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**Gerald & Eddie Levert:
 Duet For 'Father & Son'**
 SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 16, 1995

ADVERTISEMENTS

WE'RE TURNING 33 1/3

ISLAND

Harmolodic Label Is Pure Coleman

BY JIM MACNIE

NEW YORK—When it comes to being plugged in, hooked up, and online, Ornette Coleman is a vet-



COLEMAN



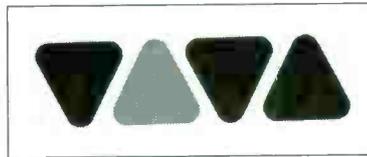
eran. In his goal to connect with people and their emotions, the progressive American composer has been computing his moves for years.

(Continued on page 84)

German Artists Boosted By Music TV Channels Vie For Limited Broadcasting Space

BY WOLFGANG SPAHR

HAMBURG—Germany's music TV channels are the most important tools for breaking and promoting artists



here, and labels are rethinking the ways they do business in a market where the small screen rules supreme.

Recent months have seen the channels jockeying for position on the regional cable networks; still, their coverage of the country is partial. Yet the effect of these music TV channels cannot be underestimated.

MTV Europe, which arrived in 1987, has aided the careers of home-

grown acts such as Real McCoy, Snap, Fun Factory, Masterboy, Scooter, and Switzerland's DJ Bobo. Viva, launched by four major record labels in 1993, has played a vital role in

gram solely for the hugely popular German-language Volksmusik and Schlagermusik, but there are no plans yet.

Competition for viewers is fierce, as

the channels are battling with each other as well as with nonmusic cable, other terrestrial programming, and satellite. Yet despite negative predictions made at the start of the year, there appears to be a viable audience

(Continued on page 52)

Toshi Kubota's Columbia Debut

BY STEVE McCLURE

TOKYO—Japanese soul man Toshi Kubota, like many musicians from this part of the world, makes a habit of recording in the U.S., where the grooves are deeper and the funk funkier.



TOSHI

His ability to transmute black American musical styles into a Japanese idiom has made him one of Japan's biggest

made him one of Japan's biggest

(Continued on page 85)

BDS Plans New Products In Link With Trapman Co.

BY PHYLLIS STARK

NEW YORK—Broadcast Data Systems has signed a long-term agreement with the Trapman Co. to develop and market new broadcast products based on monitored airplay information. At the same time, BDS is in the final stages of rolling out its new, comprehensive airplay recognition technology, which will greatly increase the comprehensiveness of its song detections.

According to Joe Wallace, VP of the BDS music division, the Fort Myers, Fla.-based Trapman Co.—a pioneer in airplay information since



the days before direct monitoring—makes an ideal partner for BDS.

"The Trapman Co. has 15 years of experience, a terrific reputation, and the right relationships," Wallace says. "Based on their experience in radio station information products, they have been charged with developing the products that will take the fullest advantage of the wealth of BDS information."

Those products could include such tools as comprehensive playlist comparisons, clocks, and program logs.

"BDS had the vision, technology,

(Continued on page 83)

MCA To Introduce 'Heavy Vinyl' Series

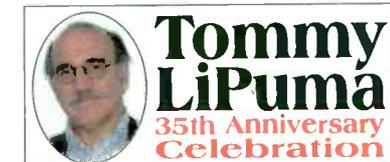
BY CRAIG ROSEN

LOS ANGELES—MCA Music Entertainment Group chairman/CEO Al Teller feels that vinyl is not dead yet.



As a result, the label will introduce a "heavy vinyl" series on Oct. 10 with the rerelease of classic titles by the Who, Buddy Holly, Dave Mason, and Buddy Guy, as well as John Barry's "Out Of Africa" soundtrack, on 180-gram virgin vinyl.

(Continued on page 83)



FOLLOWS PAGE 50

DAN Fogelberg
 TIM Weisberg

The twins are reunited
**NO RESEMBLANCE
 WHATSOEVER**
 (C) 4-24626
 FEATURING
 "Songbird," "The Face of Love,"
 and "Tocoo Santos."
 © 1995 Giant Records
 G4 JTC

The Retooling of
RETAIL
 STORE FIXTURES

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THE MODERN AGE

Toadies Take Interscope To 'Possum Kingdom'

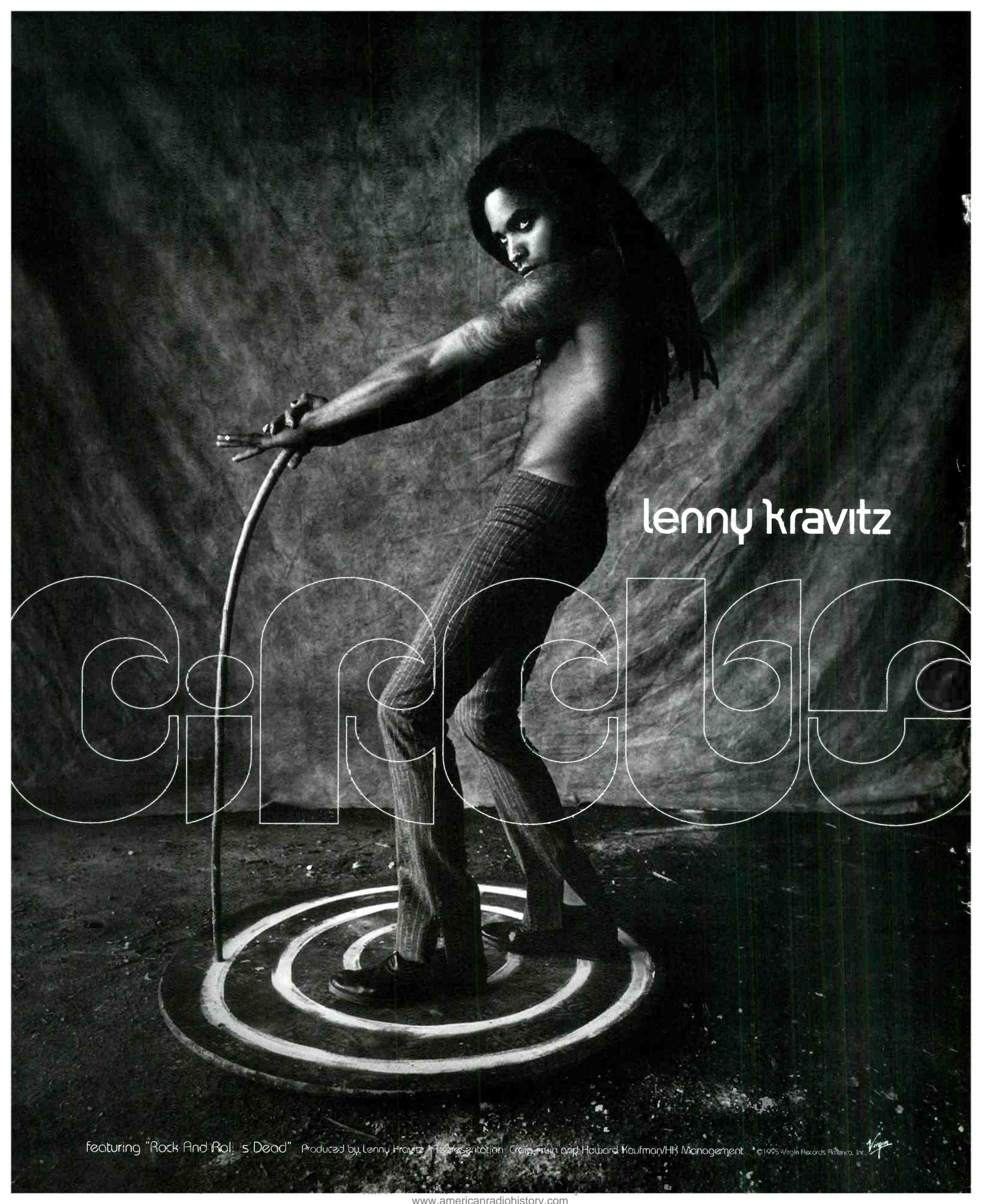
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Travel To
 The Deepest Corners
 Of Your Mind
 On October 10.

US AND THEM
 SYMPHONIC
 PINK FLOYD

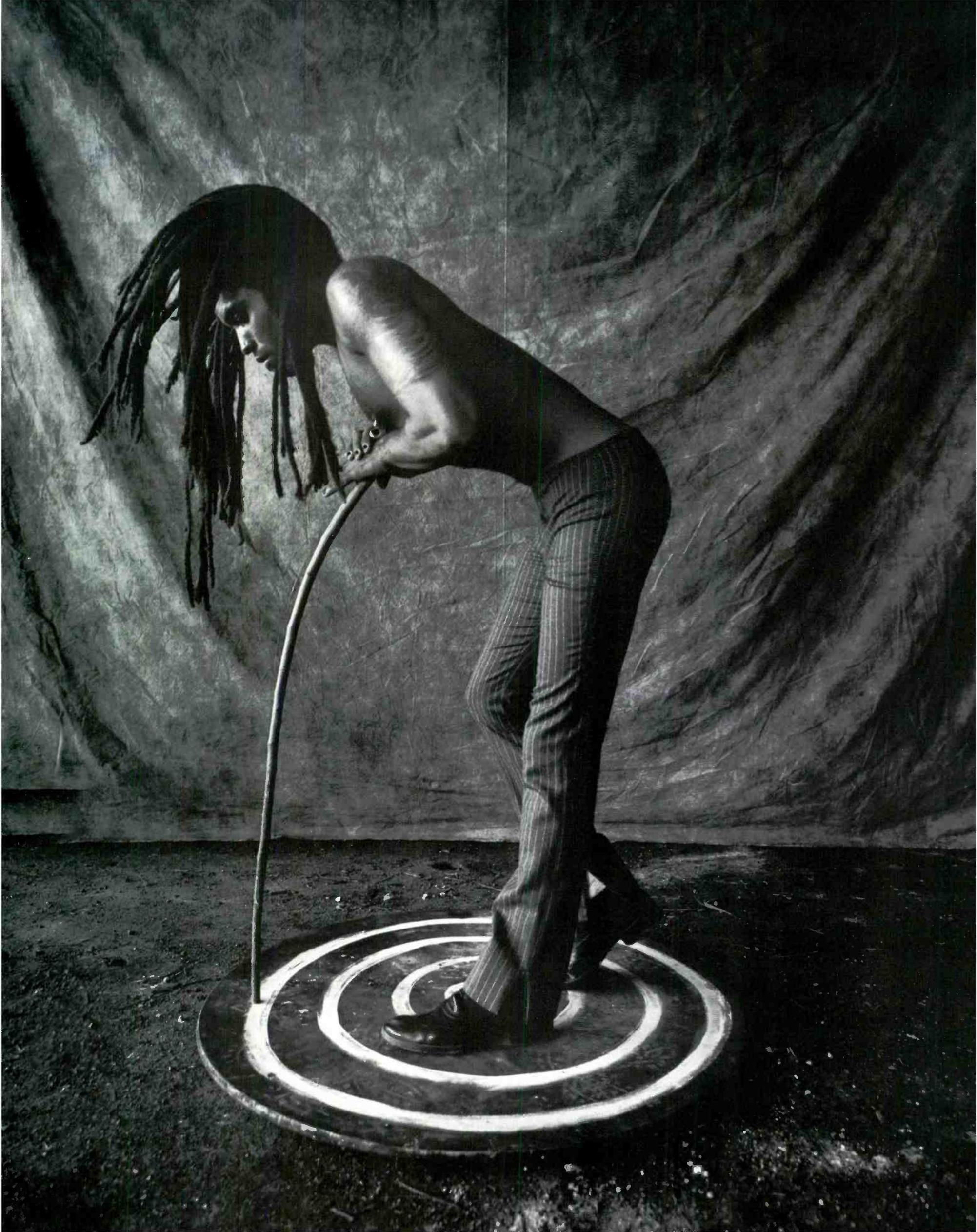
1995 Philips Classics/PolyGram Classics & Jazz
 446 623-2/4



lenny kravitz

circle

featuring "Rock And Roll 's Dead" Produced by Lenny Kravitz. Presentation: Craig Finn and Howard Kaufman/HK Management. © 1995 Virgin Records America, Inc. 





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VOLUME 107 • NO. 37

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KID AUDIO ★ POCAHONTAS • READ-ALONG • WALT DISNEY
NEW AGE ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC
MUSIC VIDEO SALES ★ PULSE • SONY MUSIC VIDEO

Ogden Acquires 50% Of Metropolitan New Venture To Include Label, TV Production Arm

BY PAUL VERNA

NEW YORK—Metropolitan Entertainment Inc., the concert promotion and artist management concern headed by entrepreneur John Scher, has entered into a multi-million-dollar joint venture with Ogden Corp., a diversified venue management firm with extensive dealings in the entertainment industry.

Under the Sept. 8 agreement, Ogden acquires half of Metropolitan, buying out PolyGram's 40% share of the firm and an additional 10% from Scher and partner Jim Koplik, according to Scher.

The broad-based venture, which will go by the name Metropolitan Entertainment Group, will encompass concert promotion, artist management, theater and television production, national touring, amphitheater development, a record label, and a music publishing operation, according to representatives from both companies.

"Now that we're backed by a large company, we will be able to nurture artists early in their careers and continue to nurture them later, when they might not be productive enough for one of the 'big six' entertainment companies," says Scher. "We're going to fill a void that has been created by the consolidation of these music companies into giant monoliths."

Scher adds that the Ogden venture fulfills his vision of "a fully matured, multifaceted entertainment company that starts with the live aspect of the business. Historically, all major entertainment conglomerates have been companies that made records or films or TV shows first, and that has resulted in a great deal of success for many companies, but with [hit-based] success often come short-term careers. I've spent my career trying to nurture artists or creative projects that weren't dependent on hit records."

For Ogden—a \$2.1 billion public company that also provides aviation and waste management services—the Metropolitan venture presents an opportunity to share in revenue from records, TV shows, videos, theater productions, and other intellectual properties that in turn bring revenue to Ogden-controlled venues.

"Our deal with Metropolitan is indicative of what we want to do in the next stage, which is to create product to perform in the facilities we manage," says Ogden president/CEO Richard Ablon. "We want to develop and own product, and Metropolitan is the live software concept for us."

Ablon adds that the bulk of Ogden's in-



SCHER



ABLON

vestment in the venture is not in the initial purchase price, but in the "tens of millions of dollars" the company plans to spend to develop the theatrical, television, recording, and publishing interests of Metropolitan. "The goal is to become an independent producer of live product," he says.

The Metropolitan/Ogden deal represents a further severance of ties between Scher and PolyGram. Scher left the Dutch conglomerate in December 1994, citing philo-

sophical differences with PolyGram chairman Alain Levy. The split was characterized by both parties as amicable, and PolyGram retained its 40% share of Metropolitan and continued to operate PolyGram Diversified Entertainment, a unit created by Scher when he brought his firm into the PolyGram fold in September 1990. However, PolyGram quietly dissolved PDE in April of this year and now has sold off its stake in Metropolitan.

Nevertheless, Scher remains involved with PolyGram in other areas and says he will continue doing business with the company under the new venture.

"Just because we bought PolyGram out of Metropolitan doesn't mean there isn't the potential to do a lot of business with them," Scher says, noting that two of Metropolitan's artist-management clients, Rusted (Continued on page 93)

Ticketmaster Restructures As Rosen Focuses On New Ventures

BY DON JEFFREY

Ticketmaster has formed a subsidiary for its ticketing business and placed a longtime executive in charge of its day-to-day operations, leaving chairman/CEO Fred Rosen to concentrate on new ventures for the Los Angeles-based company.

Named president/COO of Ticketmaster Ticketing Co., the new unit, is Terry Barnes, 43, who joined the company in 1983. Rosen is chairman/CEO of the subsidiary.

"My real focus will be on the day-to-day ticketing business, our core business," says Barnes.

Ticketmaster sold 52 million tickets last year for gross revenues of \$1.6 billion. The Midwest region, of which Barnes had been VP/GM, accounted for nearly 20 million tickets and \$500 million in gross sales.

Barnes says that part of his job will be to "tie in" to Ticketmaster's customers the online and interactive ventures Rosen is developing.

One new venture, Ticketmaster Online, has an Internet World Wide Web site, offering information about concerts, sporting events, and other activities. Customers cannot order tickets yet from the site, because the security of credit-card transactions has not been guaranteed. But Barnes estimates tickets will be purchased online within a year.

"We're integrating new technologies to make it easier for the consumer to buy tickets," says Barnes, "whether at the box office, with a computer, at an outlet, or by phone."

Other new ventures are Live! magazine, a monthly consumer publication focusing on live entertainment that will debut in February, and Ticketmaster Travel, which has been described as an "agency online."

Another of Barnes' new duties will be international expansion. Ticketmaster now has offices in London and Melbourne, Australia.

Barnes has been VP/GM in Ticketmaster's Midwest region since 1988. Before joining Ticketmaster, he ran a booking agency and custom label called Village Records in Indiana.

Helping Barnes run the new Los Angeles-based unit are Claire Rothman, Marla Holcowitz, and Eugene Cobuzzi.



BARNES

THIS WEEK IN BILLBOARD

BMG INTERNATIONAL SUCCESS

Revenues hit a record \$2.4 billion at BMG Entertainment International during its fiscal year ending June 30, an achievement that reflects the company's advances in Europe, Asia, and Latin territories. European news editor Jeff Clark-Meads has the story. **Page 6**

AUDIOBOOKS THAT CLICK

What's the best way to predict which print titles make successful audiobooks? The two best yardsticks are the author's reputation and the hardcover book's print run, but there are other strategies as well. Staff reporter Trudi Miller Rosenblum reports. **Page 59**

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Weezer, TLC, Jacksons Win Big At MTV Awards

■ BY BRETT ATWOOD

NEW YORK—Modern rock act Weezer should be the major beneficiary of the 1995 MTV Video Music Awards, following its victories in four categories at the Sept. 7 ceremony. The awards show, which was cablecast live by MTV, typically heightens sales for major winners and performers.

Other big winners who stand to cash in include TLC and Michael and Janet Jackson, with three awards each.

But the benefits of national exposure on the show will also be felt by such acts as Hootie & the Blowfish,

Alanis Morissette, Live, White Zombie, and Bon Jovi, all of whom performed at the awards and have hot albums. (Hootie and White Zombie also took home one award each.) The show was perfectly timed for the performance by Red Hot Chili Peppers, whose Warner Bros. album hits retail Tuesday (12).

Weezer's "Buddy Holly" clip, which placed the act in the middle of an episode of the '70s sitcom "Happy Days," won for breakthrough video, best alternative music video, and best editing. Director Spike Jonze received best direction hon-

(Continued on page 85)

PolyGram Jazz, Classical Merged Under Roberts

LONDON—PolyGram is reshaping the leadership of its classical and jazz activities and bringing the two genres under the same global roof for the first time.

The man overseeing the activities of classical labels Deutsche Grammophon, Decca, and Philips Classics, along with jazz imprint Verve, will be U.S. PolyGram Classics/Jazz

chief Chris Roberts, who, effective Jan. 1, 1996, is promoted to worldwide president of PolyGram Classics and Jazz. His appointment coincides with the Dec. 31 retirement of Tim



ROBERTS

Harrold, PolyGram Classics chairman and PolyGram group executive VP.

In his new role, Roberts will relocate to London and report directly to PolyGram president/CEO Alain Levy. He will continue as president of PolyGram Classics and Jazz in the U.S., where he is expected to spend at least one week each month.

His dual responsibility for classical and jazz is a global expression of a local PolyGram policy to put the sectors under the same roof. Classical and jazz already work under the same executive in the U.S. (Roberts) and in the Netherlands.

Roberts, 36, was born in Portland, Ore., and, after gaining a musicology degree, spent five years in Germany composing music for films and television before joining PolyGram in the U.S. in 1989 as international product manager for Mercury, Polydor, and Verve.

Harrold, meanwhile, is leaving PolyGram after 26 years. During his 12 years at the head of the group's classical operations, sales have increased by a factor of 2.5, according to the company.

A British-Canadian, Harrold joined PolyGram in 1970 as marketing director of Polydor U.K. In 1974, he moved to New York as executive VP of Phonodisc, which was then PolyGram's U.S. distribution company.

BMG Int'l Reports Record Revenues Advances In Europe, Asia, Latin Territories

■ BY JEFF CLARK-MEADS

LONDON—BMG Entertainment International is reporting record fiscal year revenues of \$2.4 billion, up \$500 million from the previous 12 months and nearly triple the income for its first year of operation in 1987-88.

The company's success is based on a solid performance in its Germany/Switzerland/Austria power base, a 30% increase in incomes in the U.K. and Ireland, strong advances in the Asia-Pacific and Latin territories, and a 50% increase in central Europe. The European growth is due mainly to the purchase of Italy's Ricordi music group.

The figures released Sept. 5 relate to the 12 months ended June 30.

A BILLBOARD EXCLUSIVE

Asked about the framework of the company's success, BMG Entertainment International president/CEO Rudi Gassner says, "I come from a background of involvement with local artists. I come from Germany, and I think it's in my blood to believe that long-term achievement can only come from a belief in the artist."



Asked also about BMG's structures to channel that belief, he continues, "I am a veteran—though I hate that

word—in the business, and I have learned my trade. We have the right people and the right infrastructure, and putting that in place is part of my task—that's why I get paid more than some other people in the company."

The concept of the right people has been most apparent in the U.K., where continuing management changes are coinciding with a \$100 million increase in revenues in the 12-month period to \$341 million. In 1987-88, the U.K. operation had revenues of \$184 million.

Says Gassner, "To put it mildly, we



GASSNER

(Continued on page 93)

White House Report Gives Support To Perf. Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration released its final report on the impact that its plan for a national information superhighway will have on U.S. copyright law, recommending passage of the performance right bill pending in Congress.

The performance right offers artists and labels protection for digital sound recordings distributed electronically. It addresses only digital transmission services. Traditional radio is exempted.

Commerce secretary Ronald H. Brown hails the report as groundbreaking and says that it will help ensure that the administration's National Information Infrastructure becomes a "blueprint for changes" in the future.

Brown stresses the "vast opportu-

nities" that will be available on the telecommunications superhighway, as well as the growing economic importance of American intellectual property, including music entertainment, in the gross national product.

"This report will help ensure that the NII has as favorable an environment as possible in which to develop an electronic marketplace for commerce," Brown says.

The report was simultaneously released Sept. 5 in Geneva, Switzerland, to member-nation representatives of the Berne international copyright convention.

The Recording Industry Assn. of America and the National Music Publishers Assn. announced their support for the report in prepared statements released Sept. 5 and 6, respectively.

The major author of the NII final

(Continued on page 93)



No Piracy Here. Members of the Dave Matthews Band meet with representatives of the Recording Industry Assn. of America's anti-piracy unit before a recent concert. The band, whose RCA album "Under The Table And Dreaming" was certified double platinum, offered assistance to the RIAA to help prevent bootlegging of the band's concerts. Shown, from left, are RIAA staffer Jennifer Betts, band member Leroi Moore, RIAA staffer Callie Johnson, band member Stefan Lessard, RIAA executive VP/director of anti-piracy Steve D'Onofrio, RIAA staffer Frank Creighton, band member Boyd Tinsley, band members Dave Matthews and Carter Beauford, RIAA supporter Roberta Hassele, and RIAA staffer Philip Brooks.

BDS Links With European Airplay Data Firm Venture With Media Control Will Offer Info To Music Biz

BADEN BADEN, Germany—The leading U.S. and European suppliers of monitored airplay information for the music industry—Broadcast Data Systems and Media Control, respectively—have signed a cooperation agreement to share resources and jointly market their services.

As a result, record companies, performing right societies, artist managers, broadcasters, and other users worldwide will have access to integrated airplay data from the two largest music markets in the world, North America and Europe.

New York-based Broadcast Data

Systems (BDS) provides airplay tracking data from 900 stations in the U.S. and Canada. It is part of BPI Communications, publishers of Billboard, Airplay Monitor, and, in Europe, Music & Media and Music Monitor. BPI is a unit of Netherlands-based multimedia group VNU.

Media Control is a privately held German company that provides airplay tracking information throughout Europe. It now monitors some 280 stations in eight countries, including the U.K., Germany, France, Spain, and Italy, and is expanding to an additional seven countries later this year.

"BDS and Media Control provide exactly the same services in our respective markets," says BDS president Marty Feely. "We had a choice: to compete or cooperate. Our vision for the future was identical, so it seemed silly for us to compete and logical for us to cooperate."

"As a result of [this agreement], we believe we'll help international record companies to become even more effective in marketing their products to

(Continued on page 84)

Black Back As MD Of EMI In The U.K.; Cecillon Applauds Return Of 'Music Man'

LONDON—Former EMI U.K. A&R chief Clive Black is returning to the company as managing director.

Black, whose new position is effective Sept. 11, succeeds his close friend Jean-Francois Cecillon, who was promoted to president/CEO, EMI Records Group U.K. and Ireland in May.

Black was at EMI for 10 years before moving to WEA U.K. in January 1994 as director, A&R.

Cecillon is noted for his hands-on involvement in creative matters, and he says, "Clive knows I am close to all artists on the label, and he also knows

that EMI U.K. is his label."

Cecillon adds that Black's appointment means that all of the EMI group's label heads are "music men," and he says, "We're all here to develop talent. I am not going to be a hands-off chairman; I'm not running a factory."

Cecillon states, though, that there will be "no problem" in his relationship with his new label head. "Clive and I have been talking for the last four months, and at no point has anybody mentioned the issue of who will do what."

JEFF CLARK-MEADS

Video Shoppers Get Sneak Peek At 'Showgirls'

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although "Showgirls" won't be in theaters until Sept. 22, some consumers will be able to get an advance peek at the erotic NC-17-rated drama at their local video store.

An eight-minute preview of the steamy film will be available at more than 1,000 video stores through a cross-promotion between MGM/UA Home Video and its sister film unit, United Artists Pictures, beginning Monday (11).

MGM/UA will ship 250,000 cassettes, which contain an introduction, the film's trailer, and some behind-the-scenes footage, according to MGM/UA executive VP David Bishop.

Among the chains expected to participate in the promotion are Trans World Entertainment, Tower Video, Wherehouse Enter-

(Continued on page 93)

A duet that's been a lifetime in the making.

Gerald Levert & Eddie Levert, Sr.

FATHER & SON

The new album featuring
the premiere single and video
"Already Missing You"

When it comes to classic R&B, the Levert family has set the standard for over 30 years. Eddie Levert, lead singer and founder of the legendary O'Jays, has earned six gold and four platinum albums, more than twenty Top 10 R&B hits (including nine #1's), and numerous other awards. Gerald has scored four gold albums with the group Levert, a gold solo album and, most recently, a platinum solo album, Groove On.

On Father & Son, Eddie joins Gerald for an album of stunning duets that celebrates the Leverts' distinguished contribution to popular music.

In stores September 26.

Produced by Gerald Levert and Edwin "Tony" Nicholas for
Trevel Production Company, Inc.
Management and Direction: Trevel Production Company, Inc.



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Commentary

Musicians' Health Issues Often Overlooked

BY MICHAEL GREENE

From rainforests to recessions, the last decade has taught us a great deal about the cost of mortgaging tomorrow's resources for today's profits.

Time and again, our music community has made its own bargain at the crossroads, trading the health and well-being of talented artists in order to reap maximum profits with minimum investment. And like athletic trainers who have come to realize that painkillers and steroids will win the inning but lose the game, we are finally waking up to the fact that musicians face a wide array of personal hazards that can ruin their livelihoods and deprive society of decades of an artist's latter-day works and talents.

As a young musician on tour, my concern about motor control didn't extend much beyond wondering whether our drummer could keep the van from veering into a guard rail. But today I have become all too aware of such concepts as motor-control disorders, laryngeal dystonias, compression neuropathy, focal dystonia, tinnitus, and nerve entrapment. Even more disturbing is the fact that many of our musicians have never heard of these pathologies, yet suffer from their crippling symptoms nonetheless.

Many of our doctors are also in the dark when it comes to treating such disorders. "Sports medicine" is covered in today's medical school curricula; "arts medicine" is not. Goethe's maxim, "We see only what we know," is echoed by Dr. Stephen Mitchell of the Performing Arts Medicine Assn.: "Your doctor will see your problems only in relation to his own experiences. If these experiences do not include playing an instrument, you could be in trouble."

That doesn't mean that knowing all the verses to "Memphis Blues" is a prerequisite for treating a Beale Street shouter, but it does underscore the fact that music-related disorders are only now beginning to be recognized as a serious area of study. Consider the blues... one of America's proudest legacies, a treasured cultural resource, the backbone of contemporary music, right? So how come 1995 marks the first time that a study has ever been published on the health status of those who practice this century-old music?

The implications of the Blues Musicians' Access to Health Care study, a newly published survey of professional blues musicians on Chicago's club circuit, are sobering indeed. More than two-thirds of these musicians suffered medical problems that impaired their ability to perform over the preceding year. More than a quarter currently suffer from a serious health problem, while a tenth of the singers report a diagnosis by a physician of vocal cord polyps. Nearly half have no health insurance.

Chicago's blues community is not alone when it comes to suffering occupational disabilities. In fact, studies have shown that more than half of symphony orchestra players suffer from overuse syndrome, which causes neck, back, shoulder, hand, and head pain. In the absence of early recognition and treatment,

overuse syndromes frequently result in permanent impairment.

Likewise, cases of tinnitus are legion in the rock community. One of our most celebrated members, Pete Townshend, found his way into the "Guinness Book of World Records" after his band, the Who, reached 120 decibels in concert. Not coincidentally, in 1989, Townshend acknowledged that he has suffered serious hearing loss and went on to make a personal contribution to the San Francisco-based H.E.A.R. (Hearing Educa-



'The musician's life expectancy was 15 years less than the nationwide mean for all occupations combined.'

Michael Greene is president/CEO of the National Academy of Recording Arts & Sciences.

tion and Awareness for Rockers).

Meanwhile, rock magazine Request recently reported that concerts by Megadeth and Dinosaur Jr. now routinely approach the 130-decibel mark, making these the latest at-risk musicians in a history of hearing-loss cases that runs from Beethoven to Streisand and from the Ramones to Mission Of Burma to the Grateful Dead.

In one of the few epidemiological studies concentrating on music professionals, researchers went through union death records for both classical and popular musicians. They found that musicians' average life expectancies were 15 years less than the nationwide mean for all other occupations combined.

A Tennessee study of community mental health admissions showed that, of the 130 occupations represented, musicians rank fifth.

And while reports of alcohol and drug abuse are widespread, little attention is paid to the occupational stresses that are part of life on the road, whether it's sleeping in vans, constant rehearsals and performances, irregular food intake, or excessive heat and cold. Combine that with the physical pressures of performance itself—it was once calculated that the late pianist Simon Barere touched the keyboard 25 times per second for four minutes and 12 seconds without tiring while playing Robert Schumann's "Toccata"—and you have a true recipe for repetitive motion disorders, entrapment neuropathies, and soft-tissue disorders.

Mitchell details ways in which recording artists differ from "normal" folks: they are required to function at peak capacity under stressful circumstances, just like any professional athlete; they may be required to perform rapid, precise motions of the hands with total control for prolonged periods of time; they

can be incapacitated by the most trivial problem with any tendon or joint in any finger; they have to move huge volumes of air with incredible control of pressure, volume, and direction; nearly all medicines—both prescription and over the counter—can impair their ability to perform; they are under considerable physical and mental pressure to achieve perfection (no mean feat); and they are often subjected to soul-shattering disappointments.

If you're a musician, it is vital that you recognize the critical importance of proper conditioning and early treatment. You need to listen to the signals your body is giving you, whether it's hoarseness, cramping, joint swelling, stiffness, or a tingling in your fingers. You need to realize that forcing yourself to "play through the pain" is one of the worst mistakes a musician can make. And you must be aware that "relative rest" and medication to decrease inflammation may prevent the need for surgical procedures and ultimately save your career.

But our musicians already bear too much of the burden. An industry that prospers from its artists' talent, genius, and dedication has a moral responsibility to educate those who deal closely with artists to help them sustain their musical capabilities.

Our MusiCares staff deals with these issues on a day-to-day basis, through emergency assistance, referrals, and insurance coverage. But a long-term solution to this problem is going to take the strength and resources of our entire musical community.

Will our instrument manufacturers, who spend so much time and money improving the acoustic properties of their products, be willing to devote as much research to addressing their ergonomic qualities? Will our producers, studios, and venues place as high a premium on preserving hearing as producing hits and selling T-shirts? Will physicians and performers come together in order to create a supportive network of medical services that caters to musicians' needs? The time has come for our music industry as a whole to make education, prevention, and treatment of music-related afflictions a major priority.

Musicians' health concerns may not have the high drama or news value of, say, damage to a baseball pitcher's throwing arm, but that does not make them any less debilitating to the individuals involved.

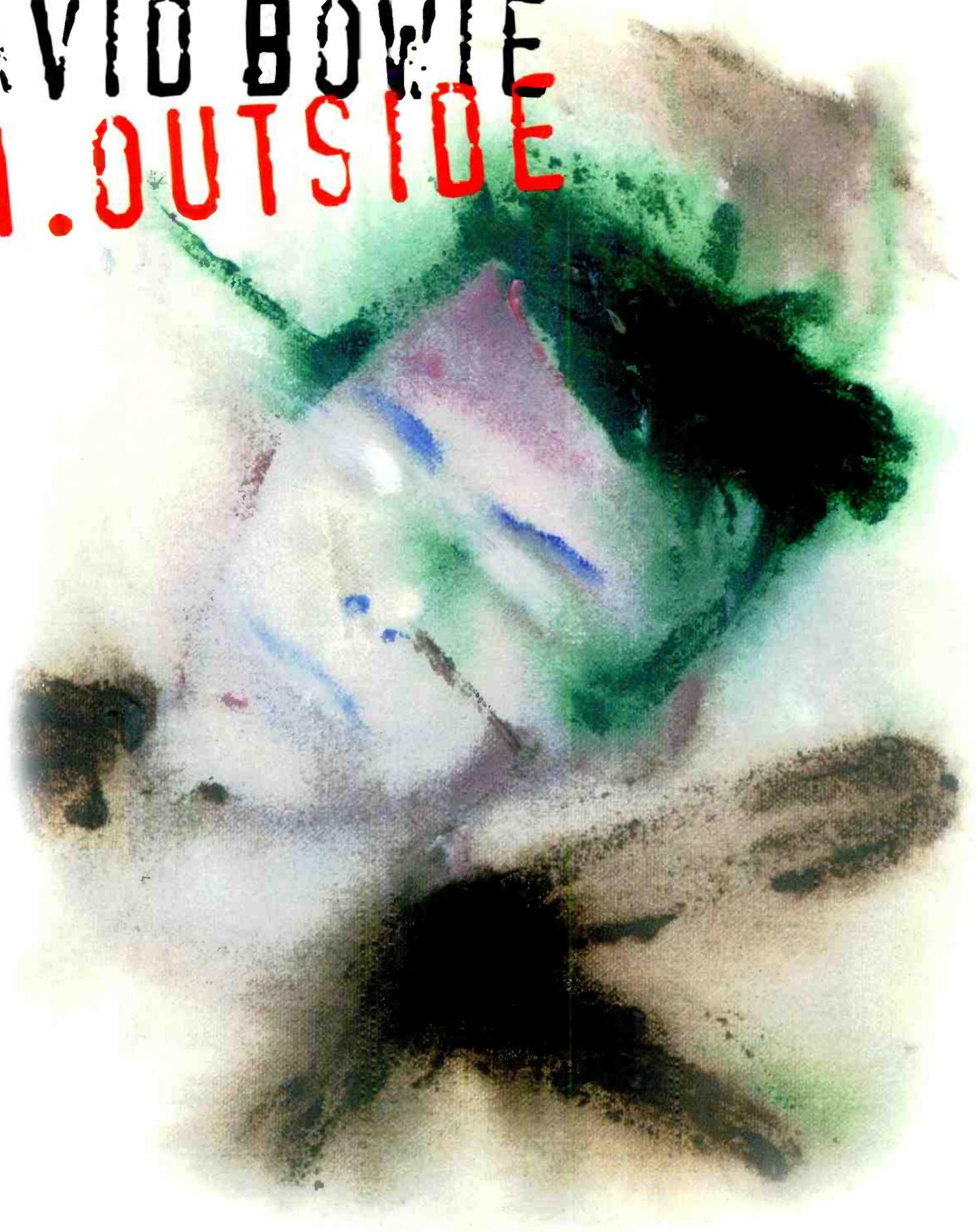
Without devoting energy and vigilance to these hazards, we will be seriously jeopardizing the most precious commodity on which our industry relies: talent. Especially at a time when we are discovering so much more about how important music is to all phases of our life (witness Dr. Gordon Show's breakthrough research on music and spatial reasoning in children), we cannot afford to waste this critical resource. Recording studios, labels, producers, associations, and musicians all need to join together as a community to ensure that our God-given talents do not go to waste.

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

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Artists Music

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

Kissin's Chopin Recital Remastered RCA Victor Red Seal Gives Concert New Life

BY HEIDI WALESON

In 1984, at the age of 12, Russian pianist Evgeny Kissin played both Chopin concertos in a single concert with the Moscow Philharmonic and Dmitri Kitaenko at the Moscow Conservatory, bringing him international attention in a single stroke. The master tapes of those concerts have been remastered and are being released on CD by RCA Victor Red Seal in early October.

This is not the first release of that concert, but RCA's new director of marketing, David Lawrence-Kuehn, says it is certainly the biggest. "The concert was available in various territories, on independent labels, mostly on LP," Lawrence-Kuehn says. "It brought Kissin to major attention. This is the first time it will be available internationally through a major distributor."

Such is the young pianist's stature that he will open Carnegie Hall Oct. 5, performing Tchaikovsky's Piano Concerto No. 1 with the Boston Symphony and Seiji Ozawa, an event that will be nationally broadcast on PBS' "Great Performances" Oct. 18.

RCA's "The Legendary 1984 Moscow Concert," with cover art that shows the 12-year-old Kissin at the keyboard, is timed to hit the streets the week before the "Great Performances" broadcast.

Kissin says the Moscow concert "was a very special event for me, and I'm glad it's going to be presented properly. At that time, I was playing about five concerts a year, and I had been preparing technically and psychologically for this one for quite a



while."

When Kissin made it to the U.S. in 1990, the advance notice of his technical prowess wedded to musical sophistication was borne out by reality. Reviewers, wondering if they would hear another percussive Soviet technician were blown away by Kissin's musicality.

"The silence during the playing was like a vacuum," wrote Alan Rich of Kissin's Carnegie Hall recital. "It would be interesting to find out how many of these pianistic professionals went home and burned their instruments in despair after the concert. Kissin is the real goods."

(Continued on page 50)

German Group Pur Is The Cat's Meow For Retail

STUTTGART, Germany—German group Pur has stormed onto the national charts here, selling more than 800,000 copies of its new release, "Abenteuerland" (Adventureland), within a few days of its Aug. 21 release. The album debuted at No. 1 on the official German best-seller chart for the week of Sept. 4, surpassing international superstars Bon Jovi and the Rolling Stones.

"Although the entire record market is battling with weak demand, Pur has been able to trigger a new sales boom for German-language songs," says Herbert Kollisch, managing director of the group's Stuttgart-based label, Intercord.

German record retailers are going as far as to claim that Pur fever has broken out. Says a representative of Karstadt in Essen, "I haven't experienced such sales volumes in 2½ years." Hans Satzinger of Saturn in Frankfurt was similarly thrilled: "Pur is performing gigantically. We've already had to reorder twice."

Frank Leder of Media Markt in Feuerbach says, "On the first day, there was a real run on the album. Demand is still unabated." Says



PUR

Firus Farzanegan of Karstadt in Hamburg, "We are presenting Pur all over the store—in the aisles, at the cash desks. It's the No. 1 topic of interest at the moment." WOM in Düsseldorf even went so far as to build a complete wall of Pur albums to satisfy demand.

The last Pur album, "Seiltaenzertraum," has been on the German album chart for more than 100 weeks and has sold more than 1.4 million copies.

Pur comprises singer Hartmut Engler, keyboardist Ingo Reidl, drummer Roland Bless, bassist Joe Crawford, and guitarist Rudi Buttas. The group hails from Bietigheim in Baden-Württemberg.

WOLFGANG SPAHR

Leverts' EastWest Duet Set Is Keeping It In The Family

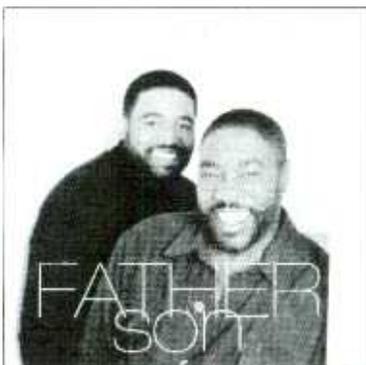
BY J.R. REYNOLDS

LOS ANGELES—EastWest Records will attempt to bridge the R&B generation gap Sept. 26 with the release of "Father And Son," a duets album featuring vocalist/producer Gerald Levert and his father, Eddie Levert, a founding member of the O'Jays.

"Father And Son" features a combination of original songs written by the duo and cover tunes, including several selections originally recorded by the O'Jays.

The album was produced by Gerald Levert and Tony Nicholas, who also wrote songs on the album.

Says Gerald, "People kept asking when were we going to record an album together because of the response we would get whenever I'd do a show



and dad would join me on stage for a couple numbers."

During the nationally televised Essence Music Awards, held May 12 at the Paramount in New York, the two performed a cover of "Wind Be-

(Continued on page 94)

Lightyear Stresses Diversity On 'People'

BY TRUDI MILLER ROSENBLUM

NEW YORK—Lightyear Entertainment's "People" is a project celebrating cultural diversity—and appropriately, it is being marketed in numerous ways.

Based on the best-selling children's book by Peter Spier, "People" has been made into a one-hour animated special featuring music by Peabo Bryson, Heavy D., Al Jarreau, Chaka Khan, Dave Koz, Ivan Lins, Lebo M., Brenda Russell, and Vanessa

Williams.

The special will have its premiere Sept. 18 at the 50th anniversary celebration of the United Nations; at that event, Peabo Bryson and Lea Salonga will perform the single "How Wonderful We Are." The following day, the soundtrack album will hit stores.

The Disney Channel will air the special Oct. 24, Oct. 29, Nov. 4, Nov. 9, and Nov. 17. On Nov. 14, Lightyear will release the special on home video, distributed by WarnerVision and available in both slipcase and

clamshell for \$12.95.

Bryson and Salonga will also make appearances on "Regis & Kathie Lee" and other talk shows.

Meanwhile, the single was serviced to jazz/AC and AC radio Aug. 15, and a music video for the song is also available. In addition, the album has been licensed to foreign licensees for international distribution, says Lightyear president Arnold Holland.

"This is a once-in-a-lifetime project, where you get to do something

(Continued on page 95)

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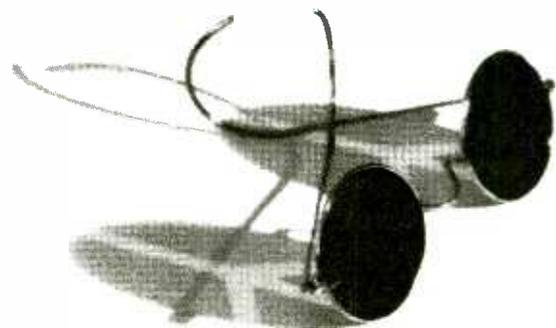
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Legal Dispute Settled Over Mississippi John Hurt Set

BY BILL HOLLAND

ROCKVILLE, Md.—Adelphi Records and the owner of recordings by blues giant Mississippi John Hurt have reached an out-of-court settlement over the rights to release a Hurt anthology.

Thomas B. Hoskins, owner of the tapes, sued Gene Rosenthal, Adelphi Records, Adelphi Studios, and Genes Compact Disc Co. of Silver Spring, Md., in March 1994, following Adelphi's release of "The Mississippi John Hurt Memorial Anthology." The suit claimed fraud and misappropriation of goods.

Rosenthal, Adelphi president, subsequently filed two countersuits against Hoskins seeking damages totaling \$1.1 million. Those suits contended that a 1970 deal with Hoskins to release '60s-era live and studio performances by the Delta blues legend on Adelphi was still in effect when the

digitally remastered set was released as part of the label's Blues Vault series (Billboard, July 25).

Hoskins' suit contended that the 1970 deal had been abandoned by mutual consent following the release of several Hurt albums by Vanguard Records in 1965 and 1966.

Adelphi released the two-CD set, "The Mississippi John Hurt Memorial Anthology," in 1994, and the record won a National Assn. of Independent Record Distributors and Manufacturers INDIE for best folk recording that year.

Both parties have agreed not to dis-

(Continued on page 95)



Sonic "Boom." Virgin Records executives in New York present Shaggy with a plaque commemorating platinum certification of his single "Boombastic," from the album of the same name. Shown, from left, are Julie Bruzzone, director of product management; Susie Steiner, national promotions director/artist relations; Jeff Grabow, national singles sales director; Gemma Corfield, VP of A&R; Mike Stone, national pop promotion director; Sting, album producer; Robert Livingston, artist manager; Wayman Jones, VP of R&B promotions; Shaggy; Eric Thrasher, senior director of field operations, R&B; Bridget Hollenback, New York regional marketing director; and BJ Lobermann, national director of sales.

A&M Forms DV8 Records In Pact With Ric Wake

BY CRAIG ROSEN

LOS ANGELES—A&M Records has entered a three-year pact with Ric Wake Productions to form DV8 Records, a new label joint venture headed by 29-year-old producer Wake.



The label, which will become A&M's second active joint venture with a production force, will make its bow Oct. 10 with the release of "Cutie" by female R&B/hip-hop duo Raw Stilo.

In a decade, Wake has risen from a studio hand to a successful producer who has worked with Mariah Carey, Celine Dion, Taylor Dayne, and Natalie Cole.

A&M president/CEO Al Cafaro says he was immediately impressed by Wake the first time they met. "Ric has an extraordinary enthusiasm for someone who has had success," he says. "He was just oozing enthusiasm and passion."

At the meeting, Wake brought in singer/songwriter Billy Mann, who performed for Cafaro. "Billy absolutely blew me away," Cafaro says. "I got him instantly. It was one of those unique meetings. I had this great rapport with Ric, and then he brings in this artist who I absolutely, immediately, fell in love with."

Wake, who will serve as CEO of DV8, discovered Mann singing in a stairwell. "He had this incredible soulful voice," Wake says. Mann's self-titled debut is set for release Jan. 30, 1996.

The new label will be based in New York in offices adjacent to Wake's studios in Long Island and Manhattan. DV8 will also have offices on the A&M lot in Hollywood.

Wake has brought in Pam Rousakis, senior VP of business operations, Andrew Fuhrman, senior VP of creative operations, and Basil Marshall, VP of marketing, to work with

(Continued on page 93)

War Child Charity Providing Some 'Help' Producer Brian Eno Wants To Fill Government Void

BY ADAM WHITE and DOMINIC PRIDE

LONDON—The War Child benefit album "Help," recorded here by top British artists Sept. 4, will feature a unique mix of new tracks and cover versions. Stereo MCs joined the bill at the last moment, Portishead and the Boo Radleys have recorded new material, while the London Suede contributed the Elvis Costello classic "Shipbuilding."

"Help" goes on sale here Saturday (9) at 9 a.m., with almost universal national retail and media support. All artists are waiving royalties, and most of the project is being funded by the goodwill of manufacturers, studio owners, labels, and publicists (Billboard, Sept. 2).

Brian Eno, executive producer of "Help," said the fund-raising effort is the latest example of how independent organizations—in this case, the War Child charity—are increasingly filling a vacuum created by governments. Eno gave an impromptu speech Sept. 1 at the PolyGram Records sales and marketing convention in Brighton, England. (PolyGram distributes the Go! Discs label, which

initiated the "Help" album.)

"Over the past 10 years, the people who one would have traditionally expected to do this, namely politicians, have less and less vision about any kind of future whatsoever, beyond the next day's opinion polls or newspaper leaders," Eno said. "On the other hand, we see real changes coming, not from political groups, but from people who are called nongovernmental organizations, people like Greenpeace, Friends of the Earth, the American [National] Rifle Association—there's a good and bad side to this story—and people like War Child. These are people who have all sort of decided, 'Well, we can't expect anyone else to change the world for us, so we might as well do it ourselves.'"

Eno said he has been reassessing his original view of musicians' involvement in political causes as "tedious" and has been re-examining Live Aid. "I realized the problems of Live Aid were that nobody actually took it seriously when it finished. The thing was a tremendous triumph of organization, generated a lot of money and clearly a lot of enthusiasm. Which was then largely wasted, I think, by the political community,

who were rather frightened of the fact that people themselves could be that powerful.

"The good outcome would have been had [politicians] said, 'OK, this is people doing something; this is what democracies are supposed to be about. Now let's help the process.' But unfortunately, it received very little help after the day it finished."

Eno said he is hoping War Child will maintain its momentum.

Full track listings for the album emerged after the 24-hour recording session. At press time, the record was being manufactured at Blackburn, England, and in Amersfoort, Netherlands.

Here is a list of tracks recorded:

- Paul Weller and Noel Gallagher of Oasis: "Come Together," by John Lennon & Paul McCartney. The track includes a surprise appearance by McCartney.

- Portishead: "Mourning Air," a track played live but never before recorded.

- Boo Radleys: "Oh Brother," a track recorded specifically for "Help."

- Levellers: "Searchlight," a cover

(Continued on page 95)

Sterling Morrison Of The Velvet Underground Dies

BY CHRIS MORRIS

Rock historians writing about the Velvet Underground usually focus on the contributions of guitarist/vocalist



MORRISON

Lou Reed and multi-instrumentalist John Cale, but the late Sterling Morrison was an integral part of the '60s New York band's convulsive sound.

"Their sound was based on chaos, and he was the rhythmic glue that let everybody else go to Mars," says Bill Bentley, who played with Morrison during the mid-'70s in the Austin, Texas, band the Bizarros.

(Continued on page 50)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Cor Dubois is appointed senior VP of worldwide marketing for BMG Classics in New York. He was president of Baron Philippe de Rothschild Inc.

Margery Greenspan is promoted to VP of creative services for Mercury Records in New York. She was director of creative services.

Rounder Records in Cambridge, Mass., promotes Brad Paul to VP of national promotion and publicity and Susan Piver to VP of sales and marketing. They were, respectively, national promotion director and director of marketing and sales.

Lori Wentworth Odierno is appointed director of legal affairs for EMI Records Group North America in New York. She was a corporate associate with the firm of Paul, Weiss, Rifkind, Wharton & Garrison.

Stuart Pressman is promoted to director of marketing for PolyGram Classics & Jazz in New York. He was



DUBOIS



GREENSPAN



ODIERNO



LARGENT



REAGAN



WINKLER



BOBO



KNOX

Midwest regional manager.

Amiira Largent is appointed director of A&R for Epic Records in New York. She was director of A&R at Atlantic.

MCA Records in Los Angeles names Kevin Reagan senior art director and Allyson Winkler director of advertising and merchandising. They were, respectively, senior art director at Geffen and media buyer/client services coordinator at Meade Ullman Advertising Inc.

PolyGram Holding Inc. in New York promotes Susan Radovich to

director of contract administration and Bill Stafford to director of copyright administration, business affairs. They were, respectively, manager of rights, clearances, and video administration, and supervisor of pop licensing.

Jimmy Rector is named director of Southeast regional promotion in Atlanta. He was national manager of Gavin promotion/secondary markets for Capitol.

Geffen and DGC Records promote Rochelle Fox to alternative promotion director/West Coast in Los Ange-

les, Ross Zapin to alternative promotion director/East Coast in New York, David Grant to national college promotion director in Los Angeles, and Jennifer Feinsod to college promotion manager/East Coast in New York. They were, respectively, national college promotion manager, New York regional promotion manager, alternative promotion assistant, and assistant in national top 40 and New York regional promotion.

Judy Miller is named associate director of publicity for the RCA Records Label in New York. She was

head of her own independent publicity company in California.

Mary Kay Bua is appointed manager of licensing, business affairs, for Zomba Recording Corp. in New York. She was contract coordinator, business affairs, at Sony Music.

PUBLISHING. Warner/Chappell Music in Nashville promotes Dale Bobo to VP of creative staff and Michael Knox to VP of artist and writer development. They were, respectively, senior director of creative and associate director of creative.

Simply Red Comes Back To 'Life'

EastWest Act Seeks Repeat Success In U.S.

BY PAUL SEXTON

LONDON—The band's 1991 album, "Stars," has become one of the U.K.'s biggest sellers of all time, and worldwide sales of that release are estimated by EastWest at nine million units. But as Simply Red prepares to release its fifth album, "Life," due in the U.S. Oct. 24 on EastWest/EEG, the band's American profile has some catching up to do.

The Manchester, England, group, fronted by the mercurial Mick Hucknall, has a U.S. track record that many would eye jealously, with two No. 1 singles and a platinum-selling debut album (1986's "A New Flame"). But the SoundScan sales figure of 579,000 for "Stars" in the U.S. is dwarfed by the set's achievements elsewhere—notably in Britain, where, in June, "Stars" was registered 12-time platinum by the British Phonographic Industry for domestic sales of 3.6 million.

The album went to No. 1 in the U.K. charts on five separate occasions, producing five top 40 singles and fueling a world tour that ran from late 1991 to the spring of 1993. Simply Red was then honored as best group and Huck-

nall as best male artist at the 1993 BRIT Awards.

Lisa Frank, VP of artist development/marketing for the Elektra Entertainment Group, is confident that EastWest's campaign for "Life" will re-establish Simply Red as a commercial and radio force stateside. "Simply Red is still a name out there, and PDs definitely know who Mick Hucknall is," she says, detailing an elaborate radio plan for the album's first single, "Fairground." The song was serviced to clubs and mix shows on Aug. 29, with top 40 and R&B receiving it Sept. 12. The single's street date is Oct. 10.

EastWest London managing director Max Hole says of "Stars," "Because it was so huge in England, everyone talks about America as though it was a failure, but I still think [the sales] weren't so dusty." Of "Life," from which the British company is planning to release five singles, Hole says: "I think this is a better record [for] Amer-

ica. Quite a lot more time is being given by their managers to going to America [in October]. Perhaps we didn't give that enough time before."

Hucknall is booked for U.S. promotion the week of Oct. 18, with a "Tonight Show" appearance on Oct. 23. Frank says that EastWest will do "a lot of lifestyle marketing, because it's important to target people who might not listen to radio [but] who might be Simply Red fans." The label has also booked advertising on American Airlines' entertainment channel on domestic and international flights.

In the U.K., early signs of "Life" are more than healthy. "Fairground,"

(Continued on page 20)



HUCKNALL



Gone Fishin'. Hootie & the Blowfish set attendance and gross records with their appearance at the Illinois State Fair in Springfield. The Aug. 12 show grossed \$201,530 and drew a sell-out crowd of 13,956. Shown, from left, are band member Mark Bryan; Illinois State Fair box office manager Teri Metz; Jam Productions talent buyer Steve Traxler; band members Jim Sonefeld, Darius Rucker, and Dean Felber; Illinois State Fair manager Joe Saputo; keyboardist Peter Holsapple; and band manager Rusty Harmon.

John Hiatt Struts His Stuff On Capitol Set 'Walk On'

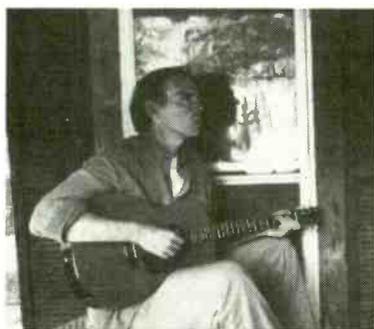
BY CHRIS MORRIS

LOS ANGELES—There's no doubt in the mind of Capitol A&R VP Tim Devine that John Hiatt's Oct. 24 release, "Walk On," the singer/songwriter's first album for the label, is a high-water mark for the artist.

"I think John's new album stands head and shoulders above the other fine records of his career," Devine says. "I think it's John Hiatt's coming of age, and that's what will get him over to the masses, finally."

Hiatt cut his first records for Epic two decades ago, and followed them with well-received but commercially stillborn efforts for MCA and Geffen. He enjoyed his greatest critical and commercial success at A&M, where he arrived in 1987 with the heavily-lauded "Bring The Family." "Perfectly Good Guitar," released by A&M in 1993, rose to No. 47 on The Billboard 200.

But while Hiatt has nothing but praise for A&M's efforts on his be-



JOHN HIATT

half, he says that he and his manager, Will Botwin, were "disappointed" with the performance of "Guitar."

"Will and I made the decision to do what we had to do to get out of our A&M contract," Hiatt says. "In the meantime, I didn't want to wait to make a record, so I basically

(Continued on page 40)

NYC's Tramps Club Celebrates Its 20th; R.E.M. Drops Lawsuit Against Hershey

TRAMPS LIKE US: It seems like virtually every New York club is celebrating a milestone this year. This time, it's Tramps' turn. The nightclub, which is one of the city's finest for country, blues, roots rock, zydeco, and other genres, turns 20 this year and is observing the occasion with a three-month party. We don't mind admitting that we've spent our share of nights there, backed up against the bar, swilling tequila, and grooving to the tunes of the Mavericks or Solomon Burke or Otis Rush or the Jayhawks, among others.

Appropriately, the anniversary festivities were to kick off with a three-night stand by Ray Charles, Sept. 7-9. The remaining shows will celebrate a blend of legendary artists, some of whom got their start at the club when it was a 150-seat venue on East 15th Street, to more contemporary acts, many of whom have only played the club at its current location on West 21st Street.

Tramps, which now has a capacity of 1,000 people, moved to its West Side home in 1989. Among the acts slated to play as part of the extended birthday party are Ray Davies, the Blasters, Beat Farmers, Joe Ely, Mike Watt, Francis Dunnery, Shawn Colvin, and Boozoo Chavis.

A birthday party for Peter Tosh, who would have turned 50 in October, is slated for Oct. 19.

A BIG HERSHEY'S KISS: R.E.M. has dropped its lawsuit against Hershey Foods Corp. The group had sued the chocolate company for trademark infringement, false advertising, and a slew of other things stemming from a radio contest run by Hershey to push its Kit Kat brand.

The sweepstakes aligned R.E.M. with the candy bar via a giveaway to an upcoming band concert at Hershey (Pa.) Park Stadium. R.E.M. had never given its permission for its name to be used. (Billboard, Sept. 2).

According to a joint release issued by Hershey and R.E.M.'s office, a third party designed the promotion unaware of R.E.M.'s policy against any product endorsements. The third party has agreed to make a donation to charities specified by R.E.M. to make up for the mistake.

A BATH BUILT FOR TWO: Zoo Entertainment has formed a joint venture with Murfreesboro, Tenn.-based indie Spongebath Records. Zoo will pick up a number of Spongebath Records per year

and funnel them through BMG Distribution. The first release will be Oct. 24's "Subliminal Plastic Motives" from Self, a Murfreesboro band led by 22-year-old singer/songwriter Matt Mahaffey. The catchy pop alternative album draws heavily on '60s pop influences but includes '90s references, such as hip-hop.

According to a Zoo representative, label president Lou Maglia will decide on a per-release basis which acts will go through Zoo. Other Spongebath

acts will go through independent distribution. Zoo will not use Spongebath to release any of its more indie-oriented acts. Among the other artists signed to Spongebath, which is headed by Richard Williams, are Gumption, Features, Fluid Ounces, and Jenny Hall.

GOLDEN BOYS: Gold Mountain Entertainment, whose management clients include Bonnie Raitt, Sonic Youth, and the Beastie Boys, has repurchased all outside interest in the company. Co-founder Ron Stone, along with partner/artist manager John Silva, bought back the portion of the firm owned by Toronto-based BCL, which invested in Gold Mountain two years ago. Gold Mountain was started in 1987 by Stone and Danny Goldberg.

THIS & THAT: Add Paul McCartney to the list of artists who will appear on "Help," a British album that will benefit Bosnian relief charity War Child. (Billboard, Sept. 2). McCartney unexpectedly showed up at the album's recording on Sept. 4 and performed "Come Together" with Paul Weller and Oasis' Noel Gallagher (see story, page 19).

Capitol/Underworld act Hami has been named the musical sidekick for the "Stephanie Miller Show," the most recent entry in the late-night viewer wars. The show debuted in syndication Friday (15) ... Black Sabbath co-founder and Ozzy Osbourne bassist Geezer Butler has formed a new band called G.Z.R. The band's TVT debut will be out later this month.

ON THE ROAD: Henry Rollins is on a spoken-word tour throughout September. It is his first tour without the Rollins Band in more than two years ... Brother Cane is opening for Van Halen until mid-October ... Supergrass is on a U.S. club tour through the end of September.

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Artists & Music

'Pocahontas' Piles Up RIAA Metal

Jackson, Brooks Add To Platinum Collections

■ BY CHRIS MORRIS

LOS ANGELES—The "Pocahontas" soundtrack joined several other Walt Disney animated feature soundtrack albums in the multiplatinum category in August certifications from the Recording Industry Assn. of America.

"Pocahontas" was simultaneously certified triple-platinum, platinum, and gold. It became the fifth consecutive soundtrack for a Disney animated film to surpass the 3 million milestone, following "The Lion King" (1994), "Aladdin" (1992), "Beauty And The Beast" (1991), and "The Little Mermaid" (1989). "The Lion King" was one of last year's top sellers and has sold more than 8 million units to date, according to the RIAA.

Michael Jackson's "HIStory: Past, Present And Future—Book 1" was certified quintuple-platinum. The award represents sales of 2.5 million units for the two-CD set, since the RIAA counts each CD in a multi-CD boxed set as one unit toward certification.

Among all-time sales marks hit during the month, Garth Brooks' "The Hits" became the top-selling country greatest-hits album, as it broke the 7 million barrier, while Salt-N-Pepa's "Very Necessary" vaulted the 4 million mark to become the best-selling rap album by a female artist or group.

Jeff Foxworthy's Warner Bros. album "You Might Be A Redneck If..." hit 2 million in August, becoming the first comedy album to go multiplatinum since "Eddie Murphy Comedian" in 1983.

Two top catalog albums leaped to septuple-platinum status: Eric Clapton's "Time Pieces/Best Of" (tying sales for his "Unplugged" live set) and U2's 1987 opus "The Joshua Tree."

First-time million-sellers for the month included R&B acts Soul For Real (Uptown) and Brownstone (Epic), modern rocker Beck (DGC), hard-edged singer/songwriter Alanis Morissette (Maverick), and '70s pop hitmakers Bread.

Collecting gold album sales for the first time were Morissette, Crystal Waters (Mercury), Keith Murray (Jive), the Rembrandts (EastWest), Drivin-N-Cryin (Island), Silverchair (Epic), Natalie Merchant (Elektra), Los Temerarios (AFG Sigma), and Maria (WEA Latina).

Shaggy's single "Boombastic" went ballistic in August, simultaneously hitting platinum and gold in the dancehall artist's first appearance in either award category.

Shania Twain (Mercury Nashville), Skee-Lo (Scotti Bros.), Faith Evans (Arista), MoKenStef (RAL/Outburst), Seal (Sire), and Luniz (Noo Trybe/Virgin) also grabbed their first gold singles.

A complete list of August RIAA certifications follows.

MULTIPLATINUM ALBUMS

U2, "The Joshua Tree," Island, 7 million.
 Eric Clapton, "Time Pieces/Best Of," Polydor, 7 million.
 Garth Brooks, "The Hits," Capitol Nashville, 7 million.

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 6 million.

Live, "Throwing Copper," Radioactive, 5 million.

Michael Jackson, "HIStory: Past, Present And Future—Book 1" (2-CD boxed set), Epic, 5 million.

Melissa Etheridge, "Yes I Am," Island, 5 million.

Spin Doctors, "Pocket Full of Kryptonite," Epic, 5 million.

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

Salt-N-Pepa, "Very Necessary," London, 4 million.

U2, "Rattle And Hum," Island, 4 million.

R.E.M., "Monster," Warner Bros., 4 million.

Reba McEntire, "Greatest Hits, Volume II," MCA, 4 million.

Warren G, "Regulate... G Funk Era," Violator/RAL, 3 million.

Bon Jovi, "Cross Road," Mercury, 3 million.

Scorpions, "Love At First Sting," Mercury, 3 million.

John Michael Montgomery, "Life's A Dance," Atlantic, 3 million.



Tom Petty, "Wildflowers," Warner Bros., 3 million.

Reba McEntire, "For My Broken Heart," MCA, 3 million.

Reba McEntire, "Read My Mind," MCA, 3 million.

Reba McEntire, "Greatest Hits," MCA, 3 million.

Various artists, "Pocahontas" (soundtrack), Walt Disney, 3 million.

Scorpions, "Crazy World," Mercury, 2 million.

John Michael Montgomery, "John Michael Montgomery," Atlantic, 2 million.

Tracy Lawrence, "Alibis," Atlantic, 2 million.

Weezer, "Weezer," Geffen, 2 million.

Jeff Foxworthy, "You Might Be A Redneck If..." Warner Bros., 2 million.

Grateful Dead, "In The Dark," Arista, 2 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 2 million.

Blues Traveler, "Four," A&M, 2 million.

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

Seal, "Seal," Warner Bros., 2 million.

Dave Matthews Band, "Under The Table And Dreaming," RCA, 2 million.

PLATINUM ALBUMS

Vanessa Williams, "The Sweetest Days," Mercury, her second.

Soul For Real, "Candy Rain," Uptown, its first.

Beck, "Mellow Gold," DGC, his first.

Collective Soul, "Collective Soul," Atlantic, its second.

Tracy Lawrence, "I See It Now," Atlantic, his third.

Various artists, "Batman Forever" (soundtrack), Atlantic.

John Michael Montgomery, "John Michael Montgomery," Atlantic, his third.

The Doors, "In Concert" (2-CD boxed set), Elektra, their eighth.

Bread, "Anthology Of Bread," Elektra, its first.

Prince, "The Hits I," Paisley Park, his 12th.

Prince, "The Hits II," Paisley Park, his

13th.

Reba McEntire, "The Last One To Know," MCA, her 10th.

Luis Miguel, "Segundo Romance," WEA Latina, his second.

Weird Al Yankovic, "Weird Al In 3-D," Scotti Bros., his second.

Michael Jackson, "HIStory: Past, Present And Future—Book 1" (2-CD boxed set), Epic, his fifth.

Brownstone, "From The Bottom Up," Epic, its first.

Various artists, "Pocahontas (soundtrack)," Walt Disney.

Alanis Morissette, "Jagged Little Pill," Maverick, her first.

Reba McEntire, "Reba McEntire Live," MCA, her 11th.

Bon Jovi, "These Days," Jamco, its eighth.

GOLD ALBUMS

Crystal Waters, "Storyteller," Mercury, her first.

Various artists, "Dumb & Dumber (soundtrack)," RCA.

Keith Murray, "The Most Beautiful Thing In This World," Jive, his first.

Neal McCoy, "You Gotta Love That," Atlantic, his second.

All-4-One, "And The Music Speaks," Atlantic, its second.

Various artists, "Batman Forever" (soundtrack), Atlantic.

John Michael Montgomery, "John Michael Montgomery," Atlantic, his third.

The Doors, "In Concert" (2-CD boxed set), Elektra, their 14th.

Bread, "Anthology Of Bread," Elektra, its eighth.

Rembrandts, "LP," EastWest, their first.

Drivin-N-Cryin, "Fly Me Courageous," Island, its first.

Chris Isaak, "Forever Blue," Reprise, his third.

Rod Stewart, "A Spanner In The Works," Warner Bros., his 18th.

Lenny Kravitz, "Let Love Rule," Virgin, his third.

Michael Jackson, "HIStory: Past, Present And Future—Book 1" (2-CD boxed set), Epic, his fifth.

Silverchair, "Frogstomp," Epic, its first.

Various artists, "Keith Whitley: A Tribute Album," RCA.

Natalie Merchant, "Tigerlily," Elektra, her first.

Los Temerarios, "Tu Ultima Cancion," AFG Sigma, their first.

Various artists, "Pocahontas" (soundtrack), Walt Disney.

Alanis Morissette, "Jagged Little Pill," Maverick, her first.

Heart, "Desire Walks On," Capitol, its 10th.

Bon Jovi, "These Days," Jamco, its eighth.

Maria, "Donde Jugaran Los Ninios," WEA Latina, her first.

PLATINUM SINGLES

Shaggy, "Boombastic," Virgin, his first.

GOLD SINGLES

Jodeci, "Freek 'N You," Uptown, its fourth.

Shania Twain, "Whose Bed Have Your Boots Been Under," Mercury Nashville, her first.

Xscape, "Feels So Good," Columbia, its third.

Vanessa Williams, "Colors Of The Wind," Hollywood, her second.

Skee-Lo, "I Wish," Scotti Bros., his first.

Faith Evans, "You Used To Love Me," Arista, her first.

MoKenStef, "He's Mine," RAL/Outburst, its first.

Seal, "Kiss From A Rose," Sire, his first.

Luniz, "I Got 5 On It," Noo Trybe/Virgin, its first.

Shaggy, "Boombastic," Virgin, his first.

Assistance in preparing this story was provided by Douglas Reece.

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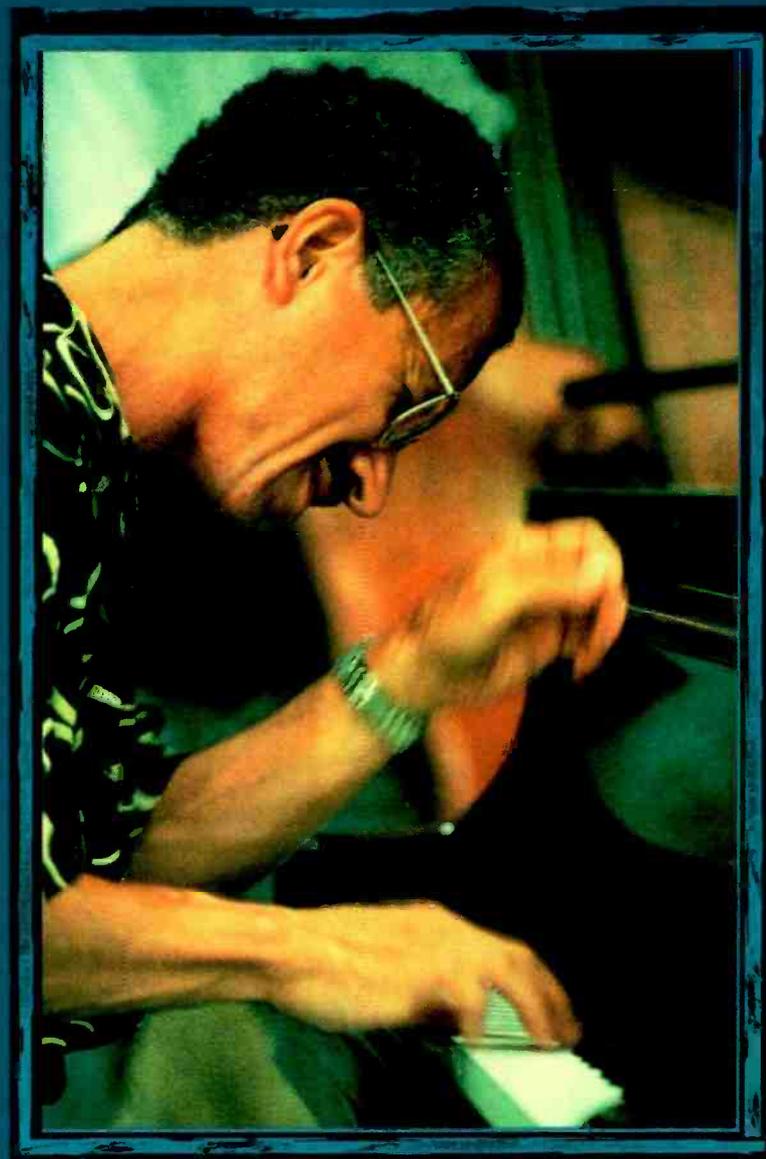
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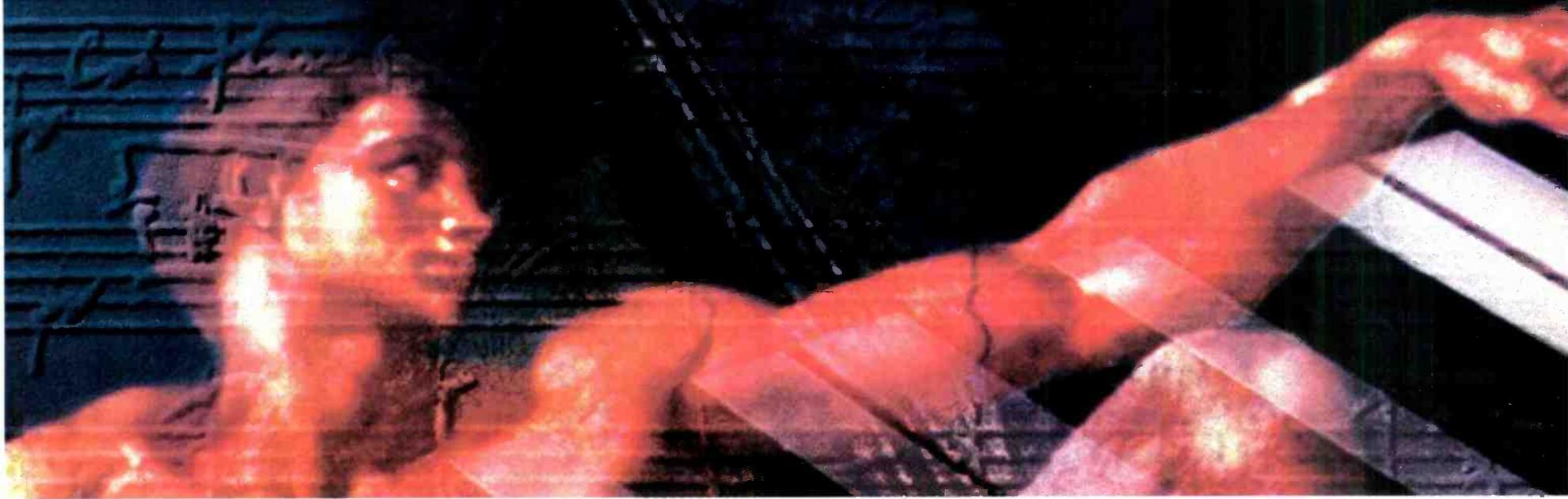
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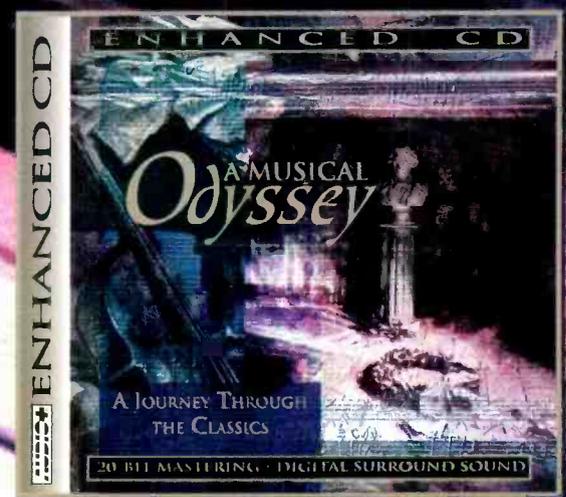


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hosted by Radney Foster

September 30 / 7:30 A.M. to 4 P.M. / Vanderbilt University

This tournament will be held at the newly renovated Brownlee O. Currey, Jr. Tennis Center at Vanderbilt University.

Celebrity Golf Tournament

hosted by Vince Gill & Amy Grant

October 1 / 8 A.M. & 1:00 P.M. starts / Hermitage Golf Course

Held at the home of the LPGA's Sara Lee Classic, this event includes impressive tee prizes and a chance for some friendly competition.

BlackHawk Concert

hosted by Arista Records

September 26 / 7:30 P.M. / The Ryman

Bud Light presents BlackHawk showcasing their new album in an intimate performance at the Ryman Auditorium with special guest Shelby Lynne.



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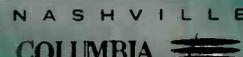
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Tower, Apple Support Polydor/Atlas Acts On Enhanced CD

BY MARILYN A. GILLEN

LOS ANGELES—Enhanced CD may be the future star of the music business, but right now it's a nice supporting player in the effort to raise the profile of young bands and boost sales of traditional albums.

That's the thinking, at least, behind "Head Tripp," a free multisession enhanced CD from Polydor/Atlas that will be the centerpiece of a fall promotional campaign linking the label, Tower Records, and Apple Computer in a joint in-store and online drive to woo college-age, cyber-minded consumers.

"Every summer, we do cassette samplers to get our music out there, to seed the market, through giveaways and contests," says Tripp DuBois, Polydor/Atlas director of marketing. "This year, the rise of multimedia technology let us take that same concept up to a much higher, and potentially much more effective, level."

Polydor/Atlas didn't make the leap alone. To underwrite the additional costs of the enhanced CD project and make the most of the marketing opportunities, the label enlisted the partnership of Apple Computer, which is eager to talk up its hardware platform to the same young demo, and Tower Records, which is offering coveted in-store placement.

Beginning Sept. 30 and continuing through Oct. 20, Tower stores in six major college markets will sport kiosks housing Apple Macintosh computers—aimed at letting customers get hands-on with the "Head Tripp" enhanced CD—and a rack display housing the full albums of the 10 acts featured on the multimedia sampler, all sale-priced.

Everyone who comes by one of the participating stores will receive a free copy of "Head Tripp," which plays like a traditional album on audio CD decks and like a multimedia CD-ROM when played on Macintosh computers. Anyone else can request one of the 25,000



available copies through the Atlas/Polydor, Apple, and Tower Records online sites, which each will promote the album individually and also will be "hotlinked" to one another to further the cross-promotion.

The online sites also will include contests and giveaways featuring other Atlas/Polydor and Apple merchandise, as well as a downloadable "Head Tripp" screen saver. The "addresses" for all three online sites are printed on the enhanced CD.

The disc, which was produced following the unveiling of "multisession" enhanced CD specs, features music from 10 Polydor/Atlas artists with albums or boxed sets either just out or due this fall: Gene, Fig Dish, Senser, Shed Seven, 8 Storey Window, Joya, undergroundLOVERS, Love Battery, Eric Clapton, and the Velvet Underground.

The sampler includes one full track from each album, along with a videoclip for each featured act. There are also biographies, animations, and game elements.

Tom Williams, the 16-year-old CEO of Big Cheese and an Apple consultant, programmed the title and says the design takes the concept of a "head trip" fairly literally.

"The screen opens with a 3D rendering of a guy's head, and you can go into the eyes to see the videos, or the mouth to check out the lyrics, or the ears to hear the audio, and so on," he says.

For "comic relief," Williams added two "Beavis & Butt-head-like" animations called Pick and Wipe. "Kids are really going to get into this," he predicts.

Williams has the advantage of being dead-center of the target audience for which the project is aiming.

"We did the primary focus-group test-

ing with kids my age," says Williams, who dropped out of school after the eighth grade to start his own software company. "And it really appealed to them. There aren't these buttons and very defined-type routes—it's a more intuitive and 'Myst'-like experience."

The multimedia portion of the enhanced CD is accessible only by owners of Macintosh computers—the installed base of which is only about one-fifth that of the entire multimedia PC market, which is dominated by the PC platform.

While acknowledging that promotional partner Apple has a strong interest in promoting the Mac platform, Polydor/Atlas' DuBois says the target college-age demo overlaps nicely with the format. "When you look at the kids we are looking at, you'll find they are much more Mac-prolific than your average person," says DuBois, by virtue of the strength of Macintosh in the educational arena.

But will those college kids buy more

albums because of being able to view the disc? Polydor/Atlas VP of marketing Rob Gordon says being able to view the disc will spur them, at least, to take a closer look at the bands, many of whom he describes as "baby acts."

"Today, it's harder than ever to get radio airplay, music video exposure, TV—all the tools you need to really sell some records," Gordon says. "This way, we can do some of that on our own—let people not only hear the music but see the video and get a better feel for what the band's all about and a taste of what they are like live."

Polydor/Atlas plans a full-scale entry into the enhanced CD marketplace next year, Gordon says, with full multimedia albums by some of the artists on the sampler.

Apple also hopes to continue its in-store relationship with Tower beyond the conclusion of the promotion, says Jon Holtzman, director of entertainment marketing for Apple.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BIG COUNTRY	Feyenoord Stadium Rotterdam, Netherlands	Aug. 29-30	\$4,372,814 (6,877,125 guilders) \$79.48/\$41.33	83,959 two sellouts	BCL Group
ELTON JOHN	Riverport Amphitheatre Maryland Heights, Mo.	Aug. 30	\$608,692 \$42.50/\$25	19,949 sellout	Contemporary Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Reunion Arena Dallas	Aug. 28	\$536,425 \$45/\$35	14,267 sellout	Beaver Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	The Summit Houston	Aug. 31	\$530,795 \$45/\$35	12,485 sellout	Beaver Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Arena, The Omni Atlanta	Sept. 2	\$464,484 \$41.50/\$31.50	13,749 sellout	Beaver Prods. Alex Cooley/Peter Conlon
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Frank Erwin Center, University of Texas at Austin Austin, Texas	Aug. 30	\$464,090 \$45/\$29.50	13,404 sellout	Stone City Attractions
REBA MCENTIRE TOBY KEITH RHETT ANKINS	Polaris Amphitheatre Columbus, Ohio	Aug. 27	\$437,600 \$30/\$17.50	19,949 20,000	Sunshine Promotions Belkin Prods.
LIVE PJ HARVEY VERUCA SALT BUFFALO TOM	World Music Theatre Tinley Park, Ill.	Aug. 31	\$424,580 \$20	21,229 25,000	Tinley Park Jam Corp.
BARRY WHITE	Sunrise Musical Theatre Sunrise, Fla.	Aug. 25-27	\$390,682 \$47.75/\$37.75/ \$27.75	10,319 11,880, three shows, two sellouts	Cellar Door Munro Prods.
VAN HALEN OUR LADY PEACE	Civic Center Arena, Lansdowne Park Central Canada Exhibition Ottawa, Ontario	Aug. 20	\$356,859 (\$485,114 Canadian) \$35.86	14,327 16,000	Bass Clef Donald K. Donald Prods. Concert Prods. International

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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Women's Music Biz Assn. Expands To U.K. London Office Opened; 2nd Annual Conference Set

BY DEBORAH EVANS PRICE

NASHVILLE—Less than two years after its U.S. launch, the Women in Music Business Assn. is expanding abroad with the opening of a London branch. The group also is preparing for its second annual conference here Oct. 20-22.

Karen Barclay, publicity director for EG Records, has been named coordinator of the London branch. Another key figure in the development of the London office will be Linda Dotson, a Nashville-based talent agent who recently opened Mia Mocca Music, Ltd., a London division of her company, Circuit Rider Talent.

"Hopefully, WMBA will have offices all over the world soon," says Dotson. "It provides a great opportunity to network with other women in the music business."

WMBA founder and executive director Catherine Masters says the organization's national membership is at 500, with branches in Atlanta, San Francisco, Los Angeles, Memphis, New York, and Nashville. She says the group frequently is contacted by women in other cities looking to establish lo-

cal chapters.

According to Masters, there are plans to start branches in Washington, D.C., Boston, Chicago, Detroit, and Miami. A Canadian branch is also in the planning stages. (To start a new branch Masters says there must be at least 12 registered members and a schedule of meetings and events.)

"We're probably the only national—and soon to be international—organization for women in the music business," Masters says, acknowledging that there are several organizations, such as the New York-based Women in Music, whose activities center around a specific city.

"We're a [thriving] organization," Masters says. "It's a lot of work, [and] a lot of fun. Our members [network] with each other."

Masters says the organization does include males as associate members if they are in some way associated with women in the music business. For example, one male member is a manager for an all-female band. "We're not anti-men, just pro-women," she says.

Masters is hoping attendance at this year's conference will exceed last year's 200 registrants. The event will be held at Nashville's Loews Vanderbilt Plaza and will include more than a dozen seminars covering a wide range of topics. They will include starting a fan club, doing business on the Inter-

net, and producing your own product from start to finish.

A new feature of this year's event is a showcase that will spotlight more than a dozen new acts. Among those slated to perform are Greenwich Village (New York) rock band Antigone Rising, Atlanta-based female country band Intuition, California folk artist Fiona Lynn, Nashville country act Ellen Lund, alternative artist Brenda Kahn, New Jersey-based country performer Beth Ann Clayton, and singer/songwriter Shelly O'Sullivan, a former missionary in India who has reportedly sold more than 6,000 copies of her independent release.

Conference registration is \$125 for WMBA members and \$175 for nonmembers. To be included in the conference's official directory, participants must pre-register by Oct. 8.

Those interested in more information can investigate the organization via its folder on America Online, which can be located in the music area under "Musicians And Technicians." (But Masters is quick to point out that the organization is home to managers, attorneys, journalists, and record executives, in addition to performers and songwriters.)

For additional information, call the WMBA office in Nashville. Annual membership is \$75 for individuals and \$150 for corporations.

SIMPLY RED COMES BACK TO 'LIFE'

(Continued from page 13)

which sets Hucknall's distinctive vocals to a percussive backdrop that includes samples from Dutch group the Goodmen's 1993 club crossover "Give It Up," hits British stores Sept. 18 and went to radio Aug. 21, achieving Greatest Gainer status in the Sept. 1 issue of Music Monitor, with 329 plays in its first week of U.K. airplay.

