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IN MUSIC NEWS



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Country Labels Rethink Vids Cost Just One Reason For Cutbacks

BY BRETT ATWOOD and DEBORAH EVANS PRICE

NASHVILLE—Concerned about the money they are pouring into music videos, labels here are re-evaluating whether clips are the most beneficial use of their marketing and promotion dollars. Several country label executives say they plan to cut back on clip production.

Music videos typically cost \$40,000-\$70,000 to produce; more ambitious productions can approach or surpass the \$200,000 level.

"Sometimes money is wasted on a video," says Janice Azrak, Warner/Reprise senior VP of creative services. "If you've got a video that's screaming for production, [then]

you've got to do it. But it really is a case-by-case situation. Personally, I have pulled back a little bit on higher budget videos just because the money is better spent by giving it to the sales department so they can get shelf space. If I don't do that fourth video on an album, I may take that \$50,000 to \$60,000 and give it to the sales department."

RCA Label Group chairman Joe Galante agrees that money spent on videos can often be more effectively spent elsewhere. When asked if RCA is shooting fewer videos than it used to, he says, "Yes, and there will continue to be [fewer produced]. We've met with our managers and most of

(Continued on page 117)



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Regional Distributors Guard Their Turf

BY CHRIS MORRIS

PHOENIX—Traditional regional independent distributors maintain that they can survive in a rapidly shrinking marketplace by continuing to service the localized needs

(Continued on page 107)

Def Jam
10th ANNIVERSARY
A BILLBOARD ADVERTISING SUPPLEMENT

SEE PAGE 31

Blue Gorilla Relishes Its Osborne Breakthrough

BY CARRIE BORZILLO

LOS ANGELES—Rarely does a new artist emerge with a voice so distinctive and a sound so innovative that hordes of radio and video programmers and journalists scramble to be first to dub her the next big thing.

Joan Osborne has done just that with her riveting major-label debut, "Relish," released by Blue Gorilla/Mercury on March 21. The album melds gospel, soulful blues, and undeniable pop/rock hooks with lyrics that are rife with spiritual and sexual undertones.

The support and her relentless touring have made the Anchorage, Ky.-bred, New York-based singer a Heatseekers Impact Artist.

After topping the Heatseekers chart for the week ending Oct. 21, "Relish" broke into the top half of The Billboard 200 at No. 94 the following week. This week, "Relish" is No. 73 on The Billboard 200, with a 26.5% increase in sales.



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Modern rock, album rock, triple-A, college, and top 40 radio stations nationwide have gotten behind the latest single, "One Of Us."

The first offering, "St. Teresa," also received support, but was serviced only as an emphasis track for triple-A and

modern rock radio as a warm-up to the album.

Early radio supporters included such heavyweights as modern rockers KROQ Los Angeles, WNNX (99X) Atlanta, and WKQX (Q101) Chicago; album rock outlets WNEW New York,

(Continued on page 108)

Weezer, TLC Lead Noms For Billboard Music Vid Awards

LOS ANGELES—Modern rock act Weezer, rapper Skee-Lo, R&B trio TLC, rockers Dave Matthews Band, and European dance act Real McCoy are the leading contenders for the 1995 Billboard Music Video Awards.

The awards will be presented Nov. 10 at the close of the 17th annual Billboard Music Video Conference at the Loews Santa Monica Hotel in Los Angeles. The ceremony will be hosted

by Critique recording artist David Hasselhoff, the star and executive producer of television's "Baywatch" and "Baywatch Nights."



DAVE MATTHEWS BAND



TLC

Weezer is the top nominee, with four nods, while Skee-Lo, TLC, Dave Matthews Band, and

Real McCoy each have three.

This year, for the first time, the winners will be determined on-site at the conference. Each registered attendee will be eligible to vote during

(Continued on page 20)

French Hit Invokes Native U.S. Spirit

BY EMMANUEL LEGRAND

PARIS—A sacred spirit has invaded France, and a multipronged marketing campaign is under way to make its presence known.

"Sacred Spirits," Virgin's album of Native American music and chanting (released in France as "Chants Et Danses Des Indiens D'Amérique"), and its single "Yeha Noha" topped the

(Continued on page 111)

ENHANCED CD
A BILLBOARD ADVERTISING SUPPLEMENT

FOLLOWS PAGE 60

THE MODERN AGE

The Rentals 'Return' With Maverick Debut

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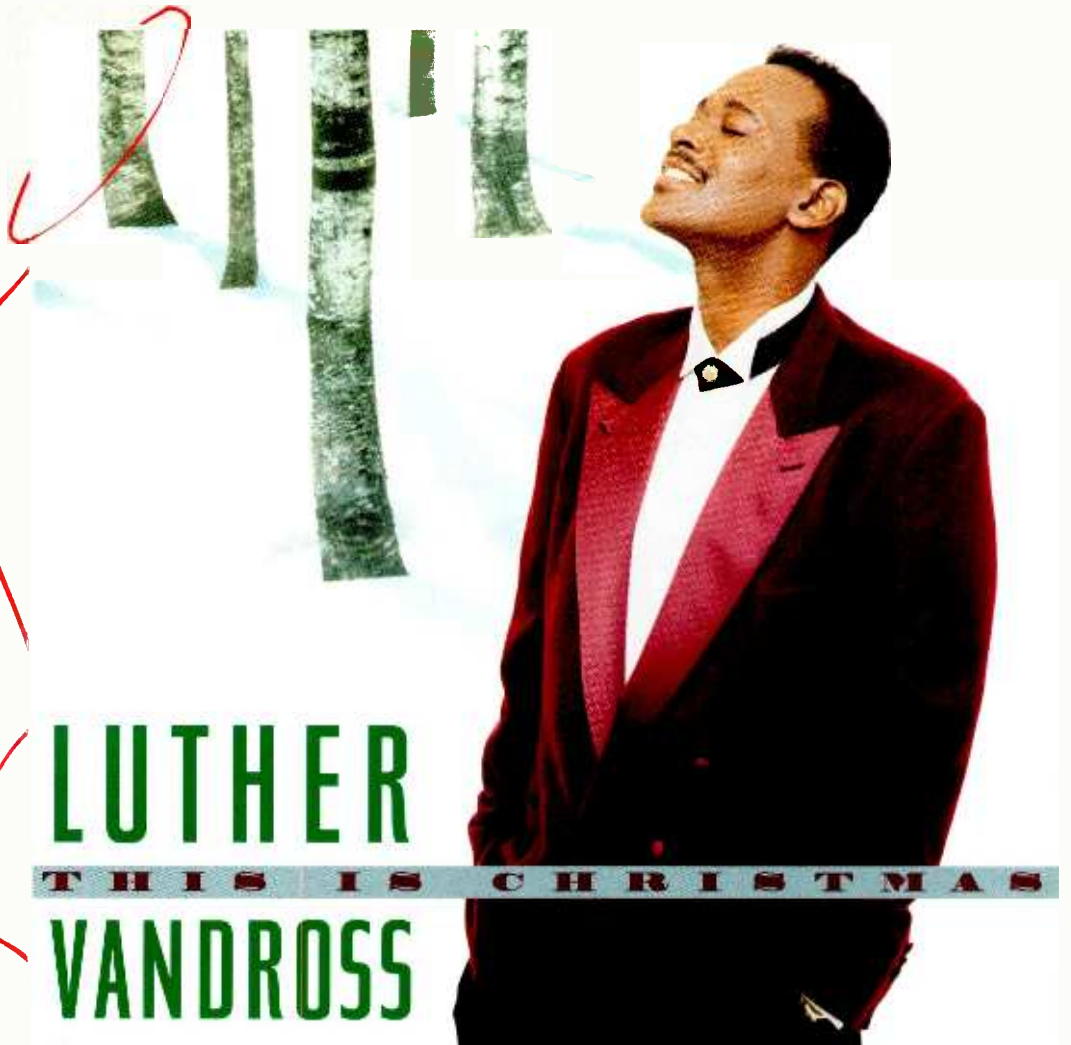


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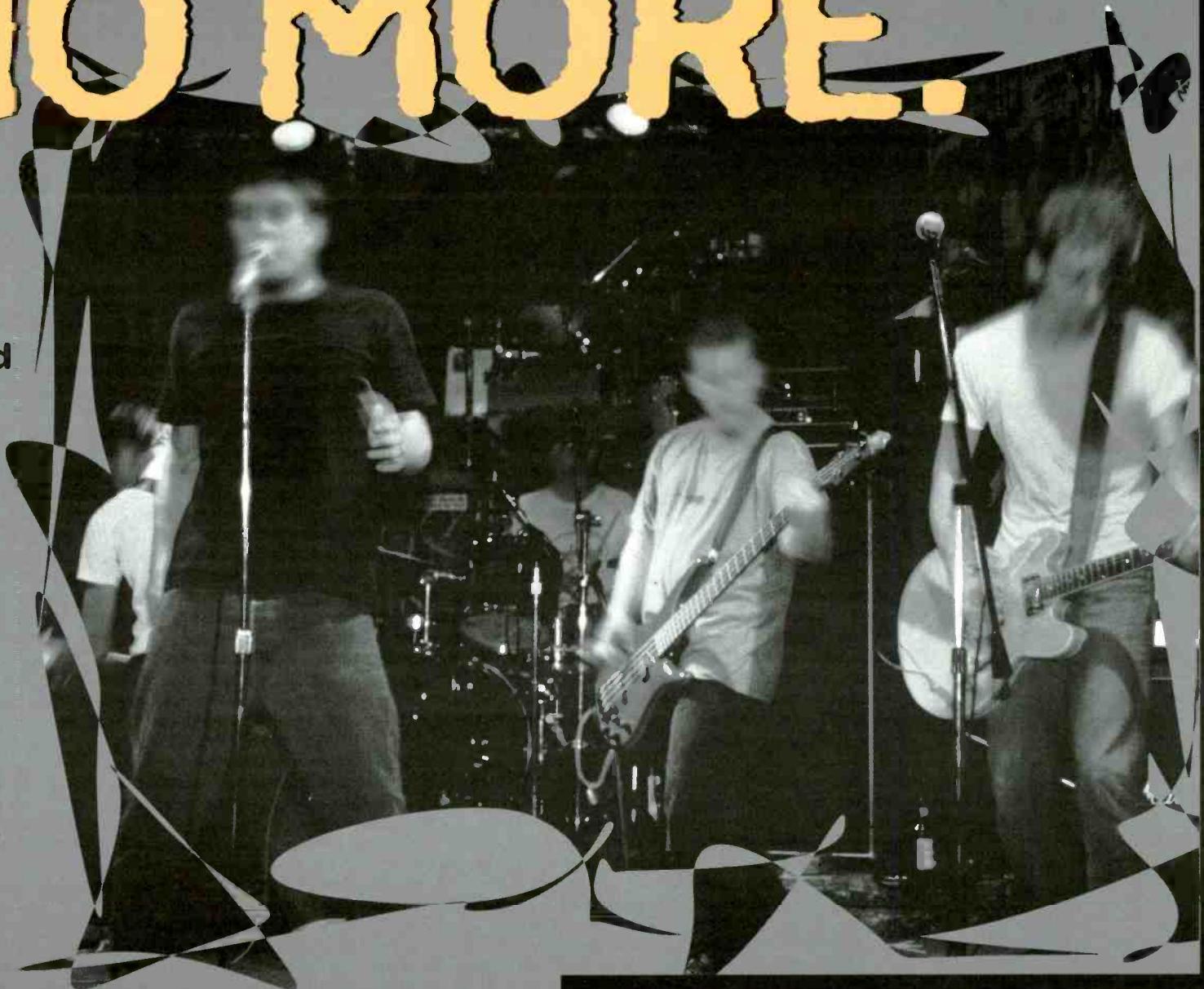
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MCA, Geffen Defect From Record Clubs

NARM Study Spurs New Look At Distrib Channels

BY ED CHRISTMAN

PHOENIX—Record clubs, a perennial thorn in the side of retail, have suffered further label defections.

At the National Assn. of Recording Merchandisers' annual wholesalers conference, held here Oct. 20-25, Uni Distribution president John Burns announced that MCA and Geffen have pulled out of the clubs.

Earlier in the year, Virgin Records chose not to renew its contracts with the clubs (Billboard, April 23).

The decision by MCA and Geffen follows a study released by NARM earlier in the year that found that 74% of record-club members are also heavy customers at music retail. Moreover, the survey found that price was a key consideration in buying from record clubs, which generally advertise discount offers, such as 10 CDs for one cent.

Music retailers have long felt that the record clubs cannibalize their sales and that the club advertisements devalue the CD. Moreover, they think it is unfair that record clubs get a price advantage over retail: The clubs license albums from labels at about half the price that retailers pay.

The two record clubs, Columbia House and BMG Music, generated about \$1.5 billion in sales last year, according to the Recording Industry Assn. of America. Three of the six major music corporations—Sony Music, Warner Music, and BMG—have a stake in the record club business, while the other three—PolyGram, MCA, and EMI—do not.

Bruce Resnikoff, executive VP/GM of special markets and products for MCA Music Entertainment, says that a number of factors influenced MCA's decision not to renew its contracts with the record clubs. "The findings of the study are causing everybody to reassess their relationships with the record clubs, retail, and the other channels for distributing music," says Resnikoff. "The cannibalization factor has always concerned us, and, given the fact that our deals with both clubs were expiring this year, we decided at this point not to renew them and to sit back and do our own analysis to see if there is cannibalization."

After MCA analyzes the issue and the various other distribution channels for selling music, Resnikoff says, the driving factor behind whatever decision MCA makes will be to do "what is best for our

artists and company."

Resnikoff notes that MCA Music Entertainment's decision was made by its individual labels. Geffen, which once before pulled out of record clubs, autonomously decided to do so again, while GRP is still wrestling with the issue, he says.

GRP, whose sales are largely catalog-driven, is still analyzing the NARM study, according to Resnikoff.

GRP "may or may not continue with record clubs," Resnikoff says, but if it does choose to continue, it may not be the "standard" type of deal that labels have with clubs.

During a panel discussion at the convention, PGD executive VP John Madison said that PolyGram was reevaluating its stance toward record clubs. However, he indicated that the record company's main goal is to remove PolyGram titles from the clubs' discounts, such as the deal offering 10 CDs for one cent.

Executives at EMI, the other unaffiliated major, were unavailable for comment, and Cema president Russ Bach did not address the issue during the NARM panel discussion.

Other executives, such as BMG Distribution president Pete Jones, Sony Music Distribution president Paul Smith, and WEA executive VP George Rossi, defended record clubs during the discussion. "There will always be record clubs, and sure, it does some cannibalizing of retail sales, but it also grows the business," said Rossi.

NARM executive VP Pam Horowitz denied that the organization is "calling for the end of clubs. But we want a level playing field."

Columbia House and BMG Music executives were unavailable for comment. However, when record labels have opted not to renew record-club contracts in the past, club executives have called the move a negotiating ploy.

Ingram Closes Rackjobbing Unit; Accounts Go To Two Competitors

PHOENIX—The Ingram Distribution Group has shut down its rackjobbing operation, and its former accounts are expected to switch to two competitors—Eurpac Entertainment and Handleman.

The closing of Ingram's rackjobbing unit, which operated under the name Ingram Merchandising Services, ends the company's foray in the music business. At one point, La Vergne, Tenn.-based Ingram had ambitions of creating a national one-stop group, but its lone facility in the Baltimore market was shuttered several years ago.

Ingram entered the rackjobbing business about six years ago, establishing a small presence among mass merchants. In 1992, it entered the military-base market by acquiring Encore International, a Columbia, Md.-based rackjobber that at the time had about \$30 million in sales.

In a statement, Ingram Distribution chairman/CEO Philip Pfeffer said that the company has "tried diligently for six years" to compete as a rackjobber, but has "not been successful."

Ingram has not stated who would pick up its accounts, but sources at the National Assn. of Recording Merchandisers' annual wholesalers conference here said that Virginia Beach, Va.-based Eurpac would get Ingram's military business, while Troy, Mich.-based Handleman is expected to add its retail accounts.