EastWest will also "hand service" "Fairground" to selected triple-A stations in the U.S. Merilee Kelly, music director at triple-A KSCA Los Angeles, says, "I see them as legitimate artists with real roots in songwriting, but they've been held back by the baggage of having a big AC hit." ("If You Don't Know Me By Now" spent six weeks at No. 1 on Billboard's Hot Adult Contemporary chart.) Kelly continues, "Artists like Des'ree and Dionne Farris, who our station plays, might open up the door to artists like them. As a programmer, if they had a great song, you could step around the image."

Despite a U.K. total of 13 top 40 entries, Hucknall and company have only had two top 10 U.S. singles, but both were chart-toppers: 1986's "Holding Back The Years" and "If You Don't Know Me By Now" three years later. The highest-ranked U.S. single from "Stars" was the first, "Something Got Me Started," which reached No. 23.

John Artale, senior buyer for Carnegie, Pa.-based National Record Mart, says, "I thought the last record was very pleasant; it sold well, but nothing

like [the U.K. success]." Artale recently attended a WEA retail convention in Cleveland, at which excerpts of the new material were played. "It looked very good; it does look promising," he says. "You have to believe the label is going to get behind it and make everyone aware of it."

The bulk of "Life" was recorded at the Manchester studio owned by ex-Simply Red drummer Chris Joyce and co-produced by Hucknall with Stewart Levine, who has been on board for every Simply Red album except its least successful one, "Men And Women." Guest musicians include Sly & Robbie and Bootsy Collins, alongside Simply Red mainstays Heitor on guitar, Fritz McIntyre on keyboards, and sax player Ian Kirkham.

Hucknall is as calm about the pressure of following a massive international hit as he is about Simply Red's prospects of becoming a multiplatinum American property. "Stars" did really well in other territories," he says, "but it didn't [go] nuclear like it did in the U.K. I don't want to compare [Life] as being better or worse, because it's very much connected with it; it's like a sister album, in a way."

Frank feels that "Life" will benefit from planned Simply Red dates in the U.S. in February and March 1996. "Historically, we know what happens when Simply Red tours in the States," she says. "They're an incredible live band, and they sell records."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING SEPT. 16, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**[®]

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	7	15	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
2	8	9	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
3	2	17	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
4	12	5	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO
5	6	10	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
6	16	5	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
7	5	2	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
8	10	3	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
9	13	8	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
10	11	8	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
11	4	3	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
12	14	3	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
13	15	17	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
14	23	3	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
15	9	12	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
16	17	9	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
17	20	15	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
18	19	2	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
19	21	2	NOFX FATWRECK CHORDS 528 (8.98/13.98)	I HEARD THEY SUCK... LIVE
20	24	5	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES

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

21	36	3	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
22	25	7	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
23	35	2	CIV LAVA 92603/AG (10.98/15.98)	CIV
24	22	3	KITARO DOMO 71005 (10.98/16.98)	AN ENCHANTED EVENING
25	30	3	GARBAGE ALMO SOUNDS 80004*/GEPFFEN (10.98/16.98)	GARBAGE
26	31	19	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
27	39	12	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
28	27	98	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
29	29	2	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
30	34	2	MY LIFE WITH THE THRILL KILL KULT INTERSCOPE 92591/AG (10.98/17.98)	HIT & RUN HOLIDAY
31	37	60	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
32	—	3	CARLOS VIVES POLYGRAM LATINO 28531 (9.98/14.98)	LA TIERRA DEL OLVIDO
33	40	9	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
34	26	8	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
35	33	3	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
36	32	4	FREDDY JONES BAND CAPRICORN 40240 (10.98/16.98)	NORTH AVENUE WAKE UP CALL
37	—	1	HEZEKIAH WALKER BENSON 4168 (9.98/11.98)	LIVE IN NEW YORK BY ANY MEANS
38	—	4	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH
39	—	1	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
40	—	5	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE

POPULAR UPRIISINGS

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

UNCLE'S OFFSPRING: Warner Bros. is entering new territories in the online arena in promoting former Uncle Tupelo members Jay Farrar and Mike Heidorn's new band, *Son Volt*. Its debut, "Trace," is due Sept. 19.

The label is running a campaign where any radio station that places a Son Volt song into rotation will have its call letters displayed on the Son

Nancy Stein, VP of promotion and special projects at Warner Bros., says this on-line cross-promotion is a first.

In addition, beginning in October, the label will put on the Son Volt page an entry form for a contest to win a "Without A Trace Weekend." Users can print out an entry form and bring it into one of the participating retail outlets nationwide.

Radio station call letters will be tagged onto the in-store display for the contest, which will run in 200 stores. The prize is a trip for two to anywhere in the U.S.

The online activities will also be promoted on the Uncle Tupelo Web site.

On the radio front, noncommercial triple-A WXPN Philadelphia and triple-A KFAN Fredericksburg, Texas, have picked up on "Windfall," the first single for that format, before it was officially serviced the week of Sept. 4. The entire album is also being worked to college radio.

Once a story is built at those formats, modern rock radio will be serviced with "Drown," and a video will be shot for the song.

Touring and press exposure are also key elements in the marketing plans. While a full tour is still being mapped out, Son Volt has played select dates to packed crowds



High Standards. After the success of its self-released "Churn" in 1994, Orlando, Fla.'s Seven Mary Three is back with its Mammoth/Atlantic debut, "American Standard." The first single, "Cumbersome," is getting spins at modern rocker KXKR Salt Lake City and album rocker WZTA Miami. An October tour is planned.

they've ever done."

In addition to Farrar and Heidorn, Son Volt includes Jim and Dave Boquist. Jim played bass for Uncle Tupelo touring companion Joe Henry. Dave Boquist, Jim's brother, plays guitar, banjo, fiddle, and lap steel guitar.

ON THE TUBE: Underworld/Capitol recording artist Hami is the one-man house band and musical sidekick on Buena Vista Television's new late-night talk show, "The Stephanie Miller Show." It will debut in syndication Sept. 15.

On the show, Hami will fool around with the various instruments he plays, such as violin, organ, keyboards, percussion, flute, tenor and alto sax, guitar, piano, and drums. His album, "The Funky Descendant," features a mix of R&B, jazz, funk, and hip-hop music.

Meanwhile, country traditionalist Don Walser, a Watermelon recording artist, will be the subject of a segment on ABC-TV's "PrimeTime Live" on Wednesday (13). The segment was filmed in his hometown of Austin, Texas, and features live performances and interviews with Walser.

Walser's current releases are two volumes of "The Archive Series," which feature

older studio recordings of Walser and his Pure Texas Band.

ROAD WORK: Rap-A-Lot/Virgin's Poppa LQ embarks on a West Coast tour Sept. 15-25... Zero Hour's Dirt Merchants spend two weeks on the road with Letters To Cleo later this month. Epic plans to rerelease Dirt Merchants' full-length debut,



Burning It Up. The Bogmen clock in at No. 1 in the Middle Atlantic Regional Roundup this week and at No. 16 in the Northeast Regional Roundup with their Arista debut, "Life Begins At 40 Million." The New York-based band, which mixes intelligent lyrics with rambunctious rock rhythms, is in the midst of touring. "Big Burn" is the first single for album and modern rock radio.

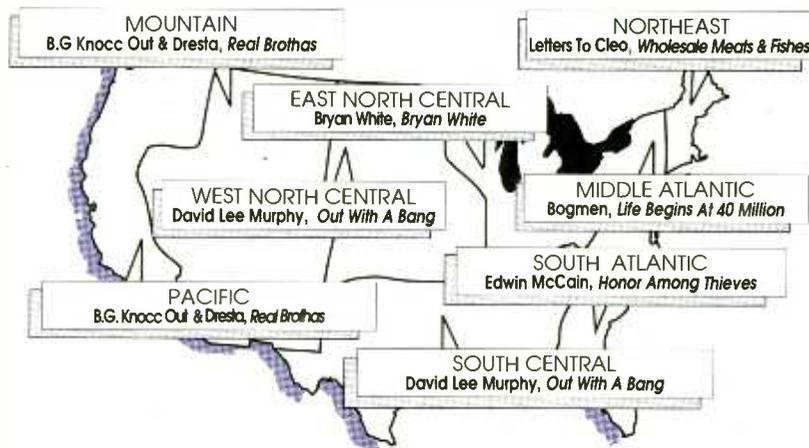
"Scarified," in January... Capitol's Supergrass kicked off a month of dates Sept. 6... American Recordings/Venture Entertainment's Ruth Ruth play a month of dates with Tripping Daisy and open for Maverick's Alanis Morissette at the John Anson Ford Theatre in Los Angeles Sept. 17-18.



Once in A Blue Moon. J. Spencer's "U Should Be Mine," his first single from his MoJazz/Motown album "Blue Moon," is racking up R&B/adult airplay on such stations as WBLK Buffalo, N.Y., and WHUR Washington, D.C. The saxophonist will perform at Planet Hollywood in San Francisco on Tuesday (12), with more tour dates to follow.

Volt World Wide Web site on the Internet. The call letters will be linked to the station's own sites so that when users click on the call letters in the Son Volt site they will be directly linked with the station's site.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Bryan White, <i>Bryan White</i>	1. Edwin McCain, <i>Honor Among Thieves</i>
2. Goo Goo Dolls, <i>A Boy Named Goo</i>	2. Patra, <i>Scent Of Attraction</i>
3. David Lee Murphy, <i>Out With A Bang</i>	3. David Lee Murphy, <i>Out With A Bang</i>
4. Jeff Carson, <i>Jeff Carson</i>	4. The Jazzmasters, <i>The Jazzmasters II</i>
5. Korn, <i>Korn</i>	5. Biju Banton, <i>'Til Shiloh</i>
6. Hum, <i>You'd Prefer An Astronaut</i>	6. Bryan White, <i>Bryan White</i>
7. Freddy Jones Band, <i>North Avenue Wake...</i>	7. MokenStef, <i>Azz Izz</i>
8. MokenStef, <i>Azz Izz</i>	8. Carlos Vives, <i>La Tierra Del Olvido</i>
9. Brother Cane, <i>Seeds</i>	9. Brother Cane, <i>Seeds</i>
10. Take That, <i>Nobody Else</i>	10. Deep Blue Something, <i>Home</i>

prior to the album's release. "It has helped that Son Volt has evolved out of Uncle Tupelo and there is a track record there and fans out

"there," says Peter Standish, VP of product development at Warner Bros. "These shows were packed without a record out, and it's the first tour

This Group Needs No Intro-Duction Atlantic Act Gets 'New Life' With Second Set

BY J.R. REYNOLDS

LOS ANGELES—In 1993, Atlantic recording act Intro established itself as a presence on the R&B vocal group scene. The act's self-titled debut reached No. 11 on the Top R&B Albums chart and sold 571,000 units, according to SoundScan.

Two years later, the Brooklyn, N.Y.-based trio hopes to improve on its success with its sophomore follow-up, "New Life," a set that features fewer uptempo tracks in favor of midtempo and ballad melodies that pace messages of spirituality and tender romance.

At a time when many male R&B groups are appealing to the lowest common denominator among consumers by using overt sexual innuendo, Intro members Buddy Wike, Jeff Sanders, and Kenny Greene are taking the moral high road.

Says songwriter/lead vocalist Greene, "We're focusing on giving listeners a well-rounded album, but the important thing is that listeners feel that there's love out there in the music industry, and we're one of the groups around to help send it."

Atlantic A&R VP Bryant Reid says consumers may be surprised by the depth of "New Life," which arrives in stores Oct. 31.

"Kenny has experienced a lot since the last album," says Reid, "and he wanted to incorporate it into the lyrics of the group's latest album. It also marks the reunion of [writer/producer team] Kenny and Dave Hall."

Also taking production credits are newcomers David Cintron and Rodney Jherkins.

"New Life" marks Greene's production debut; he contributed six tracks. Greene says the group has grown emotionally, vocally, and spiritually since the act's debut.

"We've learned that nobody is

promised anything in this life and not to take things for granted," says Greene.

The death of Greene's father in



INTRO

June, while the group was still recording, is one example. Instead of allowing the event to take over his psyche, Greene tapped into his raw emotions to deliver heartfelt verses to which he hopes listeners will relate.

Says Greene, "Life is a test. There have been times in my life when I've had nothing, and there have been times when I've had everything. The trick is being able to realistically weigh the two. I think the key to it all is love of self and of each other."

Album tracks with introspective lyrical content range from the keep-your-chin-up "Somebody Loves You" to "There Is A Way," a song that addresses wife battering and child abuse.

The set's first single is the Hall-

produced "Funny How Time Flies," a midtempo romance romp. The single will be serviced initially as a promotional record Sept. 24 to R&B mainstream radio.

Says Atlantic urban music senior VP Doug Daniel, "It will also go to key rhythm-crossover stations in major markets and maybe some pop [stations]."

Daniel does not expect R&B adult stations to play "Funny How Time Flies," because of the single's peppy tempo. However, he anticipates subsequent singles to "fit better with the adult format."

The label is currently completing the project's marketing strategy, and Daniel says it will incorporate a multi-department approach, as opposed to being "just an urban department thing."

Atlantic will set up "Funny How Time Flies" by arming street teams
(Continued on page 27)



Whale Of A Gathering. Following a screening of the Warner Bros. film "Free Willy 2: The Adventure Home," M&J Music president Jerry Greenberg meets with members of M&J acts 3T and Quo, as well as members of the famous Jackson family. Pictured, from left, are Tito Jackson, father/manager of the three brothers who comprise 3T; his sister vocalist Rebbie Jackson; 3T's T.J. Jackson; Quo's Kaos; 3T's Taryll and Taj Jackson; and Greenberg.

Young Artists Can Learn From Vets; 'Clockers' Soundtrack Is Quality Time

RESPECT YOURSELF, Before You Wreck Yourself: Many freshman and sophomore recording artists continue to show a lack of respect for themselves, their craft, and veteran artists who preceded them. Too many one-hit "stars" become infected with an inflated sense of importance and often display an incredible ignorance of African American music history.

Every week, there are reports of young black artists acting irresponsibly in hotels, on stage, with fans, and with the law—as if it is their divine right to be treated as show business royalty. In reality, nothing could be further from the truth.

EastWest vocalist Gerald Levert—who recently recorded his latest album, "Father And Son," with O'Jays dad Eddie Levert (see story, page 11)—says that for artists to have longevity in the business, they must demonstrate a certain level of deference.

"A lot of younger guys don't realize how hard it used to be for black performers in show business. They paved the way for all of us coming through now, and these old schoolers deserve all the respect they can get."

Today, a new artist with average chops can tap a trendy beat and ride it quickly to the highest realm of celebrity. Often, because it comes so fast, that artist believes he is the new musical messiah, buys into his own marketing machine's hype, and really believes his "yes" people.

Most young bloods don't know or even care about the struggles that top black recording acts such as the O'Jays, Patti LaBelle, or Gladys Knight had to endure as recently as 30 years ago.

"When we were on the road in the South, most times we could not stay in hotels or even motels," recalls Bobby Byrd, who founded the Flames in the late '50s and toured with James Brown through much of the '60s. "Back then, we had to sleep out of the car and find gas stations that would let us wash up and change before a show," he says.

Today, a lot of baby acts have tantrums if they can't take a stretch limousine to concert dates or don't get luxury hotel suite accommodations. Levert thinks many recording artists would be more humble if they had to endure circumstances similar to those of their forefathers.

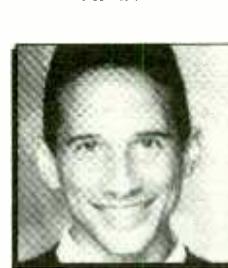
"Kids today have to understand what they represent. A lot of them are always saying, 'keep it real,'" he says. "Yeah, but keep it real among yourselves."

"You know when you're being disrespected as a black man,

and you're right to check somebody when that's going down," Levert continues. "But just because you've got a little money and some clout doesn't mean you have to sit up in first class and act a fool."

As an industry observer, it's always interesting to project which new artists might still be on the scene in five years. Most times, it's easiest to tell from their attitude—regardless of the one big record that gives them their 15 minutes.

CLOCK THIS: The recently released MCA soundtrack "Clockers" has a dynamite collection of quality acts and should prove a winner at retail. One standout track is the current single "Love Me Still," recorded by Chaka Khan and produced by David Gamson. The song is sure to be a favorite because the delicate, acoustic piano ballad features dreamy vocals by Khan—who has been tempering her supersonic soaring lately—and was timelessly written by the artist and Bruce Hornsby. Other quality performances on the set come from Marc Dorsey, Des'ree, Seal, the Crooklyn Dodgers, and Buckshot LeFonque (Branford Marsalis to you an' me)... Speaking of Chaka Khan, fans are anxiously awaiting her next album on Warner Bros.



by J. R. Reynolds



The still-untitled set is due in the first quarter of 1996.

THAT'S ENTERTAINMENT: RCA's Brooklyn Funk Essentials recently put on a great show that virtually no one saw at the House of Blues in Los Angeles. Bad timing was the problem; their set kicked off at 7:30 p.m., which was early even for a town that closes up at a conservative 2 a.m.

However, by the end of the show, there were enough peeps on hand to see why this group deserves much of the attention it has received.

A full band, BFE delivered a tight performance of music that ranged from funk to dancehall to samba. Of course, R&B was also heard in all its splendor, but the fact that this band can take off in several different directions is what makes its debut album, "Cool And Steady And Easy," so special.

NOSE TO THE GRINDSTONE: Industry veteran Kevin Harewood has been brought in to spearhead the formation of Los Angeles-based Grindstone Entertainment's new R&B label

(Continued on page 27)



Key Players. EMI saxophonist Najee, center, takes a break from recording his all-instrumental remake of Stevie Wonder's 1976 album, "Songs In The Key Of Life," to chat with the set's bassist, Stanley Clarke, left, and producer George Duke. The album arrives in stores Nov. 7.



2 DAYS LATER THE LP WENT GOLD...
RAEKWON THE CHEF
ONLY BUILT 4 CUBAN LINX...



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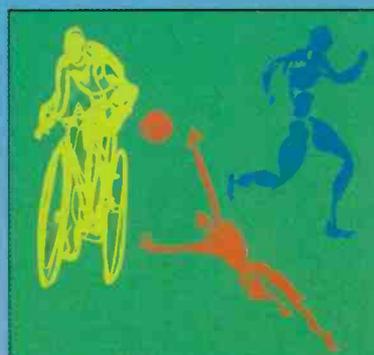
AD CLOSE: OCT. 3

ISSUE DATE: OCT. 28

Billboard will examine exclusive coverage on A&R, manufacturing and distribution in the Asia Pacific territories. In addition, this issue will include up-to-date news on the growth of digital disc formats for audio and video; CD replicators adaptation to the new "enhanced" CD format; an update from the IFPI on SID enforcement in the Asia Pacific markets, and in China and India; and new artist spotlights from the regions.

Contact

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AD CLOSE: OCT. 3

ISSUE DATE: OCT. 28

This special combines these two areas into one information-packed spotlight. Health & Fitness coverage will include:

- what's selling & why
- a report on the growing mental & physical health video category. Special Interest coverage will include:
- a state of the market report
- animation that's not for kids
- a look at the trend of companies endorsing special interest products and more!

Contact

Jodie Francisco
213-525-2304



RIAA - ENHANCED CD (EXPANDED SECTION)

AD CLOSE: OCT. 10

ISSUE DATE: NOV. 4

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

Contact

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WORLDWIDE SPECIALS & DIRECTORIES 1995



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 Sculatti
213-525-2310



GSA

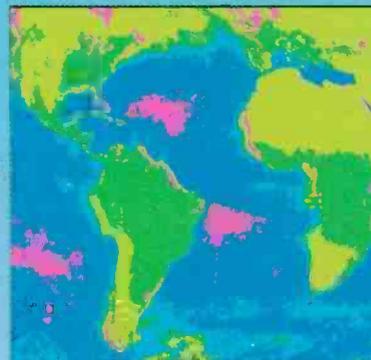
AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

Billboard's November 18th issue explores the regional markets of Germany, Switzerland and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German-market (based on first half-'95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

Contact

Christine Chinetti
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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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 16, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	4	SOUNDTRACK DEF JAM/RAL 529021/ISLAND (10.98/16.98) 3 weeks at No. 1	THE SHOW	1
				*** GREATEST GAINER ***		
2	82	—	2	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
3	2	3	6	SOUNDTRACK MCA 11228* (10.98/17.98)	DANGEROUS MINDS	2
4	3	2	7	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
				*** HOT SHOT DEBUT ***		
5	NEW		1	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	5
6	4	4	5	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX... LOUD 66603*/RCA (10.98/16.98)		2
7	5	5	7	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
8	6	6	4	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	4
9	7	8	7	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
10	9	9	9	D'ANGELO EMI 33629 (10.98/15.98)	BROWN SUGAR	5
11	10	7	9	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
12	8	—	2	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
13	11	10	42	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
14	12	11	12	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
15	14	12	11	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
16	17	13	25	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
17	15	16	7	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
18	16	14	51	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
19	19	17	7	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
20	20	20	49	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
21	13	—	2	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
22	22	18	8	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
23	18	15	3	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
24	23	19	40	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
25	21	22	53	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
26	27	24	9	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
27	25	23	34	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
28	24	21	8	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
29	28	25	11	MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
30	35	46	12	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98)	BROKEN	30
31	32	31	22	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
32	29	29	21	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
33	30	27	7	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
34	26	35	6	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98) HS	TRUE	26
35	34	34	39	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
36	33	30	19	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
37	36	36	13	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
38	44	33	23	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
39	40	40	4	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	39
40	31	28	3	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
41	37	32	7	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
42	41	37	25	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
43	38	26	15	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
44	43	44	5	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	43
45	39	39	15	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
46	56	49	43	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
47	42	38	6	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35

48	45	48	42	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
49	51	—	2	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
50	46	45	48	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
51	50	43	27	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
				*** PACESETTER ***		
52	65	62	11	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
53	54	52	63	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
54	53	41	23	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
55	55	80	26	MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)	MYSTIKAL	55
56	47	42	13	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
57	49	47	10	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
58	48	56	9	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
59	63	54	10	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
60	69	61	51	GLADYS KNIGHT ● MCA 10946 (10.98/15.98)	JUST FOR YOU	6
61	67	59	52	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
62	52	51	38	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
63	60	57	24	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
64	57	55	10	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
65	76	66	85	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
66	59	73	13	IMPROMPT2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
67	62	63	40	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
68	68	53	5	SMOOTH T.N.T. 41556/JIVE (10.98/15.98) HS	SMOOTH	35
69	74	72	146	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
70	70	60	3	SUPER CAT COLUMBIA 64197* (10.98 EQ/15.98) HS	THE STRUGGLE CONTINUES	60
71	58	50	11	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
72	66	64	5	BLACK MENACE BIG BOY 0017 (10.98/15.98)	DRAMA TIME	51
73	RE-ENTRY	43		LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
74	64	67	5	MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
75	72	70	13	INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
76	73	58	25	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
77	87	69	47	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
78	RE-ENTRY	44		SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
79	89	88	27	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	26
80	84	81	29	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
81	79	68	5	INI KAMOZE EASTWEST 61764/EEG (10.98/15.98) HS	LYRICAL GANGSTA	58
82	71	65	5	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
83	77	76	50	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
84	81	90	46	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
85	94	—	41	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
86	83	89	82	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
87	78	87	66	69 BOYZ ▲ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
88	97	84	62	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
89	91	91	26	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
90	NEW	1		VARIOUS ARTISTS BOXTUNES 44068 (7.98/15.98)	BIG PHAT ONES OF HIP HOP	90
91	RE-ENTRY	17		MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
92	RE-ENTRY	26		DJ QUIK ● PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
93	RE-ENTRY	42		H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
94	RE-ENTRY	29		TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
95	RE-ENTRY	35		VANESSA WILLIAMS ▲ WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
96	90	93	91	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
97	80	94	3	GARY TAYLOR MORNING CREW 1853 (10.98/15.98)	THE MOOD OF MOONLIGHT	80
98	RE-ENTRY	2		JASON WEAVER MOTOWN 630322 (10.98/16.98)	LOVE AMBITION	95
99	86	75	51	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
100	RE-ENTRY	44		SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. 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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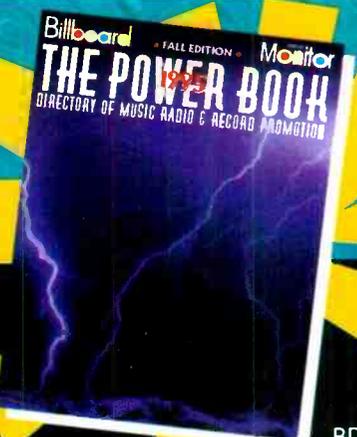
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BDPB3095

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' RadioTrack service. 85 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	11	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC) 5 wks at No. 1	38	40	7	VIBIN'	BOYZ II MEN (MOTOWN)
2	5	6	BROKENHEARTED	BRANDY (ATLANTIC)	39	48	7	YOU CAN'T RUN	VANESSA WILLIAMS (WING/MERCURY)
3	7	3	I HATE U	(NPG/WARNER BROS.)	40	37	16	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
4	4	14	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)	41	44	16	SO MANY TEARS	2 PAC (INTERSCOPE)
5	2	17	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	42	43	30	I LIKE	KUT KLOSE (KEI/AELEKTRA/VEEG)
6	3	16	BROWN SUGAR	D'ANGELO (EMI)	43	49	6	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
7	6	15	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)	44	50	4	LOVE T.K.O.	REGINA BELLE (COLUMBIA)
8	27	2	FANTASY	MARIAH CAREY (COLUMBIA)	45	53	5	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL)
9	11	15	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)	46	52	23	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
10	9	15	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	47	46	8	CURIOSITY	AARON HALL (MCA)
11	17	4	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)	48	42	18	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
12	15	11	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)	49	51	25	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
13	14	8	TELL ME	GROOVE THEORY (EPIC)	50	45	11	LOVE DON'T LOVE NOBODY	PHIL PERRY (BLUE THUMB/GRP)
14	12	24	WATERFALLS	TLC (LAFACE/ARISTA)	51	63	4	TONITE	A FEW GOOD MEN (LAFACE/ARISTA)
15	8	17	BOOMBASTIC	SHAGGY (VIRGIN)	52	47	12	MY UP AND DOWN	ADINA HOWARD (MECCA DON/EASTWEST/VEEG)
16	10	15	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)	53	39	12	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
17	13	23	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	54	56	2	(YOU MAKE ME FEEL LIKE) ...	MARY J. BLIGE (UPTOWN/MCA)
18	21	4	RUNAWAY	JANET JACKSON (A&M)	55	66	2	ARE YOU READY?	PEBBLES (MCA)
19	16	18	FREEK 'N YOU	JODECI (UPTOWN/MCA)	56	61	2	CRUISIN'	D'ANGELO (EMI)
20	28	6	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)	57	55	4	IF YOU WANT IT	SOUL FOR REAL (UPTOWN/MCA)
21	22	25	BEST FRIEND	BRANDY (ATLANTIC)	58	64	3	PRETTY GIRL	JON B. (YAB YUM/550 MUSIC)
22	23	7	SENTIMENTAL	DEBORAH COX (ARISTA)	59	70	3	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
23	25	7	HEAVEN	SOLO (PERSPECTIVE)	60	—	1	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST)
24	24	11	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)	61	58	7	WARM SUMMER DAZE	YVBE (ISLAND)
25	20	30	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	62	54	13	AFFECTION	JODY WATLEY (AVITONE/BELLMARK)
26	18	24	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	63	72	3	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
27	19	22	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	64	—	20	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
28	26	12	I GOT 5 ON IT	LUNIZ (NOD TRYBE)	65	57	10	THE MANY WAYS	USHER (LAFACE/ARISTA)
29	29	8	SUGAR HILL	AZ (EMI)	66	73	5	MIND BLOWING	DAVID JOSIAS (JMI)
30	30	16	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)	67	75	2	HANDLE OUR BUSINESS	TONY THOMPSON (GIANT/WARNER BROS.)
31	31	7	FEEL THE FUNK	IMMATURE (MCA)	68	67	5	STAY WITH ME	BEBE & CECE WINANS (CAPITOL)
32	33	31	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	69	62	8	LOVELY THANG	KUT KLOSE (KEI/AELEKTRA/VEEG)
33	32	8	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)	70	71	4	HUMAN NATURE	MADONNA (INAVERICKS/SIRE/WARNER BROS.)
34	36	10	LOVE AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)	71	69	5	SAME ONE	SEAN LEVERT (ATLANTIC)
35	34	9	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	72	—	1	LOVE DON'T LIVE HERE ANYMORE	FAITH EVANS (BAD BOY/ARISTA)
36	35	10	I CAN'T TELL YOU WHY	BROWNSTONE (M.J.J./EPIC)	73	74	3	ROUND AND ROUND	TWINZ (G FUNK/RAL/ISLAND)
37	41	11	BE ENCOURAGED	WILLIAM BECTON & FRIENDS (INTERSCOPE)	74	68	18	YOU BRING ME JOY	MARY J. BLIGE (UPTOWN/MCA)
					75	—	2	KICK YOUR GAME	TLC (LAFACE/ARISTA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	14	18	17	I WANNA BE DOWN	BRANDY (ATLANTIC)
2	1	2	GRAPEVYNE	BROWNSTONE (M.J.J./EPIC)	15	19	13	I APOLOGIZE	ANITA BAKER (ELEKTRA/VEEG)
3	4	4	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	16	8	5	JOY	BLACKSTREET (INTERSCOPE)
4	3	5	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/VEEG)	17	12	7	THINK OF YOU	USHER (LAFACE/ARISTA)
5	2	4	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/VEEG)	18	14	16	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
6	5	10	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	19	17	22	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
7	9	12	IF YOU LOVE ME	BROWNSTONE (M.J.J./EPIC)	20	13	4	EMOTIONS	H-TOWN (LUKE)
8	6	9	BABY	BRANDY (ATLANTIC)	21	21	6	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
9	7	10	COME ON	BARRY WHITE (A&M/PERSPECTIVE)	22	23	9	DEAR MAMA	2 PAC (INTERSCOPE)
10	11	7	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)	23	24	4	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
11	16	15	CREEP	TLC (LAFACE/ARISTA)	24	22	9	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	10	5	SHY GUY	DIANA KING (WORK/COLUMBIA)	25	25	20	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
13	15	9	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)					

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.

74	1, 2	PASS IT	(Gifted Pearl, ASCAP/Spinna's Choice, ASCAP/Entertaining, BMI/Zomba, ASCAP/Bucktown USA, ASCAP/Bootcamp Clk, ASCAP/Misam, ASCAP/EMI April, ASCAP)
12	1	1ST OF THE MONTH	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
56	1	AFFECTION	(A Diva, BMI/Rightsong, ASCAP/Binocular, ASCAP)
48	1	ARE YOU READY?	(All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/Lo-Mo, BMI)
34	1	BE ENCOURAGED	(Red Rewmar, SESAC)
27	1	BEST FRIEND	(Human Rhythm, BMI)
4	1	BOOMBASTIC/IN THE SUMMERTIME	(LivingSting, ASCAP/Malaco, BMI) HL
3	1	BROKENHEARTED	(Human Rhythm, BMI/Young Legend, ASCAP)
8	1	BROWN SUGAR	(Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
82	1	CAN I TOUCH YOU...THERE?	(Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP)
31	1	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/PolyGram Int'l, ASCAP) WBM/HL
92	1	CLAP YO HANDS	(Naughty, ASCAP/WB, ASCAP)
72	1	COLORS OF THE WIND (FROM POCAHONTAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
87	1	COME ON HOME	(Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI/Plaything, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
55	1	COME WITH ME	(Music Corp. Of America, BMI/Cameo Appearance By Ramess, ASCAP/Vandy, ASCAP/MCA, ASCAP/G Spot, BMI/Yopah, ASCAP)
39	1	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
40	1	CURIOSITY (FROM DANGEROUS MINDS)	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
24	1	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dreelite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
51	1	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
41	1	FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM
23	1	FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
66	1	FOE LIFE	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
20	1	FREEK 'N YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
2	1	GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	(T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL
80	1	GIRLTOWN	(Zomba, ASCAP/Wild Apache, ASCAP/Eric Serran, ASCAP)
63	1	HANDLE OUR BUSINESS	(Davey Pooh, ASCAP/Waco, ASCAP/Slap Roc, BMI)
88	1	HEAD NOD	(R Productions, BMI/EMI Blackwood, BMI/PolyGram Int'l, ASCAP/Tony Tone, ASCAP)
13	1	HEAVEN	(EMI April, ASCAP/Flye Tyme, ASCAP/New Perspective, ASCAP)
6	1	HE'S MINE	(Mo Ken, ASCAP/All Int, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
19	1	HOW HIGH (FROM THE SHOW!)	(Funky Noble, ASCAP/Zomba, ASCAP/Enk Semon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
65	1	HUMAN NATURE	(WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
58	1	I CAN LOVE YOU LIKE THAT	(Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
30	1	I CAN'T TELL YOU WHY	(Uddraan, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
59	1	IF YOU WANT IT	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Siam U Well, BMI/Gansta Lean, BMI)
5	1	I GOT 5 ON IT	(Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of Natibons, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Two Tuff Enuff, BMI) WBM
40	1	I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
50	1	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
53	1	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
35	1	I WISH	(Orange Bear, BMI)
78	1	JEEPS, LEX COUPS, BIMAZ & BENZ	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
52	1	KISS FROM A ROSE	(SPZ, BMI)
75	1	LISTEN ME TIC (WOYOI)	(Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
32	1	LOVE AMBITION (CALL ON ME)	(Human Rhythm, BMI)
54	1	LOVE DON'T LOVE NOBODY	(Warner-Tamerlane, BMI) WBM
79	1	LOVELY THANG	(Deep Sound, ASCAP/Short Dolls, BMI/Zomba, ASCAP)
37	1	LOVE T.K.O.	(Warner-Tamerlane, BMI)
68	1	THE MANY WAYS	(WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
38	1	MC'S ACT LIKE THEY DON'T KNOW	(Zomba, ASCAP/BOP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
76	1	MIND BLOWING	(Vertical City, BMI/PMA, BMI)
83	1	MVP	(Big L, ASCAP/Technician, ASCAP/Jobete, ASCAP) WBM
81	1	MY UP AND DOWN	(Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankie Chan, ASCAP)
73	1	NEVER GONNA LET YOU GO	(My Jonathan, BMI/Ineva, BMI)
84	1	THE NOD FACTOR	(Forever People, ASCAP/Lester Fernandez, ASCAP/RJI-JON, BMI)
10	1	ONE MORE CHANCE/STAY WITH ME	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
16	1	ON THE DOWN LOW	(Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
15	1	PLAYER'S ANTHEM	(Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
49	1	PRETTY GIRL	(Sony Tree, BMI/Ecaf, BMI) WBM
36	1	PULL UP TO THE BUMPER	(Songs Of PolyGram, BMI/lat, BMI/Grae Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
77	1	RETURN OF THE CROOKLYN DODGERS (FROM CLOCKERS)	(Hittage, ASCAP/Getaloadoffatso, BMI/Organizm, BMI/Irving, BMI/Perverted Alchemist, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP)
60	1	ROUND & ROUND	(Tripple, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP)
14	1	RUNAWAY	(Black Ice, BMI/EMI April, ASCAP/Flye Tyme, ASCAP)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	5	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA) 2 wks at No. 1	38	36	5	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (UPTOWN/MCA)
2	2	3	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)	39	30	20	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
3	3	15	I GOT 5 ON IT	LUNIZ (NOD TRYBE)	40	35	13	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
4	4	4	HOW HIGH	REDMAN/METHOD MAN (OUTBURST/RAL/ISLAND)	41	60	2	SITTIN' ON CHROME	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
5	6	19	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (VIRGIN)	42	33	19	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
6	5	9	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	43	39	17	FOE LIFE	MACK 10 (PRIORITY)
7	7	3	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)	44	42	12	SO MANY TEARS	2 PAC (INTERSCOPE)
8	9	11	SUGAR HILL	AZ (EMI)	45	41	4	SULTRY FUNK	M.C. HAMMER (GIANT/WARNER BROS.)
9	8	13	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	46	38	11	COLORS OF THE W	

U.K.'s Chemical Brothers Experimenting With Sound

CHEMICAL PLANET: With its sterling Astralwerks collection, "Exit Planet Dust," U.K. recording act/production team the Chemical Brothers is sending out an important message to stateside clubheads: A steady diet of house music will dull the senses over time.

"Anyone can get a groove together and make a track that'll work in a club, but that's just not us," says Chemical Brother **Ed Simons**, addressing the album's experimental nature. Partner **Tom Rowlands** agrees, adding that he likes his music to have an ample dose of "noise, feedback, distortion—big, crunchy sounds. We're making hip-hop, with the dynamics of acid-house, adding that psychedelic element most rap lacks. We want to bring back the funk—something with a bit of weight, a bit of groove."

The stateside release of "Exit Planet Dust" comes on the heels of a string of international hits, including the set's first domestic single, "Leave Home." Import-savvy punters actually know the act as the **Dust Brothers**, a moniker that had to be abandoned at the top of '95 because it conflicted with the popular U.S. hip-hop production team.

The pair's history began roughly two years ago, when Simons and Rowlands met in Manchester, England. Both were club DJs with visions of eventually making a career transition into studio work as producers and composers. Actually, Rowlands had already been making music with act **Ariel**, then on deConstruction Records, which earned underground props for several 12-inch singles. The two started spinning at revered venues, such as Spice, as the Dust Brothers, picking up props from punters for turntable artistry that continually brought out unheard nuances from the material they spun.

Simons and Rowlands' ambitions to make their own music was too strong to suppress, and they pooled their pennies to record and press "Song Of The Siren," a wicked anthem that was quickly snapped up by the independent Junior Boy's Own Records. Within seconds, the London underground circuit was beckoning for more.

As the act's momentum accelerated, its "Fourteenth Century Sky" EP was issued, spawning the single "Chemical Beats," which can be heard on "Exit Planet Dust." Although that track is now considered a watermark recording in the realm of progressive dance music, it was not widely well-received at first.

"We thought 'Chemical Beats' was an amazing tune, and when we got the test pressings of it and gave it to people, they just didn't play it," Rowlands says. Simons notes that taste-making DJs, such as **Darren Emerson**, **Andy Weatherall**, and **Justin Robertson**, started spinning the record, "and everyone started going mad over it."

From there, Simons and Rowlands began to fully display their musical dexterity and taste for quirky sounds with another EP, "My Mercury Mouth." With sensory-assaulting numbers like "Dust Up Beats," the Dust Brothers had officially become



by Larry Flick

notorious renegades who were making new rules for others to follow. The singles continued to flow, and offers to post-produce the work of acts including **Leftfield**, **Primal Scream**, and **Saint Etienne** began to pile up. With all of the international club scene hanging on their every word and musical note, the time to assemble an entire album had finally arrived—a prospect that might have daunted even the most confident minds.



Christian's House Culture. Up-and-coming New York DJ James Christian is pictured putting the finishing touches on "Global House Culture," the first in a series of beat-mixed CD compilations on the independent Deep Blue Records. Most of the material on this set is drawn from popular European labels like ESP and Go Bang!, and from revered underground acts Penetration, Ghetto Brothers, and Paradise 3001, among others. Between turntable gigs in the States, the U.K., and Europe, Christian is working on his own house music productions for such labels as Nervous, Emotive, and EightBall. He is also helming his own indie outlet, Floorwax Records, which was christened this summer with "The Island Project EP."

"Making an album's a bit of a weird thing," Rowlands says. "Making a dance album that people actually want to listen to is difficult." Adds Simon, "With dance albums, you usually pick off a couple of tracks you like, and that's it."

There is little chance of that happening with "Exit Planet Dust." Structured like a journey into the dark recesses of one's imagination, the set works best when consumed in its entirety. The wise inclusion of familiar fare is contrasted by new material that vividly illustrates that the road of creativity for Rowlands and Simons continues to be long and oh-so-winding. The mind reels at the seemingly bottomless well of samples, guitar effects, acidic rhythms—simultaneously embracing and chewing on its refreshing newness and bravery.

The project, which has already

earned a lion's share of props since its European release last spring, is being launched with the availability of "Leave Home." The track has been deftly retouched by **Sabres Of Paradise** and **Underworld**. In total, it is a bracing record that should find equal levels of approval from dance and alternative listeners. A second U.S. single is already ready to roll—the mind-numbing "Life Is Sweet," which has been remixed by the act and French producer **Daft Punk**. The next line of activity is a spree of stateside live performances, slated to commence in the fall.

In the meantime, Rowlands and Simons are contentedly DJing, when time permits, as well as contemplating the next bit of uncharted groove territory to explore. We can barely wait to see what happens next.

ARISTA ACTION: Arista Records dance promoter **Davey Dee** is stoking up for an active fourth quarter of club releases that include new singles by **Taylor Dayne**, **Real McCoy**, **Exposé**, and **Ace Of Base**, as well as a further peek into the promising career of ingenue **Deborah Cox**.

Dayne ushers in her "best of" retrospective with "Say A Prayer," a nearly forgotten **Shep Pettibone** twirler from the singer's 1994 album, "Soul Dancing." **David Morales** and **Richard "Humpty" Vission** each have a hand at tweaking the track with viable pop/house rhythms. Morales underlines Dayne's wall-shattering performance with wriggling percussion that should suit dancefloors just fine, while Vission's version is tight enough to make the grade at crossover radio. The single drops as we go to print, while the album is due at the end of October.

Exposé also plumbs through a past project for a lost nugget to bring attention to its greatest-hits collection, dusting off its spirited rendition of **Sharon Redd's** "I Specialize In Love" from its eponymous 1993 album. **Darrin Friedman** takes a crack at this jam with fine results.



THE CHEMICAL BROTHERS

This project follows the same single and album release time pattern as Dayne's.

The latest offering from **Real McCoy's** endlessly hot debut album, "Another Night," is "Automatic Lover," an electro-savvy Euro-NRG jumper that has already won the hearts of punters abroad. **Lenny Bertoldo** and **Armand Van Helden** freshen up the song with mixes that range from jiggly disco to loopy underground house. Expect saturating play at both club and radio levels upon impact at the end of the month.

Ace Of Base is also due to be in action by the end of the month with "It's A Beautiful Life," the first peek into the Swedish quartet's still-untitled second album. Twelve-inch post-production is being pondered at the moment. We will keep you posted.

Finally, a long-anticipated batch of remixes of "Sentimental" by **Deborah Cox** will arrive at the end of September. **Uno Clio**, **Eric "E-Smoove" Miller**, and **John Robinson** all take turns at the wicked **Dallas Austin** album production that is starting to garner much-deserved attention at radio. We are fiending to hear the new singer's debut album, which is also planned to hit retail in a few weeks. There is something about Cox that has us envisioning platinum records in the not-too-distant future. The good news is that clubheads are being factored into the grand scheme of marketing this artist. Beyond "Sentimental," **David Morales** has completed 12-inch mixes of the eventual single "Who Do You Love," which the producer/DJ has sneak previewed during recent turntable gigs to riotously positive response.

IN THE MIX: Look for **Brenda K. Starr** to hit the comeback trail in a big way next month. The lovely young singer returns with "Thank You," her first single in eons. Starr collaborated with the fast-rising **Ronnie Ventura** on production and writing of a radio-friendly song that shines with a combo of light disco energy and anchoring house urgency. Festive to the max, the track illustrates Starr's vocal growth from girlish to mature. She knows her way around a hook well enough now to bend and twist it to distinctive effect. A full-fledged diva is born.

"Thank You" christens Starr's own New York-rooted **Faith Records**, which operates in tandem with Sub-

stance Records—an indie helmed by **Diane and Karen Gibson**. Starr is already readying singles by several new acts for later this year.

Clubland veteran **Curtis Urbina** has joined **Jellybean Records** in New York, overseeing the indie outlet's day-to-day operations. His first project is positioning the latest **Soul Solution** single, "Find A Way," for deserved peak-hour props. The house-rooted anthem glistens from the vocal power of **Dawnette Darden**, and is featured in the current **Miramax** film "Lie Down With Dogs." Check out the single's remixes by label honcho **Jellybean Benitez** and **Hex Hector**.

Urbina will continue to run his own **Quark Records**, which was resurrected several months ago as a U.K.-only label. Under that umbrella, he will release "Love Gone Wild" by **Melodie Washington** at the end of the month. You should recall Washington as the voice of the **Stevie V.** club classic "Dirty Cash." Gag with glee on post-production of this single by **Brand New Heavies** and **Roger Sanchez**—we certainly are.

New York's **Freeze Records** is kickin' serious booty on da street with a bundle of slammers from subsidiary **TNT Records**. Fab local producer **Mike Delgado** impresses with "Sunset Park," an EP of five intense deep-house tracks that will surely help strengthen his cachet on a national (if not international) level. Join us in living for the cut "Inside My Soul."

TNT also unleashes the sequel to **Danny "Buddah" Morales'** rightly propped '94 epic, "Only For The Blunted," simply titled "Part 2." **Wayne Rollins**, **Aldo Marin**, and **Jeff "Smokin' " Ash** contribute to the production of this four-cut groove journey. Hard and edgy stuff.

Children who need to consistently feel the NRG are advised to pick up "Did You Ever Really Love Me," the follow-up to **Nicki French's** multi-format breakthrough, "Total Eclipse Of The Heart." We must confess to not being wild for the plucky young belter's **Critique/BMG** debut, "Reach," but this tune is actually quite infectious and rife with the kind of jaunty bright beats that we find irresistible. **Mike Stock** and **Matt Aitken's** sweet arrangement is toughened up in useful remixes by **Mobius Loop**, **Dave Ford**, and **Seth & Jess Thetub**. Twirl on, kids.

Billboard. **Dance** HOT Breakouts

FOR WEEK ENDING SEPT. 9, 1995
CLUB PLAY

1. TAKE ME HIGHER DIANA ROSS
MOTOWN
2. DESTINATION ESCHATON
THE SHAMEN EPIC
3. WHEN I KISS YOU (I HEAR CHARLIE PARKER PLAYING) SPARKS LOGIC
4. VOICES IN MY MIND VOICES DA GROOVES
5. DON'T MAKE ME WAIT LOVELAND
EASTERN BLOC IMPORT

MAXI-SINGLES SALES

1. TAKE ME HIGHER DIANA ROSS
MOTOWN
2. PADLOCK M PEOPLE EPIC
3. ANOTHER DAY WHIGFIELD CURB
4. FALLEN ANGEL TRACI LORDS
RADIOACTIVE
5. TEMPTATIONS 2PAC INTERSCOPE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	4	6	EVERYBODY BE SOMEBODY MAW 002/STRICTLY RHYTHM 1 week at No. 1	RUFFNECK FEATURING "YAVAHN"
2	4	6	6	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
3	3	3	10	LOVE AND DEVOTION EIGHT BALL 070	JOI CARDWELL
4	1	1	7	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
5	8	16	5	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
6	7	12	9	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
7	5	8	10	DON'T GIVE ME YOUR LIFE FRFR 120 071	◆ ALEX PARTY
8	17	25	4	TURN IT OUT MCA SOUNDTRACKS 55113/MCA	LABELLE
9	11	15	9	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
10	6	5	8	COME AND GET YOUR LOVE ARISTA 1-2866	◆ REAL MCCOY
11	15	19	8	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
12	19	23	6	BAD THINGS LOGIC 59021	N-JOI
13	18	22	7	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
14	24	35	4	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
15	16	18	7	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
16	12	7	12	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
17	9	2	11	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
18	21	26	6	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
19	25	29	6	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
20	23	30	5	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
21	10	9	10	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
*** Power Pick ***					
22	37	—	2	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
23	26	34	5	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
24	14	13	9	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
25	29	36	4	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
26	36	39	3	THE PHOENIX HARDKISS 006	GOD WITHIN
27	44	—	2	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
28	38	41	3	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
29	20	14	9	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
30	13	10	11	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
31	27	17	11	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
32	35	38	4	PRIMAL SCREAM THERAPY DIGITAL DUNGEON 1206	THE WITCH DOCTORS
33	39	44	3	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
34	30	24	11	SET URSELF FREE RADIKAL 15035	LIZ TORRES
35	28	21	11	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/200	◆ MAX-A-MILLION
36	45	—	2	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
*** Hot Shot Debut ***					
37	NEW	1	1	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
38	22	11	11	RELAX MERCURY 2061	◆ CRYSTAL WATERS
39	46	—	2	AFRO-LEFT COLUMBIA 78045	◆ LEFTFIELD
40	49	—	2	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
41	47	—	2	THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.	E-N
42	33	31	8	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
43	32	28	7	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
44	43	46	4	METAPHYSICAL NETTWERK 58400/I.R.S.	SINGLE GUN THEORY
45	NEW	1	1	HOLD MY BODY TIGHT LONDON 0313/ISLAND	◆ EAST 17
46	NEW	1	1	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
47	NEW	1	1	ANOTHER DAY CURB 77084	◆ WHIGFIELD
48	NEW	1	1	MERCY C-SIDE IMPORT	CERRONE
49	NEW	1	1	LUV CONNECTION ELEKTRA 66098/EEG	TOWA TEI
50	NEW	1	1	HIDEAWAY SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY

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/GREATEST GAINER ***					
1	2	—	2	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	◆ KRS-ONE
2	1	1	4	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
3	4	2	9	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
*** Hot Shot Debut ***					
4	NEW	1	1	RETURN OF THE CROOKLYN DODGERS (M) (T) 40 ACRES AND A MULE 55110/MCA	◆ CROOKLYN DODGERS '95
5	5	4	15	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
6	3	3	3	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
7	6	41	3	TURN IT OUT (T) (X) MCA SOUNDTRACKS 55113/MCA	LABELLE
8	13	7	5	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
9	9	5	10	SUGAR HILL (T) (X) EMI 58407	◆ AZ
10	8	10	13	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
11	11	11	9	COME AND GET YOUR LOVE (T) ARISTA 1-2866	◆ REAL MCCOY
12	19	—	2	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
13	12	8	6	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
14	10	9	4	VIBIN' (T) (X) MOTOWN 0407	BOYZ II MEN
15	15	12	3	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
16	7	16	6	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA	◆ THE D&D PROJECT FEATURING D&D ALL-STARS
17	17	17	7	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
18	16	24	4	THIS THAT SH*T (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
19	29	26	5	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
20	14	6	4	PANINARO '95 (T) (X) EMI 58370	◆ PET SHOP BOYS
21	24	15	7	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
22	32	39	8	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
23	21	18	22	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
24	35	14	14	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
25	NEW	1	1	SITTIN' ON CHROME (T) (X) DELICIOUS VINYL 58452/CAPITOL	◆ MASTA ACE INCORPORATED
26	26	—	2	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) (X) UPTOWN 55063/MCA	◆ LOST BOYZ
27	20	23	13	ONE MORE CHANCE/STAY WITH ME (M) (T) (X) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
28	NEW	1	1	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
29	18	21	6	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
30	33	49	8	WHERE'S DA PARTY AT? (T) (X) GEE STREET INDEPENDENT/4TH & B'WAY 440 612/ISLAND	◆ DOUG E. FRESH
31	27	19	12	YOU USED TO LOVE ME (M) (T) (X) BAD BOY 7-9026/ARISTA	◆ FAITH EVANS
32	39	—	2	CLAP YO HANDS (T) (X) TOMMY BOY 703	◆ NAUGHTY BY NATURE
33	25	—	2	YOU BRING ME JOY (M) (T) UPTOWN 55030/MCA	◆ MARY J. BLIGE
34	40	25	4	WATCH WHAT YOU SAY (T) (X) CHRYSALIS 58438/EMI	◆ GURU FEATURING CHAKA KHAN
35	37	29	14	FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
36	28	—	2	DOM PERIGNON (M) (T) UPTOWN 55061/MCA	◆ LITTLE SHAWN
37	47	—	2	HEAVEN (T) (X) PERSPECTIVE 7499/A&M	◆ SOLO
38	43	20	13	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
39	41	31	11	RELAX (T) (X) MERCURY 2061	◆ CRYSTAL WATERS
40	36	33	4	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUL
41	23	38	5	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
42	38	22	21	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
43	NEW	1	1	WEST UP! (T) PAYDAY/LONDON 0259/ISLAND	◆ WC & THE MAAD CIRCLE
44	NEW	1	1	WHERE'Z DA' PARTY AT? (M) (T) (X) CAPITOL 58446	◆ MILKBONE
45	49	28	10	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ CHEF RAEKWON
46	42	27	3	IT'S A SHAME (T) COLD CHILLIN'/EPIC STREET 77992/EPIC	◆ KOOL G RAP
47	22	—	2	ROCK IT LIKE THAT (T) JIVE 42307	◆ SOULS OF MISCHIEF
48	31	13	3	1ST OF THA MONTH (M) (T) (X) RUTHLESS 6331/RELATIVITY	◆ BONE THUGS-N-HARMONY
49	45	30	20	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
50	RE-ENTRY	2	2	I WANNA B WITH U (T) (X) CURB EDEL 77086	◆ FUN FACTORY

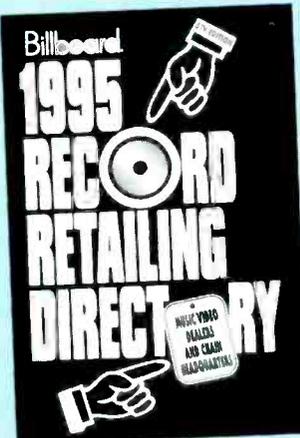
Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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20, Count 'Em, 20 Jackson Hits Arista Nashville Set Features His Greatest

BY DEBORAH EVANS PRICE

NASHVILLE—"By the size of the package, you can tell it was time," Arista Nashville president Tim DuBois says of Alan Jackson's new 20-song greatest hits collection, which includes 11 of his songs that were No. 1 in Billboard.



JACKSON

"Alan Jackson: The Greatest Hits Collection" is slated for release Oct. 24 and will contain 17 of Jackson's hits, two new songs, and a cut from his first album. Among the hits on the collection are "Don't Rock The Jukebox," "Here In the Real World," "Gone Country," "Chasin' That Neon Rainbow," and a special extended mix of "Chattahoochee" not previously available to consumers. The two new tracks are a Jackson-penned song called "I'll Try" and "Tall, Tall Trees," which will be released on Oct. 9 as the first single.

"'Trees' was one I just stumbled on recently," Jackson says. "It's an old Roger Miller/George Jones song they wrote back in the late '50s. I think they both had a cut on it . . . I just love it. It feels good. It's nothing profound. It's just one of those songs every time I'd hear it, it would make me smile and feel good."

"I'll Try" is a new ballad Jackson wrote. "Everybody kept telling me, 'You need to come out with a positive love song,'" Jackson says. "I've had a lot of sad ballads, but I have a hard time writing those [positive love songs] because there's a tendency to get real sappy with them so they're not real. That's the way most of them come off to me. I wanted to write one that was realistic, what I call a realistic approach to a positive love song."

In addition to the 17 hits and two new songs, the cut that rounds out the collection is the song "Home." "It's one of the first songs I wrote when I moved to Nashville, and it's on the first album," Jackson says. "I always wanted it to be a single from the first album, but it got shot out of

the saddle. By the time it could have been a single, Joe Diffie came out and his first single [was] 'Home,' which was a great record but it left that one where I couldn't release it at the time. Now I've had a chance to put it on the greatest [hits album] and maybe release it as a single."

The 20-song collection will be priced at \$10.98 for cassette and \$16.98 for CD, a dollar higher than the standard 10-song country CD.

"We were sitting there saying, 'Are we going to put out a 10-sided greatest hits like most people do or 12 sides?' We began to look at it,"

(Continued on page 34)



TNN Taps Clark. The Nashville Network has named Dick Clark Productions Inc. the producer of the network's new weeknight variety series. Pictured, from left, are Kevin Hale, VP/GM of The Nashville Network; Dick Clark, chairman of Dick Clark Productions; Gene Weed, senior VP of television at DCP; Barry Adelman, senior VP creative affairs at DCP; and R.A. "RAC" Clark, DCP's producer of the TNN series.

Country Acts Hit Big Apple To Gain Extra Exposure

BY JIM BESSMAN

NEW YORK—It wasn't so long ago that when country artists came to New York City—if they came at all, that is—it was for a one-nighter at either the Lone Star Roadhouse or the Bottom Line. Now, however, the Lone Star is closed and the Bottom Line is competing with country dance club Denim & Diamonds and such alternative rock venues as Tramps or the Mercury Lounge.

These gigs are regular and well-attended. But just as New York has become hip to country, country labels, managers, and publicists have become hip to New York, and not just in terms of concert bookings. Increasingly, performances are accompanied by dinners, receptions, or other special functions, and they often take place even when there is no performance.

One recent example was a press luncheon for Ty England at BMG's 44th-floor dining room, where he played a short acoustic set before his gig that night at Denim & Diamonds. That same night, John Berry and Lisa Brokop played the Bottom Line, following a pre-show party at Time Cafe. Marcus Hummon was at Denim & Diamonds the next night. BlackHawk held a cocktail party the following evening at the Paramount Hotel before taping a syndicated radio interview and performance at the Edison Hotel.

Other recent happenings have included a Mavericks album-listening party at the Hit Factory, with the band in attendance; a dinner for Helen Darling at Marylou's Restau-

rant in Greenwich Village, followed by an album-listening party at Electric Ladyland; dinner and an acoustic performance by Terri Clark at the upscale midtown Michael's Restaurant; a singer/songwriter guitar pull with Clark, Keith Stegall, Wesley Dennis, and Kim Richey at the Kaptain Bananas cabaret in Greenwich Village; a Richey dinner at Angelo's in Little Italy before her gig at the Mercury Lounge; and a trade-only James House showcase at Tramps.

"It's changed from when we only had gigs at the Lone Star," says Evelyn Shriver, the Nashville independent publicist who also manages House. "Now we can put the artist in front of the media and in front of the main office of the record companies that are based there. It's extremely important from the press point of view, because so many of the ad agencies, tour sponsors, and talent bookers are in New York, so when press is breaking—no matter if it's just a column item—it reverberates everywhere. An act in Nashville can be multiplatinum and have no New York identity and no one cares, but get a few column items and an act with only 50,000 items sold will get more attention than one with 3 million."

Marilyn Arthur, RCA Label Group VP of media relations and artist development, agrees. "Nashville artists now have a broader appeal and need a broader [press] base than country and Nashville publications," says Arthur, who has recently hosted luncheons at the BMG dining room for England and Lorrie Morgan—

(Continued on page 34)

Naomi Judd On Panic Disorders; MCA Plans Major Marketing Push

NAOMI JUDD heads for Washington, D.C., Tuesday (12) to address a conference on women's health hosted by President Clinton's adviser on mental health, Tipper Gore, and Assistant Surgeon General Dr. Susan Blumenthal. The conference is titled "Shattering the Stigma: Advances In Women's Mental Health." Judd will speak on panic disorder, a condition with which she is very familiar and has battled for years.

MCA/NASHVILLE and Decca plan to saturate the the country in October, which is traditionally country music's biggest retail month of the year. MCA, which boasts a release roster that is 69% platinum or gold, is launching what it calls "Life's Soundtrack." "This is the label's most ambitious marketing campaign ever," says VP of sales and marketing Dave Weigand. He says the label will pour a great deal of effort and dollars into different areas of marketing.

Retail accounts will be offered extensive incentives, in addition to creative point-of-purchase materials, 3D posters, CD samplers, and video compilations. MCA is also teaming with CMT and Blockbuster Music for advertising and contests. A huge ad campaign will target People magazine and country magazines.

MCA will also push a large list of releases, from the Mavericks to Tracy Byrd. Artists will appear on a variety of TV shows in an aggressive publicity campaign. "We're also putting up country music's first 3D billboard," says Weigand. It will feature the Mavericks' album and will be on Broadway, just off Music Row. In 1994, MCA posted a 20% share of all charted country releases.

IN WHAT SEEMS a natural tie-in, one of Nashville's most famous exports is hooking up with a country music group. Goo Goo Clusters, the indescribable candy goop made by Nashville's Standard Candy Co. since 1912, are now endorsed by Capitol Nashville recording artists the Cactus Brothers. Goo Goo Clusters are Vice President Al Gore's Halloween treat of choice and were featured in Robert Altman's movie "Nashville." After inking the endorsement deal, the Cactus Brothers, accompanied by hundreds of pounds of Goo Goos, left for a three-week tour of Norway.

THE INTERNATIONAL Bluegrass Music Awards Show is the first such event to be broadcast on the Internet.

Cybergrass, The Internet Bluegrass Magazine, provided a Multicast Backbone (Mbone) link to the Internet. Mbone, which was developed for video teleconferencing, now is capable of airing music live in real-time over the Internet. Cybergrass can be found at <http://www.banjo.com/BG/>.

LONESTAR, JEFF CARSON, Brett James, Helen Darling, Kim Richey, and Keith Stegall will perform at the Oct. 20-21 Country Radio Seminar's CRS SouthEast in Charlotte, N.C. The closing panel will discuss "Country Music Today—Is There A Glut And Other Interesting Questions."

Shelby Lynne and BlackHawk will perform Sept. 26 at the Ryman Auditorium in a special concert to benefit the T.J. Martell Foundation for Leukemia, Cancer and AIDS research.

IN CONTINUING changes at The Nashville Network, TV personality Leeza Gibbons has entered into an agreement with TNN to develop and produce a series of celebrity interview specials. Meanwhile, TV personality Phyllis George returns for a second year of hosting "high-profile" celebrity interview specials on TNN. She has scheduled interview shows with country comedian Jeff Foxworthy, San Francisco 49ers quarterback Steve Young, and with Leeza Gibbons. That's not a misprint. With Leeza Gibbons. Can we look forward next to a special with Leeza Gibbons interviewing Phyllis George?

THERE'S A SEPT. 26 release date for a very interesting project to benefit the Country Music Foundation's program to expand "Words & Music," a songwriting education program in Nashville schools. The CMF is looking to take it national, and the album release "Big Country . . . For One And All" will support that. Album producer Lisa Silver co-wrote or commissioned a number of original songs and corralled some prominent Nashville artists to sing them. Chet Atkins, Tracy Byrd, Charlie Daniels, Cleve Francis, Crystal Gayle, Faith Hill, Brenda Lee, Little Texas, Bill Miller, Michael Martin Murphey, and Randy Travis all appear on the album, which is on the Music For Little People/Warner Bros. Records.

Words & Music brings artists and songwriters into the schools to show students how to express themselves through lyrics and melodies. Vince Gill, Janis Ian, and Radney Foster are some of the artists who take part.



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	1	30	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS 9 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	7	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
3	3	3	23	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	4	38	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	6	—	2	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
*** Hot Shot Debut ***						
6	NEW	—	1	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	6
7	5	5	30	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
8	7	6	86	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
9	8	8	10	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5
10	9	7	11	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
*** Greatest Gainer ***						
11	42	—	2	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	11
12	NEW	—	1	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	12
13	10	9	76	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
14	11	11	49	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
15	13	10	7	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	6
16	12	16	3	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
17	17	24	16	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	17
18	15	12	71	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
19	18	19	11	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	18
20	16	14	65	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
21	14	13	3	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
22	20	15	50	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
23	19	17	62	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
24	21	21	83	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
25	23	22	10	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
26	22	18	11	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
27	28	26	35	WADE HAYES COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
28	24	23	33	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
29	27	29	26	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
30	26	25	43	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
31	38	47	65	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
32	31	32	49	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
33	32	34	32	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
34	25	20	26	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
35	30	27	69	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
36	29	28	48	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	37	35	32	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
38	39	40	83	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
39	35	31	15	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
40	41	38	71	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	33	30	84	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
42	40	33	25	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
43	36	37	101	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
44	34	36	155	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	43	39	23	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
46	55	45	4	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	45
47	45	51	20	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
48	47	46	54	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
49	44	41	58	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
50	48	49	49	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
51	46	43	29	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
52	49	42	84	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
53	51	48	30	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
54	56	57	12	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
55	52	53	166	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
56	54	61	59	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
57	53	50	55	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
58	50	44	48	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
59	63	63	64	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
60	57	52	14	JAMES HOUSE EPIC 57501/SONY (7.98 EQ/11.98) HS	DAYS GONE BY	48
61	58	64	212	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	59	60	152	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOU LOVE)	1
63	65	59	6	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
64	69	62	12	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
65	68	66	132	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
66	64	54	49	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
67	61	56	5	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
68	NEW	—	1	JOE ELY MCA 11222 (10.98/15.98)	LETTER TO LAREDO	68
69	60	55	59	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
70	67	65	147	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
71	66	68	95	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
72	71	—	2	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY	71
73	62	58	50	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
74	70	67	9	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	48
75	75	74	103	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14

○ 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 SEPTEMBER 16, 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) 194 weeks at No. 1	GREATEST HITS	226
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	40
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	224
4	12	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	32
5	6	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	78
6	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	226
7	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	226
8	11	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	17
9	15	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	7
10	8	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	98
11	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	224
12	7	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	58
13	13	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	211

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	19
15	18	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	14
16	19	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	5
17	16	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	18
18	14	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	33
19	17	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	41
20	20	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	48
21	—	ALABAMA ▲ ⁴ RCA 7170* (9.98/13.98)	GREATEST HITS	199
22	25	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	96
23	21	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	80
24	23	WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYNONNA	18
25	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	50

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

20, COUNT 'EM, 20 JACKSON HITS

(Continued from page 32)

DuBois says, "and we were fortunate that we could make a package that was 20 songs and still fit it all on one CD and price it in such a way that we think it's a wonderful value for the money, and that's what got us excited."

Jackson's manager, Gary Overton, president of Gary Overton Management, agrees with DuBois that the

time was right and that the collection's pricing will appeal to consumers. "Alan and Arista really worked hard to keep the price down," Overton says. "It will be the price of a regular album. Combine that with the Christmas season, people giving the gift of music—it will make sense from a value standpoint."

In addition to the music, the pack-

age will include an accompanying booklet that will contain an extensive photo and print history of Jackson's career. In addition to each song's production history and credits, the booklet will also feature song lyrics for each cut as well as comments from Jackson describing what the songs mean to him and/or how the song was written.

"Everything in this package is made to make Alan Jackson look like the star that he is," says Mike Dungan, Arista Nashville's senior VP of marketing. "The cover is a very classy 'Alan Jackson dresses up to go to church' look. It's a very formal presentation of what Alan Jackson is all about. We're going to put life-size stand-ups in the stores that just look like the star that he is. We also have a national TV campaign in the plans."

Dungan says the label expects brisk sales. "We're going to try to get all those people that recognize that Alan Jackson is one of the greats in our genre and give them just enough reason to motivate them to go out and buy it. Twenty songs priced as a regular front-line CD—what a great package. This thing has everything but ginsu knives."

To promote the package, Dungan says Arista is doing "win it before you can buy it" contests at radio and securing endcaps at retail. "We have endcaps literally everywhere," Dungan says. "We are going for a consumer that has traditionally not supported country music, so we are spending a lot of money with a lot of retail accounts that are not really our core base—people that don't do a great deal of country music but can recognize this for the package that it is and know that they will sell it very well."

"Also, to aid and supplement the record, we are coming out with an Alan Jackson greatest hits video package," Dungan says. "There will be a TV campaign to support both."

Dungan says the video compilation will likely include 15 videos—nine

clips previously available at retail, six that have never been available in commercial form, and one new one for the single "Tall, Tall Trees." Though the release date was not definite at press time, Dungan says Arista is hoping to have it coincide with the album's release. If not, it will be shortly thereafter.

Plans are also in the works for an Alan Jackson television special, but no specifics were available at press time. Jackson also plans to appear on Jeff Foxworthy's new television show sometime in the future. Jackson says he promised to do Foxworthy's show to repay the comedian for starring in his current video, "I Don't Even

Know Your Name."

The upcoming greatest hits package not only chronicles the songs that have made Jackson a major star since he debuted with Arista five years ago, but it is also a barometer of the label's incredible start-up success. DuBois feels positive about the continued success of Arista's flagship artist. "Through the performance that he gives, the fans feel the realness and the sincerity there. I think that's a big part of his success," DuBois says. "He's a great communicator. That's one of the secrets of his writing and his artistry—he just has the ability to communicate with his fans."



Merle At The Ryman. Merle Haggard and Wade Hayes drew numerous standing ovations for their concert at Nashville's Ryman Auditorium. Pictured backstage, from left, are Sony Tree Publishing senior VP and Hayes producer Don Cook, Haggard, Hayes, and Sony Tree Publishing president/CEO Donna Hilley.



"The Voice" Meets "The Gentle Giant." Vern Gosdin recently dropped in on the set of Don Williams' new video for the song "Fever." Williams' latest album, "Borrowed Tales," is a collection of pop, country, and rock. Gosdin has resumed touring after a stroke earlier this year.

COUNTRY ACTS HIT THE BIG APPLE

(Continued from page 32)

who was in town solely for media purposes. Use of the dining room, with its spectacular view, not only lures journalists, adds Arthur, but also demonstrates support by top BMG brass for its Nashville operation.

Such special events, says Mercury Nashville VP of communications Sandy Neese, further show an increased openness to Nashville by New York media.

"The New York press community is much friendlier and accessible to us these days," she says. "So it's possible—and beneficial—to arrange an intimate dinner with an artist for journalists, who then hopefully establish a favorable impression and future coverage."

Neese also recognizes the overlap with New York's advertising community. "Madison Avenue now looks at us with slightly different eyes," she says. "We still have a long way to go in educating the corporate world that we're not sitting on hay bales with straw sticking out of our mouths, but a lot of the press has gotten it because they've hooked into the music and are helping dispel misconceptions about us."

Like others, Chip Peay, who manages Richey and Darling, appreciates that "you can cover a lot of ground in a short period of time" in New York, but he has also seen sales result from special events here.

"Looking at SoundScan, New York City is Kim Richey's No. 1 sales market," he says. "With Helen [Darling],

it was more of a radio promotion. But both were about awareness. You can't reach the consumer until you reach the industry first."

Other artists are discovering a New York sales base. Linda Engbreghof, director of sales for the Eastern region for Arista Nashville, sees records being broken out of the Northeast and says that it is the biggest market for Radney Foster, who has twice played the Mercury Lounge. For labelmate Lee Roy Parnell, says VP of artist development and media marketing Fletcher Foster, the city is one of his two top markets.

"We set Lee Roy up like that, by showcasing him at Tramps for WYNY and retail two weeks before the album release," he says.

The House showcase at Tramps was a tied-in music and video hardware event because his video for "This Is Me Missing You" used the Sony Handicam Vision Camcorder (Billboard, May 27). For this private event, the club was reconfigured with black drapery to create a more intimate setting, with monitors installed for programming the video and CMT contest spots.

"They wanted a little show for their clients and customers and trade press," says Shriver of the Sony hardware faction, "and it was a great opportunity for us to create an identity for James with the hardware people and Sony's New York office and across-the-board press."

TO OUR READERS

Country Corner will return next week.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 29 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM
 - 39 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL
 - 68 ANY GAL OF MINE (Not Published)
 - 33 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
 - 65 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL
 - 66 BABY NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL
 - 44 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM
 - 19 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM/HL
 - 17 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 - 58 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
 - 40 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
 - 12 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/HL
 - 54 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL
 - 25 DUST ON THE BOTTLE (N2 D, ASCAP)
 - 51 EVERY LITTLE WORD (Careers-BMG, BMI/Songs Of

- PolyGram, BMI/Foreshadow, BMI)
- 72 FEEL LIKE MAKIN' LOVE (Badco, ASCAP)
- 60 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM
- 48 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
- 15 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 36 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL
- 45 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 75 HONEY I DO (Sony Tree, BMI/Little E, BMI/Mighty Nice, BMI/Al Andersons, BMI) HL
- 73 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI)
- 37 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmine, BMI) WBM
- 38 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
- 50 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
- 59 IF IT WERE ME (PolyGram Int'l, BMI/St. Julien, BMI/Mighty Nice, BMI)
- 32 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL
- 9 IF THE WORLD HAD A FRONT PORCH (TLE,

- ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL
- 31 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI)
- 1 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM
- 70 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 16 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM
- 20 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
- 8 I THINK ABOUT IT ALL THE TIME (New Oon, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 52 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
- 24 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL
- 7 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- 53 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI)
- 11 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 14 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL
- 41 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM
- 35 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 56 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM
- 69 MY HEART WILL NEVER KNOW (Galewood,

- BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI/Sony Tree, BMI) HL
- 23 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM
- 13 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM
- 5 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 2 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
- 57 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
- 64 PARTY ALL NIGHT (Shablog, BMI/Max Lafts, BMI)
- 61 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)
- 27 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
- 63 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark O., ASCAP)
- 18 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
- 10 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM
- 6 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Anderson, BMI) WBM/HL
- 34 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM
- 4 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Milene, ASCAP) WBM
- 26 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
- 46 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL
- 3 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Dia-

- mond Struck, BMI/Sony Tree, BMI) WBM/HL
- 42 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)
- 47 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/L.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
- 21 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM
- 28 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
- 62 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 71 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM
- 55 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM
- 67 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP/Kim Williams, ASCAP/D.L., ASCAP)
- 74 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI) WBM
- 30 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP)
- 43 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
- 22 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 49 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP)

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING SEPTEMBER 16, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 151 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	3	8	6	I LIKE IT, I LOVE IT J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	TIM MCGRAW (C) (V) CURB 76961	1
2	2	5	11	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64381	2
3	5	9	19	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	RHETT AKINS (C) (V) DECCA 55034	3
4	1	4	19	SOMEONE ELSE'S STAR B.J.WALKER,J.R.K.LEHNING (S.EWING,J.WEATHERLY)	BRYAN WHITE (C) (V) ASYLUM 64435	1
5	10	14	8	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	COLLIN RAYE (C) (V) EPIC 77973	5
6	11	11	15	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	TY ENGLAND (C) (V) RCA 64280	6
7	8	10	15	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	TY HERNDON (C) (V) EPIC 77946	7
8	12	13	11	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	8
9	13	16	8	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	TRACY LAWRENCE (V) ATLANTIC 87119	9
*** AIRPOWER ***						
10	38	—	2	SHE'S EVERY WOMAN A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	10
11	9	7	13	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
12	14	15	10	DON'T STOP D.COOK (C.RAINS,T.SHAPIRO)	WADE HAYES (C) (V) COLUMBIA 77954	12
13	6	1	16	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954	1
14	15	20	7	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	14
15	17	18	11	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	15
16	19	22	8	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	16
17	18	21	10	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	17
18	4	2	12	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR. ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
*** AIRPOWER ***						
19	21	25	10	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	19
20	7	3	16	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHART,B.ALFONSO)	PAM TILLIS (V) ARISTA 1-2833	3
21	22	24	9	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSEY,D.LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	21
22	16	6	15	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
23	31	42	4	NO MAN'S LAND S.HENDRICKS (J.S.SHERILL,S.SESKIN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 87105	23
24	24	32	7	I WANNA GO TOO FAR G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	24
25	32	38	6	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	25
26	30	35	5	SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	26
27	27	31	8	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	27
28	26	30	14	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	MARK COLLIE (C) (V) GIANT 17855	26
29	33	34	8	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	29
30	37	39	6	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY NASHVILLE ALBUM CUT	30
31	34	37	8	I LET HER LIE J.STROUD,R.TRAVIS,O.MALLOY (T.JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	31
32	35	40	6	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	32
33	28	23	19	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
34	29	27	20	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S.HENDRICKS (R.FAGAN,R.ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
35	23	19	18	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	LEE ROY PARNELL (V) CAREER 1-2823	2
36	39	41	7	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	36
37	36	28	20	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.B'YRNE)	LORRIE MORGAN (C) (V) BNA 64357	1
38	40	33	19	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	ALAN JACKSON (V) ARISTA 1-2830	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	42	36	17	AND STILL T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	REBA MCENTIRE (V) MCA 55047	2
40	41	29	20	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77903	6
41	48	59	3	LIFE GOES ON C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	41
42	47	48	6	THAT ROAD NOT TAKEN J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	JOE DIFFIE (V) EPIC 77978	42
43	44	45	19	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	2
44	52	68	3	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	44
45	49	50	5	HERE COMES THE RAIN D.COOK,R.MALO (R.MALO,KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	45
46	50	51	5	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	46
47	55	72	3	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	47
48	51	70	3	GO REST HIGH ON THAT MOUNTAIN T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	48
49	54	54	4	YOUR TATTOO B.CANNON,N.WILSON (B.LABOUNTY,C.WATERS)	SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	49
50	46	46	13	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	46
51	53	53	4	EVERY LITTLE WORD A.REYNOLDS,J.ROONEY (M.HUMMON,H.KETCHUM)	HAL KETCHUM (V) MCG CURB 76965	51
52	56	56	5	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	52
*** Hot Shot Debut ***						
53	NEW	—	1	I WILL ALWAYS LOVE YOU S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	53
54	45	26	14	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23
55	67	—	2	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	55
56	68	—	2	LOVE LESSONS T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	TRACY BYRD (C) (V) MCA 55102	56
57	NEW	—	1	ON MY OWN T.BROWN,R.MCENTIRE (B.BACHARACH,C.SAGER)	REBA MCENTIRE (C) (V) MCA 55100	57
58	72	—	2	BILL'S LAUNDROMAT, BAR AND GRILL B.BECKETT (M.GERMINO,J.A.STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	58
59	66	71	3	IF IT WERE ME S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	RADNEY FOSTER (C) (V) ARISTA 1-2861	59
60	58	47	18	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	DIAMOND RIO (V) ARISTA 1-2739	19
61	62	65	5	RAIN THROUGH THE ROOF J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	BILLY MONTANA (C) MAGNATONE 2101	61
62	59	52	16	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	TRACY BYRD (C) (V) MCA 55049	15
63	73	—	2	SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	63
64	60	55	11	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17606	53
65	NEW	—	1	ANYTHING FOR LOVE D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	65
66	57	49	10	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACALULAY)	ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	49
67	NEW	—	1	WHO NEEDS YOU BABY J.STROUD (C.WALKER,R.BAUDREAU,K.WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	67
68	61	58	6	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL xxxxx	56
69	64	62	20	MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH)	CLAY WALKER (C) (V) GIANT 17887	16
70	70	73	3	I'M LISTENING NOW J.SCHERER,P.WORLEY,R.WALLACE (E.HILL,B.REGAN)	RON WALLACE (C) (V) COLUMBIA 78021	70
71	65	57	19	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
72	71	75	3	FEEL LIKE MAKIN' LOVE J.CRUTCHFIELD (P.RODGERS)	PHILIP CLAYPOOL (C) (V) WARNER BROS. 17696	71
73	NEW	—	1	HONKY TONK HEALIN' B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (V) WARNER BROS. 17785	73
74	RE-ENTRY	—	2	WHO'S COUNTING K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	74
75	63	61	6	HONEY I DO B.CHANCEY,W.WILSON (S.D.CAMPBELL,A.ANDERSON)	STACY DEAN CAMPBELL (C) (V) COLUMBIA 77942	61

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 SEPTEMBER 16, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	4	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
2	2	1	12	ANY MAN OF MINE/HOSES BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
3	3	3	12	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	4	7	6	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
5	5	6	12	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
6	6	4	12	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
7	7	5	7	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
8	8	8	12	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
9	9	9	11	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
10	10	10	5	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
11	11	11	10	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
12	12	14	4	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
13	13	16	3	DUST ON THE BOTTLE MCA 54944	DAVID LEE MURPHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	13	12	ANGELS AMONG US RCA 62643	ALABAMA
15	16	21	3	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
16	17	12	11	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
17	20	23	3	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN
18	18	19	6	DON'T STOP COLUMBIA 77954	WADE HAYES
19	NEW	—	1	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
20	19	17	12	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
21	14	15	12	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
22	RE-ENTRY	—	2	I WANT MY GOODBYE BACK EPIC 77946	TY HERNDON
23	21	20	12	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN
24	22	25	12	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
25	NEW	—	1	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE

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

Latin Notas



by John Lannert

DC-SET DEBUTS LABEL: Brazil's largest management company, DC-Set, has formed a record label called DC-Set Records. According to the company's marketing director, **Léa Penteado**, the new label's first release is by Globo TV comedian **Tom Cavalcanti** and is due out later this year. "The label will focus on new artists," says Penteado, adding that the creation of the record company will not impinge on DC-Set's relationships with its powerhouse clientele, which includes Sony superstars **Roberto Carlos** and **Simone**. An active promotion company, DC-Set has booked September dates in Brazil for **Liza Minnelli** and **Rites Of Spring**, a stellar ensemble featuring **Stanley Clarke**, **Jean-Luc Ponty**, and **Al Di Meola**.

SONY GEARS UP: Sony Discos is getting ready for the usually lucrative fourth quarter with a promising slate of releases. Just shipped is "A Medio Vivir" by star **Ricky Martin**, the resident heartthrob on U.S. soap "General Hospital." Other upcoming key releases are **Gilberto Santa Rosa's** "En Vivo Desde Carnegie Hall," due Sept. 26; an October album by Tejano stars **Fama**; and a new record by **La Mafia**, slated to drop later this year. Also just released by Sony is "Mestizo," a flamenco fusion set by guitarist **Toledo**, and "Ven Y Pruébalo" by pop vocal group **Unik-Ko**. "Ven Y Pruébalo" was produced by former **Miami Sound Machine** member **Kiki García**.

Elsewhere, aspiring merenguera diva **Sandra Torres** is finishing her sophomore effort with producer **Jaime Querol** (**Olga Taón**, **Manny Manuel**). The album is tentatively due in October. Up-and-coming salsaero **Víctor Manuelle** is beginning his third Sony record with hot salsa helmsman **Sergio George**.

In October, flutist **Néstor Torres** (no relation to Sandra) will begin work on his second album with noted producer **André Fischer**, who helmed the multi-Grammy winning album "Unforgettable" for his wife, **Natalie Cole**.

ARGENTINA NOTAS: **Megadeth** and **Ozzy Osbourne** headline the two-day Monsters of Rock tour, which pulls into Buenos Aires on Saturday (9) and Sunday (10) at the Ferrocarril Oeste Stadium. The lineup on Saturday features **Megadeth**, **Alice Cooper**, **Therapy?**, **Clawfinger**, and Argentinian bands **Logos** and **Viralisi**. On Sunday Osbourne is slated to appear with **Faith No More**, **Paradise Lost**, and Argentinian acts **Malón** and **Rata Blanca**. . . **Andrés Calamaro**, creative honcho of Warner Spain's noted rockers **Los Rodríguez**, composed the soundtracks to a pair of movies that opened Aug. 10: "Caballos Salvajes" (BMG), which contains the hit single "Algún Lugar Encontraré," and "1,000 Bumerangs," which has a cast featuring **Los Fabulosos Cadillacs** front man **Vicentico** and **Rosario Bléfari**, lead singer of FAN Discos' alternative rock group **Suárez**. There are no plans, so far, to release the soundtrack of "1,000 Bumerangs."