Eurpac VP Chip Hall confirmed that his company had been in touch with all of Ingram's military accounts and would "begin servicing them immediately, with the transition period probably running until the end of the year."

Eurpac's accounts are exclusively military. Earlier this year, the company was awarded the worldwide contract for the U.S. Navy.

Handleman president Steve Strome says that his company still has to solicit former Ingram customers Pamida discount department store chain and the Duckwall-Alco web to see if they want to transfer to Handleman. He declined to comment further.

ED CHRISTMAN

THIS WEEK IN BILLBOARD

FROM BLUEGRASS TO BIG TIME

Her records sell more than ever, she's a hit on the charts, radio airplay is surging, and booking inquiries are way up. For Alison Krauss, winning four Country Music Assn. Awards was a major career boost. Correspondent Jim Bessman reports. **Page 55**

EAST MEETS WEST WITH A SONG

About 60 composers—half from Southeast Asia and half from the U.S.—are now gathered in Indonesia for Pacific Harmony, the first songwriters summit of its kind. Far East bureau chief Mike Levin has the story from Jakarta. **Page 67**

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Label Tests Digital Service To Radio

Atlantic Transmitting Music Via Computer

■ BY CHUCK TAYLOR

NEW YORK—Atlantic Records hopes to save time and money by being the first major label to send music releases via computer to radio stations across North America.

The company has begun testing technology developed by Vancouver-based Digital Courier International that allows a song to be downloaded in CD quality to the hard drives of specially equipped computers. A radio station, in turn, can transfer the data to DAT, cart, cassette, or directly onto the hard drive of a digital workstation.

"This is an interesting tool to increase the communication between

radio stations and record companies," says Wally Nichols, manager of promotion and new technology at Atlantic. "We can exercise more control over when product gets out and ideally serve radio stations better, hopefully, at the same time, saving costs for us."

DCI's digital transfer system was originally designed as a method to economically transfer spots to Canadian radio stations. When Nichols realized the potential of the system for music delivery, he contacted the company.

"The association came about because Atlantic heard of our ability to deliver ads in CD quality to radio stations. If we could do it for ads,

then why not do it for songs as well?" says Remy Kozak, director of marketing and products at DCI.

As a result, DCI is doing everything it can to make the technology inviting to U.S. radio. Since August, the company has provided IBM-compatible 486 computers with product software and high-quality ISDN transmission lines at no cost to 250 U.S. radio outlets (which, with combos and duopolies, makes the technology accessible to more than 500 stations, Kozak says). DCI has already equipped every major commercial radio station in Canada.

"The quality is incredible," says
(Continued on page 100)



Way To Go. Warner Bros. artists and executives attend the People for the American Way "Spirit Of Liberty" awards dinner at the Beverly Wilshire Hotel in Los Angeles. Warner Bros. Records vice chairman David Altschul was honored with the Spirit of Liberty Award, and Pulitzer Prize-winning political cartoonist Paul Conrad received a lifetime-achievement award. Shown, from left, are Rod Stewart, Warner Bros. recording artist; Russ Thyret, Warner Bros. chairman of the board/CEO; Altschul; and k.d. lang, Warner Bros. recording artist.



The Sales King. Walt Disney Records has achieved sales certification for 10 million units for its soundtrack to "The Lion King." A commemorative plaque was presented backstage at a Hollywood Bowl performance by Elton John, who wrote the film's music. Shown, from left, are Michael Eisner, chairman/CEO of the Walt Disney Co.; Carolyn Beug, senior VP of Walt Disney Records; Chris Montan, executive producer of feature animation film music at Disney; John; Hans Zimmer, composer/producer; Michael Ovitz, president of Disney; and Peter Schneider, president of feature animation at Disney.

Power Station Files Suit Against Chemical Bank

■ BY PAUL VERNA

NEW YORK—The Power Station recording studio here is suing its lender, Chemical Bank, for \$6 million in damages over alleged interference with the company's business.

In an action filed Oct. 19 in U.S. Bankruptcy Court for the Southern District of New York, Power Station charges Chemical with misrepresentation, improper management, break of fiduciary duty, and tortious interference.

Power Station founder Tony Bongiovi—who is the studio's 71% owner—claims that Chemical's interference with Power Station's business forced the studio to default on its loan and, on June 21, to file for Chapter 11 bankruptcy protection.

According to the suit, Bongiovi applied for a loan from Chemical in 1988 to help him finance the construction of an audio-visual studio at the Power Station's midtown Manhattan headquarters. On Jan. 10, 1989, Chemical extended Power Station a \$2.5 million

loan and a \$500,000 credit line, according to the filing.

In early 1991, Bongiovi asked Chemical if the studio could borrow an additional \$250,000 against its account receivables, which at the time totaled \$600,000, according to the suit. Chemical's loan officer, Steven Tanklowitz, informed Bongiovi that Power Station could not obtain a loan against receivables because the studio's receivables were already collateralized with Chemical, according to the suit.

However, Bongiovi notes in the suit that he learned in early 1993 that Chemical allegedly never had a lien on Power Station's receivables.

"Power Station justifiably relied on the representations made by Tanklowitz on behalf of Chemical . . . by not seeking . . . another lender with whom it could have factored or pledged the accounts receivable," says the lawsuit.

In addition, Power Station charges that Chemical unduly interfered with
(Continued on page 111)

Change At Mute: Wanagas Leaves, Fotiadis Is Prez

NEW YORK—Two years after taking the reins as president of Mute Records' U.S. operation, Larry Wanagas has stepped down to refocus his career on artist management.

Effective Wednesday (1), Wanagas will be replaced by Mark Fotiadis, who has been serving as the label's GM/VP of marketing for the last 2½ years. Wanagas will direct his primary attention toward clients k.d. lang and Erasure, both of whom have just released new albums, while maintaining a relationship with Mute on a consultancy basis.

"We're going to miss his leadership and experience," Fotiadis says. "He took a very aggressive approach to American signings to the label and has positioned us well for the future."

Among those signings is Toenut, which scored a moderate modern rock radio hit with the single "Mouthful Of Pennies." Other Wanagas signings include Thirty Ought Six, which will release the album "Hag Seed" on Nov. 7, and Citizens Utilities, which will offer the set "Chemical" in March 1996.

Other corporate changes at Mute include the resignation of Peter Wright, who will leave his post of 10 years as VP of business affairs at the end of 1995, and Jennifer Gross, who left her gig as manager of publicity to join MCA Records in a similar role.

Gross has been replaced by Carleen Donovan. Wright's job will not be filled. Instead, Fotiadis says, Wright's duties will be dispersed among several staffers already in place.

The final piece added to the Mute corporate puzzle is Stephanie Rae, who will handle much of Fotiadis' previous responsibilities as director of marketing and sales.

Fotiadis is not expecting any changes to the label's roster or creative focus, noting that the staff is already preparing for releases slated for spring 1996. "We're looking a solid and di-
(Continued on page 100)



FOTIADIS

Mercury Turns To Goldberg To Boost Market Share

■ BY PAUL VERNA

NEW YORK—In a move seen by industry insiders as an effort to bolster the sagging fortunes of Mercury Records, industry veteran Danny Goldberg has replaced Ed Eckstine as the label's president.

The announcement was made Oct. 23 by Alain Levy, president/CEO of Mercury parent PolyGram. In a prepared statement, Levy says, "Danny Goldberg has a great track record as an artist-friendly music executive with a keen feel for trends in the marketplace. I'm sure that he will fit well with the other PolyGram label presidents. I look forward to having him rebuild the existing artist roster and to have him discover and nurture new talent."

The statement notes that Eckstine will start a new label that will be "funded and distributed by PolyGram." It was unclear at press time whether Eckstine's operation would have any direct relationship with Mercury; nor was it clear if Eckstine would try to revive the Wing imprint, which he headed until he took over as co-president of Mercury in January 1991.

For Goldberg, the appointment comes two months after his fall from grace at the Warner Music Group, where he had rapidly ascended from president of Atlantic Records to chairman/CEO of Warner Bros. Records in an upper-management shake-up at Time Warner.

Asked if he weighed other options before going to Mercury, Goldberg



GOLDBERG



ECKSTINE

says, "I did have some other choices, but the reality is there is a finite number of existing record companies. In terms of wanting my family to be based in New York, it was an even smaller list, so I was grateful that this slot was available."

He adds, "I had a choice of starting a new company or working for some-

body. If I was going to work for somebody, I couldn't imagine a better set of circumstances."

Goldberg brings to Mercury a proven track record as manager and label president. Prior to joining the Atlantic organization in January 1992, Goldberg headed top artist management firm Gold Mountain Entertainment, whose clientele includes Bonnie Raitt, Sonic Youth, Hole, and Nirvana.

At Atlantic, Goldberg signed label deals with such hot indies as Matador and Mammoth, which yielded hit records by Liz Phair and Juliana Hatfield, respectively. Goldberg also was responsible for the signings of Hootie & the Blowfish, Stone Temple Pilots, and other hit-making acts to Atlantic.

Goldberg says he plans to take a "hands-on" role in signing rock and pop acts to Mercury. However, he notes that it is too early for him to comment about specific signings or even about what A&R orientation the company



might take under his stewardship.

"It's too early to give a glib description of the product," says Goldberg. "As we speak, there's a number of new signings [from the A&R department]. I haven't even had an opportunity to listen to their music. I don't start officially until next Monday, so I have to immerse myself in what's here before making any judgments."

Goldberg points to the success of Crystal Gayle, Rusted Root, and Joan Osborne as signs of Mercury's vitality. However, observers note that Mercury has had a disappointing performance recently. In the first nine months of 1995, the label had a 1.9% market share.

Goldberg declines to comment on his highly publicized departure from Warner Bros., noting that he would rather focus on the future than dwell on the past.

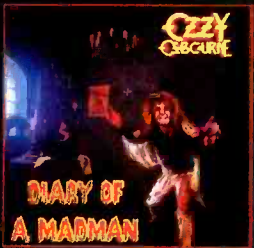
"PolyGram is a major force in the business," he says. "I know I'm going into something that has absolutely great distribution, great international success, and stable upper management—which, to me, emotionally, is a
(Continued on page 100)

OZZY OSBOURNE 'OZZMOSIS'

FEATURING THE HIT "PERRY MASON"



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DIARY OF A MADMAN



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Advisory Sticker Program To Be Enhanced

RIAA, NARM Want Parents Sufficiently Warned On Lyrics

BY BILL HOLLAND

The record industry, reacting to criticism that it has not made adequate efforts to prevent minors from buying recordings with offensive lyrics, announced plans Oct. 24 to "enhance" its 10-year-old parental-guidance sticker program.

Although the size and wording of the sticker will not change, the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers say that they will join forces to "implement a campaign that will ensure the correct use of the existing logo and foster greater awareness of the logo and its meaning."

The announcement, made during the annual NARM wholesalers conference in Phoenix Oct. 20-25, follows a June mandate by industry leaders to review the program and make recommendations to improve it (Billboard, June 3).

The trade groups carved out six areas in which the Parental Advisory Program would be enhanced.

The RIAA will work with each label and distributor to create an internal process that ensures the correct size and placement of the parental-advisory logo, to include the logo on all point-of-sale material promoting stickered products, and to work with retailers and wholesalers to include the logo, or other appropriate notice, in consumer advertising.

In addition, the program calls for record companies to inform journalists and record reviewers of a record's stickered status,

encourage record clubs to clearly identify recordings that carry a parental advisory when depicting them in solicitation materials or advertisements, and provide permanent signage for retail display that identifies the logo and describes its meaning.

In addition, the advisory label will be adapted to music videos, with language designed to alert parents to explicit imagery as well as lyrics.

The decision to label a particular recording

'It's important that the labels keep in control.'

"remains with each record label," says RIAA president/COO Hilary Rosen, adding that "virtually every recording that has been the target of public controversy has an advisory on its cover. Clearly, we've been doing the right thing—we just haven't been doing it loudly enough."

Distributor and retailer reaction to the announcement at NARM was positive. However, NARM executive VP Pam Horovitz and other observers acknowledged that some retailers may choose not to offer stickered product. "Just as artists have rights, so do retailers," said Horovitz. Part of that right, she added, is to respect the communities in which they operate their stores.

Pete Jones, president of BMG Distribution, said at a NARM panel that a campaign about the sticker will "let some people know what

they are buying. From the industry's standpoint, it's important that the labels keep in control of the process."

Steve Strome, president of Troy, Mich.-based Handleman Co., said that the industry needs to take a "leadership role in terms of the advisory sticker."

The debate over offensive lyrics was renewed after protests and congressional hearings on gangsta rap in 1994 and 1995, including a contentious May 18 Time Warner shareholders meeting, at which anti-gangsta rap activists staged a protest.

Senate majority leader and presidential candidate Robert Dole, R-Kan., unloaded a barrage of criticism against Time Warner this spring (Billboard, June 10).

As a result, the Warner Music Group asked RIAA to interact with other companies and "develop guidelines for placing more specific labels on such music."

NARM and RIAA subsequently commissioned focus groups of parents and teenagers to determine attitudes toward lyrics, the need to control the sale of music with explicit lyrics, and the level of parental awareness of the current system.

The focus groups found that, despite the RIAA efforts, many parents were unaware of the decade-old sticker. The study also found that parents are unaware of the specific music their teens are listening to, and they object to explicit and violent lyrics but "resist censorship" as a solution.

(Continued on page 100)

Commentary

Music Industry's Rights Battles Not Over

BY JEFFREY L. GRAUBART

With the congressional passage of the performance right bill last week (Billboard, Oct. 28), it is time for the music industry to focus on two very different pieces of landmark legislation that were introduced earlier this year. Both of these proposals are of utmost importance to U.S. artists and creators.

The first of these proposes to provide moral rights to certain U.S. creators.

The second proposes to extend copyright duration by 20 years, from the current 50 years after the death of the creator to life plus 70 years.

Moral rights have been available to creators throughout the industrialized world for more than a century, but even with the new legislation, they are not yet available *at all* to U.S. creators. For example, songwriters are excluded from the proposed moral-rights legislation.

Since the moral-rights legislation was introduced by representatives of film directors, cinematographers, and screenwriters—who, for a number of years, toiled without support from other creator groups to seek U.S. moral-rights coverage—it is somewhat understandable that U.S. songwriters are excluded from this legislation.

It is quite clear, however, that had U.S. songwriters acted with a unified voice, asserting their wishes and desires as diligently as their

counterparts in the motion picture industry, composers and lyricists would be included in the proposed moral-rights legislation.

More important, had composers and lyricists acted through a strong organization that represented only their interests, the copyright duration extension of 20 years would have built into it a "termination of transfer" provision, by which the lengthened protection of songs would not automatically extend equally to the publisher and to the songwriter's heirs. Instead, the provision would give the songwriter and his or her heirs the

'Songwriters have had their rights compromised.'

Jeffrey L. Graubart is a Los Angeles-based entertainment law and intellectual property attorney.

opportunity to have copyright ownership revert back to the heirs sometime during the proposed 20-year extended period. Such a termination right was built into the 1976 Copyright Act, which explicitly recognized the rights of songwriters and their heirs. Without it, songwriters's benefits from this legis-

lation will be greatly diminished.

The term-extension legislation was introduced in the Senate by Sen. Dianne Feinstein of California, who announced, "Not only do movie and music companies strongly back this bill as written, as one would expect, but book and music publishers, performing rights societies representing America's premier songwriters and composers . . . concur that Congress can and must pass this important legislation."

Undoubtedly, the performing rights societies have been even-handed in their support, as should be the case since their membership includes publishers and songwriters. But without the assertion of their own independent determination to have the right to reclaim all or a portion of the proposed additional 20 years, songwriters have had their rights compromised.

These recent legislative steps only highlight the fact that the time has come for disparate songwriter organizations, such as the National Assn. of Songwriters, the Songwriters Guild, the Nashville Songwriters Assn. International, and the Society of Composers and Lyricists, to create their own umbrella organization, similar to the U.K.-based Alliance of Composer Organizations. Such an organization could become the effective, unified, and single voice of all U.S. composers and lyricists. The need for such an organization is manifest.

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Sony's Dance Pool Expands Globally German Label Signing International Artists

■ BY JEFF CLARK-MEADS

LONDON—Dance Pool, the Sony Music label that has launched such international acts as Jam & Spoon and Culture Beat, is being expanded from its base in Germany throughout Europe and into Canada, Latin America, Australia, and Southeast Asia.

The move was announced by Guy Brulez, VP of Sony's European repertoire division, who is overseeing the Dance Pool expansion. In each territory, Dance Pool is signing artists directly and striking licensing deals with other labels, giving it rights to new dance repertoire in as many international markets as possible.

Recent additions to the Dance Pool roster include the Dance Floor Virus, signed to Dance Pool Spain; Sound Of Seduction, signed to Dance Pool Denmark; River Series featuring Alex Charles, signed to Dance Pool U.K.; and Claudia Chinn, signed to Dance Pool Belgium.

Artists who have been licensed from independent labels for international



JAM & SPOON

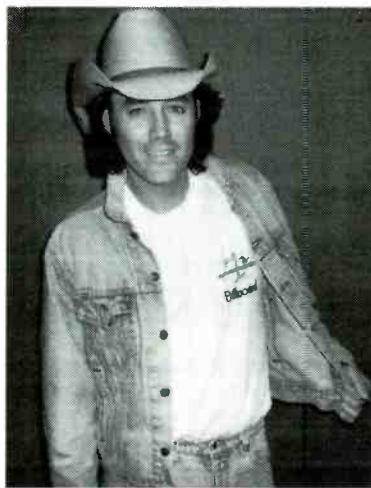
marketing include Lords Of Acid, through Dance Pool France, and Jestofunk, through Dance Pool Italy.

"It was a logical step for the company to take, and very exciting as well," says Brulez. "In essence, Dance Pool is a collection of highly experienced and totally music-motivated people, specialists in this type of music who will make the best deals in their particular country on a local and international basis.

"With this new team—and with the support of Sony Music Europe in key areas, such as manufacturing, business affairs, and information services—we

can be very flexible and so respond very quickly to other markets, which is the key to success. The response has been unbelievable, and I never expected territories outside Europe to want to come to our party so soon."

Dance Pool was founded as a department of Sony Music Germany in 1985 under Hubert Wandjo, who is now deputy managing director of the German company. Dance Pool achieved label status in 1987 with such German hits as "Das Omen" by Mysterious Art, "Pump Ab Das Bier" by Werner Wichtig, and Ben Liebrand's successful "Styles" album. Recent artists launched internationally by Dance Pool in Germany include Culture Beat, Jam & Spoon, BG The Prince Of Rap, and Pharao.



Banging Up The Chart. David Lee Murphy is sporting his Heatseekers T-shirt, which commemorates "Out With A Bang," his debut MCA Nashville album, which reached No. 1 on the Heatseekers chart for the week ended Sept. 16. Murphy became a Heatseekers Impact Artist when his album cracked the upper part of The Billboard 200 at No. 98 for the week ended Sept. 23. This week, the album is at No. 58.

Blockbuster Soundtrack Hit Raises Hopes For Coolio Set

■ BY HAVELOCK NELSON

NEW YORK—As they prepare to drop Coolio's second album, "Gangsta's Paradise," executives at Tommy Boy Records are hoping to parlay the success of the artist's million-selling single of the same name into another blockbuster.

A hip-hop hymn featuring heavy-weight vocalist L.V., the single "Gangsta's Paradise" is featured on the MCA soundtrack to "Dangerous

Minds," which has sold 845,000 units, according to SoundScan. The song catapulted Coolio toward bona fide pop stardom when it arrived on the heels of his breakthrough single, "Fantastic Voyage," which came out in May 1994 and sold 1 million units, according to SoundScan.

"I jumped to another level of the business," says Coolio, who is managed by Paul Stewart of Los Angeles-based



COOLIO

(Continued on page 116)

Island's Passengers: Eno, U2 Members Team

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Island Records wants to make one thing clear: "Original Soundtracks 1" by Passengers is not a U2 album. Due on Island Nov. 7, the project is an experimental collaboration



between Brian Eno and U2 members Bono, Adam Clayton, the Edge, and Larry Mullen Jr., with guest appearances by Luciano Pavarotti, DJ Howie B., and Japanese singer Holi.

The advertising for the album does not refer to U2 by name; instead, it simply lists the musicians involved, says Island director of marketing Jonas Nachsin.

"The key to selling and marketing it is to position it in such a way that U2 fans would not be disappointed," says



Paul McGuinness, U2's manager. "If it was billed as 'U2 and Brian Eno,' there was that danger. Eno came up with the idea of calling [the group] Passengers, because it means we can always bring other passengers aboard."

There will be no U.S. single; the full (Continued on page 117)

New Sets Support Gay Rights Reprise, Knitting Factory Give To Cause

■ BY MARILYN A. GILLEN

LOS ANGELES—The ongoing fight for gay and lesbian rights is getting some extra muscle from the music industry in the form of two new compilation albums with proceeds targeting gay and lesbian causes and concerns.

"Fiddlehead Salad," on Reprise Records, and "Out Loud," on the Knitting Factory Works label, share a dual aim of raising both money and consciousness, as well as the potential to raise the profile of the featured acts, many of whom are either unsigned or on small labels.

The immediate goal of "Fiddlehead Salad" is more pressing, however: defeat of a Nov. 7 ballot initiative in Maine that opponents say would roll back or

eliminate protection of gay and lesbian rights.

"Hatred and discrimination are ugly," says Howie Klein, president of Reprise, who helped compile the 16-track "Fiddlehead Salad" album. "When they are the results of government policies, they are a *raison d'être* for action. It is with aggressive pleasure that Reprise can play even a small role in helping to defend basic human rights for any oppressed minority."

Reprise became involved with the "Fiddlehead Salad" project after being contacted by members of the Maine Won't Discriminate coalition, a broad-based volunteer group working for defeat of the proposed measure, according to Julie Larson, a Reprise A&R representative. (Continued on page 116)

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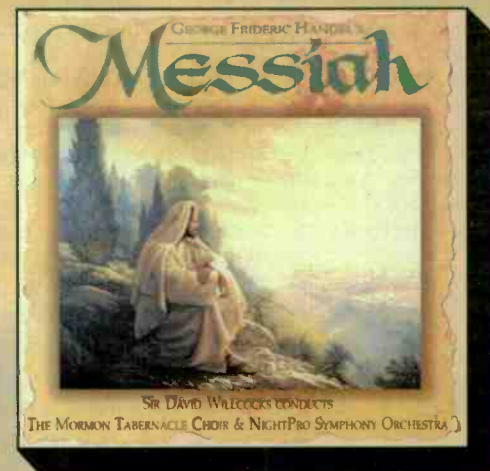
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Atlantic Multimedia Unit Debuts With 'Spew Plus'

LOS ANGELES—Atlantic Records is joining its fellow major labels in entering the multimedia future, though it is following its own unique path in doing so.

The label has formed an in-house multimedia division charged with overseeing the creation and production of all Atlantic multimedia titles, from enhanced CDs to CD-ROMs, as well as with development and maintenance of the label's cutting-edge Internet World Wide Web site, which is at <http://www.atlantic-records.com>.



The department is also readying the release of its first enhanced CD title, the multi-artist "Spew Plus" sampler. The disc is due in music and computer software stores by Christmas at \$10, according to Atlantic senior VP Karen Colamussi, who announced the new di-

vision and the appointment of its director, Sandy Smallens.

In addition to Smallens, formerly director of media/interactive services, the multimedia department includes associate director of creative development Steve Yanovsky, manager of multimedia Chris Otto, production manager Karen Kizis, and administrative assistant Adam Militello. Online editor Nikke Slight, of the artist relations and media services department, also works closely with the multimedia department.

The five-person unit, which over-

(Continued on page 20)



The Wait Is Over. Celebrating the premiere of the "Waiting To Exhale" soundtrack on Arista Records from left, are Babyface, soundtrack producer; Whitney Houston and Angela Bassett, the film's co-stars; Forest Whitaker, the film's director; and Clive Davis, Arista president.

Hoon's Death Clouds Future For Blind Melon

Less than a week after the death of lead singer Shannon Hoon, the remaining members of Blind Melon have made no decision about the group's future.

Hoon, 28, was found dead of an apparent accidental overdose Oct. 21 on the band's tour bus in New Orleans. Autopsy results were not available at press time.

At the time of Hoon's death, the band was on tour supporting its second album for Capitol Records, "Soup."

Blind Melon formed in Los Angeles in 1990. In addition to Hoon, the band members are Glen Graham, Brad Smith, Christopher Thorn, and Roger Stevens.



HOON

Blind Melon rose to prominence in 1993, when the single "No Rain" from the group's double-platinum, self-titled 1992 Capitol debut soared to the top of Billboard's Modern Rock Tracks and Album Rock Tracks charts. The song also reached No. 20 on the Hot 100 Singles chart. More enduring than the tune was its Samuel Bayer-produced videoclip, which brought to life the tap-dancing Bee Girl featured on the album cover.

Hoon wrote the majority of the band's lyrics, while the other four members individually focused on the music. However, Hoon was quoted as saying it would be wrong to assume he was the band leader. "There's no leader of this band, and there never will be," he said in the band's biography. "That's the key. You can't control how the public perceives you—people see rock'n'roll bands as the guitar player and the singer—but that's not Blind Melon. We're fortunate that every person in this band can write a great song."

After the release of its debut, the band spent much time on the road, opening for a number of acts, including Guns N' Roses, Neil Young, and Lenny Kravitz, as well as headlining its own

(Continued on page 108)

Jazz Musician Don Cherry Dies At 58 Brass Player's Innovations Drew On World Music

BY JIM MACNIE

Multi-instrumentalist Don Cherry, who died Oct. 19, leaves behind a substantial discography that documents his skillful forays into jazz and world music.

While some jazz players become specialists, fine-tuning specific notions or honing one idea until its essence is revealed, Cherry made an art of moving laterally. He realized that there was a lot of turf out there to be covered, and by the time his work was ended by hepatitis-induced liver cancer, his investigations had taken him around the globe several times.

The Oklahoma-born Cherry, one of jazz's more lyrical brass players, died at 58 near Malaga, Spain. He was at the home of his stepdaughter, pop singer Neneh Cherry.

A Los Angeles resident in the '50s, Cherry studied the music of trumpeter Fats Navarro and was interested in the intricacies of bop. But he was also a progressive thinker, and when he met Ornette Coleman late in the decade, his imagination was put to full use.

Bassist Charlie Haden was part of the Coleman ensemble. "When I first met Don, it was in a little club in Watts,



DON CHERRY

with Billy Higgins playing drums. But he was playing piano then. I thought he was a pianist! Then I met Ornette, and before I knew what was going on we were at Don's house every day, rehearsing, with him on trumpet. Those were happy times, playing new music."

The initial studio documentation of Coleman's unmistakable tunes is available on Contemporary's "Something Else" and "Tomorrow Is The Question." The albums show Cherry's adeptness at negotiating Coleman's squirrely themes.

The bulk of the band's output is documented on the six discs that make up

Rhino's "Beauty Is A Rare Thing: The Complete Atlantic Recordings."

Ed Blackwell, a longtime Cherry associate, was the drummer for the string of classic Coleman records made between 1959 and 1961.

On these landmark sessions, Cherry played what became his signature instruments, the pocket trumpet and cornet, both diminutive compared to their full-sized counterparts. The instruments account for the somewhat delicate sound he attained.

Cherry's first horn was made in Pakistan, and his view of the unusual instrument was typically unique.

"I think of it as a tonsil," he told journalist Francis Davis in a 1983 interview. "I use it to sing. This horn's a light instrument, and its timbre's close to the sound of my own voice."

Cherry used the horn to launch a lifetime's worth of profound collaborations. In 1960, he cut his first date as a leader on Atlantic's "The Avant Garde," with John Coltrane as a sideman. The title referred to the designation that mainstream boppers applied to the music of Coleman, Cherry, and other unorthodox improvisers.

(Continued on page 108)

Fired Maverick Ass't Files Suit Claiming Sex Discrimination

BY CRAIG ROSEN

LOS ANGELES—A former promotion assistant at Maverick Recording Co. has filed a \$750,000 wrongful-termination suit against the label, its co-CEO Madonna, and onetime Maverick VP of R&B promotion Ed Strickland, claiming sex and pregnancy discrimination and a hostile work environment.

In addition, the former employee alleges that she was asked to overlook illegal activities, including "payola" and an association with convicted madam Heidi Fleiss.

In the suit, filed Oct. 20 in Super-

(Continued on page 116)

EXECUTIVE TURNTABLE



DUGAN



NOONAN



HAMILTON



SCOTT



HAAS



BEDDING



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TOLAND

RECORD COMPANIES. Angel Records in New York promotes Deborah Dugan to executive VP, Judy Sarra to product manager and manager of artist relations, Bernice Mitchell to product manager and manager of artist relations, and Edward Grauer to manager of business affairs. They were, respectively, VP of business affairs and development, telemarketing rep, coordinator of artist relations, and attorney for the label.

James F. Noonan is named senior VP of corporate communications for Warner Music Group in New York. He was VP of corporate affairs for HBO.

The RCA Label Group in Nashville appoints Mary Hamilton VP of creative services/video product and Renee Bell senior director of A&R. They were, respectively, senior director at the RCA Label Group and VP of A&R for Liberty Records.

Margo Scott is named senior direc-

tor of business and legal affairs for Atlantic Records in New York. She was counsel at Sony Music Entertainment.

Robert Haas is promoted to senior director of U.S. sales for BMG Classics in New York. He was director of U.S. sales.

Nick Bedding is appointed national director of adult formats for Capitol Records in Los Angeles. He was national manager of AC and triple-A promotion at Callahan & Associates, an independent firm.

Gary Harrison is named director

of A&R for Mercury Nashville. He was a staff writer for Patrick Joseph Music.

Christine Wolff is appointed director of East Coast publicity for MCA Records in New York. She was manager of publicity at Warner Bros.

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

Mark Wagner is appointed national director of commercial radio at Alias Records in Los Angeles. He was

account merchandising rep at WEA Distribution.

Diane Blankumsee is appointed associate director of urban visual marketing for Capitol Records in New York. She was associate director of urban visual marketing at Epic/550 Music.

PUBLISHING. Gary Overton is appointed executive VP/GM of EMI Music Publishing Nashville. He was personal manager for Alan Jackson.

Steve Toland is promoted to VP of administration for Bug Music in Los

Angeles. He was head of the copyright department.

John Van Meter is named director of creative services at Sony Music Publishing Nashville. He was professional manager at Zomba Enterprises.

RELATED FIELDS. Geoffrey Selzer is named VP of creative development for Disney Interactive's Edutainment and Multimedia Group in Los Angeles. He was an independent producer and designer of CD-ROMs at his company, One Blue Eye Productions.

Simple Machines: A Well-Oiled Indie Label Enjoys Its Distinction From Majors

BY DAVID SPRAGUE

NEW YORK—The once well-defined line between indie and major has blurred considerably, what with intricate distribution deals and unusual alliances. But in the eyes of Jenny Toomey and Kristin Thomson, co-owners of the Arlington, Va.-based Simple Machines label, the distinctions are still readily apparent.

"I see bigger labels as creating a need for their records through ads, videos, and hype, whereas we find a need and then meet it," says Toomey, who handles promotion for Simple Machines and serves as front woman for folk-tinged Tsunami, the label's largest-selling act. "We won't press up 10,000 CDs and then find a way to sell them. We do presales well in advance and go from there."

In the case of the label's 59th and most recent release, "Salt Lick" by the two-bass duo Retsin, that meant an initial pressing of 2,500 CDs, which Toomey says is being replenished, since



RETSIN

it has sold through.

"We use six or eight distributors, depending on the release," says Thomson, who says that about half of the label's releases are manufactured by Chicago's Southern Records. "On the records we manufacture ourselves, we do a lot of mail order, and the bands end up selling a lot of records on the road themselves."