"Huija," a typical guacho exhortation of happiness pronounced like the famed Ouija board, is the title of (Continued on page 38)

Hot Latin Tracks



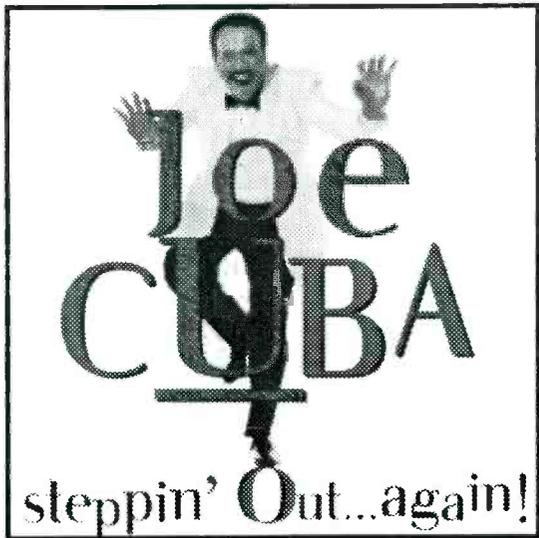
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	1	10	SELENA EMI LATIN	◆ TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL)
2	3	4	5	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON TN INC. (R.VALENCIA)
3	4	3	5	M. A. SOLIS Y LOS BUKIS FONOVISIA	SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
4	2	2	12	SELENA EMI LATIN	◆ I COULD FALL IN LOVE K.THOMAS (R.THOMAS)
5	5	10	5	CARLOS VIVES POLYGRAM LATINO	◆ LA TIERRA DEL OLVIDO C.VIVES,R.BLAIR (C.VIVES,L.BENAVIDES)
6	11	—	2	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S.GEOFFRE,M.ANTHONY (R.AMADO PEREZ)
7	7	9	5	BANDA ZETA FONOVISIA	REVENTON UNISEX ZF.LUIS (ZE.LUIS)
8	10	8	6	BANDA MACHOS FONOVISIA	MI CHICA IDEAL J.ALFARO (H.ORTIZ)
				*** AIRPOWER ***	
9	NEW ▶		1	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
10	14	14	6	ANA BARBARA MUSIVISA/FONOVISIA	LA TRAMPA A.PASTOR (E.BARRIENTOS)
				*** AIRPOWER ***	
11	NEW ▶		1	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO,R.VELA)
12	19	18	6	LOS CAMINANTES LUNA/FONOVISIA	EL DINERO A.DE.LUNA (P.GARZA)
13	8	7	17	LA MAFIA SONY	◆ NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
14	17	12	8	LOS DEL RIO ARIOLA/BMG	◆ MACARENA LOS DEL RIO (A.ROMERO MONGE,R.RUIZ)
15	NEW ▶		1	CRISTIAN MELODY/FONOVISIA	VUELVE ME A QUERER J.AVENCANO LUHRS (J.AVENCANO LUHRS)
16	15	15	5	LOS CANTANTES MONTANO	EL VENAO C.VALOY (R.ORLANDO)
17	6	5	10	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
18	12	11	10	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)
19	NEW ▶		1	GLORIA ESTEFAN EPIC/SONY	◆ ABRIENDO PUERTAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
20	NEW ▶		1	THALIA EMI LATIN	PIEL MORENA E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
21	25	17	11	BRONCO FONOVISIA	OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA)
22	21	35	5	WILKINS RCA/BMG	QUE HAS HECHO DE MI WILKINS,J.MILNER,MANUHUTU (R.OSORIO,J.ALCARO)
23	32	33	4	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E.GARCIA (M.MARRROQUI)
24	18	19	6	PORTO LATINO RODVEN	DIVINO AMOR R.ENCARNACION (R.BARRERA)
25	35	38	3	ALEJANDRO FERNANDEZ SONY	COMO QUIEN PIERDE UNA ESTRELLA P.RAMIREZ (H.ESTRADA)
26	16	21	6	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO P.RAMIREZ (M.URITA)
27	39	—	2	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A.PASTOR (P.CALDERON)
28	20	25	11	PEDRO FERNANDEZ POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
29	34	31	7	HECTOR TRICOCHÉ RODVEN	MUJER PROHIBIDA V.URRUTIA (C.DE LA CIMA)
30	29	28	5	LAURA FLORES FONOVISIA	PORQUE SE QUE ME MIENTES M.A.SOLIS (M.A.SOLIS)
31	28	26	6	CLAUDIO RODVEN	◆ TU ERES MI REFUGIO R.PEREZ BOTIJA (R.PEREZ BOTIJA)
32	27	27	9	LOS HURACANES DEL NORTE UNICO/FONOVISIA	EL GATO DE CHIHUAHUA G.GARCIA (M.RUBALCAVA)
33	24	20	19	M. A. SOLIS Y LOS BUKIS FONOVISIA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
34	13	13	8	TITO ROJAS M.P.	ESPERANDOTE J.MERCEDES (A.BARONI)
35	22	24	5	GRACIELA BELTRAN EMI LATIN	HASTA QUE AMANEZCA R.GUADARRAMA (J.SEBASTIAN)
36	NEW ▶		1	EMILIO CAPITOL NASHVILLE/EMI LATIN	◆ IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)
37	RE-ENTRY		2	LA MAFIA SONY	LET IT BE M.LICHTENBERGER JR. (J.LENNON,P.MCCARTNEY)
38	NEW ▶		1	OLGA TANON WEA LATINA	UNA NOCHE MAS O.TANON (R.VASQUEZ)
39	NEW ▶		1	GARY HOBBS EMI LATIN	TU ME HACES SENTIR G.HOBBS (C.CASTILLO)
40	NEW ▶		1	MOJADO FONOVISIA	TU PIERDES MAS L.LOZANO (E.CHAVEZ MARQUEZ)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS	18 STATIONS	18 STATIONS	53 STATIONS	18 STATIONS	53 STATIONS
1 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	1 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	1 LOS TIGRES DEL NORTE FONOVISIA GOLPES EN EL...	1 LOS TIGRES DEL NORTE FONOVISIA TU SOLO TU	1 SELENA EMI LATIN TU SOLO TU	1 SELENA EMI LATIN TU SOLO TU
2 CRISTIAN MELODY/FONOVISIA VUELVE ME A QUERER	2 LOS CANTANTES MONTANO EL VENAO	2 SELENA EMI LATIN TU SOLO TU	2 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...	2 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...	2 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...
3 WILKINS RCA/BMG QUE HAS HECHO DE MI	3 HECTOR TRICOCHÉ RODVEN MUJER PROHIBIDA	3 SELENA EMI LATIN TU SOLO TU	3 BANDA ZETA FONOVISIA REVENTON UNISEX	3 BANDA ZETA FONOVISIA REVENTON UNISEX	3 BANDA ZETA FONOVISIA REVENTON UNISEX
4 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	4 TITO ROJAS M.P. ESPERANDOTE	4 SELENA EMI LATIN TU SOLO TU	4 BANDA MACHOS FONOVISIA MI CHICA IDEAL	4 BANDA MACHOS FONOVISIA MI CHICA IDEAL	4 BANDA MACHOS FONOVISIA MI CHICA IDEAL
5 PORTO LATINO RODVEN DIVINO AMOR	5 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	5 SELENA EMI LATIN TU SOLO TU	4 JUAN GABRIEL ARIOLA/BMG CANCION 187	4 JUAN GABRIEL ARIOLA/BMG CANCION 187	4 JUAN GABRIEL ARIOLA/BMG CANCION 187
6 SELENA EMI LATIN TU ERES MI REFUGIO	6 OLGA TANON WEA LATINA UNA NOCHE MAS	6 SELENA EMI LATIN TU SOLO TU	5 BANDA MACHOS FONOVISIA MI CHICA IDEAL	5 BANDA MACHOS FONOVISIA MI CHICA IDEAL	5 BANDA MACHOS FONOVISIA MI CHICA IDEAL
7 CLAUDIO RODVEN I COULD FALL IN LOVE	7 EL GRAN COMBO FONOVISIA NO DIGAS QUE NO	7 SELENA EMI LATIN TU SOLO TU	6 JUAN GABRIEL ARIOLA/BMG CANCION 187	6 JUAN GABRIEL ARIOLA/BMG CANCION 187	6 JUAN GABRIEL ARIOLA/BMG CANCION 187
8 CRISTIAN MELODY/FONOVISIA MORELIA	8 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	8 SELENA EMI LATIN TU SOLO TU	7 LOS CAMINANTES LUNA/FONOVISIA EL DINERO	7 LOS CAMINANTES LUNA/FONOVISIA EL DINERO	7 LOS CAMINANTES LUNA/FONOVISIA EL DINERO
9 THALIA EMI LATIN PIEL MORENA	9 KINITO MENDEZ EMI LATIN LA PEGUE	9 SELENA EMI LATIN TU SOLO TU	8 ANA BARBARA MUSIVISA/FONOVISIA LA...	8 ANA BARBARA MUSIVISA/FONOVISIA LA...	8 ANA BARBARA MUSIVISA/FONOVISIA LA...
10 DONATO & ESTEFANO SONY Y BAILO	10 JOHNNY RIVERA SONERO/SONY DEJAME...	10 SELENA EMI LATIN TU SOLO TU	9 MAZZ EMI LATIN ESTUPIDO ROMANTICO	9 MAZZ EMI LATIN ESTUPIDO ROMANTICO	9 MAZZ EMI LATIN ESTUPIDO ROMANTICO
11 ALEJANDRO SANZ WEA LATINA LA FUERZA DEL...	11 JAILENE EMI LATIN SOY UNA DAMA	11 SELENA EMI LATIN TU SOLO TU	10 LA MAFIA SONY NADIE	10 LA MAFIA SONY NADIE	10 LA MAFIA SONY NADIE
12 TRILOGIA RODVEN ES MI MANERA	12 TITO NIEVES RMM/SONY NO ME QUEDA MAS	12 SELENA EMI LATIN TU SOLO TU	11 JUAN GABRIEL ARIOLA/BMG EL PALO	11 JUAN GABRIEL ARIOLA/BMG EL PALO	11 JUAN GABRIEL ARIOLA/BMG EL PALO
13 ALVARO TORRES EMI LATIN AL ACECHO	13 PORTO LATINO RODVEN DIVINO AMOR	13 SELENA EMI LATIN TU SOLO TU	12 SELENA EMI LATIN I COULD FALL IN LOVE	12 SELENA EMI LATIN I COULD FALL IN LOVE	12 SELENA EMI LATIN I COULD FALL IN LOVE
14 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	14 SELENA EMI LATIN I COULD FALL IN LOVE	14 SELENA EMI LATIN TU SOLO TU	13 BRONCO FONOVISIA OJOS QUE HAN LLORADO	13 BRONCO FONOVISIA OJOS QUE HAN LLORADO	13 BRONCO FONOVISIA OJOS QUE HAN LLORADO
15 PIMPINELA POLYGRAM LATINO PASE LO QUE PASE	15 CARLOS ALBERTO J&N/EMI LATIN COMO UNA PELICULA	15 SELENA EMI LATIN TU SOLO TU	14 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA	14 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA	14 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA

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/BPI Communications, Inc.

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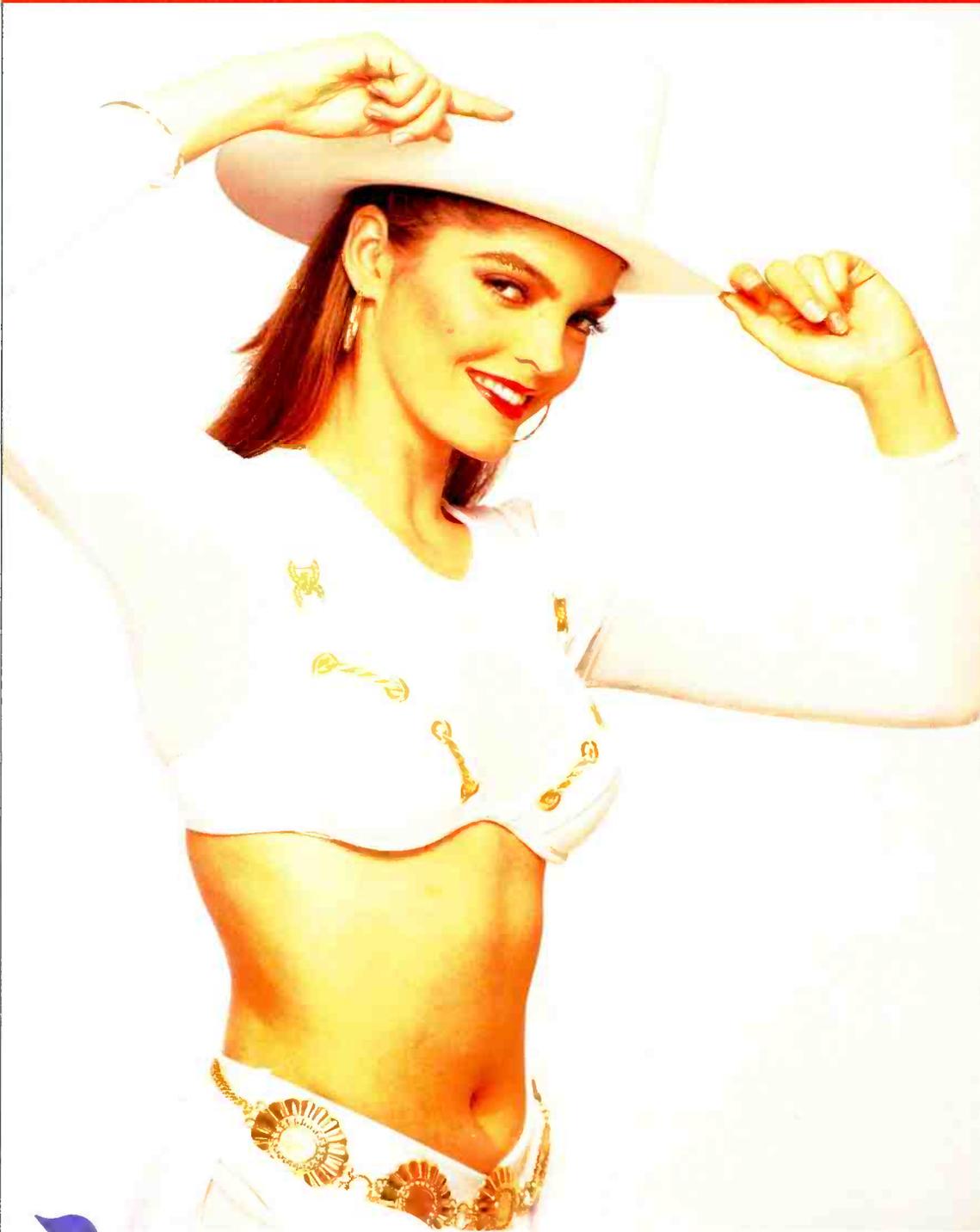


THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	7	SELENA	EMI LATIN/EMI 34123/EMI LATIN	DREAMING OF YOU
2	3	23	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
3	2	76	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
4	4	10	JULIO IGLESIAS	SONY 81604	LA CARRETERA
5	5	4	CARLOS VIVES	POLYGRAM LATINO 528 531	LA TIERRA DEL OLVIDO
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	8	9	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
7	7	54	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
8	9	19	LOS TIGRES DEL NORTE	FONOVI SA 6030	EL EJEMPLO
9	6	36	SELENA	EMI LATIN 30907	12 SUPER EXITOS
10	11	11	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
11	16	7	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
12	17	115	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
13	12	94	SELENA	EMI LATIN 42770	LIVE!
14	15	16	M. A. SOLIS Y LOS BUKIS	FONOVI SA 0505	POR AMOR A MI PUEBLO
15	10	9	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
16	13	14	MARC ANTHONY	SOHO LATINO 81582/SONY	TODO A SU TIEMPO
17	20	19	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN
18	19	27	LA MAFIA	SONY 81520	EXITOS EN VIVO
19	18	89	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
20	21	10	JERRY RIVERA	SONY 81583	MAGIA
21	22	115	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
22	14	10	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
23	33	14	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
24	30	115	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
25	26	23	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
26	27	70	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
27	23	4	BANDA MACHOS	FONOVI SA 6034	MI CHICA IDEAL
28	29	15	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
29	24	7	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUENOS DEL SWING
30	25	49	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
31	34	115	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
32	37	14	LOS PALOMINOS	SONY 81567	EL GANADOR
33	31	28	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
34	36	115	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
35	32	23	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
36	47	3	RAM HERRERA	SONY 81620	VEN MI AMOR
37	35	35	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
38	44	24	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
39	40	30	BRONCO	FONOVI SA 6029	ROMPIENDO BARRERAS
40	48	2	LOS CAMINANTES	LUNA 4047/FONOVI SA	POR ESE AMOR
41	38	12	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
42	39	115	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
43	46	3	TITO NIEVES	RMM 81608/SONY	UN TIPO COMUN
44	45	93	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
45	28	4	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
46	43	17	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
47	42	8	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
48	NEW		CARLOS Y JOSE	FONOVI SA 9286	EL CIELO ESTABA LLORANDO
49	NEW		BANDA ZETA	FONOVI SA 9302	PRESUMIDAS S.A.
50	49	39	EMILIO	EMI LATIN 29116	SOUNDLIFE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 LOS TIGRES DEL NORTE FONOVI SA EL EJEMPLO
3 JULIO IGLESIAS SONY LA CARRETERA	3 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	3 SELENA EMI LATIN 12 SUPER EXITOS
4 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	4 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	4 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
5 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	5 JERRY RIVERA SONY MAGIA	5 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
6 M. A. SOLIS Y LOS BUKIS FONOVI SA POR AMOR A MI PUEBLO	6 ALBITA CRESCENT MOON/EPIC/SONY NO SE PARECE A NADA	6 SELENA EMI LATIN LIVE!
7 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	7 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	7 LA MAFIA SONY EXITOS EN VIVO
8 LUIS MIGUEL WEA LATINA ROMANCE	8 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUENOS DEL SWING	8 SELENA EMI LATIN ENTRE A MI MUNDO
9 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	9 INDIA SOHO LATINO/SONY DICEN QUE SOY	9 INTOCABLE EMI LATIN OTRO MUNDO
10 MANA WEA LATINA DONDE JUGARAN LOS NINOS	10 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	10 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
11 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	11 EL GENERAL RCA/BMG ES MUNDIAL	11 BANDA MACHOS FONOVI SA MI CHICA IDEAL
12 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	12 TITO NIEVES RMM/SONY UN TIPO COMUN	12 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
13 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	13 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	13 LOS PALOMINOS SONY EL GANADOR
14 LAURA PAUSINI WEA LATINA LAURA PAUSINI	14 REY RUIZ SONY EN CUERPO Y ALMA	14 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
15 PROYECTO 1 EMI LATIN IN DA HOUSE	15 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	15 RAM HERRERA SONY VEN MI AMOR

○ 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.

Ana Bárbara



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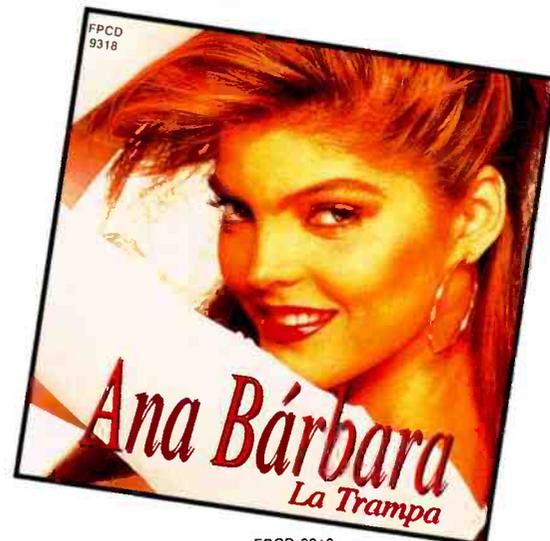
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LATIN NOTAS

(Continued from page 36)

the fourth album by EMI's La Portuaria. The first single, "Ruta," is rolling at radio, and the album sports a blend of styles such as mambo, hip-hop, acid jazz, and R&B... Warner Argentina has released "Tu Marca En El Alma" by underrated singer **Claudia Brant**. Produced by BMG's talented troubadour **Alejandro Lerner**, "Tu Marca" contains Spanish covers of **Edie Brickell's** "Good Times" and **Ray Charles' "If I Could,"** along with six songs penned by Brant, including "Como Ayer," winner of the 1994 Viña Del Mar Song Festival... "Cachete, Pechito, Y Ombligo" is a hot club thumper in Buenos Aires by Sony Argentina bailanta act **Pancho y La Sonora Colorada** that is propelling their recently released album, "Todos A Bailar Con..." up the domestic charts.

Buenos Aires indie Música Maestro has released saxophonist **Willy**

Crook's first solo album, "Big Bombo Mama." Since achieving cult status as a member of hard rock stars **Patricio Rey y Sus Redonditos de Ricota**, Crook has played with **Los Abuelos de la Nada**, Spanish acts **Los Toreros Muertos** and **Lyons In Love**, and reggae vocalist **Rita Marley**. "Big Bombo Mama" has been released through indies in Spain, Holland, and Belgium.

BRAZIL NOTAS: **Vania Abreu**, sister of Sony icon **Daniela Mercury**, is a much-lauded singer in her own right and is releasing an as yet unnamed album in October on Continental/Warner. **Kid Abelha** bandmates **Paula Toller** and **Alvin L.** contributed tracks on Abreu's debut, which boasts fine backing support from musicians who regularly play with Mercury (percussionist **Ramiro Mussotto**), with Mercury's labelmate **João Bosco** (bassist **Jamil Joanes**),

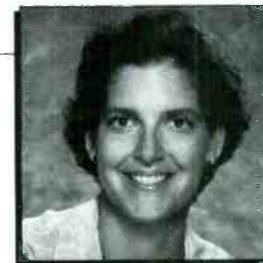
and with Warner singer/songwriter **Lulu Santos** (mouth harpist **Milton Guedes**).

PolyGram Brasil CD manufacturer Microservice, trade associations the Associação Brasileira dos Produtores de Discos and the Federação Latino-Americana de Produtores de Fonogramas, and São Paulo police teamed to conduct a raid in that city that netted 11,500 CDs. Most of the pirate CDs seized at the facility of alleged counterfeiter Quality Music Ltd. were by PolyGram's superstar sertaneja duo **Chitãozinho & Xororó**. The case took root when PolyGram obtained a copy of the C&X album "Coração Do Brasil" that bore a jacket revealing the CD manufacturer to be Miami-based AmericDisc, not Microservice. When AmericDisc was contacted, the company said that the order originated from Quality.

Sergio Mendes is busy in the studio cutting his label premiere for PolyGram. Guest appearances, so far, have been made by **Ivan Lins**, **Hermeto Pascoal**, and **Guinga**. The album is set to drop at the end of the year. Also, PolyGram has shipped "Ar De Rock" by Belo Horizonte singer/songwriter **Junia Lambert**. It is the first single from pop/rock package "Limousine Grana Suja" and will be featured on the Globo TV soap "Cara E Coroa."

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo, Brazil, and **Marcelo Fernández Bítar** in Buenos Aires.

Classical KEEPING SCORE



by Heidi Waleson

MUSIC ON CAMERA: Is a classical music video magazine an idea whose time has come? Video veterans **Michael Bronson** (formerly media department chief at the Metropolitan Opera) and **Ron Rich** (ex-VP of Pioneer Artists) think so, and they are launching Classic Views this month. The 80-minute, seven-feature first issue, priced at \$9.95, includes interviews with **Dawn Upshaw** and **Ellen Taaffe Zwilich**; an excerpt from the Sony video of **Glenn Gould** performing and being interviewed by **Bruno Monsaingeon**; a feature story (**Will Crutchfield** on conducting); CD and home video reviews by **William Livingstone**, with excerpts; plus classical music videos (**Gavin Bryars' "The Sinking Of The Titanic"** from Philips and "The Winter Video" with **Gil Shaham** and **Orpheus** playing **Vivaldi** from Deutsche Grammophon). The videocassette is packaged with a 14-page booklet that introduces the features, offers a discography for each, and has print versions of the ads that appear between the features (charter advertisers are Unitel, Sony Classical, EMI Classics, London Records, Opera News, VAI, and BMG Classics).

With specialty classical music magazines all but extinct in the U.S., the reduction of newspaper space devoted to classical, and limited possibilities for exposure on radio and television, Bronson and Rich see their product as a way for "the classical music field and the audience to share information."

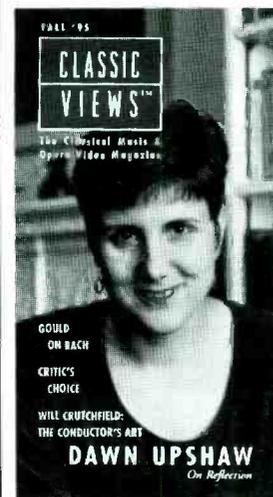
"There's a lot happening in classical music," Bronson says. "There's a continuous growth of the audience and a whole new generation of artists surfacing. Classic Views is an opportunity to help audiences get to know the artists better." Rich adds that the product will "hit a video generation."

The magazine (which need not be watched in sequence or in one sitting) does offer tangible advantages over print. You see Upshaw in rehearsal and then talking about what she's sung, for example, and Crutchfield screens snippets of great conductors at work and talks about what makes them interesting. There's more depth than a quickie TV interview—segments run up to 16 minutes in length. What is more, record companies will now have an outlet for their specially produced video material beyond showing it at the National Assn. of Recording Merchandisers convention, Rich says. And Classic Views will make its interview footage available to labels, artists, and managers for their own use.

Classic Views is aiming for first-issue circulation of 7,000-7,500 copies. Musicland, Tower, and the Met Opera Bookshop have placed orders; 14 more chains, including Blockbuster, HMV, Borders, and WaxWorks, have expressed interest.

Retail chains are also interested in the product for in-store play, something that Rich hopes will help build his advertising base. The magazine will be produced four times a year for now, but in two or three years Rich expects it to be bimonthly. "My goal is a subscription base of 25,000-50,000," he says, "but when it is shown on monitors in classical outlets, thousands more people will see it."

He is developing store traffic statistics from retailers that he can present to advertisers in, for example, the luxury product field who have expressed interest in the audience. Other plans include laserdisc or perhaps digital videodisc versions of the magazine. Probably not CD-ROM, however: Rich doesn't think its video quality is good enough.



MORE CLASSICAL MUSIC MONTH: New York's mayor, opera fan **Rudy Giuliani**, is hosting the kickoff of the Big Apple's Classical Music Month Thursday (14) at Gracie Mansion. **Beverly Sills** is to be master of ceremonies; scheduled speakers include **Andre Previn**, **Eugenia Zukerman**, **Schuyler Chapin**, and the mayor. **Zukerman**, the **Shanghai Quartet**, and violinist **Chee-Yun** will perform, as will a 20-member ensemble of inner-city elementary school students from the Young Audiences/New York Adopt-A-School program... In New York, Lincoln Center's Great Performers series is kicking off its nonsubscription sales drive with a Sept. 10 event at which CM Month gift bags—including donated CDs, coupons from Tower Records, and the National Public Radio CM Month children's brochure, "Any Way You Measure It, Classical Music Is Way Cool!"—will be distributed. Classical Music Month banners also fly on Broadway from 59th Street to 116th Street... No dedicated Classical Music Month ceremony is planned at the White House, but the president is set to sign the proclamation, and the White House has invited the dynamic young **Ying Quartet** to perform at the Medal of Freedom ceremony at the end of the month.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 19 ABRIENDO PUERTAS (FIPP, BMI)
 - 9 CANCION 187 (BMG Songs, ASCAP)
 - 25 COMO QUIEN PIERDE UNA ESTRELLA (Uni Musica, ASCAP)
 - 26 CONOCI A TU ESPOSO (Copyright Control)
 - 24 DIVINO AMOR (Copyright Control)
 - 12 EL DINERO (Copyright Control)
 - 32 EL GATO DE CHIHUAHUA (Garmex, BMI)
 - 17 EL PALO (BMG Songs, ASCAP)
 - 16 EL VENAJO (Copyright Control)
 - 34 ESPERANDOTE (Nota, ASCAP)
 - 11 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguana, BMI)
 - 18 GATA SIN LUNA (Don Cat, ASCAP)
 - 2 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
 - 35 HASTA QUE AMANEZCA (Vander, ASCAP)
 - 4 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 36 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/O-Tex Music, BMI)
 - 23 LA LUNA SERA LA LUNA (EMI April, BMI)
 - 5 LA TIERRA DEL OLVIDO (Copyright Control)
 - 10 LA TRAMPA (Fonovisa, SESAC)
 - 37 LET IT BE (EMI Blackwood, BMI)
 - 14 MACARENA (Copyright Control)
 - 8 MI CHICA IDEAL (Jam Entertainment, BMI)
 - 29 MUJER PROHIBIDA (Uni Musica, ASCAP)
 - 13 NADIE (Matiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
 - 21 OJOS QUE HAN LLORADO (El Conquistador, BMI)
 - 27 PARA QUE QUIERO UN CORAZON (BMG Songs, ASCAP)
 - 20 PIEL MORENA (FIPP, BMI)
 - 30 PORQUE SE QUE ME MIENTES (Mas Latin, SESAC)
 - 22 QUE HAS HECHO DE MI (Copyright Control)
 - 7 REVENTON UNISEX (Copyright Control)
 - 6 SE ME SIGUE OLVIDANDO (BMG Music, BMI)
 - 3 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
 - 28 SI TE VAS (Copyright Control)
 - 31 TU ERES MI REFUGIO (Copyright Control)
 - 39 TU ME HACES SENTIR (Gary Hobbs Music, BMI)
 - 40 TU PIERDES MAS (Copyright Control)
 - 1 TU SOLO TU (Peer Int'l, BMI)
 - 33 UNA MUJER COMO TU (Mas Latin, SESAC)
 - 38 UNA NOCHE MAS (WEA Latina, ASCAP)
 - 15 VUELVEME A QUERER (Fonovisa, SESAC)

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	1	8	BOOMBASTIC VIRGIN 40158*	SHAGGY 8 weeks at No. 1
2	2	3	SCENT OF ATTRACTION 550 MUSIC 67094* [CS]	PATRA
3	3	15	NATURAL MYSTIC TUFF GONG 4103*/ISLAND	BOB MARLEY & THE WAILERS
4	5	11	TOUGHER THAN LOVE WORK 64189*/COLUMBIA [CS]	DIANA KING
5	6	7	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
6	4	8	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
7	7	3	THE STRUGGLE CONTINUES COLUMBIA 64197* [CS]	SUPER CAT
8	8	5	LYRICAL GANGSTA EASTWEST 61764/EEG [CS]	INI KAMOZE
9	9	12	A MI SHABBA EPIC 57801*	SHABBA RANKS
10	10	17	REAL TING WEDED 2006*/NERVOUS [CS]	MAD LION
11	11	20	HERE COMES THE HOTSTEPPER COLUMBIA 67056* [CS]	INI KAMOZE
12	12	13	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
13	13	85	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
14	14	85	PROMISES & LIES ▲ VIRGIN 88229	UB40
15	RE-ENTRY		CARIBBEAN NIGHTS 1 REBOUND 520313	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	23	BEST OF NONESUCH 79358/AG	GIPIY KINGS 3 weeks at No. 1
2	2	28	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
3	3	32	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	4	42	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENITT
5	7	2	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
6	5	42	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
7	NEW ▶		CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
8	8	45	GIPIY KINGS ▲ ELEKTRA 60849/EEG	GIPIY KINGS
9	9	29	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
10	6	27	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
11	12	5	CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
12	13	8	MUSIC BY RY COODER WARNER BROS. 45987	RY COODER
13	14	16	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
14	RE-ENTRY		LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPIY KINGS
15	11	15	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL. DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	2	3	FROM THE CRADLE ▲ DUCK/REPRISE 48735/WARNER BROS.	ERIC CLAPTON 2 weeks at No. 1
2	1	2	COVER TO COVER ARISTA 1-8770	THE JEFF HEALEY BAND
3	3	3	SOME RAINY MORNING MERCURY 26867	ROBERT CRAY
4	5	3	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
5	4	3	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
6	6	3	BLUES MCA 11060	JIMI HENDRIX
7	9	3	ROLL OF THE DICE PRIVATE MUSIC 82130	THE FABULOUS THUNDERBIRDS
8	7	3	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE [CS]	CHRIS DUARTE GROUP
9	8	3	KEB' MO' OKEH 57863/EPIC	KEB' MO'
10	10	3	BOOTY AND THE BEAST OKEH/550 MUSIC 66949/EPIC	POPA CHUBBY
11	11	3	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
12	12	3	SLIPPIN' IN SILVERTONE 41542/JIVE [CS]	BUDDY GUY
13	13	3	STRANGE PLEASURE EPIC 57202	JIMMIE VAUGHAN
14	15	3	BLUE DROPS OF RAIN EUREKA 1018	COREY STEVENS & TEXAS FLOOD
15	14	3	BALLADS & BLUES 1982-1994 CHARISMA 40054/VIRGIN	GARY MOORE

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



by Jim Macnie

THE RETURN(S): At the start of the summer, the comeback creating the loudest buzz was that of onetime Ellington front man and longtime cowboy crooner **Herb Jeffries**, now 83. His Warner Western disc, "The Bronze Buckaroo (Rides Again)," was likely the first chaps-and-spurs disc in many a jazz critic's CD player.

This month's valuable reappearance is by bandleader **Chico O'Farrill**, a composer/arranger who helped establish the Latin jazz aesthetic in the '40s. The Havana native moved to New York in 1948, armed with a headful of eloquent ideas about giving rhythm and melody equal position in the big-band language. The accord he managed between the two was superb. Work with **Machito** ("Afro-Cuban Jazz Suite") and **Dizzy Gillespie** did his reputation just right, assuring enormous respect through the ages.

Milestone's newly issued "Pure Emotion" strongly suggests that his gifts have nicely sustained themselves, since his last record was released over two decades ago.

O'Farrill's "Perdido" is vital and showy and exudes good taste. And "Get Me To The Church On Time" reminds us that this onetime jingle writer knows how to give pop melodies a bit more weight (and demonstrates his expertise at dynamics). So rare are his live dates that Manhattan's Blue Note was wall-to-wall for a recent O'Farrill Orchestra one-nighter. His scheduled Nov. 30 appearance at Lincoln Center's Alice Tully Hall is likely to offer a bit more elbow room than the club date. But don't be surprised if the crowd is a sizable one. O'Farrill has written a new piece for **Wynton Marsalis'** soloist capabilities.

Also returning to the scene are the **Jazz Crusaders**, whose last album was released 15 years ago. "Happy Again," a just-released album on the Sin-Drome label, brings together **Wayne Henderson** and **Wilton Felder**, the venerable funk unit's principals. Henderson says the audience for Crusaders' live dates is decidedly young. "18-year-olds!" he laughs. "They identify with that tenor/trombone sound." The sprightly demeanor of the disc doesn't make that hard to swallow. "I firmly believe that we were the original creators of fusion," he offers. "Scratch' and 'Southern Comfort' came out around the time of **Herbie Hancock's** 'Rockit.' Our mix of Gulf Coast and gospel sounds is something I call 'barnyard rooster funk.' We listened to **Basie** and **Miles** and all that, but we played simple melodies with funk underneath."

Some of the artists with whom Henderson and crew share a style helped out on the comeback. **Larry Carlton**, **N'Dugu Chancler**, **Hubert Laws**, **Roy Ayers** (who is working a funky update on RCA called "Nasté"), and **Donald Byrd** all participate. Live dates in Europe and America have helped to further the message and made the summer a little bit hotter for fans of lighthearted groove.

OLD IS NEW: If an artist's latest release sits in the upper regions of the Top Jazz Albums chart for 59 weeks, and he is able to woo the 20-something demographic (and its oodles of disposable loot), you can bet his back catalog won't be kept in the archives forever. So launching the **Tony Bennett** master series is a righteous move by Columbia. The first three titles are "I Wanna Be Around" (originally released in 1963), "Who Can I Turn To" (1964), and "Something" (1970). The discs hit the racks Aug. 29 with digital remastering and a midpriced tag of \$11.99.

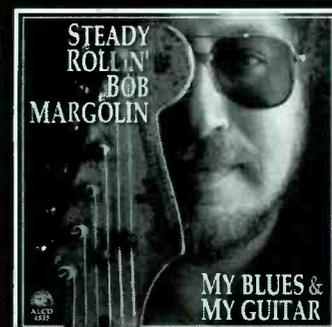
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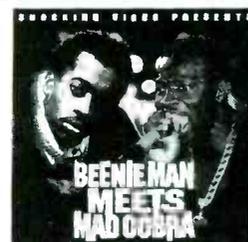
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LARGEST DISTRIBUTOR

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	2	MICHAEL W. SMITH REUNION 0106 2 weeks at No. 1	I'LL LEAD YOU HOME
2	5	2	PETRA WORD 9624 HS	NO DOUBT
3	2	13	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
4	3	3	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
5	4	53	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
6	7	68	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
7	6	5	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
8	9	9	VARIOUS ARTISTS SPARROW 1445	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
9	8	14	JARS OF CLAY BRENTWOOD 5573	JARS OF CLAY
10	11	26	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
11	NEW ▶		GEOFF MOORE & THE DISTANCE FOREFRONT 5129	HOME RUN
12	13	10	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
13	18	30	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
14	15	10	YOLANDA ADAMS TRIBUTE 5921/DIADEM	MORE THAN A MELODY
15	12	5	OUT OF THE GREY SPARROW 1466	GRAVITY
16	10	5	RICH MULLINS REUNION 7726 HS	BROTHERS KEEPER
17	14	57	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
18	16	145	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
19	17	59	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
20	19	99	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
21	25	24	ANointed WORD 67051	CALL
22	23	99	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
23	22	73	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
24	21	13	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
25	28	47	4 HIM BENSON 4046	THE RIDE
26	26	11	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
27	24	23	NEW SONG BENSON 2261	PEOPLE GET READY
28	27	28	HELEN BAYLOR WORD 66443 HS	THE LIVE EXPERIENCE
29	32	34	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
30	30	8	WES KING REUNION 3720	COMMON CREED
31	36	7	BIG TENT REVIVAL ARDENT/FOREFRONT 25112/CHORDANT	BIG TENT REVIVAL
32	39	7	MXPX TOOTH & NAIL 1032/DIAMANTE	TEENAGE POLITICS
33	33	46	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
34	35	83	POINT OF GRACE WORD 26014	POINT OF GRACE
35	31	31	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
36	RE-ENTRY		SANDI PATTY WORD 9443 HS	FIND IT ON THE WINGS
37	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
38	RE-ENTRY		SIERRA STARSONG 1003/CHORDANT	SIERRA
39	RE-ENTRY		PHIL KEAGGY SPARROW 51433	TRUE BELIEVER
40	RE-ENTRY		VARIOUS ARTISTS PSALM 150 8003/PRAISE HYMN	AMAZING 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.

HIGHER GROUND



by Deborah Evans Price

NQC TIME. Southern-gospel fans are set to rejoice. The biggest event in the Southern-gospel music industry, the 38th annual National Quartet Convention, will be held Sept. 18-23 at the Kentucky Fair and Exposition Center in Louisville, Ky. More than 70 Southern-gospel acts will participate in the festivities. NQC executive director Clarke Beasley says the anticipated attendance this year is 30,000-35,000.

With numerous concerts and a large exhibit area where Southern-gospel fans can meet their favorite artists, NQC often draws comparisons to the country music industry's big event, Fan Fair. NQC was started in 1957 by legendary Southern-gospel vocalist J.D. Sumner as a way to showcase talent. The early conventions were held in Memphis, and the event later moved to Nashville, where it was held for 22 years. It moved to Louisville last year to have more space to accommodate the growing number of attendees, and organizers signed a contract with the city to remain through the year 2000.

Beasley says there are no panel discussions or seminars; the draw of the event is strictly the music. There are afternoon showcases that will spotlight a variety of artists, but the evening concerts, which start at 6 p.m. and last well past midnight, are reserved for the genre's dominating groups, such as the Cathedrals, the Kingsmen, J.D. Sumner & the

Stamps, the Bishops, the Steeles, and the Florida Boys. Between 15 and 23 groups appear each night. This will be the first year that NQC will utilize four large video screens, so every seat in the nearly 20,000-seat venue will have a good view of the performances.

This year's exhibit area will include 350 booths featuring Southern-gospel record labels such as Daywind, Riversong, Homeland, Chapel Music, Canaan, Eddie Crook Company, Sunlight, and Horizon, as well as numerous booths where individual acts can meet and greet their fans.

During NQC, Singing News magazine will host its 25th annual fan awards honoring the genre's top acts. Other events include Bill Gaither leading singing and a "pianorama," which will feature five of the industry's top pianists in a special showcase. "One of the other highlights of this year's convention will be the Kingsmen's reunion," Beasley says. "Kingsmen members from throughout the years will take part in a special Saturday afternoon show."

Another aspect of this year's convention that Beasley and others are especially excited about is the fact that Reach Satellite Network will broadcast live three hours each night to 90 radio affiliates. "The fans will be hearing it as it happens," says Rick Swett, Reach's national director of sales and advertising. He adds that the network's involvement is a natural progression for an industry that relies "more on sound than flashy video."

Though Southern gospel is one of the oldest genres in the Christian community, it is sometimes overshadowed by the newer contemporary Christian industry. Southern gospel sales are hard to verify, because record executives estimate that 30-40% come from the road at venues.

(Continued on next page)

JOHN HIATT STRUTS HIS STUFF ON CAPITOL SET 'WALK ON'

(Continued from page 13)

spent my own money making this record."

Hiatt, who usually writes his compositions at home, went into the studio armed with a brace of songs written entirely on the road during the 13-month 1993-94 "Perfectly Good Guitar" tour.

Hiatt says, "One of the more excruciating parts of touring is those few hours when you're stuffed into your hotel room with your thumb up your butt, and you don't know what to do with yourself. That's when I started writing these things, because it was either do that or go crazy."

As a result of writing the songs during a long period in transit, Hiatt says, there is "a lot of sexual longing [in them], and leaving—lots of leaving and coming-to and going-from type stuff."

In the recording of "Walk On," history repeated itself: Hiatt made "Bring The Family" with independent financing (by Andrew Lauder of Demon Records in the U.K.), though he had no label at the time. He was also at liberty when he entered the studio last year.

"I was pretty confident we could find a home for ["Walk On"], and sure enough, people started waltzing through." He adds with an ironic chuckle, "It was hilarious—at one point, we were mixing the record at A&M Studios [on the label's L.A. lot], and all these other labels were kind of waltzing through to listen to mixes."

Among the interested parties was Devine, who also signed Bonnie Raitt to Capitol, where she cut her

multiplatinum album "Nick Of Time."

Devine says, "I had been interested in signing John for several years. I had always figured that having done what we did with Bonnie, we would look like an attractive home for John."

Raitt wound up contributing duet vocals to the album, on the soulful track "I Can't Wait."

"The track felt [like] Mavis Staples, and that was Bonnie's take on it when she heard it," Hiatt says. "[She said] 'You oughta get Mavis Staples to cover this.' [I said] 'Well, next best thing, we'll get you to sing on it.'"

Gary Louris and Mark Olson of the Minneapolis band the Jayhawks also supply harmony vocals on one song.

Hiatt says, "I've been a fan of theirs since I heard 'Hollywood Town Hall.' I didn't know 'em; we just thought they'd be great on [the track] 'You Must Go' . . . Tim and [Capitol president/CEO] Gary [Gersh] tracked 'em down; turned out they were in Paris. They were in Europe on tour, and we got them to go into a studio in Paris, and we were in a studio in Los Angeles, and we did it by satellite."

"Walk On" was produced by Don Smith, noted for his work with Cracker, the Rolling Stones, and Keith Richards. The album utilizes the services of his "Perfectly Good Guitar" rhythm section, bassist/vocalist Davey Farragher, and drummer Michael Urbano, plus multi-instrumentalist David Immergluck, a former member of Camper Van

Beethoven.

Capitol VP of marketing Denise Skinner says of the album campaign, "Our first track is going to be 'Cry Love,' and we're servicing it to AOR and triple-A." Closer to the project's release, college, album rock, and triple-A radio will receive the full album.

A video for "Cry Love," directed by Mick Haggerty, was shot Aug. 9-11 in Los Angeles.

"We have John performing at the triple-A convention in Boulder [Colo.] on Aug. 25-26," Skinner says. "He's also going to be doing the 'E-Town' syndicated radio show, which goes out to some 120 stations, while they're in Boulder. We also plan on taking John out on a radio promotion tour; we haven't locked up specifically where we're going, but that will be part of the setup of the record. We're also looking to target a [David] Letterman performance for the week of release."

She adds, "From the sales standpoint, we're going to try and work out a promotion between Camelot and Princess Cruises, based on the album title 'Walk On,'" as in "walk on water."

Hiatt says he believes his forthcoming U.S. tour, set to begin the first week in October, will fulfill a creative function as well as a promotional one.

"I have to go on the road now to write songs. It's true—we came off the 'Perfectly Good Guitar' tour in September '94, and I have not written a song since. I'm fixin' to go out now, and I certainly could stand to write some new songs."

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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	2	14	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
2	1	113	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119	KIRK FRANKLIN AND THE FAMILY
3	3	31	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
4	5	11	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
5	4	10	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS
6	7	6	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
7	19	69	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
8	6	9	YOLANDA ADAMS TRIBUTE 359	MORE THAN A MELODY
9	11	47	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
10	9	53	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
11	14	39	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
12	28	121	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
13	8	3	VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
14	13	69	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
15	10	11	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
16	21	65	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
17	20	15	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
18	17	41	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
19	18	117	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
20	15	31	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
21	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
22	16	63	SOUNDS OF BLACKNESS PERSPECTIVE 549 006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
23	37	15	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
24	24	10	MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
25	33	12	PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
26	31	25	ANOINTED WORD 67051/EPIC	THE CALL
27	12	3	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 0080/STARSONG	JESUS IS THE NAME
28	30	37	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
29	23	11	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
30	25	49	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
31	RE-ENTRY		DARYL COLEY SPARROW 51446	THE COLLECTION
32	26	93	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
33	27	22	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
34	34	2	SISTERS OF GLORY WARNER BROS. 45990	GOOD NEWS IN HARD TIMES
35	RE-ENTRY		JOHN P. KEE VERITY 43009	COLORBLIND
36	22	27	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
37	RE-ENTRY		TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
38	38	21	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
39	29	24	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
40	RE-ENTRY		TRAMAIN HAWKINS COLUMBIA 57876	TO A HIGHER PLACE

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

HIGHER GROUND

(Continued from preceding page)

"It doesn't sell what the top [contemporary Christian music] acts sell," Beasley acknowledges, "because it doesn't get the amount of shelf space at retail."

However, Beasley and others in the industry aren't complaining, because, like most niche markets, Southern gospel has a loyal and vocal following. Beasley says Southern gospel acts maintain rigorous tour schedules all over the country, well beyond the Southeast, the re-

gion that people traditionally view as the stronghold of the industry. "At NQC we'll have attendees from all over the U.S., as well as Ireland, New Zealand, Australia, and other countries," he says. "I think the wide appeal speaks well for the music."

Admission to NQC for the evening concerts is \$14.50 and \$10 for each afternoon showcase. Tickets for three afternoons are \$25 and for six evenings are \$81.

In the SPIRIT



by Lisa Collins

LIVE FROM THE HOUSE OF BLUES: "Gospel's got a right to be on top sooner or later," states 65-year-old Clarence Fountain, founder and lead singer of the Blind Boys Of Alabama. And if Fountain and the House of Blues have their way, it will be sooner.

The Blind Boys Of Alabama hold the distinction of being the first act signed to the House of Blues gospel label, which officially launched with the release of the Boys' first live album, "I Brought Him With Me," distributed by Private Music/BMG. The album was recorded live at the House of Blues in January and shipped to retail Aug. 17.

"If I'd have had my way," Fountain says, "I would have cut it in church and given you a real live album. But no one will ever know the difference. What makes the Blind Boys who they are is that we can sing to any segment of people, so we're able to hold our own in any category. We recently sang to more than 40,000 people in Toronto at a jazz fest. That lets you know we're not finished yet."

In fact, it was the Gospel At Colonus, a critically-acclaimed New York stage production that debuted on Broadway in 1988, that opened the door to wider acceptance for the group, which has since become a big draw at major jazz and blues fests around the country. And Fountain believes his group has more than kept up with gospel's progression.

States Fountain, "We can do it all—four-part harmony, five-part harmony, jubilee, contemporary, and we sing traditional. We're trying to market to the masses of people, not

just to black audiences or the saved, and that's an advantage we have with the House of Blues. They've got the TV show, 'Live From The House Of Blues,' and they're on 120 radio stations across the country."

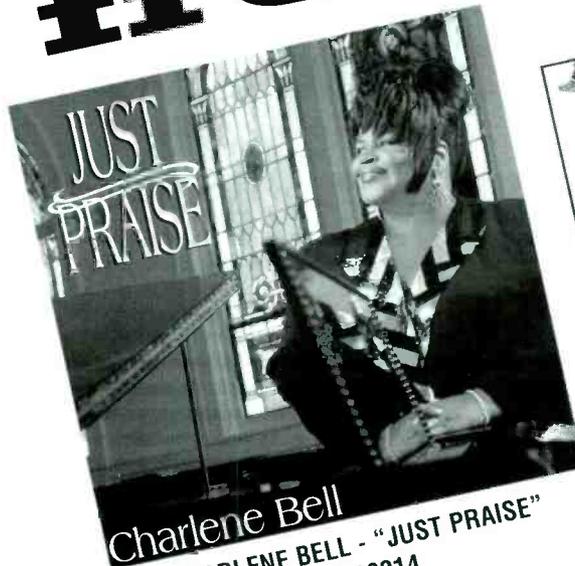
The group has been with many labels, including Specialty, Philly International, Vee Jay Records, and Elektra, since releasing its first record in 1948. Don't bother to ask how many albums this release makes—Fountain has lost count. He'll pin it down to between 35 and 40, with the biggest hit, "When I Lost My Mother (I Lost The Best Friend I Ever Had)," dropping in 1952.

The group got together at the Talladega, Ala.-based Institute for the Deaf and Blind in 1937. The preteen Clarence Fountain was singing in the glee club when he and some friends—Johnny Fields, J.T. Hutton, Ollie Thomas, George Scott, and Vel Bozman Taylor—formed the Happy Land Jubilee Singers. In 1945, they hit the gospel highway. The Five Blind Boys Of Mississippi were already in existence in 1948, when Fountain's group took the name the Five Blind Boys Of Alabama. A New Jersey promoter hosted a battle of the Blind Boys, and every night Fountain duked it out (in song) with the rival group's lead singer, Archie Brownlee. The crowds lapped it up while the groups racked it in. "Now, with Archie passed on," Fountain says, "it's just us."

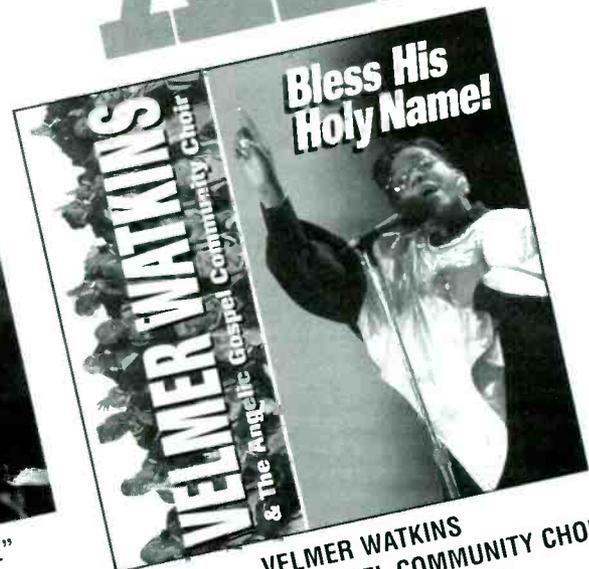
IN OTHER LABEL NEWS, Maple Reddick, owner of the Chicago-based Pentecostal Word Explosion, recently launched Meek Records. Initial signees are Rev. Clay Evans & the AARC Mass Choir and Walter Howard & the Dedicated To Christ Ensemble. Projects from both acts officially bowed at the Gospel Music Workshop's annual confab in Los Angeles last month and will be distributed through Central South . . . Intersound Records recently pacted with Beracah Records for the distribution of Candi Staton's newest recording, "It's Time," which was released Aug. 29.

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Songwriters & Publishers

ARTISTS & MUSIC

Publishing Revenues Hit \$5 Billion 1993 Total Is Up 6%, Worldwide Survey Says

BY IRV LICHTMAN

NEW YORK—Music publishing revenues reported by 48 territories on a domestic basis reached \$5.03 billion in 1993, led by the U.S., where royalties were more than \$1.10 billion, a 22% global market share. The global figures represent a 6% increase over revenues for 1992.

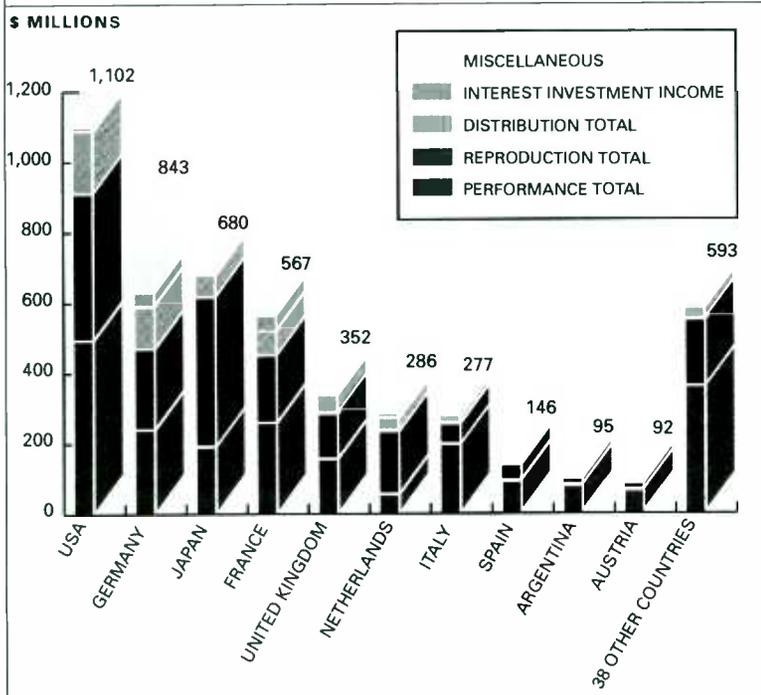
This is a highlight of the fourth annual International Survey of Music Publishing revenues, which will soon find its way to members of the National Music Publishers' Assn. The latter conducted the survey from five more territories than reported in the 1992 survey. (The latest available figures are for 1993.)

The report notes that performance-based income accounted for the biggest share of revenues, amounting to \$2.19 billion, or 43% of the total. Mechanical, or reproduction, revenues amounted to \$1.89 billion, or 38% of the total. Interest and investment income was \$126.36 million, or 3%, and miscellaneous income reached \$243.31 million, or 5%.

As for mechanicals, Japan replaced the U.S. in the No. 1 position, with \$425.59 million vs. \$415.94 million in this country. While the study indicated that currency fluctuations between Japan and the U.S. played a role in Japan's showing, the shift also reflects the Japanese advantage in royalty rates between the two countries, the NMPA study says.

"In the U.S., statutory mechanical royalty rates are currently \$.066 per copy, up from \$.0625 for the period covered by the survey, while Japan royalties are based on a fixed percentage of the retail sales price of the subject recordings, which are sold at substantially higher prices than the U.S.," the NMPA says. "Similarly, when U.S. collection rates are compared with those of the European countries—in Europe, the rate is currently 9.3% of the subject

1993 MUSIC INDUSTRY ROYALTIES, THE LEADING COUNTRIES



recording's PPD (published price to dealers)—the positive impact of the Old World's long tradition of intellectual property protection, coupled with its central licensing, is readily apparent."

On the overall numbers, Ed Murphy, president/CEO of NMPA and the Harry Fox Agency, the association's mechanical collection wing, says, "Once again this year, the top 10 markets accounted for almost 90% of reported revenues, a clear indication that most legitimate revenues continue to be generated in those markets with the strongest copyright laws: the U.S., Western Europe, and Japan."

Adds Murphy, "Still, there are positive signs of growing worldwide acceptance of the importance of copyright protection. For 1993, a total of 37 coun-

tries, seven more than in the 1992 study, reported annual royalties of at least \$1 million."

After the U.S., Germany ranked sec-
(Continued on page 76)



Zomba Buys Music Editing Co. The Zomba Group of Cos., via its Zomba Music Services unit, has acquired Segue Music Inc., the Hollywood, Calif.-based independent film and video music-editing operation, which will continue to be operated by Daniel Allan Carlin (the son of the founder) and Jeffrey Carson. In addition to music editing, Segue also deals in music supervision, temp tracks, pre-records, playbacks, soundtrack production, and consulting work. Shown signing the deal, from left, in the back row, are Neil Portnow, VP of West Coast operations for Zomba, and Ivan Gavin, Zomba senior VP of finance and administration. In front row are Carson, Segue president/COO, and Carlin, Segue's chairman/CEO.

In A Volatile Business, Canada's Morning Music Maintains Stability

With 25 years under his belt since forming Canada's Morning Music Limited, stability would seem to have marked the experiences of Mark Altman. But the music publishing business, with its plethora of buyouts in recent years, has been anything but stable.

"Despite the many setbacks we endured due to acquisition by the majors of publishers we represented, our company persevered by replacing lost repertoire quickly and shifting the emphasis away from radio hits to television and corporate video," says Altman. Now the sole owner of the company, he formed Morning Music with producer/manager Jury Krytuik and singer/songwriter Tom Connors when he was 19.

"I used to say, 'Whatever we touch—PolyGram buys. And if they pass on it, BMG is eager to snap it up,'" Altman says. He notes that his biggest loss was the standard-filled Welk Music Group,

which he represented for 14 years until 1988 when it was acquired by—you guessed it—PolyGram.

"The catalog was 60% of our business, and it happened at a time I was facing the ownership crisis in the company," he says. "I took a gamble investing all my savings to secure full ownership in the company, and then in 1989 I made a deal with a new small company that showed promise—Major Bob Music, which needed help to break a young newcomer named Garth Brooks in Canada. The deal helped make 1994 our best year ever, but now it's over, so we're looking for the next lucky break."

On the issue of industry consolidation, Altman believes it has "stifled and diminished the opportunities for getting new blood in the industry. Many copyrights are split four ways, with an administrator for each party. Printing all the copyright details will soon take up
(Continued on page 76)

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	Artis Ivey, Jr., Larry Sanders, Doug Rasheed	T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP
HOT COUNTRY SINGLES & TRACKS		
I LIKE IT, I LOVE IT	Steve Dukas, Jeb Stuart Anderson, Markus Hall	Emdar/ASCAP, Texas Wedge/ASCAP, Rick Hall/ASCAP
HOT R&B SINGLES		
YOU ARE NOT ALONE	R. Kelly	Zomba/BMI, R. Kelly/BMI
HOT RAP SINGLES		
GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	Artis Ivey, Jr., Larry Sanders, Doug Rasheed	T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP
HOT LATIN TRACKS		
TU SOLO TU	Felipe Valdez Leal	Peer Int'l/BMI

For Cherry Lane, Gurwicz's TV Production Is A Keeper

ROCKIN' THE BOAT: For Cherry Lane Music, easing into TV production wasn't an easy experience, but it proved "profitable," so the music publisher/print company has decided to make it a permanent part of its creative output.

In charge of the division—and, as it turned out, she is also a contributing producer—is senior VP Aida Gurwicz, who handles publishing and print activities, too.

"While at MIDEM, I was approached by a German company, Euroarts Entertainment, about Cherry Lane getting involved in TV profiles of artists with interesting careers. I told them that we were, of course, into rock as publishers, but had no experience in TV. I did say, however, that it sounded intriguing."

The first effort in this regard, after about 18 months of producing in her spare time, was launched in May on the Disney Channel's "Going Home" series; it was a profile of Robbie Robertson, which eventually earned two Emmy nominations. "It was an expensive, but profitable venture," says Gurwicz, adding that the licensing of some footage, including "lost performances" from Woodstock and the 1966 Bob Dylan documentary, "Eat The Document," proved "extraordinarily expensive."

Gurwicz says that she is negotiating with other major artists, and, because of a positive experience with the Disney Channel, some future projects are likely to appear on that outlet. Of course, Gurwicz adds, it would be nice to have Cherry Lane-associated writer/artists on board, but that isn't a priority. "We've got lots of heavy metal acts, but, generally speaking, audiences for metal don't want to hear a lot of dialog. And those acts don't have that long a history in the business." In more-direct music ties with TV and film, Cherry Lane's TV library includes the ownership and administration of the music from "Beauty And The Beast," "Cobra," and "Real Stories From The Highway Patrol," as well as film and TV libraries of New World Pictures, Trans Atlantic Films, ACI, Kushner-Locke, and Hearst Entertainment.

As she and her father looked at the

Statue of Liberty when arriving as immigrants to the U.S. several years after World War II, he told Aida, "Here you can do anything you want." That view of their new country taught her not to be a quitter, she says.

SUIT: Mark Sebastian, a co-writer, at age 14, with his brother John Sebastian and Steve Boone, of the 1966 Lovin' Spoonful hit "Summer In The City," says he is getting half or less of the royalties that are due him in on the song, he claims in an action against Trio Music and Alley Music in U.S. District Court in San Francisco. According to Mark Sebastian, whose brother and Boone were members of the group, each agreed to a one-third

share in the song, and no document exists that gives the defendants, which are successor companies to the original publisher, Faithful Virtue Music, a share in his rights to

the song. "Summer In The City" was recently renewed by the publishers after its first 28-year term, effective January 1995. Mark Sebastian, who administers his own songs through Mark Sebastian Music (BMI) and Bleecker Street Music (ASCAP), seeks a declaration of his undivided one-third ownership in the song and undetermined damages.

ARABIAN RIGHTS: Tony Gimbel, who operates Gimbel Music in Los Angeles, says his company has obtained publishing rights to four songs that his father, Norman Gimbel, co-wrote for the new Miramax animated feature "Arabian Knight." With music by Robert Folk, the film features the voices of Matthew Broderick, Jennifer Beals, Eric Bogosian, Jonathan Winters, and the late Vincent Price. The soundtrack was released Aug. 28 on Milan Records.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Green Day, "Dookie."
2. Grateful Dead, "Anthology."
3. "John Michael Montgomery."
4. Van Morrison, "Guitar Anthology."
5. Celine Dion, "Songbook."

Tony Visconti's Passion For Music Transcends Time And Place

BY PAUL VERNA

NEW YORK—As soon as Tony Visconti finished his first professional gig as a musician, at the tender age of 13, he was hooked. "I couldn't believe I was being paid for having so much fun!" he recalls, with discernible glee.

Today, 38 years later, Visconti continues to exude a child-like enthusiasm for his craft—which has grown to encompass production, orchestration, arranging, songwriting, and performing on various instruments. The quote on his online profile echoes his first memory of playing professional music: "I can't believe I am paid to practice my hobby."

Over the past four decades, Visconti's hobby/career has taken him to faraway and high-up places. In a life at the nucleus of the British rock universe, he has racked up innumerable hits with such stars as Marc Bolan, David Bowie, Badfinger, the Strawbs, Gentle Giant, Argent, the Boomtown Rats, Mary Hopkin, Thin Lizzy, and Wings.

PRO
FILE

The irony of Visconti's British connection is that—despite a residual accent from his 23-year sojourn in the U.K.—he is as American as the Brooklyn Bridge. In fact, he was born in Brooklyn, N.Y., on April 24, 1944, to Josephine Visconti, a housewife, and Anthony Visconti, a carpenter who is also an accomplished accordion and harmonica player.

From an early age, Tony Visconti was encouraged to pursue his passion for music. He started playing the ukulele at age 5, reading over his father's shoulder as Dad played traditional Italian songs, such as "Sorrento" and "O Sole Mio."

Within a few years, young Tony's hands grew to a size where he could grip a guitar, so he graduated to the six-string and enrolled in classes with noted classical guitar teacher Leon Block. Under Block, Visconti learned two skills that would prove essential to his career: playing guitar and reading music. (The latter discipline would serve him particularly well on the many orchestral recording sessions he would undertake.)

Visconti's formal training in classical music did not prevent him from falling under the spell of rock'n'roll, however. By his early teens, he was playing in bands that combined the new sounds of Buddy Holly and



Producer extraordinaire Tony Visconti, shown at the Soundtracs Solo MIDI console in his home studio.

Chuck Berry with the traditional pop of Tin Pan Alley, a jazz vibe, and the Italian folklore he had absorbed from his father.

The band with which Visconti earned his first paycheck was Ricardo & the Latineers, a slick outfit that played the lucrative Catskills Mountains circuit at a time when virtually every hotel and ballroom in the area had a "society" band and a Latin music band. Thus, Visconti supplemented his already ample musical education with montunas, pachangas, boleros, and other genres that would inform his later work.

After an arduous, dues-paying stint with the Latineers, Visconti finished high school and went to work in the New York demo studio circuit, which he remembers as "shady."

He says, "I was in and out of little studios all up and down 48th Street. I had a few records come out and disappear, but once I started recording, the magic of making the record just thrilled me to no end. Things like overdubbing just blew my mind—how I could play two guitar parts or sing a harmony with myself. This, to me, was the best job in the world . . . if I could only get it."

For all his wide-eyed wonderment with recording, Visconti got into production indirectly. His real goal, he says, was to be a songwriter and a rock star.

He and his first wife, Siegrid, formed a songwriting partnership that was successful enough to land them a publishing deal with the New York-based Howard Richmond Organization. However, despite moderate success with a parody titled "Long Hair," Visconti's songwriting was overshadowed by his genius in the studio.

"One day I got called into my publisher's office, and he said, 'I love your demos, but I don't like your songs,'" recalls Visconti. "I was very depressed, but the next minute he said, 'But I would like you to be the house record producer. I'm starting a label, and I think you're the guy to do it.'"

Visconti accepted the job wholeheartedly and set up shop in the Richmond demo studio on Columbus Circle. Coincidentally, the famed Atlantic Records studios were in the same building, a few floors above. Through a friend at Atlantic, Visconti sneaked into sessions by the likes of Aretha Franklin and King Curtis, produced by the legendary team of Ahmet Ertegun and Jerry Wexler.

Visconti's big break came when then up-and-coming British producer Denny Cordell happened into the Richmond office.

"He had just produced [Procol Harum's] 'A Whiter Shade Of Pale,'" says Visconti. "He introduced himself and asked me what I did, and I said, 'I'm the house record producer.' He said, 'Well, you're my American cousin, because I'm the house record producer for this very same company in London.'"

Impressed by Visconti's production

and arranging skills, the late Cordell "borrowed" the young upstart to serve a stint in London as his assistant.

"A psychic had already told me I was going to live in London, and I landed at Heathrow with four guitars," says Visconti.

At Cordell's urging, Visconti ventured out into the London club scene to try to recruit talent for the Regal Zonophone label, which Cordell was launching under the auspices of Essex Music (the Richmond affiliate in London). Visconti's first find was an eccentric singer/songwriter named Marc Bolan.

"I went into a club called U.F.O. and I heard Marc Bolan's voice drifting up the stairwell," recalls Visconti. "It was that lovely, quivering, bluesy voice that he had. There were 300 kids around the stage, silent, and I had never seen 300 kids silent before. It was like a religious experience, and I was sucked in. I finally went up to the front of the stage, and I looked at this beautiful little guy with this strange voice, and I thought, 'This guy is a star!'"

After Bolan and Steve Peregrine Took, his partner in the duo they called Tyrannosaurus Rex, auditioned for Visconti and Cordell at the Essex offices, Cordell agreed to sign the group as the company's "token underground act," remembers Visconti. Accordingly, Cordell refused to spend more than a modest 400 pounds to make Tyrannosaurus Rex's debut, the oddly titled "When People Were Fair And Had Sky In Their Hair, But Now They're Content To Wear Stars On Their Brow."

The critical success of that record, combined with Visconti's American-in-London cachet, made the producer a magnet for underground talent, most notably another London eccentric named David Bowie. Introduced to Bowie by Essex Music head David Platt, Visconti found in the young artist an instant soul mate.

"The day we met, we hit it off as incredibly good friends," says Visconti. "We spent the whole day together and discovered we had many common interests, like Tibetan Buddhism and a love for black-and-white art films from Poland. We also liked many of the same underground bands, like the Mothers Of Invention and the Velvet Underground."

Visconti was the natural choice to produce Bowie's next album, "Space Oddity" (on which Visconti did all songs but the title track), and that collaboration marked the beginning of a decadelong partnership that yielded such groundbreaking works as "The Man Who Sold The World," "Diamond Dogs," "Young Americans," "Low," "Heroes," and "Scary Monsters."

In addition to the bulk of Bolan's and Bowie's output from the late '60s through the end of the '70s, Visconti produced the album "Earth Song, Ocean Song" by Paul McCartney protégée Mary Hopkin (to whom Visconti was married from 1971 through 1980); and works by Badfinger, the Strawbs, Gentle Giant, Osibisa, Gas-

(Continued on next page)

AUDIO TRACK

NEW YORK

AT MYSTIC RECORDING on Staten Island, producers Rodney and Fred Jerkins overdubbed and mixed projects for Atlantic artist Tony Kutris and Mercury artist Gina Thompson; the session was done on an SSL 4080 G and engineered by Dexter Simmons and assisted by Brenda Ferry. Also at Mystic, Giant Records act Big Mountain worked with producer Hendell Tucker, engineer Yianni Papadopoulos, and Nickos Teneketzis.

LOS ANGELES

AT FUTURE DISC SYSTEMS, Eddy Schreyer mastered Tracy Chapman's upcoming, Don Gehman-produced album, "New Beginning," for Elektra; Steve Hall mastered Heather Nova's "Oyster" for Work Group/Sony; and Tom Baker mastered the "Virtuosity" soundtrack for MCA.

NASHVILLE

AT WOODLAND DIGITAL, Mandy Barnett mixed an Asylum Records project with producer/engineer Kyle Lenning; producer Cheryl Rogers and engineer Ronnie Brookshire worked on the Warner Bros. project "Sisters"; Pam Tillis worked on a self-produced Arista session with co-producer/engineer Justin Niebank; and Kathy Lee Gifford mixed a Warner Bros. project with producer Jim Ed Norman and engineer Eric Prestidge . . . At the Music Mill, Mark Luna

mixed a Polydor release with producer Buddy Cannon and engineers Bob Bullock and Terry Bates, and Alison Krauss & Union Station overdubbed and mixed a Rounder project with engineers Gary Pechosa and Bates . . . Producer Jim Ed Norman and engineer Eric Prestidge worked on the Warner Bros. project "Loony Tunes" at Woodland Digital. Also at Woodland, Luther Barns overdubbed an Atlanta International project with producer/engineer Joe Neal; Bobby, Archy & Vicki worked with producer Calvin Owens and engineer Marc Frigo on an upcoming project; and Falcon's Pre-Season overdubbed a project with producer Cheryl Rogers and engineer Ronnie Brookshire.

OTHER LOCATIONS

THE ARLYN/PEDERNALES studio complex in Austin, Texas, has been busy with several projects. At Arlyn, Jimmie Dale Gilmore worked on an Elektra project with producer Gerf Morlix and engineer Stuart Sullivan; the Meat Puppets worked with producer Paul Leary and engineer Sullivan on an upcoming release; and Steve James worked on an Antones Records project, with Sullivan engineering. At Pedernales, Justice Records act Reverend Horton Heat worked with producer Randall Jamail and engineer Larry Greenhill, Kaz Kazenoff worked on a self-produced Black Top Records release with engineer Sullivan, and Todd Snyder worked on a Margaritaville/MCA project with pro-

ducer Mike Utley and engineer Sullivan . . . At the Rocket Lab mastering studio in San Francisco, Paul Stubblebine mastered a project for newcomer Amy X Neuberg & Men for Racer Records; also at the Rocket Lab, Michael Romanowski mastered the debut album for local band Lilyvolt, and Ken Lee mastered a project for Bandersnatch for release through Oakland rap indie Dogday Records.

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



Phillips And Sony, Together Again. Singer/songwriter Chynna Phillips works on her upcoming EMI Records project at Sony Music Studios in New York. Among the project's producers and songwriters are Peter Lord and Jeff Smith of the Family Stand, Rick Nowels, Desmond Child, and Elliot Wolf. The album is scheduled for a fall release.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 9, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	GANGSTA'S PARADISE Coolio Feat. L.V./ D. Rasheed (MCA)	YOU ARE NOT ALONE Michael Jackson/ R. Kelly M. Jackson (Epic)	SOMEONE ELSE'S STAR Bryan White/ B. Walker Jr. K. Lehning (Asylum)	AND FOOLS SHINE ON Brother Cane/ M. Frederiksen Brother Cane (Virgin)	GANGSTA'S PARADISE Coolio Feat. LV/ D. Rasheed (MCA)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHICAGO RECORD- ING COMPANY (Chicago, IL) Bruce Swedien Peter Mokran	NIGHTINGALE (Nashville) Joseph Bogan	TRICLOPS SOUND (Atlanta, GA) Jeff Tomei	ECHO SOUND (Los Angeles) Bob Morse
RECORDING CONSOLE(S)	Trident Vector	Neve VR 72 with Flying Faders	Helios	Neve 8088 MK II	Trident Vector
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Studer A820	Studer A800 MK II	Studer A827
STUDIO MONITOR(S)	Echo Custom Sounds	Lakeside with TAD	Tannoy Little Gold TAD	Tannoy System 10 DMT/ Yamaha NS10M	Echo Custom Sounds
MASTER TAPE	Ampex 499	3M 996	Ampex 499	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Kevin Davis	RECORD ONE (Los Angeles, CA) Bruce Swedien	MORNINGSTAR (Hendersonville, TN) Bill Schnee	LARRABEE WEST (Los Angeles) Tim Palmer	ENCORE (Los Angeles) Kevin Davis
CONSOLE(S)	SSL 4000G	SSL 8000 G Plus with Ultimotion	DDA AMR 24	SSL 4000G	SSL 4000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800 MK III/ Sony 3348	Otari MTR-90 MK II	Studer A800	Studer A827
STUDIO MONITOR(S)	Custom Vincent Van Hoff	Oceanway Custom	Yamaha NS10, Tannoy Gold with Mastering Lab	Custom Augsperger	Custom Vincent Van Hoff
MASTER TAPE	Ampex 499	3M 996	Ampex 456	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Herb Powers	BERNIE GRUNDMAN Bernie Grundman	MASTERING LAB Doug Sax	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	WEA Manufacturing	EMI Manufacturing	MCA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	WEA Manufacturing	EMI Manufacturing	MCA Manufacturing

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PRO FILE

(Continued from preceding page)

works, Ralph McTell, Tom Paxton, Argent, Thin Lizzy, Iggy Pop ("The Idiot," with Bowie), the Radiators, Rick Wakeman, Hazel O'Connor, the Boomtown Rats, the Stranglers, John Hiatt, Elaine Paige, Difford & Tilbrook, Adam Ant, U2, the Moody Blues, and French alternative rock duo Les Rita Mitsouko.

Visconti gained such an unshakable reputation as the preeminent "British rock" producer of the period that he remained in London until 1989—slightly overstaying his six-month assignment with Cordell (who left London in 1971 to pursue his own stellar career in the U.S. and points beyond).

Visconti returned home in 1989 and married May Pang, another veteran of the rock'n'roll community, who is best known for her liaison with John Lennon in the early '70s.

Visconti has since produced more material for the Moody Blues and Les Rita Mitsouko and has worked with the Alarm, the Pleasure Bombs, Louis Bertignac, and Marc Lavoine, among others. He also arranged and conducted string sessions for the latest Debbie Gibson album.

But the project in which Visconti has made the greatest time investment is an album by unsigned female singer/songwriter Alex Forbes. Recorded almost entirely in Visconti's apartment studio in the Upper East Side of Manhattan, N.Y., the Forbes project has re-introduced the veteran producer to his first love: songwriting.

"My real breakthrough in the recording business was as a writer, and I feel like I've been waylaid now for about 28 years," he says. "I mean, if I had opposed my boss and said, 'No, I'm going to stick to writing,' things might have been different. But when he said, 'I don't like your songs,' I took this alternative route, which has been a wonderful career. I love producing, but Alex has got me on the writing beam again."

Asked how he would like to spend the remainder of his career, Visconti says, "I'd love to selectively produce people. I'd like to work with someone of the caliber of Paul Simon, for obvious reasons. My expertise is up to that level where I can make a very complicated, very serious album."

"I'm always keeping my antennae out to somebody who could use my 35 years of experience, and I hate it, because Phil Ramone gets all those jobs!" says Visconti, laughing. "I could just do his overflow . . . easily!"

On the other hand, Visconti would like to continue working with lesser-known artists, such as Forbes. "If I find a young band or a young artist that's talented, that would be an equal turn-on for me," he says.

Among the obstacles he struggles with—besides "the British thing"—is an onslaught of Bolan and Bowie wannabes.

"A lot of grungy bands think I carry the T. Rex sound in my back pocket and that I can make them sound like David Bowie," he says. While Visconti says he is not opposed to working with artists who draw inspiration from those two icons, he insists on a high level of musicianship and professionalism in all his musical endeavors.

"I just don't have the tolerance for a grungy band that can't even tune their guitars, and the singer's working toward an early death," he says.

As an orchestrator, Visconti is also eager to write original scores for film and television. He co-wrote the music for "Star Cops," a BBC sci-fi series, with Justin Hayward of the Moody Blues.

Like many producers, Visconti enjoys working in the comforts of home. His studio boasts an array of top-of-the-line digital and MIDI gear, plus vintage guitars, basses, and mikes. He records through a Soundtracs Solo MIDI 32-input, 8-bus console onto three Alesis Adats controlled by a BRC, and he masters onto a Panasonic SV-3700 DAT recorder. Among his keyboard and sound modules are Akai S900 and S1000 units, an Emu Proteus/2, Korg Wavestation SR, Roland Jupiter 8 (with MIDI), Roland JV-1080, and Roland MKS 20 Piano. Signal processors include units from Alesis, Lexicon, and Yamaha; various compressors and gates; a Manley Direct Tube Interface; and an RSP Saturator. The studio is monitored through Alesis Monitor One speakers.

Visconti's impressive mike collection includes two Neumann U87s, an Audio Technica AT 4033, and other high-end models. He also owns 12 vintage and nonvintage guitars and basses, which are proudly on display on the floor of the studio.

A staunch advocate of digital recording and editing, Visconti works on Digidesign Sound Designer II and Magic's Notator Logic Audio on a Mac Centris 650. His son, Morgan—a musician and studio expert himself—helps Dad with some of the computer applications of the studio.

Although home offers comforts that are alien to big, commercial facilities, Visconti says he likes "nothing better than to sit in that 'Star Trek' situation with that Neve wrapped around me."

Hearing him describe the joys of making records, whether at home or aboard the Starship Enterprise, one gets the sense that music is a hobby from which Tony Visconti will never retire.



Stones Roll Into Brooklyn. Shown seated behind the console at the mixing sessions for the Rolling Stones' upcoming Virgin Records live album, from left, are producer Don Was; his assistant, Jane Oppenheimer; and engineer Ed Cherney. Standing behind them is assistant engineer Ronnie Rivera. The sessions were mixed on the classic Neve 8078 at Brooklyn Recording Studios in Los Angeles and processed with PRO Spatializer. (Photo: David Goggin)



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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 12, **El Premio ASCAP Latin Music Awards**, Fontainebleau Hilton Hotel, Miami Beach, Fla. 212-621-6232.

Sept. 13, **Update On Southeast Asia**, panel presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

Sept. 14, **T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner**, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Sept. 15, **"New Technologies And Music Uses—Your Worst Nightmare Or A Dream Come True?"** seminar presented by the Assn. of Independent Music Publishers, Holiday Crowne Plaza, New York. 212-758-6157.

Sept. 16-18, **Focus On Video '95**, International Centre, Mississauga, Ontario. 416-531-2121.

Sept. 16, **Second Vocal Tech Seminar**, presented by the Atlanta chapter of NARAS, Grand Hotel, Atlanta. 404-249-8881.

Sept. 18, **Hollywood In Cyberspace**, conference on online services and interactive media and how they can benefit the entertainment industry, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Sept. 18, **Songwriter's Pro Workshop And Panel**, sponsored by the Chicago chapter of NARAS, Dome Room, Chicago. 312-786-1121.

Sept. 18-22, **International Bluegrass Music Assn. Trade Show And Convention** (including the **International Bluegrass Music Awards Show** on Sept. 21), Ramada Resort and Convention Center, Owensboro, Ky. 502-684-9025.

Sept. 21, **Chasing And Collecting Your Money**, seminar on royalty compliance presented by the Los Angeles chapter of NARAS, A&M Sound Stage, Los Angeles. 310-392-3777.

Sept. 22-24, **International Bluegrass Music Assn. Bluegrass Fan Fest '95**, English Park, Owensboro, Ky. 502-684-9025.

Sept. 23, **17th Annual Georgia Music Hall of Fame Awards**, World Congress Center, Atlanta. Reba Lacks, 404-656-7575.

Sept. 30, **BMI Country Awards Dinner**, location to be announced, Nashville. 212-586-2000.

OCTOBER

Oct. 1-8, **International Assn. Of African-American Music Foundation Global Conference To London**, (including the **U.K./U.S. Symposium** at Kensington Town Hall on Oct. 7) various locations, London. Dyana Williams, 610-664-1677.

Oct. 2, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Oct. 4, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5, **SESAC National Performance Activity Awards**, Springhouse Golf Club, Nashville. 615-320-0055.

Oct. 5-8, **Audio Engineering Society 99th Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 5-9, **Third Annual "How Can I Be Down?" Hip-Hop Conference**, sponsored by Peter Thomas Entertainment with panels by the Rap Coalition, various locations, Miami Beach, Fla. 212-229-5273.

Oct. 7-8, **Third Annual Michael Bolton Foundation Celebrity Tennis Classic, Softball Game And Black Tie Gala**, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various locations, Stamford, Conn. 203-483-6463.

Oct. 7-10, **American Academy of Children's Entertainment Educational Conference**, Orange Country Convention Center, Orlando, Fla. 914-993-9200.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 16, **13th Annual Academy Of Country Music Bill Boyd Golf Classic**, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 20-22, **Women In Music Business Assn. Second Convention**, location to be announced, Nashville. 615-251-3101.

Oct. 20-25, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 21, **How To Start And Grow Your Own Record Label Or Music Production Company**, seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston. 508-526-7983.

Oct. 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. 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. 1, **"Spirit Of Life" Award Gala**, honoring Allen J. Grubman of Grubman, Indursky, Schindler & Goldstein, presented by the Music and Entertainment Industry Chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

Nov. 2, **Second T.J. Martell Wine And Music Aficionado Dinner**, Burden Mansion, New York. Terry Ellis, 212-246-6644.

Nov. 2, **ITA Seventh Annual Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 7, **10th Annual Washington Area Music Awards**, Washington Hilton Ballroom, Washington, D.C. 703-237-9500.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

Nov. 9-10, **On Demand Digital Delivery Conference**, covering electronic distribution of print, media and software, presented by Knowledge Industry Publications Inc., Hyatt Regency, San Francisco. 914-328-9157.

Nov. 11, **Juvenile Diabetes Foundation Presents The 23rd Annual Promise Ball, Honoring Tony Bennett**, Waldorf-Astoria Hotel, New York. 212-689-2860.

Nov. 13, **Children's Music Grows Up**, seminar presented by the New York chapter of NARAS, location to be announced, New York. 212-245-5440.

Nov. 15-18, **11th JazzTimes Convention**, Loews New York Hotel, New York. 301-588-4114 x10.



Charitable Fashion. NARAS president/CEO Michael Greene thanks artist Donna Summer for raising money for MusiCares, NARAS' charitable foundation, by designing a special limited edition scarf. Proceeds from sales of the scarf are being given to MusiCares. Shown celebrating the charity event at the opening of Giorgio Beverly Hills' expanded flagship store on Rodeo Drive, from left, are Summer; Ric Ocasek, producer and former leader of the Cars, and his wife, model/actress Paulina Porizkova; Greene; and Lind aLoRe, Giorgio president/CEO.

NEW COMPANIES

Uncle Garvey Publicity, formed by Garvey Rich. An entertainment PR firm with clients including Flip Side Records, Seconds Magazine, the Zeros, and D Generation. 256 E. 10th St., Suite 16, New York, N.Y. 10009; 212-387-8935.

Murrah•Rich•Baierle International, formed by Roger Murrah, Ellis Rich, Rolf Baierle, and Carol Lindsey Vincent. A consortium of independent publishers with offices in Nashville, London, and Hamburg. The company will offer such services as filing for copyrights, licensing, royalty accounting, performing rights clearances, and administrative services. 1018 17th Ave. South, Suite 6, Nashville, Tenn. 37212; 615-327-1274.

S.B. Management, formed by Ri-

chard Channer, formerly of Dick Scott Entertainment. A management and production company representing Marky Mark, Prince Ital Joe, Rasta Phil, and One Love. 145-49 222nd St., Rosedale, N.Y. 11422; 718-978-4151.

Marathon Attractions, formed by Lee Farmer, formerly of World Class Talent, and John Rollins/Cross Three Tours. A booking agency whose clients include B.J. Thomas, Paulette Carlson, Cledus T. Judd, Wylie & the Wild West Show, Dale Watson, Jann Browne, the Young Americans, Janet McLaughlin, and John McEuen. 1305 Clinton St., Suite 230, Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Evan Edward Stoltz, to Skip Stoltz and Laura Kuntz, June 25 in New York. She is VP of AC promotion at EMI.

Boy, Sajun, to Dwight and Selena Bibbs, Aug. 16 in Burbank, Calif. He is national promotion director, black music, for RCA Records.

Girl, Alexa Rose, to Drew and Meryl Wheeler, Sept. 4 in New York. He is associate editorial production manager for Billboard. She is associate director of publicity for Virgin Records.

DEATHS

Sterling Morrison, 53, after a lengthy battle with non-Hodgkin's lymphoma, Aug. 30 in Poughkeepsie, N.Y. Morrison was a founding member of the Velvet Underground. (See story, page 12.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Japanese producer Tetsuya Komuro has not written any songs for Yoshiki of X from Japan, nor been involved with the production of any of the hit songs that Yoshiki has released as a solo artist or as a member of X from Japan. Komuro's work with Yoshiki was described incorrectly in the Japan Spotlight in the Aug. 5 issue.

Due to an editing error, the Sept. 9 story "Sizing Up Multimedia Packaging" misstated Arista's involvement to date in enhanced CDs. The label released one of the first such titles, Sarah McLachlan's "Freedom Sessions."

GOOD WORKS

BOOK HELPS HOMELESS: More than 100 artists' favorite recipes will be published in a book, "A Musical Feast," and 70% of the profits will be contributed to nonprofit groups dedicated to helping the homeless. The groups include the National Coalition for the Homeless, Empty the Shelters, Coalition for the Homeless—New York, and Coalition for the Homeless—San Francisco. Compiled by Wendy Diamond, the book, to be published by New York-based Global Liaisons Inc. at a list price of \$19.95, includes contributions by Mick Jagger, Cowboy Junkies, Liza Minnelli, Spin Doctors, Allman Brothers, the Bee Gees, the Temptations, Eddie Money, Tony Bennett, Placido Domingo, Bo Diddley, Frank Sinatra, and Anita Baker, among others. Contact: Wendy Diamond at 212-765-5670 or fax 212-265-1402.

FOOD BENEFIT: The Atlanta Community Food Bank will be the beneficiary of a concert Sept. 15 at the King Plow Arts Center. The con-

cert will feature such acts as Karen Wheeler, Toshi Kubota, Sonja Marie, the Chronicle, and DJ KMT (of Arrested Development). Admission is \$7 with a donation of a food item or \$10 without the food donation. The event is part of a monthly Funk-Jazz Kafe Night, which is sponsored by the nonprofit National Black Arts Festival. Contact: Jason Orr at 404-730-0176.

SEEK LABOR DAY '96 CONCERT: The Equal Opportunity Music Group has filed an application for a permit to conduct a concert on Labor Day, 1996, on the Washington, D.C., mall to raise \$6 million for a memorial to black patriots and soldiers, freedom petitioners, and runaway slaves of 1776. If approved by the National Park Service, performers would perform before an estimated audience of 100,000 on Sept. 2 at the Washington Monument, one block from the memorial site. Contact: Marta Sands at 703-299-0408.

Reviews & Previews



POP

★ THE HEALTH AND HAPPINESS SHOW

Instant Living
PRODUCERS: James Mastro and Tony Shanahan
Bar/None 057

New Jersey band's "Tonic" was a critical highlight of 1993, and equally bracing follow-up seems poised to prove the same in '95. The strengths, though, are distinct in this outing and are more likely to enable the band to muscle its way onto a wider range of playlists. Strong country/folk flavor that laced loose-limbed "Tonic" is still here, but it's cut through cleanly with a hard-rock edge that emphasizes latter half of the roots-rock equation and is signaled immediately with a squawk on "Low-Fi Intro" and in all-fired-up tunes, such as "I'll Be Your Train." The result throughout is a heartier rock kick behind ex-Bongo James Mastro's powerfully expressive writing and sharper hooks on which to hang the pretty embellishments. "To Be Free," an exuberant anthem, "On Your Way," a delicate beauty, and R.E.M.-nod "Many Kindnesses" are fine places to start exploring a head-turning sophomore set.

BEN HARPER

Fight For Your Mind
PRODUCERS: Ben Harper & JP Plunier
Virgin 72438

Artist's acoustic guitar and smoky, heartfelt vocals stimulate the soul while delivering appealing folk rhythms. Harper leans toward funk/blues stylings on "Ground On Down," presents a delicate, folk-ballad ambience on "Please Me Like You Want To," and ventures into social commentary on the cannabis-themed "Burn One Down." Social issues aside, Harper's creative musicality bears witness to the school of understated harmonic thought.

MENTHOL

PRODUCER: Brad Wood
Capitol 7243

The album sounds great, thanks to hotter-than-hot producer Brad Wood, but to say that musical depth is lacking would be kind. In an unusual reversal for rock'n'roll, the album's lyrical content is unique and interesting, but memorable tunes are few and far between. Worse, the lead singer sounds disturbingly like Axl Rose when his voice scales the higher registers. But with such tracks as "Stress Is Best," which mates compelling words with crunching guitars and a distinctive melody, this trio

shows potential.

RAP

► RAY LUV

Forever Hustlin'
PRODUCERS: 82775
Young Black Brotha/Atlantic 82775

Bay Area high roller has advanced from slinging crack rocks to selling lyrical intoxicants. He has always hustled, always will. On his debut set, the first Young Black Brotha release through Atlantic, he creeps over ballsy trunk funk (freshly dipped, tightly wound, and intricately woven tracks of live instrumentation), exploring 360 degrees of ghetto game. His raps sting with a locomotive zing and are cut by pimp-smooth singing that is catchy.

NEW AGE

★ STUART DEMPSTER

Underground Overlays From The Cistern Chapel
PRODUCER: Stuart Dempster
New Albion 076

This is a deep-space album from under the earth. Following his work with Pauline Oliveros in the Deep Listening Band and his own history of casting sounds into reverberant spaces, Stuart Dempster takes his trombone, didgeridoo, and conch shells—along with nine other trombonists—into a 2 million-gallon cistern in Washington state. Enveloped in natural reverb, they caress the air with slow-motion timbral shifts and tonal modulations. This is intensely serene music in which the slightest changes seem cataclysmic, and gradual swells emerge as tidal waves. Contact: 415-621-5757.

WORLD MUSIC

KANTE MANFILA

Ni Kanu
PRODUCER: Roots African Music; Patrick Papineau
EMI Hemisphere 32865

World music mavens will be delighted by this stellar set by Guinean guitarist/songwriter Kante Manfila, who creates an urgent, electrified West African pop akin to the music of Mory Kante. (Manfila is kin to Kante as well—they're cousins—which is no big coincidence in griot clans.) Manfila's sound is marked by a resplendent mesh of intricate guitar lines, kinetic call-and-response vocals, and punchy horn charts. Worldly programmers should take note of the serene songcraft of "Denko," the jagged funk beats of "Akassa," the rhapsodic balladry of "Akadi," and the unstoppable dance rhythms of "Diniya."

LATIN

★ VATIKANO

Pecata Mundi
PRODUCERS: Various

WEA Latina 10163

Ex-Loco Mía member Carlos Armas and singer Javier Pastrana link up with a host of top-notch producers (José Silva, Kiki García, Gustavo Márquez) to fashion a breezy pop/dance set teeming with slamming techno, house, and Iberian hi-NRG nuggets. Uptempo "Guajira" and title track will roll at radio, along with midtempo romantic ode "Amar Es Más."

ORQUESTA DE LA LUZ

Sabor De La Luz
PRODUCERS: Charlie Donato, Orquesta de la Luz
Ariola/BMG 28036

After dabbling pleasingly in Anglo pop and Latin jazz on its last album, this 11-piece Japanese ensemble returns with a so-so salsa effort that clearly indicates that the talented band needs to look in another musical direction. Still, group's effervescent vixen Nora can flash inspiration, as evidenced by salsa entries "Quiereme" and "(They Long To Be) Close To You," and moving love song "Hoy, Mañana Y Siempre."

COUNTRY

DICK CURLESS

Traveling Through
PRODUCER: Jake Guralnick
Rounder 3137

Dick Curless, dubbed "the baron of country music" for his 1965 breakthrough hit "A Tombstone Every Mile," had an uneven, quirky career. Though renowned for his trucking songs, he was by temperament and talent more of an unlikely blend of Brook Benton and Lefty Frizzell. He was plagued by alcoholism for many years and by severe health problems. Last Christmas, knowing he was dying of cancer, he went back into the studio to record his farewell album. It's a triumph: a moving mix of some of his favorite songs, from the traditional "I Am A Pilgrim" to Don Gibson's "Just One Time" to his own song about his mother: "I Don't Have A Memory Without Her." He closes it out with Ivory Joe Hunter's "Since I Met You Jesus." Curless died May 25, 1995.

CONTEMPORARY CHRISTIAN

THE CATHEDRAL QUARTET

A Reunion
PRODUCER: Roger Bennett
Canaan CRD9511

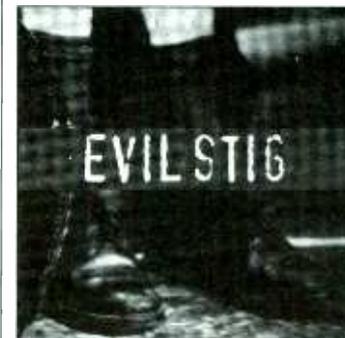
Fans of this veteran Southern gospel ensemble will rejoice as this 20-song disc unites the group's alumni—including five former tenors, two baritones, and two piano players—for a live collection that shows why the Cathedrals have been synonymous with Southern gospel for 30 years. Recorded at the Roy Acuff Theater in Opryland USA in Nashville, the event is being released as a 70-minute video.

HANK THOMPSON

At The Golden Nugget
PRODUCER: Ken Nelson
Capitol Nashville 33601

This was the first live country album recorded by a single artist and, some 34 years later, it remains one of the best. Hank Thompson and his Brazos Valley Boys were doing six shows a night as one of the pioneering country acts in Las Vegas, and the sheer excitement and impeccable musicianship of the

SPOTLIGHT



EVIL STIG

PRODUCER: Kenny Laguna
Wamer Bros./Blackheart 45988

Rock diva Joan Jett joins the surviving members of Seattle punk band the Gits for a project from which proceeds will go to fund the investigation into the 1993 rape and murder of former Gits leader Mia Zapata. Beyond the album's noble cause, its music is uncompromising and instantly accessible. With Jett at the helm, the ensemble burns through live renditions of Gits tunes plus Jett-fueled classics, such as "Crimson And Clover," all of which were later embellished in the studio. Album title is "Gits Live" backward.

Highlights are too numerous to mention. This is a must for any Southern gospel aficionado.

THE BROTHERS

RPM
PRODUCERS: Ricky Keller, Jerome Olds
Star Song 0051

The Brothers are Atlanta-based, 16-year-old Solomon Olds and his siblings, 14-year-old twins Joshua and Jacob. Their second Star Song effort exudes lots of youthful energy and driving rhythms enveloping positive lyrics, mostly written by the boys and their father, Jerome Olds. The songs are solid, and the boys deliver each tune with a no-holds-barred intensity. They even ambitiously tackle the Who's "Won't Get Fooled Again" and turn in an engaging version. With uplifting messages and a contemporary vibe, this offers parents a positive alternative for young listeners.

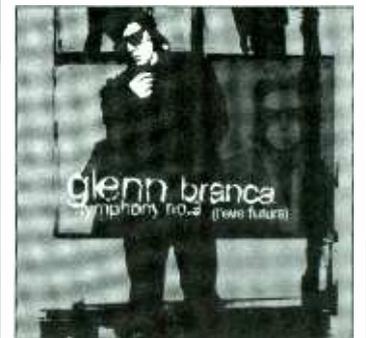
GOSPEL

VANESSA BELL ARMSTRONG

The Secret Is Out
PRODUCER: John P. Kee
Verity 43011

This outing is as much a showcase for the writing and production skills of gospel wunderkind John P. Kee as it is for Armstrong's dynamic, dramatic vocalizing.

SPOTLIGHT



GLENN BRANCA

Symphony No. 9 (L'ève Future)
PRODUCER: Beata Jankowska
Point Music 446505

Notorious for groundbreaking, ear-shattering guitar symphonies and a seminal influence on such clangorous bands as Sonic Youth and Helmet, composer Glenn Branca branches out into more traditional symphonic territory with his Symphony No. 9, a dark, swirling work for orchestra and chorus that eschews melodic development for mystical rumination. A second piece, "Freeform," rounds out the album with an intense orchestral exorcism.

Kee takes Armstrong through the full range of her formidable talents. From the Broadway feel of the title song, the bluesy swagger of "Good News Blues," and the devastating "Vanessa's Medley," to the funky workout of "Love Lifted Me" and "Choose Again" (a smoldering duet featuring Kee and Armstrong), it's clearly a match made in heaven.

★ DARYL DOLEMAN

Take The Name Everywhere
PRODUCERS: Robert Rodriguez Jr., Daryl Doleman, and Marl Lesontovich
DMN 91558

Without a major-label deal, Daryl Doleman has built a strong following in pockets of the country through sheer talent, faith, and hard road work. His fine debut comes on like gangbusters, promising to turn the heads of both the business and fans, and confirming the tremendous talent his flock has been hip to all along. Doleman smokes with cool authority on the infectious album-opener "Jesus (You Can Call Him)," while smoothing all the right edges on "Come On Home." Imminently church- and radio-friendly and a joyous winner from start to finish. Contact: 800-277-2242.

CLASSICAL

JOSEPH HAYDN: Six Lost Piano Sonatas

Paul Badura-Skoda
PRODUCER: Thomas Gallia
Koch/Swann 1572

The question of whether these works are actually from the pen of Haydn is considerably muddled, but the music's charm and Paul Badura-Skoda's skill on fortepiano are recommended for devotees of Classical period performance in keyboard repertoire. The two minor-key sonatas are the most compelling, especially the opening movements. For a shot of the real thing, you can turn to Ingrid Haebler's reading of Haydn's sonatas Nos. 35-39 on fortepiano, recently reissued as part of Philip's Solo series.

VITAL REISSUES™

ESSENTIAL BLUES—HOUSE OF BLUES

COMPILATION PRODUCERS: Bruce Iglauer, Thomas R. Leavens & Ron McCarrall
House Of Blues Music Co. 5141611492

The successful House of Blues chain gets its L.A.-based label off the ground with a two-CD survey of some of the biggest blues tunes of all time, from such heavies as Elmore James, B.B. King, Howlin' Wolf, Koko Taylor, Junior Wells, Clarence "Gatemouth" Brown, Lightnin' Hopkins, Albert

King, Sonny Boy Williamson, John Lee Hooker, and others. Also represented are lesser-known but highly deserving artists, such as Latimore, Fenton Robinson, and Katie Webster. The collection delivers on its billing as an "essential blues" sampler and provides the listener with succinct biographical sketches and photos. A quality anthology.

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. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filppo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

▶ JOSHUA KADISON Take It On Faith (4:07)

PRODUCER: Joshua Kadison
WRITER: J. Kadison
PUBLISHERS: Joshuasongs/Seymour Glass Songs, BMI
EMI 10416 (c/o Cema) (cassette single)

Kadison ushers in his sophomore collection, "Delilah Blue," with a heartfelt, piano-driven ballad that is underlined with a more bluesy, gospel sound than displayed in his previous work. The song's dramatic arrangement of church organs and fluid guitar lines urges Kadison to deliver a gutsy vocal that is occasionally reminiscent of Elton John. Pop radio fans of the singer's breakthrough hit, "Jessie," should find this a welcome respite from the bump'n'grind grooves that are dominating the airwaves at the moment.

▶ NICKI FRENCH Did You Ever Really Love Me? (3:40)

PRODUCERS: Stock & Aitken
WRITERS: M. Stock, M. Aitken
PUBLISHERS: Mike Stock/BMG/Sids Songs/Love This Song
REMIXERS: Seth & Jess Thetub, Dave Ford, Mobius Loop
Critique 15557 (c/o BMG) (12-inch single)

French should have no trouble revisiting the upper regions of the Hot 100 with this relentlessly upbeat follow-up to her recent hit, "Total Eclipse Of The Heart." She actually shines brighter within the context of an original tune that does not solicit perpetual vocal comparisons to another artist. Producers Stock & Aitken prove that they still know their way around a happy pop hook and a rubbery Euro-NRG groove, dressing French in glittery synths that will work quite well on top 40 and crossover radio.

▶ ERASURE Stay With Me (no timing listed)

PRODUCERS: Thomas Fehlman, Gareth Jones
WRITERS: V. Clarke, A. Bell
PUBLISHERS: Musical Moments/Minotaur/Sony U.K./Sony Tunes, ASCAP
Mute/Elektra 9351 (CD single)

Latest release from this enduring British synth-pop duo stands among its most enchanting and hitworthy recordings to date. The music blends delicate music-box-like keyboards with Andy Bell's gorgeous, theatrical vocal performance. A single that top 40 radio needs to embrace immediately, this ballad soars to a beautiful conclusion, as Bell is surrounded by a gospel choir that adds spiritual depth to the song's sweet, romantic lyrics. From the act's new self-titled album.

★ CHRIS ISAAK Go Walking Down There (2:49)

PRODUCER: Erik Jacobsen
WRITER: C. Isaaq
PUBLISHER: C. Isaaq, ASCAP
Reprise 17781 (c/o Warner Bros.) (cassette single)

Isaaq has long deserved another hit on par with "Wicked Game," and this second serving from underrated current album, "Forever Blue," could be it. Isaaq's crooning voice takes on a sexy tone amid the song's setting of twangy guitars and quasi-rockabilly rhythms. The hook is concise and catchy, and the lyrics are fraught with pure emotion. A potential sleeper smash.

★ DIANA ROSS Take Me Higher (4:02)

PRODUCER: Narada Michael Walden
WRITERS: N. M. Walden, S. J. Dakota, N. Germaine
PUBLISHERS: Gratitude Sky/Warner-Chappell/Kalamazoo, ASCAP
Motown 0432 (c/o PGD) (cassette single)

Title cut from the legendary La Ross'

upcoming album of new material is a swirling retro disco ditty that inspires a wonderfully loose and playful performance. The song's chorus is instantly infectious and brimming with warm optimism. Ripe and ready for immediate acceptance from pop, R&B, and club taste-makers.

ALANNAH MYLES Family Secret (5:19)

PRODUCER: Pat Moran
WRITERS: C. Ward, D. Tyson
PUBLISHERS: Zomba/Bluebear Waltzes/David Tyson/EMI-April, ASCAP/SOCAN
Atlantic 6409 (cassette single)

Canadian rock belter who successfully invaded U.S. airwaves with "Black Velvet" several years ago is back with a single that revisits the blues/pop grind of that song. With a blunt, raspy edge on the end of her smoky contralto notes, Myles excels as a rock diva to reckon with. Stations that play acts like Hootie & the Blowfish may want to investigate this hard-hitting single.

THE EARTHTONES Sally (4:00)

PRODUCERS: Barry Allen, Keith James, the Earthtones
WRITER: T. Mason
PUBLISHER: Good Smell'n Guys, SOCAN/ASCAP
REMIXERS: Lenny Bertoldo, Charley Casanova
Start 4001 (CD single)

Try to imagine what Boyz II Men would sound like inside one of those glossy Euro-NRG dance tracks, and you will have a clear picture of this sugary ditty. The blend is a tad odd at first (and the song is not as strong as the groove or vocal performance), but the male quintet's smooth harmonies have a softening, engaging effect that renders this a worthy mainstream contender.

R & B

★ ROSIE GAINES Are You Ready (4:09)

PRODUCER: Rosie Gaines
WRITERS: R. Gaines, F. Jules, D. Bailey
PUBLISHERS: Dredix/Motown Songs/Songs Of PolyGram International, BMI
REMIXERS: Rosie Gaines, Francis Jules
Motown 0414 (c/o PGD) (cassette single)

Gaines has one of those rich voices that can tell a million life tales in the space of one simple lyric. To that end, this old-school R&B shuffler simmers with a maturity and sensuality that today's crop of hip-hop soul queens can only mimic. The beauty of a single like this is in watching Gaines make it all look so easy. Programmers looking to spice up their playlists with worldly warmth need look no further, while youthful popsters may find the more vigorous funk remix applicable.

★ SOCIETY OF SOUL Pushin' (3:48)

PRODUCER: Organized Noise
WRITERS: Organized Noise, R. Bailey
PUBLISHERS: Organized Noise/Stiff Shirt/Death To The Fakers, BMI
LaFace 24102 (c/o Arista/BMG) (CD promo)

This deep funk fivesome squashes some heavy lyrics into the thick grooves of its debut. Don't let the melancholy vocals deter you, because these gangsta grim grooves are among the best of the year. From the debut album "Brainchild."

SUBWAY This Is Not A Goodbye (3:56)

PRODUCERS: Chad Elliott, Herb Middleton
WRITERS: C. Elliott, H. Middleton, M. Brown
PUBLISHERS: Back 2 The Getto, ASCAP, Big Herb/Ms. Mary's, BMI
Biv 10 0402 (c/o MotownPGD) (CD promo)

Subway travels a straightforward path of soul on its latest track. A seductive vocal warmly delivers a heart-melting plea for love and patience, while a routine R&B orchestration keeps the appeal at a soulful pace. The next stop for this Subway is R&B radio.

VERONICA Without Love (4:05)

PRODUCER: Rodney Jerkins
WRITER: R. Jerkins
PUBLISHER: Not listed
Mercury 1494 (CD promo)

Add Veronica to the growing list of single-named soul singers vying for attention at R&B radio. Ms. V holds

her own on this rather mechanical soul track, which will appeal to those who like their R&B straightforward and without fuss. From the album "V... As In Veronica."

KEITH POLE Say Hello To A Stranger (no timing listed)

PRODUCER: Phillip Smart
WRITER: K. Pole
PUBLISHER: not listed
JoJo 1017 (12-inch single)

Pole exudes considerable charm on this reggae-splashed plea for brotherly kindness. The simplicity of the message is matched by breezy rhythms and wide-eyed vocals. Though the original version may not work for most urbanites, there are more bass-conscious mixes on the 12-inch format that should do the trick in attracting street interest. Contact: 201-399-7043.

COUNTRY

▶ BROOKS & DUNN Whiskey Under The Bridge (2:53)

PRODUCERS: Don Cook, Scott Hendricks
WRITERS: D. Cook, R. Dunn, K. Brooks
PUBLISHERS: Sony Tree/Don Cook/Buffalo Prairie/Showbilly, BMI
Arista 2770 (c/o BMG) (cassette single)

Boots will surely be scootin' to this lively honky-tonk number. Ronnie Dunn has one of those incredible country voices that does equal justice to a heartbreaking weeper or a two-steppin' dance number, and he shines on this well-written tune. Sounds like another out-of-the-box smash for country music's hottest duo.

▶ CLAY WALKER Who Needs You Baby (2:42)

PRODUCER: James Stroud
WRITERS: C. Walker, R. Boudreaux, K. Williams
PUBLISHERS: Lori Jane/Linda Cobb/That's A Smash, BMI; Sony Cross Keys/Kim Williams/D.L., ASCAP
Giant 7762 (c/o Warner Bros.) (7-inch single)

This almost sounds like a male version of Lisa Brokop's recent "Who Needs You." Different beat but same lyrical bent. Nevertheless, it boasts a catchy chorus, lots of steel, and Walker's enjoyable delivery. Country radio readily embraces Walker, and this solid effort should give them lots to be happy about.

★ DAN SEALS The Healing Kind (3:02)

PRODUCER: Dan Seals
WRITERS: G. Luck, R. Mandolin
PUBLISHERS: Heart Rhythm, BMI
Intersound 9153 (7-inch single)

The welcome return of one of country music's most affecting voices ("Addicted," "You Still Move Me," "My Old Yellow Car"). This beautiful ballad is from Seals' new acoustic album, "In A Quiet Room," which includes such hits as "I'd Really Love To See You Tonight" (from his England Dan & John Ford Coley pop days), and such country gems as "Bop," "One Friend," and "Everything That Glitters (Is Not Gold)," as well as a couple of new tunes. Seals' voice has never sounded better, and the haunting mandolin adds to the song's bittersweet impact. A fine single that deserves to be heard.

THE HUTCHENS Knock, Knock (2:09)

PRODUCER: James Stroud
WRITERS: J. Sailey, J. Stevens
PUBLISHERS: W. B. M. Corporation/Extra Innings, SESAC; Warner-Tamerlane/Jeff Stevens, BMI
Atlantic 6309 (7-inch single)

A lively debut from this Atlantic act. The single features high-energy production, lots of personality in the vocal delivery, and catchy chorus. Country radio should take note.

DANCE

▶ BARBARA TUCKER Stay Together (6:45)

PRODUCER: "Little" Louie Vega
WRITERS: B. Reid, L. Vega
PUBLISHERS: Bert Reid/Indilu, BMI
REMIXERS: Armand Van Helden, Frankie Feliciano,

Greed Strictly Rhythm 024 (12-inch single)

It has been a while since Tucker regaled her loyal fans with a new single—and this lush house anthem more than makes up for the wait. After the pulpit-pounding preaching of the previous "I Get Lifted," the romantic tone of this song is refreshing. Tucker is complemented by producer "Little" Louie Vega's talent for keeping the groove hard and prominent without sacrificing the hook. A double-pack of remixes by Armand Van Helden and Frankie Feliciano floats down several beat alleys, which should lure nearly every punter in clubland to the party. Contact: 212-254-2400.

▶ TAYLOR DAYNE Say A Prayer (7:48)

PRODUCER: Shep Pettibone
WRITERS: T. Dayne, S. Pettibone
PUBLISHERS: The Greatest Miracle/EMI-April/Shepsongs/MCA, ASCAP
REMIXERS: David Morales, Richard "Humpty" Vission
Arista 12882 (c/o BMG) (12-inch single)

Single from Dayne's imminent greatest-hits album is actually a lost gem from her previous "Soul Dancing" album. In the remixing hands of David Morales and Richard "Humpty" Vission, this light and airy Shep Pettibone disco production takes on a tough and urgent house vibe that meets the boisterous drama of Dayne's style. A snug edit could easily make the grade at pop radio.

BRONSKI BEAT Kickin' Up The Rain (5:00)

PRODUCER: not listed
WRITERS: Hellyer, Bronski, Steinbachek
PUBLISHERS: B. Mikulski/SFR
ZYX 7851 (12-inch single)

Venerable U.K. dance trio is back with a viable single that shows 'em picking up right where they left off. The traditional hi-NRG musical foundation percolates with Giorgio Moroder-esque syncopation, while the words paint a pretty picture of mano a mano love. Go to the flip side for a rave-ish remix of the act's mid-'80s hit, "Hit That Perfect Beat." Contact: 516-253-0820.

AC

PYAN That's Not My Style (4:15)

PRODUCER: not listed
WRITERS: Smiley, Dolan
PUBLISHERS: A Day In Paris/BCI, ASCAP
BCI 1001 (CD single)

Highly photogenic Irish/Mexican chanteuse makes a lovely first impression on this slick but appealing power ballad. You have heard a million songs like this before, but Pyan adds the kind of earthy, earnest quality to the recipe that can make an oh-so-familiar dish appetizing all over again. Equally accessible to pop and AC formats. Contact: 301-593-2977.

TAB TWO No Flagman Ahead (4:03)

PRODUCER: Not listed
WRITERS: J. Kraus, H. Hattler
PUBLISHER: On Board, BMI
Virgin 12784 (c/o Cema) (CD promo)

Language isn't a barrier for this German duo. Its smooth-sounding debut single is a slinky jazz instrumental that glides along with the aid of a cool saxophone solo and a slick production. A close listen reveals joyous humming, which translates in any language, in the background. From the album "Flagman Ahead."

ROCK TRACKS

▶ MORRISSEY The Boy Racer (4:10)

PRODUCER: Steve Lillywhite
WRITERS: Morrissey, Whyte
PUBLISHERS: Bona Relations/Warner-Tamerlane/Sony U.K./Sony Songs, BMI
Reprise 7789 (c/o Warner Bros.) (CD promo)

Morrissey gets hard and grungy on this startling peek into his new "Southpaw Grammar" opus. The noisy din of guitars and driving beats forces him to punch out his most aggressive

vocal yet—not to mention astonishingly direct and decipherable lyrics. His strongest effort in eons, this will fit perfectly within the modern rock format flavor of the moment and may even propel Morrissey back onto the Hot 100, where he belongs. Jammin'.

PIZZICATO FIVE Happy Sad (3:50)

PRODUCER: The Group
WRITER: K. Yasuharu
PUBLISHER: Not listed
Matador 6374 (c/o Atlantic) (CD promo)

With considerable style, Pizzicato Five busts out with well-tailored melodies and tasteful rhythms. The bilingual vocal may confuse those who are not fluent in Japanese and English. Others will simply appreciate its superficial sonic textures—regardless of meaning. From the soundtrack to the fashion documentary "Unzipped."

MACHINES OF LOVING GRACE Richest Junkie Still Alive (3:17)

PRODUCER: Not listed
WRITERS: Benzel, Fisher, Riendeau, Kupers
PUBLISHERS: SensDeplabs/Threpros, BMI
Mammoth 6363 (c/o Atlantic) (CD promo)

The first single from the forthcoming "Gilt" isn't too much of a departure from the well-oiled formula of angst-filled rock. Noisy guitars dissipate into chaotic melodies, while moody vocals detail the tale of the richest junkie still alive. A sure shot at modern rock radio.

CHURCH OF ICE Motion (3:52)

PRODUCERS: Church Of Ice
WRITERS: Church Of Ice
PUBLISHER: not listed
COI 001 (CD single)

Regulars of the South New Jersey hardcore scene are already familiar with the thrashy but rhythmic sound of this promising new quartet. College and adventurous modern rock radio programmers should find this song's stylistic blend of Nine Inch Nails-like psychodrama and Pantera-esque aggression quite appealing. A fine choice in its current spare, homemade production state, but one can imagine what this band could accomplish with a few major-label bucks. By the by, be sure to check out the snarling additional cut, "Machine." Contact: 609-696-2294.

THE SHRUGS Broken (no timing listed)

PRODUCER: Not listed
WRITERS: Generous, Kilburn
PUBLISHER: Bedspins
Bedspins 001 (7-inch single)

This Boston-based quartet serves up some stirring rock on its debut single. Jagged guitar riffs clash with bittersweet vocals on "Broken," while the bonus cut, "Run," is equally intriguing. Contact: P.O. Box 648, Allston, Mass., 02134.

RAP

BEENIE MAN Slam (3:34)

PRODUCER: David Kelly
WRITERS: D. Kelly, E. Archer, H. Thompson
PUBLISHERS: EMI-Blackwood/EMUPromuse/Special Ed/Howie Tee, BMI
Island Jamaica 872 (CD single)

Beenie Man spins a slam-dunkin' dancehall jam that will flood the dancefloors. It is hard to not bob to the bouncy reggae beat, deep bass dub, and wicked lyrics. Trippy samples further pepper this perky production, which is taken from the album "Blessed."

GHETTO CONCEPT E-Z On Tha Motion (4:04)

PRODUCER: Da Grass Roots
WRITERS: K. Boateng, Frazer
PUBLISHERS: Groove-A-Lo/EMI-April Canada
Groove-A-Lo/Quality 7090 (CD single)

Ghetto Concept takes a typical street rap into new tough turf with the addition of a cool jazzy orchestration and original rap lyrics. The street factor is still in full force, as Ghetto Concept flexes the real deal about life in the 'hood. It's i-right.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.)



CHILDREN'S

"A Girl's World," Laurie Hepburn Productions (800-275-9101), 45 minutes, \$19.95.

The "take-your-daughter-to-work day" concept takes a giant step forward with this live-action video, which finds preteens spending quality time with three role models who have chosen careers that are off the beaten track. There's no cookie baker to be found here, but rather a commercial pilot, a glass-works artist, and a veterinarian. First in a series that introduces young women to the career choices available to them, the program is not as obviously scripted as some of its "how the world works" compatriots and is therefore refreshing as well as informative.

"The Emperor's Nightingale," World Artists Home Video (800-821-1205), 70 minutes, \$24.98.

Czech producer/director Jiri Trnka brings a solemnly beautiful aura to the classic Hans Christian Andersen tale in his live-action/puppet animated interpretation, originally released to theaters in 1951. A lonely boy who must spend his days cooped up in his parents' mansion falls ill and, in a fit of fever-induced hallucinations, dreams of a soul mate, a young emperor in China who also is confined by walls and gates but finds himself liberated by the song of a nightingale. The film's spare sensibility—it contains none of the gimmicks of most modern children's fare—may be a bit esoteric for very young children, but ultimately is a delight.

"Let's Explore . . . Furry, Fishy, Feathery Friends," Braun Film and Video (800-815-6205), 30 minutes, \$14.95.

The decision-making process of a 7-year-old girl out to select a pet opens the window on a wide world of animals of all shapes, sizes, and colors. From the aisles of the pet store to the homes of various young pet owners, this sweetly informative program examines everything from dogs, cats, and birds to hermit crabs, lizards, and frogs. Aside from getting a chance to see this Noah's ark of critters in action, viewers learn the difference between an animal and a pet, as well as pet care and some ways to help the latest members of the family feel right at home.

HEALTH/FITNESS

"When Someone You Love Has Alzheimer's: A Practical Guide For Caregivers," Medcom International, 45 minutes, \$24.95.

A nuts-and-bolts guide to the symptoms and stages of Alzheimer's, this program handles with extreme care a topic that is on many people's minds these days. A periscope of perspectives on Alzheimer's is provided by family members of patients living with the disease and by professionals, who offer suggestions on emotional outlets, home care, nutrition, daily needs, and much more. A solid experience for family members and educators. Also just out from Medcom is "Your Allergies: Beating The Triggers," another well-paced practical guide.

DOCUMENTARY

"Route 66: An American Odyssey," Pacific Communications Inc. (800-786-6694), 60 minutes, \$24.95.

A moving documentary about a highway? You bet. This road trip follows the 2,400-mile thread that weaves together a fabric of Americana that includes her history of war, politics, transportation, commerce, and more. Route 66, which was born in 1926 to tie together Chicago and Los Angeles and which John Steinbeck named the Mother Road in "The Grapes of Wrath," unfolds via archival footage and commentary from historians and others. Last year, this film won the silver award at the WorldFest Film Festival in Houston, and it is a treat for all kinds of road warriors.

"Fascinating World Of Animals," Reader's Digest Video (800-846-2100), 180 minutes, \$59.96.

People who get an unexplainable thrill watching scenes of emperor penguins waddling en masse into the icy waters of Antarctica or the incredible journey of a newborn joey into its mama's pouch will no doubt want to own this magnificent new boxed set. A co-production of Reader's Digest and the BBC, the series includes three habitat-specific, hourlong videos: "Water And Ice," "Grasslands And Deserts," and "Rainforest And Woodlands." The nature photography is so breathtaking that the few instances of jazzed-up stop-time footage actually pales in comparison to the actual scenes of wildlife at work.

PERFORMANCE

"A Ballet For Our Times," Allegro (212-989-7200), 54 minutes, \$24.95.

Beauty, grace, and a touch of the avant-garde mingle onscreen in this double bill of ballet set to "Peace And Remembrance" and "The Atlantic And Pacific Suite," both adapted from the musical compositions of Ervin Litkei. Best known for his series of presidential marches—his "The President Bill Clinton March" and "A Salute To

The First Lady March" earned him a place in inaugural history—the Grammy-nominated Litkei brings a patriotic impulse to the ballet. The featured performances were filmed in Moscow with dances by members of the Bolshoi Ballet and Russian Ballet and a score presented by the London Symphony Orchestra and the London Philharmonic Orchestra.



"Dell Magazine's Diabolical Digits," Millennium Media Group, PC CD-ROM

Devilish indeed, this mind-bender of a math game seems to wink at addled players taking a go at the most complex of its 3D offerings. The cruelest fact: You'll keep coming back for more. Developed by French puzzle ace Pierre Berloquin (who confesses that some of these challenges have never been solved), "Diabolical Digits" is a puzzle game that uses 3D grids as its basis and various rules for assembling numbers on them. At the simplest level, which is easily accessible to young children, numbers on a flat grid must be arranged so that none are adjacent to the next highest or lower number. Twists, such as the addition of spiraling grids and hidden spatial elements or more

complex rules for their assembly, multiply as the user delves deeper into the game, making it appropriate for all ages. Over-the-top sound effects—pings, jeers, and cheers—add to the charm of a beguiling title.



"Memnoch The Devil," by Anne Rice, read by Roger Rees, Random House Audio, four hours (abridged), \$23.50.

A new vampire novel by Anne Rice is practically a guaranteed best seller, and the latest is no exception. In this, the fifth of Rice's "Vampire Chronicles," Lestat finds himself torn between God and the Devil, as each seeks to recruit the vampire to his cause. In the process, Lestat is taken on a tour of heaven, hell, creation, and the crucifixion. This is a thought-provoking, alternate interpretation of the Bible. Rees is superb as Lestat, whose characteristic attitude of amused cynicism gives way to awe and fear in the presence of powers infinitely greater than his own. Random House's planned fall marketing campaign should further heat up sales.

"Coming Home," by Rosamunde Pilcher, read by Lynn Redgrave, BDD Audio, six hours (abridged), \$25.95.

Pilcher has made a career of creating warm, emotionally rich stories of family life in England (notably the international bestsellers "The Shell Seekers" and "September"), and her fans will be delighted with this story of young Judith Dunbar, coming of age in World War II England. As always, Pilcher's characters are memorable and real. Redgrave, who has previously narrated about a dozen of Pilcher's works, clearly has an affinity for this author's style, and her vocal characterizations are right on target. This audio should easily equal the popularity of Pilcher's previous best sellers.

"God On A Harley," by Joan Brady, read by Margaret Colin, Simon & Schuster Audio, three hours (abridged), \$17.00.

The success of Time Warner's "The Celestine Prophecy" and other titles with a mystical/self-help theme should ensure a following for this engaging "spiritual fable." A middle-aged nurse, burned out on her job and depressed over failed relationships, gets a new lease on life when she meets a mysterious man who turns out to be God. He teaches her the principles she needs to follow to lead a fulfilling life—principles we might all do well to adopt. Colin gives a terrific performance: as she tells this first-person story, she sounds like your best friend calling you up to tell you what's happening in her life. She perfectly captures the character of the initially sarcastic and distrustful Christine, who gradually learns to let go of doubt and embrace life.

IN PRINT

"Play By Play: Bach"; "Play By Play: Beethoven"; "Play By Play: Mozart"; "Play By Play: Tchaikovsky"

By Alan Rich
(HarperCollins; \$25)

The hook for the new "Play By Play" series is what publisher HarperCollins heralds as a new media format—CD/B, or "an analytically indexed-integrated book and audio CD program."

The publishers concede that the term CD/B is given somewhat ironically: The sets are really just old-fashioned books on the composers and two works, with accompanying CDs indexed to notes in the text allowing readers to listen along to the music that's being described on page.

Nevertheless, the "Play By Play" series is "interactive"—that is, the books and CDs are highly synergistic. Taken separately, they succeed on their own terms; together, the books and CDs provide a listening and learning experience that is exponentially greater.

The four titles address Bach's Cantatas Nos. 80 and 147; Beethoven's Symphony No. 3 and Egmont Overture; Mozart's Piano Concer-

tos Nos. 20 and 21; and Tchaikovsky's Symphony No. 5 and Romeo and Juliet Fantasy Overture.

The books are breezy but informative, each with chapters on the composer's life, the world in which he worked, and his artistic style and importance to the canon.



The books also contain sections detailing the works on the accompanying CD, as well as notes on the performance indexed to time and track on the disc. Each also includes a list of other essential works by the composer, plus a brief

glossary, bibliography, and discography.

The series' author, the L.A. Weekly's Alan Rich, does an excellent job with the material, writing concisely enough to captivate the beginners audience and with enough depth and insight to charm the classical aficionado.

The CDs are top-notch, including performances from various PolyGram-affiliated labels. The Mozart disc features pianist Alfred Brendel with Sir Neville Marriner conducting the Academy of St. Martin-in-The-Fields; the Bach disc features the Bach Ensemble conducted by Joshua Rifkin; the Beethoven CD has the Chicago Symphony under Sir Georg Solti; and the Tchaikovsky disc gets the Montreal Symphony Orchestra under Charles Dutoit.

A cautionary note: Some CD players cannot access the digitally imbedded index points touted by "Play By Play," which are designed to allow users to quickly pinpoint musical sections. But that really doesn't matter, since after you read Rich's analysis you can just close your eyes as Brendel divines Mozart's sublime Piano Concerto No. 20 in D Minor. That may not be new-media interactive, but it's still probably the best way to listen and learn.

BRADLEY BAMBARGER

KISSIN'S CHOPIN RECITAL REMASTERED ON RCA VICTOR RED SEAL

(Continued from page 11)

Since then, Kissin, about to turn 24, has settled in New York, solidified his international career, made a sheaf of recordings for RCA Victor Red Seal (his "Chopin Vol. 1," from a Carnegie Hall recital, was nominated for a Grammy this year), as well as some discs for Sony and Deutsche Grammophon.

"He's the hottest pianist to come along in the last 15 years," says Rich Capparella, host of the syndicated radio show "Preview Hour." "Any Chopin by Kissin makes up for what you don't get from anyone else, now that Rubinstein's gone. It's almost as though nature fills the void automatically."

Of the two grueling concertos, Kissin says straightforwardly, "I learned the first movement of the second concerto when I was 10, and the whole piece a year later. I played it with a second piano on my first solo recital in Moscow in 1983 and with [an] orchestra for the first time in November 1983. Then I learned the first concerto and played it for the first time in February 1984." The Moscow concert was the following month.

Such assurance is not surprising, given Kissin's history. He began playing the piano by ear when he was 2, and at his first formal lesson (age 6) with Anna Pavlovna Kantor of the Gnessin Music School for Gifted Children in Moscow, he played a Chopin Ballade and "The Nutcracker" (which he had transposed from the orchestral version), a feat astonishing even by the high standards of the school.

By age 10, Kantor had said, Kissin could play almost anything. She has remained Kissin's teacher; indeed, she now lives with the family in New York,

and she and Kissin's mother, Emilia, still accompany the pianist on most of his tours.

With the opening of the Soviet Union under Gorbachev, Kissin was able to travel freely and to develop his international career without the state interference that impeded so many Russian artists of preceding generations.

Kissin has never had to enter an international competition, and instead of transferring to the Moscow Conservatory, which might well have groomed him into a steely-fingered competition winner, Kissin remained at Gnessin with Kantor, developing his own pianistic voice.

It is a voice that has been especially attuned to Chopin—"I feel closest to his music, I don't know why," the pianist says—but has ventured into other paths, including Prokofiev, Rachmaninoff, and Shostakovich. "I'm not narrow-tasted; I like the music of many different composers."

Kissin's most recent recording, on Sony Classical, is of Haydn and Schubert, and he is talking about recording some Mozart and Beethoven concertos with James Levine for Sony, as well. A recital album of Liszt and Schumann for RCA will be out in 1996.

"I will eventually record everything I play," Kissin says. "I don't know what's next." This season, he adds the Brahms Concerto No. 1 (which he plays for the first time with the Chicago Symphony in February) as well as the Beethoven Concerto No. 2 to the list of possibilities.

Kissin plays about 50 performances a year, more recitals than concerts. "I prefer to play recitals, because I belong to myself," he says. "Also, I play more

in recitals—and I like to play."

He has recitals scheduled for the U.S. in January and February, as well as concerts in Europe. He has made several visits to Japan since his first tour there in 1986. RCA reports that his sales are especially good in the UK and Japan.

RCA has designated the "Legendary 1984 Concert" a top-priority release in nearly all its territories, both U.S. and international.

"It's a featured title in every promotion," says Lawrence-Kuehn. "We'll have major advertising, a special point-of-sale item, an event for press and retail around the 'Great Performances' date. Most of all, we've been on the road letting people know what this perform-

ance is—accessible repertoire, an exciting concert, and an important document that hasn't been readily available."

The company had access to the master tapes because of its deal with Melodiya.

Exposure on "Great Performances" represents a huge visibility boost for any artist—it certainly was for Cecilia Bartoli, who opened Carnegie Hall with a telecast last year.

Retailers agree that the strategy is sound. "It makes sense," says Dieter Wilkinson, national buyer for the Minneapolis-based Musicland chain. "He's one of the premier classical pianists around today, and between [the time the concert was first available] and now, he's found a lot of new fans."

And while Melvin Jahn, manager of Tower Classics in Berkeley, Calif., quibbles at calling any performance by such a young artist "legendary," he is a big Kissin fan and expects the new record to do well.

"His sales are very good—especially his Chopin," Jahn says. "After 'Vol. 1' came out, people started to say, where's 'Vol. 2?' And as they started to buy 'Vol. 2,' they'd say, is RCA planning 'Vol. 3?'"

And for Kissin, who is twice the age he was when the concert was recorded, life and music go on, but always with a connection to the past. "I would play the pieces differently now," he says, "but I still like the way I played them then."

STERLING MORRISON OF THE VELVET UNDERGROUND DIES

(Continued from page 12)

Morrison died Aug. 30 at his home in Poughkeepsie, N.Y., of non-Hodgkin's lymphoma. He was 53.

In a statement, his ex-bandmate Lou Reed said, "He had one of the most exciting minds of anyone I ever met. He was an incredible friend and an incredible musician."

Born Holmes Sterling Morrison in the Long Island, N.Y., town of East Meadow, Morrison first met Reed in a dormitory at Syracuse University in upstate New York. But it wasn't until 1965, when Morrison ran into Reed and his new collaborator John Cale on a Manhattan subway, that the idea of a musical collaboration was formulated.

Reed, Cale, Morrison, and Maureen Tucker broke rock'n'roll's then-extant rules as the Velvet Underground; the

band marshaled dissonance, volume, and brutally frank lyrics into an anarchic and profoundly powerful sound.

Morrison, who played guitar and bass, recorded four influential albums with the group: "The Velvet Underground & Nico" (1966), "White Light/White Heat" (1968), "The Velvet Underground" (1969), and "Loaded" (1970). The albums will be rereleased in their entirety on Sept. 26 as part of a five-CD boxed set, "Peel Slowly And See," on Polydor Records/Chronicles (Billboard, Aug. 19).

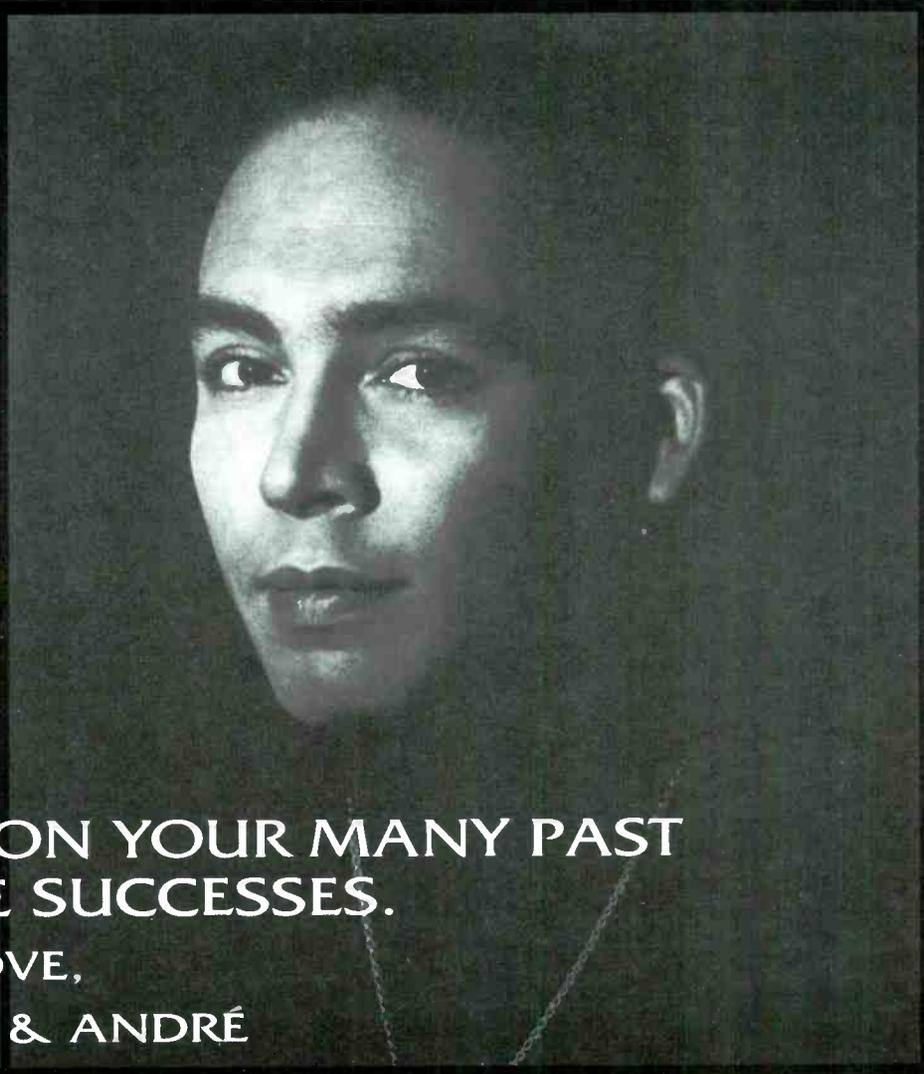
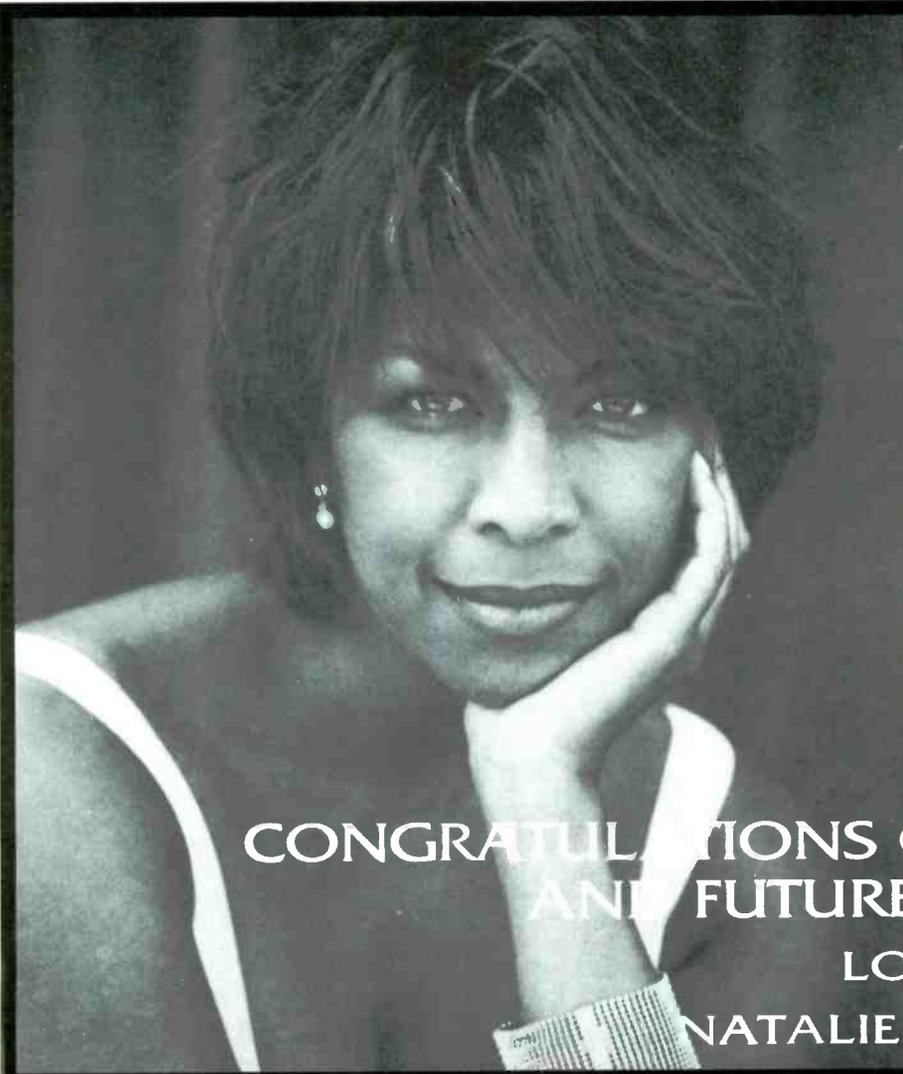
Morrison stayed on with the Velvets after Reed quit the band in 1970, but left in 1971 to resume his academic studies. He moved to Austin, where he ultimately received a Ph.D. in medieval studies at the University of Texas. During this period, he worked as a pilot of tug-

boats shipping out of Houston, and he eventually earned a captain's license.

Beyond his work in Austin with the Bizarros, Morrison rejoined Tucker to tour and record with her band in the late '80s and early '90s, and collaborated with Cale on the film soundtrack "Antarctica."

In June 1990, Morrison, Reed, Cale, and Tucker regrouped for a one-song appearance at a French retrospective devoted to the Velvets' early mentor and manager, Andy Warhol. Three years later, the group reformed for a brief European tour, documented on the 1993 Sire album "Live MCMXCIII."

Morrison is survived by his wife, Martha Dargan Morrison; his children, Mary Anne and Thomas; his parents; and four brothers and sisters.

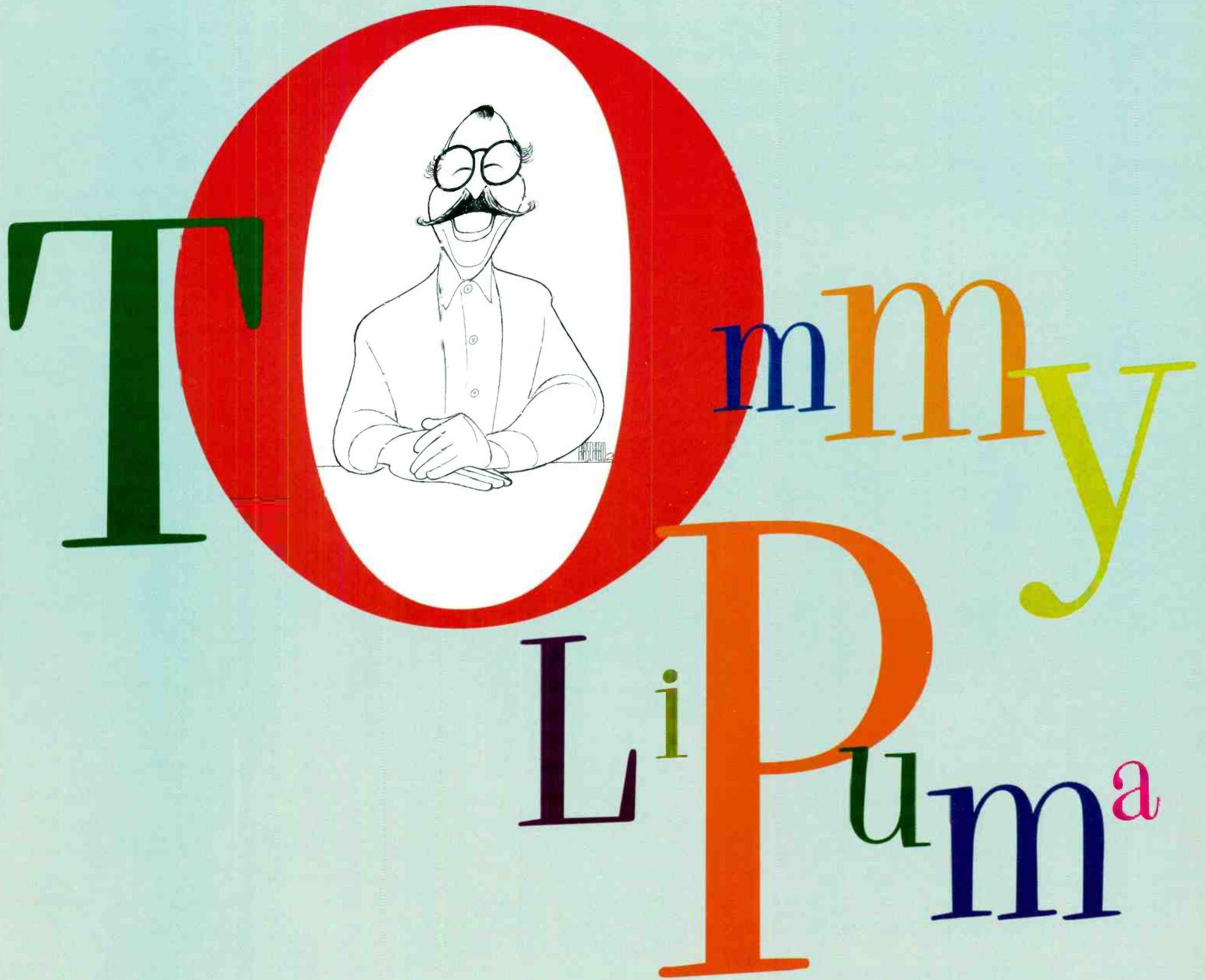


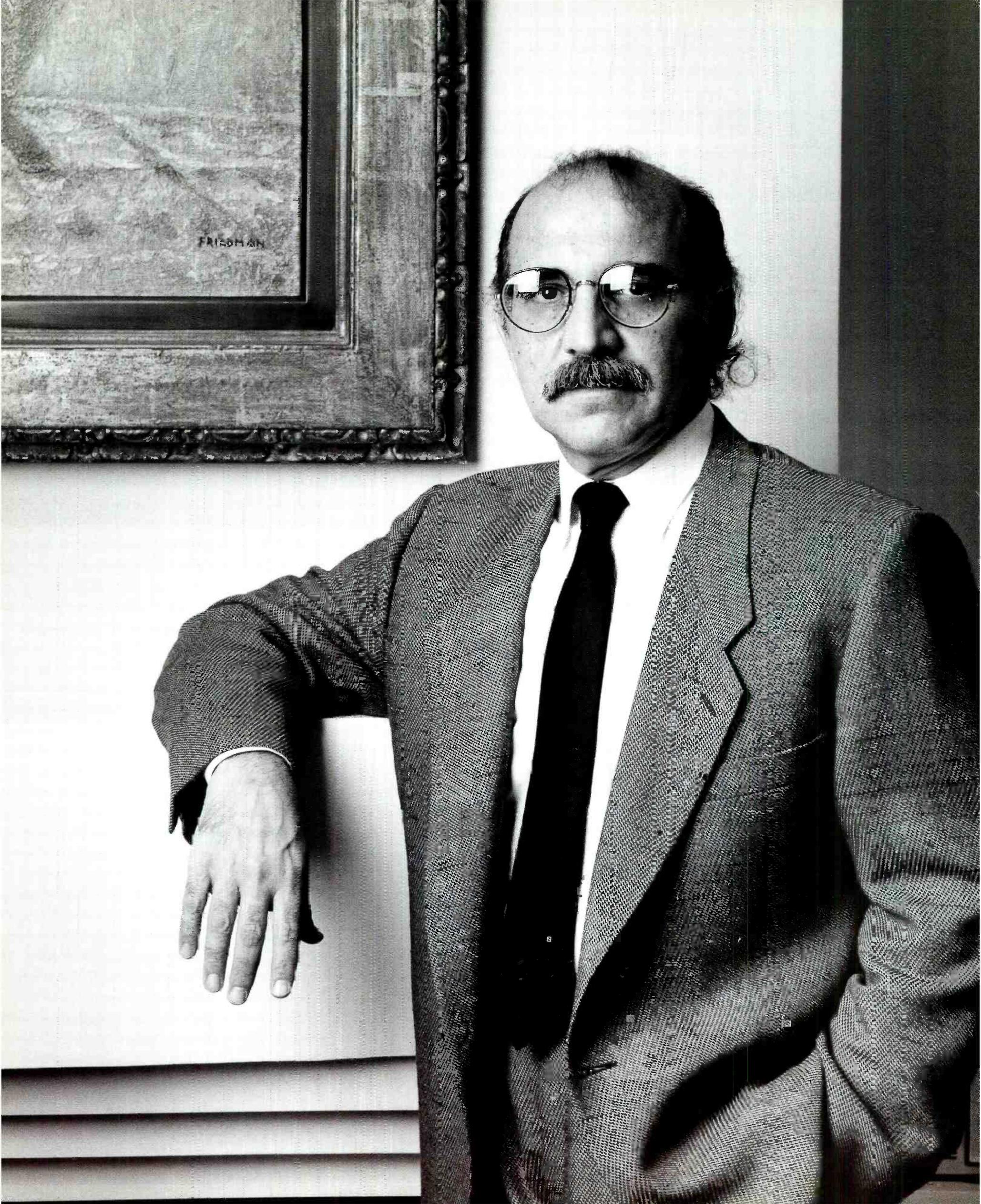
CONGRATULATIONS ON YOUR MANY PAST
AND FUTURE SUCCESSES.

LOVE,

NATALIE & ANDRÉ

Billboard Salutes Tommy LiPuma's 35 Years In Music





FRISDMAN

Tommy
LiPuma
35th
Anniversary

The Billboard Interview

TOMMY LiPUMA

A “Thinking Cat Who Cares About Music First” Marks 35 Years In The Business He Loves. And The Feeling Is Mutual.

BY MICHAEL BOURNE

Naturally, there's gold on the walls. Also platinum. Records. Triumphs. The musical life of Tommy LiPuma. He's one of those names in album credits. He's one of the best of those names. “Produced by Tommy LiPuma” is a hallmark—like “Sterling” silver. And, really, even when a record he's produced *doesn't* sell a million, it's nonetheless golden.

Miles Davis. George Benson. Al Jarreau. Barbra Streisand. Bill Evans. Dave Sanborn. Dave Mason. Dan Hicks. Michael Franks. Randy Crawford. Anita Baker. Who can remember the Sandpipers? Who can forget “Guantanamera”? Or the “Unforgettable” sensation of Natalie Cole? They (and many, many, many more) all worked with Tommy—except that he would say that he worked with *them*.

“Bottom line,” says Tommy, “the *artists* have to be happy.”

They've been especially happy to earn more than 30 Grammy nominations and sell more than 45 million records when working with Tommy.

Billboard's tribute to Tommy LiPuma comes as he becomes the new president of GRP Records. According to the chairman of parent MCA Entertainment Group, Al Teller, “Tommy LiPuma is that truly rare individual—a creative force and award-winning producer who is at the same time a highly respected music executive and industry leader.”

Because he's always worked back and forth betwixt jazz and pop, he's a natural to helm GRP's continuing crossover success. Since he's hardcore for creative music beyond what's happening on the charts, he's resurrecting Impulse! and Blue Thumb as active labels.

And, for all that he's now a business executive, he'll still get down and dirty in the studio—where Tommy's heart is.

“I was a saxophone player,” says Tommy of his musical beginnings in Cleveland. “Early influences were Lester Young, Coleman Hawkins,

a million tenor players.” Stan Getz became a favorite. He also loved Bill Evans, Woody Herman, Stan Kenton, Art Tatum, Horace Silver, John Coltrane and Miles Davis. “One of the first records that made me start thinking about how things were put together compositionally was ‘Birth Of The Cool.’ I'd never heard anything like it.”

LiPuma's first gig in the record business was working local promotion in 1960 in Cleveland for M.S. Distributors. He soon was working for Liberty Records, first in the Los Angeles promotion department, then in the New York publishing department. He plugged songs and supervised demos for the likes of Randy Newman, Leon Russell and Jackie DeShannon. He produced his first single (“Lipstick Traces”) and his first album (“Comin' Through”) with the O'Jays.

LiPuma became the first staff A&R producer of the new label A&M in 1966. “Guantanamera” by the Sandpipers was his first gold record. Claudine Longet—yes, really—also was a million-seller. Tommy joined friend Bob Krasnow at the new Blue Thumb label in 1970. He signed, among others, Tina Turner and the Pointer Sisters. He produced, among others, Dave Mason and Dan Hicks. Streisand's “The Way We Were” for Columbia in 1973 was a Tommy LiPuma platinum production. He went to Warner Bros. in 1974 and produced for Benson, Jarreau, Franks, Evans and arranger Claus Ogerman—with whom he created the exquisite “Amoroso” album of Joao Gilberto. Tommy's work on Benson's “Breezin'”—with the top-of-the-pop single “This Masquerade”—earned 1976 Grammy Awards for Record of the Year and Album of the Year.

He headed the new Horizon label for A&M in 1978 but, within a year, rejoined Warner Bros. as VP, jazz and progressive music. Jennifer Holliday, Patti Austin, Peabo Bryson, Al Jarreau, Earl Klugh, Dave Sanborn, Bob James, Joe Sample, Aztec Camera, Everything But The Girl and Miles Davis all worked with Tommy. Much gold. Much plat-

Continued on page L-4



TOMMY,

Your projects have always been an inspiration to me, exemplifying:

SOPHISTICATION

ORIGINALITY

Great Melodies

GREAT SOUND

INNOVATION

and

TIMELESS

RECORDS THAT I PLAY OVER AND OVER.

Congratulations!

LEE RITENOUR

Tommy LiPuma 35th Anniversary

INTERVIEW

Continued from page L-3

inum. Grammy Awards for Jennifer, Dave and Bob, Miles and Tommy.

Tommy became senior VP, A&R, for Elektra in 1990. There he signed Wayne Shorter and The Story. There he co-produced (with David Foster and Andre Fischer) the 1991 Grammy Album of the Year, Natalie Cole's "Unforgettable," and also her platinum sequel, "Take A Look."

His recent productions include Dave Sanborn's "Pearls," Jimmy



LiPuma with GRP founders Dave Grusin (left) and Larry Rosen.

Scott's "All The Way," Anita Baker's "Rhythm Of Love," Diana Krall's "Only Trust Your Heart" and the newest of several sessions over the years with his longtime friend Mac Rebennack, a/k/a Dr. John, "Afterglow." Though it's hectic at the moment running GRP, LiPuma is also involved in pre-production on several projects, including an eventual orchestral album with McCoy Tyner, a sequel to the success of the debut Diana Krall album and a magnum opus with George Benson.

He talked about his extraordinary musical life over lunch in his office at GRP Records.

BILLBOARD: You're one of the handful of recording executives—Quincy Jones is another, obviously—who began as a musician. You also slogged through the real trenches of the record business, hustling singles shop-to-shop.

TOMMY LIPUMA: And I'm not sorry for a minute of it. For me, it's made a difference, having a very concrete and solid foundation, and never being in a position where I felt there were spaces in my knowledge about how the record business runs, good and bad.

Unfortunately, I don't think the record business is structured in the same manner anymore. Consequently, I don't think kids get a chance to enter into it in the same manner.

There wasn't a city that didn't have indie record distributors. I didn't start as a promoter. I started *packing* records in the back room. That really gives you a sense of what's going on. Just pack orders for a couple months and you start seeing what's going out—and what's not going out, not only the hits but in the catalog.

It gives you a good basis for how things *move*. You hear a promotion man say "So-and-so just went out Pick Hit Of The Week," and within two days, the orders start coming in. You see these things selling and start putting it all together in your head. "Oh, *this* is how it works!"

BB: You deal now in this rarefied atmosphere of gold and platinum records, but when you started it was a big deal to job a dozen singles to a store out of the back of your car.

LIPUMA: Right!

BB: What were some of the first records you promoted?

LIPUMA: The first...I have to think back. Brook Benton, "The Boll Weevil Song" [1961]. And what else? The Rivingtons, "Poppa Oom Mow Mow" [1962].

These were the kind of things I took.



Dave Mason unfolded

TELLER ON TOMMY

Like an athlete at the top of his form, Tommy boasts some impressive "statistics." As a producer, he has garnered 30 Grammy nominations and 18 gold and platinum records. Among his amazing production credits are some of the most popular albums of the last 35 years—Barbra Streisand's "The Way We Were," Natalie Cole's "Unforgettable" and George Benson's classic "Breezin'."



Tommy's artistic associations read like a "Who's Who" in the music industry, ranging from Tina Turner and the Pointer Sisters to Leon Russell and T. Rex.

But Tommy's true talent cannot be accurately measured in statistical terms, with list after list of accomplishments. Tommy is one of those real "music men" whose great love for the artform supersedes all else. Like the artists he works with, Tommy brings that inexplicable "creative spirit" to each project, raising the music to that "magic place." And after more than three decades, Tommy still makes it all seem so new and fresh.

Tommy is also one of those rare individuals who can balance his skills as an insightful executive with the eyes and ears of an artist. As the MCA Music Entertainment Group continues to build for the future, we're excited to have a creative force like Tommy helping to guide our destiny.

We at MCA congratulate Tommy on this milestone and look forward to many years of making beautiful music together.

—AL TELLER

Chairman and Chief Executive Officer

MCA Music Entertainment Group

Continued on page L-14

"I've never heard a Tommy LiPuma record I didn't like."

—Will Rogers

Congratulations From Your Friends At

MCA

Music Entertainment Group

Congratulations

Tommy



Love,
James Newton Howard

Tommy
LiPuma
35th
Anniversary

Heavy Imprint

BLUE THUMB RIDES AGAIN

The renegade artist-oriented label
is alive and unique.

BY BEN SIDRAN

After an absence of more than two decades, the eclectic jazz/blues/rock label Blue Thumb Records returns in 1995 with a growing roster of new artists and an impressive reissue program. The re-emergence of this legendary label is the work of Tommy LiPuma, one of the original principals of Blue Thumb and the man who inherited the label, along with the rest of the MCA jazz catalog, upon assuming the title of president of GRP Records earlier this year.

Founded in 1968 by famed record man Bob Krasnow, Blue Thumb has been dormant since its sale to ABC Records in 1974. Since then, the catalog, which features an eclectic array of artists—T. Rex, Captain Beefheart, the Mark-Almond Band, Albert Collins, Ike & Tina Turner, Hugh Masekela, the Crusaders and Dan Hicks—has been largely unavailable throughout the world.

Known for its wild marketing and promotions as well as its utterly unique record productions, Blue Thumb was something of a renegade label even during the early '70s. For example, the promotion for the Butts Band (basically the Doors minus Jim Morrison) was held at tony Chasen's restaurant in West Hollywood but was rudely "interrupted" by several streakers bearing the band's logo prominently on their naked butts. Eventually, Blue Thumb started its own newspaper, held "events" and "happenings" around the country, and even invented a multicolored vinyl disc for one release. "If this was the way something was usually done, we would do it a different way," remembers LiPuma.

"The idea," says Krasnow, "was that the marketing was going to be compatible with the people who were doing the music, which was different. I mean, no one had ever heard this kind of music before. And so



Provocative packaging: Front, back covers of Blue Thumb's Ike & Tina Turner album

how could it possibly be marketed in the traditional ways when the music wasn't traditional?"

Even the name Blue Thumb came from an unlikely source. While most people assume it makes reference to a "green thumb"—i.e. if a green thumb grows plants, a blue thumb grows music—Krasnow says it was not that way at all. "Captain Beefheart came up with that name," he remembers. "He was gonna have a blues band and call it that. And I said, 'I don't like it for a blues band, but I love it for my record company.'"

Beefheart ultimately became the first Blue Thumb artist as well as a kind of prototype, a litmus test in that he was completely original, unlike anything that had come before in the record business, and yet he was somehow connected to it.

"He was like an inspiration to me," recalls Krasnow. "His brain, his
Continued on page L-8

Azteco Camera
George Benson & Earl Klugh
Randy Crawford
Miles Davis
Bill Evans
Everything But The Girl
Michael Franks
Bob James & David Sanborn
Al Jarreau
Dr. John
Randy Newman
Jimmy Scott
Mark Whitfield
Yellowjackets

IN THE BARBERSHOP, ON THE BANDSTAND, OR ALL OVER THE RECORDING STUDIO,
TOMMY LIPUMA HAS ALWAYS WALKED SOFTLY AND CARRIED A BIG HEART.
HE MAKES MAGIC OUT OF MUSIC, AND MUSIC OUT OF LIFE.
HAPPY 35.

— FROM YOUR FRIENDS AT WARNER BROS./REPRISE RECORDS



RECORDS



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Tommy LiPuma 35th Anniversary

BLUE THUMB

Continued from page L-6

liberated ideas, his multitalents...To me, it wasn't even about rock 'n' roll. It was about where rock 'n' roll came from."

MASONRY AND POINTERS

Remarkably, in a few short years, the label went on to achieve major success with several of its artists, notably Dave Mason, whose album "Alone Together" was the its first gold disc, and the Pointer Sisters, whose "Yes We Can Can" launched their long-running career.

The late '60s/early '70s was a time when radio play could cut across most categories, and Blue Thumb was one of the few labels to recognize that this was a cultural statement as well as a shift in formats. This artist-orientation was carried through down to the marketing and distribution of the product as well.

Sal Licata, currently head of RED Distribution but then a partner in Blue Thumb, remembers that, with each new release, he would personally call the distributors around the country and fill them in on the cultural importance of the artist and the album (no small task for records such as "Sylvester And The Hot Band" or Sun Ra's "Space Is The Place").

A DOCTOR AND THE STORY

Today, Blue Thumb enjoys the power of the Uni distribution system, and LiPuma has begun adding new artists to the roster. "The thing that I would like to do now," he says, "is keep this label alive and eclectic. I want people to understand that it's still possible to have many different things on one label, as long as everything has an over-riding reason to exist. I want to make it the home of the unique artist again."

Doctor John's "Afterglow" was the first official new Blue Thumb release, to be followed this fall by new sets from Robben Ford & The Blue Line and Jonatha Brooke. Additional signings to the label are under way. ■

"ALL DAY THUMB SUCKER REVISITED"

Tasty New Sampler Proves That Eclecticism Was And Is BT's Strength

BY RICHARD HENDERSON

During the late '60s, Salvador Dali was heard to remark, "It is so boring now. Everyone is an eccentric!" While one can only guess as to the contents of the Dali record collection, judging from his remark it would seem a safe bet that he wasn't buying Blue Thumb Records.

In that era, redolent with pacifism and pachouli, there were few enterprises more willtully individualistic than the brainchild of record mogul Bob Krasnow, with its diverse A&R policy masterminded by Krasnow and Tommy LiPuma. Blue Thumb (so dubbed by its first artist, Captain Beefheart) routinely went where no label had gone before, which at that point in history meant "knowing what time it was on Arcturus and in the Pleiades," in the words of another Blue Thumb artist, Ken Nordine.

Blue Thumb was home to a collection of artists that, to any sensible record exec with the bottom-line in mind, appeared to be composed of anti-matter: Dan Hicks & His Hot Licks playing his own twisted Western swing, folk-rock mysticism from Marc Bolan & Tyrannosaurus Rex, the Venusian blues of Beefheart and his Magic Band, spoken words from the past (W.C. Fields) and from the "Twilight Zone" (Nordine), nestled amidst Texas blues and British blues (Albert Collins and Aynsley Dunbar, respectively), artists both African (Hugh Masekela) and South American (Joao Donato), jazz (the Crusaders), jazz-rock (Mark-Almond) and—beyond categorizing—Sylvester and Sun Ra. These were heady times, indeed, and Blue Thumb was up to the challenge.

LEFT-FIELD EXPLORERS

In keeping with the populist spirit of the times, Blue Thumb issued a sampler of tracks from label artists representing its worldview. To cel-

ebate the reserving of its (literal) imprint in the '90s, a new version of that record has been minted as a two-CD set, christened "All Day Thumb Sucker Revisited" in tribute to the original compilation's title. The array of talent spread throughout both discs is testament both to LiPuma and Krasnow's willingness to explore the left field of any music striking their fancy and to that irreplaceable hothouse atmosphere which existed a quarter of a century ago, when musical mutations could flourish in an unregimented marketplace that allowed for things particular, peculiar and special.

As midwife to the sampler's rebirth, Deborah Kern, product manager for GRP Records, is best-equipped to explain the presence of this extraordinary document in the often predictable '90s.

"All Day Thumb Sucker Revisited" is the premiere release of the Blue Thumb reissue campaign," Kerr explains. "Dr. John's album, 'Afterglow,' was the first title for our new GRP/Blue Thumb label.

"Our reissue campaign will continue in the first quarter of 1996, with a boxed set devoted to the Crusaders, titled 'Way Back Home.' It was produced by Stewart Levine, who was the Crusaders' original producer. We plan to reissue three to four albums from the earlier Blue Thumb catalog in each quarter, alongside our latest releases.

"It's been a thrill for me, and an education, working on the reissue program, talking to people like Dan Hicks and Dave Mason. But then, education was very much what Blue Thumb was about in the beginning, and what it continues to stand for in the '90s. The label always emphasized the quality and creativity of the artists, instead of trying to pigeonhole them into the most marketable niche. When I think of the original Blue Thumb roster, I think pop, rock, jazz, urban music...everything! Eclecticism was and is the company's strength." ■



Folk-rock mysticism: T. Rex's Marc Bolan

T O M M Y ,
when we stopped to think about it, you've been a



man your whole career.

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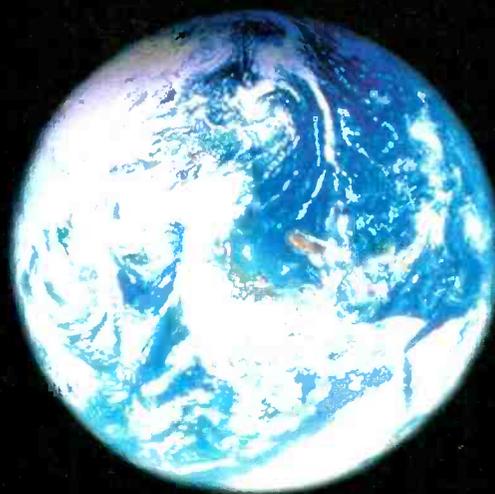
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18 GOLD AND PLATINUM ALBUMS AND RECEIVED 30 GRAMMY NOMINATIONS.

WHICH MEANS THAT THERE IS ONLY
ONE STAFF IN THE WORLD FORTUNATE ENOUGH
TO WORK FOR THAT VERY SPECIAL PERSON.

CONGRATULATIONS, TOMMY!



FROM THE STAFF OF
THE GRP RECORDING COMPANY

THE LUCKIEST STAFF IN THE WORLD



Tommy
LiPuma
35th
Anniversary

others as a lesson he learned from a master of it long ago.

"If there's anything I learned from working under Mo Ostin for 17 or 18 years and knowing him since 1961 is that he was absolutely brilliant at knowing how to delegate authority," says LiPuma. "That's one thing that I keep recalling and reminding myself of every time I start getting dragged into day-to-day occurrences: his brilliance in putting authority in the hands of responsible parties. Once decisions were made, Mo would always leave them to others to carry out. So I also think it's

roster. "We've reduced to the mid-20s from what was previously 44 acts, and reduced our projected number of releases, from 95 last year to about 36 this year. We've done this so we can now concentrate our attention and our efforts on making those artists and those releases as successful as possible."

LiPuma here points to the success of Phil Perry, whose GRP album "Pure Pleasure" was released last September and is still being worked. "We've been working it close to a year, and it's been on the charts over 40 weeks," he says, "but it was waning last November when we came into the picture. With Doug's promotion strategy and Jim's sales and marketing strategy, we're now approaching the 100,000 sales mark—and we've set him up so when we come in with the next album, there's already a good base. But that's taken a year of concentration, of not giving up on it—and that's what we want to do with all our acts: make sure that each gets attention. The only way to do that is cut down the number of releases and let the staff concentrate on those we have."



In for the long haul: Phil Perry

GRP UNDER TLP: SAME LABEL, LESS ACTS, MORE ATTENTION

BY JIM BESSMAN

When MCA bought GRP Records in 1990, as MCA's Chief Al Teller explains, founders Dave Grusin and Larry Rosen had established GRP as "the pre-eminent progressive-jazz label" in the music business.

"But they also had the vision to broaden the franchise to make it the pre-eminent adult-music label," continues Teller. "When Larry chose to semi-retire and Dave went off creating, our challenge was to find the right executive with both the right executive and creative skills to follow in those footsteps—and Tommy LiPuma was perfect. He was extremely talented creatively, his credentials were impeccable, he had tremendous skill in identifying unique talent and a great passion for music.

"He has rapidly taken hold of the leadership role at GRP, and his vision of the label is fully consistent with our notion of expanding the GRP franchise by reactivating the Blue Thumb and Impulse! labels and continuing the GRP line as well. Blue Thumb is now open wide for the eclectic artists who Tommy wants to work with, Impulse! is there for the traditional jazz artists, and GRP remains the top progressive-jazz label. It's a three-pronged attack, and with Tommy at the helm, I'm very bullish."

One characteristic that Teller attributes to LiPuma is especially vital. "He's a great people person," Teller says, "and he's put together a team of people that has brought GRP to a new energy level."

LiPuma himself recognizes the importance of utilizing the talents of

important to surround yourself with the best people you can and then give responsibility to them, because otherwise you get bogged down."

PICKING THE PLAYERS

LiPuma, of course, came to the presidency of GRP Recording Company from the creative side, having been a renowned producer for over 30 years in addition to his previous record-company A&R experience—most recently at Elektra. To avoid getting bogged down outside the creative arena, he promptly assembled the team which so impresses Teller, starting, LiPuma notes, with Jim Cawley, senior VP in charge of marketing, sales and creative services, and also including operations manager Brian Kelleher, VP of marketing Sondra Trim Dacosta, product managers Gabriel Armond and Deborah Kern, head of creative services Robin Lynch, sales manager Kent Anderson and promotion-department heads Erica Lindstrom, Beth Lewis and Doug Wilkins.

Additionally, Frank Hendricks heads up the international area, which LiPuma likens to "a plum waiting to be picked."

"Larry and Dave understood the importance of it," LiPuma adds. "I'm now looking at it in seeking to broaden the artists we sign, and keeping in close contact with the managing directors of our foreign affiliates—the number of which has increased greatly in the last year."

But where LiPuma is concentrating most—besides the revitalization of the GRP, Impulse! and Blue Thumb labels—is paring down the artist

ARTISTS BUILT TO LAST

As LiPuma cites Mo Ostin as a role model, Jim Cawley cites Ostin's former label, Warner Bros. Records, as a model for GRP's new marketing approach.

"For so many years, that was the company that brought us artists in the tradition of Neil Young and Van Morrison and Rod Stewart, who weren't about how big the first week was at SoundScan or how many Top 40 adds they got the first week, but artists who could last for years," says Cawley. "It really held the career and artist-development aspects in the highest regard, and we see that as the marketing challenge for our company—not to put out 'here today, gone tomorrow' projects, but to build artists who will have careers. Like with Phil Perry, who we feel is a great singer with a career of several decades, and Jonatha Brooke, whose last Elektra album did 100,000 SoundScan and whose first album for us came out in August. We don't care what it did the first week at SoundScan, but are prepared to work it for two years. In summary, we want to cultivate artists who have multi-decade careers."

Continued on page L-12

Tommy

Congratulations on 35 years
of making consistently great records of real
Musical Quality and **Integrity**

and most of all for being a consummate
gentleman and a true man of music

Your friends and fans at Blue Note

THE FINEST JAZZ SINCE 1939
BLUE NOTE

CONGRATULATIONS
TOMMY LI PUMA

ON YOUR

35

YEARS

OF ACHIEVEMENT
IN THE MUSIC
INDUSTRY



Queens Group, Inc.

Tommy LiPuma 35th Anniversary

GRP UNDER

Continued from page L-10

FLOPPY BEATLES DISCS

Besides traditional marketing methods, what LiPuma refers to as "the new GRP" will aggressively employ the new interactive strategies, says Cawley. "We're developing our own Internet site," he says, "and are doing promotions with America On Line for Impulse! and our September Beatles tribute—'Got No Kick Against Modern Jazz'—which features GRP artists performing Beatles songs. Beatles fans are incredibly computer-oriented, and we're already getting calls from those who have heard about it from on-line situations. We'll also have an interactive floppy presskit for the album."

Packaging, notes Cawley, will be particularly key in marketing the Impulse! reissue program. Adds LiPuma, "We've found the original artwork and contacted the photographers to get the original negatives, then we went back and found the original tapes. My feeling is that if you give the consumer quality in the packaging and sound, they don't have a problem paying full price."

CLASSIC IMPULSES

The classic Impulse! package will also be applied to new Impulse! artists. "One thing I remember from collecting records is when you walked up and looked at a spine, you could tell immediately if it was an Impulse! record," says LiPuma. "We want to keep that tradition going." Advertising, meanwhile, will be aimed at a young-adult audience with a series of Gap-style ads, LiPuma says. "There will be a group of guys sitting around playing cards and a young girl with sunglasses looking at one of them and saying, 'I wasn't sure how I felt about him until I heard that he loved John Coltrane.' I'm trying to bring one of the great labels of the '60s and give it the feeling of being in the '90s."

LiPuma's eclectic musical tastes, as Teller indicates, will be reflected in GRP's new A&R direction. "My tastes are going to be different from those that prevailed prior to me getting here," says LiPuma. "I've always had a broad love of music: The things I've cut range from Dave Mason

GEORGE BENSON: "Tommy is a producer of the highest caliber. He's quality-oriented. Strange to work with someone who thinks about the quality of music first, before he thinks about a hit. That doesn't work with some people, but for Tommy, quality comes first, then everything else. It begins with a good song, and in that sense Tommy is one of the best A&R men I've ever worked with, because he always tries to find material conducive to the artist. That way, we end up doing things that are significant and suited to the artist's abilities. He finds something that bridges the gap between an artist and his fans in a way that's easily accepted.

I enjoy working with Tommy because he's got that kind of understanding about me.... Tommy was a big reason I signed with GRP. The other thing was that they have some wonderful artists there. I'm in great company. We've done some wonderful things together so far for an album I expect will be very well-received next year. We've pulled out all the stops, all the guns and gunpowder we've got. We're playing some serious music. People expect me to be the best at what I do, and it won't come out unless Tommy hears it. Tommy knows what I can do better than anyone."

to Dan Hicks, George Benson, Randy Crawford, Natalie Cole, Barbra Streisand, Joe Sample, David Sanborn, Michael Franks, Al Jarreau—I love all kinds of music and don't want to get pigeonholed. Elektra was an eclectic label—everything from Linda Ronstadt to Jackson Browne to Anita Baker to Metallica—and I want Blue Thumb to be the same. It will also give us a place for artists who don't belong in the jazz bins, which is where GRP label artists go. So now product from the GRP family will no longer mean it automatically belongs in the jazz bins."

For Teller, these developments are very exciting. "Dave and Larry started on this path, and Tommy is picking up the ball and continuing to expand the GRP franchise," he says. "It's tough filling those shoes, but Tommy's uniquely qualified, and I'm very excited to put him 'behind the wheel'—to use Larry's boat parlance!" ■

GRP REISSUE PROGRAM WILL MINE CATALOG DEPTHS FOR PLUM THUMB TREASURES

LiPuma will be re-releasing music he had a direct hand in creating, plus other certified pop and jazz classics.

BY CHRIS MORRIS

As far as glittering catalogs go, GRP president Tommy LiPuma's in the catbird seat. Since his label oversees MCA's archival jazz packages, he controls the weighty recorded legacies of Impulse!, Decca Jazz and Chess' jazz vaults.

Now, with the reactivation of Blue Thumb Records, LiPuma is in an especially unique position: He'll be re-releasing music he had a direct hand in creating when he spearheaded A&R for Bob Krasnow's maverick label in the late '60s and early '70s. (Interestingly, Krasnow is also part of the MCA family today, via Krasnow Entertainment's deal with the label.)

GRP senior VP of marketing and sales Jim Cawley says, "Tommy not only worked at Blue Thumb, he actually produced a lot of the records and even played on some of the records. Tommy's actually on some of the album covers.

"The whole history of Blue Thumb—bought out by ABC-Paramount and then in turn by MCA, and then years later Al Teller and the MCA organization bringing Tommy in to be president of GRP, reuniting him with the label that he was a co-founder of—had an incredibly attractive cachet."