Michael Bull, buyer for Caroline Distribution, handles many Simple Machines releases and says that they're "consistent," if not always huge, sellers.

"The very big chains have yet to make a real commitment, but regional chains, and, of course, mom-and-pops, have shown a lot of support," says Bull. "We did very well with Scrawl, and consistently do well with Tsunami."

Tsunami, which most recently released "World Tour And Other Destinations," a compilation of the band's early singles, is the label's biggest seller at such retailers as New York-based Kim's Underground. Store manager Chris Vanderloo says that most Simple Machines releases do well at his store.

"We always sell a whole lot of Tsuna-

mi records, but things like the Franklin Bruno album and the last record by Ida will sell about 30 or so, which is very good for a label that size," says Vanderloo. He notes that Ida's complex guitar-pop stylings and the group's local roots, as well as Bruno's reputation as leader of lo-fi pop darlings Nothing Painted Blue may have helped boost sales of those specific titles, but he points out several reasons for Simple Machines' success.

"They make sure their stuff is very reasonably priced," says Vanderloo. "When we buy CDs from them, they're

(Continued on page 22)



Love You Live. The members of Live are presented with commemorative bricks from the Walk of Fame at the 31,000-seat CoreStates Center, which will open in Philadelphia in September 1996. Shown, from left, are concert promoter Electric Factory's Bill Rogers; band members Patrick Dahlheimer, Chad Taylor, Chad Gracey, and Ed Kowalczyk; CoreStates Spectrum president/CEO Peter A. Luukko; and Live managers Peter Freedman and David Sestak.



SIMPLE MACHINES

'Farm Team' HighTone Has Big-League Potential

BY TERRI HORAK

The growth of 12-year-old HighTone Records is yet another example that with entrepreneurial spirit, lots of perseverance, and a love of music, an independent label can have success with little support from mainstream commercial outlets.

"Recently, I've looked at what's going on here—we have 115 titles out—and it just boggles my mind that we have that many records out," says Larry Sloven, managing partner of HighTone.

While predominantly an American roots music label, such successful releases from HighTone as surf maestro Dick Dale's recent "Unknown Territory" and "Tulare Dust: A Songwriters' Tribute To Merle Haggard" reflect the label's eclectic roster.

Founded in 1983 by Sloven and producer/partner Bruce Bromberg, Sloven says, "Bruce and I like country more

Other HighTone artists who have since signed with majors include Jimmie Dale Gilmore (Elektra), Joe Ely (MCA), and Joe Louis Walker (PolyGram).

Sloven only sees the upside to the typical indie role of farm team for the majors. "I consider most of the artists we deal with to be friends, and I'm happy for them to go on to bigger success," Sloven says.

"In some cases it helps us, too, because if they're out there on tour getting a big push from their label, it can't help but help our existing catalog to sell also."

Keeping acts on the road continues to be the basis of the label's marketing efforts. And unlike other grass-roots independents, most HighTone artists don't sell their records at shows.

"Part of [touring] is to try to get stores to stock the releases, and if nobody's asking, then it's kind of self-defeating: The stores don't get the impression that there's a demand."

HighTone has been distributed by Koch for three years. Previous to that association, it went through regional distributors.

Aside from tour-date advertising, HighTone's biggest marketing expenses are the occasional video and independent radio promoters "when appropriate."

While specialty shows on college and public stations are the main avenue of radio exposure for HighTone artists,

(Continued on page 22)



FLORES

Bar Band Answering To A New Boss; Ray Davies Gets Down 'To The Bone'

ROCKING THE HOUSE: What's the mark of a stellar bar band? By the end of the second song, the drummer's arms are slick with sweat, and the bass player has already settled into a groove that sets the tone for the rest of the night.

Such was the case with Joe Grushecky & the House-rockers during the band's set at Tramp's in New York Oct. 18. A good bar band also displays great joy at being on stage in any dive, knowing that a lucrative recording contract and a five-night stand at Madison Square Garden are probably not in its future. Somehow, just getting to play for the public is enough. So imagine how Grushecky must have felt when Bruce Springsteen said, "Yes, I think I would like to produce your album, and, by the way, let's go on tour together. We'll play *your* stuff."

The result is "American Babylon," a solid chunk of roots rock-'n-roll released by Razor & Tie. It's easy to see what Springsteen sees in Grushecky. After getting kicked around for years—a stint on MCA never coalesced into any kind of real breakthrough—and keeping his day job as a special-education teacher until a few weeks ago, Grushecky remains a true believer in the music. At 47, he's not young anymore, except for when he's on stage and Springsteen looks him in the eye and says, "Let's go."

Five songs into the set, Springsteen appeared, and it felt like the temperature in the already-sweltering room rose another 50 degrees. Springsteen instantly took over as bandleader just by his sheer presence.

Though the men are alike in a number of ways, including musical sensibility and a certain physical similarity, their performing styles couldn't be more disparate. Grushecky basically stands there and plays, while the music courses through Springsteen's body and out through the guitar. But the enjoyment the two men shared was palpable.

FOR THE REAL magic, however, one had to search no further than the Academy the next night, when Ray Davies held forth for more than two hours with his new one-man show, "To The Bone." Davies read passages from "X-Ray: An Unauthorized Autobiography," delivered anecdotes about growing up and his nascent music years, and performed a number of songs from the early Kinks period, as well as newer, unreleased material. Quite the thespian, Davies had an entertaining, sly manner that was by turns biting and poignant, as he recounted his life through the breakup of the original Kinks around 1972.

Thankfully, time has not made Davies sentimental. His disdain for his brother Dave still shows through.

Davies will admit that his sibling is a good guitar player, but that's about it. He also recalls, with wry bitterness, his dealings with sometimes sleazy music industry types.

In his encore, Davies said, "It never really worked out for us." However, millions of record buyers would disagree, as would anyone at the Academy that night. And I'm not so sure that Davies himself believes it.

The show is headed for Australia, but Davies brings it back to the U.S. in the beginning of 1996 for a national outing. Don't miss it.

It looks as if Davies, as a solo act or as the Kinks' leader, is headed to the new label helmed by Steve Murphy, chief of Angel and EMI Classics. Murphy could not be reached for comment at press time.



by Melinda Newman

THIS AND THAT: If today is Monday, than this must be London, Vancouver, and Tangier, Morocco. Those wacky, jet-setter guys from Def Leppard, out plugging their great-

est-hits set, "Vault," performed acoustic concerts in three continents Oct. 23. They started in Morocco, then went to England, and finished the day in Canada.

Reprise is obviously hoping that TV lightning will strike twice. It is releasing "Closer To Free," the theme song from the Fox TV show "Party Of Five" on Nov. 14. The BoDeans originally recorded the song for their 1993 album "Go Slow Down" but recorded a new take for the show. The label is hoping that radio will be there for them . . . Oingo Boingo wraps up its farewell tour Saturday (28) . . . Because the 18-minute version just wasn't long enough, Arlo Guthrie has rerecorded "The Alice's Restaurant Massacre" to mark the 30th anniversary of the Thanksgiving opus. The new edition clocks in at 22:21.

ON THE CHARITY TIP: Eric Clapton will be presented with the Silver Clef award at the eighth annual Nordoff-Robbins dinner Nov. 15 in New York . . . Attorney Allen Grubman will receive the Spirit Of Life Award from the City of Hope National Medical Center and Beckman Research Institute on Wednesday (1). Elton John and Rod Stewart will perform at the Los Angeles event.

A benefit concert for Bosnian orphans, organized by Renaissance singer Annie Haslam and Yes guitarist Steve Howe, will take place Nov. 21 at New York's Irving Plaza. The show will feature members from a number of classic rock groups, such as the Moody Blues, Foreigner, and Electric Light Orchestra, as well as Phoebe Snow and Cheap Trick.

HIGHTONE RECORDS

than anything, but I don't know that we had specific plans for what kind of music we were going to do."

Nevertheless, their earliest instincts paid off. The label's first signing was blues-oriented guitarist Robert Cray, whose first release, "Bad Influence," was anything but for the label.

HighTone retained the rights to produce and collect royalties on two Cray releases once he signed to a major label. Cray's breakthrough, the Mercury/HighTone release "Strong Persuader," has sold more than 2 million copies, according to Sloven.



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Seattle's Her Fault Kicks Off Strictly Rhythm Rock Imprint

■ BY LARRY FLICK

NEW YORK—What is an independent dance music label to do once it has successfully dominated its targeted market? Start a rock music division, of course. At least that's what the folks at the influential Strictly Rhythm Records are doing with Bittersweet Records, a subsidiary that will be christened on Dec. 5 with "Heritage" by Seattle pop/punk outfit Her Fault.

Bittersweet is being spearheaded by Bari G., Strictly Rhythm's VP of promotion for the last five-plus years, and will issue approximately four albums a year. She says the roster will eventually have a stylistic range that will include "everything from the most aggressive to the most ambient music. We have no desire to pigeon-hole this label with one sound."

While maintaining her Strictly Rhythm duties, Bari G. is running the new label with Vinny Segarra, a New York musician who also operates the 7-inch-only Mint Tone Records and is a five-year veteran of Dutch East India Trading.

"Even though I've been here for so long, I actually come from a rock background," Bari G. says, "and as much as I still really enjoy working in dance music, I have been looking forward to eventually working in this field, too. I'm optimistic that Bitter-

sweet can have the same kind of success that Strictly Rhythm has had within a couple of years."

In the past six years, Strictly Rhythm has become one of the most powerful indies in the international dance music scene. Its top-selling acts include Reel 2 Real, Barbara Tucker, Armand Van Helden, and Roger Sanchez.

At this point, Bittersweet comprises solely Bari G. and Segarra, who are splitting administrative, marketing, and A&R duties, with an eye toward adding personnel to the fledgling company early next year. No one from the Strictly Rhythm staff other than Bari G. is involved with the new label. "For the sake of both labels, it seemed like a smart idea to keep them separate," she says. "I'm betting that people in rock music don't even know what Strictly Rhythm is, which is not necessarily a bad thing."

With "Heartfelt Summer," the first single from "Heritage," currently hitting modern rock and college radio, Bari G. and Segarra are negotiating Bittersweet's next two signings. "Actually, we're looking at having our second album out there by February," she says.



HER FAULT

"Heritage" sees Her Fault beginning its sixth year as a trio under the creative guidance of Erik Stenerson—a self-described "lonely songwriter dude" raised in Poulsbo, a small Scandinavian-heritage town on the Puget Sound in Washington state. "That song actually captures the essence of most of the songs on the album," Stenerson says. "They're about summers gone by—and about old friends who you don't talk to anymore, but kinda miss and remember with a sad smile."

Produced by the band within the hallowed walls of Egg Studio in Seattle, "Heritage Summer" is fueled by the lean, but unmistakable chemistry of singer/songwriter/guitarist Stenerson with longtime pals Pat Conner and Jim King, on drums and bass, respectively. Such concise and conta-

gious numbers as "More Than A Day" and "Already Been Through This" are cast in a musical mold that should click with kids who have spent their cash on Green Day and Rancid, while also unabashedly wearing the influence of such bands as the Replacements and Hüsker Dü.

"We tried real hard to just make a great, catchy album that didn't get caught up in what any other band is doing or has done, though it's fair to be a product of your surroundings and influences," says Stenerson.

Her Fault is slated to begin a club tour of the U.S. in January that should keep the band busy well into the spring. It is a prospect that Stenerson and buddies find exciting. "A lot of guys have bands and spend all of their time drinking and drugging," he says. "But we're total workaholics. We've worked too hard to get to this point to blow it. I'm not really sure what's going to happen tomorrow, but it should be pretty cool."



Prime Prine. John Prine, playing with a full-size band for the first time in several years, stopped at New York's Beacon Theater in September. He is touring behind his most recent album, "Lost Dogs & Mixed Blessings" on Oh Boy Records. (Photo: Chuck Pulin)

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BOXSCORE
TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|--|------------|--|------------------------|---------------------------------|
| FARM AID: WILLIE NELSON, JOHN MELLENCAMP, NEIL YOUNG, JOHN CONLEE, HOOTIE & THE BLOWFISH, DAVE MATTHEWS BAND, SUPERSUCKERS, BLACKHAWK | Cardinal Stadium Kentucky Fair & Expo Center, Louisville, Ky. | Oct. 1 | \$1,273,975 \$50/\$25 | 47,044 sellout | Farm Aid Inc. |
| ELTON JOHN | Palace of Auburn Hills Auburn Hills, Mich. | Oct. 6-7 | \$1,191,455 \$39.50/\$29.50 | 34,511 two sellouts | Cellar Door |
| JIMMY PAGE & ROBERT PLANT KOKO TAYLOR & HER BLUES MACHINE | Palace of Auburn Hills Auburn Hills, Mich. | Oct. 15 | \$624,608 \$45/\$27.50 | 19,542 sellout | Cellar Door Belkin Prods. |
| VAN HALEN BROTHER CANE SKID ROW | Glen Helen Blockbuster Pavilion Devore, Calif. | Oct. 7 | \$588,190 \$35/\$25 | 24,175 30,000 | PACE Concerts |
| JIMMY PAGE & ROBERT PLANT | Shoreline Amphitheatre Mountain View, Calif. | Oct. 7 | \$561,556 \$40/\$19.50 | 21,724 sellout | Bill Graham Presents |
| JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN | Blockbuster Desert Sky Pavilion Phoenix | Oct. 10 | \$527,382 \$42/\$32/\$23 | 19,839 sellout | PACE Concerts |
| DIANA ROSS | Radio City Music Hall New York | Oct. 13-14 | \$506,580 \$60/\$40/\$35/\$30 | 11,870 two sellouts | Radio City Music Hall Prods. |
| JIMMY PAGE & ROBERT PLANT TEA PARTY | Montreal Forum Montreal | Oct. 18 | \$485,988 (\$650,495 Canadian) \$55/\$39.50/\$29.50 | 16,707 sellout | Donald K. Donald Prods. |
| DAVID BOWIE/NINE INCH NAILS | South Park Meadows Austin, Texas | Oct. 14 | \$474,763 \$30.50 | 16,276 18,000 | PACE Concerts |
| JIMMY PAGE & ROBERT PLANT | Cal Expo Amphitheatre Sacramento, Calif. | Oct. 6 | \$429,812 \$29.50 | 14,500 sellout | Bill Graham Presents |

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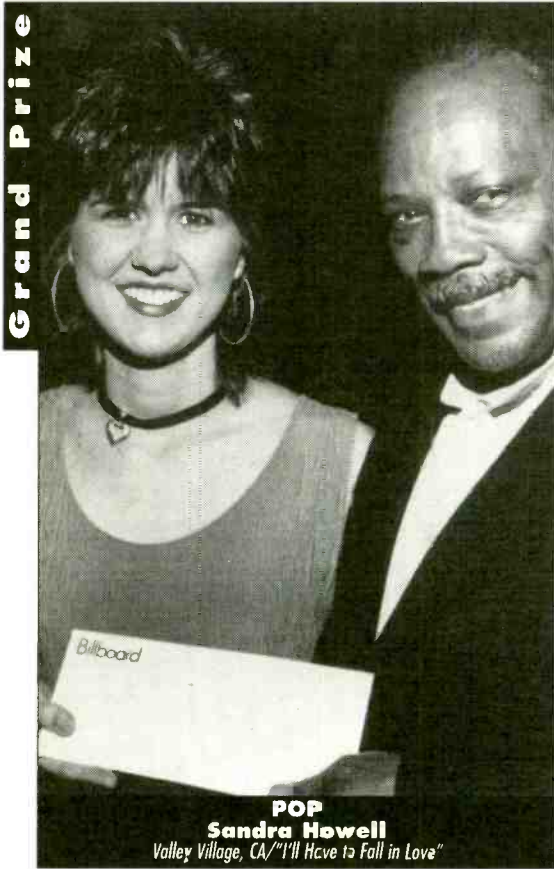
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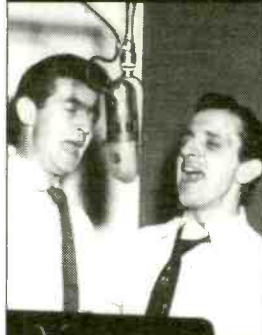
Grand Prize winner Sandra Howell pictured with Quincy Jones.



POP
Sandra Howell
Valley Village, CA/"I'll Have to Fall in Love"



COUNTRY
Tom Horner, Eve Horner & Tim Starnes
Ringgold, GA/"Four Letter Words"



JAZZ
Erwin Wenzlaff & Edward Mascari
Chicago, IL/"Foggy Night"



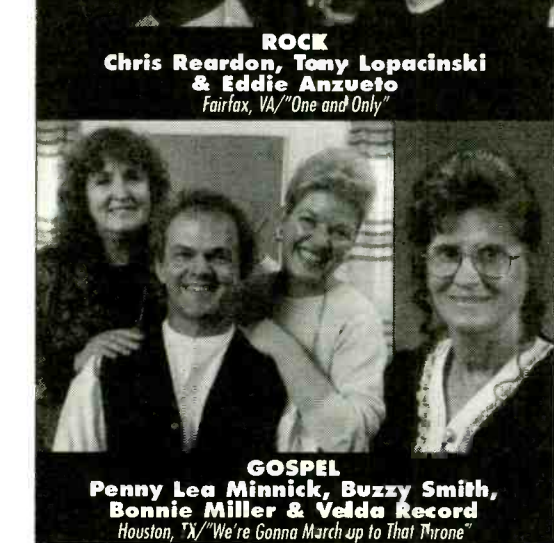
LATIN
Rosario Melgar
White Plains, NY/"Terruno Mio"



R&B/RAP
Dan Yessian & Curtiss Boone
Farmington Hills, MI/"Then Came You"



ROCK
Chris Reardon, Tony Lopacinski & Eddie Anzueto
Fairfax, VA/"One and Only"



GOSPEL
Penny Lea Minnick, Buzzy Smith, Bonnie Miller & Velda Record
Houston, TX/"We're Gonna March up to That Throne"

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James Eubanks, Tim Mathews & Josh Bernard
Los Angeles, CA
"Take It From Me"

GOSPEL
Clifford Branch, Jr. & Phillis Branch
Brooklyn, NY
"Came Together"

JAZZ
Pat O'Donnell
Nutley, NJ
"Waiting Game"

LATIN
Raul Sebazzo & Didier Carmier
New York, NY
"Cada Dia Mas"

POP
Rick Suchow
Greenlawn, NY
"Someday"

R&B/RAP
Mick Marderosian & Sid Sham
Fresno, CA
"I Had Faith"

ROCK
Neil Herman
Larchmont, NY
"Time I Earned My Wings"

Third Prizes

COUNTRY
Tina Lorraine
Paden City, WV
"I Don't Mean Later, I Mean Now"

GOSPEL
Patsy Hamlin
Winston-Salem, NC
"Love Thru Me"

JAZZ
Kayle Brecher
Upper Darby, PA
"The Pride Inside of Me"

LATIN
Orlando Salinas
Alvarado, TX
"Que No Hay Otra Mujer"

POP
Hec Stephens & Arline Udis
New York, NY
"It Happens Every Time"

R&B/RAP
Bill Hagans & Nicole Hagans
Tulsa, OK
"Say You Will"

ROCK
David Hilker & John Costello
Phoenix, AZ
"Native to Love"

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- Send the following with each entry:
 - Completed entry form (or photocopy). All signatures must be original.
 - Each submission requires only one song per audio cassette including your name and full address on cassette label.
 - Lyrics typed or printed legibly in English. In Latin category, lyrics may be in Spanish with an English translation. In Jazz category, lyrics not required.
 - Check or money order made payable to 7th Annual Billboard Song Contest, or credit card approval for \$15.00 (U.S.) for each entry submitted.
 Contestant's name, full address and song title must appear on each item along with any co-author's names (if applicable).
 - Mail entries to: 7th Annual Billboard Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346. **ENTRIES MUST BE RECEIVED NO LATER THAN NOVEMBER 30, 1995.**
 - Each song submitted must be contestant's original work. Songs can be no longer than five minutes. Contestant may enter as many songs as he/she wishes, but each song must have its own entry form and be recorded with only one song on a separate cassette accompanied by typed or printed lyric sheet. Check, money order or credit card payment must reflect the total number of entries submitted. Contestant may enter in more than one category; each submission constitutes a separate entry, requiring its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Billboard Song Contest not responsible for late, lost, damaged, misdirected, postage due, stolen or misappropriated entries. **CASSETTES AND LYRICS WILL NOT BE RETURNED.**
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 - Contest open to persons averaging less than \$5,000 per year total royalties earned from music since 1990 including prize winnings from previous song contests. Employees of Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., BMG Music/Bertelsmann Inc., Gibson Guitars, Joseph Sugarman and Associates and their families, subsidiaries, affiliates, advertising, public relations and promotion agencies are not eligible.
 - Winners will be selected by a Blue Ribbon Panel under supervision of an independent judging agency whose decision in all matters pertaining to the contest is final. Blue Ribbon Panel will be comprised of noted professional songwriters and other music industry professionals who may be substituted due to availability or at Contest discretion. Semi-finalists will be selected for consideration of Blue Ribbon Panel by preliminary panels supervised by songwriting professionals. All song entries judged equally on Originality, Lyrics, Melody and Composition. Production and performance quality not considered. No duplicate winners in a single category. Winners will be determined by March 31, 1996. No transfer and no substitution of prizes except as necessary due to availability, in which case a prize of equal or greater value will be awarded. Division of prizes among co-authors is responsibility of winners and awarded to first name on entry form. All prizes will be awarded. Taxes responsibility of winners. Void where prohibited. All federal, state and local laws and regulations apply.
 - Winners will be notified by mail and must sign and return affidavit of eligibility/liability/publicity release within 14 days of notification date. Song contest affidavit includes statement that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by Ice, Inc. and its agents. By accepting prize the winner releases sponsors from all liability regarding prizes awarded. Entry constitutes permission to use winners' names, likenesses and voices for future advertising and publicity purposes without additional compensation.
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WEEZER, TLC LEAD NOMINATIONS FOR BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)

the three-day event. A compilation reel with a sampling of each nominated video and local video show will play continuously near the voting booths at the conference, ensuring that each voter has an opportunity to become familiar with the nominees.

The 1995 awards cover nine musical genres: pop/rock, contemporary Christian, rap, hard rock/metal, dance, country, R&B/urban, and alternative/modern rock, and a new category, jazz/AC. Additionally, there are two annual special awards: the Maximum Vision Award, which recognizes the clip that best advances an act's career, and the best-director honor.

Six clips are nominated for Maximum Vision: Weezer's "Buddy Holly," Skee-Lo's "I Wish," TLC's "Waterfalls," Dave Matthews Band's "What Would You Say," Des'ree's "You Gotta Be," and Shania Twain's "Any Man Of Mine." Last year's winning clip was Green Day's "Longview."

Des'ree and Twain are multiple nominees, as are Green Day, Michael and Janet Jackson, PJ Harvey, Diana King, Monica, the Bucketheads, Scatman John, Jars Of Clay, CIV, Filter, and the Toadies.

The nominees for best director include three directors who are signed to Hollywood, Calif.-based Satellite Films, including last year's winner, Spike Jonze.

Jonze is recognized for his work on the "Happy Days"-inspired Weezer clip "Buddy Holly." Other Satellite talents nominated for best director are Mark Kohr, who shot Green Day's "When I Come Around," which is up for best alternative/modern rock clip; and Mark Romanek, who directed Michael and Janet Jackson's high-budget "Scream," which is nominated for best pop/rock clip.

Also nominated are F.M. Rocks' F. Gary Gray, who is the eye behind TLC's "Waterfalls," which is nominated for best R&B/urban clip, as well as Maximum Vision; and Dreamchaser Productions' Maria Mochnacz, who shot PJ Harvey's "Down By The Water," which is nominated for best modern rock clip.

The artist nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit lists of clips for consideration. Individual videos released between Sept. 1, 1994, and Aug. 31, 1995, were eligible in only one genre, although artists could be submitted in any applicable category.

In the next stage, the names of potential nominees in the nine genres were submitted to separate nominating panels, comprising music video programmers, independent promoters, producers, and media experts in those specific areas.

The Maximum Vision nominees were chosen by a panel of Billboard editors and chart managers from among all the nominated clips. The same panel selected the five nominees for best director.

The Billboard Music Video Conference and Awards runs Nov. 8-10 and includes the second annual MultiMedia Expo, as well as a complete schedule of panels on music video and multimedia topics. This year's keynote speakers are Quincy Jones and Herbie Hancock, who will discuss their current multimedia projects and the creative elements that link music, video, and multimedia. For further conference information, call 212-536-5002.

Here is a complete list of this year's nominees:

MAXIMUM VISION CLIP

TLC, "Waterfalls" (LaFace/Arista);



SKEE-LO

Dave Matthews Band, "What Would You Say" (RCA); Skee-Lo, "I Wish" (Sunshine/Scotti Bros.); Des'ree, "You Gotta Be" (550 Music); Weezer, "Buddy Holly" (DGC/Geffen); Shania Twain, "Any Man Of Mine" (Mercury Nashville).

BEST DIRECTOR

Spike Jonze, for Weezer's "Buddy Holly" (Satellite Films); F. Gary Gray, for TLC's "Waterfalls" (F.M. Rocks); Mark Romanek, for Michael & Janet Jackson's "Scream" (Satellite Films); Mark Kohr, for Green Day's "When I Come Around" (Satellite Films); and Maria Mochnacz, for PJ Harvey's "Down By The Water" (Dreamchaser Productions).

POP/ROCK

Best Clip: Dave Matthews Band, "What Would You Say" (RCA); Michael Jackson & Janet Jackson, "Scream" (Epic); Tom Petty, "You Don't Know How It Feels" (Warner Bros.); Seal, "Kiss From A Rose" (ZTT/Warner Bros.); Jill Sobule, "I Kissed A Girl" (Atlantic); Des'ree, "You Gotta Be" (550 Music).

Best New Artist Clip: Better Than Ezra, "In The Blood" (Elektra); Dave Matthews Band, "What Would You Say" (RCA); Dionne Farris, "I Know" (Columbia); Hootie & the Blowfish, "Hold My Hand" (Atlantic); Jon B. Featuring Babyface, "Someone To Love" (550 Music/Epic).

Best Local/Regional Show: "California Music Channel," San Francisco; "Kiss TV," Hartford, Conn.; "The Music Machine," Belleville, N.J.; "Top 40 Videos," Burbank, Calif.; "Music Link," Denver.

CONTEMPORARY CHRISTIAN

Best Clip: Carman, "Great God" (Sparrow); Jars Of Clay, "Flood" (Essential/Brentwood); Cindy Morgan, "I'll Stand" (Word); PFR, "Wonder Why" (Vireo/Sparrow); John Schlitt, "Show Me The Way" (Word); Steve Taylor, "On The Fritz" (Warner Alliance).



Best New Artist Clip: Jars Of Clay, "Flood" (Essential/Brentwood); Carolyn Arends, "Seize The Day" (Reunion); Marty Raybon, "Daddy Talks To Jesus" (Sparrow); Michael Sweet, "Ain't No Safe Way" (Benson Music Group); Three Crosses, "This Is Not My Home" (Benson Music Group).

Best Local/Regional Show: "Believe," Starkville, Miss.; "Lightmusic," Wall, Pa.

RAP

Best Clip: Da Brat, "Give It 2 You" (So So Def/The Work Group); Dr. Dre, "Keep Their Heads Ringin'" (Death Row); Craig Mack, "Flava In Ya Ear" (Arista); Naughty By Nature, "Feel Me Flow" (Tommy Boy); the Notorious B.I.G., "One More Chance" (Bad Boy/Arista); Skee-Lo, "I Wish" (Sunshine/Scotti Bros.).

Best New Artist Clip: Brandy, "I Wanna Be Down" (Atlantic); D&D All-Stars, "I...Z... Pass It" (Arista); Junior M.A.F.I.A., "Player's Anthem" (Undes/Big Beat/Arista); Mobb Deep, "Survival Of The Fittest" (RCA); Skee-Lo, "I Wish" (Sunshine/Scotti Bros.).

Best Local/Regional Show: "Video Music Box," New York; "Magic Video," Austin, Texas; "Phat Clips," St. Louis; "FM Video," College Place, Md.; "Video Fusion," San Francisco; "Hot Traxxs," San Diego.

JAZZ/AC

Best Clip: Tony Bennett/k.d. lang, "Moonglow" (Columbia); Herbie Hancock, "Dis Is Da Drum" (Mercury); Roy Hargrove, "Roy Allan" (Verve); Jeff Lorber, "Say Love" (Verve); the Rippingtons, "I'll Be Around" (GRP); Tom Scott, "Don't Get Any Better" (GRP).

Best New Artist Clip: Chris Botti, "Like I Do Now" (Verve); Martin Page, "In The House Of Stone & Light" (Mercury); Alfonzo Blackwell, "Love No Limits" (Scotti Bros.); Colour Club, "Freedom Words" (JVC Music); Boxing Gandhis, "If You Love Me (Why Am I Dyin)" (Masa/Atlantic).

Best Local/Regional Show: "Jazz



WEEZER

Alley TV," Arvada, Colo.; "Spectrum Of Jazz," Indianapolis.

HARD ROCK/METAL

Best Clip: Bad Religion, "Incomplete" (Atlantic); CIV, "Can't Wait One Minute More" (Atlantic); Filter, "Hey Man, Nice Shot" (Reprise); Stone Temple Pilots, "Interstate Love Song" (Atlantic); Toadies, "Possum Kingdom" (Interscope).

Best New Artist Clip: CIV, "Can't Wait One Minute More" (Atlantic); Everclear, "Heroin Girl" (Capitol); Filter, "Hey Man, Nice Shot" (Reprise); Mad Season, "River Of Deceit" (Columbia); Toadies, "Possum Kingdom" (Interscope).

Best Local/Regional Show: "Raw Time," Austin, Texas; "Metal Masters," Tampa, Fla.; "Metalmania," Dayton, Ohio; "Wicked Dream Productions: Hardrock TV," Scotts Valley, Calif.; "The Mike Pachelli Show," Tampa, Fla.

DANCE

Best Clip: the Bucketheads, "The Bomb!" (Atlantic); Gloria Estefan, "Everlasting Love" (Epic); Real McCoy, "Another Night" (Arista); Scatman John, "Scatman" (RCA); Tom Jones, "If I Only Knew" (Interscope); Luscious Jackson, "Here" (Capitol).

Best New Artist Clip: the Bucketheads, "The Bomb!" (Atlantic); Real McCoy, "Another Night" (Arista); Real McCoy, "Come And Get Your Love" (Arista); Scatman John, "Scatman" (RCA); Toshi, "Funk It Up" (Columbia).

Best Local/Regional Show: "Groove TV," Los Angeles; "Flux," San Francisco; "California Music Channel," San Francisco; "Acid House Mix/Power Play," Newark, N.J.; "The Music Zone," West Palm Beach, Fla.

COUNTRY

Best Clip: John Berry, "Standing On The Edge Of Goodbye" (Capitol/Nash.); Mary Chapin Carpenter, "Shut Up And Kiss Me" (Columbia/Nash.); George Ducas, "Lipstick Promises" (Capitol/Nash.); Alison Krauss, "When

You Say Nothing At All" (BNA); Shania Twain, "Any Man Of Mine" (Mercury/Nash.); John Michael Montgomery, "Sold" (Atlantic).

Best New Artist Clip: 4 Runner, "Cain's Blood" (Polydor); BlackHawk, "That's Just About Right" (Arista/Nash.); Terri Clark, "Better Things To Do" (Mercury/Nash.); George Ducas, "Lipstick Promises" (Capitol/Nash.); Ty England, "Should've Asked Her Faster" (RCA).