T. REX AND IKE & TINA

The history of Blue Thumb will be encapsulated in "All Day Thumb Sucker Revisited," a two-CD retrospective produced by Gary Katz, due Sept. 26. The collection—whose title is derived from that of a fondly remembered sampler album released during the label's original 1968-74 epoch—will afford an overview of the company's adventurous, eclectic roster. Such talents as Tyrannosaurus Rex, the Pointer Sisters, Dan Hicks & His Hot Licks, Ike & Tina Turner, Captain Beefheart &

Continued on page L-14



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DAVE GRUSIN AND LARRY ROSEN

Tommy LiPuma 35th Anniversary

REISSUE PROGRAM

Continued from page L-12

His Magic Band and Ken Nordine are among those anthologized on the compilation.

Over the next year-and-a-half, Blue Thumb will reissue a number of albums in their entirety, including John Mayall's "New Year, New Band, New Company," Love's "False Start," "Sylvester & The Hot Band," Phil Upchurch's "Darkness Darkness" and Hugh Masekela's "I Am Not Afraid."

Cawley says, "We will be doing a new version of the Dave Mason album 'Alone Together,' and we might even completely replicate the original [LP]," which was pressed on swirled colored-vinyl and came in an elaborate folding-gatefold sleeve.

Blue Thumb will also release a four-CD Crusaders boxed set, produced by Stewart Levine, in January 1996.



Set to stretch: Chick Corea

ELLINGTON ON IMPULSE!

On the jazz side, GRP kicked off the re-release of its newly remastered Impulse! albums on June 20 with three prized records by tenor saxophonist John Coltrane. The program, which features 20-Bit Super Mapping and limited-edition heavy-vinyl LP pressings, continues on Oct. 10 with three more 'Trane titles, including the previously unreleased "Stellar Regions." Cawley says of the latter, "It's some incredible stuff Coltrane did towards the end of his life. The tapes were at home with [Coltrane's widow] Alice."

Three Impulse! Duke Ellington titles are scheduled for Oct. 24: the composer-pianist's meetings with Coltrane and Coleman Hawkins (previously reissued on MCA/Impulse!) and the previously unreleased

LARRY CARLTON: "Tommy and I have known one another since the early '70s, the Blue Thumb days. Even though there would be periods where we didn't work together directly, we would still see one another socially. Actually, since Tommy would use me as a session player for other artists that he was producing—like Al Jarreau—we worked together fairly often.

"He's a mainstay, that's about the best way to describe him. The industry is much healthier because of Tommy LiPuma's involvement. Quincy Jones uses the term 'casting' to describe this ability, and Tommy is a master of good casting for a project. It shows a lack of ego on his part, that he'll hire the best players for the given part. The overall quality of the project comes first with Tommy."

"Live At The Whitney." Pharoah Sanders and Charles Mingus classics follow Nov. 7.

The major Impulse! release for 1996 should be a six-CD Coltrane boxed set that will include a staggering three CDs' worth of previously unreleased material.

GRP's Decca Jazz program, which has seen the release of Ella Fitzgerald and Louis Armstrong sets this year, will kick back in during the first quarter of 1996, when it steps forward with a three-CD Lionel Hampton retrospective. "We're doing some exploratory work, and we just found some great things that could go into this," Cawley says.

RAMSEY LEWIS SET

In October, a two-CD Chess jazz overview, produced by Joel Dorn, will be released; liner notes will include reminiscences by label co-founder Phil Chess. Single-CD Chess jazz titles by Ramsey Lewis, Zoot Sims and Kenny Burrell land on Nov. 7.

Finally, GRP has a long-standing relationship with Chick Corea's Stretch Records, and on Oct. 10 the pianist will be the subject of his own Stretch/GRP retrospective, the five-CD set "Music Forever & Beyond—The Selected Works Of Chick Corea (1967-1995)." The box, assembled by Ron Moss, will survey Corea's work for a number of labels. ■

INTERVIEW

Continued from page L-4

I'd like to get back to your first question, if knowing the music end of the business was a plus. Absolutely. That made a difference when I first walked into a studio, being able to talk to musicians on the same level. Being able to read a score, or having a sense of where you are on the paper, makes it a lot easier to talk to somebody and tell them "I don't like that C-minor seventh" and maybe they ought to change that. I'm not schooled enough in arranging where I could tell them to change it to an augmented...whatever... even though I certainly know the chords and know what makes up a chord. That's been very important,



LiPuma with Blue Thumb artist Jonatha Brooke and MCA Music Entertainment's Al Teller (center and center left), and, from left: Uni's John Burns, GRP's Jim Cawley, GRP artist Nelson Rangell, MCA Music Group's Zach Horowitz and MCA Publishing's Jay Boberg.

because the minute that the musicians get a sense that you have a sense of what's going down, they're much more apt to listen to you.

You mentioned Quincy. If you notice the special thanks on the Dr. John record, along with Charles Brown, Louis Jordan, Ralph Burns, all of these guys, I thanked Quincy. There were a lot of records he did when I was growing up—not that we're that far apart in age. He was just older enough that when I was in my teens, he was already working for Irving Green at Mercury. He was truly a big, big influence on me.

There were two albums, a Dinah Washington called "For Those In Love" and a Sarah Vaughan. They must've been done within just a few weeks of one another because they had the same setting—Paul

Continued on page L-16

Tommy-

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Love, *Mac*

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ex•cel•lence (êk'sə - ləns) *n.* 1. The quality or condition of being excellent; superb; superiority. 2. Something in which one excels. 3. A rare creative force; highly respected leader in the music industry. 4. Of the highest creative standards. 5. Thirty-five years "*Breezin*" above the rest.
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Congratulations!

A handwritten signature in black ink, reading "George Benson". The signature is written in a cursive style with a large, sweeping flourish that loops under the name.

George Benson

Tommy LiPuma 35th Anniversary

AL SCHMITT: "Working with Tommy is one of the joys of my career. He has both musical and personal integrity. He's thoughtful and kind to the artist. He has a great sense of humor, and he knows all the great restaurants—wherever we are working."

INTERVIEW

Continued from page L-14

Quinichette on tenor, Cecil Payne on bari, Jimmy Cleveland on trombone, Clark Terry on trumpet, and a rhythm section. I am assuming that Q arranged them. In those days, they didn't give credits for who arranged. These records were fabulous and really gave me a sense as to how important a good arranger is—versus someone who gets in the way. Like the first time I heard an Ernie Wilkins chart, there was no question that this guy knew what he was doing.

BB: When did you cross over from selling records to making records?

LiPUMA: There was a real moment of truth. I was working in publishing with someone that I wasn't getting along with. I had an offer from another publishing company. It was a small company, but the guy had a lot of stuff, including a lot of Charlie Parker.

Fortunately for me, I got together with one of my immediate superiors, Phil Skaff. Bob Skaff was the guy who hired me to go from Cleveland to L.A. He was one of the big national promotion guys at that time. His brother Phil was another fabulous record guy and was running Kapp Records in the early '60s, then he went to Liberty. Phil was my boss, and we had a good rapport. I said to him, "I'm really having



Timely reminder: promotion-man LiPuma (second from left) appeared on sleeve of early '60s Liberty sampler album.

problems with So-and-so. I can't work for this cat no more. I got a chance to quit this job, but I don't want to leave." And he said, "What do you want to do?" I said, "I'd like to make records." And he said, "Do it! Go ahead!" And that was it! I really have Phil to thank for my first shot.

Liberty had bought Imperial Records. Imperial Records had all the Fats Domino stuff and the Neville Brothers, all the New Orleans stuff. Along with the Imperial catalog came some acts, and the acts went from the ridiculous to the sublime. Sandy Nelson was the only one-legged drummer I ever met. And there was another guy who yodeled. He was huge later, selling his records on TV.

BB: Slim Whitman.

LiPUMA: Yeah. So this roster included Slim Whitman, Sandy Nelson, Rick Nelson also, and the O'Jays. At the time, the O'Jays were an unknown group out of Cleveland, so we had a sort of rapport
Continued on page L-18

"And the words mean..."

Congratulations Tommy!

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They say

that friendship has no price...

but in this case,

they came pretty damn close.

Love,
Lenny & Randy

Tommy LiPuma 35th Anniversary

INTERVIEW
Continued from page L-16

because we were from the same hometown. I made a record with them. I took one of the [Allen Toussaint] tunes called "Lipstick Traces"—and the first one out of the box was a hit. They used to have regional hits. It was a good-size record that sold in Cleveland, Chicago, Detroit, but it didn't spread. That was the first record I did.

BB: What was "good-size" in actual numbers?

LIPUMA: They probably sold 40,000 or 50,000 singles. Albums weren't a big deal then, although we did put out an album, called "Comin' Through." That was in '64 and, in the meantime, over the two or three years since I'd come to L.A. in '61, I'd made a lot of friends. Two of them were Jerry Moss and Herb Alpert. We became close, and then they had their first hit (with the Tijuana Brass). They really started doing well in '65 and asked me to come with them. I was there from late '65 until the middle of '69.

BB: Alpert & Moss were A&M. Who'd you work with?

LIPUMA: All the acts that were signed at that time, the Sandpipers, Claudine Longet, Chris Montez.

BB: A&M was where your career as a producer really happened. Were there some basic truths about making records you learned then?

LIPUMA: It's not like you learn and you remember. You've got to go with your instincts, like if something feels right. A lot of records are like, the light bulb goes off and there's the concept. It sounds good. You put this together with that and you come out the other end with something that's viable.

BOB KRASNOW: "Working with Tommy LiPuma as a producer or as a friend is like being in your mother's arms."

LENNY WARONKER: "When I first started making records, I wanted, more than anything else, to have Tommy like what I was doing. Then, as now, his enthusiasm and approval are nothing less than intoxicating."

BB: "Guantanamera" by the Sandpipers became huge, but you couldn't have foreseen that.

LIPUMA: One day, sitting around my apartment, this disc jockey friend of mine, Johnny Hayes, pulled out this old Pete Seeger record. It blew me away. There was just something about it.

Right around that time, we'd signed this group. In those days, it was hip to have a name that was collegiate, like the Four Freshmen and the Four Preps. This group was the Grads. They had decent voices. They were part of The Mitchell Boys Choir and were able to sing phonetically in several languages. And the light bulb went off. I'll do this song with *them*. They'll be able to sing Spanish.

In the meantime, I did a little research and found this Weavers record with "Guantanamera." On the Pete Seeger record, when he said the recitation, he just said something about the peaceful man from the land of palm trees, something like that. I don't remember it word for word. I *should*, because I'm the guy who ended up *doing* the recitation. On the Weavers record, as he sang the recitation, Ronnie Gilbert was singing the melody very lightly behind

LiPuma cut Streisand live with an orchestra.



Tommy LiPuma

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CLAUS OGERMAN

NATALIE COLE: "When we did the 'Unforgettable' album, it was really important to me that we had the right kind of people, people who actually knew more about this music than I did. Tommy was one of those people. It's really rare to find someone with such a great knowledge about this kind of music, especially in this day and age.

It was new for me, new for David, a little new for Andre. Tommy was the veteran with this kind of music and gave us great ideas. Tommy is also one of the most flexible people I've ever worked with. That was such a pleasure. That's why I continued to work with him. We think a lot alike.

We hear some of the same things. He's really focused. He picks great musicians, and all the little nuances—all the subtleties—just roll off his back. He taught me a lot. One of the great things when you're an artist and you're in a studio with a producer is that he hears things that you might not hear. And vice-versa sometimes too. I think that's what Tommy and I had between us. It was very compatible. I could never anticipate having a disagreement with this man. He's so open, so eager to get it right. Tommy has no ego. The music is the star. We are the vessels."

INTERVIEW

Continued from page L-18

him. I was moved. It was mesmerizing. I got someone who was able to sing Spanish with the same kind of voice as Ronnie's.

I had an arranger friend of mine—Mort Garson, who'd done "Our Day Will Come" by Ruby & The Romantics—do the chart. That's how the record was set up.

BB: Really, as you describe it, the Sandpipers were only one element. "Guantanamera" wasn't their record. It was a Tommy LiPuma record.

LIPUMA: The funny thing about it is that a lot of records I was making in those days were like that. Nick DeCaro was a friend of mine and a wonderful arranger. We had a band together in Cleveland. I asked him to come out, and he worked on a lot of things with me. We'd put these records together, like the Claudine Longet records. We sang backgrounds. We'd do it all.

I left A&M to work for this absolutely unknown little record company called Blue Thumb that was just started by my friend Bob Krasnow. It had gotten to a point where I felt I needed a change.

I wanted to work not just with talent but with people who have a style or a unique thing about them, people who had the goods. It was a question of setting up the right situations, casting the right musicians around these people. Probably the first record that I had the chance to do that on was the "Alone Together" album by Dave Mason.

BB: That's the album with the vinyl that looked like a mud pizza.

LIPUMA: Right! And it had a three-fold, gate-fold sleeve of him standing up that you could hang up on a nail. I got a chance to have somebody who had the talent, who wrote the songs, who had a great voice, who played his ass off on guitar.

He'd just come from England, and I remember when we first got together, he started playing me some of the songs on a 12-string, and I was blown away.

BB: This was different from producing Claudine Longet records. You became, as a producer, much more of a collaborator with the artist.

LIPUMA: Right.

BB: Within a few years, you were working with a variety of artists: Dave Mason, Dan Hicks, Gabor Szabo, Mark Almond, eventually Barbra Streisand and George Benson. How do you adapt your sensibility and your personality with an artist's?

LIPUMA: Let's just say it's through the process of making mistakes and learning from your mistakes. Believe me, there were moments when I was scared to death.

Continued on page L-22

Dear Tommy,

MUSIC!

ART!

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LOVE!

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More Love,

Herb, Jerry, Lance



S O U N D S



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Tommy LiPuma 35th Anniversary

INTERVIEW

Continued from page L-20

BB: When you produced "The Way We Were" for Barbra Streisand, was that all live?

LIPUMA: They were live vocals with an orchestra.

BB: That's a very emotional song. Can you let yourself be lost in a performance like that or must you distance yourself and watch the recording levels?

LIPUMA: I've always felt that, beyond a certain point, I don't want to get involved with the technicalities. With the exception of a few comments—that the guitar could be brighter, things of that nature—until we get to the mixing, when I get heavily involved, when I'm recording I do not get involved with the technical aspects. I've always felt it's like every other job—delegate authority to people who are good and know what they're doing and you can trust them. That's what they're there for.

I've been fortunate throughout my career to work with people like Bruce Botnick, who's a wonderful mixer, and my dear friend Al Schmitt. And with the exception of Bill Schnee, who I've also used, Al's done my records since Dave Mason. We're talking 25 years we've been working together.

Al had some health problems for a few years and couldn't work. Getting off a jones like working with Al was very difficult, because sometimes I'd be working with guys who didn't have any mic technique. They'd put a mic up, and if it didn't sound right, the first thing they'd do was start messing with the volume. Al, he'd go out in the room and he'd listen to the room. If it didn't sound right, he'd change the placement of the mic.

I don't want to be thinking about the technicalities. I just want to get involved with the music. I want to sit in the studio with the band around me. I want to think about the feeling, the tempo, whether the key is right. I'm just waiting for the magic to happen. Al's going to have

a pretty fair balance together within a half hour. And when it sounds like it's ready to go, hit that button! Magic doesn't wait for somebody getting their shit together. Magic happens! And when you've got talented people, it usually happens sooner.

BB: You nonetheless orchestrate all the elements around the artist.

LIPUMA: You set up an atmosphere in the room that puts people in a comfortable position where they can forget themselves. And when they forget themselves, that's when you get the stuff.



LiPuma produced Miles Davis for Warners.

BB: That's the art of being a producer?

LIPUMA: For me.

The biggest compliment anybody can give me is that when you hear somebody's record, something that I've done, that it showcases the act. That's the trick, just being able to showcase the act the best you can. It comes in subtle ways.

When we did this last date with Mac (Dr. John), we did some woodshedding in the studio. Not with him, but just cutting down the arrangements. Bless their hearts, but the most talented writers, they usually over-write. And you've got to be able to say, "Wait, that's stepping on the singer." Basically, it gets down to "Where is the focal point? Who is the star?" The minute that somebody starts doing something that takes your ear away from what you're supposed to be concentrating on, that's the wrong thing, no matter how beautiful it is.

BB: You're the ultimate ear for the record.

LIPUMA: Yeah. And you've got to be diplomatic, nice as you can be, able to say to the arranger or the player, "Listen, I think that bar 36 ..." All it takes a lot of times is to say it and they'll say, "Yeah, I know what you're talking about." That's another great thing that happens, when you get that going, when someone says "Yeah, I felt that same thing." That makes the rapport between you and the musicians that much closer. Everybody begins to feel they're on the same wavelength.

And you have to keep your mind open for anything. You can't get narrow-minded and think something is supposed to sound a certain way. Every act is different. Every album is different with the same act.

RUSS TITELMAN: "Anyone who knows Tommy knows that he always has great stories to tell. Often in the past, they were about elaborate disasters. When he was renovating his apartment, you would hear horrific and tremendously funny tales of ongoing calamity, one after another. A new disaster every day. He began to remind me of the character in Lil' Abner (I think his name was 'Joe Bitzfk!@!!') who was dressed in black and was followed around by a black cloud that incessantly dropped rain on him. In some way, I was always amused and perhaps felt a little superior because my life was sort of free and easygoing. That is, until I renovated my own apartment. Since I took over the 'Bitzfk!@!!' role myself, Tommy's life has changed for the better in every way. He continues to produce great records. He has a wonderful family (that has never changed). He has two great daughters, Jen and Danielle, and a loyal and devoted companion in his wife Gill. He also has a beautiful house in the country. And now he's embarking on a new career as president of GRP Recording Company. Tommy, I wish you continued success and all good things in the future. —Your friend and your fan,"

We can't use the same circumstances of one album on the next album. It's another day, another time, another set of songs. It's a new deal.

BB: Detail what was involved in producing "Breezin'" with George Benson.

LIPUMA: Casting was important. George happened to have a few people in his band who were really good—Ronnie Foster, Jorge Dalto—and then I mentioned some people that I thought should be part of the band: Harvey Mason, Ralph Macdonald, Phil Upchurch. I

Continued on page L-24



AS A WISE MAN ONCE SAID, "WHEN YOU'RE TRULY HIP, THE PASSING YEARS WILL SHOW."

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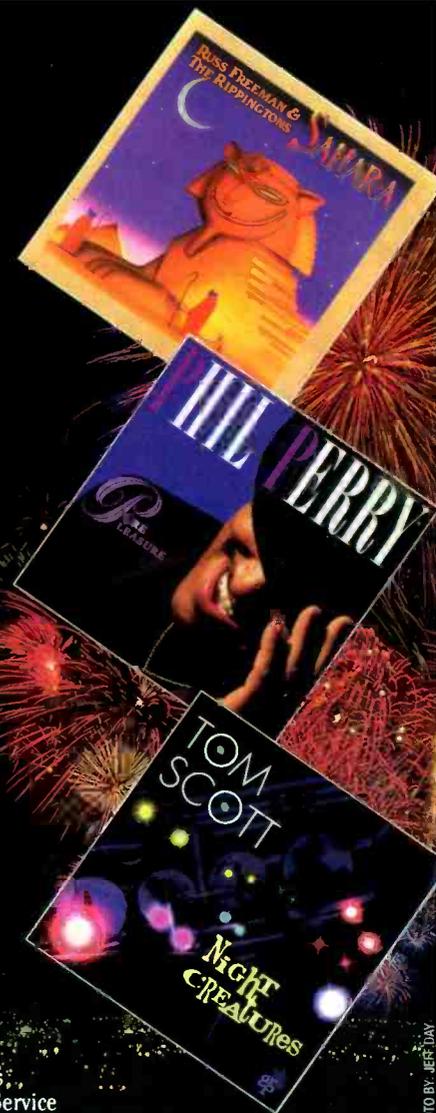
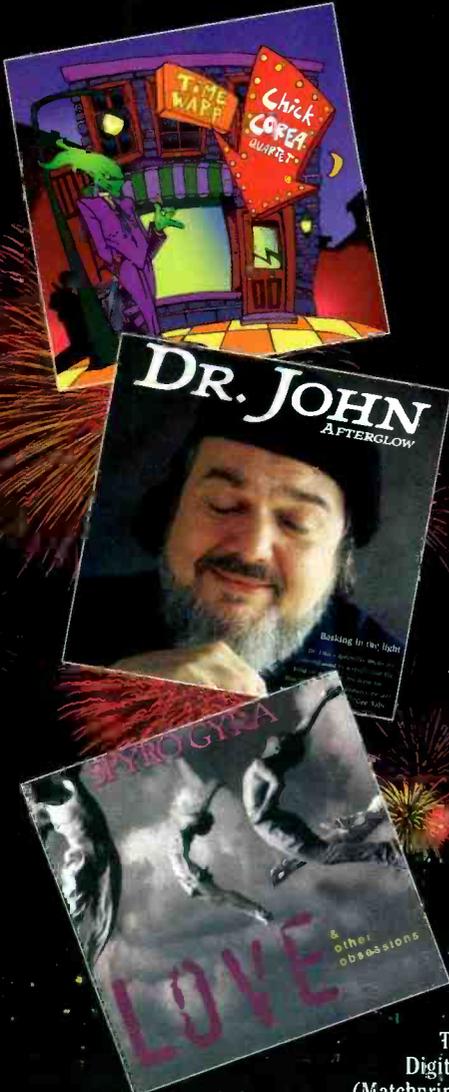
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BACKGROUND PHOTO BY JEFF TAY

To
Tommy Li Puma

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 and all of us at Salander-O'Reilly Galleries**

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Jen & Danielle

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Alice Pratt Brown Director,
 and the
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 salute
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 for his dedication
 to great American art forms

photograph (detail) ©1995 Jerry L. Thompson

Whitney Museum of American Art

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THANKS FOR 35 YEARS
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AND GREAT PASTA!!

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JOE WISSERT
ANGELO MONTRONE
BOB RAYLOVE

Tommy LiPuma 35th Anniversary

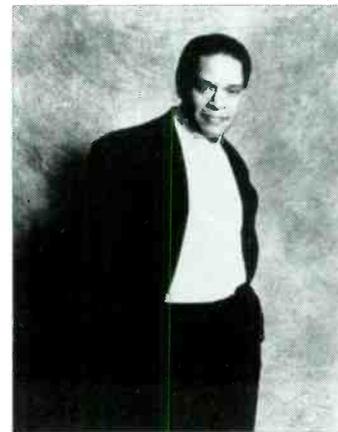
SAL LICATA: "Tommy and I were roommates in New York, back in 1962, when he was at Liberty Records and I was with Big Top. Basically, we were the Odd Couple. I got to be the Felix character. I'd clean it up, and he'd mess it up. Really, I'd put the place back together first thing in the morning, then Tommy would wake up and you'd never know that I'd been there. I arrived at Blue Thumb in time to work on Dave Mason's 'Alone Together,' which I used to think of [the marbled vinyl of the original pressings] as 'the pizza.' At Blue Thumb, everybody got to do their thing, without much in the way of restrictions. This is one of Tommy's strengths, setting up that kind of situation. He has so much knowledge of the A&R aspect, that he really understands artists and what they mean to a label. He knows that there's flesh and blood behind the product. Not every president understands this. He's the kind of guy, were Tommy to walk up to you and slap you in the face, you'd thank him because you probably deserved it on some level. He could do that, and you'd still respect him."

INTERVIEW

Continued from page L-22

brought these elements into it. And, with the exception of the songs Ronnie and Phil wrote, I brought in the songs. I'd actually done "Breezin'" with Gabor Szabo on Blue Thumb. Bobby Womack wrote that, and I did that with Bobby and Gabor.

If you ever hear the Leon Russell version of "This Masquerade," he'd put it through an equalizer. It sounded like he was talking over the phone when he sang it. It was very difficult to realize just how beautiful that song was. When we signed David Sanborn at Warners, I heard a demo of him playing a melodic version of "This Masquerade," and it blew me off the chair. He ended up not doing it on his album—we just now did it on "Pearls"—so I mentioned it to George. There was another song called "Affirmation" that I heard, I think, on a Jose Feliciano record.



LiPuma helped Jarreau "Glow."

I played it for George. There was a tune George wrote. And, basically, that's where we came up with the stuff. It wasn't until we started rehearsing that we got to the vocal lines. I couldn't understand why he never sang on his records. I'd heard him sing in person once and it blew me out. I said, "Look, if we find the right tune, we'll do a vocal."

We'd been thinking of the record as just instrumental. We listened to the Leon Russell record, and George started singing it, and he said, "This is good. Let's do this." Phil Upchurch's wife at the time took the record into another room, wrote all the lyrics down, and George read the lyrics off that. That's how we did it. And then the *dates!* I mean, they were ridiculous. It was a *pleasure*. We did five of the six tracks on the album on first takes.

Then what happened was, ever since I'd heard Bill Evans with a symphony orchestra, I'd always wanted to do that. I'd been friends with Claus Ogerman and I said to George, "I definitely want this car to do the arranging." George had heard of Claus and said, "Yeah, he's good." I called Claus, but he said, "I'd love to do it, but I'm just leaving for Munich." He was living six months in Munich, six months in New York. I said, "Well, we'll come to Munich." I sent him the stuff. He worked out the charts. Al and I went to Munich, put the strings on, came back and mixed.

BB: Would you call "Breezin'" a definitive Tommy LiPuma production?
LIPUMA: That's definitely one of them. I'd say the Jimmy Scott



Tommy,
Congratulations on 35 years of great music,
a great career and great friendships...
And looking forward to 35 more!
All The Best.

Your Friend,

Robbie Buchanan

CONGRATULATIONS TO TOMMY ON 35 AMAZING
YEARS IN THE MUSIC BUSINESS.

ALL OUR BEST,
DONALD FAGEN
GARY KATZ
AND EVERYONE AT RIVER SOUND

TOMMY'S TOP 10 HIT SINGLES

Tommy LiPuma's album discography is impressive, but so is his list of hit singles. His Top 10 titles are by a diverse group of artists, including the O'Jays, Dave Mason, the Sandpipers and George Benson. Here are his biggest single hits from the Hot 100, as producer and/or executive producer:

1	On Broadway	George Benson	Warner Bros.	1978
2	This Masquerade	George Benson	Warner Bros.	1976
3	Unforgettable	Natalie Cole w/Not King Cole	Elektra	1991*
4	Guantanamera	The Sandpipers	A&M	1966
5	Love Ballad	George Benson	Warner Bros.	1980
6	Who'll Be The Fool Tonight	The Larsen-Feiten Band	Warner Bros.	1980
7	There Will Never Be Another You	Chris Montez	A&M	1966
8	Only You Know And I Know	Dave Mason	Blue Thumb	1970
9	Popsicle Toes	Michael Franks	Reprise	1976
10	Lipstick Traces (On A Cigarette)	The O'Jays	Imperial	1965

*LiPuma was executive producer along with Natalie Cole. Produced by David Foster.

Tommy LiPuma's Top 10 singles were compiled by Chart Beat columnist Fred Bronson, based on a point system developed for his book, "Billboard's Hottest Hot 100 hits," currently available in an updated second edition.

record, "All The Way," was another one. I'd say the last two Dr. John albums, "In A Sentimental Mood" and "Afterglow." This was where I really got a chance to do what I love doing—finding the right songs, casting the right arrangers and players, putting all the elements together.

BB: What's been the most unexpected magic you've experienced?

LIPUMA: I had a moment lately which really was great. I knew this girl has talent. We were working on this Beatles project. Everybody from McCoy Tyner to George Benson, Spyro Gyra and on and on, is doing a Beatles song. And I did "And I Love Him" with Diana Krall. We'd done the one album, and it turned out great. We went in with the same rhythm section, Christian McBride and Lewis Nash.

We worked quite hard. We started around 8 o'clock, and at 11 we finally got this take. We did a few vocal repairs and then sat down and listened to it. And it was magic! We'd been at some point where we weren't certain we were going to get it, but suddenly, she played this fabulous solo and just sang her ass off and just made the song hers.

BB: You produced Diana's album, "Only Trust Your Heart," just before becoming, officially, the new president of GRP. In some ways, your whole career was headed toward this point—but now you must juggle the delights of the studio with the demands of the office.

LIPUMA: That's true, but I'm very lucky. I have a lot of people here who are just wonderful, and they handle the day-to-day business. When I first took this job, I said, "It's most important that I don't get too far away from the creative process, because, if I do that, you won't." *Continued on page L-27*

DIANA KRALL: "While he was coming in as president of GRP, he saw a video I did for BET. He said that he was knocked out by the video. He was calling me, giving me suggestions for tunes. He decided that he wanted to come in as a producer. It was two weeks before the date. We got a list of about 20 tunes. I went into the studio and sang all the tunes for him. It was just a performance for him.

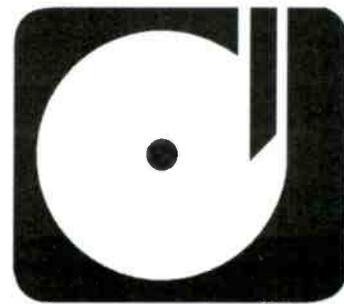
I was really nervous. And then we decided what tunes to do. It was quite a date. Tommy knows—knows, knows, knows—what works. When to lay back. When to come in. Tommy sits right in the studio with you. He's like a part of the band. Our connection is so close now that we think the same things at the same time.

It's such a rush watching him in the studio. He knows how to bring the best out. He can hear me doing something that I can't picture myself doing. He suggested 'The Folks Who Live On The Hill' for my record. I said, 'I can't do that. It's not my time yet for that song.' He said, 'It'll be great. Give it a shot.' It's one of my favorite tunes on the record. I just love Tommy. I trust him completely. He's open to suggestions, and it's really a collaboration. I remember after the session thinking, 'I hope that I do well and work hard so I'll get a chance to work with this man again for many years to come.'"

Li PUMA, TOMMY (Li-poo'ma, Tämmē) *pn.* classy, elegant, tasteful, intelligent, generous, artistic, consistent, lover of food, lover of art, lover of life, master producer, great record executive, life-long friend.

Congratulations,

Russ Titelman



Tommy:

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mm mm mm.*

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*"Sometimes I Wonder Why"
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Your Friend,

*Mike
Mike Reid*

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and I look forward to many more years ahead ! ! ! !

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Bluey Maunick

For years,

Tommy LiPuma

has produced the kind of albums
that are an

inspiration

for us to be
in this business.

It seems a **twist
of fate**

that after having dedicated
over a **decade to jazz
music** and its labels that he
would ultimately be

**at the
helm**

of one that we cherished so.

Here's to **Tommy, the
music, and the next
decade.**

**Lori and Michael
Fagien,**

Publishers of JAZZIZ Magazine

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**Tommy
LiPuma
35th
Anniversary**

THE TOMMY LiPUMA DISCOGRAPHY

YEAR	ARTIST	ALBUM	LABEL
1965	O'Jays	Comin' Through	Imperial
1966	Chris Montez	Time After Time	A&M
1966	Sandpipers	Guantanamera	A&M
1967	Claudine Longet	Hello Hello	A&M
1968	Roger Nichols Trio	The Roger Nichols Trio	A&M
1968	Steve Young	Rock, Salt & Nails	A&M
1969	Nick DeCaro	Happy Heart	A&M
1970	Southwind	Ready To Ride	Blue Thumb
1970	Gabor Szabo	High Contrast	Blue Thumb
1971	Dan Hicks & His Hot Licks	Where's The Money	Blue Thumb
1972	Dan Hicks & His Hot Licks	Striking It Rich	Blue Thumb
1972	Mark-Almond	Il	Blue Thumb
1972	Gabor Szabo	Magical Connection	Blue Thumb
1973	Nick DeCaro	Italian Graffiti	Blue Thumb
1973	Dan Hicks & His Hot Licks	Last Train To Hicksville	Blue Thumb
1973	Phil Upchurch	Darkness, Darkness	Blue Thumb
1973	Various Artists	"Lemmings"	Blue Thumb
1974	Dave Mason	Alone Together	Blue Thumb
1974	Barbra Streisand	The Way We Were	Columbia
1975	Michael Franks	The Art Of Tea	Reprise
1975	Dave Mason	Head Keeper	Blue Thumb
1975	B.W. Stevenson	Down By The Ocean	Warner
1976	George Benson	Breezin'	Warner
1976	Al Jarreau	Glow	Warner
1977	George Benson	In Flight	Warner
1977	Michael Franks	Sleeping Gypsy	Warner
1977	Joao Gilberto	Amoroso	Warner
1977	Al Jarreau	Look To The Rainbow	Warner
1977	Claus Ogerman	Gate Of Dreams	Warner
1978	George Benson	Weekend In L.A.	Warner
1978	Michael Franks	Burchfield Nines	Warner
1978	Dr. John	City Lights	Horizon
1978	Neil Larsen	Jungle Fever	Horizon
1979	George Benson	Living Inside Your Love	Warner
1979	Michael Franks	One Bad Habit	Warner
1979	Dr. John	Tango Palace	Horizon
1979	Neil Larsen	High Gear	Horizon
1979	Brenda Russell	Brenda Russell	Horizon
1980	Larson-Feiton Band	The Larson-Feiton Band	Warner
1981	George Benson	Collection	Warner
1981	Randy Crawford	Secret Combination	Warner
1981	Bill Evans	You Must Believe In Spring	Warner
1981	Brenda Russell!	Two Eyes	A&M
1982	Randy Crawford	Windsong	Warner
1982	Neil Larsen & Buzz Feiton	Full Moon	Warner
1982	Claus Ogerman	Cityscape	Warner
1982	Various Artists	"Casino Lights"	Warner
1983	Randy Crawford	Nightline	Warner
1983	Yellowjackets	Mirage A Trois	Warner
1984	Michael Ruff	Once In A Lifetime	Warner
1985	Patti Austin	Gettin' Away With Murder	Warner
1985	Jennifer Holliday	Say You Love Me	Geffen
1985	Yellowjackets	Samurai Santa	Warner
1986	Miles Davis	TuTu	Warner
1986	David Sanborn/Bob James	Double Vision	Warner
1986	Yellowjackets	Yellowjackets	MCA
1987	Aztec Camera	Love	Warner
1987	George Benson/Earl Klugh	Collaboration	Warner
1987	Stephen Bishop	Red Cab To Manhattan	ABC
1987	Miles Davis	Siesta (soundtrack)	Warner
1987	Jennifer Holliday	Get Close To My Love	Geffen
1989	George Benson	Tenderly	Warner
1989	Miles Davis	Amandla	Warner
1989	Joe Sample	Spellbound	Warner
1990	Everything But The Girl	The Language Of Life	Atlantic
1990	Michael Franks	Blue Pacific	Warner
1990	Ricky Peterson	Night Watch	Warner
1990	Joe Sample	Ashes To Ashes	Warner
1990	Joe Sample	Invitation	Warner
1990	Mark Whitfield	The Marksman	Warner
1991	Natalie Cole	Unforgettable	Elektra
1992	Jimmy Scott	All The Way	Sire
1992	Various Artists	"Glengarry Glen Ross"	Elektra
1993	Natalie Cole	Take A Look	Elektra
1994	Anita Baker	Rhythm Of Love	Elektra
1994	Natalie Cole	Holly & Ivy	Elektra
1995	Dr. John	Afterglow	Blue Thumb
1995	Diana Krall	Only Trust Your Heart	GRP
1995	David Sanborn	Pearls	Elektra

DR. JOHN: "We did two albums for Horizon, 'City Lights' and 'Tango Palace.' We did "In A Sentimental Mood" for Warner Bros. Before we ever did records together, Tommy was one of the first guys in L.A. that I used to sell masters to when I was making masters. I'd try to dump them on different labels. Tommy took some of them and helped me survive some very lean days. He was the kind of guy who actually had the heart to say, 'Look, if you tighten this up and do this, I'll do it for you.' That meant a lot to me from when I first knew him in the '60s.

He was always a conscientious musician, a thinking cat who cared about the music first.

That was like a magnet that drew me to Tommy from day one. There've been a few guys like that, but not too many.

On the 'Afterglow' album, he was thinking this was the kind of thing he'd like to do. I said OK.

He's a cat I respect all the way. His heart is into it all the way. I also got to work with Al Schmitt, the engineer. He's worked so many projects with Tommy, they're like a lock and key. I feel really blessed to work with those two. They work so good off of each other, there's something magical."

INTERVIEW

Continued from page L-25

get the best out of me." I've been through all these areas of the business. I've owned a company. And how could I work for Mo Ostin 20 years and not have, just through osmosis, some great learning experiences rub off? I have the experience of knowing what works and I can make decisions—but I don't want to get bogged down in the day-to-day administrative bullshit of running a company. I want to get together several times a week with my key people, find out what decisions need to be made, and make the decisions. If there's one thing I learned from Mo Ostin, it's the art of delegating authority—because if you're a control freak, you're in trouble.

BB: GRP is a label with a certain musical identity. You're also reactivating labels with distinctive "personalities"—Impulse! and Blue Thumb. Is it important to you that these labels continue characteristically?

LiPUMA: That's what I'm trying to do. I'm trying to keep the identities. GRP is about contemporary jazz. Impulse! is more traditional, but at the same time I want it to be a cutting-edge label—as it was. Blue Thumb is the eclectic side of my taste. What would be more boring than to love just one kind of music? I've always loved all kinds of music—pop, jazz, classical. If it's good, I'm open to it.



Jimmy Scott: his "All The Way" was a signing with you that, for all your success with pop records, you have the perspective and appreciation of music beyond what's likely to sell.

BB: It's certainly encouraging for jazz musicians signing with you that, for all your success with pop records, you have the perspective and appreciation of music beyond what's likely to sell.

LiPUMA: You can't be thinking about whether or not a record is a hit. You can have a sense of it, but until it's a hit, you never really know. What's most important is the level of quality.

You've got to make sure that whatever you do is something you can live with. You've got to feel good about it, then you can put it out there.

I did an album with Bill Evans, "You Must Believe In Spring." That record has been out since 1979, and I'd be surprised if it's done 100,000—but I don't give a shit. The fact that I got to work with this cat was enough for me. The fact that it came off as good as it is was a bonus. The fact is, that's one of the proudest moments of making music that I've ever been involved with.

BB: It always comes down to the magic.

LiPUMA: It does, yeah.

BB: And after all your success and this new height you've achieved in the business, your heart is still in the trenches.

LiPUMA: Oh yeah! I'm not going to get away from it. I can't get in the trenches as much as I used to, but that's where I feel I can contribute the most. That's where I'm happiest! ■

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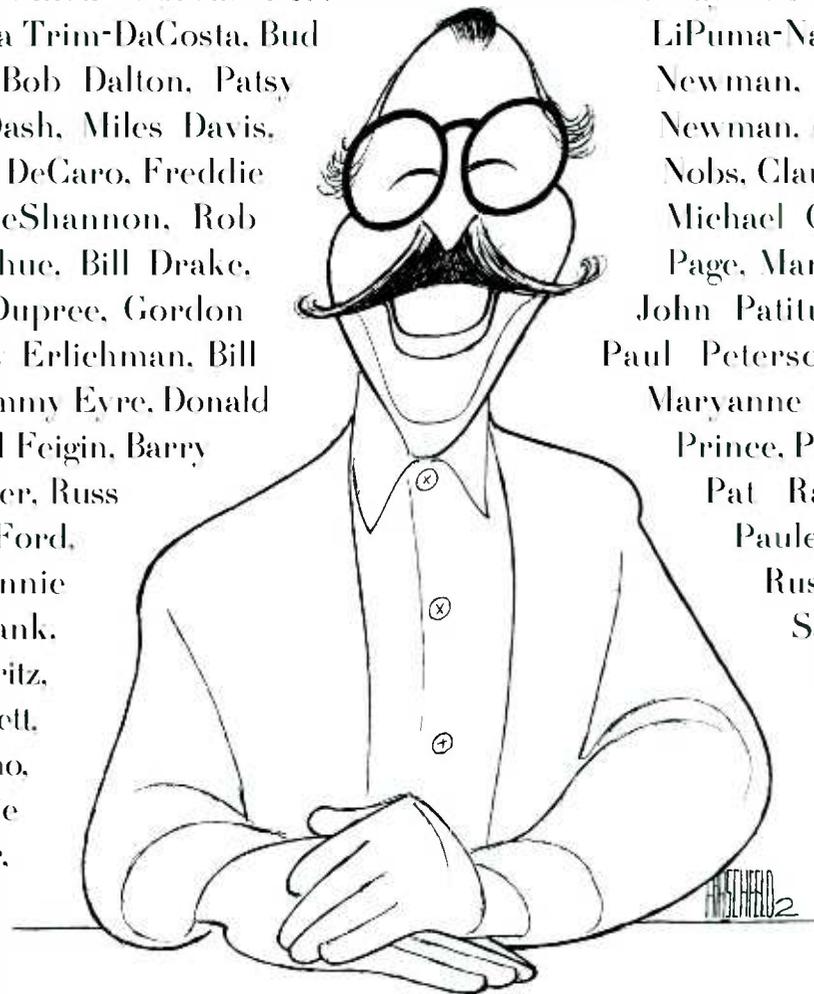
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To those of you whom
I may have forgotten...
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Congratulations aren't nearly enough.

Jonatha Brooke

Al Jarreau

Marcus Miller

Joe Sample

David Sanborn

and

Patrick Rains



GERMANY A BATTLEGROUND FOR MUSIC TV

(Continued from page 1)

for all four channels in this market of 80 million (see story, this page).

Each of the 16 German Länder, or states, decides which channels are broadcast on its regional cable network. These decisions are often closely allied to political issues and local allegiances. MTV, for example, has close ties to Berlin, while North-Rhine Westphalia actively encourages Viva, which is based in its capital, Cologne.

The regions in the former East Germany are only now developing their networks, and music channels still have little placement in those areas. There are no channels that are available on all of the nation's cable networks. Satellite-equipped homes can pick up the channels directly from satellite, but these viewers make up only a fraction of the potential audience.

Me Myself & Eye Seeing Success

In the field of German music TV, a company whose name is as strange as its style has come to the forefront: Me Myself & Eye in Hamburg.

MME's shareholders are well-known record professionals: Jörg Hoppe, ex-manager of the group Extrabreit; A&R manager and video producer Marcus Rosenmueller; A&R and program expert Michael Oplesch; and music journalist Christoph Post.

After establishing the company three years ago, they created a large number of music TV productions, including what is arguably the most successful German music show, "Bravo-TV," for terrestrial broadcaster RTL 2.

VH-1's programming is produced in Hamburg by MME. Originally, MME was in the Viva camp; it helped to launch that station. Last year, it agreed to work for MTV Europe at the same time that Viva poached MTVE's head of news, Steve Blame, to be program director of Viva II.

Oplesch co-manages VH-1 with MTVE's London-based president/business director, Peter Einstein. Oplesch brought in renowned music experts for VH-1, such as program director Volker Praekelt and rock expert and popular presenter Alan Bangs. Young TV stars Susanne Reimann and Daniel Kovac also went to the station to work as presenters.

Oplesch has worked at Deutsche Grammophon, Teldec, and Metronome, and he used his experience marketing national acts to implement his concepts for Viva and VH-1.

Formerly with music journal Musikmagazin, Post produced numerous music programs at TV station Tele 5 before becoming program director for Viva. He left the channel in 1994. Post is the managing director of Eye Love You TV-Produktions GmbH, a subsidiary of MME, and the exclusive producer of programming for VH-1.

The MME team is also doing productions and launching new projects for other broadcasters, and it acquired a potent partner earlier this year when publishing company Bauer bought 35% of its stock.

WOLFGANG SPAHR

SUBLIMINAL SALES BOOST

Wolf-D. Gramatke, chairman/CEO of PolyGram Germany, claims that MTV and Viva have enabled an increasing number of new artists to become established in the public eye more quickly. "A dream has come true for German artists, in that now, at last, they have a platform on which they can present themselves visually."

Helmut Fest, president of EMI Electrola GSA, is convinced that the existence of music channels not only promotes interest in music but translates into sales.

"With national artists in particular, the music channels give us much greater scope for making them known to consumers and establishing them in the market," says Fest. "Of course, the extent to which this is possible will depend... on the musical creativity over the next few years and the visual expression that it receives."

This note of caution is echoed by Gramatke, who calls for music-video producers to "look for new dimensions in presenting artists, rather than resorting to stereotype visual clichés." This, he claims, is the only way to make music TV channels more attractive.

Retailers agree that music TV has a tangible effect, although they say that this effect is often subliminal, rather than direct. Susanne Bohrmann of the Interfunk retail chain in Ditzingen says that the channels have a direct bearing on consumers' purchasing behavior. "Many young people have the television on in the background, just like a radio," she says.

Germany has always suffered from a conservative radio sector, which rarely takes initiative with new product and has tended to avoid dance-based pop. By contrast, MTV Europe and Viva have actively promoted this genre, and, some say, have defined Euro-pop in the '90s.

Juergen Otterstein, managing director of EastWest Records, links the success of Viva and MTV with the boom in the sale of singles, saying that the single has recovered immensely from its 1990 low and has grown at a rate of 150% per year.

OUTLETS FOR DOMESTIC ACTS

A consortium made up of Warner Music Germany Entertainment, PolyGram Holding, Sony, Thorn EMI, and media entrepreneur Frank Otto launched Viva as an alternative to MTV (which was perceived by the market as being indifferent to German-made product) as well as to counteract the reluctance of terrestrial broadcasters to devote prime time to music programming.

Before Viva, German record companies were faced with songwriters and performers whom they were convinced the public would like and whose records would sell. Between the record companies and the public stood the media: Radio had little interest beyond sure-fire international hits, and TV stations were turning away from music programming. At best, the record companies could hope for a guest appearance by one of their artists on one of the Saturday-night game shows, which had older audience demographics than the target pop market.

Viva was launched with a target of 40% domestically produced content, as a move to counter Anglo-American dominance of music TV.

This has already had a positive effect, according to Herbert Kollisch, Intercom's managing director. Yet the initial surge is beginning to lose momentum, he says.

"There is no doubt in my mind that

Music TV Channels Thrive In Germany Cable, Satellite Networks Competing For Audiences

Following is a roundup of the major music TV channels in the German market:

MTV Europe. First aired Aug. 1, 1987; 20 million German households connected; 320 employees; owned by MTV Networks International, a subsidiary of Viacom; revenues were unavailable at press time.

MTVE's programming is produced in London for a pan-European audience. It has a heavy bias toward the 14-25 age group, with an emphasis on dance, rock, and pop programming. MTVE concentrates on youth issues, such as voter registration and AIDS.

MTVE recently launched a \$600,000 nationwide consumer print campaign emphasizing that it can be viewed via Deutsche Telekom's cable networks without additional charges.

MTVE has received negative press because it is being broadcast in encrypted form via satellite in Germany. Satellite decoders cost \$210, and the MTVE viewer is required to pay an additional \$35 per year.

For two years, advertisers have been able to advertise to MTV's German-language audience only.

The channel staged its first European Music Awards in Berlin last November.

Viva. First aired in October 1993; 13.8 million German households connected (12.9 million via cable and 900,000 via satellite); 102 employees; owned by Viva Fernsehen GmbH & Co. KG, a consortium made up of Warner Music Germany Entertainment, PolyGram Holding, Sony, Thorn EMI, and media entrepreneur Frank Otto, each with 19.8%, with the remaining 1% owned by Viva Medien; revenues (including

those of adult-oriented Viva II) were \$20 million in the last fiscal year.

Viva is a youth-oriented channel serving the German-speaking area. It has a commitment to airing 40% German-produced productions and is presented by German VJs.

Viva takes a strong interest in the German music and youth scene, and has editorial bases in different cities. It also has "local windows" in which it broadcasts news seen only in specific regions.

Viva has made a positive effort to encourage German-produced and German-language records and videos, although it has not achieved its quota of 40% national product.

VH-1. First aired May 4, 1995; estimated 1.5 million German households connected; number of employees unavailable at press time; owned by a partnership between MTV Networks International and Me Myself & Eye; revenues unavailable at press time.

VH-1 offers music aimed at fans aged 25-49. Germany's VH-1 is a German-language channel akin to its U.S. and U.K. counterparts but focusing strongly on German events and news. A mix of classic and contemporary hits from the '60s through the '90s by such established acts as Phil Collins, Marius Müller-Westernhagen, the Scorpions, Herbert Groenemeyer, and the Rolling Stones, as well as more recent acts, such as Sheryl Crow, Fury In The Slaughterhouse, and the Cranberries.

According to market research firm Infratest, 79% of viewers aged 25-49 who have seen VH-1 liked the channel and said that they would definitely tune into it again; 65% of all viewers and 73% of the target age group rated the selection of music as good or very

good.

VH-1 has used leading members of the German record industry to advertise the channel. Posters feature humorous comments by such executives as Thomas M. Stein, managing director of BMG Ariola and chairman of the Federal Phonographic Association, who says in the ad, "When I'm singing in the bath, my neighbors shout 'Give Peace A Chance.'"

VIVA II. First aired in spring 1995; thus far licensed for a limited number of German states; number of employees was unavailable at press time; ownership is the same as Viva; revenues were unavailable at press time.

Viva II is chasing a similar demographic to that of VH-1, but, like Viva, is presenting in German.

It recently announced a series of "Celebration Days" for major international artists, such as Joe Cocker, Elton John, Pink Floyd, and David Bowie, in which the stars are interviewed and their videos are shown in heavy rotation. These are conducted by Steve Blame, who was recruited from MTV Europe to be head of programming at Viva II. He was formerly head of news at MTVE.

COM-TV. First airing is planned this month; thus far the channel has a broadcasting license only for the state of Rheinland-Pfalz, with a potential reach of 700,000 cabled households; number of employees was unavailable at press time; owned by Excalibur Communications, London; revenues were unavailable at press time.

Programming is primarily country music, jazz, and soft pop for an audience aged 25-55.



REAL MCCOY

Viva's original concept of pushing German-language music has been watered down," says Kollisch. "Even German-speaking superstars are having a difficult time competing with national dance and international top-artist products."

Labels are exhorting the music channels to do more for their acts. While Bernd Dopp, deputy managing director at WEA Music, admits that Viva and MTV are helping to boost record sales, he says, "We'd all like to see more national video productions on all music channels." While record executives and retailers agree that the situation is greatly improved, they are beginning to see a downside to doing business in such a TV-driven market.

"As far as the interaction between TV music channels and retail sales is concerned, although there are positive as-

pects, it shouldn't be forgotten that TV could also impede sales," says Konrad Pils, purchase manager at wholesale company Demmel. "If kids are spending hours in front of the TV [absorbing] everything, they don't need to buy CDs."

Others argue that watching TV and listening to music are conflicting occupations. Michael Kudritzki, managing director of Edition Intro in Berlin, fears that the recording of music videos from TV may put a dent in sales.

EastWest's Otterstein points out that the two "golden cows"—MTV and Viva—have to be constantly fed with new software for their round-the-clock programs. "Frequently, musical deficiencies are covered up with 'creative, visual concepts' in the hope that the video will disguise the shortcomings of the music."

Record industry observers are broadly critical of Viva's apparently frequent rejection of music videos. Says Albert Slendebroek, managing director of Metronome: "It's very difficult to accept that videos should be made for so much money, only to have them rejected by Viva, so that they end up collecting dust." Slendebroek adds that it is impossible to fathom the process of deciding which videos are shown and which are not.

EMI's Fest does not think that Viva rejects an unusually large number of German music videos and notes that, since Viva's inception, the quality of

German music videos has improved considerably, allowing them to compete on an equal footing with videos from the U.K. and U.S. Fest hopes that it will now be possible to raise the proportion of national artists aired on Viva to the planned 40%.

Dieter Gorny, CEO of Viva Fernsehen, Viva's holding company, says that the channel receives 50 clips by domestic artists each week, but it only includes 10 of them in its playlist, under its allocation for domestic acts. "This means some videoclips will always have to be rejected," he says.

Gorny says that all media primarily devoted to music use the same basic criteria for selecting music: It must suit the orientation of the particular medium, and it must be good. Says Gorny, "Good music TV not only covers current trends exhaustively but also helps to develop new ones."

NEXT STEP FOR MUSIC TV?

Music TV in Germany has gone through the establishment phase. Both youth markets and adult markets are catered to, despite the minor frustrations of the labels. But where does music TV go next? The answer is either to stick to a tried and tested format or to look for new areas of growth from other genres and demographics.

Michael Oplesch, co-owner of Me Myself and Eye Productions (MME), a

(Continued on page 94)

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

S. Africa Sets Local Music Quotas Record Companies And Artists Jubilant

BY ARTHUR GOLDSTUCK

JOHANNESBURG—Locally produced music in South Africa received a dramatic boost Aug. 29 when the Independent Broadcasting Authority, charged with reregulating broadcasting in South Africa, released its long-awaited report on the future of radio and TV here.

For the first time, a quota of local content will be imposed on radio and TV stations—after almost 15 years of campaigning by media, record companies, and artists.

The IBA laid down the following content minimums: for existing radio stations, 20% local music within six months; for new stations, 20% local music immediately; for private broadcasters, 40% local music by the year 2000; and for music format stations,

40% local music by the year 2000.

It has been suggested since last year that a demand from a coalition of artists and record companies for a flat 50% quota was more of a bargaining position than a serious expectation.

Two less-significant categories of broadcasters—since the stations have a relatively insignificant focus on music—have been slapped with a higher quota. National public radio stations and community radio stations, which have been granted licenses based on community-oriented programming, are required to reach 55% local music content by the year 2000.

At present, the IBA claims, local content on the key music radio stations—Radio Five, Metro, and Highveld—runs 5.3%, 10%, and 8%, respectively.

The IBA report has been submitted to Parliament for approval, but the national legislative body has jurisdiction only on recommendations that require new laws or changes to existing laws, such as those dictating government

funding for public broadcasting and privatization of state broadcasters. The quota recommendations are regarded as final.

The reaction among record companies was one of jubilation, but Tusk managing director Mike Oldfield, who also chairs the Assn. of the South African Music Industry, sounded a cautionary note. "I think it's excellent news for local music, and I'm very happy with the 20% figure," he says. "But I'm quite concerned that the 40% target will be too high for some of the radio stations like Five and Metro—even if they have five years to get there. We'll have to learn whether 40 is a practical figure."

"It would be preferable, rather than just a blanket 40% target, that the recording industry and broadcasters

(Continued on next page)



Celine Down Under. Celine Dion's sales achievements in Australia were marked by Sony Music Entertainment Australia during the singer's promotional visit to the country. In Australia, her album "The Colour Of My Love" has reached No. 1 and has produced two No. 1 singles, "Power Of Love" and "Think Twice." Dion visited the country after receiving a petition from Sony employees asking her to do so. Pictured, from left, are Sony Australia managing director/CEO Denis Hadlin, Dion, and Rene Angellil.

Eclecticism The Norm At Delabel Virgin Sublabel Home For Global Acts

BY EMMANUEL LEGRAND

PARIS—In a musical world where the line of least resistance is to cash in with established stars, Virgin France's sublabel, Delabel, is proving that investing in new acts and building a roster and a company step by step can eventually pay off.

Created five years ago by Emmanuel de Buretel, president of Virgin Records France, Delabel is the home of such eclectic acts as Nigerian guitarist Keziah Jones, American guitar legend J.J. Cale, avant-garde duo Les Rita Mitsouko, Parisian band Les Negresses Vertes, rap acts IAM and Alliance Ethnik, new Brazilian sensation Carlinhos Brown, and Ali Hassan Kuban, often referred to as "the Egyptian James Brown."

These acts have few things in common apart from naturally crossing borders; de Buretel's ambition from the start was to create a sharp label that would not be limited by musical or physical boundaries.



Financially, Delabel—in which Virgin has a 95% stake (the remainder is owned by de Buretel)—reached profitability two years ago. Its revenues in 1994 were approximately 100 million francs (about \$20 million). Delabel's revenues rely on a very small number of acts, mostly

(Continued on page 58)

Label-Retail Link Seen In Singapore

BY PHILIP CHEAH

SINGAPORE—As music sales continue to slide in Singapore, EMI and Warner Music here are experimenting with new ways to revive the market.

In May, EMI became the first international label to join forces with a major retailer in TV advertising and hardware promotion. The campaign with five-outlet Supreme Records boosted EMI's sales of featured albums to 40,000 units in six weeks. Most

(Continued on page 58)



newsline...

POPKOMM, the music industry trade fair held Aug. 17-20 in Cologne, Germany, attracted the largest number of delegates in its seven-year history, according to the organizers. They report a total attendance of 11,914, up from 10,871 in 1994. Of the record 585 exhibitors, 28% were media companies, 25% record companies, 13% publishers, and 8% retailers. Only European companies are allowed to exhibit, and non-German organizations accounted for 37% of the stands. These came from companies in 17 countries. PopKomm 1996 will be held Aug. 15-18 at the Cologne Convention Center.

SINGAPORE-BASED Around The World Music/Chiang Huat Co. has opened a new office in Malaysia and added a number of independent labels to its catalog for Asian representation. These include Dargason Music and Golden Gate Records from the U.S. and Festival from Australia. Managing director Peilak Chang says he is also in talks to acquire several other catalogs.

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U.K.'s PRS Looking Past Government Probe, Other Troubles

BY JEFF CLARK-MEADS

LONDON—The U.K.'s Performing Right Society is beginning to see light at the end of the tunnel after three years.

An extended period of senior staff upheavals and abortive attempts to computerize payments systems has been capped by eight months of investigation by the government's Monopolies & Mergers Commission. Now chairman Wayne Bickerton intends to announce to the organization's annual general meeting on Thursday (14) that the society's finances are healthy and that PRS may emerge favorably from the MMC scrutiny.

The MMC has been examining the way PRS uses its admittedly monopolis-

tic position in administering authors' rights.

The commission is not due to publish its report until December. However, Bickerton is expected to tell the Sept. 14 meeting that, insofar as the commission's thinking has been revealed to PRS, the MMC appears to be moving toward a final verdict favorable to the society.

Bickerton is also expected to announce at the meeting a new CEO for the organization to replace Ted McLean, who left in 1993 after a short tenure with the society. Bickerton has been handling day-to-day running of the society since then.

The experience has evidently not wearied him; he will also reveal at the meeting that he is standing for a new three-



GIVING MUSIC ITS DUE

year term as chairman.

If Bickerton's speech contains good news for the PRS, the society will have achieved it through its own efforts.

Those efforts have been perhaps most manifest in answering the MMC's extensive, complex questioning. The task has occupied the society's management virtually 24 hours a day for eight months and has necessitated so many late nights and early mornings that staff members have been obliged to stay in hotels near the society's London headquarters.

Record companies and their trade association, the British Phonographic Industry, went through the same process with the MMC in 1993. But Bickerton says, "We're dealing with far more issues than the BPI had to. We are different [from] a record company; we are a mem-

bership society. We've had to get across to the MMC that there's a special nature to a business that's a membership society, which adds layers of complexity. We've got about four times the amount of issues the BPI had."

Something the PRS has in common with the BPI, though, is that the rest of Europe is watching the outcome. "There's no doubt that the competition authority aspect is something that focuses the mind of all the major societies," says Bickerton. Referring to the domestic and international levels of legislation within the European Union, he notes, "It's not just a matter of local competition authorities; now it's a question of what the European Commission's view is on collection societies. So far, thankfully, it has been a realistic and positive view."

As far as the PRS is concerned, Bickerton says, "Morale of the troops is very good. They've dealt with all the issues that have been thrown against them, and I have commended the way management has dealt with the MMC."

Management and staff have also had to deal with a range of other issues dur-

ing Bickerton's three-year chairmanship, most notably the PROMS system. The computerized Performing Right Online Membership System was intended to revolutionize the society's mammoth data-processing needs, but it was abandoned in 1993, by which time it was apparent that the design was unsuitable for PRS. The society was obliged to write off \$12 million, though it has since reclaimed \$3.7 million from the contractor.

Bickerton says it was the PROMS saga that began PRS' recent dark chapter, but he regards it as necessary because the society is attempting to utilize all the efficiencies technology can deliver. "We need to be competitive because we are de facto a monopoly—but that doesn't mean that we won't ever face competition. We have to realize that there are increasing opportunities for people to compete with us."

Bickerton says that new media will provide the greatest opportunity for others to license rights currently handled by PRS. Nevertheless, he regards the same new media as having huge potential for
(Continued on next page)

EXECUTIVE TURNTABLE

RECORD COMPANIES: MCA Music Entertainment Spain appoints **Kika Martinez de Velasco** international department label manager. She was head of press and radio at MCA in Madrid. **Alicia Arauzo** is appointed director of MCA soundtracks in addition to her post as label manager at GRP.

Hamburg-based edel co. appoints **Jorg Hacker** international A&R director. He was A&R director at Intercord.

Frenchman **Eric Vandepoorter** is

named marketing manager of London Records in London. He was international marketing director at Barclay in Paris.

Stephane Barret is named marketing director of Epic France. Barret was marketing and promotion director at BMG's Ariola label in France.

MEDIA: MTV Asia names **Linda Kung** GM of MTV-Mandarin. Kung is a VP of MTV Networks.

SOUTH AFRICA SETS LOCAL MUSIC QUOTAS

(Continued from preceding page)

should be talking and see how practical it is."

Oldfield points out that few people were paying attention to a difficult equation that dictated profit margins in the industry: "At the moment, airplay is dominated by international music, which then sells in reasonable amounts, but does not sell in sufficient volume to cover the equivalent cost of a good-quality local recording."

"In other words, even reasonably successful local recordings need to do better than international recordings if they are to cover the increased costs associated with [local] recording and video production. And increased airplay also does not guarantee that every local record becomes a hit."

"That said, the quota is indeed very good news for the industry, because when one invests a lot of money in a local project, and there is not enough exposure, it can be a financial disaster," Oldfield says. "But we have to be able to produce product that is acceptable to the marketplace. We're going to have to work hard and very carefully toward the 40% quota, because it does mean significant investment in local music, and if that doesn't translate into sales, it would be very expensive for the record industry."

"It is essential for us to overcome this perception among the public that South African music is inferior. I believe this quota, in giving more exposure to local music, will certainly help us break down

those barriers, so that in some years time it will not be necessary to have a quota because there will be pride in and support for local music."

The station believed to be most directly in the firing line, Radio Five, is owned by the South African Broadcasting Corp., the state broadcaster, and has frequently been accused of failing to use its nationwide network of FM transmitters to support South African music. The IBA has calculated its local content at 3%, a figure that Radio Five disputes.

"I don't know where they got that," says Beverly Tromp, Radio Five music manager. "The figure in any particular week is very dependent on what record companies bring in that week. Some weeks we get 60 submissions from record companies, of which only one will be a South African recording. On average, our local content is probably between 12% and 15%, but definitely more than 3%."

Radio Five station manager Keith Lindsay told Billboard last year that he would be happy with an opening quota of 17% to 20% in the first year and a gradual increase to 40%.

Says Tromp, "I think the quota is pretty reasonable. Now that it has been established, the record companies will be more encouraged to invest in and sign up South African bands and get them into the studio. If they don't, the quota will be difficult to sustain."

"At the moment, a lot of bands who can't get recording deals send us their demos, which have been recorded on low budgets, so the recording quality is not so hot, and we're also playing that. Perhaps the record companies should have a production quota as well."

The Gallo Group—which recently lost several international licenses to returning multinationals and is now heavily focused on South African music—would have little difficulty matching the airplay quota.

Chairman Alan Cherry says the level of local recording is seriously underestimated by radio: "If you take your figure based on the number of releases, most record companies would meet those cri-

teria fairly easily. People don't realize how many local releases most record companies have.

"From a Gallo perspective, the quota for private broadcasters is not an unreasonable kind of compromise," Cherry says. "Some people wanted more, others less, and at the end of the day this is reasonable, and we think we can deliver to those quotas. Obviously it suits us, since we have such a high proportion of South African artists, but we clearly have to deliver sufficient quality music."

Gallo will not merely up its roster of local artists or releases to take advantage of the quota, since it already puts out "immense quantity," Cherry says, but it will strengthen the group's core focus on local music.

"People see the 40% quota, and they think it means we must churn out new product," Cherry says. "That is not necessarily so, since radio stations will now be able to play our catalog as well, and Gallo has an immense wealth of local product catalog in South African music. We see this as an opportunity not only to expose current hits but also to expose our back catalog to a broader audience."

Multinationals do not believe the quota will have negative effects, since every international record company with offices here is attempting to build up local repertoire.

"It's very positive for the record industry as a whole," says Adrian Skirrow, label manager of Virgin under the EMI South Africa banner. "I don't think we'll suffer, because we're also getting involved in local artists. If anything, it will provide a platform for our newly signed local artists."

The South African Music Content Alliance, which represents both the music industry and the Musician's Union of South Africa on this issue, was canvassing the response of its members at press time. In an earlier statement, the group said that "by providing an opportunity for music created by South Africans to be heard, increased airplay will encourage South African talent and provide a source of appreciation and pride in South African creative achievement."

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FOR THE RECORD

A recent report on the South African expansion of various major labels (Billboard, Aug. 19) omitted mention of BMG Records Africa, established in 1992. According to the company, it has an average 8% market share in local repertoire and 15% in international product.

Grushecky Gets Int'l Deal For Disc With Springsteen

JOE GRUSHECKY is a great unheralded American rocker, the front man for many years with Pittsburgh's **Iron City House-rockers** and a man whose love of rock'n'roll has survived his lack of commercial success.

With his forthcoming album "American Babylon," Grushecky is also the first artist to be signed to a worldwide deal with Pinnacle Licensed Repertoire, a division of the U.K.'s largest independent distributor.

And what PLR has landed is not only the most promising album of the rocker's long career but a collaboration between Grushecky and a longtime acquaintance, **Bruce Springsteen**.

The two have known each other since Springsteen saw the House-rockers play in the early '80s at Big Man's West in Red Bank, N.J., and they've crossed paths in the years since. As Grushecky looked toward recording a new album, his wife, **Lee Ann**, suggested he call Bruce.

In recording sessions spread out over the past

two years, Springsteen's involvement in the project grew as he co-wrote material and performed with Grushecky on the album. "American Babylon" marks the first time Springsteen has produced a full album for another artist since his work with **Steve Van Zandt** on **Gary U.S. Bonds'** albums in the early '80s.

While the sound of "American Babylon" will inevitably draw comparisons to Springsteen's own work, Grushecky's vision as a songwriter is sharp, distinct, and powerfully personal.

But how did "American Babylon" end up with a British record company?

Following the 1992 release of Grushecky's previous album, "End Of The Century," on the U.S. indie label **Razor & Tie**, the artist struck up a friendship with **Bob Benjamin**, an independent consultant doing retail promotion for **Razor & Tie**. Benjamin subsequently became Grushecky's manager and—long before the extent of Springsteen's involvement was known—began shopping his demo to U.S. labels.

"When we first started talking about it, we thought we could get a major-label deal," says Benjamin.

They all turned him down. Perhaps it was because Grushecky's roots-rock style has become unfashionable in the era of alternative grunge. Or perhaps it was because a 47-year-old rocker is seen as an unsafe investment for majors seeking eight-album deals.

Through **Billboard**, Benjamin learned of Pinnacle Licensed Repertoire, which had been set up a year ago as a full-service record company to sign non-European

masters for release in the U.K. through Pinnacle Distribution and associated distributors in Europe (**Billboard**, May 14, 1994).

"Razor & Tie and Rounder [for which Grushecky recorded after the breakup of the Houserockers] never released his albums in Europe even though there's a great market there for roots rock," says Benjamin.

PLR GM **Tim Kelly** acknowledges that the company was skeptical when first approached by Benjamin. "But the songs [on Grushecky's demo tape] were great. And when Bruce's involvement became apparent, we couldn't believe our luck."

Kelly confirms that this is the first time that the U.K. company has signed an artist for the world, including the U.S. "I don't want to lose sight of the original premise of PLR [signing artists for European release]," says Kelly, "but we've got the facilities here to do worldwide deals."

PLR can offer Grushecky the international exposure he has never before enjoyed, beginning in continental Europe, where his album will be released by **Rough Trade** in Germany and the Benelux territories. And in the U.S., PLR is due to license rights for "American Babylon" to **Razor & Tie** for release next month.

Word that Springsteen will be involved in helping launch the album in America has lent "a huge amount of urgency" to the U.S. plans, says Kelly.

Springsteen already has spoken to Grushecky's hometown press to explain his involvement in "American Babylon" and the singer's career.

"It was enjoyable working with material that I had a deep feeling for," Springsteen told **Scott Marvis** of **The Pittsburgh Post**. "It's funny... there's a lot of talent, certain great songwriters, where the bridge to an audience didn't get made. And I don't know if it's the fault of the music business and the way it's set up, or not the right song at the right time. I don't know if there's an element of luck involved, but to get to the place where you have an audience that you sustain, and sustains you, that's sort of the make-or-break spot."

"Joe's a tremendous musician and writer," says Springsteen, "and part of our goal is to make that bridge and allow him to sustain himself with his music."

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

Asian Music Videos Making Strides

BY MIKE LEVIN

HONG KONG—MTV's 1995 Video Music Awards included two Asian categories. The show was broadcast by all MTV affiliates worldwide Sept. 7.

Both are viewers'-choice awards—one from MTV Asia's northern Mandarin beam and the other from the southern English signal.

MTV Asia recently announced five nominees for each category. Winners will be decided by viewership vote and awarded in New York.

Nominees for both awards reveal that Asian music videos are making huge technical strides every year. Chinese repertoire videos remain intent on dealing with serious themes, complete with happy endings. Others—which are shot in Thai, Indonesian, Indian, and Korean languages—show that Asians are just

as fixated on sex as Westerners. There is just less cleavage on screen.

Mandarin nominees include **Tracy Wong** for "Spring" (EMI Taiwan), a top-selling love ballad supported by a sensual video with lesbian overtones; **Shin Shiao-chi**, "Understanding" (Rock Records, Taiwan), in which the veteran balladeer documents the breakup of an artist's marriage; **Dada Wa**, "Sister Drum" (UFO, Taiwan/China), Warner's much-hyped and brilliantly produced ode to Tibet and its mysticism; **Dou Wei**, "Black Dream" (Rock Records, Taiwan/China), the latest from Beijing's brooding folk singer, which examines how the world is becoming more and more absurd; and **Faye Wong**, "The Chess" (Decca, Taiwan), an introspective focus for PolyGram's extremely talented and highly temperamental female star.

Southern-beam nominees include **Alisha**, "Made In India" (Magnasound, India), a polemic about how only a true Indian man can satisfy a true Indian woman, pasted on top of a slow, monotonous techno-pop beat; **Dena da**, "Sambutlah" (HP Records, Indonesia), about a pouting Lolita and friends who play hard to get with young studs; **Indus Creed**, "Trapped" (Crescendo Music, India), the superbly crafted follow-up to last year's "Pretty Child," a rock ballad complete with cultural mysticism and intrigue; **Jetrin**, "Love Train" (Grammy Entertainment, Thailand), in which teenage model hip-hoppers boogie with other models in a subway car; **Kim Gun-Mo**, "Betrayed Love" (BMG, South Korea), a clip from Korea's top-selling singer, filmed in a U.S. inner city with an American cast and a simplistic Euro-dance soundtrack.

U.K.'S PRS LOOKING PAST GOVERNMENT PROBE, OTHER TROUBLES

(Continued from preceding page)

the society. "Sega is looking to do all sorts of innovative things. They are talking to PRS about the performance aspects of it."

PRS was founded in 1914, but **Bickerton** is adamant that the group's long history—and associated potential for inertia—has not and will not hamper it in the digitally driven late '90s. He is confident that the society is equal to the challenge of shifting patterns of music usage. "Philosophically, we can handle it," he says. "PRS has changed so much that we have become innovative in many ways that we have not been before."

"We will look at all new opportunities as they arise and demonstrate that we are geared up to handle them. If we don't do that, we'll be in big trouble, because the business is flying past us at such a pace. If you're not moving at the same pace, you get left behind."

A significant factor in whether the music industry as a whole will be left behind

is the attitude of government, both in the U.K. and the European Union.

"The first thing we want from government is that they take the entertainment and music business as being an industry that warrants serious attention," **Bickerton** says. "The government's own statistics show we are the third-most valuable invisible exporter in the U.K." So, he asks, "Why do we have to constantly

struggle for recognition by government?"

Bickerton contrasts the experience of the U.K.'s cultural industries with those in Germany and France. In those nations, he says, government is aware of music's economic and social importance. "Culture, the arts, and music are all things that seem to be taken for granted in this country."

PRS Revenues Up 6.6% For '94

The U.K. Performing Right Society's annual report presented at the group's general meeting shows that PRS had total revenues of \$257.18 million in 1994, up 6.6% from 1993.

Of 1994's revenues, PRS collected \$169 million in the U.K. and \$9.8 million from the Republic of Ireland via the Irish Music Rights Organisation.

Total licensing and administration costs for the year were \$4.2 million, down 3.3% from 1993. Despite that drop, this figure includes "a total of [\$5 million] to cover expenditure on exceptional legal costs, redundancies, a provision of [\$770,000] for the cost of the Monopolies & Mergers Commission enquiry, and other nonrecurring items," according to the report.

The exchange rate used in this story is \$1.54 to the pound sterling.

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 9/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SEESAW GAME MR. CHILDREN TOYS FACTORY
2	2	LOVE LOVE LOVE DREAMS COME TRUE EPIC
3	NEW	SAYONARA HA IMAMO KONOMUNE NI IMASU ZARD B-GRAM
4	3	HELLO, AGAIN MY LITTLE LOVER TOYS FACTORY
5	5	TOTSUZEN FIELD OF VIEW ZAIN
6	4	SORAWO MINAYO SHARANQ BMG VICTOR
7	8	FEEL LIKE DANCE GLOBE AVEA TRAX
8	NEW	SHAKE IT T-BOLAN ZAIN
9	7	ANATA DAKAWO SOUTHERN ALL STARS VICTOR
10	6	GOING GOING HOME H JUNGLE WITH T AVEA TRAX
ALBUMS		
1	1	RYOUKO SHINOHARA LADY GENERATION EPIC
2	3	MAKI OHGURO LA.LA.LA. B-GRAM
3	7	SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR
4	2	KYOUSUKE HIMURO SINGLES 1988-1994 TOSHIBA/EMI
5	NEW	ANRI OPUS 21 FOR LIFE
6	4	MIKI IMAI LOVE OF MY LIFE FOR LIFE
7	NEW	L'ARC-EN-CIEL HEAVENLY K/NOON SONY
8	6	DIANA KING TOUGHER THAN LOVE SONY
9	NEW	SOUNDTRACK AISHITERUTO ITTEKURE EPIC
10	NEW	VANILLA VANILLA SONY

NETHERLANDS (Stichting Mega Top 50) 9/9/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HET IS ACN NACH GUUS MEEUWIS & VAGANT ARCADE
2	2	PASSIE EEN NACHT CLOUSEAU EMI
3	4	KISS FROM A ROSE SEAL WARNER
4	NEW	STARS CHARLY LOWNOISE & MENTAL THEO POLYDOR
5	9	WATERFALLS TLC BMG
6	NEW	YOU ARE NOT ALONE MICHAEL JACKSON SONY
7	8	JE HOEFT NIET NAAR HUIS VAN NACHT MARCO BORSATO POLYDOR
8	3	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
9	5	MISSING EVERYTHING BUT THE GIRL WARNER
10	7	MAG IK NAAR JE KJIKEN MARCEL DE GROOT CNR
ALBUMS		
1	1	CLOUSEAU OKER EMI
2	2	BERT HEERINK STORM NA DE STILLE CNR
3	4	RENE PROGER LIVE IN CONCERT DINO
4	3	CELINE DION THE COLOUR OF MY LOVE SONY
5	6	VAN DIK HOUT VAN DIK HOUT SONY
6	10	TLC CRAZYSEXYCOOL BMG
7	7	ANDRE RIEU STRAUSS & CO. MERCURY
8	NEW	LIVE THROWING COPPER MCA
9	5	GREEN DAY DOOKIE WARNER
10	8	BON JOVI THESE DAYS MERCURY

AUSTRALIA (Australian Record Industry Assn.) 9/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	KISS FROM A ROSE SEAL WARNER
2	4	ALICE (WHO THE X IS ALICE?) STEPPERS FESTIVAL
3	2	EXCALIBUR F.C.B. COLOSSAL
4	3	INSENSITIVE JANN ARDEN A&M
5	5	UNDER THE WATER MERRIL BAINBRIDGE GOTH/BMG
6	6	SOMEBODY'S CRYING CHRIS ISAAK WARNER
7	9	YOU OUGHTA KNOW ALANIS MORISSETTE WARNER
8	8	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
9	7	LET HER CRY HOOTIE & THE BLOWFISH WARNER
10	13	RIGHT TYPE OF MOOD HERBIE BMG
11	10	TRY ME OUT CORONA COLUMBIA
12	11	HAVE YOU EVER REALLY... B. ADAMS A&M
13	15	LIGHTNING CRASHES LIVE MCA
14	16	NEVER FORGET TAKE THAT BMG
15	14	LOVE & DEVOTION REAL MCCOY BMG
16	NEW	SCATMAN—REMIXES SCATMAN JOHN BMG
17	12	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
18	NEW	I BELIEVE BLESSID UNION OF SOULS EMI
19	17	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL
20	NEW	I WANNA BE A HIPPIY TECHNOHEAD SHOCK
ALBUMS		
1	2	CELINE DION THE COLOUR OF MY LOVE EPIC
2	1	LIVE THROWING COPPER MCA
3	4	CHRIS ISAAK FOREVER BLUE WARNER
4	3	TINA ARENA DON'T ASK COLUMBIA
5	12	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS EMI
6	NEW	URGE OVERKILL EXIT THE DRAGON BMG
7	5	MERRIL BAINBRIDGE THE GARDEN GOTH/BMG
8	NEW	D.I.G. SPEAKEASY ID/POLY
9	15	JEFF BUCKLEY GRACE (TOUR PACK) COLUMBIA
10	7	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
11	11	COLD CHISEL CHISEL/YOU'RE THIRTEEN...(LIVE) WARNER
12	6	REAL MCCOY ANOTHER NIGHT BMG
13	8	SCREAMING JETS THE SCREAMING JETS RODART/WARNER
14	NEW	SOUNDTRACK FORREST GUMP EPIC
15	9	PET SHOP BOYS ALTERNATIVE EMI
16	10	DOORS THE BEST OF THE DOORS WARNER
17	16	SOUNDTRACK PULP FICTION MCA
18	13	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
19	14	BON JOVI THESE DAYS MERCURY
20	NEW	JOSHUA KADISON PAINTED DESERT SERENADE EMI

CANADA (The Record) 8/28/95

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

GERMANY (compiled by Media Control) 9/5/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX
2	5	I WANNA BE A HIPPIY TECHNOHEAD INTERACTIVE
3	2	SCATMAN'S WORLD SCATMAN JOHN RCA
4	4	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
5	3	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA
6	6	WISH YOU WERE HERE REDNEX ZYX
7	7	ENDLESS SUMMER SCOOTER EDEL
8	8	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
9	13	WATERFALLS TLC ARIOLA
10	10	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
11	9	SHY GUY DIANA KING SONY
12	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
13	12	NEVER FORGET TAKE THAT RCA
14	11	KLEINE MAUS DAS MODUL MOTOR MUSIC
15	15	ARE YOU READY TO FLY DUNE URBAN MOTOR
16	14	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
17	NEW	EIN SONG NAMENS SCHUNDER ARZTE METRONOME
18	20	EXPERIENCE RMB URBAN MOTOR
19	17	FALLIN' IN LOVE LA BOUCHE ARIOLA
20	18	MISHALE ANDRU DONALDS EMI
ALBUMS		
1	1	PUR ABENTUEERLAND INTERACTIVE
2	2	DIE SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI
3	5	KELLY FAMILY OVER THE HUMP KEL-LIFE
4	3	BON JOVI THESE DAYS MERCURY
5	4	ROLLING STONES VOOODOO LOUNGE VIRGIN
6	6	LA BOUCHE SWEET DREAMS ARIOLA
7	7	GREEN DAY DOOKIE REPRISE
8	14	TLC CRAZYSEXYCOOL ARIOLA
9	13	EDWYN COLLINS GORGEOUS GEORGE VIRGIN
10	12	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
11	10	NEIL YOUNG MIRROR BALL WARNER
12	9	SCATMAN JOHN SCATMAN'S WORLD RCA
13	11	OFFSPRING SMASH EPITAPH
14	8	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT ARIOLA
15	18	MARLA GLEN THIS IS MARLA GLEN ARIOLA
16	16	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE ZYX
17	15	TAKE THAT NOBODY ELSE RCA
18	19	SELIG HIER SONY
19	17	PINK FLOYD PULSE EMI
20	20	SOUNDTRACK BATMAN FOREVER EASTWEST

FRANCE (SNEP/IFOP/Tite-Live) 9/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	YEHA NOA INDIENS SACRED SPIRIT VIRGIN
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
3	3	SCATMAN'S WORLD SCATMAN JOHN BMG
4	4	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
5	7	SHY GUY DIANA KING COLUMBIA
6	5	SCATMAN SCATMAN JOHN BMG
7	6	HAVE YOU EVER REALLY... B. ADAMS POLYDOR
8	10	ODE TO MY FAMILY CRANBERRIES ISLAND
9	13	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
10	8	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
11	11	THIS AIN'T A LOVE SONG BON JOVI MERCURY
12	18	GENERATION OF LOVE MASTERBOY BARCLAY
13	12	THE BOMB! BUCKETHEADS EMI
14	9	NO NO NO (NO LIMIT) LES SCHRUMPFS FTD
15	17	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
16	15	'74-'75 CONNELLS EMI
17	16	PUSH THE FEELING ON NIGHTCRAWLERS BARCLAY
18	14	BE MY LOVER LA BOUCHE SCORPIO
19	NEW	LA VOIE DU MELLOW MELLOWMAN EASTWEST
20	20	NE M'OUBLIE PAS JOHNNY HALLYDAY MERCURY
ALBUMS		
1	2	CELINE DION D'EUX COLUMBIA
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	1	INDIENS SACRED SPIRIT CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
4	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	5	JOHNNY HALLYDAY LA LORADA MERCURY
6	6	SOUNDTRACK GREASE POLYDOR
7	8	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
8	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	10	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
10	7	LES SCHRUMPFS LA SCHRUMPFS PARTY FTD
11	NEW	LES ANNEES SOMBRES MANO SOLO EASTWEST
12	12	NOA ACHINOAM NINI GEFEN
13	18	SOUNDTRACK BAD BOYS SQUATT
14	11	BON JOVI THESE DAYS MERCURY
15	13	SCATMAN JOHN SCATMAN'S WORLD BMG
16	NEW	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY
17	NEW	FOO FIGHTERS FOO FIGHTERS EMI
18	17	FRANCKY VINCENT FRUIT DE LA PASSION ARCADE
19	16	PINK FLOYD PULSE EMI
20	20	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR

HITS OF THE U.K.