Best Local/Regional Show: "A.M. With Haywood Henson," Tampa, Fla.; "Country Video Clips," St. Cloud, Minn.; "Ousley Productions/Country," Birmingham, Ala.; "Viva & Jerry's Country Videos," Minneapolis.

R&B/URBAN

Best Clip: Boyz II Men, "Water Runs Dry" (Motown); Coolio Featuring L.V., "Gangsta's Paradise" (MCA); Diana King, "Shy Guy" (the Work Group); Monica, "Don't Take It Personal (Just One Of Dem Days)" (Rowdy/Arista); TLC, "Waterfalls" (LaFace/Arista); Shaggy, "Boombastic" (Virgin).

Best New Artist Clip: Brandy, "Baby" (Atlantic); Brownstone, "If You Love Me" (MJJ/Epic); Montell Jordan, "This Is How We Do It" (Outburst/Def Jam/Island); Diana King, "Shy Guy" (the Work Group); Monica, "Don't Take It Personal (Just One Of Dem Days)" (Rowdy/Arista).

Best Local/Regional Show: "California Music Channel," San Francisco; "FM Video," Baltimore; "Hot Traxxs," San Diego; "Video Jamz," Charleston, S.C.; "Video Music Box," New York; "Rhythms," San Diego.

ALTERNATIVE/MODERN ROCK

Best Clip: Bad Religion, "21st Century (Digital Boy)" (Atlantic); Green Day, "When I Come Around" (Reprise); PJ Harvey, "Down By The Water" (Island); Nine Inch Nails, "Hurt" (Nothing/TVT/Interscope); Weezer, "Buddy Holly" (DGC/Geffen).

Best New Artist Clip: Bush, "Everything Zen" (Trauma/Interscope); Alanis Morissette, "You Oughta Know" (Maverick/Reprise); Lucas, "Lucas With The Lid Off" (Atlantic); Portishead, "Sour Times" (Go! Discs/London/Island); Spearhead, "Hole In The Bucket" (Capitol); Weezer, "Buddy Holly" (DGC Geffen).

Best Local/Regional Show: "Bohemia After Dark," Portland, Ore.; "JBTV," Chicago; "Music Link," Denver; "Noise Bazarr," Kenosha, Wis.; "Secondary Emission," Omaha, Neb.; "Teletunes," Denver; "Velocity," St. Louis; "Big Video Dynamite's Blast Off," New York.

ATLANTIC CREATES MULTIMEDIA DIVISION

(Continued from page 13)

sees an in-house multimedia lab, is intended to serve as a vital and accessible resource for Atlantic staff and artists alike, says Smallens, who assumes the new post of Atlantic senior director of multimedia. "Most of the artists on the roster who come through town now will sit down with us in the lab, to get up to speed with what we are doing and to offer us their feedback on what they'd like to see," Smallens says. "And everyone else at the label is in here, too, to keep a hand in things."

Colamussi notes that the division "is not a tangent or an offshoot—it is a new part of Atlantic Records. Our intent is to take multimedia and weave it into the fabric of Atlantic Records, and at the same time to take Atlantic Records and weave it into the fabric of multimedia." Atlantic senior VP/GM Ron Shapiro

credits the early efforts of Colamussi, Smallens, and the other members of the new department—which has been quietly revving up since January—with already succeeding in that goal.

"At this point, multimedia is always positioned as a significant element in launching every career," Shapiro says. "As we lay out the product development plan for any act now, we say, 'And multimedia?' It's a given that we will consider what role it can play, whether through online marketing or something like 'Spew Plus,' and that's a testament to the excitement generated by Sandy and Karen, as well as by our artists."

"Spew Plus," developed by New York-based Rev Entertainment, is intended to serve the dual purpose, Colamussi says, of introducing music buyers to new artists and to a new technology.

The project grew out of the label's Spew fanzine/CD compilations and maintains that publication's emphasis on irreverent humor and musical hipness, Smallens says.

"We think this is going to be a real impulse item," says Smallens, "because even if you look at it as just an audio disc, it's a great buy. But you also get the music videos and the interviews thrown in."

"Spew Plus," playable in both Macintosh and PC computers, includes one full audio track playable on conventional CD decks from nine Atlantic Records Group artists: Jill Sobule, CIV, Collective Soul, Dragmules, James Carter, rusty, the Inbreds, Jewel, and Sugar Ray.

The multimedia track, peppered with tongue-in-cheek false-error messages and offbeat antics, includes computer

animation, biographies, lyrics, live video, and interviews. Rev also incorporated a new software-based compression technology developed by the Duck Corp. to allow for inclusion of full-screen, full-motion videos.

The hope is to turn "Spew Plus" into a regular promotional series similar to the CD version, Smallens says.

Atlantic expects to release its first artist-specific enhanced CDs and/or CD-ROMs in the first half of 1996.

"Ultimately, the decision will be artist-driven," says Shapiro. "But I can't honestly think of any of our gold and platinum artists with albums due next year who haven't already expressed interest in this. I don't think we could stand in their way if we wanted to."

MARILYN A. GILLEN



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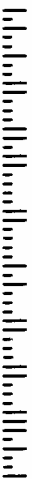
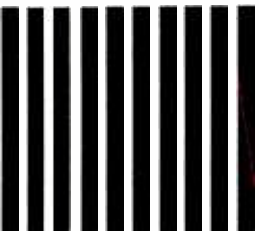
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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

GREENSBORO, N.C.: The world finally seems to be catching up with **Geezer Lake**. The Greensboro band has been warping select minds with its intense, melodic noise (which one reviewer rightfully compared to **Chet Baker** jamming with the **Jesus Lizard** or **Big Black**) since 1991, yet industry folk are just starting to take notice of the inventive foursome. "It always felt right to us, and it's been really frustrating for the past several years, because a lot of people didn't get it or didn't appreciate it. But we never changed for that reason," says guitarist **Eric Shepherd**. Now, he says, "people are finally starting to come around." Indeed, the band has several indies sniffing around it. Just out on Geezer Lake's own label (D-Tox Records) is the group's second CD, "Hearts Won't Try This," a mature, focused collection that showcases the group's improved songwriting. Sales of the band's first CD, "Feet In Mud Again," and two Geezer Lake singles stand at more than 5,000 units. The quartet, which includes bassist **Harrison Cannon**, trumpeter/vocalist **Jim Clodfelter**, and drummer **Scotty Irving**, spends much of its time on the road. Ever the workaholics, the band has appeared on two compilations this year and on "Who The Hell," a **Richard Hell** tribute on N.C. label Cred Factory, and has a single due on Chicago's Thick Records. Cannon and Clodfelter, meanwhile, can be heard on the new solo album by **Barry Black** (aka **Archers Of Loaf** front man **Eric Bachmann**.) Contact the band at 910-370-1573 or **Rock Salomon** at 212-421-6640.



GEEZER LAKE

LOS ANGELES: Although they write songs about being too stoned to go to the store and purchase the necessary ingredients for a tuna-fish sandwich, the members of the **Uninvited** are proving themselves capable at other endeavors. The band has sold more than 6,000 copies of "Pop This" and "Too High," both on its Roarshack Records, while hustling up airplay at 128 radio stations nationwide. In the awards department, the quartet took home the award for best acoustic band for the clip "Successful Vegetarian" at last year's MTV Beachhouse Band Search and, more recently, collected awards for three of the four categories in which it was nominated at this year's L.A. Music Awards. The Uninvited is the house band at Santa Monica, Calif., club 14 Below, taking the stage at least once a week. One might expect a more serious sound from such hard-working individuals. However,



THE UNINVITED

Steve Taylor (guitar) and his brother, **JT Taylor** (guitar, mandolin), along with **Bill Cory** (bass) and **Bruce Logan** (drums) keep their songs light with quirky, narrative lyrics and upbeat, addictive grooves. Strong vocal harmonies divulge the Taylor brothers' bluegrass-influenced upbringing. JT provides an unusual yet apt description of the band's music, calling it an "alternative-groove-roots-pop-rock hybrid," with "a pop heart, a rock soul, and country bad breath." The Uninvited has opened for the **Young Dubliners** and **Firehose**. Contact 14th Street Music Management's **Alan Miller** at 310-451-5040.

MIAMI: Unity in any state music scene is rare, but Florida has achieved it with this summer's formation of the nonprofit Florida Music Assn. The organization, which has chapters in Miami, as well as Tampa and Orlando, Fla., holds monthly showcases and panels on the music industry. **Helaine Blum**, former booker for Fort Lauderdale, Fla.'s top alternative club, Squeeze, and manager of mood rockers **Black Janet** (Continental Drift, Billboard, May 7, 1994), has been named executive director. "The goal is to give musicians and music industry professionals access to important information," Blum says. "It's also networking opportunities and state and national resources." The chapter events rotate monthly between each city and generally include an afternoon of panel discussions followed by an evening showcase of local bands. Members are entitled to retail discounts, a quarterly newsletter, health insurance, and representation at national conferences. An FMA CD sampler of 15 bands is in the works. The steering committee, which oversees the organization's policies, includes **Max Borges**, director of the NARAS Florida chapter; Island Records' **Joe Galdo**; Jam Magazine's **Darrel Massaroni**; **Tom Morris**, Morrisound Recording Studio, and **Rich Ulloa**, manager of **Mary Karzen** and **For Squirrels**. Contact Blum at 305-741-7730. **SANDRA SCHULMAN**

HIGHTONE HAS BIG-LEAGUE POTENTIAL

(Continued from page 14)

the label has had some sporadic success with commercial stations. Cray's second release got some support from album rock, and the Lonesome Strangers had a top 35 country single in 1989, "but it didn't help much" Sloven says.

"It seems to me that whenever there's a format we can compete at, it lasts for a while, but if it's a successful format it gets co-opted by the majors—like triple-A—and then we can't compete there."

Last year, HighTone acquired the catalogs of blues labels Testament and Advent Records, from which the label has reissued about 15 titles this year.

Sloven says that the label has been looking for complementary catalogs to purchase, but that "there doesn't seem to be too much left to buy."

HighTone has also released two reggae reissues this year on its Outa! Records. The imprint licenses music from Jamaican producers through an A&R rep.

Sloven says the benchmark for a good seller depends on the release. "We've got Testament titles that have sold 5,000 copies," he says. "I consider that very good because they're records that are 30 years old and don't require a lot of promotion."

While diversifying is a way to guard against fluctuating demand for the label's core genres, expanding the international market is also a key goal.

To that end, the label hired a European marketing director, based in Amsterdam, earlier this year, as well as a publicist in England. In addition to Sloven, HighTone has four staffers in its Oakland, Calif., headquarters. Bromberg handles his producer duties from Los Angeles. Sloven says that international sales have "grown tremendously" in the past couple of years and that he has attended MIDEM for the past four years. "I never knew what I was missing," he says of the business done at the conference.

The label has done promotions based around a low-priced sampler and encourages acts to tour in Europe. Sloven maintains an active relationship with HighTone's overseas distributors and next year will probably assemble a touring package that will provide the opportunity for more full-blown promotions.

Many HighTone artists already have international followings, including Rosie Flores and Tom Russell. Flores, who has just released "Rockabilly Filly," has been working steadily in Europe since 1987, and Russell is popular enough in Norway to land a book publishing deal.

Russell, whose "The Rose of San Joaquin" is his debut for HighTone, also co-produced the "Tulare Dust" tribute with HighTone core artist and former Blaster Dave Alvin. For Russell, the relationship with HighTone marks the long-term record contract of his career. "It's about time for me really. There's a video involved, so it's a step up."

HighTone has serviced the clip of the title track to video outlets and is sending the album to triple-A radio. "Larry and Bruce's taste coincides with what I like to listen to," says Russell. "When we went to them with the Haggard tribute idea, they said, 'Go ahead, do whatever you want.' We seem to be on the same wavelength about music, so it's not all business. We talk about music

a lot," Russell says.

Flores, whose album also has a videoclip, has been a cornerstone of the Los Angeles alternative country music scene for the last decade. The perfectly titled "Rockabilly Filly" is Flores' second album for the label.

"When I got a chance to sign to HighTone, it gave me a chance to resurge, producing my music myself and writing my own songs," she says.

HighTone's latest release is "Sleeping With A Stranger," the debut from James Armstrong. "We're always looking for good young blues artists, and we think we've found one in James," Sloven says.

Sloven says he has never considered selling the label. "This is what we do, and I'm too young to retire; though Bruce isn't," he says, chuckling.

SIMPLE MACHINES

(Continued from page 14)

wholesaled so that we can sell them for under \$10—which is what they ask—and still make money on them. They also still do vinyl, at least on most things, which people who shop here still look for."

Toomey and a now-departed partner formed the label five years ago, with the intent of releasing a single by Geek (a band that counted the embryonic mogul as a member). When that project grew into a four-band EP (comprising Geek, Hated, Lungfish, and Edsel), Simple Machines was on its way to carving a niche within an unflaggingly do-it-yourself Washington, D.C.-area scene anchored by such labels as the long-running Dischord. Thomson joined forces with Toomey four years ago.

"People talk a lot about a D.I.Y. ethic, but I just see what we do as displaying respect for music and for humans," says Toomey. "We work with people and music we like, and there's no way we'll ever sign a band to a five-album deal or anything. We're not immune to bands wanting to stretch out and move on, but if everything went under tomorrow, I think we'd still be friends with the people we're associated with."

Although Toomey says no major labels have approached her and Thomson offering P&D deals, there have been instances where they've had to rebuff advances from labels eager to use the Simple Machines logo as a credibility enhancer.

"I've been offered lots of money to listen to tapes and put out 7-inch singles, and I always say we're not interested," she says. "Not only is this important to me, but we have a lot of people who buy everything we put out because they share our aesthetic—we owe them something."

That core aesthetic—generally marked by engaging pop hooks and unabashedly no-frills presentation—is common to such bands as See Saw (whose full-length debut will appear on Simple Machines early in 1996) and indie veteran Scrawl (an edgy all-female band that presaged the riot-grrrl movement). Similarly, many of the label's releases—particularly its compilation CDs—give voice to the political views of the principals.

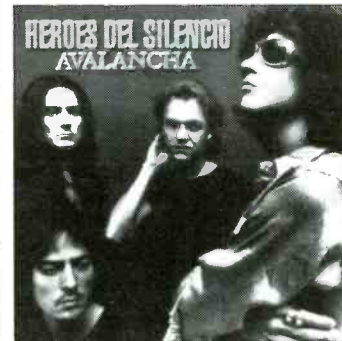
"We try to do as many benefit things as we can," says Toomey. "Fortune Cookie Prize" [a Beat Happening tribute album] raised \$11,000 for Sasha Bruce House, an organization for youth

(Continued on page 29)

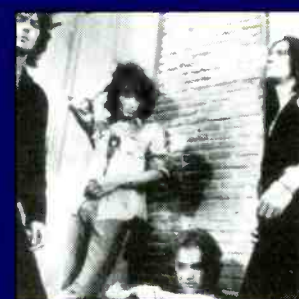
I . R . S .

¿TE GUSTA EL ROCK EN ESPAÑOL?

SI TE GUSTA LEE ESTO.



FOCO
NUESTROS PRIMEROS
ARTISTAS EN ESPAÑOL



Heroes Del Silencio hail from Zaragoza, Spain. They've experienced huge success as part of the growing wave of ROCK EN ESPAÑOL that's sweeping Mexico, South America, Europe and now the UNITED STATES. They teamed up with producer Bob Ezrin (Pink Floyd, Peter Gabriel, Kiss) on "AVALANCHA." They will begin touring Mexico in January and will start touring the UNITED STATES in mid-February.

Heroes Del Silencio llegan desde Zaragoza, España. Ellos están teniendo un éxito que esta creciendo como una ola que arraza con México, Sud América, Europa y ahora ESTADOS UNIDOS. "AVALANCHA" fue producido por Bob Ezrin (Pink Floyd, Peter Gabriel, Kiss). En enero iniciaran una gira por México que continuara por todo ESTADOS UNIDOS a mediados de Febrero.

HEROES DEL SILENCIO - AVALANCHA (X2/4-35530) Album available November 7th, 1995.