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THIS WEEK LAST WEEK SINGLES

THIS WEEK	LAST WEEK	SINGLES
1	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
2	1	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
3	6	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
4	5	THE SUNSHINE AFTER THE RAIN BERRI FFRREEDOM/LONDON
5	2	ROLL WITH IT OASIS CREATION
6	4	I LUV U BABY ORIGINAL OREAL RECORDINGS
7	7	WATERFALLS TLC LAFACE/ARISTA
8	NEW	I FEEL LOVE DONNA SUMMER MANIFESTO/MERCURY
9	9	HIDEAWAY DE'LACY SLIP/SLIDE/DECONSTRUCTION
10	14	SCATMAN'S WORLD SCATMAN JOHN RCA
11	NEW	TU M'AIMES ENCORE CELINE DION EPIC
12	11	HAPPY JUST TO BE WITH YOU MICHELLE GAYLE 1ST AVENUE/RCA
13	NEW	DON'T LET THE FEELING GO NIGHTCRAWLERS FINAL VINYL/ARISTA
14	NEW	CAN I TOUCH YOU THERE? MICHAEL BOLTON COLUMBIA
15	8	NEVER FORGET TAKE THAT RCA
16	12	KISS FROM A ROSE/M ALIVE SEAL ZTT/WEA
17	10	EVERYBODY CLOCK MEDIA/MCA
18	NEW	CLOSE TO YOU WHIGFIELD SYSTEMATIC
19	16	TRY ME OUT CORONA ETERNAL/WEA
20	28	WHO THE F..K IS ALICE? SMOKIE NOW
21	NEW	PARTY UP THE WORLD D:REAM MAGNET/EASTWEST
22	NEW	ROCK AND ROLL IS DEAD LENNY KRAVITZ VIRGIN
23	20	SHY GUY DIANA KING WORK/COLUMBIA
24	13	GREAT THINGS ECHOBELLY FAUVE/RHYTHM KING
25	25	'74-'75 CONNELLS TVT/LONDON
26	17	SON OF A GUN JX FFRREEDOM/LONDON
27	NEW	LIFE IS SWEET CHEMICAL BROTHERS JUNIOR BOY'S OWN
28	21	HUMAN NATURE MADONNA MAVERICK/SIRE
29	36	ALICE (WHO THE X IS ALICE?) GOMPIE HABANA
30	18	ON THE BIBLE DEUCE LONDON
31	15	SOMETHIN' 4 DA HONEYZ MONTELL JORDAN DEF JAM/ISLAND
32	32	TAKE ME HIGHER DIANA ROSS EMI
33	NEW	THE THING I LIKE AALIYAH JIVE
34	NEW	R TO THE A CJ LEWIS BLACK MARKET
35	22	MOVE YOUR BODY X PANSIONS 95 ARISTA
36	NEW	THIS SUMMER SQUEEZE A&M
37	27	WHEN I THINK OF YOU KENNY THOMAS COOLTEMPO
38	23	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
39	24	COME AND GET YOUR LOVE REAL MCCOY LOGIC
40	30	YOU OUGHTA KNOW ALANIS MORISSETTE MAVERICK/REPRISE

THIS WEEK LAST WEEK ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CHARLATANS THE CHARLATANS BEGGARS BANQUET
2	NEW	LEVELLERS ZEITGEIST CHINA
3	1	BOYZONE SAID AND DONE POLYDOR
4	NEW	MORRISSEY SOUTHPAW GRAMMAR RCA/VICTOR
5	2	PAUL WELLS STANLEY ROAD GO! DISCS
6	3	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH RADIOACTIVE
7	6	OASIS DEFINITELY MAYBE CREATION
8	9	TLC CRAZYSEXYCOOL LAFACE/ARISTA
9	12	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	4	SUPERGRASS I SHOULD COCO PARLOPHONE
11	7	BLUR PARKLIFE FOOD/PARLOPHONE
12	8	SEAL SEAL II ZTT/WEA
13	10	TAKE THAT NOBODY ELSE RCA
14	11	CRANBERRIES NO NEED TO ARGUE ISLAND
15	5	NEW ORDER (THE BEST OF)/(THE REST OF) CENTREDATE/LONDON
16	13	BON JOVI THESE DAYS MERCURY
17	14	BLOWING FREE SAX MOODS DINO
18	NEW	DEUCE ON THE LOOSE! LONDON
19	16	CELINE DION THE COLOUR OF MY LOVE EPIC
20	NEW	JULIAN COPE PRESENTS 20 MOTHERS ECHO
21	15	ALISON MOYET SINGLES COLUMBIA
22	17	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
23	18	LIGHTNING SEEDS JOLLIFICATION EPIC
24	20	BJORK POST ONE LITTLE INDIAN
25	19	M PEOPLE BIZARRE FRUIT DECONSTRUCTION
26	21	OFFSPRING SMASH EPITAPH
27	24	PORTISHEAD DUMMY GO! BEAT
28	22	R.E.M. MONSTER WARNER BROS.
29	28	RADIOHEAD THE BENDS PARLOPHONE
30	29	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
31	25	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS—THE BEST OF GO! DISCS
32	33	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
33	NEW	FOO FIGHTERS FOO FIGHTERS ROSWELL/PARLOPHONE
34	NEW	TRICKY MAXINQUAYE 4TH & B'WAY
35	NEW	MONEY MARK MARK'S KEYBOARD REPAIR MO WAX
36	NEW	CONNELLS RING LONDON
37	23	PET SHOP BOYS ALTERNATIVE PARLOPHONE
38	35	GREEN DAY DOOKIE REPRISE
39	26	JEFF WAYNE THE WAR OF THE WORLDS COLUMBIA
40	39	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN

ITALY (Musica e Dischi) 8/30/95 (FIMI) 9/6/95

THIS WEEK	LAST WEEK	SINGLES
1	4	WRAP ME UP ALEX PARTY UMM
2	1	THE COLOUR UNDER T.I.P.I.CAL NEW MUSIC/LUP
3	2	TRY ME OUT CORONA DWA
4	3	HIDEAWAY DE'LACY FULL TIME
5	5	1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKED & WILD
6	6	SCATMAN'S WORLD SCATMAN JOHN FLYING
7	NEW	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
8	9	HOLD ON TO LOVE BLISS TEAM BLISS CO./NPROGRESS
9	7	ANGEL JAM & SPOON DANCE POOL
10	NEW	SHY GUY DIANA KING SONY
ALBUMS		
1	1	883 LA DONNA, IL SOGNO E IL GRANDE INCUBO RTI MUSIC
2	2	ZUCCHERO SPIRITODIVINO POLYDOR
3	4	PINO DANIELE NON CALPESTARE I FIORI NEL DESERTO CGD/EASTWEST
4	3	GIANLUCA GRIGNANI DESTINAZIONE PARADISO MERCURY
5	5	RAF MANIFESTO CGD/EASTWEST
6	5	FEDERICO SALVATORE AZZ... RTI
7	7	IRENE GRANDI IN VACANZA DA UNA VITA CGD
8	9	SPAGNA SIAMO IN DUE EPIC
9	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	8	PINK FLOYD PULSE EMI

SPAIN (TVE/AFYVE) 8/

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/9/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
2	1	SHY GUY DIANA KING WORK/COLUMBIA
3	5	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	3	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA
5	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
6	9	ROLL WITH IT OASIS CREATION
7	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
8	7	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
9	6	NEVER FORGET TAKE THAT RCA
10	8	WISH YOU WERE HERE REDNEX JIVE
ALBUMS		
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	7	CRANBERRIES NO NEED TO ARGUE ISLAND
4	3	PINK FLOYD PULSE EMI
5	6	DIE SCHLUMPFTE TEKKNO IST COOL—VOL. 1 EMI
6	NEW	PUR ABENTUEERLAND INTERCORD
7	8	OFFSPRING SMASH EPITAPH
8	4	GREEN DAY DOOKIE REPRISÉ
9	NEW	CELINE DION D'EUX EPIC/COLUMBIA
10	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC/COLUMBIA

BELGIUM (Promuvi) 9/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
3	6	SHY GUY DIANA KING SONY
4	4	I WANNA BE A HIPPIY TECHNOCHEAD EDEL
5	3	CONQUEST OF PARADISE VANGELIS EASTWEST
6	NEW	ALS HOUSEKRAMER BEN IK GEBOREN EDDY WALLY TELSTAR
7	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
8	9	NEVER FORGET TAKE THAT RCA
9	7	LAAT HET GRAS MAAR GROEIEN SAM GOORIS JRP
10	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	3	DIE SMURFEN SMURFENPARTY EMI
3	2	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
4	6	LES INDIENS SACRED SPIRIT VIRGIN
5	4	GERT & SAMSON SAMSON VOL. 5 PHILIPS
6	NEW	WILL TURA BLOED, ZWEE EN TRANEN TOPKAPI
7	5	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
8	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	9	CLOUSEAU OKER EMI
10	8	OFFSPRING SMASH EPITAPH

SWEDEN (GLF) 9/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	DET VACKRASTE CECILIA VENNERSTEN CNR
2	2	BOOM BOOM BOOM OUTHERE BROTHERS FLEX/PITCH
3	6	THIS TIME I'M FREE DR. ALBAN DR./BMG
4	7	A GIRL LIKE YOU EDWYN COLLINS SETANTA/VIRGIN
5	10	OH, BABY ALL SONIC DREAM COLLECTIVE REMIXED/SONY
6	4	COMMON PEOPLE PULP ISLAND
7	5	SHY GUY DIANA KING COLUMBIA
8	3	ROLL WITH IT OASIS CREATION
9	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
10	9	KEEP THEIR HEADS RINGIN' DR. DRE PRIORITY/VIRGIN
ALBUMS		
1	1	SOUNDTRACK PULP FICTION MCA
2	2	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
3	NEW	FRANK ZAPPA STRICTLY COMMERCIAL—THE BEST OF FRANK ZAPPA RYKO/ISDC
4	3	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
5	4	LISA NILSSON TILL MORELIA DIESEL
6	NEW	LEVELLERS ZEITGEIST CHINA
7	6	BJORK POST MOTHER
8	8	ERIC GADD FLOATING METRONOME
9	9	CECILIA VENNERSTEN CECILIA VENNERSTEN CNR
10	10	GREEN DAY DOOKIE WARNER

PORTUGAL (Portugal/AF) 9/5/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	2	VARIOUS ARTISTS NUMERO 1 SONY
3	NEW	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
4	3	VARIOUS ARTISTS DANCE POWER 95 VIDISCO
5	7	BON JOVI THESE DAYS MERCURY
6	5	VARIOUS ARTISTS RADIATIVIDAD BMG ARIOLA
7	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
8	8	EMANUEL PIMBA PIMBA VIDISCO
9	NEW	VARIOUS ARTISTS MAXIPOWER 2 POLYSTAR
10	10	CELINE DION D'EUX COLUMBIA

NEW ZEALAND (RIANZ) 8/30/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WATERFALLS TLC BMG
2	3	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER
3	NEW	I'LL BE THERE FOR YOU REMBRANDTS WARNER
4	2	HOW DEEP IS YOUR LOVE PORTRAIT EMI
5	6	IF YOU ONLY LET ME IN MNS SONY
6	5	SHY GUY DIANA KING SONY
7	4	IN THE SUMMERTIME SHAGGY VIRGIN
8	NEW	COME AND GET YOUR LOVE REAL McCOY BMG
9	9	I'VE GOT A LITTLE SOMETHING FOR YOU MNS SONY
10	10	HOLD ON JAMIE WALTERS WARNER
ALBUMS		
1	6	TLC CRAZYSEXYCOOL BMG
2	1	LIVE THROWING COPPER BMG
3	2	REAL McCOY ANOTHER NIGHT BMG
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND
5	5	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
6	3	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
7	NEW	CELINE DION THE COLOUR OF MY LOVE SONY
8	10	FOO FIGHTERS FOO FIGHTERS EMI
9	8	SOUNDTRACK POCAHONTAS BMG
10	9	PORTRAIT ALL THAT MATTERS EMI

SWITZERLAND (Media Control Switzerland) 9/5/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX Zyx
2	2	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	4	SCATMAN'S WORLD SCATMAN JOHN BMG
5	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
6	7	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
7	NEW	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	NEW	BOOM BOOM BOOM OUTHERE BROTHERS POLYDOR
9	5	SHY GUY DIANA KING SONY
10	NEW	NEVER FORGET TAKE THAT BMG
ALBUMS		
1	NEW	SINA WEIBLICH INTERSCOPE
2	1	CELINE DION D'EUX EPIC
3	2	LA BOUCHE SWEET DREAMS BMG
4	NEW	PUR ABENTUEERLAND INTERSCOPE
5	8	883 LA DONNA, 11 SOGNA E11... FONIT CENTRA
6	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	4	SCATMAN JOHN SCATMAN'S WORLD BMG
8	3	BON JOVI THESE DAYS MERCURY
9	6	DIE SCHLUMPFTE TEKKNO IST COOL—VOL. 1 EMI
10	NEW	CELINE DION THE COLOUR OF MY LOVE SONY

FINLAND (Seura/IFPI Finland) 8/27/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SHY GUY DIANA KING SONY
2	3	TUHAT YOTA SAMULI EDELMANN & SANI RCA
3	2	THIS TIME I'M FREE DR. ALBAN DR./BMG
4	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
5	NEW	ROLL WITH IT OASIS HELTER SKELTER/SONY
6	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ATLANTIC
7	5	NEVER FORGET TAKE THAT RCA
8	NEW	COUNTRY HOUSE BLUR PARLOPHONE
9	9	COME AND GET YOUR LOVE REAL McCOY HANS&V BMG
10	NEW	YOUR ARE NOT ALONE MICHAEL JACKSON EPIC
ALBUMS		
1	2	E-ROTTIC SEX AFFAIRS INTERCORD/EMI
2	1	SCATMAN JOHN SCATMAN'S WORLD ICEBERG&TEL
3	10	KATRI HELENA VIE MINUT FAZER/WARNER
4	4	OFFSPRING SMASH EPITAPH/SPINEFARM
5	5	LEEVI & THE LEAVINGS RAKKAUDEN PLANEETA PYRAMID
6	6	LA BOUCHE SWEET DREAMS MCI/BMG
7	3	BON JOVI THESE DAYS MERCURY
8	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
9	8	GREEN DAY DOOKIE REPRISÉ/WEA
10	NEW	KAIJA KOO TUULIKELLO WEA

CHILE (APF Chile) 7/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	NEW	PINK FLOYD PULSE SONY
3	NEW	LA LEY INVISIBLE WARNER
4	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
5	NEW	BON JOVI THESE DAYS POLYGRAM
6	2	RICARDO ARJONA HISTORIAS SONY
7	NEW	MARTA SANCHEZ MI MUNDO POLYGRAM
8	NEW	LA SOCIEDAD DULCE Y FATAL EMI
9	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 1 POLYGRAM
10	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 2 POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: The debate about rap and violence is not confined to America. A couple of years ago, hardcore act **Supreme NTM** came under close scrutiny by the authorities here, thanks to certain anti-police songs and a lyric that was deemed to be "an encouragement to suicide." Now another rap act, **Minister A.M.E.R.**, is under fire. The Ministry of the Interior, which is in charge of police forces and national security, has not only filed complaints against the band itself, but also against two monthly magazines and TV channel France 2 for running interviews with the controversial rap crew. The band is accused of "incitement to murder" and making "public insults." One song on Minister A.M.E.R.'s current album, "95200"—which has sold 30,000 units, according to its label Musidisc—invites listeners to "burn down police stations" and "sacrifice cops." In interviews the band has defended its lyrics, arguing that such activities should be regarded as normal behavior. Infuriated by these comments, police organizations lobbied the minister of the interior to react, which he did by suing the group. Minister A.M.E.R. spokesman **Kenzy**, speaking to the daily newspaper *Libération*, says the police have over-reacted. "Out of 60 tracks which the band has recorded, only three deal with the police," Kenzy notes. "And nobody has ever bothered to check if there was any positive message for the youth." At a time of increasing tension and violence in the suburbs, he feels the band has been made a "scapegoat." Regarding the impending trial, Kenzy says he hopes it will be run by "a judge not too dumb."

EMMANUEL LEGRAND



SINGAPORE: Intent on mining a seam that the major record companies are only just discovering, Asian indie labels are increasingly focusing on alternative acts. A new label called **Smoke**, which caters to the alternative genre, has just been launched out of Pony Canyon's Singapore office. Its debut release, "Measured By The Richter Scale," is an album by hardcore funk band **Stompin' Ground**. The band's music—a combination of blistering guitar work, manic rapping, elastic funk rhythms, and lyrics spiked with a heady dose of social comment—is winning grass-roots credibility among young fans who are increasingly rejecting the tepid pop sensibilities of mainstream acts. Nine of the album's 11 tracks were written by the group's four members, who came together in 1989 and played local gigs until Pony Canyon offered them a record deal in 1993. Marketing executives are also planning a regional release for the album, primarily in Malaysia, since much of **Stompin' Ground's** style is still judged too extreme for Singapore.

PHILIP CHEAH

IRELAND: Lir's second album, "Nest" (W.A.R. Records), the follow-up to "Magico Magico," is set to be released Sept. 23 in America. The band did 200 U.S. shows for 12 months on a tour that ended last March, then played European festivals and Irish dates during the summer. Lir embarks on another yearlong American tour this month.

KEN STEWART

AUSTRALIA: Are heavy rock fans Internet buffs too? That was what Sydney's rooArt Records was hoping to discover when it launched the **Screaming Jets'** third album with a performance at an art gallery that went on the label's World Wide Web site. The gambit paid off. The band received 35,000 visits on the Web, thousands more tuned into the audio simulcast on the Triple J national radio network, and the self-titled album debuted at No. 5 on the Australian Record Industry Assn. chart. All this without a single or a video to gain exposure. While the album's domestic success will provide leverage in negotiating an overseas deal, the band's strength has always been its dynamic live performances. "The Jets have never been ones to worry much about the charts," says singer **Dave Gleeson**. "A few months ago we went on tour with no new product and filled the places out. The people were voting with their feet by coming along." The album is the strongest set yet from this brash outfit, which hails from Newcastle (home also of teen heavy-rock phenomenon **Silverchair**) and has established a strong fan base in Europe after tours there in recent years. The gorilla scowling on the album cover was chosen, according to Gleeson, because its image reminded the band of **Henry Rollins**—"powerful and self-confidently aggressive, but with a heart of gold," the singer explains.

CHRISTIE ELIEZER

ITALY: "Canti Randagi" (Wandering Songs) on the Dischi Ricordi/BMG label is the latest in a string of compilations that pay homage to Italian singer/songwriters. On previous albums, the songs of **Lucio Battisti**, **Luigi Tenco** and **Ivano Fossati**, among others, have been repackaged and reinterpreted by a younger generation of singers and musicians. "Canti Randagi" features the songs of the Genoese singer/songwriter **Fabrizio De Andre**, who has adopted the island of Sardinia as his new home and, since the late '60s, has chronicled everyday Italian life through his poetic lyrics and atmospheric melodies. Each song selected for the album has been reinterpreted by folk artists singing in their own regional dialects, including **Peppe Barra** (Napoletano), **Elena Ledda & Sonos** (Sardinian), and **Tesi/Vaillant**, a duo that performs "Coda Di Lupo" (The Tail Of The Wolf) in the Nioise dialect of the French Riviera city of Nice. The latter used to be part of the 19th century Italian Republic and had close trading and cultural links with De Andre's birthplace, Genoa. Celtic harps, tablas, mandolins, Istrian bagpipes and bouzoukis are among the instruments featured on the album, which effectively uses De Andre's songs as the vehicle for a voyage through Italy's folk traditions. British folk guitarist and singer **Allan Taylor** performs an English-language version of "A Pittima" (The Beggar), with the assistance of **Martin Allcock** of **Fairport Convention** on bass and **Chris Leslie** of **Whippersnapper** on violin.

MARK DEZZANI

ECLECTICISM THE NORM AT DELABEL

(Continued from page 53)

on its own roster.

"What we are most proud of is that we reached this step only with the development of new artists," says Laurence Touitou, the label's GM, who took the reins when de Buretel got fully involved at Virgin Records France after its acquisition by EMI. "It proves that our signings were the right ones and that they paid off."

Touitou takes pride in the "identity and the image of the label we have been able to develop." She adds, "I think people in France and within the various affiliates of the group who work on our artists pay attention when they receive an album from us."

Touitou, who had no previous music industry experience when de Buretel offered her the job (she has an architecture diploma and previously worked in TV production), says that one of the keys to the label's success is its strong A&R policy and the commitment of the label's staff to making things happen.

She explains, "We always try to find artists that have that little something unique. Globally, we have chosen three different paths: artists with some sort of a French flavor, like Rita Mitsouko, Negresses Vertes, or Arno; the rap/ragga/funk wave with Alliance Ethnik, IAM, Assassin, Tonton David, or Daddy Nuttee; and international acts with broad appeal like J.J. Cale, Keziah Jones, or Carlinhos Brown. Keziah is a good example of what we aim for, because his music is the result of multiple influences, yet he is fully unique and original."

"Our interest is also to start from scratch, which has been the case with most artists of the label," Touitou says. "This way, you really have input from the earliest stage. Our work is to be as close to the artist as possible, to be associated with the creative process and grow with the artists. We adopt the same vision when it comes to marketing and promotion. Each time, we try to come up with something different, new ideas, new concepts, and we concentrate all our energy on the project. What we are sure of is that in the end, it rewards. But it is a long and costly process."

For Touitou, this policy has its flip side: heavy investment in production and marketing. Production costs for the recording of an album can reach 600,000 to 1 million francs (\$125,000-\$210,000), and the label is known for making this kind of financial commitment when required.

"It means that to recoup the investment, our break-even point is quite high," Touitou says. "And as we are a very young label, with mostly young acts, each new album is a gamble. But it's the price to pay to have quality."

The past two years have proved that the odds were on Delabel's side. Radical rap act IAM scored a No. 1 hit with "Je Danse Le Mia" in 1994 and received the Victoire de la Musique award for best band this year; its album "Ombres Et Lumiere" went platinum (300,000 units). A similar success was repeated this year with another rap band, Alliance Ethnik, which has already scored two top three singles ("Respect,"

which sold more than 320,000 units in France, and "Simple & Funky"); the album "Simple & Funky" is gold and heading for platinum. Other sales successes for the label have been Tonton David, Negresses Vertes, and Keziah Jones.

Another strength of the label, according to Touitou, is the international side. Looking at the international arena as the natural market for its products is a Delabel trademark. Says Touitou, "We put the same attention and importance on the international aspects of the development of our artists as we do for the French market; this is not a side aspect. Although releasing an album outside France is not always an easy task, we consider it is part of our task. It is up to us to convince the other affiliated labels and concentrate our energy on the artists."

"Whenever a new album is planned," she adds, "we have the international market in mind from the beginning, and it influences all our moves, from the choice of a single to the marketing strategy. In the case of some of our acts, France is just one territory among others. And we want this to happen more and more. This is where our future is."

The prime example of this policy is the second album from Keziah Jones, "African Space Craft," which is out in more than 30 countries. Since its release last March, the album has sold more than 170,000 units, with Japan being the most important territory, at 70,000 units. A second leg of the international promotion and marketing campaign is in the pipeline.

Delabel products are released in the various territories through the Virgin or EMI affiliates. Indeed, the label is starting to establish itself as a good source of repertoire for the other Virgin and EMI labels around the world, thanks to some success stories, such as Keziah Jones in Japan, Negresses Vertes in U.K., Alliance Ethnik in Germany, and "a lot of field work," according to Frederic Junqua, in charge of international development at Virgin.

Says Junqua, "It took us a couple of years, but with artists like Negresses Vertes or Keziah, we have been able to create a curiosity that benefits the other artists of the label. Delabel products have a real credibility on the market. When we send a mailing to our sister companies, we know they will pay attention, and this is very valuable. The visual elements that come from us are of good quality. And people know that when we are committed to the development of an artist, we are ready to make the investments required and be very open to their suggestions."

Now that the label is better established, Touitou does not intend to modify the size of the structure, she says: "Now that we have reached this stage, I think we will devote more attention to planning and coordination and to a better organization of our work. We have more experience, a better knowledge of the market and of the company, and we will gain a lot in efficiency. But to remain different, we will continue to develop ideas and new concepts for each act. We all have visions, and the best way to succeed is to put these visions into a realistic shape."

Children's Group A Major Market Presence

Classical Kids Series Competing With TV, Film Characters

BY LARRY LeBLANC

When Michelle Henderson was notified that Michael Jackson was excerpting a clip from the album "Beethoven Lives Upstairs" for his "HIStory: Past, Present and Future—Book 1," the first person she contacted was her father, Joe Summers, vice chairman of PolyGram Group Canada and national sales manager of Motown Records in Detroit in the '70s.



HAMMOND

"I have a picture in my office of me having breakfast with Michael when he was 9 and I was 8," says Henderson, managing director of the Pickering, Ontario-based Children's Group Inc., which produces the Classical Kids series. "We got the request from the licensing company working with MJJ Productions to include the excerpt, and people here had to bring me off the ceiling. For him to use the excerpt is an incredible recognition of how far Classical Kids has gone."

Distributed in the U.S. by BMG Kidz and Children Book Store Distribution, and by A&M/Island/Motown in Canada, the Children's Group's video lines are distributed by PolyGram Filmed Entertainment. The six-album Classical Kids series produced by Susan Hammond includes "Beethoven Lives Upstairs," "Daydreams & Lullabies," "Mozart's Magic Fantasy," "Mr. Bach Comes To Call," "Tchaikovsky Discovers America," and "Vivaldi's Ring Of Mystery." The series has sold more than 1.7 million units worldwide, according to Henderson.

A seventh album in the series,

"Hallelujah Handel!" is being released Sept. 12 in the U.S. and Sept. 13 in Canada. A film, "Tchaikovsky Discovers America," co-produced with Cambium Films in Toronto, is in preproduction.

The Children's Group catalog also consists of the four-CD/cassette "Classical Kids Collection"; the six-CD/cassette "The Classroom Collection," which includes the "Beethoven Lives Upstairs" video, teacher's guides and manuals, a poster, and stickers; and four-video compilations of the "Owl TV" syndicated series and CBC-TV's "Theodore Tugboat" series.

A former saleswoman at A&M/Island/Motown, Henderson joined the Children's Group five years ago. The company was founded by principal owner Hy Sarick and minority owners Susan and Michael Hammond along with Bob Hinckle and Ed Glinert. Hinckle and Glinert departed after a 1992 restructuring in which the company merged with its American distributing arm, Children Book Store Distribution.

"I was part of the 'Beethoven Lives Upstairs' success because I had been selling the album for A&M," says Henderson. "I was approached by Hy Sarick to set up an independent distribution arm to market Classical Kids in the U.S. I decided to take the job because I so passionately believed in the Classical Kids product."

Just after Henderson came aboard, the Children's Group survived a period in which major labels glutted the North American children's market with singer/songwriter-styled artists. Henderson now spearheads the company's North American marketing against stiff and increased competition from video-driven releases of such TV- or film-licensed characters as Barney, Alvin & the

Chipmunks, Mighty Morphin Power Rangers, Ren & Stimpy, and Rug Rats.

"We've maintained our [market] presence as distribution has become more fragmented," Henderson says. "It's an incredible position to be a market leader. The Children's Group name has become very recognizable, and consumers now recognize the quality we put into our product. Classical Kids has also made the music industry recognize that children are important to classical music."

"We're now trying to maintain our profile and still compete for the entertainment dollar," continues Henderson. "Our goal is to put our product wherever parents or grandparents are shopping, whether it be a book or toy store, teachers' shops, or educational retail outlets. That's where we want to be."

Henderson notes that aggressively targeting retail accounts for Classical Kids product is particularly crucial in this country because "there isn't a strong base for classical music radio programming in Canada," she says. "In the U.S., there's National Public Radio, [syndicated] Radio Aahs, and a real strong base of 75 commercial classical radio stations and more than 125 independent public radio stations."

The Children's Group is touting the upcoming release of its PC-based CD-ROM "Beethoven Lives Upstairs," which ships Sept. 26 in the U.S. and Oct. 13 in Canada. The multimedia product is part of a worldwide distribution deal with BMG New Technologies and has taken two years of planning. Software was developed by Music Pen in New York.

"With the different media we were developing for Classical Kids, such as hardcover books and the videos, I had wondered how we could combine all these elements with computer technology," says Henderson. "We wanted something truly interactive, where the users manipulate the outcome based on their decisions. We're promising that children will be able to read [musical] notation and play at a keyboard after completing this game. That's a very bold promise."

One of Henderson's long-term goals is to expand Children Group activities abroad. "Classical Kids is a children's entertainment product that can be truly international—like Disney," she says. "One of my goals is to have a Classical Kids classroom collection in every classroom in China. That's a big goal, and we've got a long way to go."

Adds Henderson, "We licensed the Classical Kids series to BMG Australia last year, and they introduced 'Beethoven Lives Upstairs' and 'Mr. Bach Comes To Call' last November. We're now exporting to England and Europe and carrying on negotiations for Chinese, Japanese, and French translations of the Classical Kids series."

LABEL-RETAIL LINK SEEN IN SINGAPORE

(Continued from page 53)

of the sales came from pop music.

"It's a breakthrough, because in the past retailers were never interested in co-op advertising on TV," says Peter Lau, EMI's Singapore managing director.

The \$70,000 effort (the label and Supreme each put up 50%) also includes a tie-in with hardware giant Awa, which will give customers an \$11 CD voucher for each purchase.

Lau has concentrated on regional, mostly Chinese repertoire since coming over from Warner in May. His plan is to arrange at least one promotional tour or concert a month by such artists as Hong Kong's Cass Phang and Taiwan's Stella Chan.

"Currently, 15% of our total sales are by regional artists, and we hope to triple that by year-end," Lau says.

Another priority is exploiting EMI's classical catalog on the Blue

Note and Music For Pleasure labels, which has "disappointed parallel importers," Lau says.

So far, the campaigns have helped EMI rise from 1994's fourth place in market share to second—at about 20%—behind PolyGram's 36%, according to the local IFPI group.

Warner is also pushing into retail outlets with in-store promotions that feature live appearances by Taiwanese singers Kwan Ter-hui and Zan Chien-lin. "The promotions are aimed to give fans a good reason to shop again in the stores," says Joseph Ooi, Warner's local managing director.

The label started with a greatest hits campaign with Supreme Records and then plugged its entire catalog at Tower Records. For example, Rod Stewart's concert in August received heavy support from a catalog campaign.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER*ACTIVE • ACCESSORIES

Vid Stores Ponder Catalog Promos Can 'Casper' Deal Key 'Beethoven' Sales?

■ BY EILEEN FITZPATRICK

Cereal, toothpaste, and underwear have seen their market shares rise, thanks to tie-in promotions with hit videos. But ask video retailers if a hit title can spark sales of catalog, and you will get a mixed reaction.

Because video retailers get only a limited benefit from tie-ins with packaged goods that they don't carry, suppliers consistently have included rebates for catalog titles in their hit promotions.

The concept is simple. Buy the new release plus a catalog title and get back money from the supplier. The amount, if consumers choose to fill out the redemption coupon and collect the required proof-of-purchase tabs, is usually \$3 or \$5. The rebate is paid by the studio.

In spite of the relative simplicity of such promotions, getting retailers excited is not always easy. Space limitations and poor catalog title selection often hamper dealer enthusiasm.

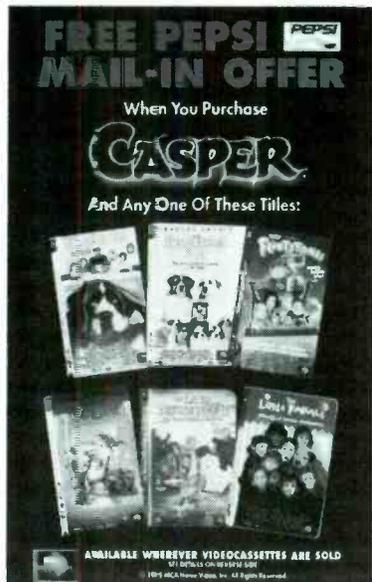
"We have never really seen a big jump in catalog sales with those promotions," says Borders Books & Music video buyer Patti Russo. "We have such a small section that if I merchandised the new title and all the catalog titles, I wouldn't have room for anything else."

Russo says the Ann Arbor, Mich.-based chain of 90 superstores dedicates about 800 of its 30,000 square feet to video, with only three endcap displays. "We have to gauge what is more important: Do we use valuable display space to sell catalog, or do we use it for another new hit title?" she says.

In most cases, the hit title usually wins the floor space, Russo says.

Another video buyer at a large West Coast chain, who asked not to be identified, says catalog tie-ins rarely result in significant sales.

"The question is, who's going to merchandise the program?" he says. "It shows value, but how is it really going to effect catalog sales? Rarely have we seen those programs make a difference



An MCA Home Video/Pepsi fall co-promotion ties "Casper" to the "Beethoven" series and four other catalog titles.

in sales."

But some dealers have found value in the combination of well-chosen catalog titles and proper merchandising.

"When 'Beethoven's 2nd' came out, MCA tied in 'Beethoven' and 'Kindergarten Cop,'" says Virgin Megastore video and laser buyer Marty Sikich. "They were strong catalog performers, so we brought in four or five times more product than we had on hand." Typically, Virgin stocks three to four copies per store of a strong catalog title.

MCA will try to get more sales out of the "Beethoven" two-tape series through a fall "Casper" promotion.

Instead of cash back, consumers who purchase "Casper" plus a "Beethoven" or four other titles, will get a coupon for a free 12-pack of Pepsi. "Casper," priced at \$22.98, arrives in stores Oct. 10.

The other titles in the promotion are

"The Flintstones," "We're Back! A Dinosaur's Story," "The Land Before Time II: The Great Valley Adventure," and "The Little Rascals."

At Best Buy, video merchandise manager Joe Pagano says the chain will typically use an 80/20 mix of a new release and cross-promoted catalog titles for an endcap display.

Pagano has some reservations about the effectiveness of catalog rebates, but concludes, "if you can offer your customers a better deal, why not make the effort?"

Most retailers and suppliers say that it's difficult to pinpoint how much catalog product is sold through cross-promotions.

"We really don't have an answer for that," says Buena Vista Home Video VP of promotions Max Goldberg. "But due to the special nature of our product and the promotions, we know sales do go up."

Goldberg says most Buena Vista rebates have a redemption rate "in line with most packaged-goods companies."

In general, packaged-good marketers say the average rebate redemption rate is about 3%, but can be as low as less than 1%.

"It's really a matter of what consumers have to purchase and how motivated they are in filling out the form," Goldberg says.

Apparently, many consumers were motivated when "Mrs. Doubtfire" was cross-promoted with a series of Shirley Temple movies, according to 20th Century Fox Home Entertainment VP of marketing Ruby Randall.

She says the supplier experienced a 10% redemption rate for the 1994 cross-promotion, which featured a \$5 rebate with a purchase of "Doubtfire" and a Temple video. Redemption rates on other catalog cross-promotions have been between 5% and 10%, she says.

"We were taken by surprise with the overwhelming success of the Temple ti-

(Continued on page 71)

There's More Than One Way To Pick An Audiobook Hit

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—What makes an audiobook a hit? The two best yardsticks for figuring which titles will work on audio are the author's reputation and the hardcover book's print run. Beyond that, each publisher and audio store has its own strategy for picking winners.

Of the universal criteria, the author's reputation is foremost. Taking on new titles by proven authors, such as John Grisham, Danielle Steele, Michael Crichton, or Dean Koontz, "is a no-brainer," says Ric Berg of the Audio Store in Riverside, Calif. Another no-brainer is the latest installment of a series, such as Sue Grafton's "alphabet" mysteries, which began with "A Is For Alibi"; the most recent is "L Is for Lawless." All have been hits.

After that, the hardcover print run is a good measuring tool, publishers say. "The rule of thumb is that the audiobook will do about 10% [of the sales] of the hardcover," says Carolyn Willis, as-

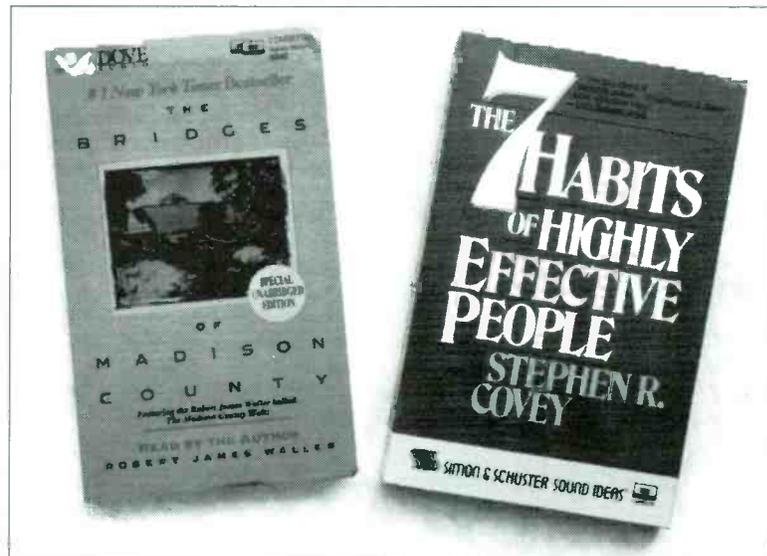
BIBLIOTECH

sociate director of marketing for HarperAudio. A first printing of 200,000 likely will yield audio sales of approximately 20,000, a worthwhile figure. But a first printing of only 35,000 is not a good candidate for audio.

Publishers also look at the promotional campaign planned for the hardcover and whether there are opportunities for movie tie-ins or overseas distribution. "You want to know if anyone else is putting promotional muscle behind this," notes Seth Gershel, VP/publisher of Simon & Schuster Audio.

"Sometimes we get lucky, and they'll do a movie of something we already have on audio," Gershel continues. For example, he says, "We fell in love with 'Lost Moon' and put it out on audio last November. Then they made it into the movie 'Apollo 13,' so we rereleased the

(Continued on page 61)



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Karaoke Express Tunes Up For New York Manhattan Will Get Its First Outlet This Month

■ BY DARREN HARTLEY

NEW YORK—While cities such as Chicago, Hong Kong, and San Francisco have numerous retail stores specializing in karaoke equipment, Karaoke Express will become New York's first when it opens Sept. 19.

"For some reason, no one has taken the time to open up a one-stop karaoke store in [Manhattan]," says Lenny



Morheim, owner and manager of the 1,500-square-foot Karaoke Express outlet. "We have people come in that say, 'My God, I never knew something like this existed.'"

Although the market has grown in recent years and machines are sold by audio retailers, large chain record stores, and department stores, Morheim says high commercial rent prices may have discouraged retailers from setting up karaoke shops in the Big Apple. "It never really caught on here because there never was a store that fully served karaoke customers."

The outlet, which opened its doors to professional and amateur singers July 1, sells karaoke hardware, software, and accessories. Morheim says the location was picked to generate an awareness in New York that karaoke retail stores exist.

"Lexington Avenue and 57th Street is a very busy block—there's a tremendous amount of traffic," says Morheim. "We decided to put some bright signs in the window—get the attention of the people walking by. We're on the second floor and have a stage that overlooks Lexington. Sometimes we'll have people performing, and everybody on the street will look up."

"The store is at a location that we definitely consider to be high visibility," says Neil Altnu, national VP of sales at the entertainment division of Pioneer New Media Technologies. Altnu, who says he helped introduce the Japanese art of karaoke to U.S.



Karaoke Express owner Lenny Morheim, left, assists an unidentified customer with "Song Search," a computer program that lists the store's 40,000 song titles.

bars and nightclubs in the late '80s, believes that growing market demand and Karaoke Express' prime location will have a powerful impact on the store's success.

The shop, which employs three full-time staffers, has established a walk-in and international mail-order consumer base. The owner says he has sold karaoke equipment to such professional artists as Jon Bon Jovi, Johnny Maestro, and Shirley Alston of the Shirelles.

Catering to a broad spectrum of consumers, Karaoke Express sells and rents karaoke machines, which use cassettes, CDs, CD-ROMs, 12-inch LKCs (laserdiscs that have 28-song storage, video images, and lyrics), and 5-inch CD+G discs (which have song storage and lyrics only). Hardware manufacturers that the store carries include JVC, Sony, and Pioneer.

Altnu says that the store's emphasis on the amateur singer rather than the karaoke professional is a great asset to the budding business. "The people who make up the largest part of the karaoke phenomenon are the consumers."

He adds that people who use products for vocal competitions, auditions, office parties, and holiday gatherings need specialty stores like Karaoke Express that offer a variety of hardware as well as knowledgeable assistance.

Customers have a selection of more than 40,000 music titles by karaoke software manufacturers such as Music Maestro, Nashville Sounds, and Sound Choice. The store carries top 40 songs, standard ballads, oldies, classic rock, Latin, country, R&B, rap, Christmas songs, Broadway tunes, movie tracks, wedding songs, children's music, and an international selection of music from countries such as Spain, China, Japan and the Philippines. "Anything that's singable, we'll have it," says Morheim.

Customers can receive assistance from an employee to track down their favorite tune or may use "Song Search," a computer program that allows them to locate their selection by title, artist, or style.

In-store "karaoke jockeys" can also be hired to attend parties or events. "They bring about 3,000 songs, and you can have singing and music," says Morheim. "It's great fun. People have a couple of beers, and then everybody thinks that they can sing."

Morheim started his karaoke career in 1982 as a nightclub performer. Covering pop ballads by crooners such as Frank Sinatra, Barry Manilow, and Neil Diamond in nightclubs on New York's Long Island, he used karaoke machines instead of a band.

"Karaoke is like having a band in a
(Continued on next page)

newslines...

THE MUSICLAND GROUP says its superstores fueled a 16.2% August sales gain over last year. For the four weeks that ended Aug. 26, Musicland's total sales were \$113.8 million. Sales for superstores (Media Play, On Cue) that have been open at least one year rose 6.8%. Total superstore sales increased 118% to \$32.3 million on the strength of store openings. Meanwhile, results from the malls continued to be disappointing. Same-store sales from Sam Goody, Musicland, and Suncoast Motion Picture Co. fell 4.4%. Overall mall sales declined 2.7% to \$80.2 million. Overall comp sales for all concepts were down 2.7%.

RENTRAK's 57%-owned Entertainment One subsidiary has acquired the retail video business of Supercenter Entertainment Corp. of Dallas, which operates 45 video rental and sell-through stores at Wal-Marts and 25 outlets at Kmart. Supercenter has annual revenues of \$10 million. Entertainment One operates 51 video rental and sale departments at Wal-Marts. These departments average 1,000 square feet and stock more than 3,000 videos and games.

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ACCLAIM ENTERTAINMENT says shareholders of Lazer-Tron have approved the merger of their company with video-game developer Acclaim. Lazer-Tron develops and markets interactive coin-operated ticket redemption games for family entertainment centers. Acclaim also reports strong sales from its first three titles for Sega's new 32-bit Saturn system: "Street Fighter: The Movie," "Myst," and "Robotica."



LIVE ENTERTAINMENT, the home-video company, has made a multiple-movie deal with Image Organization to distribute Image films in the U.S. and jointly develop and produce future projects. The first movie under the deal will be "Dead Cold," now in post-production, starring Lysette Anthony and Peter Dobson. Image is an L.A.-based company with a library of 100 feature films, and is owned by Pierre David and Rene Malo.



PHANTOM 2040, the weekly children's animated sci-fi TV series that returns this month for a second season, is the subject of a four-company cross-promotion and product blitz involving home video, video games, comic books, and other merchandise. Live Home Video's Family Home Entertainment released the first four volumes of the series in August on video. Viacom New Media has debuted three Phantom video games. And Hearst Entertainment and King Features Syndicate are distributing comic books, trading cards, underwear, and other merchandise to retail.



Prisoners In Disguise. The Stanford Prison Experiment performed at the Virgin Megastore in Costa Mesa, Calif., in support of "The Gato Hunch," which was released by World Domination on Aug. 22. Shown, from left, in the front row, are Virgin Megastore manager Rich Zubrod, World Domination founder Dave Allen, World Domination label manager Jason Fiber, Stanford Prison Experiment vocalist Mario Jimenez, and Virgin Megastore music buyer Dennis Gawronski. Behind, from left, are Stanford Prison Experiment guitarist Mike Starkey, World Domination director of radio promotion Rosie Estrada, Stanford Prison Experiment drummer Davey Latter, Stanford Prison Experiment manager Denise Luiso, World Domination marketing director Ilene Barg, Stanford Prison Experiment bassist Mark Fraser, and World Domination publicist Jean Macdonald.

EXECUTIVE TURNTABLE

DISTRIBUTION: Navarre Corp. promotes **Jeff Cohen** to East Coast branch sales manager in Boston; **Pat Shepherd** to Midwest branch sales manager in Minneapolis; **Dale Ashley** to Northeast area sales manager in New York; and **Ian Dealhoy** to West Coast area sales manager in Los Angeles. Cohen was Northeast area sales manager; Shepherd was Minneapolis regional sales representative; Ashley was New York regional sales representative; and Dealhoy was Los Angeles sales representative.

HOME VIDEO: Paramount Home Video in Hollywood promotes **Ken Williams** to executive director, distribution and retail sales, and **Bonnie Fisher** to executive director of national sell-through sales.

They were, respectively, director, Eastern sales, and director, Western sales.

Hallmark Home Entertainment in Los Angeles names **Suzie Lee** creative director and **Matt Steinbuch** director of technical services. They were, respectively, director of home video advertising for B.D. Fox & Friends Inc. and a freelance post-production supervisor and editor.

Michael Tomlin is named VP of national promotions for feature film and video for 20th Century Fox Licensing and Merchandising in Los Angeles. He was VP of sales and marketing for Equity Marketing.

Lori Cloud is promoted to executive director of national promotions for MGM/UA Distribution Co. in Santa Monica, Calif. She was director of na-

tional promotions.

ABC Video in Stamford, Conn., names **Jan Teich** director of marketing. She was VP of communications for Gateway Management Co.

Columbia Tristar Home Video promotes **Joel Goldman** in Hatboro, Pa., **Jim McCahern** in Nashville, **Mike Musich** in Chicago, and **Janet Wheeler** in Scottsdale, Ariz., to director of sales for traditional distribution and retail. Goldman, McCahern, and Musich were regional sales managers; Wheeler was director of sales administration.

Columbia Tristar Home Video also promotes **David Blair** to director of sales for national and direct accounts in Lawrenceville, Ga. He was a regional sales manager.

THERE'S MORE THAN ONE WAY TO PICK AN AUDIOBOOK HIT

(Continued from page 59)

audio as 'Apollo 13' with the same cover art [as the movie poster]." The movie tie-in spurred sales of the audio. Likewise, the release of the film "Interview With The Vampire" sparked sales for Random House's audio version of the book.

Subject matter is also important: certain genres naturally lend themselves to audio. "A lot of self-help programs are more effective on audio than as a book," says Alan Livingston, owner of Booktronics in Houston. "People like Tony Robbins for his personality; they want to be personally motivated by him," Livingston explains. "Same with John Gray: people say 'I want to hear him explaining it to me.' Many people wouldn't even think of buying it as a book." HarperAudio had one of the industry's biggest hits with Gray's "Men Are From Mars, Women Are From Venus."

At Simon & Schuster, Gershel says, "We all predicted that 'The Seven Habits Of Highly Effective People,' would be a bestseller. It's a very enduring message." It became the best-selling nonfiction audiobook of all time.

The Publishing Mills' nonfiction titles also do well. Daniel Boorstein's "The Creators" sold because "he's eloquent but not condescending," says company president Jessica Kaye.

Autobiographies, too, are clear candidates for audio. Time Warner Audiobooks' "I Want To Tell You" was big because people wanted to hear O.J. Simpson's voice declaring his innocence. Those who buy audiobooks of Rush Limbaugh (Simon & Schuster) or Newt Gingrich (HarperAudio) likewise want the author's voice.

The Publishing Mills' "The Ice Opinion" benefited from the voice of author/rap artist Ice-T; it went on to win a NAIRD Indie award and to have a second life in record stores. Brilliance's "I Am Spock" by Leonard Nimoy is expected to do very well on audio, as is HarperAudio's "X-Files" audio, which is tied into the TV series.

Foreign language lessons, such as Simon & Schuster's popular Pimsleur series, are also better suited to audio than

to the printed word.

Once the audio is out, promotion is vital. Random House, for example, is doing a 10-city advertising blitz for its frontlist titles in November and a 10th anniversary promotion in January, featuring co-op advertising on key backlist titles, lots of point-of-purchase material, and radio advertising.

Most audiobook releases coincide with the release of the hardcover, but occasionally a publisher turns to the backlist. BDD Audio is taking advantage of the success of Pat Conroy's new "Beach Music" by releasing an audio of one of his earlier books, "The Great Santini."

Aside from these universal considerations, publishers have their own tricks of the trade. At Dove Audio, "We're basically contrarians. We look at where the market is going, and we go somewhere else," says president Michael Viner. "Take Stephen Hawking's 'A Brief History Of Time.' No one was doing science on audio, and it was an inexpensive acquisition. It turned out to be one of our most successful tapes."

Several years ago, Dove bought audio rights to a book that critics trashed as trite and sentimental. That book, "The Bridges Of Madison County," has become the best-selling fiction audio of all time, with sales of 500,000, says Viner. Its uniqueness was its appeal, he adds. "The market was floundering in Jackie Collins-type glitz, and the country was economically on harder times," Viner says. "People wanted something real and basic."

Dove has also found a profitable niche in "ripped-from-the-headlines" audios, such as titles about O.J. Simpson and the Menendez brothers. "We look for as much publicity and controversy as possible," says Viner. Dove's recent release, "Beatle Barkers," was selling slowly until the Beatles' attorneys sent what Viner calls "a nasty letter" to Dove. Dove immediately sent out a press release about how the Beatles were threatening to sue. "The publicity from that really made sales take off," says Viner.

At Time Warner Audiobooks, "We

choose projects that already have high visibility in another medium," says VP of operations Judy McGuinn. "All of us in the audiobook business are struggling with low consumer awareness of the medium itself. So you need subject matter that is hot in its own right." Time Warner's projects include dramatizations of Superman, Batman, and "Star Wars" comic books and a fitness walking audio by Kathy Smith. (BDD also has success with "Star Wars" audios.)

McGuinn notes that many publishers would not have thought of Kathy Smith as an audio possibility, since she is associated with video. "But it's sold extremely well for us, because for fitness walking, audio is perfect because it's portable. You can't take a video on a walk with you."

Occasionally, intuition comes into play, as with Time Warner Audiobooks' "The Celestine Prophecy." Originally a little-known, self-published book, "Celestine Prophecy" was discovered by Warner Books Inc. president/CEO Larry Kirshbaum, who released it as a major book and audio publication. It became a best-seller.

"Part of it is just gut instinct," says Pat Johnson, VP/publisher of Random House Audio. "There are certain books you read, and you just know it's a strong subject. For example, 'Carriers' by Patrick Lynch is a fictionalized 'Hot Zone.' That topic is hot. We're also doing extremely well with 'Spontaneous Healing.'"

But even the most careful predictions are not foolproof. Some audios that seem like certain hits end up with low sales. One well-known example is John Gray's "What Your Mother Couldn't Tell You And Your Father Didn't Know." After the exceptional success of "Men Are From Mars, Women Are From Venus," Gray's next book was expected to do even better. Instead, sales were disappointing. "People were still buying 'Men From Mars,' and somehow this didn't seem like a Part Two," says Jon Olsen, operations manager of Heller Audiobooks. "A lot of people didn't even realize it was the same author. But [Gray's next book] 'Mars And Venus In The Bedroom' did great. People recognized the words 'Mars and Venus'—and the word 'bedroom' doesn't hurt either!"

With the smash success of "The

Bridges Of Madison County," one would expect Robert James Waller's next novel to do even better. Think again. "We were all looking forward to 'Border Music' because of the success of 'Bridges,' and it was a total disappointment," says the Audio Store's Berg.

Linda Brannick, senior buyer of

Houston's Booktronics, recalls the release of "Taltos" by Anne Rice, who is best known for her vampire novels. "When 'Taltos' came out, everyone said, 'It's Anne Rice, it'll be huge.' But I said, 'No, it won't. It's a witch book, not a vampire book.' But now 'Memnoch The Devil' is out, and that is a vampire book, and it's a best seller."



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KARAOKE EXPRESS TUNES UP FOR NEW YORK

(Continued from preceding page)

box," says Morheim. "You have 24 tracks of music broken down into two tracks. Everybody loves the idea of being able to sing any song. Karaoke allowed me to do it my way. So when people ask me what instrument I play, I tell them the tape deck."



Karaoke Express uses a colorful neon sign to attract customers from Lexington Avenue in Manhattan.

After enjoying a "somewhat successful singing career," Morheim went into karaoke distribution in 1985 and then opened his first retail venture, "The Singing Store," in 1986. That store, which is located on Long Island, is overseen by his daughter Arlene.

Today, Karaoke Express is not waiting for its grand opening to develop more marketing ideas. In an effort to attract more customers, Morheim is trying to obtain permission to transmit karaoke sessions to the street below and get a few big-name karaoke fans to perform at the store.

"We're trying to get some people to sing in the window," he says. "There are some people in Hollywood who are real karaoke fans, like Billy Crystal and Bernadette Peters. And there's Regis [Philbin]; he even used it on his television show once."

However, the immediate plan is to let customers know that the store is open and to keep on singing. Morheim says, "Singing is a great form of therapy. I know that if I'm at home and get the blahs, I'll sing my heart out."

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Cema Ponders Beatles' Dilemma; Sony Changes Its Pricing Policies

TWO WEEKS AGO I wrote about the massive undertaking that Capitol was assuming in drop-shipping 2 million units of a new Beatles anthology in a single night. In that column, I detailed how there would be a Beatles documentary televised Nov. 19 that would feature the newly recorded Beatles track "Free As A Bird," and I explained why the label wanted the album to be in stores Monday, Nov. 20. Because of contractual obligations, Capitol has to safeguard against leaks of the song before the broadcast; therefore, it can't ship the album early but has to overnight it after the documentary runs.

After I wrote that column, I sat back and waited for the proverbial stuff to hit the fan. And it did this week. One-stops and independents now realize there is a good chance that accounts that buy direct from Cema Distribution will have the Beatles album that Monday, but merchants who buy from one-stops won't likely get the album until Tuesday or Wednesday.

At the time Retail Track interviewed Capitol Records senior VP of sales Lou Mann, he admitted that this was a problem the label hoped to overcome and that it was seeking input from one-stops.

Mann and Cema executives were unavailable to comment on the issue, but Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Distributors, says, "The direction that Cema is leaning toward is to send us the album on Monday, which we think is a gigantic mistake. In fact, we hate that idea, and we hate it in capital letters and with many exclamation points. That decision would really put independent retailers at a tremendous disadvantage to the chains and, as a secondary issue, would hurt wholesalers."

There has to be a better way to solve the problem, Phillips argues. "I recommended that they ship it to one-stops on Friday and then hire security guards and place them in our distribution centers to make sure we don't ship it to arrive before Monday. That has to be cheaper for them than the way they are currently planning to do it."

Harold Lipsius, president of Philadelphia-based Universal One-Stop, urges Cema to reconsider its decision. The way Cema is planning to do it "means that independent stores will not have the product as soon as the majors," he says. "I don't know if Cema has explained the problem properly to the Beatles and their people. I think it is important for Cema to explain that problem to whoever is making this decision."

But Capitol is said to be trying to work out a plan to get the product to independents at the same time as chains by offering one-stops the option of having Cema drop-ship the wholesalers' independent store customers. But one-stops loathe the

thought of turning over their customer lists to anybody. Says Lipsius, "They offered us that option, but we are hardly in a position to give our customer list out to Cema or anyone else, for that matter."

Also, in that scenario, Capitol probably would have a minimum buy-in level, say 50 units, but not every independent can afford to buy that many units on the front end. Typically, cash-strapped independents buy maybe a two-day supply, sell off that product quickly, and then use that money to replenish inventory on a frequent basis. Furthermore, many independent accounts buy on a COD basis, and one-stops are unsure if Cema would be willing to provide that option for their customers.

So Cema has a fine dilemma to solve. Last Christmas Cema found itself the object of scorn from big chains when it did a promotion with McDonald's.

This year, it looks like independents and one-stops will be harboring Cema grievances.

SONY MUSIC Distribution has extended its minimum advertising price policy to cover in-store advertising campaigns, according to a policy letter sent out late last month. This move is welcomed by music specialty accounts, which have accused the majors of underwriting the loss-leader policies of discounters.

In another move, Sony has changed its incentive/disincentive formula for cassette titles in its Frontline and Best Value series. The break-even point at which incentive credits and disincentive penalties cancel each other out is now 16%, up from 15%. In establishing the new break-even point, Sony upped the incentive credit to 1.6% from 1%, while increasing the disincentive penalty from 6.67% to 10%.

Also, Sony has lowered by 8.3% its wholesale price for all music video product, with the exception of its \$19.98 classical video series. In addition, the company has eliminated an incentive/disincentive policy on returns. The company has also devalued some children's video titles, moving its \$14.98 and \$12.98 titles to \$9.98, effective Dec. 4. In the meantime, the company is offering a 23% discount on the \$12.98 titles and 33% on the \$14.98 titles.

AT BLOCKBUSTER Music, Mike Greene, formerly the VP/general merchandise manager who oversaw purchasing, is shifting responsibilities as VP of strategic programming. According to Gerry Weber, president of the chain, Greene will have responsibilities for all of Blockbuster's music efforts outside the store, including setting up an Internet site, among other projects. Andy Bailen, formerly purchasing director, is named general merchandise manager with additional responsibilities in addition to overseeing buying.

RETAIL TRACK

by Ed Christman



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Joe Ely Taking The Train For Tower Tour

BY CHET FLIPPO

NASHVILLE—Joe Ely practically grew up on trains in West Texas, so it seems natural to him to climb aboard Amtrak's Coast Starlight superliner for a promotional West Coast tour for his current MCA album, "Letter To Laredo."

Beginning Wednesday (13) in Los Angeles, Ely will travel by Amtrak and perform in-store concerts at Tower Records stores all the way up the coast and tack on radio station visits and regional press interviews.

"When they [MCA and Vector Management] first told me about it, I was kind of horrified," the roadhouse legend says. "Mainly just because I'm not used to playing in the daytime. But it'll be great. My granddad worked for the Rock Island Line and my dad for the Santa Fe. I grew up in train heaven. I'm gonna feel right at home."



ELY

The tie-in with Amtrak came about when MCA and Vector were looking for ways to raise Ely's visibility and go beyond just doing in-stores.

"This campaign is a perfect way to present Joe, because he is certainly not your mainstream country artist," says MCA director of advertising and creative marketing Stephen McCord. "But artistically he brings credibility to the label. And, we're all fans of Joe. With the new album, we feel we [can] expose him in ways he might not have had before. We want to present him as he is, in an intimate one-hour show. I'm calling it 'Joe Ely's Trains-Continental Hour Of Tower Tour.'"

The tour begins at the Tower store on L.A.'s Sunset Boulevard, followed by a Viper Room concert on Thursday (14). Then, Ely and a stripped-down band that includes flamenco guitarist Teye, who played on the album, will board the Coast Starlight for Tower Records concerts in San Jose, Calif., on Friday (15); San Francisco and Berkeley, Calif., on Saturday (16); Sacramento, Calif., on Sept. 18; Portland, Ore., on Sept. 20; and Seattle on Sept. 21, followed by a leisurely return to L.A.

On Oct. 11, Ely will start touring with a show at Tramps in New York.

MCA VP of sales and marketing Dave Weigand says, "Part of the tie-in with Amtrak will be Amtrak ticket giveaways through radio, and we may expand the give-away through retail. I think taking Joe right to his fans at Tower will be great. If it works, we might keep on rolling and look at other train routes."

"Amtrak is delighted to do this," says Dawn Soper of Amtrak's marketing department. "I think we did one tour before with Linda Ronstadt. The Coast Starlight can hold up to 500 people, so we hope Joe will perform in the lounge. With the panoramic windows and people not in a hurry to get anywhere, it's a good opportunity for music."

Says Ely, "I can't wait to get on that train."

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	4	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 3 weeks at No. 1	146
2	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	223
3	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	215
4	1	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	116
5	5	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	104
6	6	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	16
7	8	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	19
8	17	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	214
9	13	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	226
10	7	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	221
11	12	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	10
12	9	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	42
13	11	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	41
14	14	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	224
15	15	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	226
16	10	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	175
17	19	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	131
18	20	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	209
19	21	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	202
20	28	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	223
21	22	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	226
22	18	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	23
23	23	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	212
24	16	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	4
25	26	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	214
26	29	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	31
27	25	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	30
28	30	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	193
29	35	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	179
30	37	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	226
31	33	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	26
32	24	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	25
33	32	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	70
34	27	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	213
35	39	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	203
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37	42	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	18
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39	43	EARTH, WIND & FIRE ▲ ARC 35647/COLUMBIA (7.98 EQ/11.98)	BEST OF EARTH, WIND & FIRE VOLUME 1	6
40	48	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	120
41	45	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	202
42	34	GRATEFUL DEAD ▲ ARISTA 8452* (7.98/11.98)	IN THE DARK	4
43	46	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	193
44	47	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	189
45	40	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	19
46	44	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	189
47	50	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	93
48	—	GREEN DAY ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	43
49	—	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	103
50	36	GRATEFUL DEAD ● WARNER BROS. 1935 (12.98/15.98)	GRATEFUL DEAD	4

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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Merchants & Marketing

Wanted: Distributor For An Ex-Go-Go's New Band

CONSULT THIS ORACLE: Sometimes you literally bump into an interesting story in Los Angeles.

A couple of weeks back, Declarations of Independents strolled down to that faux-tiki palace Jacks in Hollywood, Calif., to see some bums... um, *colleagues*, who moonlight in a cover group called the Imminent Disaster Band.

After the group—which includes a couple of writers, a member of the Airplay Monitor sales force, and a major-label VP of corporate publicity—had finished a satisfying set of R&B and blues covers, we started to leave the joint, when we walked right into **Kathy Valentine**.

We've known Valentine since she had baby teeth, back when she played with former Flag Waver

Carla Olson in the Austin, Texas-bred band the **Textones**. Of course, Valentine went on to fill her wall with platinum records as a member of L.A.'s premier all-female punk/pop band the **Go-Go's**.

"Hey, stick around," Valentine said. "My new band's on next."

So we hung out to catch a set by Valentine's current trio, the **Delphines**. Valentine, on guitar and vocals, is joined in the band by bassist **Dominique Davalos**, who takes most lead vocals, and drummer **Paul Crowder**. We were suitably impressed: The Delphines spin snappy, hooky rock'n'roll originals that are whacked across with power to spare; Davalos is an especially strong, sultry-voiced presence. A busted bass-drum pedal (Crowder

is one powerful skin-beater) put a sadly premature end to an engrossing set.

After the gig, Valentine pressed into our hands a six-track self-titled EP, which the band has issued on its own Delphonic Recordings label; former **Knack** drummer **Bruce Gary** and **Ian Gardiner** co-produced with the band. We asked Valentine who is distributing the record. "Nobody," she said, adding that the band made the disc primarily to have something to sell at its European gigs.

"We're definitely looking for a distributor or a deal," Valentine says today. 'Nuff said. Interested American wholesalers and labels can contact manager **Tim Antcil** at Gold Mountain Entertainment in L.A. Need we add that you can use us as a reference?

sociate the languid instrumental music made by the Tucson, Ariz.-based band, which features past and present members of **Giant Sand** and **Naked Prey**, to the lounge style popularized by its Sub Pop labelmates **Combustible Edison** and others. Elm isn't having any of it.

"The whole lounge thing—it's weird, it was happening when we started back up [in 1994]," Elm says. "The other bands all dress up. It kinda sucks, to tell you the truth."

Elm says FODM "started off as a **Santo & Johnny** cover band," playing tunes first cut by the "Sleep Walk" guitar duo. The group was formed by ex-Naked Prey guitarist Elm and longtime drummer **Van Christian** "to play background music and make some money," Elm says. The unit, which originally

QUICK HITS: Del-Fi Records in L.A. has ended its association with AVI and is currently being distributed by the Mutual Music companies (City Hall, Paulstarr, Rock Bottom, and Twinbrook). Forthcoming releases will emphasize the nonsurf side of Del-Fi's catalog, with albums by **Chan Romero**, **Ronnie & the Pomona Casuals** (Tuesday [12]), the **Romancers**, and the late "Nature Boy" **Eden Ahbez** (Sept. 19). Rarities, surf, and hot-rod packages are due in October, as is the three-CD **Bobby Fuller Four** series (which will include a bonus live disc in its boxed-set version)... The new New York-based label Streetwise Recordings will start up spring 1996 with the release of "Sounds From The Underground," a compilation featuring primarily New York street and subway musicians. Some of the proceeds from the release will benefit the National Coalition for the Homeless... Danwell Records in L.A. will be distributed by Maplewood, N.J.-based Big Daddy Music; its first release under the arrangement will be "The Naked Sea," the last album by the late Brazilian guitarist **Laurindo Almeida**.

FLAG WAVING: You can almost hear the hair on the back of steel guitarist **Bill Elm's** neck bristle when you drop the term "lounge music" in reference to his band **Friends Of Dean Martinez**.

Some writers have sought to as-



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by Chris Morris

formed in 1993, disbanded, and re-grouped last year, also includes Naked Prey's **Tom Larkins** and Giant Sand's **Joey Burns** and **John Convertino**.

As the lineup has changed, so has the band's name: Originally, the group's title featured the handle of a certain well-known Italian-American crooner. The Friends contacted the singer's representatives to see if it was OK to use his name.

"Sub Pop wouldn't put out the album until we got a letter of permission," Elm says. "We tried to convince 'em we were a band that played bar mitzvahs and weddings. But they said if we sold any records, they'd sue us." Hence the Hispanic, but somehow familiar-sounding, moniker used today.

FODM, which recently played dates in L.A. in a stripped-down trio format to promote its album, "The Shadow Of Your Smile," will be on view at full strength in New York on Sunday (10) and in Cambridge, Mass., on Monday (11).

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The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

Billboard continues its inauguration of the new Merchants & Marketing department with the second of four expanded sections addressing the rapidly changing music-retailing environment. This week, we examine store fixtures and design. Subsequent sections will cover software systems (Sept. 23) and distribution (Sept. 30).

When It Comes To Store Design And Shelving, Retailers Display Flexibility

BY CATHERINE APPLEFELD

They've said goodbye to the long-box and hello to a host of new products, from laserdiscs to video games to CD-ROMs. And all the while, music retailers have been taking inventory of their own store fixtures to make sure they are up to par with the best methods to display their wares.

At this point, most chains are well past the halfway point of refitting their stores to accommodate the jewel-box-only merchandising of CDs. No one expects that packaging to change in this lifetime, but the com-

"It's something that is very easy to change, and that's very important," Myklebust says.

CHANGES

"Prior to 1989, all of our racks were constructed of plywood, but our fixtures today allow us to more prominently display all of our products," says Stan Ziemba, facilities operations and maintenance director at West Sacramento, Calif.-based Tower Records. "Changes are made almost daily here. We'll look at a new rack, come up with a new design. And because we have our own shop that fabricates the racks in-house, it is eas-

ing—I think if there were changes in CD packaging, the labels would find a mutiny at retail. [We consider] what gives maximum flexibility of displaying a variety of products we may want to put in our stores in the future," says Gerry Weber, president of Blockbuster Music. "So we've created fixtures to suit our needs now that also would be flexible in terms of adapting to different products."

Like Blockbuster, most chains increasingly are experimenting with various non-music product categories, be they video games or such multimedia items as CD-ROM and CD-i. This diversity is causing many to rethink

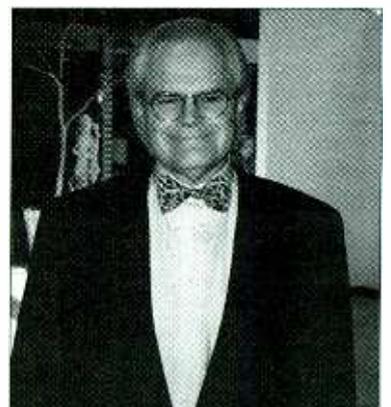
all has to do with fixturing, shelving—the visual approach."

MUSIC SAMPLES

Another growing trend at retail is the incorporation of sampling or listening stations, which some merchants choose to house right alongside the music product while others place them in their own stand-alone fixtures. Tower, for example, tends to place its smaller customized stations right in with the product in each area of the store. "We stack them in line with the regular existing product racks so they don't stick out," Ziemba says. "So when customers are looking for a piece



Blockbuster's Gerald Weber



Musicland's John Myklebust



Tower's Stan Ziemba



A stand-alone listening center at Blockbuster



A convenient listening station at Tower



A wall of wire racks at Sam Goody

motion caused by the transition has left one indelible word in retailers' minds: "flexibility."

Whether their fixtures are made from metal, wire, plastic or the seemingly fast-disappearing wood, retailers are ever aware that the shelving they implement today may come to house different products in a variety of packages tomorrow.

"Our fixturing is quite flexible," says John Myklebust, managing director of design and architecture at the Minneapolis-based Musicland Group. "They are coming out with new things all the time, and they all seem to be smaller—more and more microscopic. We have to be able to keep up."

To do so, Musicland—which owns the Sam Goody, Media Play and Suncoast Motion Pictures chains—now uses primarily wire racks held in by pipe frames in its music departments.

ier and less costly for us to experiment," says Ziemba, who notes that his job is to implement the concepts devised by Tower's Stan Goman and Russ Solomon.

Although particleboard and wire are prominent in Tower outlets, Ziemba also emphasizes the importance of a mixture of materials and colors in store design. "Different colors of plexiglass draw your attention to a product," he says. "When you look at an expanse of racks that are all one color and you see something different, your eye is drawn to that difference."

At National Record Mart, the fixturing look "is evolving a little more from the traditional to the more dramatic—a '90s kind of look," says Scott Bargerstock, director of store operations at the Pittsburgh-based chain.

"We're not necessarily thinking about any changes in existing packag-

ancillary product fixtures as well as the overall store look and feel.

"For so many years, we have had one type of shelving for all other [non-music] types of product: the do-it-all plexiglass shelf," says Ken Chance, director of store planning and construction at Camelot Music. "Now our main thrust is that we are moving to other product lines that require special shelving needs. We can't afford to go the one-shelf-fits-all approach, so we are exploring other options."

As it incorporates greater numbers of movie titles, Camelot is using fixtures to help set off various areas of the store. "Our departments are expanding, and we are adding more fixturing because we want to departmentalize more strongly in the movie area and create a world of movies rather than have the movies running into music," Chance says. "And that

in the classical department or the jazz department or whatever genre, all the new hits are right there for them to sample."

Blockbuster takes the sampling concept one step further with its trademark, centrally located sampling bar, where customers can listen to an entire album before buying. "Ours are built to stand out and attract attention," Weber says.

BOXED SETS HIT THE WALL

While not a new conundrum, the pesky boxed set continues to present retailers with fixturing challenges. "I've never seen a boxed-set presentation in any store that I thought looked good," National Record Mart's Bargerstock says. "I don't think it is possible to merchandise them where they look good." NRM generally puts boxed sets on the wall, or else in floor-

space baskets that originally were created to house LPs.

At Musicland stores, the walls also make for fine nesting grounds for the elaborate sets. "Boxed sets are complicated because most of the time they are packaged like LPs," Musicland's Myklebust says. "They typically have to be merchandised in separate fixtures—probably a wall presentation—because doing something like a bookcase where all you can see is the spine just doesn't work well for them."

Myklebust adds that the boxed sets are always high-profile items for reasons of security as well as salability. "Because of the cost of these things, they are generally in locations where they are under observation," he says. ■

The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

Fixture Manufacturers Keep Up With Retailers Racing To Stay Up-To-Date

BY CATHERINE APPELFELD

While retailers go about the business of reinventing the look and feel of their stores, the manufacturers behind the scenes increasingly are specializing in their own brands of fixture design and keeping busy with new clients, from bookstores to mass

merchants. With most stores still in the process of converting to jewel-box-only displays and bringing in new product categories, there seems to be plenty of work for all.

A VERY GOOD YEAR

"In general, last year and this year have been good for store manufacturing," says Klein Merriman, exec-



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Wheel Caddy Sold Separately

utive director of the Fort Lauderdale, Fla.-based National Association of Store Fixture Manufacturers (NASFM). "As retail gets more competitive, the merchants understand more and more the importance of keeping up-to-date. And this is good news for all of the manufacturers."

At New Jersey-based Lift, where sleek, modular, metal racks have become a trademark, flexibility is most definitely in fashion. "We use modular shelving because there is no

ing growing success in alternative markets that are introducing music and video product into their inventory mix. "In the past two years, the market has become really diverse. Pretty much everyone is carrying CDs nowadays, from bookstores to truck stops to little hole-in-the-walls," Seirafi says. "We've had a lot of success in the alternative market and have really become a custom company."

JD Store Equipment, which

with smaller stores also continues to grow, according to Wayne Hibner, president of the Los Angeles-based company. "We've seen quite a few independents that have used our fixtures because they are so flexible and have a fairly low price," he says. "We also ship from three warehouses in different parts of the country, which makes it very convenient."

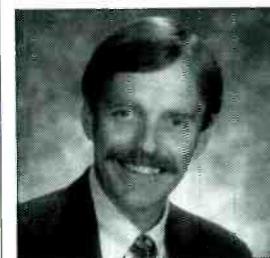
MATERIAL ISSUES

Although most music retailers—and, consequently, the manufacturers who serve them—are migrating away from wood and toward the more high-tech look of metal, wire and plexiglass, there is at least one company that remains true to its timber roots. Perrysburg, Ohio-based Toledo Store Fixtures, which counts Camelot Music among its rainbow of retail clients, works in wood only and has no plans to migrate to other materials.

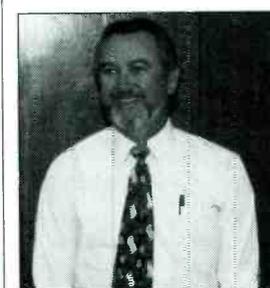
"Camelot is still using wood fixturing; they are one of the few who haven't gone the wire route," says Walt Norris, secretary-treasurer at Toledo Store Fixtures. "And in my opinion, when you walk into one of their stores, you get a warm, homey feeling compared to those other stores that have wire, which just looks hard."

Norris notes that, contrary to popular belief, wood is not more expensive than other solutions. "I know Camelot has priced wire, and they've found wood is cheaper," he says. And Norris also begs to differ with conventional wisdom that says wood is less flexible than other materials. One of the key reasons for the waning wood presence, he asserts, is the dearth of good workmanship.

"In the retail industry in general—not just for music—there is not enough woodworking capacity in this country to keep up with the demand," Norris says. "Wire is something that can be built by robots." ■



NASFM's Klein Merriman



JD's Wayne Hibner

"We use modular shelving because there is no definite packaging concept anymore," says Lift's Susanna Seirafi. "We have displays that you can use for VHS in one season and for laserdisc in the next."

definite packaging concept anymore, with CD-ROM and other new products coming out," says Lift marketing and sales director Susanna Seirafi. "We have displays that you can use for VHS in one season and for laserdisc in the next."

Lift's fixtures, which range from \$299 to \$1,300, primarily can be found in smaller chains and independent stores. "We've grown with several of our customers," Seirafi says.

As have many other fixture manufacturers, Lift also has been enjoy-

designs fixturing for National Record Mart, Nobody Beats The Wiz and Kemp Mill Music, among others, has moved full-force into interchangeable accessories. The company's specialty is an assortment of wire shelving and baskets that can fit into any number of its metal structures. Prices begin at \$3.95 for a small basket and range into the tens of thousands for a full store customization.

Although its bread and butter are the major chains, JD's relationship

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Store Design, Italian-Style

■ BY MARK DEZZANI

MILAN—With an Italian touch for design, Necchi Modulare Musica started 20 years ago in the Piedmont city of Alessandria as a family shop-fitting partnership serving a diversified clientele. "For the past 10 years, since we formed a larger company structure, we have specialized exclusively in designing furniture for home-entertainment outlets," says Oscar Belotti, the company's export manager.

The company's Italian clients, primarily large music-distributors, reflect Necchi's prominent position in its market and the shift in Italian music retailing from specialty stores to larger outlets: the Ricordi retail chain, the Autogrill motorway service-station outlets and Ethe Standa supermarkets.

So far, Europe is Necchi's principal market, particularly France and Spain,

"Apart from the Italian flair for style, our furniture is designed with the practical considerations of effectively displaying as much product as possible."

*—Oscar Belotti,
Necchi Modulare
Musica*

where it operates subsidiaries, with exports accounting for just over half of the company's sales.

"We started exporting to the U.S. this year, but there has been some resistance to our prices," says Belotti. "However, we are confident that once the quality of our design and practicality of our product is recognized, we will build up a good clientele there.

"Apart from the Italian flair for style, our furniture is designed with the practical considerations of effectively displaying as much product as possible," Belotti continues. "We have a patented 'safer' box for CDs, cassettes, videos and computer games. The boxes are secure without detracting from the essential contact with the product. They accommodate all existing types of security strips and can only be opened through magnetic terminals at point of sale."

Necchi's latest series, called the Blue Line, also is adaptable to existing fixtures, says Belotti. "Without having to buy new furniture, our product can easily be adapted to display videos or computer games if you decide to allocate a larger ratio [of sales space] to those products instead of CDs or cassettes." ■

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MERCHANTS & MARKETING

Addictive Game Has Positive Messages

BY MARILYN A. GILLEN

LOS ANGELES—To everyone concerned about the mindless violence of many video games and the negative messages in some music, Time Warner Interactive has a one-word reply: "Endorfun."

The innovative CD-ROM game, due in October at an expected retail price of approximately \$30, is laced with 100 subliminal "affirmations" and scored with an original world-music soundtrack designed to "lift up the spirit," according to its composers, the O Band, who are currently at work on a new companion album due from a Warner Music label. Both elements underscore a graphically hypnotic, mentally challenging puzzle game that its creators compare, in terms of addictiveness, with "Tetris," which is—not coincidentally—a game that one of the "Endorfun" developers, Michael Feinberg, had a hand in producing.

The promotional tagline? "Play More. Feel Better."

David Riordan, VP of production for the entertainment division of Time Warner Interactive and a producer of the CD-i version of "Tetris," says he and marketing VP Ralph Giuffre were floored by the product when it was presented to them last year by developer onesong partners inc., a Northern California-based company dedicated to creating entertainment products that "benefit humanity and make people feel good." The onesong partners, by the way, are also the O Band in corporate guise.

"From a production standpoint, it fit some of the things that Ralph and I came to Time Warner to do," says Riordan of his immediate reaction. "And one of those, without sounding too Pollyanna, was that we wanted to do some things that had positive imagery to them. It's not because we hate fighting games—they've been very good to us in our various careers—but we really felt we wanted to do some things that were not fighting, slashing, burning types of video games."

"Endorfun" also boasts the gaming chops of such games as "Tetris," Giuffre says, along with its strong cross-demo appeal.

"Not only does it appeal to women, but it appeals to younger people, older people, even people who don't consider themselves 'gamers,'" Giuffre says. "It's what gaming used to be in the early days: simple to learn, difficult to master."

Music plays a key role in the overall gaming experience, something Time Warner plans to key into heav-

ily in marketing the product. While the game's soundtrack, "The Endorfun Suite," will not be packed in with the game, there will be a card inside offering the disc for mail-order sales for around \$13, Giuffre says.

The band is also working on new music to be included with the original "Suite" on a forthcoming album, Riordan says, and plans are to release it via a Warner Music Group label as a CD Plus—mixing music with a few levels from the video game.

Marketing plans include taking the O Band on the road as a touring unit. With the release of the new O Band album, further cross-promotional strategies will be revved up.

"If people hear the music first, they may get turned on to the game, and if they see the game first, they will get turned on to the music," Giuffre says.

Nigerian-born Onye Onyemaechi, onesong partners' musical director and an O Band member, says "Endorfun Suite" was originally written to pay homage to the spirit of the tribal village, "where the joys of life are expressed in unison with one song."

"Music is a very natural, powerful, and hypnotic state of communication," Onyemaechi says, "and no matter what is happening in your life, people feeling sad and scared, music can bring a positive, uplifting message. There is a vibe there that is like



The O Band performs the soundtrack to "Endorfun." An audio CD will be sold as an adjunct to the Time Warner Interactive game.

nothing else."

Onyemaechi, who also leads a dance troupe, periodically conducts workshops for children in schools and has seen firsthand the powerful, positive effect music can have. "Even the simple message of learning to be respectful and to love yourself—this can be very powerful," he says.

Underlying the uplifting music within the game "Endorfun" are the 100 subliminal messages, which include messages, such as My Heart Is Filled With Joy; I Am Free Of Dependency; I Am Divinely Guided; I Am Unique And Special; I Am Rich, Well, And Happy; and I Love The World And The World Loves Me.

Riordan says Time Warner Interactive was sensitive to concerns peo-

ple may have with subliminals, however positive the affirmations.

"We made a decision early on that we would be really open about what they are," he says. "The box is stickered, the entire list of statements that are made within the music are published with the game, and there is also a method to look at them onscreen. And we went through the list very carefully to make sure that all of the things that were in there were things that no one would have any problems with."

Those who aren't convinced are given an option of "muting" the subliminals completely while playing the game, he adds.

The subliminals do appear on the "Endorfun Suite" soundtrack album being made available via direct mail, but no decision has been made on whether to include them on the forthcoming album to be sold at retail, Riordan says.

"This gives parents an alternative view of violent games out there, with very violent messages in them," Onyemaechi says. "There is a lot of negative out there. Why not have something positive?"

"If someone is saying, 'all is well,' how can you argue with that statement?" Riordan says. "How can you not want to play something that will make you feel better?"

'Forrest Gump' History Repeats Itself Hit Film's Music, Artists Chronicled On GTE CD-ROM

BY MARILYN A. GILLEN

LOS ANGELES—Its name is "Forrest Gump," and as of November, people can call it "interactive."

Paramount Pictures' hot film and home video property, which has moved more than 12 million videocassettes to date, is taking another run at cash registers this fall, in the form of a music-intensive CD-ROM being published by GTE Entertainment. GTE is also readying the Oct. 31 release (with Virgin Records) of the highly anticipated "The Rolling Stones Voodoo Lounge Interactive CD-ROM." The two titles kick off the software publisher's new music label.

"Forrest Gump—The Music, Artists And Times," a three-CD-ROM set with a suggested \$39.95 retail, pivots around the film's decades-spanning soundtrack, which chronicles history via a litany of hot-button hits, from Elvis Presley's "Hound Dog" and the Beach Boys' "Sloop John B" to the Doobie Brothers' "It Keeps You Runnin'" and Bob Seger & the Silver Bullet Band's "Against The Wind."

Epic Soundtrax's two-CD soundtrack release of the music has sold 3.4 million copies, according to SoundScan.

The GTE CD-ROM takes users inside that soundtrack. Within the interactive discs, many of the artists whose songs were used in the



Ray Manzarek takes a turn on the "Forrest Gump" bench during the filming of GTE Entertainment's forthcoming CD-ROM.

film discuss their music and the times that inspired and impacted it, spinning stories interlaced with history and accounts of other artists' lives.

The original interview footage, shot on the Paramount lot and on location over the last several months, is interspersed with film clips, as well as with related information from the film and the vaults.

Within the disc, for instance, is the complete film script, complete transcripts of the artist interviews, song lyrics, vintage record reviews, a historical time line, artist biographies, and vintage performance clips.

Everything is linked via hyper-

text to create a seamless, intuitive exploration of the music and times.

"That just would not have been the same film without the music," says Clarence "Frogman" Henry, whose "(I Don't Know Why) But I Do" is used during one film segment.

Henry, one of the artists who took a turn on the "Gump" bench during the title's production, shares stories of the New Orleans music scene, past and present.

Michelle Phillips, of the Mamas & the Papas, whose classic "California Dreamin'" is featured, spins tales about the early days with John Phillips, how they hooked up with Mama Cass, and how today's music scene differs.

Other artists sharing stories and impromptu songs on the CD-ROM include David Crosby & Roger McGuinn, John Phillips, Ray Manzarek, Gary Rossington, Eric Darling, Scott Mackenzie, and Brian & Carl Wilson. The disc also includes interviews with Allan Sylvestri, who composed the "Forrest Gump" score, and music director Joel Sill.

"The movie is the No. 3 film of all time and the soundtrack is a best seller," says Dick Larkin, VP of marketing and sales. "We expect this title to have the same strong appeal to the millions of 'Gump' fans who made the movie and soundtrack CD into phenomenal best sellers."

Eggheads Need Never Leave Home

FOLLOWING IN THE footsteps of the growing number of software publishers who are setting up Internet World Wide Web sites to promote products, Egghead has launched an online area to sell them. The computer software chain has established a virtual storefront at <http://www.egghead.com> and has stocked it with a full complement of entertainment, edutainment, reference, and productivity titles—no shelf-space squeeze, it seems, in cyberspace. Getting help from the staff is also easier in the digital realm: A search feature allows users to track down any title in stock with a few keystrokes. Orders are taken online, and prices are comparable to those found in bricks-and-mortar complements.

NEW YORK-BASED editing and post-production facility the Image Group is branching into multimedia with a new division, Image Interactive. True to its parent's roots (VH1, MTV), the new arm is targeting the music industry with its services and producing a CD-ROM to show what it can do.

The CD-ROM, in production at press time, features new band Bubble, according to Image Interactive's Rick Siegel, and includes music video, memorabilia, a game element, and more.

MEGA MECH: Activision says it has shipped more than 180,000 initial copies of its hotly awaited "MechWarrior 2" CD-ROM, a 3D combat-simulation title that supports networked gaming for up to eight players.

'DOOM,' WHICH POSTED killer sales numbers as a shareware and CD-ROM game from id Software, aims to slay the cartridge world via a new Super Nintendo Entertainment Systems version from Williams Entertainment. The Super NES version hit streets Sept. 1.

DISCOVERY CHANNEL Multimedia is taking its first bite at bundling with "Sharks!" The publisher's CD-ROM, which hit retail last September, is being bundled with a new line of Apple Performa computers to be sold in Price/Costco outlets nationwide.

WEB FEATS: Everything But The Girl has opened a 60-page World Wide Web site, written and conceived by band-member Ben Watt. The site (<http://www.ebtg.com>) has a live-event theme, offering visitors six different levels of access passes (or laminates), which grant a peek at everything from discographies and biographies at the lower levels to handwritten set lists and original pictures at the highest.

COMEDIAN AND ACTRESS Marsha Warfield has signed on to host "Hollywood In Cyberspace," a seminar focused on the entertainment industry and the online world. Among speakers and panelists on tap for the event, which will be held Sept. 18 in Los Angeles, are Capitol Records' Robin Bechtel, Rocket Science's Michael Backes, and Geffen Records' Jim Griffin. Call 310-288-3425 for more information.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com

FOR THE RECORD

A headline in the Sept. 9 Enter* Active File misidentified the company that is producing the CD-ROM "Microsoft Music Central '96." It is being published by Microsoft.

Home Video

MERCHANTS & MARKETING



Jerked Around And Liking It. Sony Music Video has a winner with "Don't Hang Up Toughguy!" starring the Jerky Boys, which remains high on the Billboard Top Video Sales chart. The release, on the MTV Home Video label, entertained party guests in New York including, from left, David Pierce, Sony Music Distribution senior VP; Carol Babeli, Sony Music Distribution video sales director; Kamal and Johnny Brennan of the Jerky Boys; and Ted Green, Sony Music Group VP.

PolyGram Goes Long With NFL Vids Cassettes In Thousands Of Retail Sites

■ BY SETH GOLDSTEIN

NEW YORK—PolyGram Video is seeking new gridirons to conquer.

With a strong bench provided by the National Football League, PolyGram has fielded a series of retail promotions that will bring pro football cassettes in force to several thousand retail locations. And, although it isn't presently involved, says Sal Scamardo, PolyGram sports and fitness marketing director, "Wal-Mart is interested, too."

If the Holy Grail of mass merchandising is still out of reach,

other big names are participating. Scamardo and Gene Silverman, PolyGram president/CEO, note the involvement of 1,000 stores of the Musicland Group, including Suncoast Motion Picture Co. and Media Play; Kmart; 600 units of Trans World Music; and three grocers: Wegman, Giant Eagle, and Stop & Shop.

The tie-ins are varied, indicative of PolyGram's effort to broaden its NFL audience. Kmart's "Back To Football" offer brings together cassettes, accessories, and licensed products. Musicland is trumpeting a sweepstakes, for which the grand prize is a free trip to Super Bowl XXX in January. The impact on tape sales won't be known for months.

But based on recent experience, Silverman is confident that New York-based PolyGram, now in its fourth year as the NFL's exclusive distributor, will be tossing a few more sell-through touchdowns. In 1994, PolyGram hiked its football revenues 22% over those of the previous year and placed seven entries on VideoScan's list of 50 top-selling sports tapes. The NFL's 75th anniversary cassette, a history of the league, finished second.

PolyGram's crown jewel for 1995-96 is the three-volume "NFL Greatest Ever" series hosted by NFL Films president Steve Sabol. Individual tapes are \$14.95; the set is \$34.94.

Sabol, who hosts shows on Home

Box Office and ESPN, is something of a celebrity in his own right, and Silverman took advantage of that status last month when he invited him to present the NFL line at PGD's annual sales conference in California. Aside from Sabol, only Silverman and his sales and marketing senior VP, Bill Sondheim, were there to represent

(Continued on page 73)

Eliminate Reduced-Price Copies, Control Demand Is Latest U.K. Supplier Strategy

This week's column was written by London correspondent Peter Dean.

DUMB AND DUMBER, or just plain smart?

That's what some British executives have been asking themselves, upon the announcement that supplier First Independent will delete or cease to fill orders for the **Jim Carrey** blockbuster Oct. 9, just nine days after the rental title ships to British retailers.

The idea is to maximize sales around delivery and to discourage stores from holding back and waiting to pick up second-hand copies at reduced prices. It's a problem that the industry here just can't shake off. And the problem is exacerbated by the suspicion that First Independent has taken a step toward speeding up the sell-through release of "Dumb And Dumber."

Right now, two retail strategies are in play. The first scenario has dealers waiting until shipment date and shopping for the best wholesale price before finally committing an order. This causes duplication and distribution headaches plus a migraine for vendors trying to maintain price stability. It also robs them of the chance to publicize the big numbers that give the title a high profile for the trade to admire.

Scariest still is the second scenario, which has the retailer lying in wait to buy cheap copies, for half the price or less, days after street date. Flagship stores can't lag behind with "Dumb And Dumber," but mini-wholesalers and smaller outlets can afford to shop around for customers used to waiting for bargains.

The approaches have been hitched in tandem since early sales policies were sketched out on the backs of cigarette packets by the pioneers. No sooner had rentals been devised than the dealers knew how to make them work to their advantage. No matter how smart the sales ploy, the buying has always been annoyingly price-conscious right up to the deadline.

But the rental business isn't growing. Vendors complain that you can't have upfront sales campaigns built around a sketchy gross based on a sketchy sales target. Moreover, retailers dependent on rental could be shooting themselves in the foot: Sell-through windows are opening earlier than ever, often because rental numbers aren't up to snuff.

Retailers respond that vendors are responsible for price shopping. It's fine for First Independent to have this deletion policy, dealers argue, so long as they pay a

sensible price and don't have to buy more units than they need.

Otherwise, street prices will nose dive to sell-through levels well before sell-through is official. That's what happened recently with "Shallow Grave" and "Reservoir Dogs," which left the duplication factory at 45 pounds (approximately \$72) suggested list and, two weeks later, could be purchased for 25 pounds (\$40).

Similarly, small stores argue that if such chains as Blockbuster weren't given advantageous buying terms, the price of second-hand stock would not dip as low so soon after release. The economics are obvious: The less a chain pays, the fewer rental turns it needs before dumping copies that have earned back their investment.

In fact, the finger-pointing underscores the size of the problem.

Deletion, the industry's pet word of the moment, can be traced to the restricted sales window that Disney has placed on its animated classics. It has caught on, with a vengeance.

Recently, PolyGram Video deleted "Four Weddings And A Funeral" six weeks after delivery, though it promised TV advertising and additional sales closer to Christmas. FoxVideo withdrew "The X-Files" because of what it termed "unsuitable packaging." The music-video release "The River Dance" was also deleted.

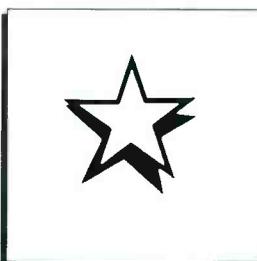
FIRST INDEPENDENT apparently decided to hop on the bandwagon while it was still rolling. It still might be the correct decision. Deletion is one answer to the problem of oversupply, if not the implied threat of a quick trip to sell-through.

However, a quick halt to shipments presents its own set of difficulties. Foremost among them is that it gives canny dealers further opportunity to control the market. That happened when well-heeled stores deliberately overstocked on "Four Weddings," creating an artificial shortage.

If retailers can hold onto the surplus copies of "Dumb And Dumber" for nine days after delivery, they can dry up the second-hand market. Then, according to the most pessimistic scenario, the chains can unload the excess stock four weeks later on their terms and for a more advantageous price. Scarcity becomes what marketers like to call "a unique selling point."

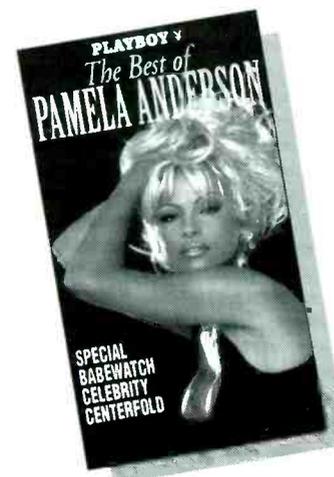
Perhaps control of demand is the point. It's a way to stop the rental rot for just a while longer.

PICTURE
THIS



NUMBER 1

Smash Week!
7th



Playboy's *Best of Pamela Anderson* — Number One in this week's Billboard video sales chart. She's television's sexiest lifeguard. Playboy's hottest centerfold. And now Pamela Anderson stars in America's best-selling video for the seventh week in a row.



PLAYBOY HOME VIDEO

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P'Gram Slices Budget Pricing; For '96 DVD, 'Wait And See'

FEELING THE HEAT: Pressure from low-priced, second-tier video product has forced PolyGram Video to abandon its \$19.95 price for repriced rental titles.

Beginning this month, PolyGram will reprice 10 rental titles to \$14.95, in an attempt to get valuable shelf space in the face of \$10 budget lines from Buena Vista Home Video, Warner Home Video, Columbia TriStar Home Video, and MGM/UA Home Video.

"We're focusing on titles that need additional retail support, and we're using price to accomplish our goal," says PolyGram senior VP of sales and marketing Bill Sondheim.

PolyGram's pricing strategy comes on the heels of Buena Vista's "Movie Deals," a 28-title, star-driven package with films at \$9.99 each. Titles include "Good Morning, Vietnam," "Down And Out In Beverly Hills," and "Arachnophobia." (Billboard, Aug. 26).

Sondheim says the company "didn't think it was necessary" to go to a \$9.98 price for the package. "These aren't major theatrical releases, but they do have star power," he says.

Among the stars are red-hot **Drew Barrymore** in "Doppelganger: The Evil Within." Other names include **Christopher Reeve**, **Tia Carrera**, **Patricia Arquette**, **Rutger Hauer**, and **Michael Madsen**.

"With B-plus movies like these, it requires aggressive marketing," says Sondheim. "And with everyone getting lower on price, it further turns up the heat."

NO DELAY ON DVD: The digital videodisc peace talks under way between the camps of Sony/Philips' MMCD and Warner/Toshiba's SD are not expected to delay the anticipated 1996 launch of the product, according to a representative for Thomson Consumer Electronics.

At a January press briefing, Thomson was on board to take the lead marketing position for a worldwide launch in early 1996.

As recently as July, that timetable was changed to late 1996, and Thomson is sticking to that date for now, the Thomson representative says, despite the recent developments between the two DVD camps.

However and whenever the camps resolve their differences, the hardware isn't likely to require a massive overhaul.

"Both strive to extrapolate a standard from existing CD technology," says Los Angeles-based multimedia consultant **George Tully**. "If they were building separate hardware systems, they'd have to go back to square one, but there's a common issue."

In addition to common audio specifications already in place, both DVD camps use MPEG II, the digital video

standard.

"At this [juncture], it's a wait-and-see issue," says a source familiar with both SD and MMCD. "But I can't believe it's that difficult to define."

Many observers believe it is a matter of hammering out CD licensing contracts, rather than deciding who has the better gigabyte.

With no deadline set for a final ruling from the talks, the public won't be seeing DVD in stores anytime soon.

POWER PACKS: Fourth-quarter release plans are beginning to firm up,

with 20th Century Fox Home Entertainment releasing details for the movie "The Mighty Morphin Power Rangers." Warner Home Video has put

together plans for "Free Willy 2: The Adventure Home."

Arriving in stores Nov. 21, "Power Rangers" is priced at \$22.98 and has three cross-promotions.

Sneaker company LA Gear will offer a \$10 rebate when consumers purchase the title plus a pair of LA Lights shoes.

Nabisco Cream of Wheat offers a set of four free Power Ranger spoons when consumers purchase the video.

Consumers can also get \$5 back when they purchase the video plus "The Pagemaster" or "Far From Home: The Adventure Of Yellow Dog."

Despite the fact that Power Rangers fans didn't exactly run to see the movie, as fans of the Teenage Mutant Ninja Turtles did a couple of years ago, Fox isn't worried. The film has done approximately \$40 million at the box office.

"We had very strong purchase intent at \$22.98," says Fox VP of marketing **Mike Dunn**. "This is a core franchise, with 8 million Power Ranger households."

Dunn says the Power Rangers pull in 5 million TV viewers every week and are the No. 1 toys on the market.

"They appeal to the 3- to 12-year-old audience, which is the meat of the video market," Dunn says.

The supplier is counting on retailers pulling out their Power Rangers merchandise to peak interest for the video. Fox will also do its part to drive sales, with a \$12 million media budget.

Speaking of franchises, "Free Willy 2" arrives in stores Nov. 14, priced at \$22.98.

Bumble Bee Seafood will tie in with the sequel and offers a \$5 rebate with purchase of the tape and six cans of its product. The company ran a similar promotion with the 1993 release of "Free Willy."

In addition, ACT II Popcorn will give customers \$5 back with purchase of the video and four boxes of its product.

Warner is offering a \$5 rebate with purchase of "Free Willy 2" and six catalog titles.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** No. 1 ***					
1	1	10	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	2	4	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
3	7	2	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
4	4	18	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
5	3	12	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
6	10	3	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
7	8	3	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
8	6	27	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
9	5	3	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
10	11	6	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
11	9	13	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
12	13	2	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
13	12	11	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
14	NEW ▶		MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
15	16	5	BORN TO BE WILD	Warner Home Video 14500	Wil Horneff Helen Shaver	1995	PG	19.99
16	21	3	BARNEY: MAKING NEW FRIENDS	Barney Home Video The Lyons Group 2006	Various Artists	1995	NR	14.95
17	RE-ENTRY		STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
18	14	16	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
19	25	8	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
20	19	2	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
21	15	14	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
22	22	11	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
23	23	15	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
24	38	18	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
25	18	6	LITTLE RASCALS COLL.: VOL. 13	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95
26	17	2	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
27	20	16	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
28	26	8	BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
29	27	3	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
30	32	3	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95
31	28	3	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video Paramount Home Video 47023	Animated	1995	NR	12.95
32	NEW ▶		PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
33	24	2	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
34	39	52	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
35	40	9	THE GRIND WORKOUT HIP HOP AEROBICS	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98
36	33	4	THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
37	34	5	CYNDI LAUPER: TWELVE DEADLY CYNS...AND THEN SOME	Epic Music Video Sony Music Video 49196	Cyndi Lauper	1995	NR	19.98
38	37	16	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
39	35	15	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
40	31	11	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Sex Monks	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.

VID CATALOG PROMOS

(Continued from page 59)

ties," says Randall. "The cross promotion allowed us to open up the catalog with full margins to the retailer and leverage it against the great distribution we got for 'Doubtfire.'"

One video buyer, who asked not be identified, was also surprised by the success of the Temple promotion. "We saw Temple go from very little sales to lead-item status," he says. "In that particular case, sales increased by about 600%, and the key is that it was linked with a lead title."

The Temple promotion differed from most due to new packaging and colorization of the films.

Fueled by "Doubtfire" sales, Fox was able to establish retail confidence for the "Temple" series, which has sold 7 million units since the 1994 re-introduction. To date, the line has a total of 18 titles.

"Just re-introducing a title doesn't help sales," says Randall. "You have to build a marketing program around it."

This fall, Warner Home Video and MGM/UA Home Video have built an elaborate program for "Batman Forever" and the re-introduction of eight James Bond videos.

Together, the companies will offer a \$3 rebate when consumers purchase "Batman Forever" and an MGM/UA Bond title or one of four Warner videos. The other titles are the two previous "Batman" videos, "Grumpy Old Men," and the Warner-owned Bond video "Never Say Never Again."

Because MGM/UA is distributed by Warner, the two video divisions have recently begun pairing up for marketing promotions. Specific marketing plans, however, are developed separately.

For example, the two companies have not created a joint product display for the "Batman" and Bond product. Cassette boxes will be stickered to alert consumers to the catalog rebate offer, and television ads will be tagged.

"For what we're trying to do, we need a separate display, but 'Batman' and Bond will be next to each other in the store," says MGM/UA senior VP of marketing Blake Thomas.

In addition to the cross-promotion with Warner, Bond has a \$5 million marketing campaign, including a consumer sweepstakes. The collection arrives in stores Nov. 7, one week after "Batman Forever." Warner plans a \$25 million campaign for the summer's top box-office draw that includes two additional packaged-good rebate offers (Billboard, Sept. 2).

"Bond is a different animal than 'Batman,'" says Thomas. "While we're trying to drive sales based on the awareness of 'Batman,' we don't have to go out as a loss leader."

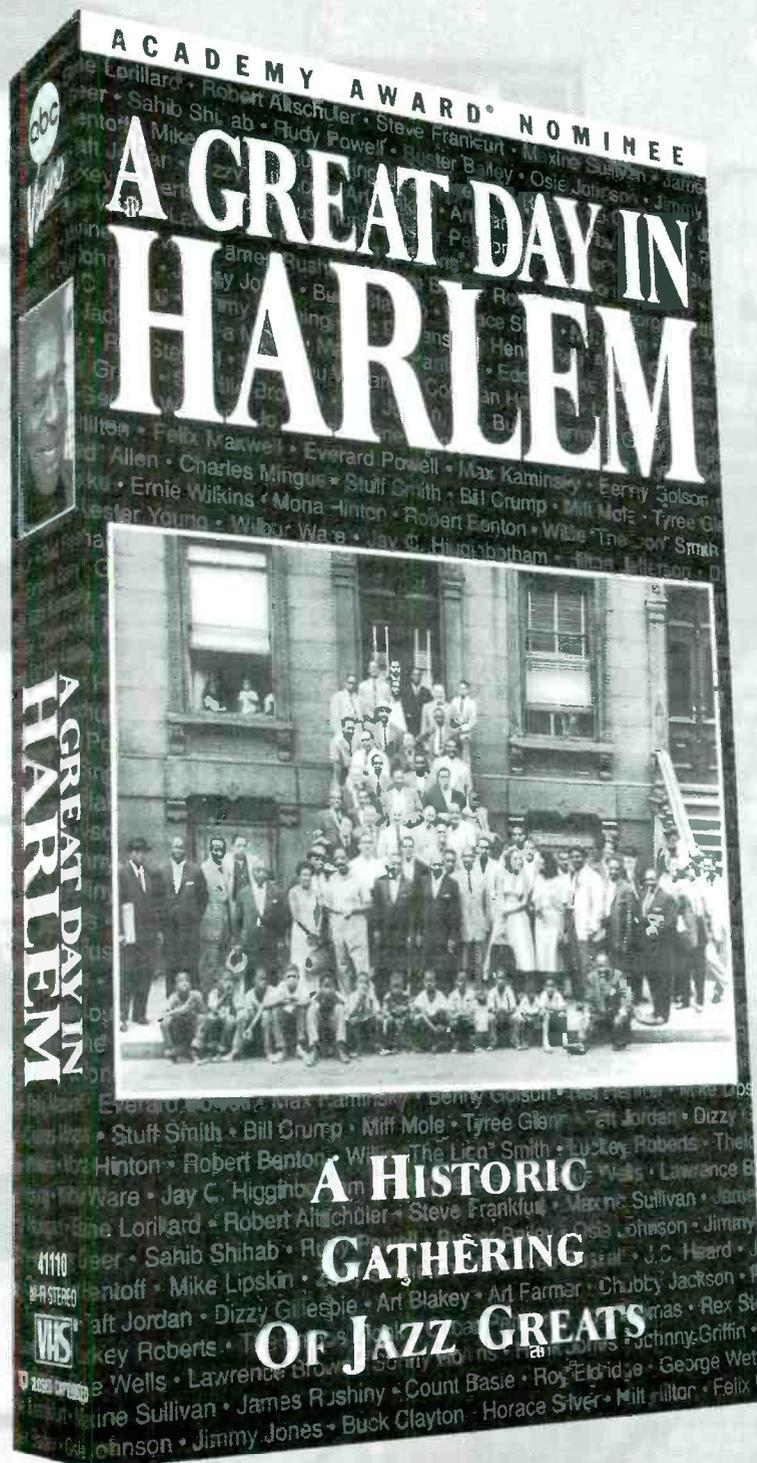
"Batman Forever" will retail at \$19.96; the Bond videos are priced at \$14.95. However, "Batman Forever" has a \$12.95 minimum advertised price point.

While Warner and MGM/UA have more than a dozen titles cross-promoted with a "Batman" purchase, Fox is only tying in two for "The Mighty Morphin Power Rangers: The Movie."

Priced at \$22.98 and available Nov. 21, the kids action adventure will feature a \$5 rebate when consumers purchase "The Pagemaster" or "Far From Home: The Adventure of Yellow Dog."

Heading into the fourth quarter, retailers say they will make room for the abundance of new direct-to-sell-through releases and the catalog rebate offers.

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	1	4	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
2	2	5	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
3	3	6	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
4	7	3	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
5	4	6	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
6	13	3	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
7	5	11	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
8	8	11	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
9	10	5	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
10	6	7	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
11	11	7	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
12	9	7	STAR TREK GENERATIONS (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
13	15	2	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell
14	12	6	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
15	14	3	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
16	17	11	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
17	16	3	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
18	18	7	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
19	25	5	IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
20	NEW ▶		CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan
21	21	9	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
22	20	21	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
23	19	13	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
24	28	2	TANK GIRL (R)	MGM/UA Home Video 105118	Lori Petty Malcolm McDowell
25	22	4	BYE BYE LOVE (PG-13)	FoxVideo 8751	Matthew Modine Randy Quaid
26	26	5	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
27	24	13	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
28	27	5	DEMON KNIGHT (R)	MCA/Universal Home Video Uni Dist. Corp. 82325	Billy Zane William Sadler
29	23	7	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
30	29	5	MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
31	NEW ▶		TOM & VIV (PG-13)	Miramax Home Entertainment Buena Vista Home Video 4441	Willem DaFoe Miranda Richardson
32	38	2	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
33	35	2	TOP DOG (PG-13)	Live Home Video 69998	Chuck Norris
34	37	6	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
35	36	6	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
36	30	10	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
37	34	4	THE SWAN PRINCESS (G)	Turner Home Entertainment 8021	Animated
38	32	12	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
39	39	5	BORN TO BE WILD (PG)	Warner Home Video 14500	Wil Horneff Heleen Shaver
40	33	9	THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman

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Home Video

MERCHANTS & MARKETING

'Secret Adventures' Omits Sex, Violence

BEST-KEPT "SECRET": Hollywood has been under fire for putting too much violence and sexual innuendo in television and movies aimed at children. Even PG-rated films, which should be safe for school-age kids, can be minefields of inappropriate material. For example, I'm sure most parents cringed when, in the generally appealing "Casper," the preteen spook exulted, "There's a girl in my bed! Yesss!"

That's why it's a pleasure to come across a video series like "Secret Adventures." Consumers who have been disheartened by the dearth of trustworthy fare for their 6- to 12-year-olds should take note of the seven-title line of "minimovies" produced by Studio City, Calif.-based TLC Entertainment.

Created in partnership with Broadman & Holman Publishers, "Secret Adventures" revolves around New Jersey seventh-grader Drea Thomas, a plus in itself, since few kids' shows have female protagonists. Even better, Drea is a strong, unconventional character, whose vivid and humorous imagination takes shape onscreen with the help of computer-generated animation.

In each episode, Drea faces a challenging situation, usually echoed by a plot involving her grade-school babysitting charges, Rebecca and Matt. To help solve their dilemmas, the three briefly turn into animated characters. At the end, a lesson has been learned but the viewer hasn't been bludgeoned over the head with it.

"Secret Adventures" is as wholesome as they come. If you prefer the sort of preteen *vérité* that involves rebellious alienation and locked bedroom doors, not to mention drug abuse and promiscuity, you won't find it here.

But as co-creator and co-producer George Taweel observes, there are a lot of kids who don't fall into the rebellious-and-alienated mold.

"We wanted to create a show that portrays the good kids, the ones who take the high road. They're not perfect, and they make mistakes, but overall, they're positive and constructive."

Drea's relationships with her parents and grandfather are friendly and affectionate. She's studious and responsible, but not flawless.

In the first episode, "Spin," Drea resorts to dirty campaign tricks when running for class president. Eventually, of course, she sees the light.

"Secret Adventures" is indeed wholesome, even idealized, but we wouldn't call it cloying. It's sharp, funny, offbeat, and fanciful, especially when dealing with Drea's active imagination. She regularly converses with her toaster, a computer-animated hoot, and frequently brings assorted inanimate objects to life.

Best of all, the series is hazard-free: We can let our 6-year-old watch it repeatedly with complete assurance that she won't be exposed to anything objectionable, and she might even learn something.

The production value is visually impressive, with costs running \$500,000 for each 30-minute episode, according to Taweel's partner, Rob Loos. The productions are well-written and well-acted.

With such quality content, we wondered why the series isn't better



by Moira McCormick

known. "We're in discussions with several home-video companies to bring 'Secret Adventures' to a wider market," says Taweel.

Last month, Warner Music Enterprises began telemarketing the series. Despite the fact that "Secret Adven-

tures" was launched in the Christian marketplace, there are few references to a higher power. And if we hadn't read the video box, we'd never have known that the messages in the cel-animation sequences are modeled after biblical proverbs.

"With 'Secret Adventures,' we wanted to appeal to a wider audience," says Taweel, "and to have the show approachable by people of all races, faiths, and demographics."

"We programmers have a moral responsibility, especially to children," says Taweel. "This is the most powerful medium in the world. We need to create, produce, and distribute product that doesn't destroy, but uplifts."

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	1	7	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
2	2	27	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	3	3	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
4	5	35	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
5	NEW ▶		THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98
6	4	15	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ♦ MTV Music Television/Sony Music Video 49658	1995	14.98
7	6	21	MARY-KATE & ASHLEY: SEA WORLD ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
8	14	3	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
9	20	3	BARNEY: MAKING NEW FRIENDS Barney Home Video/The Lyons Group 2006	1995	14.95
10	7	3	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
11	8	101	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
12	18	3	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
13	9	45	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
14	11	11	THE ADVENTURES OF BATMAN: THE RIDDLER Warner Home Video 13898	1995	9.95
15	17	3	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
16	10	21	MARY-KATE & ASHLEY: MYSTERY CRUISE ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
17	23	11	THE ADVENTURES OF BATMAN: ROBIN Warner Home Video 13901	1995	9.95
18	12	11	THE ADVENTURES OF BATMAN: TWO-FACE Warner Home Video 13899	1995	9.95
19	13	29	BEAVIS & BUTT-HEAD: WORK SUCKS! ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
20	15	29	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◇ MTV Music Television/Sony Music Video 49616	1995	14.98
21	21	107	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	14.95
22	16	21	THE PAGEMASTER FoxVideo 8641	1994	22.98
23	22	7	MIGHTY MORPHIN: TWO FOR ONE Saban Entertainment/WarnerVision Entertainment 42032-3	1995	12.95
24	19	35	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
25	NEW ▶		THE VERY HUNGRY CATERPILLAR Buena Vista Home Video	1995	12.99

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POLYGRAM GOES LONG WITH NFL VIDS

(Continued from page 69)

video. Silverman and staff have a close working relationship with Sabol, whose father, Ed, founded NFL Films in the late '40s and remains active in the company. Things weren't as tight with the previous licensee, Media Home Entertain-

ment, which is no longer in business.

Although he won't mention Media by name, Sabol does say, "We were operating in a vacuum." There was much less give and take between the two than between NFL Films and PolyGram, and

Sabol thinks that the present rapport shows at retail.

Before PolyGram, the videos were never visible, he says. "Now we're in the window." And with access to the mass merchants, Sabol adds, "PolyGram has put us into the rackjobbers."

Success has bred the confidence to broach projects. In an interview prior to the PGD meeting, Sabol said that after the question-and-answer session that followed his presentation, he felt sure he would "come up with two new ideas." If developed, those ideas would go onto the 1996-97 schedule.

NFL Films and PolyGram always begin discussions about the next season early in the year, while the Super Bowl is still a fresh memory. "That's when we start to brainstorm," Silverman says. A list of six to eight titles usually has evolved by July, when the release schedule is locked into place.

Joining "Greatest Ever" on the

current lineup are "NFL Turf Talk: 100 Greatest Sound Bites," "NFL War Stories," "NFL's 100 Greatest Tackles," and "Super Bowl XXX Championship," due early in 1996. The pricing of new releases holds at \$14.95 and \$19.95, but PolyGram has repositioned eight catalog titles at \$9.98 in an effort to reach younger viewers.

"It's all coming together after a terrific season last year," Sabol says. He credits PolyGram for revitalizing a label that had languished under the previous stewardship and fully tapping a sport judged in a recent poll conducted for ESPN to be more popular than pro basketball and baseball combined.

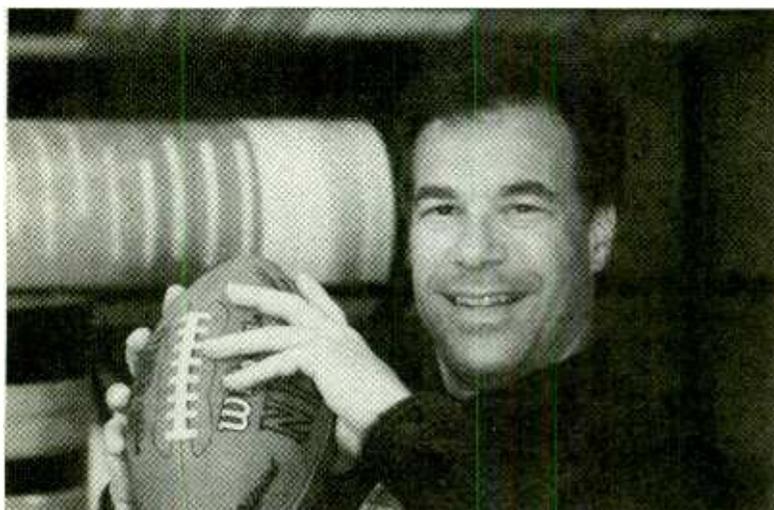
Once NFL Films "tweaks" the marketing strategy, Silverman adds, "We take it, and we do it." The starting point: 15,000 cans of film in the NFL Films library, which grows by approximately 500

miles each season. NFL Films is Eastman Kodak's biggest customer.

Sabol says, "It's amazing how far we've come since we started in 1985. Back then, I was selling cassettes out of a station wagon." NFL Films does have help that didn't exist in the hardscrabble days. One aid is DirecTV. The satellite broadcasting service has unleashed "an incredible marketing blitz" for the NFL game package it offers to subscribers. It should further expose the cassette catalog.

Sales of team videos are likely to benefit. PolyGram has put considerable time and effort over the past three years into developing ties with local retailers to reach fans who are fervid but parochial in their interests.

Come-ons include free tickets and cassettes. "We spread it around" among area stores, Silverman says.



NFL Films' Sabol readies for another outstanding video season.

MOOVIES MILKS CHAIN EXPANSION

(Continued from page 69)

quisitions. With the completion of the merger, Taylor has been named president/CEO of MOOVIES.

The additional stores expand MOOVIES to Ohio, Pennsylvania, New York, Connecticut, Virginia, and New Jersey.

Taylor says the chain plans to open 15 superstores by the end of the year under the MOOVIES banner. The first four will open by the end of September in Charlotte, N.C., Raleigh, N.C., Mamaroneck, N.Y., and Philadelphia.

stores, based in Norfolk, Va.; L.A. Video, with five stores, based in Philadelphia; King Video, with five stores in the Blacksburg, Va., area; Video Warehouse 1, operating six stores in northern Georgia; Video Warehouse 2, consisting of seven stores in southern Georgia; and the two-store operation Planet Video, in Trenton, N.J., and Drescher, Pa.

Most of the management principals from the merger have acquired stock in MOOVIES and are taking active roles in managing and expanding existing operations.

Andy Mitchell, formerly of Tonight's Feature, has been named CFO.

MOOVIES has also created a network of regional marketing posts, which will be filled by former executives from the merged chains. Appointments include former Movie Stars president Alan Daniels as executive VP, marketing/COO, northeast region; Rick Greeder, from Video Express, VP/COO, mid-Atlantic region; Rokki Rogan, from First Row Video, VP/COO, midwest region; Alan Warsaw, from L.A. Video, VP/COO, Pennsylvania region; and Robert Klein, from Planet Video, VP/COO, eastern Pennsylvania and New Jersey region.

MOOVIES began trading on the Nasdaq exchange at \$12 per share Aug. 4 under the symbol MOOV.

The company had pro forma revenues of \$43.8 million and a net income of \$2.4 million in 1994, according to Taylor. For the second quarter and six months ended June 30, 1995, pro forma revenues were \$11.5 million and \$20.5 million, respectively. Net income was \$679,000 for the second quarter and \$1.7 million for the six months.

The combined chains will have a customer base of nearly 1 million

Taylor says the combined chains will have a customer base of nearly 1 million and will utilize more than 1,100 employees.

Eventually, all stores will adopt the family-oriented MOOVIES interior design and merchandising, which includes such whimsical categories as "Moo-Dun-It" and "Moo Releases," as well as Club Cow-A-Bubba for kids.

Each newly acquired store will contain a state-of-the-art inventory management system, Taylor says.

Over the next six months, the acquired stores will be brought under the MOOVIES name and logo. The merging chains include First Row Video, with 24 stores in eastern Ohio and western Pennsylvania; Movie Stars, operating 10 stores in Poughkeepsie, N.Y., and Fairfield, Conn.; Video Express, with 10 stores, based in Virginia Beach, Va.; Video Stars, with eight

Billboard

FOR WEEK ENDING SEPTEMBER 16, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★★ NO. 1 ★★		
1	1	89	BAD GOLF MADE EASIER ABC Video 45003		19.98
2	2	15	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219		19.98
3	3	5	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074		19.98
4	4	117	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
5	5	31	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198		14.98
6	6	47	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ◆ PolyGram Video 8006319053		19.95
7	20	21	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301		14.98
8	8	77	NBA JAM SESSION FoxVideo (CBS/Fox) 5559		14.98
9	7	63	SIR CHARLES FoxVideo (CBS/Fox) 5992		19.98
10	11	5	OFFICIAL 1995 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 6779		19.98
11	16	31	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179		19.98
12	10	286	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173		19.98
13	13	49	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733		14.95
14	9	205	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
15	12	57	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981		14.98
16	17	41	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153		19.95
17	15	35	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158		14.98
18	19	17	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217		19.98
19	14	27	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953		19.95
20	NEW		THE OFFICIAL 1995 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8271		19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
			★★ NO. 1 ★★		
1	3	9	KAREN VOIGHT: STRONG & SMOOTH MOVES ABC Video 44038		19.95
2	1	11	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659		12.98
3	4	5	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3		19.95
4	2	33	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851		19.99
5	5	87	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100		19.99
6	8	41	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826		19.98
7	10	73	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		19.98
8	7	5	KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3		19.95
9	11	49	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3		19.95
10	9	131	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032		19.99
11	13	161	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133		9.95
12	NEW		DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183		9.98
13	6	177	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132		9.95
14	12	244	JANE FONDA'S COMPLETE WORKOUT WarnerVision Entertainment 55006-3		19.98
15	14	53	JANE FONDA'S YOGA EXERCISE WORKOUT ◆ WarnerVision Entertainment 55021-3		19.98
16	16	149	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131		9.95
17	15	25	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3		19.95
18	19	39	KATHY SMITH'S INSTANT WORKOUT WarnerVision Entertainment 50452-3		19.98
19	17	25	T'AI CHI FOR HEALTH Healing Arts 1044		19.98
20	20	29	KATHY SMITH'S AEROBOX WORKOUT ◆ WarnerVision Entertainment 50518-3		19.95

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WHAT WOULD SUMMER HAVE been without one campfire tale? Luckily, the Toadies' "Possum Kingdom," inspired by a lurking, late-night Texas legend, filled the role admirably. The song is No. 25 on the Modern Rock Tracks chart.

"The story line kind of came from this really cool, eerie lake down outside Fort Worth called Possum Kingdom," says band singer and guitarist Todd Lewis. "Basically, it's a big river that elbowed back on itself. Giant blue herons. But the whole lake has this weird vibe to it, even during the daytime.

"It's beautiful, but kind of eerie looking. There's a really awesome land formation where two parts of the river double back, and over however many years they ate down this hundred-foot cliff. And where it ate out the

middle of this cliff they call it Hell's Gate, because you can see the sun go down through there. It's just really eerie, but that's definitely the feeling of the whole lake.

"My family leases land out there so we have a little plot to hang out, barbecue, ride boats. There are some big



houses, but mostly it's like what we have out there, one of those mobile home things. You know, tornado fodder."

Like any worthwhile oversized watering hole, Lewis

says, Possum Kingdom has its share of "cool stories floating around" used to "creep each other out."

"Most lakes have the standard person wandering around the lake, hitchhiking or what not. So I took that with some other stuff I was thinking at the time and pretty much made [the song] up. I added a little extra weirdness.

"The character I tried to set up is pretty much stuck there at this lake for whatever circumstance and is just lonely and needed somebody that he could trick into being with him for a long time" ("Don't be afraid—I don't mean to scare you/So help me Jesus").

Not many folks have nailed "Possum Kingdom's" origins. Instead, scores have gone with a "living dead" theory. "Most people take it as a vampire song, which is OK with me," says Lewis. "They're kind of crushed when I tell them it's not. They'll argue with me."

Billboard® FOR WEEK ENDING SEPTEMBER 16, 1995

Album Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	12	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
2	2	2	11	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
3	3	5	7	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
4	4	6	6	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
5	8	26	3	ROCK AND ROLL IS DEAD	LENNY KRAVITZ VIRGIN
6	10	13	6	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
7	7	11	8	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
8	6	4	16	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
9	12	14	5	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
10	13	10	11	IMMORTALITY VITALOGY	PEARL JAM EPIC
11	9	7	22	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
12	5	3	15	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
				★★★ AIRPOWER ★★★	
13	NEW	1	1	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
14	14	9	15	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
15	16	18	7	WHITE, DISCUSSION	LIVE RADIOACTIVE/MCA
16	19	33	3	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
17	15	12	9	A HIGHER PLACE WILDFLOWERS	TOM PETTY WARNER BROS.
18	11	8	11	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
19	20	30	4	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
20	22	23	6	CRUSH WITH EYELINER MONSTER	R.E.M. WARNER BROS.
21	18	17	19	RUN-AROUND FOUR	BLUES TRAVELER A&M
22	17	20	6	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
23	24	21	23	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
24	28	29	9	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
25	27	31	5	GALAXIE SOUP	BLIND MELON CAPITOL
26	21	19	11	MUDDY JESUS MODERNDAY FOLKLORE	IAN MOORE CAPRICORN
27	26	22	20	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
28	35	—	2	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
29	25	15	15	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
30	29	28	7	NOT ENOUGH BALANCE	VAN HALEN WARNER BROS.
31	30	27	22	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
32	23	16	12	DOWNTOWN MIRROR BALL	NEIL YOUNG REPRISE
33	NEW	1	1	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
34	38	—	2	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
35	36	—	2	SOLITUDE HONOR AMONG THIEVES	EDWIN MCCAIN LAVA/ATLANTIC
36	32	24	17	MISERY LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
37	31	25	8	I DON'T KNOW ANYTHING ABOVE	MAD SEASON COLUMBIA
38	39	38	4	WEIRD-OUT DYSLEXICON	DANDELION RUFFHOUSE/COLUMBIA
39	NEW	1	1	CUMBERSOME AMERICAN STANDARD	7 MARY 3 MAMMOTH/ATLANTIC
40	40	39	4	STUCK IN THE MIDDLE WITH YOU COVER TO COVER	THE JEFF HEALEY BAND ARISTA

Billboard® FOR WEEK ENDING SEPTEMBER 16, 1995

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	13	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
2	3	4	9	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
3	2	2	8	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
4	6	6	13	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
5	5	5	7	TIL I HEAR IT FROM YOU "EMPIRE" RECORDS SOUNDTRACK	GIN BLOSSOMS A&M
6	11	12	6	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
7	8	9	5	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
8	4	3	14	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
9	7	13	3	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
10	9	8	6	GALAXIE SOUP	BLIND MELON CAPITOL
11	18	25	4	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
12	12	23	3	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
13	10	7	11	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
14	16	16	14	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
15	14	15	7	WEIRD-OUT DYSLEXICON	DANDELION RUFFHOUSE/COLUMBIA
16	13	11	15	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
17	19	20	7	AWAKE WHOLESOME MEATS AND FISH	LETTERS TO CLEO GIANT
				★★★ AIRPOWER ★★★	
18	25	26	4	A GIRL LIKE YOU GORGEOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
19	24	29	4	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
				★★★ AIRPOWER ★★★	
20	NEW	1	1	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
21	15	17	8	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
				★★★ AIRPOWER ★★★	
22	27	31	3	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
23	22	24	5	JUDY STARING AT THE SUN HAPPY DAYS	CATHERINE WHEEL MERCURY
24	17	10	13	I GOT A GIRL I AM AN ELASTIC FIRECRACKER	TRIPPING DAISY ISLAND
25	31	36	3	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
26	23	21	12	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
27	26	—	2	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
28	21	18	19	MOLLY ROTTING PINATA	SPONGE WORK
29	20	14	11	STUTTER ELASTICA	ELASTICA DGC/GEFFEN
30	30	28	20	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
31	28	33	25	RUN-AROUND FOUR	BLUES TRAVELER A&M
32	32	27	21	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
33	40	—	2	BRIGHT AS YELLOW GLOW	THE INNOCENCE MISSION A&M
34	NEW	1	1	THE HEARTS FILTHY LESSON OUTSIDE	DAVID BOWIE VIRGIN
35	NEW	1	1	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES GEPHEN
36	29	19	16	STARS YOU'D PREFER AN ASTRONAUT	HUM RCA
37	33	34	5	SOFTER, SOFTEST LIVE THROUGH THIS	HOLE DGC/GEFFEN
38	34	22	15	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
39	RE-ENTRY	24	24	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
40	NEW	1	1	DOWNTOWN VENUS JESUS WEPT	P.M. DAWN GEE STREET/ISLAND



HITS! IN TOKIO

- Week of August 27, 1995
- Scatman / Scatman John
 - Rough 'N' Smooth / C. J. Lewis
 - What's All This About / Linda Lewis
 - Jealousy / Charles & Eddie
 - I'll Be There For You / The Rembrandts
 - Shy Guy / Diana King
 - Love Enuff / Soul II Soul
 - Waterfalls / TLC
 - In The Summertime / Shaggy
 - Could It Be I'm Fallin' In Love / Regina Belle
 - Caribbean Blue / Big Mountain
 - Hey! Get Out Of My Way / Cardigans
 - Comin' Atcha / Stone Grove
 - You Oughta Know / Alanis Morissette
 - I Hear Your Name / Incognito
 - Without You / Xavier
 - Love Love Love / Dreams Come True
 - Lovin' You / Suburban Soul
 - Lucy's Eyes / Papermoon
 - Ruby / Miki Imai
 - Gotta Know Remix / Supergroove
 - Power To Move Ya / Ziggy Marley And The Melodramatics
 - Rock And Roll Is Dead / Lenny Kravitz
 - Crimson And Clover / SF Spanish Fly
 - Summer Jam '95 / Scha Dara Parr
 - Freek' N You / Jodeci
 - All The Way / Lady Lynett And The Spokesmen
 - Downtown / Neil Young
 - Anokorononatsuni Bokuraha / Hooper
 - Dime La Verdad / Marta Sanchez
 - Human Nature / Madonna
 - Been Thinking About You / Martine Girault
 - Make It With You / Carroll Thompson
 - Are You Gonna Go My Way / Tom Jones
 - Don't Take It Personal (Just One Of Dem Days) / Monica
 - Jamaica / Jazz Crusaders
 - Affection / Jody Watley
 - Seesaw Game / Mr. Children
 - Brown Sugar / D'Angelo
 - Carnival / Cardigans
 - Walk In The Sun / Bruce Hornsby
 - Colors Of The Wind / Vanessa Williams
 - Come Into My Life / Gerry DeVeaux
 - Sweet Child / Cosa Nostra
 - Can't Stop This Feeling / Matt Bianco
 - Vinnie / Screaming Headless Torsos
 - Anatakewo / Southern All Stars
 - Checking In, Checking Out / High Llamas
 - Carnival / Natalie Merchant
 - Only Words / The Federation

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations and 62 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 800 detections (Modern Rock) for the first time. Videoclip availability. © 1995, Billboard/BPI Communications.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★No. 1★★★	
1	1	1	12	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL 4 weeks at No. 1
2	2	4	15	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
3	5	6	17	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
4	3	3	13	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
5	6	7	15	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
6	4	2	17	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	◆ THE REMBRANDTS
7	9	11	9	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
8	7	5	20	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
9	10	10	22	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
10	8	8	24	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
11	13	15	4	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
12	11	9	32	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
13	12	12	10	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
14	16	17	6	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
15	15	14	42	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
16	17	18	8	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
17	14	13	30	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
18	18	21	6	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
19	21	22	11	KEEPER OF THE FLAME MERCURY 6862	◆ MARTIN PAGE
20	26	37	3	RUNAWAY A&M 1194	◆ JANET JACKSON
21	24	27	5	ROLL TO ME A&M 1114	◆ DEL AMITRI
22	32	—	2	FANTASY COLUMBIA ALBUM CUT	◆ MARIAH CAREY
23	25	31	5	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
24	20	16	11	MADE IN ENGLAND ROCKET 2092/ISLAND	◆ ELTON JOHN
25	22	25	8	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
26	23	24	17	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
27	28	29	7	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
28	31	33	5	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
29	30	28	14	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
30	35	—	2	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
31	36	39	3	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
32	40	—	2	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
33	27	26	14	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
34	RE-ENTRY	2	—	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
35	38	36	18	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
36	29	30	16	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
37	33	32	10	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
38	NEW ▶	1	—	THIS WARNER BROS. 17854	◆ ROD STEWART
39	37	34	10	REMEMBER ME THIS WAY MCA 55046	◆ JORDAN HILL
40	39	38	23	CAN'T STOP MY HEART FROM LOVING YOU A&M 1038	◆ AARON NEVILLE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	2	2	3	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
2	—	—	1	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
3	1	—	2	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
4	3	1	3	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
5	7	4	27	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
6	4	—	2	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
7	8	6	24	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO
8	5	3	22	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	6	5	10	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	◆ EAGLES
10	9	7	12	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

Fox Flips A Great Fall Cross-Campaign 'Simpsons' Tie-In Makes Network Tops With Radio

BY CARRIE BORZILLO

LOS ANGELES—When it comes to radio and TV cross-promotions, marketing directors say no network does it better than Fox.



Approximately 100 stations are involved, including alternative-leaning top 40 WHITZ (Z100) New York and top 40/rhythm-crossover stations KPWR (Power 106) Los Angeles, KMEL San Francisco, and WPOW (Power 96) Miami.

The three-week promotion, spearheaded by Fox VP of national promotion Mark Stroman, began Aug. 28. It is tied in with a time buy on the stations and a national sweepstakes sponsored by 1-800-COLLECT.

On the local level, DJs give trivia information about all the suspects. Five

PROMOTIONS & MARKETING

listeners a day for three weeks win a "Simpsons Mystery Prize Pack," which contains a Simpsons screen saver, mouse pad, and comic book, and 1-800-COLLECT ponchos and bags.

Then, during the station's morning show Sept. 18, the day after the season premiere of "The Simpsons," the first person to call in with the culprit's name wins a trip for two to anywhere in the U.S.

On a national level, anyone who uses 1-800-COLLECT between Aug. 13 and Sunday (10) is registered to win the prize of being animated with "The Simpsons." Both the caller and the person called are entered to win the grand prize.

In addition, as an incentive for DJs to talk about this end of the promotion on-air, the DJ at the market closest to the winner will also bag a prize.

Even if the winner isn't from his mar-

ket, Kenny Bernstein, promotion director at Power 96, has a way to make it sound as if the station gave away the grand prize.

"We're going to congratulate the winner, even if he's in another city, and have it sound like we gave away the trip," he says. "The listener will never know, and it's good radio."

What's most appealing about promotions with Fox, according to several radio promotion and marketing directors, is the 18-34 demo it targets and its well-planned promotions.

Fox provides everything from a 30-second promotional spot and prize packages to a handbook with "Simpsons" trivia facts and a step-by-step promotional plan.

"They come to the table with an already well-thought-out plan with big prizes," says Katie Eyerly, director of promotion and marketing at KMEL. "A lot of networks want us to promote their worst shows—with Fox, every show is good, and the demographics are a direct hit."

Z100 director of marketing and promotion Theresa Beyer and Bernstein agree.

"We do a lot of TV cross-promotions, but the best are affiliated with Fox, because they offer prizes that you couldn't buy," says Bernstein. "One of the best prizes was a walk-on role on 'Beverly Hills 90210' last year."

In addition, Bernstein says that when Power does call-out research, Fox shows always rank in the top five.

What Beyer likes most about Fox promotions is the network's willingness to customize promotions for stations. "We don't do national promotions," says Beyer. "If it's not the right promotion, we'll tweak it a bit and make it work for us. For this one, we wanted to have our own grand prize."

Z100's prize is the opportunity for its winner to join the cast and crew of "The Simpsons" for a private premiere party on Friday (15) at a fancy Los Angeles restaurant.

Meanwhile, there are other promotions with Fox in the works. For instance, Z100 is planning a party aboard Fox's promotional "Simpsons" airliner. (In a cross-promotion with Western Pacific, one of the airline's fleet is illustrated with "Simpsons" characters on the outside.) Western Pacific is opening a terminal at the Newark (N.J.) International Airport, and Z100 winners will be on the inaugural flight.

Power 96 is in the midst of another "90210" promotion with Giorgio Beverly Hills as the sponsor. Listeners call to win a Giorgio Beverly Hills pack of fragrances and register to win a trip to Hollywood, Calif., to visit the set of "90210."

Also, Fox's annual "Halloween Bash" ties in top 40 and top 40/rhythm-crossover stations in the top 25 markets. The weekend of Oct. 14-15, 350 listeners will be flown to Universal Studios Florida for the filming of the Halloween party, which airs between programs on the network during the week of Oct. 25.

Uptown Records, which is releasing the soundtrack to the Fox show "New York Undercover" on Tuesday (12), will have some of its artists—Anthony Hamilton, Monifa, and Little Shawn—perform at the party.

STERN SETTLEMENT

(Continued from page 77)

found indecent in court. Infinity agreed to the settlement, Karmazin said, to "conserve time and human resources" that would have been spent in expensive litigation.

The settlement, announced late on a Friday before the long Labor Day weekend, was the largest ever paid by a radio broadcaster to the FCC.

Broadcasters will have the chance to vent their dismay and confusion about the settlement and its ramifications at the annual radio convention hosted by the National Assn. of Broadcasters in New Orleans Sept. 6-9.

FCC chairman Reed Hundt will appear at the convention at a morning breakfast Sept. 8, and several officials from the commission's Mass Media Bureau will attend government-related sessions.

From the comments issued after the Infinity settlement announcement, the commission is in a confident, even truculent, mood about enforcement of its indecency rules.

The least abrasive statement came

from commissioner Rachele Chong, who said that "it was important to me that Infinity has taken steps to ensure its broadcasts comply with the indecency law."

Commissioner James Quello, who took to lambasting Infinity in public statements last year, said, "I predicted long ago that the FCC's indecency standards and procedures would eventually be upheld, as they were recently, by the U.S. Court of Appeals for the District of Columbia."

"The payment ... into the U.S. Treasury," Quello said, "is long overdue."

Said commissioner Susan Ness of the settlement, "The commission is no paper tiger. FCC rules must be obeyed, and noncompliance will draw meaningful sanctions."

Under the terms of the settlement, however, Infinity did not admit to any wrongdoing, and the commission language of the agreement steered clear of the "f-word"—in this case, forfeiture or fines.

NEW AGE BREEZES BACK TO RADIO

(Continued from page 77)

tions disappear," Shumway says, "and I talked to a lot of people who said beautiful music isn't there anymore. I said, 'I beg to differ.'"

"Beautiful music stations killed themselves, because they didn't expand into music that was readily available," Shumway adds, referring to new age performers such as Enya, Kitaro, Suzanne Ciani, and Yanni.

Strong support for the new age-based concept comes from John Sebastian, formerly of Los Angeles pioneer KTWV and now operations manager at Phoenix classic rocker KSLX. "I was the first programmer nationally to do that on full-time programming," he says, "and I still think there's a tremendous niche for that. The thing that I would warn about—and that I've been through first-

hand—is that if you don't have competitive signal, and you don't have competitive marketing dollars, you're not going to maximize the potential of that format."

Sebastian said he left the Wave when the station's owners at the time stonewalled his ideas for improvements. Later, he tried a New Age format on his own station, KLSK Sante Fe, N.M., but changed to classic rock in the face of the early '90s recession and advertisers' unfamiliarity with new age.

"When I dropped out of it, I think a lot of people said I gave up on it," Sebastian said. "Nothing could be further from the truth. [But] I think that hurt it, and a lot of people decided to go in a completely different direction with the format."

It Was A Record Summer For Deals; Group W's Purchase Of WXRT On Hold

A GLANCE AT THIS WEEK'S bulging list of station sales at the bottom of this page confirms what industry sources have concluded: The summer of '95 was the most lucrative season ever in terms of stations—and dollars—swapping hands. Well over 2 billion bucks in business was done, thanks largely to the promise of deregulation hovering on the horizon in Washington, D.C. How long the trend will continue is anybody's guess. But suddenly, being a radio broker doesn't seem such a dull way to make a living.

Speaking of deals, The Chicago Reader reports that, not surprisingly, money is holding up the Group W purchase of WXRT Chicago, which was announced earlier this year. The interesting part is that at the time hands were shaken on the \$60 million deal, Group W insisted it could lower the purchase price if WXRT's receipts decreased. WXRT executives agreed to the provision, but only if the price could go up if receipts increased. They did, a lot. And thus the standstill.

PROGRAMMING: KJMZ'S NEW LOOK

It hasn't been top 40 for years, but because KJMZ (100.3 Jamz) Dallas was at one time a Jerry Clifton-consulted outlet, it's always operated as an honorary top 40 station, even when it segued back to mainstream R&B. That era ends altogether, as the station becomes R&B adult KRBV (V100), under consultant Barry Mayo.

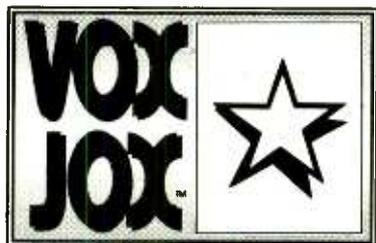
Another old-timer making adjustments is WGAY Washington, D.C. It moves from soft AC (as Easy 99.5) to mainstream AC (as New Star 99.5), with new calls on the way. Jeff Silvers, who joined the station in June as a consultant, becomes PD, replacing Bob Moke, who had exited. Afternoon host Sue Michaels is out, as is over-nighter Diana Woods, who moves to C-Span.

PD Dave Logan exits KZON/KYOT-FM/KOY Phoenix. The station is seeking a replacement.

Terry Spilde, acting PD at WQFM Milwaukee since February, now has programming stripes permanently. At

crosstown WMYX (Mix 99), WTMX (Mix 102) Chicago assistant PD/music director Brian Kelly becomes the new PD.

KIOT Albuquerque, N.M., flips from triple-A to classic rock and has let go its entire staff. The station has hired acting GM and long-term PD Scott Hart to oversee changes at the



by Eric Boehlert
with reporting by Douglas Reece

new Arrow 102.5. Hart, who replaces Mark Marrone, was most recently at KRSP-FM Salt Lake City. Michelle Lee takes over middays. KIOT's switch makes it the fourth classic rocker in the crowded New Mexico market.

Les Howard Jacoby is the new director of programming for WEAT-AM-FM/WOLL West Palm Beach, Fla. Chad Perry takes over as MD at WEAT-FM, with Scott Roberts MD at WOLL.

WGCX Mobile, Ala., moves from album rock to ABC's Classic Rock format. Morning team of John Boy and Billy remain in place.

Lansing, Mich., which has already lost two country stations this year, gets at least one back, as longtime oldies outlet WIBM flips to country as "the Bear" under Mark Stevens, VP/programming for that station and album rock duopoly partner WJXQ (Q106). Allen Gibbs, the longtime morning man at rival WITL-FM, was already doing mornings at WIBM and will remain in place. WIBM's switch came on the heels of rumors that crosstown AC WJIM was planning a

similar move. WJIM instead went oldies under new PD Steve Cherry.

WKSI Greensboro, N.C., assistant PD/MD/midday jock Darren Stevens exits for the PD job at crosstown WPCM. He replaces John Anderson, now at top 40 WVAQ Morgantown, W.Va. At WPCM's sister station, WQDR Raleigh, N.C., MD/night jock Brian Hoyle exits to become PD/morning man at WSAY Rocky Mount, N.C. PD Len Shackelford is handling the music duties until a replacement is named.

WHTQ Orlando, Fla., production director Bruce Cherry is the new PD/p.m. driver at WFKS (Kiss 99.9) Daytona Beach, Fla., replacing Rich Stevens.

KNFR Spokane, Wash., PD/morning man Dennis Callahan exits. His wife, Lorenda Rae, remains morning co-host. Midday jock Steve Cruz is interim PD.

PEOPLE: LANDER EXITS NYC

After two years in New York, WHTZ (Z100) New York morning man John Lander is leaving the station to return to programming. Station director of operations Steve Kingston says he'll search "both inside and outside the radio industry" for Lander's replacement.

KITS San Francisco director of music operations Steve Masters exits for MCA's new Way Cool Music label as senior director of alternative music, West Coast. Masters, who will work out of his home, continues at KITS on a limited on-air basis, maintaining his "Transmitter Adjustment" show and doing some voice-over/production work. A replacement is being sought.

Joe Bohannon splits from longtime morning show partner Ed Volkman at WIOQ Philadelphia.

WHTA (Hot 97) Atlanta adds another former staffer from crosstown WVEE (V103), as Art Terrell joins Felicia Love in mornings. At co-owned WMMJ (Majic 102.3) Washington, D.C., Doug Gilmore now officially handles mornings.

Kerry Gray, former PD/morning man at CKEY Buffalo, N.Y., arrives as the new morning man at KBCO Denver. Oz Medina, who had been handling wake-ups, moves back to KBCO afternoons, replacing Lois Todd.

Dianne Nicolini, a veteran from KKHI San Francisco, joins crosstown KDFC for middays.

Stanley Toole moves from mornings at WWWZ (Z93) Charleston, S.C., to the morning team at WJMZ-FM (107.3 Jamz) Greenville, S.C., while WJMZ's Kelly Barry moves off-air.

Former WFNX Boston afternoon jock Neal Robert moves crosstown to WBCN for weekends.

Top 40 KSLY-FM (Sly 96) San Luis Obispo, Calif., moves toward modern rock under consultant/WKQX Chicago PD Bill Gamble. Tim Brown goes from afternoons to middays. Part-timer Adam Burns replaces him. Dean Allen goes from middays to afternoons on co-owned AC KSTT, as Tom Lynch exits. Morning newsman Sean Patrick is now doing overnights.

WYOK's Mad Hatter Doffs His Cap To R&B And Urban Radio

Few can talk at length about personality radio, programming, black radio history, and contemporary music with as much first-hand knowledge as the Mad Hatter. A 33-year radio veteran, the PD of the new WYOK Mobile, Ala., has stinted at numerous Southern stations since the '60s and still has lost none of his love for radio and certainly none of his good humor.

Those attributes have earned him eight Billboard Radio Awards as best small-market programmer/air personality and another nomination in this year's competition.

The legendary R&B radio veteran got his handle at his first gig, at WIRA Fort Pierce, Fla., in 1962. The broadcast booth was in a corner with a picture window; the PD asked the young DJ to remove his hat while on the air. "I don't take my hat off for nobody," the upstart replied. "Well, I'll just have to call you the Mad Hatter," the PD replied. Now the former Charles Merritt says slyly, "If somebody asks for me by my real name, I'm reluctant to answer, because it's either a bill collector or the police!"

A native of Sanford, Fla., Hatter attended Clark University in Atlanta with dreams of being a doctor. But the lure of radio kept interfering. "Growing up in Sanford, I was influenced by Nicky Lee—'Nick With The Solid Kick'—who was on the local station there; in Atlanta, I heard great jocks whom I patterned myself after, like Jockey Jack Gibson, Ken Knight, and Allie Pat, who's still on the radio today," Hatter says.

After leaving Clark for the Air Force, Hatter was stationed in Memphis, where he listened to Honeyboy Williams, B.B. King, and Rufus Thomas. After the service, he joined WIRA-AM in Fort Pierce, then moved to crosstown WOVV in 1963. Although it was a 100,000-watt R&B station, Hatter says no African-Americans in the area owned an FM receiver. Hatter recalls that the owner bought 3,000 FM receivers pretuned to WOVV's 102.7 frequency and passed them out to the community in order to have an audience. Six years later, singer Betty Wright ("Clean Up Woman") told WRBD Fort Lauderdale, Fla., owner Joel Fisher that she had heard this Fort Pierce DJ "screaming and hollering on the radio"; in 1969, Hatter moved to the 6-9 p.m. slot on WRBD, where he stayed for 10 years.

Stints at WTLK Taylorsville, N.C., WGOK Mobile (1979-1986), and WORL Orlando, Fla., followed. In Orlando, Hatter got to work with his early influence, Nicky Lee, and developed a bond with the late Milton "Butterball" Smith, who Hatter

calls "my greatest influence." Butterball's devotion to community was instructive for Hatter. "He put streetlights up and fed kids in the neighborhood. He did a lot of fun things. He showed me you could be serious and make change [in the community] by being a DJ on the radio."

At the request of GM Irene Johnson Ware, Mad Hatter returned to WGOK in 1987, keeping it one of the R&B format's few viable mainstream AMs. However, at WYOK, an FM that signed on this summer, "Instead of a format, I decided to try a concept," he says. "We [would] cover the entire spectrum of black music."

"The stations that have this concept seem to last a lot longer and change formats less. The community is very supportive of them, and they are supportive of the community. Instead of being a station, we act like

a person: We go to church on Sunday morning, we listen to reggae on Saturday, the blues every day, and we tend to our youth at night." To Hatter, WYOK represents "a black person who loves black music, instead of a station with an urban format."

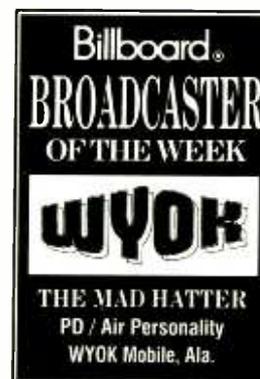
Hatter goes on the air at 6 a.m. with "Mad In The Morning Time" playing rap

music, an unusual move that he says is geared toward young people getting ready for school. From 7-8 a.m., the mood switches to uptempo mainstream R&B, then from 8-10 a.m. downshifts to the blues. "Being in the deep South, if you don't do the blues, you may as well shut your radio station down," he says. At noon, the sound returns to uptempo R&B with Sonny Love; then at 2 p.m., D. Dwayne plays uptempo R&B and light rap; the rap flavors gets stronger, with bass music as well, with mixologist Sweetness from 6-10 p.m.; Miss Nellie follows with blues until 3 a.m.; and Brother Pettway fills in on overnights with a gospel show.

Hatter has recorded four rap singles, including the answer record, "Boom Boom Boom There It Is." And at age 59, Mad Hatter is preparing a holiday rap release, "Don't Let Them Dogs Bite Santa Claus," a dogtrack gambler's cautionary tale.

"I love music, I love radio, and, most of all, I love the audiences who called me constantly and give me the impetus to go on every day," he says. "I've never had a bad day on the air in 33 years... When I talk to the audience, I let myself be the weakest, the saddest, the ugliest, because I never make fun of the audience. I take all the abuse to give my audience only positive things."

This profile originally appeared in R&B Airplay Monitor.



newslines...

JIM DONAHOE has been named GM at KYXY/KMKX San Diego, replacing Charlie Seraphin.

JIM WRIGHT exits as GM at CHUM-FM Toronto.

STATION SALES: KGON/KFXX/KMUZ-FM Portland, Ore., from Apogee Communications to Entertainment Communications for \$24.5 million; WGZB-FM/WLSY-FM Louisville, Ky., from Power Communications to Blue Chip Broadcasting for \$7.3 million; KBOS-FM/KKTR Fresno, Calif., from CenCal Broadcasting to Patterson Broadcasting for \$6.5 million; KTHT Fresno, Calif., from Patterson Communications to Americom Broadcasting for \$2.2 million; WIBA-AM-FM/WMAD-AM-FM Madison, Wis., from Double L Broadcasting to Point Communications for \$14.2 million.

Also, WEEJ/WKII Fort Meyers, Fla., from Kneller Broadcasting to Osborn Communications, owner of crosstown WOLZ, for \$3.6 million; WWRD Jacksonville, Fla., and WFKS Daytona Beach, Fla., from Osborn Communications to Renda Broadcasting for \$6.5 million; WLYC/WILQ Williamsport, Pa., from Lamco Communications to Van Michael for \$1.7 million.

Music Video

PROGRAMMING

Sunshine Casts Rays On Video, Web *Cinéma Vérité* Series Among New Projects

BY BRETT ATWOOD

Sunshine Filmworks is entering the music video-production business with a handful of splashy projects. The upstart film and video company is readying an ambitious music documentary series in the style of MTV's "The Real World," as well as left-of-center clips from Cypress Hill, Sugar Ray, and the Phoids. In addition, the company is preparing a World Wide Web site on the Internet to showcase its services to potential clients.

The New York-based company is in preproduction on the 13-episode music series "The Live Track," which will document the lives of rock and hip-hop musicians in *cinéma vérité* style. Sunshine hopes to syndicate the series to broadcast outlets next year.

In the show, three cameras will follow each band around the clock for 10 days, capturing on film their personal dramas and collective experiences. The band members will also have access to their own cameras.

"Unlike 'The Real World,' they will have the ability to shoot back at us," says executive producer Philippe Angers. "In some cases, the consistent presence of the cameras influences the behavior of the participants. We want to allow them to document the influence of the media on their lives, by giving them the opportunity to film the cameramen and their intrusiveness."

Angers says that musicians from both signed and unsigned acts will be included in the show. However, Angers declined to name which acts are participating.

Sunshine Filmworks' music video department recently finished production on the Cypress Hill clip "Throw Your Set In The Air."

The video, which was directed by McG, features Alfred Hitchcock-like camerawork, flashcuts of skulls, and distorted

images.

"It was made to look old," says Angers. "There is a lot of hand-held camerawork with flickering images. It's a very intimate clip."

Other recent clips from the company include the Phoids' "Lil' Suzy" and Sugar Ray's "10 Seconds Down."

The music video company is a division of Sunshine Interactive Network, which is the parent company of four autonomous divisions that include Sunshine Theater, Sunshine Digital, and SonicNet. Sunshine Filmworks also has a Los Angeles office headed by Susan Agostinelli.

"Having these four divisions is helping us provide multiple services to the music video community at competitive prices," says Angers, a photographer and music video director who co-founded the company with Tim Nye.

Sunshine Theater is a former vaudeville theater in New York that is being converted into a video production studio.

Sunshine Digital is developing interactive content for CD-ROMs, Web sites, and interactive TV. The division is also used to provide digital graphic effects for Sunshine Filmworks and other contracted music video projects.

SonicNet (<http://www.sonicnet.com>) is an online service that distributes infor-

mation, music, and music video samples over the Internet.

Angers says that the potential synergy between SIN's divisions was realized in the low-budget clip for the Phoids.

"There is a scene where we added a sixth finger to one of the kids in the video," says Angers. "It is a subtle digital effect that might not have been possible at another studio with the same budget. By keeping the graphics in-house at Sunshine Digital, we were able to keep the costs to a minimum."

Angers says that SIN is also prepared to take advantage of new opportunities for the music video community in the online world. The company plans to eventually distribute the videos it creates through SonicNet's Web site.

"The integration of SonicNet with Sunshine Digital will put us in a special position for the future of the Internet and interactive TV," says Angers. "We expect to have the tools to create and distribute the videos we make."

SonicNet is readying a portion of its Web site to promote Sunshine Filmworks and its directors. The site will include biographical information on the directors, as well as samples of the videos they create.

"It will let people instantly see for themselves what we are about," says Angers.

PRODUCTION NOTES

LOS ANGELES

Director **Marty Thomas** recently shot the video for Sexxx's "You Bring The Freak Outta Me." The clip was produced by **William "Bill" Boyd** and **Daniel Zirilli** of Pop/Art Film Factory.

Power Films director **Okuwah** shot Anointed's video "It's In God's Hands Now." **Gary Rapp** produced.

Scott Kalvert directed Shai's "Come To Me." **Dave Phillips** was director of photogra-

phy, while **Craig Fanning** executive-produced.

F. Gary Gray directed the new **Jon B.** video "Pretty Girl." **Mark Rashavosky** was director of photography, while **Craig Fanning** executive-produced.

Paul Boyd is the eye behind **Lisa Moorish's** "I'm Your Man" clip for Propaganda Films.

Jesse's "Baby, Baby, Baby" clip was directed by **Paul Hunter** and the **Hughes Brothers**. **Mary Ann Tanedo** produced.

NASHVILLE

Yolanda Adams's "You Gotta Have Love" was directed by **Bob Gabrielsen**, while **Doug Arnold** produced.

NEW YORK

Jeffrey W. Byrd directed Asante's "Look What You've Done" clip for F.M. Rocks. **Dave Daniel** was director of photography.

OTHER CITIES

Power Films director **Emanuel Humes** shot the **Ant Banks** clip "I Think I Wanna Die (Losin' It)." **Jennifer Dawson** produced the Oakland, Calif., shoot.

Director **Marty Thomas** shot the video for **Wildliffe Society's** "Jacktown" for Blunt/TVT Records. The video, which was produced by **Marlon Parry**, **Elizabeth Tobias**, and **Daniel Zirilli**, was shot in Jackson, Miss. Thomas directed photography with **Francisco Gonzalez** on the Pop/Art Film Factory production.

George Dougherty is the eye behind the **Rankin Family's** "You Feel The Same Way Too" clip. The Industrial Artists production was produced by **Victoria English** in Nova Scotia.

Bowie Gets Graphic; Garbage Clips 'Queer'

BOWIE'S FILTHY LESSON: David Bowie's new clip, "The Hearts Filthy Lesson," is likely to shock many viewers with its explicit murder-as-art theme, which includes some eye-opening scenes of ritualistic piercing and body manipulation.

The clip is based on Bowie's short story "Outside," which was written for Q Magazine.

The story takes place in 1999 on the last day of the millennium. The song is sung from the perspective of Detective Nathan Adler, who is investigating a series of "art-crimes," in which murder victims' corpses are used as art.

The graphic clip was directed by **Samuel Bayer**, who is known as the eye behind Nirvana's "Smells Like Teen Spirit" and **John Lee Hooker's** "Chill Out."

"It's a very complex video to put into words," says Bayer. "Rather than trying to decipher its meaning, I'll let the viewers do that for themselves. It's a very intense and very dark video that stays true to David's story."

Many of the art pieces and sculptures used to simulate the body mutilations were created by established artist **Laurence Carroll**.

"I didn't want it to look like a standard video," says Bayer. "He is one of my favorite artists, and I knew that his artistic vision would connect to the theme of the album."

Bayer says that a second clip from the "Outside" album will likely be linked to the short story, but it had not been determined at press time which song would be chosen for a follow-up.

GARBAGE IN, GARBAGE OUT: Almo Sounds act Garbage has a strange, but startling clip for its appropriately titled track "Queer."

The video, which was directed by **Stephane Sednaoui** for Propaganda Films, is shot in the first-person perspective from the point of view of the recipient of an unsolicited haircut. The viewer assumes the role of a man who is seduced by singer **Shirley Manson**. After following her to her house, the "victim" is thrown to the ground by Manson, while the band passively plays in the background.

To capture the victim's struggle, Sednaoui positioned the camera at ground level facing upward toward Manson and the band. The musicians play their instruments nonchalantly as Manson rips off some of the victim's clothes and proceeds to shave his head.

"We shot that scene on a large round platform that turned while we played," says Garbage guitarist **Duke Erikson**. "It was very disorienting and chaotic. There was a strobe light

going, and we started to get vertigo after four or five takes."

The scene proved to be a bit too "queer" for MTV, which requested that Propaganda trim portions of the struggle before the clip was added to its rotation.

L.A.TV' TO DEBUT: Los Angeles is getting a new weekly music video show in September. The modern rock-themed "L.A.TV" will air in a late-night slot on Fridays on UPN affiliate KCOP.

The half-hour show will feature a different musical guest host each week.

"We wanted to get **Charles Nelson Reilly** as a permanent host, but this is the next best thing," jokes **Sean Franklin Lambert**, who co-founded the show along with **Dave Wright** and **Dave Porcelino**.

Already interviewed for the first segments of the show are **Filter** and the **Goo Goo Dolls**.

At launch, "L.A.TV" is planning to begin a retail endcap tie-in promotion with a local music retailer. Lambert says that the show's logo will be featured prominently on the endcap along with musical selections from each week's program.

THE EYE



by Brett Atwood

DUMB AND DUMBER: Rochester, N.Y.-

based video host **David Alkins** was the winner of Zero Hour's clever promotion to boost awareness of Grover's "Yeah, I'm Dumb" and Shallow's "Cool 500" clips.

Alkins, who hosts "Video Hits," won a trip to New York for answering the question "What is the dumbest thing you did this summer to stay cool?"

His winning response: "I turned the heat up to 95 degrees when the outside was 80 degrees just so that I would feel cooler."

Other responses that didn't quite make the cut: "I moved from my parent's rent-free house to drive across the country just to take a job at a place that has air-conditioning"; "I slept in a bathtub filled with cool water and almost drowned"; and "I slept in an empty pool with lawn chairs to cool down, but ended up with 18 billion mosquito bites."

QUICK CUTS: **Bobby Lopez**, who was honored as medium-market music director of the year/Spanish in the Billboard/Airplay Monitor Radio Awards last year, joins CMT in the newly created position of programming manager, Latin America. Lopez comes from KRIO-FM San Antonio, Texas ... "Judge Dredd" director **Danny Cannon** has joined RSA Inc. and Portfolio/Black Dog Films for commercial and music video representation.



Pocahontas Players. Jon Secada and Shanice recently completed the video for the second single, "If I Never Knew You," from Walt Disney Records' "Pocahontas" soundtrack. Pictured during a break while filming in New York, from left, are director **Marcus Nispel**, Secada, Walt Disney Records senior VP **Carolyn Mayer Beug**, and Shanice.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

- 1 Mokenstef, He's Mine
- 2 Shaggy, Boombastic
- 3 Patra, Pull Up To The Bumper
- 4 Brandy, Brokenhearted
- 5 Montell Jordan, Somethin' 4 Da Honeyz
- 6 Michael Jackson, You Are Not Alone
- 7 Solo, Heaven
- 8 Faith Evans, You Used To Love Me
- 9 Mary J. Blige, You Bring Me Joy
- 10 After 7, 'Til You Do Me Right
- 11 Guru, Watch What You Say
- 12 TLC, Waterfalls
- 13 Jody Watley, Affection
- 14 D'Angelo, Brown Sugar
- 15 Groove Theory, Tell Me
- 16 Brian McKnight, On The Down Low
- 17 Coolio Feat. L.V., Gangsta's Paradise
- 18 Soul II Soul, Love Enuff
- 19 Blackstreet, Tonight's The Night
- 20 Jodeci, Freek 'N You
- 21 Xscape, Feels So Good
- 22 Monica, Don't Take It Personal
- 23 Brownstone, I Can't Tell You Why
- 24 Skee-Lo, I Wish
- 25 Soul For Real, If You Want It
- 26 Diana Ross, Take Me Higher
- 27 Seal, Kiss From A Rose
- 28 Crystal Waters, Relax
- 29 Deborah Cox, Sentimental
- 30 Janet Jackson, Runaway

★ ★ NEW ADDS ★ ★

- Xscape, Who Can I Run To?
Jon B., Pretty Girl
Tina Moore, All I Can Do
Benito, Show Me Some Love
New Power Generation, The Good Life
C&C Music Factory, I'll Always Be Around
Maysa, What About Our Love
Father Dom/Timez Social Club, Rumors
J.Spencer, Hip Hop Jazz
Toshi, Funk It Up
The Outhere Bros., Boom Boom Boom
Vivienne Williams, Infatuated
Ready And Willing, Hit Me On The Phone



Continuous programming
2805 Opryland Dr.,
Nashville, TN 37214

- 1 Jeff Carson, Not On Your Love
- 2 Faith Hill, Let's Go To Vegas
- 3 Tim McGraw, I Like It, I Love It
- 4 Jeff Foxworthy, Party All Night
- 5 Little Texas, Life Goes On
- 6 Alison Krauss, Baby, Now That I've...
- 7 Wade Hayes, Don't Stop

- 8 Collin Raye, One Boy, One Girl
- 9 Rhett Akins, That Ain't My Truck
- 10 Bryan White, Someone Else's Star
- 11 Ty Herndon, I Want My Goodbye Back
- 12 Terri Clark, Better Things To Do
- 13 Clint Black, One Emotion
- 14 Ty England, Should've Asked Her Faster
- 15 Lee Roy Parnell, When A Woman Loves A Man
- 16 Junior Brown, Highway Patrol
- 17 Clay Walker, Who Needs You Baby
- 18 Brett James, If I Could See Love
- 19 James House, Anything For Love
- 20 Martina McBride, Safe In The Arms...
- 21 Pam Tillis, In Between Dances
- 22 Shania Twain, The Woman In Me
- 23 Aaron Tippin, That's As Close As I'll Get...
- 24 Tracy Byrd, Love Lessons
- 25 George Ducas, Kisses Don't Lie
- 26 Rob Crosby, The Trouble With
- 27 Billy Ray Cyrus, The Fastest Horse In...
- 28 Rick Trevino, Save This One For Me
- 29 Mark Collie, Three Words, Two Hearts...
- 30 Daryle Singletary, I Let Her Lie
- 31 Tracy Lawrence, If The World Had A Front...
- 32 Blackhawk, I'm Not Strong Enough To Say
- 33 Emilio, It's Not The End Of The World
- 34 Shenandoah, Heaven Bound
- 35 The Mavericks, Here Comes The Rain
- 36 Sammy Kershaw, Your Tattoo
- 37 Kenny Chesney, All I Need To Know
- 38 Holly Dunn, Cowboys Are My Weakness
- 39 Billy Montana, Rain Through The Roof
- 40 Travis Tritt, Sometimes She Forgets
- 41 Ron Wallace, I'm Listening Now
- 42 Jeff Copley, Evergreen
- 43 Don Williams, Fever
- 44 Sawyer Brown, (This Thing Called) Wantin'...
- 45 Neal McCoy, If I Was A Drinkin' Man
- 46 Kevin Welch, I Feel Fine Today
- 47 Baker & Myers, These Arms
- 48 Wesley Dennis, Who's Counting
- 49 David Ball, Honky Tonk Healin'
- 50 Steve Wariner, Get Back

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- John Michael Montgomery, No Man's Land
Kim Richey, Those Words We Said
Mark Chesnutt, Trouble
Vince Gill, Go Rest High On That Mountain



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Red Hot Chili Peppers, Warped
- 2 Skee-Lo, I Wish
- 3 Alanis Morissette, You Oughta Know
- 4 Coolio Feat. L.V., Gangsta's Paradise
- 5 Silverchair, Tomorrow
- 6 TLC, Waterfalls
- 7 Shaggy, Boombastic
- 8 Michael Jackson, You Are Not Alone
- 9 Janet Jackson, Runaway
- 10 Hootie & The Blowfish, Only Wanna Be With You
- 11 Gin Blossoms, Til I Hear It From You
- 12 Lenny Kravitz, Rock And Roll Is Dead

- 13 Soul Asylum, Just Like Anyone
- 14 Rod Stewart, This
- 15 Montell Jordan, Somethin' 4 Da Honeyz
- 16 Civ, Can't Wait One Minute More
- 17 Dave Matthews Band, Ants Marching
- 18 Bush, Come Down
- 19 D'angelo, Brown Sugar
- 20 Live, Lightning Crashes
- 21 Bone Thugs-N-Harmony, 1st Of The Month
- 22 Green Day, Basket Case
- 23 Live, White, Discussion
- 24 Blues Traveler, Run Around
- 25 Naughtly By Nature, Feel Me Flow
- 26 Weezer, Say It Ain't So
- 27 Seal, Kiss From A Rose
- 28 Bjork, It's Oh So Quiet
- 29 Blind Melon, Galaxie
- 30 Weezer, Buddy Holly
- 31 R.E.M., Crush With Eyeliner
- 32 Goo Goo Dolls, Name
- 33 Better Than Ezra, In The Blood
- 34 Rusted Root, Send Me On My Way
- 35 White Zombie, More Human Than Human
- 36 Dr. Dre, Keep Their Heads Ringin'
- 37 Collective Soul, December
- 38 Michael Jackson & Janet Jackson, Scream
- 39 U2, Hold Me, Thrill Me, Kiss
- 40 Take That, Back For Good
- 41 Mokenstef, He's Mine
- 42 Beastie Boys, Sabotage
- 43 Bon Jovi, Something For The Pain
- 44 Aerosmith, Cryin'
- 45 Stone Temple Pilots, Interstate Love Song
- 46 Toadies, Possum Kingdom
- 47 The Notorious B.I.G., One More Chance
- 48 Brandy, Brokenhearted
- 49 Madonna, Human Nature
- 50 Nine Inch Nails, Hurt

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Mariah Carey, Fantasy
David Bowie, The Hearts Filthy Lesson
P.M. Dawn, Downtown Venus
R.E.M., Tongue
Salt-N-Pepa, Ain't Nothin' But A She Thing
AC/DC, Hard As Rock
After 7, 'Til You Do Me Right
Jon B., Pretty Girl
Lisa Loeb, Do You Sleep?
Edwin McCain, Solitude



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

- 1 Willie Nelson & Curtis Potter, Tum Me...
- 2 Tracy Byrd, Love Lessons
- 3 Ty Herndon, I Want My Goodbye Back
- 4 Jeff Carson, Not On Your Love
- 5 George Jones & Tammy Wynette, One
- 6 Pam Tillis, In Between Dances
- 7 Wade Hayes, Don't Stop
- 8 Sawyer Brown, (This Thing Called) Wantin'...
- 9 Tracy Lawrence, If The World Had A Front
- 10 Collin Raye, One Boy, One Girl

- 11 Faith Hill, Let's Go To Vegas
- 12 Tim McGraw, I Like It, I Love It
- 13 Clint Black, One Emotion
- 14 Rhett Akins, That Ain't My Truck
- 15 Bryan White, Someone Else's Star
- 16 Diamond Rio, Finish What We Started
- 17 David Ball, Honky Tonk Healin'
- 18 Ty England, Should've Asked Her Faster
- 19 Shania Twain, The Woman In Me
- 20 Shenandoah, Heaven Bound
- 21 Sammy Kershaw, Your Tattoo
- 22 Rick Trevino, Save This One For Me
- 23 James House, Anything For Love
- 24 Junior Brown, Highway Patrol
- 25 Billy Ray Cyrus, The Fastest Horse In...
- 26 Mark Collie, Three Words, Two Hearts...
- 27 Jeff Foxworthy, Party All Night
- 28 Kenny Chesney, All I Need To Know
- 29 Martina McBride, Safe In The Arms Of...
- 30 Blackhawk, I'm Not Strong Enough To Say

★ ★ NEW ADDS ★ ★

- Confederate Railroad, Bill's Laundromat, Bar And Grill
Little Texas, Life Goes On
Clay Walker, Who Needs You Baby



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Only Wanna Be With You
- 2 Collective Soul, December
- 3 Michael Jackson, You Are Not Alone
- 4 Seal, Kiss From A Rose
- 5 Blues Traveler, Run Around
- 6 Sheryl Crow, Can't Cry Anymore
- 7 The Rembrandts, I'll Be There For You
- 8 Natalie Merchant, Carnival
- 9 TLC, Waterfalls
- 10 Boyz II Men, Water Runs Dry
- 11 Sophie B. Hawkins, As I Lay Me Down
- 12 Vanessa Williams, Colors Of The Wind
- 13 Gin Blossoms, Til I Hear It From You
- 14 Paula Abdul, Crazy Cool
- 15 Hootie & The Blowfish, Let Her Cry
- 16 Janet Jackson, Runaway
- 17 Selena, I Could Fall In Love
- 18 Melissa Etheridge, I'm The Only One
- 19 Bryan Adams, Have You Ever Really Loved...
- 20 Elton John, Believe
- 21 Melissa Etheridge, If I Wanted To
- 22 Michael Bolton, Can I Touch You...There?
- 23 Del Amitri, Roll To Me
- 24 Bruce Hornsby, Walk In The Sun
- 25 Des'ree, You Gotta Be
- 26 Blessed Union Of Souls, Let Me Be The On
- 27 Take That, Back For Good
- 28 Edwin McCain, Solitude
- 29 Al Green, Let's Stay Together
- 30 Sheryl Crow, Strong Enough

★ ★ NEW ADDS ★ ★

- Brandy, Brokenhearted
Lisa Loeb, Do You Sleep?
Brian McKnight, On The Down Low

BDS, TRAPMAN LINK FOR NEW PRODUCTS

(Continued from page 1)

and money to develop a monitoring system that we at the Trapman Co. could only dream about," says Trapman partner Craig Erickson. "It's a perfect marriage of people and ideas that will yield a powerful product."

Meanwhile, BDS is rolling out its new, comprehensive monitoring system, which is expected to log 1.3 million song detections a week by the end of the year, up from 720,000 prior to the comprehensive system.

The new technology uses a two-step process to recognize records not already being detected by the existing monitors, such as local records, unusual catalog titles, or a station's custom mix of a song. First, a device known as an audio digitizer stores airplay information in digital form at each remote monitor site. Any broadcast segments not recognized by the monitor can then be downloaded from the digitizer into the main BDS computer in Kansas City, Mo., which will run it through a central library until the song is matched. If the song is still not recognized, BDS staffers can listen to the actual broadcast stored in the digitizer.

The BDS staff has been working on its central library for more than a year, and it contains 120,000 songs. It is expected to be increased by another 40,000 songs by the end of the third quarter.

The new technology would eliminate the effectiveness of any attempts to deliberately obstruct monitoring by rendering songs unrecognizable through editing or processing. "One of the benefits of our new monitoring approach is that were there a system or piece of equipment capable of interfering with BDS' recognition capabilities, the situation would be handled by the manual

recognition process," says Wallace.

"As long as the station is broadcasting an audible signal, we can bring it back to Kansas City and recognize everything," he adds.

While BDS has previously tracked primarily current-based formats, the new system will allow it to better monitor stations that play a significant amount of catalog material. Wallace says that album rock KYYS Kansas City increased its average detections 170% once the comprehensive technology was implemented. Those increases can be seen in other formats and markets as well. For example, R&B adult WRKS New York increased detections by 145%, top 40/adult WPLJ New York by 120%, and triple-A KSCA Los Angeles by 53%.

The first part of the new technology, which utilizes the central library, is being used in 50 markets, and an additional 10-12 markets are being added weekly. BDS has also begun field testing the second step of the process, in which staffers listen to actual broadcast segments.

The deployment of the comprehensive monitoring technology, which was to have been completed by last February, was slowed by unexpected delays in the availability of hardware that is a critical component in the networking of BDS monitor sites.