COMING SOON - LEAVING LAS VEGAS ORIGINAL MOTION PICTURE SOUNDTRACK FEATURING THE MUSIC OF STING, DON HENLEY, MIKE FIGGIS, THE PALLADINOS AND NICOLAS CAGE. CD AVAILABLE NOV. 7" (X2-36071)



TRIBAL PANGÁ El Dorado HEMISPHERE
PANGÁ GALSABER PRIMAL



I.R.S. SOUND BUSINESS

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|--|-------------------------|
| | | | *** No. 1 *** | |
| 1 | 2 | 2 | DEBORAH COX ARISTA 18781 (10.98/15.98) | DEBORAH COX |
| 2 | 3 | 10 | TAKE THAT ARISTA 18800 (9.98/15.98) | NOBODY ELSE |
| 3 | 1 | 2 | MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) | MIND OF MYSTIKAL |
| 4 | 7 | 10 | EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) | HONOR AMONG THIEVES |
| 5 | 6 | 10 | GARBAGE ALMO SOUNDS 80004*Geffen (10.98/16.98) | GARBAGE |
| 6 | 5 | 10 | TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98) | TERRI CLARK |
| 7 | 11 | 16 | BRYAN WHITE ASYLUM 616122 (9.98/15.98) | BRYAN WHITE |
| 8 | 13 | 4 | HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98) | OYSTER |
| 9 | 10 | 3 | PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) | PURE SOUL |
| 10 | 12 | 6 | EDWYN COLLINS BAR NONE 58 (9.98/14.98) | GORGEOUS GEORGE |
| 11 | 20 | 3 | SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) | AMERICAN STANDARD |
| 12 | 9 | 2 | JT THE BIGGA FIGGA STRAIGHT OUT THA LABB 53981*PRIORITY (10.98/16.98) | DWELLIN' IN THE LABB |
| 13 | 4 | 2 | MR. BUNGLE WARNER BROS. 45963* (10.98/15.98) | DISCO VOLANTE |
| 14 | 19 | 7 | JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) | JARS OF CLAY |
| 15 | 17 | 9 | POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98) | THE WHOLE TRUTH |
| 16 | 15 | 2 | STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98) | MUSIC OF CHRISTMAS |
| 17 | 35 | 2 | BONEY JAMES WARNER BROS. 45913 (10.98/15.98) | SEDUCTION |
| 18 | 18 | 3 | CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) | NATIONWIDE RIP RIDAZ |
| 19 | 22 | 9 | CIV LAVA 92603/AG (10.98/15.98) | CIV |
| 20 | 25 | 9 | RON KENOLY INTEGRITY 02392 (11.98/17.98) | SING OUT WITH ONE VOICE |

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 | 40 | 8 | WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98) | BROKEN |
| 22 | 8 | 2 | LIFE OF AGONY ROADRUNNER 8924 (10.98/16.98) | UGLY |
| 23 | — | 1 | KAUSION LENCH MOB 2002 (10.98/16.98) | SOUTH CENTRAL LOS SKANLESS |
| 24 | 34 | 4 | JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98) | BY HEART |
| 25 | 29 | 9 | RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98) | THE CONCERT OF A LIFETIME |
| 26 | 28 | 5 | G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98) | COAST TO COAST MOTEL |
| 27 | 24 | 16 | BROTHER CANE VIRGIN 40564 (10.98/15.98) | SEEDS |
| 28 | 27 | 5 | OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98) | FALLING FARTHER IN |
| 29 | 23 | 15 | JEFF CARSON MCG CURB 77744/CURB (10.98/15.98) | JEFF CARSON |
| 30 | 14 | 8 | THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) | THE MOFFATTS |
| 31 | — | 11 | TRU NO LIMIT 52983*PRIORITY (10.98/15.98) | TRUE |
| 32 | 32 | 17 | MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) | AZZ IZZ |
| 33 | 37 | 15 | THE JAZZMASTERS JVC 2049 (9.98/15.98) | THE JAZZMASTERS II |
| 34 | — | 1 | THE CORRS 143/LAVA 92612/AG (10.98/15.98) | FORGIVEN, NOT FORGOTTEN |
| 35 | 38 | 14 | BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) | 'TIL SHILOH |
| 36 | 26 | 15 | THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98) | MORTAL KOMBAT |
| 37 | — | 104 | ADAM SANDLER • WARNER BROS. 45393 (9.98/15.98) | THEY'RE ALL GONNA LAUGH AT YOU |
| 38 | 31 | 3 | BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98) | DAMU RIDAS |
| 39 | — | 1 | CESARIA EVORA NONESUCH 79379/AG (9.98/15.98) | CESARIA EVORA |
| 40 | — | 2 | CECILIA BARTOLI LONDON 448300 (10.98/16.98) | A PORTRAIT |

POPULAR • UPRISINGS

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

ROCKING TO NO. 1: The highest debut in the Regional Roundups this week comes from **Joe Grushecky & the Houserockers**. "American Babylon," the group's second Razor & Tie album, bowed at No. 1 in the Middle Atlantic region. The album was produced by **Bruce Springsteen**, who sings and plays guitar and mandolin on it. He also co-wrote a few tracks and played with Gru-

HORSING AROUND: At first, A&M Records planned to have independent label Ricochet Records work **16 Horsepower's** self-titled EP to help set up the band's major-label debut in February. But as **Beth Tallman**, director of product development at A&M says, "it turned out so good, we had to put it out under us." Ricochet released the EP Aug. 22 to have product in stores in time for the Denver band's dates with the **Innocence Mission**, as well as its few gigs with the **Violent Femmes** in August and September. A&M is now putting its muscle behind the release, which will be reissued on the label Nov. 7.



Jamaican Prophet. "Prophecy," the highly anticipated debut from Kingston, Jamaica, dancehall artist Capleton drops Nov. 7 via African Star/RAL/Island. The first single from the album, "Wings Of The Morning," is No. 64 on Hot R&B Singles, No. 18 on Hot Rap Singles, No. 3 on Hot Dance Music's Maxi-Singles Sales, and No. 88 on Hot 100 Singles this week.

During the MacGowan tour dates, A&M will focus on getting exposure on local and regional video shows in each market. The clip for "Haw" was shot by A&M director of video production **John Campbell**.

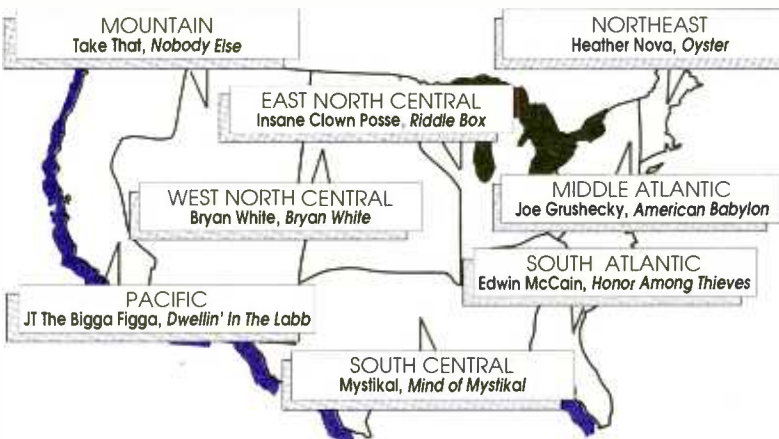
talented Virgin singer/songwriter **Ben Harper** to open for its Nov. 4 gig in San Jose, Calif. Harper is also headlining a Northeast club tour Nov. 7-19... **Natalie Merchant** asked A&M's the **Innocence Mission** back for the second leg of her tour, which kicks off Nov. 12 in Seattle.



Heroic Debut. Toronto-based funk rock outfit glueleg will swing through the States in November in support of its first U.S. full-length release, "Heroic Doses" on Pure Records. Dates so far include Nov. 17 in New York and Nov. 18 in Buffalo, N.Y. KUKQ Phoenix is among the modern rockers on the first single, "Mr. Pink."

The band incorporates banjo, flat-top bass, slide guitar, and a turn-of-the-century instrument called the bandoneon, among other instruments, into its original country/rock sound. Dates with **Shane MacGowan & the Popes** run Nov. 14-25. The trek stops in Carrboro, N.C., Atlanta, St. Louis, Columbia, Mo., Chicago, Denver, San Francisco, and Los Angeles. Tallman says the label plans to focus heavily on working the first track, "Haw," to roots music-oriented stations, but plans to hold off on triple-A until the band's full-length debut, "Sackcloth 'N' Ashes," hits the streets Feb. 6. "The whole point is to give them an organic beginning and

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|---|
| MOUNTAIN 1. Bryan White, Bryan White 2. Terri Clark, Terri Clark 3. Take That, Nobody Else 4. Mystikal, Mind Of Mystikal 5. Edwin McCain, Honor Among Thieves 6. Garbage, Garbage 7. G. Love & Special Sauce, Coast To Coast... 8. Mr. Bungle, Disco Volante 9. Deborah Cox, Deborah Cox 10. Crips, Nationwide Rip Ridaz | MIDDLE ATLANTIC 1. Joe Grushecky, American Babylon 2. Life Of Agony, Ugly 3. Deborah Cox, Deborah Cox 4. Take That, Nobody Else 5. Edwyn Collins, Gorgeous George 6. Garbage, Garbage 7. Pure Soul, Pure Soul 8. Biju Banton, 'Til Shiloh 9. October Project, Falling Farther In 10. Mr. Bungle, Disco Volante |

shecky at six East Coast dates in October. Grushecky will hit the road once again, without Springsteen, in mid-November. (See The Beat, page 14.) Meanwhile, triple-A radio has taken a liking to the tracks "Chain Smokin'" and "Dark And Bloody Ground." The latter was written with Springsteen.

something to tour around," says Tallman. Since college radio has had the EP since August, A&M will service the format with "Heal On The Shovel," the first single from "Sackcloth 'N' Ashes," in late-November, while roots music outlets are still being worked with "Haw."

During the MacGowan tour dates, A&M will focus on getting exposure on local and regional video shows in each market. The clip for "Haw" was shot by A&M director of video production **John Campbell**.

talented Virgin singer/songwriter **Ben Harper** to open for its Nov. 4 gig in San Jose, Calif. Harper is also headlining a Northeast club tour Nov. 7-19... **Natalie Merchant** asked A&M's the **Innocence Mission** back for the second leg of her tour, which kicks off Nov. 12 in Seattle.

REGIONAL HAPPENINGS: Newcomers this week in the South Central Regional Roundup include **David Lee Garza Y Los Musicales' EMI** Latin release "Algo Diferente," which is No. 20, and **Heather Nova's** Work album "Oyster," which is No. 21... **The Blenders'** self-titled album, which is the first release on the Musicland Group's Orchard Lane Music record label, is No. 14 in the West North Central Regional Roundup this week.

ROAD WORK: Triple X



Loopy Tunes. Techno act Loop Guru, which folds dance, world music, and electronic rhythms into its Waveform album, "Duniya (The Intrinsic Passion Of Mysterious Joy)," is starting to get some action at commercial radio outlets, such as modern rock WFNX Boston. The album has already made it to the top of such college playlists as University of Michigan's WCBN.

GEM OF CLEVELAND: Restless Records is getting feedback from **Gem's** first single, "Suburban Girl," from its debut, "Hexed," released Sept. 26. The song recently won five nights in a row on modern rock WMMS Cleveland's "The Buzzard Battle" show, in which listeners vote for their favorite new songs. Crosstown WENZ is also playing the catchy alterna-pop ditty. **COVETED INVITATIONS:** Pearl Jam invited

Records' the **Voluptuous Horror Of Karen Black** is in the midst of a mini-tour, which includes dates with **White Zombie** and the **Cramps** in Irvine, Calif., on Saturday (28), San Diego on Sunday (29), and Las Vegas on Tuesday (31)... **Malignious Vinyl's Shrine** kicks off a tour Friday (27) that wraps up Nov. 13.

Outburst Makes An Impact Label Breaks Both R&B And Rap Acts

BY J.R. REYNOLDS

LOS ANGELES—Established in 1992, Los Angeles-based Outburst Records is a joint venture with Rush Associated Labels that is steadily making a name for itself as a company that can break acts in both R&B and rap.



LEWIS

Outburst's cornerstone act is rapper Domino, whose self-titled 1993 set peaked at No. 10 on the Top R&B Albums chart and sold 669,000 copies, according to SoundScan.

The label, which is distributed through PGD, plans to release Domino's yet-to-be-titled follow-up album in January 1996. "Physical Funk," the first single, will be released in February.



JESSIE

Outburst debuted two new acts in 1995. In June, the label released "Azz Izz" by R&B trio MoKenStef. The album peaked at No. 24 on the Top R&B Albums chart and to date has sold 109,000 units, according to SoundScan. The group's first single, "He's Mine," peaked at No. 2 on the Hot R&B Singles chart.

"Sex In The Rain," the act's second single, was released to radio Oct. 3 and had a healthy 322 detections at 40 stations for the week ending Oct. 18, according to Broadcast Data Systems.

In August, the label released "Real Brothas" by rap act B.G. Knocc Out & Dresta. The set reached No. 15 on the Top R&B Albums chart and has sold 50,000 copies, according to SoundScan. "50/50 Luv," the group's debut single, peaked at No. 27 on the Hot Rap Singles chart.

Outburst president/CEO Anthony "Anti" Lewis says he founded the label

because he wanted more control over his artists' destiny. A less than fruitful production deal with his group Twice The Trouble, which was briefly signed to Giant, led to the creation of Outburst. "Things didn't work out with that project, and I knew from that experience that I needed to be more independent to make things happen for artists," he says.

In 1991 Lewis developed a closer relationship with a passing acquaintance, Outburst VP "Greedy" Greg Jessie, who was working as a manager for such artists as DJ Quik, Tone Loc, AMG, and Second To None. He also had his own production company, Split Image.

Because Lewis and Jessie shared similar creative and business visions, they agreed to form Outburst a year later, and the company's first artist was Domino. "We were fortunate that Domino had the kind of music that got people's attention early on," says Jessie.

Outburst was initially slated to be distributed independently through Independent National Distributors Inc. But prior to inking the deal in November 1993, Lewis and Jessie released Domino's first single, "Getto Jam"—a record that heated up so quickly that it ignited a bidding war for the start-up label. "Getto Jam" was No. 1 on the Hot Rap Singles chart for six weeks and peaked at No. 4 on the Hot R&B Singles chart.

"We started getting calls from all these major-label heavyweights," says Jessie. "They were throwing phat money at us to do a deal. We went with [Rush Associated Labels/PGD] because they gave us the kind of creative and business control we wanted."

Outburst plans to release three to four albums per year. "We want to give each of our acts as much attention as we can, which is how we've managed to do so well to this point," says Lewis.

Acts slated for 1996 projects include Houston-based hip-hop/R&B act Code 3, whose debut single is scheduled for release the end of the first quarter, followed by an album in the second quarter. Rap artist Jiboh and hip-hop/R&B

vocalist Netra have albums scheduled for release in the third quarter.

As a result of their desire to remain self-sufficient, Jessie and Lewis created the team's publishing company, All In It Music.

They plan to broaden their business scope by eventually venturing into other entertainment sectors, including soundtracks and films. "We want to get into all aspects of show business, because it provides you with increased opportunities to expose your recording artists," says Lewis.



Penalty Venture. Penalty Recordings president Neil Levine signs a deal to form a joint venture between his label and Tommy Boy Music. The label's current singles are "Death Be The Penalty" by Shabazz The Disciple and "Hip 2 The Game" by Lord Finesse. Pictured, from left, are Lord Finesse, Tommy Boy senior VP Dan Hoffman, Levine, Tommy Boy president Monica Lynch, and Shabazz The Disciple.

D'Angelo's Dualities Earn Him Gold; What's In Store For Mercury R&B Acts?

D'ANGELO GOLD: No, that's not some exotic variety of cannabis, but a description of EMI's new prince of soul's album, "Brown Sugar," which recently was certified gold. The announcement has label executives flying high.