BDS is a sister company of Airplay Monitor and Billboard. It monitors 780 radio stations and 515 television stations in 126 markets. With the new technology, BDS has the capacity to monitor more than 900 radio stations in those markets. BDS is concentrating on music, but plans for early next year include expanding the business into recognition of radio commercials.

MCA TO INTRODUCE 'HEAVY VINYL' SERIES

(Continued from page 1)

"I know that sales of turntables are still going along at a pretty good clip," says Teller. "And in conversations I've had with young people and fans, the topic of vinyl would come up from time to time, and kids would tell me that they liked the sound of vinyl. It just seemed to me that there was enough of an appetite for vinyl and enough interest in it, that I thought it would be worth going back into our catalog and begin releasing vinyl reissues on a very selective basis."

In the first half of 1995, shipments of vinyl albums increased to 1 million units, 11% more than during the same period in 1994, according to the Recording Industry Assn. of America (Billboard, Aug. 19). The format increased 33.3% in dollar value to \$10 million in the first half of the year over the previous year's first six months.

On the hardware side, however, turntable sales have declined, according to figures from the Electronic Industries Assn. In 1994, 264,191 units were sold, and EIA estimates sales of 243,000 units for 1995.

In conjunction with the series kick-off, MCA will launch a promotion with Technics and Panasonic turntables. A heavy vinyl catalog, including an 800 information number, will be inserted in 100,000 turntable boxes in the U.S.

The MCA titles set for release are the Who's "Who's Next," "Buddy Holly," Mason's "Alone Together," Guy's "I Was Walking Through The Woods," and "Out Of Africa."

The albums were mastered by MCA Records VP of catalog development and special projects Andy McKaie and

Future Disc Systems' Kevin Gray.

Ironically, since the heavy vinyl discs—which will be packaged with the original artwork on high-quality board sleeves and inner sleeves with plastic lining—will be part of a limited pressing, they will carry a suggested retail price of \$24.98, which is much higher than that of a CD.

Nonetheless, Teller is confident that the titles will garner the interest of audiophiles and collectors.

"We are committed to further releases along the line, but we're not going to do this in some kind of blind fashion," says Teller. "We're going to put out the first five, see how the marketplace responds, and do some consumer research after the fact. That will help us in our ongoing decision-making about future titles, the timing, and marketing elements."

Teller adds that although big sales are not expected from the line, "I'm hopeful it will prove to be a viable but small piece of business for us. And if it turns out to be that way, maybe lots of people will regret having sold their turntables in a yard sale."

Bobby Hall, senior buyer at the Virgin Megastore in West Hollywood, Calif., says the store will stock the titles in its extensive vinyl section. However, Hall is concerned that the high price tag may scare some consumers away.

"We will definitely bring in a couple pieces of each title," Hall says, "but customers tend to stay away from albums that are \$20 or more. If they were priced at \$10, we would sell a lot more."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 16, 1995.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Coolio Feat. L.V., Gangsta's Paradise

BOX TOPS

- Bone Thugs-N-Harmony, 1st Of The Month
Brandy, Brokenhearted
Michael Jackson, You Are Not Alone
Jodeci, Freek'n You
Junior M.A.F.I.A., Player's Anthem
Pure Soul, We Must Be In Love
Adina Howard, My Up And Down
Dana Dane, Chester
Luniz, I Got 5 On It
Mack 10, On Them Thangs
Kool G. Rap, It's A Shame
Naughtly By Nature, Clap Your Hands
After 7, 'Til You Do Me Right
Patra, Pull Up To The Bumper
Method Man/Redman, How High
Xscape, Feels So Good
W.C./Maad Circle, West Up
Selena, I Could Fall In Love
Scatman John, Scatman
AZ, Sugar Hill
Jason Weaver, Love Ambition
Insane Clown Posse, Chicken Huntin'
TLC, Waterfalls
RBX, A.W.O.L.
B.G. Knocc Out & Dresta, D.P.G./Killa
Raekwon, Criminology
Too Short, Top Down
KRS-One, MC's Act Like They...
Doug E. Fresh, Where's Da Party At?
Mokenstef, He's Mine
Xavier, Purlsey Sexual
Los Del Mar, Macarena

ADDS

- Janet Jackson, Runaway
Mariah Carey, Fantasy
Monica, Like This And Like That
2Pac, Temptations



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

- Rod Stewart, This
Collin Raye, One Boy, One Girl
Faith Hill, Let's Go To Vegas
Pavarotti/Adams, Ole Sole Mio
Peter Buffett, No Turning Back
John Lee Hooker, One Bourbon...
Hootie & The Blowfish, Only Wanna Be...
Vanessa Mae, Toccata And Fugue
The Doors, The Ghost Song
Selena, I Could Fall In Love
Walter Beasley, Private Time
Blues Traveler, Run Around
Collective Soul, December
Deep Forest, Marta's Song
Sophie B. Hawkins, As I Lay Me Down
Natalie Merchant, Carnival
Rembrandts, I'll Be There For You
Michael Jackson, History
Pink Floyd, Time
Shania Twain, The Woman In Me



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Janet Jackson, Runaway (ADD)
AC/DC, Hard As A Rock (ADD)
Bjork, It's Oh So Quiet (ADD)
Bon Jovi, Something For The Pain (ADD)
Philosopher Kings, Everyone'll Let You Down (ADD)
Blue Rodeo, Side Of The Road (ADD)
Jill Sobule, Supermodel (ADD)
Edwyn Collins, A Girl Like You (ADD)
Radiohead, Just (ADD)
Kim Stockwood, She's Not In Love (ADD)
Neil Young, Downtown
Coolio Feat. L.V., Gangsta's Paradise
Hootie & The Blowfish, Only Wanna Be With You
Skee-Lo, I Wish
The Notorious B.I.G., One More Chance

- Primus, Wynona's Big Brown Beaver
Brother Cane, And Fools Shine On
Alanis Morissette, You Oughta Know
Shaggy, Boombastic
Seal, Kiss From A Rose



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Scatman John, Scatman
La Ley, El Duelo
Los Tres, La Espada Y La Pared
Seal, Kiss From A Rose
Mana, No Ha Parado...
Sheryl Crow, Can't Cry Anymore
Elton John, Made In England
Marta Sanchez, Dime La Verdad
Charly Garcia, Rezo Por Vos
Shaggy, In The Summertime
Aleks Syntek La Gente Normal, La Fe De Antas
Soda Stereo, Ella Uso Mi...
Annie Lennox, A White Shade Of Pale
Carlos Vives, La Tierra Fel Olvido
Aterciopelados, Bolero Falaz
Victimas Del Dr. Cerebro, Ya Tus Amigos
Hootie & The Blowfish, Let Her Cry
Alejandro Sanz, La Fuerza Del Corazon
Fito Paez, She's Mine
Blind Melon, Galaxie



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

- Plank Eye, Open House
Steve Taylor, On The Frit
DC Talk, I Wish We'd All
John Schilt, Show Me The Way
Audio Adrenaline, We're A Band
Jars Of Clay, Flood
Rich Mullins, Brother's Keeper
Geoff Moore, Life Together
Midnight Oil, Forgotten Years
Innocence Mission, Wonder Of Birds
Johnny Q. Public, Body Be

- Kings X, Black Flag
Walter Eugene, Crawl
Sixpence None The Richer, Angelteard
Rembrandts, I'll Be There For You



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

- Pretty & Twisted, Ride
Cyndi Lauper, Hey Now (Girls Just Want To...)
Lenny Kravitz, Rock & Roll...
Traci Lords, Fallen Angel
Radiohead, Just
Collective Soul, Smashing Young Man
Onyx, Live
Bjork, It's Oh So Quiet
Hole, Softest, Softest
Filter, Dose
Diana Ross, Take Me Higher
Terence Trent D'Arby, Holding On To You
Dionne Farris, Don't Ever Touch Me...
Bruce Hornsby, Walk In The Sun
Eve's Plum, Jesus Loves You
8 Story Window, I Will
Bob Marley, Keep On Movin'
Club Nouveau, Let It Go
Toenut, Mouth Full Of...
Maysa, What About?



CALIFORNIA MUSIC CHANNEL

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

- Brandy, Best Friend
Coolio Feat. L.V., Gangsta's Paradise
Selena, I Could Fall In Love
Bone Thugs-N-Harmony, 1st Of The Month
Super Cat, Girls Town
D'Angelo, Brown Sugar
Faith, You Use To Love Me
Groove Theory, Tell Me
Notorious B.I.G., One More Chance
Shaggy, Boombastic

HARMOLODIC LABEL IS PURE COLEMAN

(Continued from page 1)

"Tone Dialing," due Sept. 26, is the first disc fully devoted to Coleman's music in eight years. Performed by his longstanding ensemble, Prime Time, it's also the kickoff release of his new Harmolodic label.

"Tone Dialing" is a different kind of dialing experience," says Coleman's manager, producer, drummer, and son, Denardo. "One we hope many people will really enjoy."

That's a sentiment shared by Chuck Mitchell, the senior VP/GM of Verve Records, who is working with Coleman on the project. Although Coleman has complete creative control over the release, Verve is handling the marketing and promotion of the project, as well as that of any other artists signed to Coleman's label. Harmolodic is distributed through PolyGram Group Distribution.

"We have an obligation to expose Ornette to the younger people who may not be aware of him," Mitchell says. "A knee-jerk response to the

release of 'Tone Dialing' would be to stress the core jazz audience. But we want to be as forthcoming with the alternative and world music areas as we are with jazz."

The music on "Tone Dialing" is jubilant, intricate, and above all, singular. The current Prime Time lineup includes two electric guitars, electric and acoustic bass, keyboards, tabla, trap drums, and the leader's alto saxophone. Once again, the renowned conceptualist has made an utterly unusual statement.

"All I wanted to do was take advantage of all the instruments I could write for," says Coleman. "The guitar and the bass are the instruments that sound fullest when you give them something to play. When Hendrix played 'The Star-Spangled Banner,' it sounded like 10 guys at work. So I thought if I got two apiece of the instruments, I could have a small chamber orchestra."

It's that kind of creativity that has earned Coleman the reputation

of being one of contemporary music's most resourceful theorists, with a global persona as a thinker to match his credentials as a musician. In 1994 he received the MacArthur Foundation award, commonly known as a "genius grant."

Harmolodics provides rhythm, melody, and harmony with equal value; musicians are encouraged to respond to and amend any of the elements in play. That makes "Tone Dialing" a bee's nest of musical phrases, riffs, and licks, similar to, though a bit more refined than, earlier Prime Time discs, such as "Of Human Feelings," "In All Languages," and the most recent, 1988's "Virgin Beauty."

Though based on a blend of composition and improvisation, Coleman would love to have his art considered something other than jazz. The trappings of definition are pitfalls the bandleader has tried to sidestep for decades.

"If the word 'jazz' was expressed

in its fullest, you'd have countless forms of styles," he says, "instead of everybody trying to play their idea of one, already established style."

Indeed, the record's allusions are wide ranging. "Bach Prelude" is literally that, though tangent after tangent of the theme is investigated. "Search For Life" is Coleman's most overt nod to orthodox hip-hop.

Denardo Coleman, whose production on "Virgin Beauty" aligned the hyperactivity that makes up a harmolodic jam, also oversaw the sound on "Tone Dialing."

"It took Denardo doing a record by the group Timbuk 3 to open my ears about his production capabilities," says Coleman senior. "I said 'Wait a minute, that's good!' So he's been doing our stuff, too. Not just because we're related, but because he knows it so well."

The record has the facade of a pop disc, with a crisp sound and whomping bottom. Rachel Lewis, director of national promotion for Verve, thinks that Coleman's funk will find a home on many alternative airwaves.

"Don't be surprised to see it do really well on the CMJ jazz chart," she says. "I also hear it as a staple for late night public radio hosts, who are often a bit more adventurous."

One broadcaster who has heard it already is Tony Sisti, program director of KSDS San Diego. "This is Ornette's most radio-friendly record to date," he says. "It's urban, it's jazz, it's rap, it's Latin. It's pure Ornette Coleman!"

To stay in line with that multi-stylistic persona, Verve's marketing of "Tone Dialing" will position the record as a category-less sound that speaks for itself. There will even be remixes of a couple of songs. "Search For Life" will be first.

An electronic press kit, with Ornette Coleman offering responses to questions from journalist Robert Palmer about harmolodic origins and future direction, has been completed.

In addition, a short film by director Mike Mills has been made to enhance the understanding of Coleman's novel aesthetic. Yoko Ono, Lou Reed, and "some of the guys from Sonic Youth," all make cameos, according to Denardo Coleman. The scenes were shot in various locations around New York.

Mills also designed the record's cover and booklet, which further illustrate aspects of the harmolodic theory. "The artwork is unbelievable," says Denardo Coleman. "He was really able to interpret the concept."

Danny Riccio, jazz buyer for Tower Records in Boston, says he wouldn't be surprised if many copies were put in use. "We're biased around here," he says. "Ornette just did a concert locally, and it was a total sellout. There are a lot of fans in Boston, so the record should be fairly big. Whether or not it will be able to cross over the way that the new Steve Coleman album or the Branford Marsalis 'Buckshot LaFonque' record did remains to be seen. But I can see people getting genuinely excited about it."

Headquartered in Harlem, N.Y., the Harmolodic label intends to record other artists besides its owner. Ornette Coleman has seen his share of friction from various major record concerns over the years, and he believes his imprint can be a haven for young talent.

"This venture is not even about Ornette so much—we could always put out his records," says Denardo Coleman. "Harmolodic is about creating a place where you can start off without categorization."

In 1996, Harmolodic will issue the first record by Coleman's New Quartet, featuring pianist Geri Allen, bassist Charnett Moffett, and drummer Denardo. Next year will also see the rerelease of Ornette Coleman's brilliant double record "In All Languages," from 1987.

Prime Time is scheduled to perform much of the new material at live shows beginning in Europe in the fall, running through U.S. gigs in early 1996.

BDS, MEDIA CONTROL

(Continued from page 6)

consumers as well as to broadcasters."

BDS will have exclusive rights in North America to market Media Control products—including the latter's new, pan-European monitoring service—while the German firm gains exclusive rights to market BDS data in Europe.

"We talk the same language," says Media Control founder/president Karlheinz Koegel. "We want to be part of an international network, and BDS, with its links to Billboard and VNU, is an ideal partner."

Under the deal, which was concluded Sept. 6, BDS will merge its existing monitoring companies in the U.K. and Holland with Media Control's European operation. This will have a new identity, Music Control, and its headquarters are being relocated to Dublin from Baden Baden. It will maintain regional offices in London and in other sites throughout Europe.

Koegel says, "We will be investing 60 million deutsche marks [\$40 million] to expand over the next three years." Scandinavia and Eastern Europe will be primary targets for this drive.

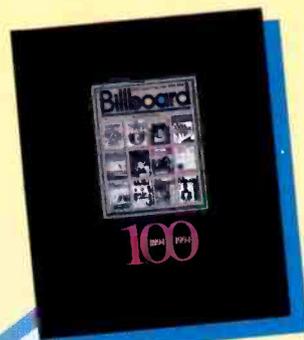
In the U.K., Media Control has been operating a joint venture known as Media Monitor with Miller-Freeman Entertainment (formerly Spotlight Publications), publishers of Music Week. It is understood that notice to terminate this venture has been served by Media Control.

"There's a strong need for an integrated [monitoring] system that operates across a pan-European market," says Media Control European consultant Adrian Wistreich. "Also, record companies operate more and more on a global level and require an integrated international music database that can be accessed from Tokyo, New York, or London."

Software for the pan-European service is in final development, adds Wistreich. The company is also planning a new initiative in monitoring music for performance royalty purposes. (In the U.S., BDS provides performing rights societies, including ASCAP and SESAC, with monitored airplay data.)

In addition to its agreement with Media Control for Europe, BDS is planning to enter other international markets in 1996. "We have every intention of expanding our company around the world," says Feely. "Now, with this agreement in place, we can turn our attention to Latin America and Asia."

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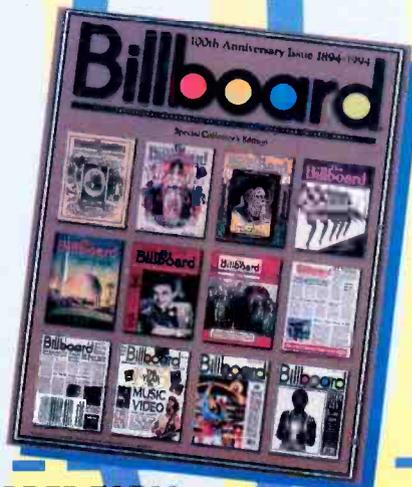
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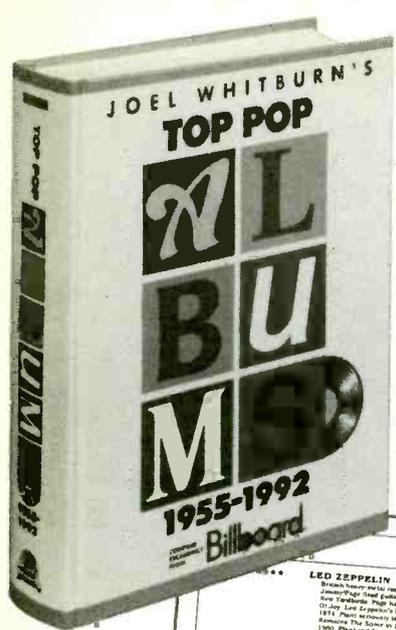
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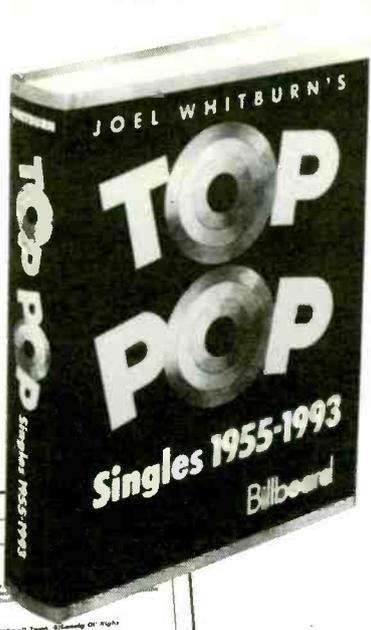
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DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST - Title	Label #
10/13/79	2	14	MELLENKAMP, John Cougar #78's SUNDAY MORNING BREAKFAST	04
2/10/80	87	3	1 I Need A Lover	04
9/27/80	27	17	2 Small Parallels	04
1/31/81	17	21	3 A Little Love With The Night	04
4/24/82	2	28	4 Hurts So Good	04
7/24/82	1	22	5 Jack & Diane	04
11/5/82	18	18	6 Stand To Hold On To	04
10/15/83	9	16	7 Crumblin' Down	04
12/10/83	8	16	8 Flak House	04
3/17/84	15	15	9 Auld Time Song	04
8/24/85	6	20	10 Lonely Of Night	04
11/2/85	6	18	11 Small Town	04
2/1/86	2	17	12 99.9% Pure	04
4/26/86	2	12	13 99.9% Pure	04
6/26/86	28	13	14 99.9% Pure	04
8/15/87	9	16	15 Paper To Fire	04
10/24/87	8	21	16 Cherry	04
3/6/88	14	8	17 Check It Out	04
5/14/88	6	18	18 Rooky Top	04
4/29/89	15	12	19 Pop Singer	04
7/15/89	48	8	20 Jackie Brown	04
10/5/91	14	15	21 Get A Life	04
2/1/92	36	13	22 Again Tonight	04
9/16/93	48	14	23 Human Wheels	04

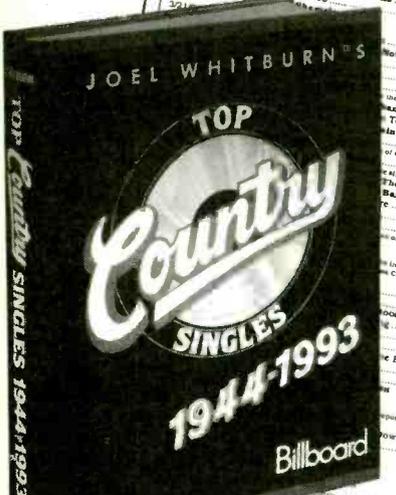
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DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST - Record Title	Label #
3/28/69	8	28	BROOKS, Garth #491**	Capitol 44342
9/29/69	1	25	1 I'm a Rebel	Capitol 44340
12/29/69	2	25	2 I'm a Rebel	Capitol 44342
5/20/70	1	21	3 I'm a Rebel	Capitol 44342
8/18/70	1	20	4 I'm a Rebel	Capitol 44342
11/20/70	1	20	5 I'm a Rebel	Capitol 44342
2/9/71	1	20	6 I'm a Rebel	Capitol 44342
5/1/71	1	20	7 I'm a Rebel	Capitol 44342
8/1/71	1	20	8 I'm a Rebel	Capitol 44342
10/1/71	1	20	9 I'm a Rebel	Capitol 44342



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Size: 7" x 9-1/4" 624 pages.

DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST - Record Title	Label #
11/20/90	1	20	1 I'm a Rebel	Capitol 44342
2/9/91	1	20	2 I'm a Rebel	Capitol 44340
5/1/91	1	20	3 I'm a Rebel	Capitol 44342
8/1/91	1	20	4 I'm a Rebel	Capitol 44342
10/1/91	1	20	5 I'm a Rebel	Capitol 44342

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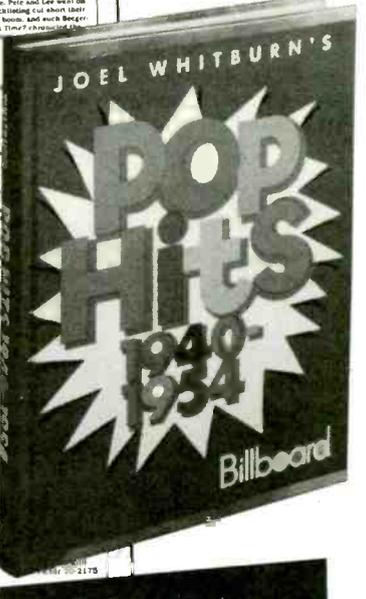
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7/8/50	1	25	WEAVERS, The #7 #84*	010
7/1/50	2	17	1 Goodnight Irene	010
12/23/50	11	13	2 The Weavers and THE GILBERTS	012
1/13/51	4	14	3 So Long (It's Been Good to Know You)	010
3/31/51	2	23	4 On a Top of Old Smoky	010
9/19/51	10	6	5 Kisses Sweeter Than Wine	010
8/25/51	27	2	6 When the Saints Go Marching In	010
2/16/52	14	11	7 Around the Corner (Beneath the Berry Tree)	010
4/29/52	19	1	8 The Weavers and THE GILBERTS	010
12/4/54	1	16	WEAVER, Joan #50	010
2/22/41	20	1	WEEMES, Ted, and His Orchestra #47	010
3/15/41	20	1	1 There'll Be Some Changes Made	010
3/14/47	1	20	2 All Comes Back to Me Now	010



POP HITS 1940-1954

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Size: 7" x 9-1/4" 416 pages.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 230 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'KISS FROM A ROSE' and 'ONLY WANNA BE WITH YOU'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'TOTAL ECLIPSE OF THE HEART' and 'BOOMBASTIC'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have re-entered the chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have re-entered the chart.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- 14 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
15 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Chapter 8, BMI/Woodsongs, BMI)
59 ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER? (Loon Echo, BMI/Zomba, ASCAP/WBM)
13 AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
88 AWAKE (Famous, ASCAP/Rebecca Lula, ASCAP) HL
24 BACK FOR GOOD (EMI Virgin, ASCAP) HL
55 BEST FRIEND (Human Rhythm, BMI)
92 BIG YELLOW TAXI (Siguomb, BMI) WBM
61 THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (K-Dope/Northcott, BMI/Johnnick, BMI)
5 BOOMBASTIC/IN THE SUMMERTIME (LivingSting, ASCAP/Malaco, BMI) HL
60 BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)
22 BROKENHEARTED (Human Rhythm, BMI/Young Legend, ASCAP)
32 BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
30 CAN I TOUCH YOU...THERE? (Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP) WBM
39 CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
23 CARNIVAL (Indian Love Bride, ASCAP)
10 COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL
38 COME AND GET YOUR LOVE (EMI Blackwood, BMI/Novalene, BMI) HL
47 COMEDOWN (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
94 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramases, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Petrol Lane, ASCAP/Gasoline Alley, ASCAP)
66 CRAZY COOL (EMI April, ASCAP/LeeSun, ASCAP/Arvermal, ASCAP/Maanami, ASCAP) HL
27 DECEMBER (Roland Lentz, BMI/Warner Chappell, BMI) WBM
15 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/NU Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
29 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Ewellie, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
48 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhineclander, ASCAP) WBM
56 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
34 FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
1 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/D/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madecaste, BMI) HL
42 GOOD (Tentative, BMI)
43 HAVE YOU EVER REALLY LOVED A WOMAN? (Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony Tree, BMI/Screen Gems-EMI, BMI) WBM/HL
53 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
11 HE'S MINE (All Init, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
93 HEY NOW (GIRLS JUST WANT TO HAVE FUN) (Sony, ASCAP) HL
58 HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER) (PolyGram Int'l, ASCAP) HL
18 HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
82 HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
49 I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
7 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMV/Wonderland, BMI/Criticon, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
71 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
9 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triplic Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI) WBM/HL
44 I KNOW (Sony Tree, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
25 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP) WBM
65 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM
80 I LOVE YOU/YOU BRING ME JOY (MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
45 I WANNA B WITH U (Big Ears, BMI/Warner-Tamerlane, BMI) WBM
16 I WISH (Orange Bear, BMI)
78 JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
85 JEREMY/YELLOW LEDBETTER (Innocent Bystander, ASCAP/PolyGram Int'l, ASCAP/Scribbling C-Ment, ASCAP) HL
83 KEEPER OF THE FLAME (EMI Virgin, ASCAP) HL
3 KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI)
3 LET HER CRY (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
46 LET ME BE THE ONE (Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM
50 MACARENA (BAYSIDE BOYS MIX) (S.G.A.E., ASCAP) WBM
86 MADE IN ENGLAND (William A.Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
57 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BOP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
74 MISERY (WB, ASCAP/LFR, ASCAP) WBM
81 MISSING (Sony Tree, BMI) HL
72 MOLLY (SIXTEEN CANDLES) (It Made A Sound, BMI/Plunkies, BMI/EMI Virgin, BMI) HL
97 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI)
95 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI)
17 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL
8 ONLY WANNA BE WITH YOU (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
73 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
19 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
51 PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'WE MUST BE IN LOVE' and 'ONLY WANNA BE WITH YOU'.

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

- 26 SOMEONE TO LOVE (Sony Tree, BMI/Ecaf, BMI) HL
31 SOMETHIN' 4 DA HONEYZ (Mo'Swag, ASCAP/OJ's, BMI/Madecaste, BMI/Chrysalis, ASCAP/Normad-Norman, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Second Decade, BMI) HL
96 RETURN OF THE CROOKLYN DODGERS (Hitage, ASCAP/Gelakodifato, BMI/Organiz, BMI/Inring, ASCAP/Perverted Alchemist, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP)
20 ROLL TO ME (PolyGram, ASCAP) HL
84 ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP)
12 RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM
6 RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)
62 SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (Iceberg, ASCAP/EMI, ASCAP/BMG, ASCAP/Edition Scales, ASCAP) HL
70 SCREAM/CHILDHOOD (FROM FREE WILLY 2) (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
79 SEND ME ON MY WAY (PolyGram Int'l, ASCAP/Not Of This World, ASCAP)
77 SENTIMENTAL (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL
28 SHY GUY (FROM BAD BOYS) (Diana King, BMI/World Of Andy, ASCAP/W.N.R., ASCAP/Kingsley Gardner Nation Of Soul, BMI/EMI Blackwood, BMI) HL
87 SICK OF MYSELF (EMI Blackwood, BMI/Charm Trap, BMI) HL
89 SITTI'N ON CHROME (DAMASTA, ASCAP/Nary White, ASCAP)
75 SO MANY TEARS (Joshua's Dream, BMI/Herscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Futuhwayalle, BMI/Tobac, ASCAP/Black Ice, ASCAP/Jobete, ASCAP) WBM
63 SOMEBODY'S CRYING (C.Issac, ASCAP) WBM



Tour For Two. Beggars Banquet/Atlantic artist Peter Murphy and Atlantic artist Jewel celebrate at New York's Century Cafe after performing at New York's Academy. The show was part of their five-week joint American tour in support of Murphy's album "Cascade" and Jewel's album "Pieces Of You." Shown, from left, are Jenny Price, Atlantic West Coast A&R rep; Inga Vainshtein, Jewel's manager; Ron Shapiro, Atlantic senior VP/GM; Jewel; Murphy; Karen Colamussi, Atlantic senior VP; Linda Ferrando, Atlantic VP of video promotion and media development; Leslie Bleakley, Beggars Banquet director of U.S. operations; and Chris Gilbert, Murphy's manager.



Soul Food. NFL Hall of Famer Jim Brown hosts a barbecue to launch Rhino Records' extensive urban marketing campaign titled, "Rhino, Baby! You Didn't Know? Now You Know!" The campaign is meant to introduce young urban listeners to Rhino's catalog of R&B, soul, funk, and early hip-hop recordings and will include a series of TV commercials (Brown appears in the debut spot) and "Backyard Barbecue And Soul" celebrations around the country. Shown in back row, from left, are Marceel Wright, One Nation Films; Quincy Newell, Rhino; Neil Werde, Rhino; John Cooper, WEA; Keith Altomare, Rhino; Brown; Michelle Gerren, Thomrodd Entertainment (which will bring Rhino soul and funk classics into high schools and recreation centers); and Garson Foss, Rhino. In front row, from left, are Eugene Williams, One Nation Films; Gary Dolick, WEA; Jennifer Sperandio, Rhino; Ron Wiggins, Rhino; and David Gorman, Rhino.



Platinum "Promise." EMI Records executives present Queensryche with platinum plaques commemorating sales of the group's album "Promised Land." The presentation took place prior to the band's sold-out show at Jones Beach Amphitheater in New York. Shown, from left, are Jon Birge, senior VP of artist development; Larry Braverman, senior director of marketing; Chris DeGarmo, Queensryche; Peter Napoliello, senior VP of promotion; Geoff Tate, Queensryche; Davitt Sigerson, president/CEO; Eddie Jackson, Queensryche; Larry Stessel, senior VP/GM; Scott Rockenfield, Queensryche; Joe Parker, senior VP of sales; and Michael Wilton, Queensryche.



From One Guitar God To Another. Aerosmith guitarist Joe Perry, left, talks shop with Eddie Van Halen backstage following a recent concert by the band Van Halen. Van Halen is currently on a North American tour, which will be followed by a tour of Japan. Van Halen's current Warner Bros. album, "Balance," hit No. 1 on The Billboard 200 and has gone double platinum. The album features the single "Not Enough."



Festival Festivities. Celebrating the first Rhythm & Blues Festival in Newport, R.I., are, from left, Sammy Berfect of the Allen Toussaint Orchestra; artists Ruth Brown and Narada Michael Walden; R&B Foundation executive director Suzan Jenkins; EMI president/CEO Jim Fifeild; and artists Pop Staples, Don Henley, Irma Thomas, Bonnie Raitt, Sam Moore, and Allen Toussaint.



Lend Me A Tenor. Branford Marsalis, right, donates his tenor saxophone to Marty Perdicchio, GM of the Hard Rock Cafe in Boston, for the restaurant's memorabilia archive. Branford was in town on tour with his band, Buckshot LeFonque.



A Mind-"Boggling" Show. Arista recording group the Bogmen socialize after performing at the House of Blues in Los Angeles. The band has just released its debut album, "Life Begins At 40 Million." Shown, from left, are Lonni Friend, Arista VP of A&R, West Coast; band members Brendan Ryan, Mark Wike, and Billy Ryan; actors Leonardo DiCaprio and Penelope Ann Miller, who attended the show; band member Billy Campion; Peter Casperson, the group's manager; and band member P.J. O'Connor. In back is an unidentified fan.



Roxy's New Label. Blues singer Roxy Perry celebrates her signing to Monad Records, run by Tarrytown, N.Y.-based Patsco Consulting. Perry's first album for the label is due in October. Future releases on Monad include albums by Ray Charles, Dexter Gordon, and Clayton Love. Shown, from left, are Buddy Scott, Patsco principal and Monad VP of A&R; Perry; and Worthy Patterson, Patsco principal and Monad VP of marketing and promotion.

THE Billboard 200

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

FOR WEEK ENDING
SEPTEMBER 16, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	*** No. 1 ***		
				SOUNDTRACK MCA 11228* (10.98/17.98) 3 weeks at No. 1	DAINGEROUS MINDS	1
2	2	2	60	HOOTIE & THE BLOWFISH ▲ ⁶ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
3	3	3	12	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	3
4	4	4	3	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
5	5	5	6	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	6	6	42	TLC ▲ ⁵ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
7	7	7	27	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
8	NEW ►	1	1	*** Hot Shot Debut ***		
				JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
9	10	9	7	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	9
10	8	10	40	BLUES TRAVELER ▲ ² A&M 540265 (9.98/15.98)	FOUR	8
11	9	8	7	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
12	12	17	10	SILVERCHAIR ● EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	12
13	11	11	71	LIVE ▲ ⁹ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
14	13	13	48	DAVE MATTHEWS BAND ▲ ² RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
15	40	—	2	*** Greatest Gainer ***		
				SOUNDTRACK TVT 527883 (10.98/16.98)	MORTAL KOMBAT	15
16	15	18	61	SEAL ▲ ² ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
17	14	14	13	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
18	19	21	11	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
19	17	15	11	MICHAEL JACKSON ▲ ⁹ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
20	21	22	34	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
21	18	12	7	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
22	NEW ►	1	1	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
23	20	16	14	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
24	23	20	23	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
25	22	19	5	JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
26	27	25	38	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
27	24	26	21	WHITE ZOMBIE ▲ GEFLEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
28	26	24	53	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
29	16	—	2	MICHAEL W. SMITH REUNION x/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16
30	25	23	5	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
31	28	27	4	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	22
32	29	31	25	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
33	34	34	7	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25
34	33	38	6	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
35	30	29	13	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
36	42	42	8	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	36
37	31	30	9	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
38	32	33	48	THE CRANBERRIES ▲ ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
39	35	36	22	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
40	50	—	2	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
41	39	43	25	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
42	38	40	43	EAGLES ▲ ⁵ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
43	NEW ►	1	1	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	43
44	41	32	30	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
45	47	51	9	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	45
46	44	39	56	WEEZER ▲ ² DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
47	49	44	13	SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
48	37	35	15	THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)	LP	23
49	48	41	22	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
50	51	48	15	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
51	NEW ►	1	1	VARIOUS ARTISTS MADACY 4902 (4.98/9.98)	LOVE SONGS FROM THE MOVIES	51
52	55	52	79	SHERYL CROW ▲ ⁵ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3

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53	105	—	2	SOUNDTRACK EPIC SOUNDTRAX 67294/EPIC (10.98 EQ/16.98)	DESPERADO	53
54	43	37	9	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
55	54	53	10	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53
56	46	45	23	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
57	53	49	13	PRIMUS ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
58	36	—	2	TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	36
59	57	47	10	BON JOVI ▲ MERCURY 528181 (10.98/16.98)	THESE DAYS	9
60	56	46	7	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
61	45	—	2	RANCID EPITAPH 86444* (9.98/13.98)	AND OUT COME THE WOLVES	45
62	58	59	20	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	58
63	60	55	82	GREEN DAY ▲ ⁸ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
64	61	56	7	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
65	59	50	21	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
66	72	70	49	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
67	52	28	3	BLIND MELON CAPITOL 28732* (10.98/16.98)	SOUP	28
68	71	62	56	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
69	62	57	51	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
70	64	63	13	PINK FLOYD ▲ ² COLUMBIA 67065 (10.98 EQ/34.98)	PULSE	1
71	65	64	68	OFFSPRING ▲ ⁵ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
72	79	69	10	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
73	74	—	2	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	73
74	66	58	25	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
75	78	83	45	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
76	70	60	11	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	33
77	67	61	61	SOUNDTRACK ▲ ⁴ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
78	73	72	32	VAN HALEN ▲ ² WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
79	76	75	7	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
80	77	80	47	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
81	82	68	8	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	68
82	63	54	7	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
83	NEW ►	1	1	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	83
84	69	66	62	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
85	87	81	212	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
86	NEW ►	1	1	SAWYER BROWN CURB 77785 (10.98/15.98)	WANTIN' AND HAVIN' IT ALL	86
87	90	82	76	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
88	75	65	19	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59
89	80	73	23	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
90	68	—	2	THE DOVE SHACK DEF JAM/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	68
91	86	79	102	MELISSA ETHERIDGE ▲ ⁵ ISLAND 848660 (10.98/16.98)	YES I AM	15
92	83	76	66	SOUNDTRACK ▲ ³ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
93	84	74	31	SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
94	132	185	3	*** HEATSEEKER IMPACT ***		
				THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) HS		94
95	106	120	6	*** HEATSEEKER IMPACT ***		
				TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	95
96	81	67	10	NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
97	191	—	2	*** PACESETTER/HEATSEEKER IMPACT ***		
				PETRA WORD 67302/EPIC (10.98 EQ/15.98) HS	NO DOUBT	97
98	88	87	11	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
99	93	89	12	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
100	111	135	4	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	100
101	94	88	78	NINE INCH NAILS ▲ ² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
102	NEW ►	1	1	HEART CAPITOL 30489 (10.98/15.98)	THE ROAD HOME	102
103	NEW ►	1	1	PET SHOP BOYS EMI 34353* (26.98)	ALTERNATIVE	103
104	95	96	9	TRIPPING DAISY ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER	95
105	96	86	49	BROOKS & DUNN ▲ ⁷ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15

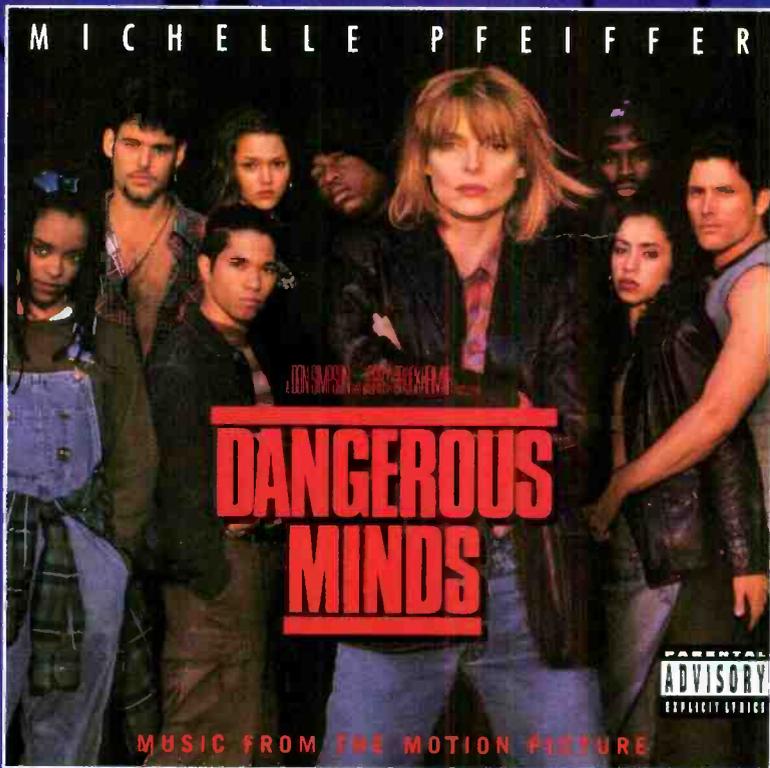
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *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.

Know This:

A DON SIMPSON and JERRY BRUCKHEIMER Production

DANGEROUS MINDS

MCA/C/D-11228



No. 1 Double Platinum Album

No. 1 Smash Platinum Hit
Coolio "Gangsta's Paradise"
MCACS-55104

The Hit Film
Over \$50 Million To Date

The Multi-Format Sensation
Aaron Hall "Curiosity" MCACS-55105
Immature "Feel The Funk" MCACS-55130
Plus 24K • DeVante • And More

Executive Album Producers:

Don Simpson & Jerry Bruckheimer • DeVante

Music Supervisor: Kathy Nelson

An Idea That's Exploding.



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
106	110	84	7	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	44
107	108	94	14	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
108	101	112	3	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	101
109	89	71	14	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
110	92	85	44	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
111	99	91	44	TOM PETTY ▲ ³ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
112	118	108	12	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
113	102	102	79	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
114	85	78	10	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
115	91	77	7	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
116	98	90	41	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
117	107	—	2	VARIOUS ARTISTS WORD 0604/EPIC (9.98/15.98)	MY UTMOST FOR HIS HIGHEST	107
118	97	—	2	FOURPLAY WARNER BROS. 45988 (10.98/16.98)	ELIXIR	97
119	109	99	94	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
120	138	159	4	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	120
121	113	104	60	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
122	100	92	24	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
123	117	93	71	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
124	119	101	194	PEARL JAM ▲ ⁴ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
125	103	98	7	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYN...AND THEN SOME	81
126	114	100	20	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
127	139	134	5	BRYAN WHITE ASYLUM 616122 (9.98/15.98) HS	BRYAN WHITE	127
128	122	109	27	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
129	129	123	146	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
130	115	113	22	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
131	124	103	65	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
132	104	114	26	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
133	112	97	114	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
134	121	105	34	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
135	130	117	13	ROD STEWART ● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
136	135	130	81	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
137	126	110	40	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
138	123	141	4	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	123
139	116	95	3	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	95
140	149	111	50	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
141	128	122	43	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
142	161	—	2	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	142
143	131	121	51	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
144	147	118	62	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	5
145	125	115	15	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
146	143	145	49	R.E.M. ▲ ⁴ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
147	120	106	25	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	66
148	136	127	9	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	117
149	137	116	27	SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
150	158	143	77	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
151	141	132	90	COUNTING CROWS ▲ ³ DGC 24528/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
152	140	129	200	NIRVANA ▲ ³ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1

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153	155	154	289	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
154	185	—	2	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	154
155	150	125	6	311 CAPRICORN 40241 (9.98/16.98)	311	56
156	146	140	45	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
157	156	160	237	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
158	160	150	95	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
159	127	126	25	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
160	168	162	26	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
161	153	136	46	BON JOVI ▲ ³ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
162	159	137	44	AEROSMITH ▲ ² GEFEN 24716 (12.98/17.98)	BIG ONES	6
163	134	—	2	RON KENOLY INTEGRITY 02392 (11.98/17.98) HS	SING OUT WITH ONE VOICE	134
164	148	107	3	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) HS	HONOR AMONG THIEVES	107
165	163	144	155	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
166	169	152	6	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98) HS	JEFF CARSON	152
167	151	161	22	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
168	188	195	5	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	168
169	157	142	14	SOUNDTRACK CAST ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
170	152	138	6	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	132
171	142	124	7	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	71
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173	133	128	3	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 52789*/ISLAND (10.98 EQ/15.98) HS	REAL BROTHAS	128
174	144	131	11	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
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178	165	182	28	SOUNDTRACK ● RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
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182	145	119	10	HUM RCA 66577 (7.98/15.98) HS	YOU'D PREFER AN ASTRONAUT	105
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BMG REPORTING RECORD REVENUES

(Continued from page 6)

were underexposed in the U.K. . . . we did not have the right management. Underneath [chairman] John Preston, we didn't have the right people. We experimented a lot, and we are getting much better, and you can see the results. This is an entirely different company from five years ago. Now we are going in the right direction."

The Arista U.K. managing director's post has been vacant since the spring. Gassner says, "We have to have the best person for the job and not rush out and appoint somebody just to have somebody in place." He

adds that he is unable to say when an appointment will be made.

In central Europe, BMG reports revenues up 53.7% over the last fiscal year to \$634 million. Gassner says 30% of that increase is due to the acquisition of Ricordi, with the remainder accounted for by growth in the region, specifically in the former Communist countries of Eastern Europe.

As for further expansion behind the former Iron Curtain, Gassner says he does not regard Russia as a mature enough market to warrant a

BMG company there, but says that Romania and Bulgaria remain in the group's sights.

In the Asia-Pacific region, revenues have risen from \$83 million in 1987 to \$462 million last year. Gassner says this is due largely to the success of local artists: "When we employed management there, we said to them that they were being paid to exploit international repertoire but that we would measure their performance by how they did with domestic acts. They all came through with flying colors."

On BMG's home ground in the GSA region, revenues rose 11.7% to \$659 million, compared with the previous 12 months.

Worldwide, BMG says that its 200 labels in 40 countries give it a 14% global market share. It cites outstanding performances from Annie Lennox and Take That (RCA U.K.), Real McCoy (Hansa Germany), Roch Voisine (France), and Crash Test Dummies (BMG Canada).

Asked about the future, Gassner says, "If it's too boring and not sexy enough, I'm still going to say it anyway: It's more of the same. We will continue to develop our growth from within with the development of local talent."

"The only difference to the last seven or eight years is that we have added two new divisions—BMG Video International and BMG Interactive Entertainment—which are still in their infancy. But they will account for 25% of our revenues in the next couple of years."

In the latest fiscal year, BMG's video arm secured the majority of its revenues and growth from non-music videos for the first time. It is now mainly operating in the special interest, animation, and feature film sectors.

Gassner says, though, that an emphasis on internal growth among

BMG's music operations does not preclude purchases. "If the right catalog is available, or if we feel it is worth talking to a particular artist, we have the cash to do it. If we think the conditions are right, we invest."

Gassner says he feels that it is a sign of BMG's overall strength that its record revenues have been achieved in the year when it concluded its involvement with Island;

the label was fully absorbed into the PolyGram stable at the beginning of the calendar year.

Says Gassner, "Emotionally, it was a blow. It doesn't make a difference if you're licensing, marketing, or distributing a label—if you are working with people for 10, 15 and 20 years, it's never easy to know that you're no longer representing them."

Latest BMG Int'l Campaign Puts A Stop! To High Prices

LONDON—BMG Entertainment International has become the latest player to move into the mid-price music market.

The company is launching an international campaign under the banner "Stop! Great Music—Great Price!"

Featured artists in the new range will include Snap, M People, Crash Test Dummies, Lisa Stansfield, Haddaway, Eurythmics, Eros Ramazzotti, and Take That.

BMG Entertainment International president/CEO Rudi Gassner says he was inspired to enter the market by the success of his competitors in the sector.

Gassner adds that BMG had not been able to mount an effective midprice campaign before because it did not have the appropriate resources. "In over-simplistic, black-and-white terms, we had a catalog from the '60s but not from

the '70s," he says.

The new campaign will exploit the catalog the company has constructed during the last eight years, according to Gassner, who says that even the early works of a '90s phenomenon such as Take That will be eligible for inclusion.

A statement from BMG released Sept. 5 says that 30 international album titles will provide the core of the initial phase of the campaign, along with top regional artists in their home markets.

The "Stop! Great Music—Great Price!" slogan will be featured globally on in-store displays as well as in television, radio, and print advertising. Advertising campaigns are planned in each territory.

BMG strategic marketing VP Klaus Schmalenbach says titles from Annie Lennox, Kenny G, and Gianni will be added to the range in the next 12 months.

OGDEN ACQUIRES 50% OF METROPOLITAN

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Root and Fig Dish, are signed to PolyGram-distributed labels.

Scher adds that PolyGram retains a \$1.75 million investment in Metropolitan's theatrical production of "Victor/Victoria," which grossed \$6 million during a brief run in Chicago and has reaped advance ticket sales of \$11 million for its upcoming run on Broadway in New York.

In addition to "Victor/Victoria," Metropolitan has two theatrical productions in development, including a musical comedy titled "Funny Business."

In recent years, Scher, largely through PDE, has successfully diversified his concert promotion business into the realm of theater and TV, producing or co-producing such successful projects as "Jelly's Last Jam" and "Damn Yankees" for theater, and TV shows such as "Zappa's Universe," "Carnegie Hall Salutes The Jazz Masters," "Elvis: The Tribute," "Woodstock '94," "The Moody Blues, Live At Red Rocks," "Diana Ross . . . The Lady Sings," and "Pete Townshend—Live."

For all its inroads into theater and television, however, Metropolitan's greatest strength has always been its concert business.

The company has been a powerhouse in the Northeast market, promoting shows by such superstars as Bruce Springsteen, the Who, U2, Frank Sinatra, and the Boston Pops at venues ranging from Madison Square Garden,

Carnegie Hall, the Nassau Coliseum, Giants Stadium, and Brendan Byrne Arena in the New York area to the Carrier Dome in Syracuse, N.Y., and the Hartford (Conn.) Civic Center. In addition, Metropolitan acted as the Grateful Dead's business adviser and promoted the group's shows east of the Rockies.

The new venture plans to continue promoting concerts in the Northeast and elsewhere in North America, concentrating on such Ogden-controlled venues as the L.A. Forum, Target Center in Minneapolis, the Ottawa Palladium, and Arrowhead Pond in Anaheim, Calif., according to Scher.

Scher cites a recent Metropolitan "theme tour" featuring Aretha Franklin, the Isley Brothers, Gladys Knight, and Kool & the Gang as an example of the type of package that would take advantage of the synergies offered by the Ogden venture.

"We can take a concept like that and tour it nationally, working with local promoters, trying to play Ogden-managed buildings, but not exclusively," says Scher. "And these thematic tours don't necessarily have to be R&B or cutting-edge rock bills; they can be jazz or triple-A."

On the label and publishing side, Scher says he plans to affiliate his fledgling operations with major ones without committing to restrictive agreements that would prevent the new venture from partnering with outside companies

for one-off projects. Scher plans to sign between two and five artists every year to recording and/or publishing contracts.

"We believe there is a significant number of artists who are unsigned or available for one-off projects," says Scher. "Let's say there's an artist whose sales have dwindled, and they have a big option coming up. Sometimes those artists get dropped. These can be artists who have a tremendous potential in the big picture, but when you isolate it to record sales, the big companies lose interest."

Metropolitan's concert, amphitheater development, and national touring divisions will be based in Montclair, N.J., and overseen by Koplik, according to Scher. Reporting to Koplik will be Deborah Rathwell, head of the concert division; Keith Deccia, who will preside over the amphitheater unit (which consists of a handful of small venues in the Northeast); and Amy Clark, a 25-year veteran of Metropolitan who will continue to oversee the touring affairs of the surviving members of the Grateful Dead.

The artist management business—the roster also includes American Recordings artist Lucinda Williams—will continue to be based in New York under the supervision of Metropolitan veteran Rob Kos. The label, publishing, and theater/TV divisions, all of which will operate out of New York, will be staffed in the coming weeks, according to Scher.

SUPPORT FOR PERFORMANCE RIGHT BILL

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report, Patents and Trademarks commissioner Bruce Lehman, says that, in general, present U.S. patent and copyright laws are sufficient to deal with the protection challenges of the information highway, in most cases.

He says, however, that some changes are needed, including a copyright law amendment providing for a performance right in sound recording.

Lehman also says that the report recommends other copyright law amendments that would ensure that copies of sound recordings in digital transmissions are given "exclusive distribution rights."

Lehman says that U.S. products, such as sound recordings, films, computer software, and books, contribute significantly to the growing global economy.

VIDEO SHOPPERS GET PEEK AT 'SHOWGIRLS'

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tainment, Greenville, S.C.-based MOOVIES Inc., and Toledo, Ohio-based Video Connection.

Blockbuster Video, which does not carry any NC-17-rated video, will not participate in the promotion.

Stores are encouraged to offer the tape as a free rental or use it as a giveaway with any video purchase. Because of the film's NC-17 rating, only customers 18 years or older will be able to obtain the "Showgirls" preview video.

Trans World will offer the tape free with the purchase of any video priced at \$14.98 or higher, Bishop says.

Other combo chains will tout it as a free rental when consumers rent

"Without enforceable laws in place," he says, "intellectual-property owners will be unwilling to put their works at risk in this rapidly expanding digital environment."

He says that changes recommended in the report "will allow owners and users of all types of materials, from movies to software, to realize the full potential of the information highway as a commercial marketplace."

Members of Congress returned to Capitol Hill Sept. 5 after the August recess and are expected to take up performance right legislation.

The Senate version was passed on the eve of the recess, and House lawmakers plan to vote the identical companion bill, H.R. 1506, out of the Judiciary Committee and onto the House floor this month (Billboard, Aug. 19).

another title. For example, Tower will place the tape on the new-release wall in its 68 outlets that have rental departments. Warehouse will also offer the tape as a free rental in all of its 345 stores.

"It's a novel marketing approach," says Tower VP of video John Thrasher. "The preview tape allows customers to become aware of the title, even if they don't go see it in the theaters."

The film, from "Basic Instinct" director Paul Verhoeven, explores the seedy Las Vegas strip-club scene through the story of an ambitious dancer who becomes a showgirl. "Showgirls" is one of the few NC-17 films to receive a national release through a major studio.

A&M FORMS DV8 RECORDS

(Continued from page 12)

the label and A&M.

A&M will handle promotion and marketing for DV8, and its releases will be distributed by A&M via PGD.

DV8 is an outgrowth of Wake's production company, which had signed several artists and writers. "We just needed an outlet, so we met with several different labels," Wake says. "I met with Al [Cafaro], and it felt really good at A&M."

Wake adds that he is impressed with A&M's ability to have success with "everything from Amy Grant to Soundgarden."

Wake will produce DV8 artists. Also, Wake has worked with some A&M artists, and Cafaro says the label may call on him in the future.

In spite of the fact that Wake has had his greatest success in the pop arena, he says DV8 will not be limited to a specific genre. "I don't really care what type of music it is, as long as [the acts] are talented, have

a point of view, and something to say," Wake says.

According to Wake, the label expects to release up to four albums a year.

One DV8 artist has already been featured on an A&M release. Irish/American alternative rock act Drill was included on the "Empire Records" soundtrack (Billboard, Aug. 5). The band's full-length debut album is slated for early 1996.

A&M has also made special arrangements with its London office to release selected DV8 singles in Europe.

The pact with DV8 does not effect A&M's other joint venture, Perspective Records, run by producers Jimmy Jam and Terry Lewis. "We remain committed to Perspective," says Cafaro.

A&M also had pacted with R.E.M. producer Scott Litt, but the deal was amicably terminated in the early stages, says Cafaro.

LEVERTS KEEP IT IN THE FAMILY WITH EASTWEST DUET SET

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neath My Wings" that resulted in a standing ovation. The Leverts' version of the song is included on the album.

Label executives are confident that "Father And Son" will do well at retail. The duo already has an impressive track record. "Baby Hold On To Me," which marked the first collaboration between the pair, was featured on Gerald's 1991 debut solo album, "Private Line." The single topped the Hot R&B Singles chart in January 1992, while the album was certified gold and peaked at No. 2 on the Top R&B Albums chart.

Says Elektra Entertainment Group senior VP of black music Richard Nash, "Not only did early national exposure at the Essence Awards go a long way in creating anticipation for this album, what helps us is the stature of the artists. It's great to have a father and son album—which is unique in itself—but to have them come from a family with such a great musical legacy really helps our efforts."

The elder Levert says that "Father And Son" is one of the best projects he has been involved in. "It's not just because I'm working with my son," he says. "It's the material. Not since [the O'Jays'] 'So Full Of Love' have I been involved in such a quality project." The latter album was released on Philadelphia International in 1978 and was certified platinum.

The O'Jays have recorded 19 albums since beginning their recording career in 1972—10 of which were certified gold or platinum.

The EMI group's last album was 1993's "Heartbreaker," which peaked at No. 7 on the Top R&B Albums chart and sold 188,000 units, according to SoundScan.

Despite the O'Jays' recent sluggish sales, retailers say name recognition should boost "Father And Son."

Chuck Nicoll, buyer for the 150-store, Owensboro, Ky.-based Wax-Works chain, says that if "Father And Son" performs well, it could also help fourth-quarter sales of O'Jays and Gerald Levert catalog product.

"You've got the chance for Gerald Levert fans to come in looking for old albums by the O'Jays because they didn't realize the connection between Gerald and Eddie," he says.

George Deahl, urban buyer for rackjobber Anderson Merchandise, which services 1,350 Wal-Mart stores, says, "The name alone will sell the record, considering the father and son involved."

Gerald Levert's 1994 album, "Groove On," reached No. 2 on the Top R&B Albums chart and sold 687,000 units, according to SoundScan.

The artist also recorded with the Atlantic act Levert, which consisted of Levert's younger brother Sean and Marc Gordon. The trio began recording in 1986 and released five albums—four of which were certified gold or platinum.

"Already Missing You," the first single from "Father And Son," was released on Aug. 29 to mainstream and adult R&B radio, as well as rhythm-crossover stations.

Sam Weaver, PD at R&B/mainstream KPRS Kansas City, Mo., expects the record to appeal to a broad cross-section of listeners. "Both Gerald and his father Eddie are hits with consumers, and the live collaborations they've done in the past have been well-received, which makes me think this record is going to work," says Weaver.

R&B/adult WALR Atlanta assistant PD Jeffrey Charles says the timing for "Father And Son" couldn't be better. "The message of family, especially among father and son, is really needed for our community right now," he says. "And the music fits right in with our hits and oldies format, so we anticipate that the Eddie and Gerald combination will make a strong impact on our request lines."

A videoclip for the single, which features the duo in a nightclub performance, was serviced to BET, the Box, VH1, and local R&B shows on Sept. 5.

The label's marketing plan emphasizes the family-oriented nature of the project. Says Nash, "This album will hopefully help call to attention the need for black men to come together and help strengthen the image of the black family."

At retail, father/son posters will be issued. Other yet-to-be-announced father/son promotions will also be conducted.

In an effort to reinforce the family and socially conscious aspects of "Father And Son," the label has tied in Gerald's position as spokesman for 100 Black Men, a social/business collective, to announce the establishment of a national scholarship fund during the U.S. Congressional Black Caucus, which will be held the week of Sept. 18 in Washington, D.C. The initial scholarship recipients will be announced next spring.

A national promotion tour in support of "Father And Son" begins Sept. 19 and will take the Leverts through major markets, including New York, Los Angeles, Washington, D.C., Chicago, Dallas, Atlanta, and Detroit. Says Nash, "We want to do intimate dinner presentations with press, retail, and radio to get

them up close and personal with Gerald and Eddie."

In addition to working the morning talk show circuit, the Leverts will host the fall premiere of BET's "Video Soul," a two-hour special that will include performances by Gerald and Eddie. The show airs on Sept. 25.

"Father And Son" will benefit from a print advertisement campaign that includes trade papers and an array of consumer maga-

zines, such as Jet, YSB, Vibe, and Heart N' Soul.

Nash expects "Father And Son" to be a big Christmas gift item and plans to create special promotions around other family holidays during the life of the project, including Valentine's Day and Father's Day.

Nash says a concert tour is "likely," but because of the Leverts' busy schedules, it will not occur until late in the year or early in 1996.



by Geoff Mayfield

REPEAT, THREE-PEAT: Although it suffers nearly a 12% sales decline, the first sales drop it has seen in its six chart weeks, the soundtrack from "Dangerous Minds" retains its hold on The Billboard 200's top slot for a third straight week (208,000 units). The gap, however, has narrowed, as summertime champs **Hootie & the Blowfish** post a gain of more than 4,000 units over the previous week, the band's first increase in four weeks. With approximately 178,500 units for the week, No. 2 Hootie trails "Minds" by 16%. Last week, a 35% gap divided the two albums. The light slate of releases that hit stores Sept. 5 suggests that one of these two will be next week's No. 1 title, unless No. 3, **Alanis Morissette**, who this week suffers her first chart decline in her 12 chart weeks, manages a larger-than-usual bump from her appearance on the Sept. 7 MTV Video Music Awards cablecast.

Historically, the MTV show does influence the chart, but, since sales this time of year are soft, the unit increases that affected artists from the awards program are relatively modest compared to those that might be scored in another part of the calendar.

IN THEATERS: "Dangerous Minds" is not Hollywood's only contribution to music sales, as the soundtracks from box-office topper "Mortal Kombat" (40-15) and "Desperado" (105-53) hit the fast lane. The former captures The Billboard 200's Greatest Gainer award with a 30,000-unit gain—a whopping 123% increase over prior-week sales. The latter zips ahead with an 86% gain. Making a contribution from the cinematic fringe is "Love Songs From The Movies" from the budget-leaning Madacy label. The album, which features orchestral versions of pop hits from recent movies, debuts at No. 51 with first-week sales of 19,000 units.

PRAISING AND SELLING: After **Michael W. Smith's** startling debut on last week's Billboard 200 (Billboard, Sept. 9), the next contemporary Christian act to benefit from the inclusion of Christian bookstore data is **Petra** (191-97), who wins this week's Pacesetter award with a 93% gain. The album had an Epic-distributed street date of Aug. 22 at mainstream music outlets but did not reach Christian bookstores until Aug. 26. This week's jump reflects the impact of a full week of sales from the Christian marketplace. Smith, by the way, experiences a 34% slide (No. 29), despite the fact that his new album is now available at conventional music stores, but he still leads the Top Contemporary Christian Albums chart by more than a 3-to-1 margin.

KIN: Although rapper the **Notorious B.I.G.** dips 61-69 on The Billboard 200, he looms large on the chart. The much-anticipated debut by his protégés, **Junior M.A.F.I.A.**, debuts at No. 7 on the big chart while making an 82-2 jump on Top R&B Albums. (Its early debut on the latter chart was caused by street-date violations.) Meanwhile, the debut set from **Faith Evans**, the wife of B.I.G., enters The Billboard 200 at No. 22 and wins the R&B list's Hot Shot Debut at No. 5.

EXPANDING: Thanks to improved fulfillment at some rack-serviced stores, **Dolly Parton's** sales almost triple, good for Top Country Album's Greatest Gainer nod (42-11) and a debut at No. 83 on The Billboard 200. Aside from product fill, country radio is pouring unsolicited airplay on her duet with **Vince Gill**, and the pair made an Aug. 26 stop on TNN, which helps Gill re-enter the big chart at No. 196. Parton also hit "The Tonight Show" on Aug. 31... MTV's Buzz Bin and spins from modern rock and top 40 stations help the **Presidents Of The United States Of America** win a 49% gain, with particular growth shown at stores operated by the Musicland Group. Key markets include New York, Los Angeles, Chicago, and the band's hometown, Seattle... The late-blooming **Goo Goo Dolls** continue to percolate (161-142), thanks to a triple-threat radio attack (11-6 on Modern Rock Tracks, 35-28 on Album Rock Tracks, 74-35 on Hot 100 Airplay). Their latest Metal Blade/Warner Bros. album first reached Heatseekers in the April 1 issue, but it didn't dent The Billboard 200 until last week.

NOTICEABLY STEADY: More than half of the top 50 albums on The Billboard 200 chart—32 to be exact—have never ranked lower than No. 50. The longevity award goes to **Boyz II Men**, whose "II" has been no lower than No. 28 in 53 chart weeks. Runners-up are No. 38, the **Cranberries** (49 weeks); No. 42, the **Eagles** (43 weeks); and No. 6, **TLC**, which has ranked lower than No. 20 in only one of its 42 chart weeks.

GERMAN ARTISTS BOOSTED BY MUSIC TV

(Continued from page 52)

partner in the German-language VH-1, says that the existing channels have been successful because they have opted for a specific target group. "Format is the only way to survive. The music consumer wants to be able to listen to his or her particular style of music at the touch of a button 24 hours a day."

Despite the apparent overcrowding in the music TV market, Oplesch sees scope for genre-specific music channels.

Trade interest is already there for different genre-specific music channels, according to Demmel's Pils. "I personally would like to see a classical music or jazz channel, so that these styles of music also receive a little attention," he says.

EMI's Fest adds, "There is a fundamental need for separate channels for each kind of music, from pop to classical. The only exception is folk music, I would say, as this is already covered by nearly all [existing] channels."

However, Fest does not think that the number of music channels will increase before the year 2000, as there is not enough economic incentive to do so.

Viva's Gorny rates other channels as having little chance alongside MTV and Viva, due to the nation's insufficient cable network capacity. He admits that the growth of Viva II, the adult-oriented music channel, cannot be as spectacular as that recorded by the original, youth-oriented program, yet he is confident that before the end of 1995 Viva II can reach the minimum 5 million-6 million households re-

quired for cost-effective nationwide marketing.

Observers say that more music channels would lead to saturation of German TV viewers at the expense of quality. PolyGram's Gramatke warns of the consequences of a "gold-rush mentality if additional music channels are established," adding that it would be dangerous for investors to see music channels solely as a source of profit.

TECHNICAL LIMITS

According to Gorny, capacity for additional channels is limited more by the technical constraints of the existing cable system than by the market potential. "Seeing as we've already got MTV and Viva, we can only realistically feed in one or two additional music channels," he says. "Viva 2 and VH-1 also want to get into the cable networks, but there will not be any space left after them."

Dr. Wolfgang Bauchowitz of the Independent State Agency for Radio and Television (ULR) in Kiel is responsible for granting cable channel licenses and overseeing their operations. "At the moment, there are a lot more broadcasters waiting in the wings than can be carried by the available capacity," he says, adding that on most regional cable networks, "there are 40 broadcasters but only space for 31."

The satellite technology that delivers programming to the cable "head end" is becoming cheaper, opening the potential for niche broadcasters. Yet there is a bottleneck with the narrow-band capacity of national cable opera-

tor Deutsche Telekom's regional cable networks.

Bauchowitz's colleague at the State Media Agency in North Rhine-Westphalia, Dr. Juergen Brautmeier from Düsseldorf, says, "There is unlimited space on satellite. The only problem is that 50% of the households are connected to the [region's] cable network, and as Viva and Viva 2 have applied for a license for North Rhine-Westphalia, this might not leave very much space for others."

Bauchowitz adds that the agency plans to place MTV in the special hyperband channel in the North Rhine-Westphalia region this autumn. However, the channel can only be accessed by one-third of the households in the area. He also mentions the existence of the fourth broadcaster, COM-TV, and the fact that there are Dutch and Belgian music channels that would like to tap the German market, although, he says, this is not possible "for technical reasons."

According to Oplesch, Deutsche Telekom is impeding the licensing of additional stations to maintain some political scope of its own. "Technically, it is already possible to transport three times as many channels by means of compression," he says. "That's why there is a queue of potential channels waiting to finally enter the cable network. If this takes too long, I expect the channels to start looking at the technical possibilities of going around Deutsche Telekom to enter German households."

'Miss Sarajevo' To Raise \$\$\$ For Relief Efforts

LONDON—"Help" is at hand. While the War Child charity album of that name makes its way to U.K. record stores, Island Records is working to ensure that "Miss Sarajevo" raises money for Bosnian relief, too.

Featuring the vocals of Bono and Luciano Pavarotti, "Miss Sarajevo" is one of the tracks on the forthcoming album (now titled "Passengers") by the four members of U2, their longtime collaborator/producer Brian Eno, and a number of other musicians.

"Our view is that 'Miss Sarajevo' will be a charity single," says Marc Marot, managing director of Island Records U.K. "I've talked to [Island CEO] Chris Blackwell about it, and that's the intention. We're still sorting out the details."

The Pavarotti vocals were added to the song late last month. "Everything else was finished," explains Marot, "but was being edited—the album is not yet cut—and Pavarotti's was the last major part of the jigsaw."

The opera singer, Bono, U2 guitarist the Edge, and Eno are due to perform together Tuesday (12) in Modena, Italy, at the annual "Pavarotti & Friends" concert. The show—also intended to raise funds for Bosnian relief—will reportedly be recorded by Decca for later release.

Meanwhile, Marot and his team are carefully assembling a U.K. marketing plan for "Passengers," which originally had a working title as part of Brian Eno's "In Camera Music For Films" series of projects.

"The record is commercial in its own way," says Marot. "It has a lot of instrumental music, [and] there are other vocalists participating—and it clearly isn't a U2 record."

Island has scheduled the album's release for Oct. 30; in the U.S., it is due Nov. 7.

In Britain, "Miss Sarajevo" will be released as a single after "Passengers" hits the market. Marot says the label will wait until members of U2 and Eno have explained the project as a whole to the media. "We don't want to hide its light under a bushel, but equally, we don't want

people to believe it's a new U2 record, because that's unfair on the band and unfair on the public."

There has been enthusiastic response from British retailers who have heard tracks from the album, according to Marot. "They're confident that whether it's 'Passengers' or U2, this has commercial appeal," he says. "We're not going to push anybody to take huge quantities at the beginning of the campaign. We

think it will ship well, but it will be more on re-order and follow-through."

Marot says he has yet to discuss ordering with his sales team. "I would expect a U2 record to be shipping, at that time of year, at 300,000-plus," he says. "With this, I would say less than one-third of that [at ship-out]. We're going to be very careful with the record, to ensure we don't let down U2 or the fans."

Next year, Island anticipates a new studio album from U2, "on the cusp between the end of the third quarter and the beginning of the fourth," says Marot. "They've already started work on writing the songs. This is not No. 3 in line after 'Achtung Baby' and 'Zooropa.' It will be a hits-oriented, ambitious album. Equally, 'Passengers' isn't third in line after 'Achtung' and 'Zooropa.'"

ADAM WHITE

WAR CHILD CHARITY PROVIDING SOME 'HELP'

(Continued from page 12)

of a song by the Rev Hammond.

- Charlatans U.K. with the Chemical Brothers: "Time For Loving."

- Massive Attack: "Fake The Aroma," a reworking of "Karmacoma," produced by Eno.

- London Suede: "Shipbuilding," Elvis Costello's solemn protest against the Falklands War.

- Blur: "Eine Kleine Lift Musik."
- Stereo MCs: "Sweetest Truth," the band's first new material since "Connected."

- Manic Street Preachers: "Raindrops Keep Fallin' On My Head," the Bacharach & David standard.

- Terrorvision: "Tom Petty Loves Veruca Salt," a new song that the band says "has a cocktail-bar feel to it."

- Radiohead: "Lucky," a new song written in the studio immediately prior to recording.

- Terry Hall & Salad: "Dream A Little Dream."

- Oasis & Friends (including Johnny Depp): "Fade Away."

- Neneh Cherry & Trout: "1,2,3,4,5," recorded at Malaga, Spain.

- Sinead O'Connor: "Ode To Billie Joe," a cover of the 1967 hit by Bobbie Gentry. This version has Davey Spillane on pipes.

- Stone Roses: "Love Spreads,"

recorded live in Wales.

- Orbital: "Adnan," featuring a sample from the TV news of Monday, Sept. 1.

- One World Orchestra featuring the massed pipes and drums of the children's free revolutionary volunteer guards: "The Magnificent,"

featuring samples from former Yugoslav radio, based on "The Magnificent Seven."

- Planet 4 Folk Quartet: "Message to Crommie," recorded by Andrew Weatherall and Dave Harrow, a collaborator on the On-U Sound projects.

DISPUTE SETTLED OVER JOHN HURT ANTHOLOGY

(Continued from page 12)

close the terms of the settlement.

The March 1994 lawsuit filed by Hoskins in Circuit Court for Montgomery County, Md., called for recovery of profits made on the recording.

While \$4.5 in damages was cited in the Hoskins lawsuit, cases involving as-yet-undisclosed profits often pick arbitrarily large numbers. Sources say that eventual worldwide profits of \$30,000-\$60,000 from the CD might be more realistic.

Hoskins was Hurt's former manager and the man who brought the aging legend from Mississippi in 1963 to Washington, D.C. In the mid- to late '60s, Hurt found admirers worldwide.

When Hoskins' company, Music Research Inc., folded in April 1984,

all of the assets of that corporation were assigned to Hoskins, according to his suit.

Hoskins' suit contended that Rosenthal had never renegotiated with him during the preparation of the vintage tapes for release.

Hoskins' suit alleged that Adelphi and Rosenthal "had no license, authority, permission, or right to reproduce, edit, mix, master, manufacture, distribute, sell, or use in any way for commercial purposes the aforesaid recordings."

Hurt died on Nov. 2, 1966. Until Rosenthal's decision to remaster and release the CD collection, no Adelphi album of the MRI/Hoskins material was ever released in the intervening 24 years, although the tapes stayed in the Adelphi vault.

LIGHTYEAR STRESSES DIVERSITY ON 'PEOPLE'

(Continued from page 11)

that is really commercial but also might help, in some small way, to make the world a better place," says Holland. "It's a project about how wonderful it is that we're all different, both individually and culturally."

The soundtrack was put together by independent album producer Jason Miles. "It was a humongous job for me—I had to find the right writers, the right material, the right artists," says Miles. "I totally believe in it, 1,000%. There's not a bad cut on the album."

The artists involved were enthusiastic about the project. "When Jason contacted me, I was really excited, because it not only had great musical potential, but also had a great vibe—it was something that could last for a long time and had a message that was important to get out there," says Koz, who collaborated with Miles on the instrumental "Cara's Theme."

"For me, the motivational thing was that it's for kids. It's about making children aware," says Chaka Khan. "It's a really good, healthy project to be involved in."

"Nothing is more fun than writing for kids," says Russell, who contributed "The Body Song." "Kids

love those little plays on words, and I'm a word person, so it was a lot of fun for me."

Radio stations are enthusiastic about the first single. "It's a great duet," says Steve Kelly, program director of WJER Dover, Ohio. "It's an excellent combination of voices. Peabo Bryson and Lea Salonga make quite a duo. I have great hopes that it will do well here on our list. We've just added it, but early indications are that it will be a big song."

John Taylor, program director of KEZT Ames, Iowa, agrees that the song will do well. "I just got the album yesterday, and it's a great album," he says.

THE RETAIL OUTLOOK

Retailers are taking a wait-and-see attitude. "We'll be carrying it, but it's very hard to predict any kind of soundtrack," says John Bauer, record sales manager of the uptown Tower Records in Manhattan, N.Y. "If there's publicity around the show on the Disney Channel, or if a song catches on with the audience, it could take off."

The diversity of the album is an advantage, says Holland. "We're making an effort to work a variety

of formats," he says.

In October, Lightyear will release Bryson's "Believing" as a radio-only track to gospel radio.

In addition, says Holland, "we're working the entire album at NAC." He expects the most-played track to be "Cara's Theme." "We also expect to have at least two additional singles; we're currently researching which ones they should be," Holland says. "At least one will be aimed at the urban market, and we're discussing possible radio remixes of one or two of the tracks. The key thing here is that the album appeals to that broad demographic. It's not just for kids."

Zohreh Tabatabai, the U.N. coordinator for the 50th anniversary celebration, has nothing but praise for the project. "One of our main focuses for the anniversary has been to reach the next generation, who are the future leaders of the world," she says. "What Lightyear has done is wonderful. It teaches children not to be fearful, to understand that we all have common needs. It combines music, geography, food, games, and gives an important message—but in an entertaining way, without banging them on the head with it."



DOVE AUDIO

10th Anniversary

ISSUE DATE: SEPTEMBER 23
CLOSED

.....
Retooling of Retail III:
RETAIL SYSTEMS/SOFTWARE
ISSUE DATE: SEPTEMBER 23
CLOSED

AUSTRALIA

ARIA Awards

ISSUE DATE: SEPTEMBER 30
AD CLOSE: SEPTEMBER 5

.....
Retooling of Retail IV:
DISTRIBUTORS
ISSUE DATE: SEPTEMBER 30
AD CLOSE: SEPTEMBER 5

COUNTRY MUSIC

ISSUE DATE: OCTOBER 7
AD CLOSE: SEPTEMBER 12

PROFESSIONAL SOUND

ISSUE DATE: OCTOBER 7
AD CLOSE: SEPTEMBER 12

UK II

ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

Billboard/Monitor

RADIO CONFERENCE
ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

SOUTHEAST ASIA 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
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Time Warner: Fuchs Is No Issue In Turner Deal

BY DON JEFFREY

NEW YORK—Time Warner executives deny that the future of Warner Music Group chairman Michael Fuchs is one of the sticking points in the proposed merger of Time Warner and Turner Broadcasting System.

In attempting to fashion a deal that will appeal to TBS founder and chairman Ted Turner, according to published reports, Time Warner chairman Gerald Levin planned to reassign Fuchs from the chairmanship of the music unit to the No. 2 position at a new wholly-owned Turner subsidiary. There, he would be responsible for such Turner cable properties as CNN, TNT, and the Cartoon Network, as well as Time Warner's cable programmer, Home Box Office.

The music unit would be headed by Warner Bros. Pictures co-chairman Robert Daly, according to these reports.

But Fuchs has resisted any such moves, according to executives.

A source at Time Warner, who asked not to be identified, says, "Fuchs certainly wants to stay at the music group." Any new position would have to be "much bigger" than Turner's No. 2 to entice Fuchs to give up music, according to this source.

Another executive at the company says, "Michael's not leaving the music group. It would not be a clever move to cause more turmoil in the music group."

In May, Fuchs replaced Bob Morgado, who was fired by Levin, as chairman/CEO of Warner Music. In subsequent months, Fuchs fired Doug Morris and other executives of the domestic unit, Warner Music-U.S.

Time Warner has proposed to buy Turner in a stock deal valued at more than \$8 billion. The biggest stumbling blocks in the transaction, according to most sources, are the demands by John Malone, CEO of Tele-Communications Inc., the cable TV company that owns a 21% stake in Turner.

MCA's 2nd-Quarter Dip Attributed To Expansion

NEW YORK—MCA Music Entertainment posted sales of \$589 million for the first half of 1995, 12.6% greater than the \$523 million in revenues it reported in the same period last year.

MCA's cash flow (earnings before nonoperating charges) rose 20.9% to \$75 million in the six-month period that ended June 30, from \$62 million a year ago.

Although the half-year comparisons were strong, MCA Music had a sluggish second quarter, compared to last year. Sales declined 5.4% to \$279 million from \$295 million a year ago, while cash flow dropped 35.9% to \$25 million from \$39 million.

The results were disclosed by Seagram Co. Ltd., the Montreal-based beverage company that acquired 80% of MCA Inc. from Matsushita Electric Industrial for \$5.7 billion on June 5.

A Seagram spokesman says,

"Recorded music catalog sales were down because of the industrywide softness in the '95 quarter." He attributes the lower earnings to "start-up marketing and overhead expenses related to international expansion."

In its own quarterly report, Seagram includes MCA operations from June 5-30, during which period MCA Music posted earnings of \$12 million on sales of \$84 million.

MCA Music Entertainment includes MCA Records, Geffen Records, MCA Music Publishing, Winterland, and MCA Concerts.

The company's filmed entertainment unit, which includes MCA Home Video, reports cash flow of \$89 million on revenues of \$1.55 billion for the six months, compared with cash flow of \$46 million on revenues of \$1.34 billion last year.

DON JEFFREY

Bjork Sample Suit Settled; Compensation To Beechwood

LONDON—A copyright dispute over the use of a sample on Bjork's new album, "Post," which resulted in the re-pressing of the disc in the U.K., has been settled out of court with the payment by Bjork's U.K. record company, One Little Indian, of 2,000 pounds (\$3,100) plus legal fees to Beechwood Music.

Beechwood Music filed suit June 14 against One Little Indian charging unauthorized use of some 90 seconds of the track "Mass Observation" by its artist Scanner in the Bjork song "Possibly Maybe" (Billboard, July 8).

Derek Birkett, managing director of One Little Indian, says he had approached Scanner and his management offering a flat fee of between 1,000 and 2,000 pounds (\$1,540-\$3,100) for use of the sample but concedes he did not contact Beechwood

until days before the June 5 release of the album in the U.K.

Believing that One Little Indian had intended to use the sample without Beechwood's permission, the company brought its court action, says managing director Chet Selwood. After learning that One Little Indian had initiated discussions directly with Scanner and his manager, Beechwood agreed to the out-of-court settlement under which One Little Indian will pay the sampling fee and some 3,500 pounds (\$5,250) in legal fees.

The settlement reached last month has allowed "Post" to be released by Elektra Entertainment in the U.S. with the disputed sample intact and for original copies of the album to be reissued in the U.K. and other territories.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	425,975,000	427,228,000 (UP 0.3%)
ALBUMS	360,233,000	365,110,000 (UP 1.4%)
SINGLES	65,742,000	62,119,000 (DN 5.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	208,742,000	234,322,000 (UP 12.3%)
CASSETTE	151,105,000	130,245,000 (DN 13.8%)
OTHER	386,000	543,000 (UP 40.6%)

OVERALL UNIT SALES THIS WEEK

12,390,000

LAST WEEK

12,577,000

CHANGE

DOWN 1.5%

THIS WEEK 1994

12,752,000

CHANGE

DOWN 2.8%

ALBUM SALES THIS WEEK

10,184,000

LAST WEEK

10,400,000

CHANGE

DOWN 2.1%

THIS WEEK 1994

10,777,000

CHANGE

DOWN 5.5%

SINGLES SALES THIS WEEK

2,206,000

LAST WEEK

2,177,000

CHANGE

UP 13.3%

THIS WEEK 1994

1,975,000

CHANGE

UP 11.7%

DISTRIBUTORS' TOTAL MARKET SHARE (7/31/95-9/3/95)

WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
22.8%	18.6%	14%	12.4%	11.8%	10.8%	9.7%

ROUNDED FIGURES

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

SoundScan®

Janet Jackson Has Done It Again

THE ONLY FEMALE ARTIST who has ever debuted in the top 10 of the Hot 100 is Janet Jackson. And now she's done it twice. Four months ago, if you compiled a list of the highest-debating singles on the Hot 100, the top three would have been by the Beatles. But the landscape changes quickly. Putting together that same list today, the Jackson family dominates, with three of the top four. And the best the Beatles can do is tie for fourth place.

Michael Jackson is in first place and is tied for second, while Janet is tied for the second and fourth positions. That's because Michael's "You Are Not Alone" entered at the top two weeks ago and "Scream," his duet with Janet, debuted at No. 5 the week of June 17, 1995. And now Janet enters the Hot 100 at No. 6 with her A&M single "Runaway."

Until this recent onslaught of high debuts, the highest a single had ever entered the Hot 100 was No. 6. That's where the Beatles' "Let It Be" began its chart life on March 21, 1970. Here's an update on the highest debuts of all time: (1) "You Are Not Alone"; (2) "Scream"/"Childhood," tied with "One More Chance" by the Notorious B.I.G.; (4) "Runaway," tied with "Let It Be"; (6) "Hey Jude" and "Get Back," both by the Beatles; (8) "Mrs. Brown You've Got A Lovely Daughter" by Herman's Hermits; and (9) "Erotica" by Madonna and "I'll Be There" by Mariah Carey.

'ALONE' AT THE TOP: Just as he ruled the roost at home, Michael Jackson has gone to No. 1 in the U.K. with "You Are Not Alone," knocking off Blur's "Country House" after a two-week run. But here's an interesting twist: The U.K. singles chart is compiled exclusively from sales, and the rules only allow three different for-

mats to be counted. That could be a CD, cassette, and 12-inch single; or two different CDs and a cassette—you get the idea.

"Country House" had a fourth format released, and that single was forced to chart separately, entering at No. 57 this week. If all four formats were combined, the sales of "Country House" would have outperformed "You Are Not Alone."

Michael can take solace in the fact that on the Hot 100 compiled by Music Monitor, the Billboard Music Group's U.K. publication, "You Are Not Alone" moves 6-1. Like its American counterpart, the British Hot 100 combines sales and airplay data. There is no restriction on the number of formats allowed.

SHE MEANS ALWAYS: There's a lot more life left in Dolly Parton's composition "I Will Always Love You." Yes, it's been No. 1 twice on Hot Country Singles & Tracks, in two different versions by Parton. Yes, it's been No. 1 on the Hot 100 for 14 weeks by Whitney Houston. Now the song is back on the country singles chart in a duet by Parton and Vince Gill. If it goes all the way, it will be the first time one artist has taken the same song to the summit in three different versions.

DO I HEAR A WALTZ: Two faxes on the same day: Vince Ripol of Tucson, Ariz., notes that Seal's "Kiss From A Rose" was written in 3/4 time and asks what was the last No. 1 song to be written in a time signature other than 4/4. Jarrett E. Nolan of BMG Distribution in New York lists the last three waltzes to hit No. 1 before Seal: "At This Moment" by Billy Vera & the Beaters, "Time In A Bottle" by Jim Croce, and "Are You Lonesome Tonight?" by Elvis Presley.



by Fred Bronson

THE START OF A REVOLUTION

ISLAND

33 $\frac{1}{3}$

RPM

anniversary



1962-1995
MAY 8TH - SEPTEMBER 8TH



THE FLAMING LIPS

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CLOUDS TASTE METALLIC,

[4/2/1-45911]

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HISTORY

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HISTORY

PAST, PRESENT AND FUTURE

BOOK I

30 SONGS
150 MINUTES OF MUSIC

15 GREATEST HITS – NOW DIGITALLY REMASTERED

15 BRAND NEW SONGS

52-PAGE COLOR BOOKLET

HISTORY Begins *HISTORY Continues*

15 GREATEST HITS –

NOW DIGITALLY REMASTERED

BILLIE JEAN

THE WAY YOU MAKE ME FEEL

BLACK OR WHITE

ROCK WITH YOU

SHE'S OUT OF MY LIFE

BAD

I JUST CAN'T STOP LOVING YOU

MAN IN THE MIRROR

THRILLER

EAT IT

THE GIRL IS MINE

REMEMBER THE TIME

DON'T STOP 'TIL YOU GET ENOUGH

WANNA BE STARTIN' SOMETHIN'

HEAL THE WORLD

15 NEW SONGS

SCREAM (DUET WITH MICHAEL JACKSON
& JANET JACKSON)

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