The grass-roots project has been loitering in the top 15 on the Top R&B Albums chart for the 16 weeks since its June 20 debut and is currently No. 11. The first single, the title track, hit No. 5 on the Hot R&B Singles chart, and "Cruisin," the set's second single, is at No. 12 in its third week on the chart.

D'Angelo's manager, Kedar Massenburg, says that creating an enduring project hasn't been easy and points to the unique duality surrounding the enterprise as one reason for its from-the-ground-up success.

Says Massenburg, "D'Angelo became legit in the R&B mainstream with 'You Will Know' [from the 'Jason's Lyric' soundtrack], which he wrote and produced. But he earned credibility on the streets with 'Brown Sugar,' a metaphoric song that was initially billed as an anthem to pot smokers by featuring the image of a marijuana leaf on the front of the [promotional] product.

"But the song could also be interpreted as a romantic ode to the ladies," he continues, "and once it began catching on in the mainstream, we backed off from the street interpretation."

There was also some calculated ambiguity regarding the artist's image. D'Angelo's vocals and lyrics have an understated quality to them, but he looks street hard, which again contributes to the disparity surrounding who he is.

Says Massenburg, "We wanted to set him apart from other R&B artists, so we had him dress like an ordinary kid from down the block, but we added a few intangibles to create a mystique, so he wasn't completely accessible."

Massenburg says the album has at least three more singles in it, and he is anxious to dispel speculation that D'Angelo might be just another one-album wonder. From the beginning, the manager refused to allow the artist to perform track dates and insisted on promo dates that featured a three-piece combo—a drummer, bass player, and D'Angelo on piano.

"The kid is only 21, and we wanted people to see that he was proficient on the keys and a legitimate writer/producer with the potential to develop," he says.

SPEAKING OF GOLD: Brian McKnight's latest Mercury set, "I Remember You," has been quietly selling. Despite grumbles from observers that the set failed to meet their musical expectations, consumers seem to dis-

agree; the project was recently certified gold. The artist's current single is "On The Down Low."

SPEAKING OF QUICKSILVER: It will be interesting to see what newly appointed Mercury president/CEO Danny Goldberg (see story, page 6) has in mind for the label's R&B roster.

Mercury has a slew of artists on the Hot R&B Singles chart, including Brian McKnight, Will Downing, Vanessa Williams, J. Quest, Issac 2 Issac, and rap act Blahzay Blahzay.

Meanwhile, departing head honcho Ed Eckstine will remain in the PolyGram family in some capacity. According to a Mercury representative, he will complete the long-awaited Lionel Richie project and will also work on the next Vanessa Williams album. No word on when either of those sets will be released.

SOUL TRAIN 25TH SET: Don't forget about "The Soul Train 25th Anniversary Hall Of Fame Special," which tapes Thursday (2) at the Shrine Auditorium in Los Angeles. The show is hosted by Arsenio Hall, and labels are loaning

their big-guns to the special, so expect a star-studded spectacular, as well as a fun-filled stroll down memory lane.

The program will air Nov. 22 on CBS.

IN HONOR OF the 10th anniversary of the national holiday celebrating Dr. Martin Luther King's birthday, Elektra Entertainment and Orphan Madhouse Entertainment will issue "Stone Of Hope (Time Just Keeps On Slipping)," a single with proceeds benefitting the King Center in Atlanta.

Artists participating in the recording session, scheduled to take place Thursday-Sunday (2-5) in Atlanta, are Brandy, her brother Ray J Norwood, Subway, 702, For Real, Xscape, Monica, Immature, Jason Weaver, Usher, Five Young Men, Jon B., and Mista. Organized Noize and Blue & L-Rock share writer/producer credits.

The single is scheduled for release Jan. 10, two weeks before the King holiday.

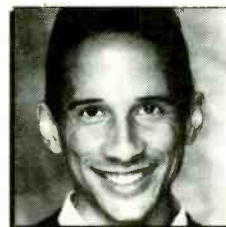
LISTEN FOR the music of Elektra acts Ini Kamoze, Grand Puba, Das EFX, Da Youngstas, Brand Nubian, Boys Choir Of Harlem, Pete Rock, and Atlantic artist Brandy during the film documentary "Harlem Diary: Nine Voices Of Resilience."

The 96-minute piece, produced by the Discovery Channel and in theaters in Los Angeles and New York, profiles the lives of nine young people living in Harlem, N.Y.

The Discovery Channel will televise the documentary Feb. 25 as part of its Black History Month celebration.



by J. R. Reynolds



Solo Gigsters. The members of Perspective act Solo perform their current single, "Heaven," during a recent visit to the Box offices in Miami. Pictured, from left, are vocalists Daniele Stokes, Eunique Mack, and Darnell Chaves and bass player Robert Anderson.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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

R&B SINGLES A-Z

- 39 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1ST OF THE MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
34 AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP)
56 ALL I CAN DO (Rondor, BMI/Sony, BMI/Irving, BMI/Andrea Martin, BMI) WBM
10 ALREADY MISSING YOU (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
29 ANYTHING (To The Tee, BMI)
59 ARE YOU READY? (All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/La-Mo, BMI)
51 BE ENCOURAGED (Red Rewmar, SESAC)
41 BOMDIGI (Stone City, ASCAP/National League, ASCAP) WBM
28 BOOMBASTIC/IN THE SUMMERTIME (LivingSung, ASCAP/Malaco, BMI/Broadley, ASCAP/PolyGram, ASCAP) HL
5 BROKENHEARTED (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP)
24 BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
73 CAN I TOUCH YOU...THERE? (Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP) WBM
18 CELL THERAPY (Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
20 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramsey, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP) HL
12 CRUISIN' (Bertram, ASCAP)
70 CURIOSITY (FROM DANGEROUS MINDS) (EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
49 DANGER (Copyright Control)
74 EAST SIDE RENDEZVOUS (A.L.T., BMI/O.G.Enius, BMI/Overexposed, BMI/French Lick, BMI/Too Brown, Too Down, BMI)
68 FADES EM ALL (EMI April, ASCAP/Big Poppa, ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
1 FANTASY (Rye, BMI/Sony, BMI/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
48 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
15 FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hookman, BMI) WBM
55 FUNNY HOW TIME FLIES (Frabensha, ASCAP/Stone Jam, ASCAP)
9 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/D/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/lobete, ASCAP/Black Bull, ASCAP) HL/WBM
77 GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP) WBM
79 HANDLE OUR BUSINESS (Davey Poo, ASCAP/Waco, ASCAP/Slap Roc, BMI)
8 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
31 HE'S MINE (Mo Ken, ASCAP/All Int'l, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
14 HOOKED ON YOU (EMI Casadida, BMI/Rondor, BMI/Young Legend, ASCAP)
30 HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
95 I CAN'T STAND THE PAIN (Human Rhythm, BMI)
37 ICE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
71 IF YOU WANT IT (EMI April, ASCAP/Soul On Soul, ASCAP/Triples Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI) WBM
11 I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
85 I'LL ALWAYS BE AROUND (EMI Virgin, ASCAP/Robi-Rob, ASCAP/Shekia, BMI)
32 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI)
33 LIQUID SWORDS (GZA, ASCAP/Ramecca, BMI)
62 LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, BMI)
57 LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
66 LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM
40 LOVE T.K.O. (Warner-Tamerlane, BMI) WBM
94 LOVE TRIANGLE (Diana King, BMI/World Of Andy, ASCAP/WNR, ASCAP/Kingsley Gardner Nation Of Soul, BMI)
43 LOVE U 4 LIFE (EMI April, ASCAP/De Swind Mob, ASCAP)
52 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BOP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
81 MIND BLOWING (Vertical City, BMI/PMA, BMI)
91 THE NOD FACTOR (Forever People, ASCAP/Lester Fernandez, ASCAP/VRI-JON, BMI)
75 O' L SKOOL (EMI April, ASCAP/Bovina, ASCAP/Groove Child, BMI/Songs Of PolyGram, BMI/Run Devine, ASCAP/Protoons, ASCAP/Rush Groove, ASCAP/Def Jam, ASCAP)
26 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/lobete, ASCAP) HL/WBM
23 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
88 ON THEM THINGS (Real An Ruff, ASCAP/ASB, ASCAP)
46 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
22 PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM/HL
87 PULL UP TO THE BUMPER (Songs Of PolyGram, BMI/ixat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
72 REAL HIP HOP (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP)
80 THE RUN AROUND (Songs Of PolyGram, BMI/Songs Of Mercurial, BMI/Penny Funk, BMI)
7 RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'Ain't Nuthin' But A She Thing' and 'Love U 4 Life'.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

Top Jazz Albums™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------|-----------|----------------|---|--|
| ***No. 1*** | | | | |
| 1 | 1 | 30 | DAVID SANBORN ELEKTRA 61759/EEG | 13 weeks at No. 1 PEARLS |
| 2 | 2 | 69 | TONY BENNETT ● COLUMBIA 66214 | MTV UNPLUGGED |
| 3 | 3 | 21 | SOUNDTRACK MALPASO 45949/WARNER BROS. | THE BRIDGES OF MADISON COUNTY |
| 4 | 5 | 27 | WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880 | JOE COOL'S BLUES |
| 5 | 7 | 2 | KEITH JARRETT ECM 21577 | AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994-1ST SET |
| 6 | 4 | 7 | GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG | GIVING MYSELF TO YOU |
| 7 | 6 | 29 | RACHELLE FERRELL BLUE NOTE 27820/CAPITOL | FIRST INSTRUMENT |
| 8 | 14 | 2 | MARK WHITFIELD VERVE 9223 | 7TH AVE. STROLL |
| 9 | 8 | 3 | MEL TORME CONCORD 4667 | VELVET & BRASS |
| 10 | 10 | 24 | ETTA JAMES PRIVATE 82128 | TIME AFTER TIME |
| 11 | 9 | 2 | JOHN COLTRANE IMPULSE! 169/GRP | STELLAR REGIONS |
| 12 | 12 | 4 | JACO PASTORIUS WARNER BROS. 45290 | THE BIRTHDAY CONCERT |
| 13 | 11 | 8 | JOSHUA REDMAN QUARTET WARNER BROS. 45923 | SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD |
| 14 | 13 | 107 | SOUNDTRACK HOLLYWOOD 61357 | SWING KIDS |
| 15 | 15 | 18 | DR. JOHN BLUE THUMB 7000/GRP | AFTERGLOW |
| 16 | 24 | 4 | DEE DEE BRIDGEWATER VERVE 7470 | LOVE AND PEACE: A TRIBUTE TO HORACE SILVER |
| 17 | 22 | 91 | BILLIE HOLIDAY VERVE 3943 | BILLIE'S BEST |
| 18 | 25 | 2 | DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349 | YOUNG LIONS & OLD TIGERS |
| 19 | 17 | 97 | ELLA FITZGERALD VERVE 9084 | THE BEST OF THE SONGBOOKS |
| 20 | 20 | 123 | HARRY CONNICK, JR. ▲ COLUMBIA 53172 | 25 |
| 21 | 23 | 19 | ANTONIO CARLOS JOBIM VERVE 5472 | THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK |
| 22 | 16 | 66 | GROVER WASHINGTON, JR. COLUMBIA 64319 | ALL MY TOMORROWS |
| 23 | 18 | 23 | CHARLIE HADEN/HANK JONES VERVE 7249 | STEAL AWAY |
| 24 | RE-ENTRY | | ETTA JAMES PRIVATE 82114 | MYSTERY LADY |
| 25 | RE-ENTRY | | TONY BENNETT COLUMBIA 57424 | STEPPIN' OUT |



by Jim Macnie

THE REVERED Folkways label documented America's music in a panstylistic manner, including blues, experimental, ethnic, classical, bluegrass, poetry, electronic, and, yup, you got it, jazz.

About 100 jazz titles were once available, and the luminaries are impressive. James P. Johnson, Bunny Berrigan, and Art Tatum all had Folkways records in the bins at one point. So it's quite impressive that the first jazz artist to be brought into the CD era by the label is Mary Lou Williams. The Smithsonian Institution's Center for Folklife and Cultural Studies currently administers the label's work, and just released on Smithsonian/Folkways are the pianist/composer's "Zodiac Suite" and "Zoning." The first disc is a session from 1945 reminiscent of the classic duets between Duke Ellington and bassist Jimmy Blanton, with melodies as vivid and memorable as those found in Tchaikovsky's "The Nutcracker Suite" or Ellington's "Black, Brown And Beige." "Six pieces on the new issue have never been heard by the public," says the Rev. Peter O'Brien, who managed the pianist for 11 years. "And some takes of the titles that were previously released are different. The version of 'Virgo,' for example, is infinitely better. I'm not a musicologist, but nobody in jazz was doing quite what Mary Lou was at that point."

The second disc is a trio session recorded for her own Mary label 29 years later. The aesthetic gulf between the

two is minimal. The same advanced compositional sense and wholehearted delivery is heard in each. Williams could shape blues and gospel motifs into modernist treatises.

Smithsonian print ads in trade mags such as Down Beat and Jazz Times—citing Williams' accomplishment as the first woman inducted into the Down Beat Hall of Fame—have alerted fans to the newly formatted music. The graphically impressive discs are compelling when you see them in store racks. One pal recently snapped up both, licking his lips with a "Yeah, I've been waiting for these" look on his face.

Jazz fans have most recently seen Williams as part of the royalty gathered together in Jean Bach's "A Great Day In Harlem," the Oscar-nominated documentary that visually embellished the origin of and activity around jazz's most famous group portrait. The release of the independent film was one of the jazz events of the year, garnering much attention from the mainstream press. The film is scheduled for retail release Nov. 7 by ABC Video. Retail price is \$19.95.

HE WAS PLAYING blues, but as Joe Louis Walker bent and stretched his guitar lines during a recent performance, the improv goals of jazz were achieved. The New York gig was the kickoff event to a national public education campaign called "Get Hip To Hepatitis." Walker worked his magic on the title track from the new multi-artist disc "Red Blooded Blues" on the Arsenal label, now in stores.

The record's liner notes explain the downside of the disease—which surgeon general Donna Shalala warns is spreading at distressing rates—and a portion of the proceeds from the sales goes to both the American Liver Foundation and the Blues Heaven Foundation, which are co-sponsoring the campaign. (Hepatitis was the root cause of jazz musician Don Cherry's recent death.)

Lucky Peterson, John Hammond, and Bo Diddley also performed at the show. Walker's latest is "Blues Of The Month Club" on Verve.

SIMPLE MACHINES

(Continued from page 22)

at risk. We also gave some organizations space to put educational material in the 'Neapolitan Metropolitan' compilation."

Although widely known for conceptually driven volumes of 7-inch singles, such as the seminal "Working Holiday" series, the label has recently been concentrating on album releases. That decision stems from both the glut of singles entering mom-and-pop retailers and the low profit margin on individual sales.

"If we sell 1,000 copies, which is the most we'd do on a less-known band, we make 25 cents per single," says Toomey. "And once you split that with the band, it's not a good deal for anyone."

The next three months will see a number of full-length releases on Simple Machines, which will celebrate its fifth anniversary this winter. Greensboro, N.C.-based experimental popsters the Raymond Brake will issue "Piles Of Dirty Winters" in early November, followed by a still-untitled set by singer/songwriter Danielle Howle.

"We're working to do a lot more with these releases," says Thomson. "Bands that want to do more posters and stuff, we'll try to accommodate. We're also looking to do more with college radio, which is an expense we haven't been able to afford until recently."

Although Simple Machines only services about 100 stations, the label has done very well at college outlets, such as WPRB Princeton, N.J., WHRB Cambridge, Mass., and KCOU Columbia, Mo.

"The whole state of 'indie' has changed a lot over the past couple of years," says Toomey, "and we're dealing with that. The only ideology we want to maintain is that we'll only deal with music we love and people we like. That's about as complicated as it gets."

BOWERY BAR

CONGRATULATES

DEF JAM

ON THEIR 10TH ANNIVERSARY

BOWERY BAR 358 BOWERY NEW YORK NY 10012

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------|-----------|----------------|--|--|
| ***No. 1*** | | | | |
| 1 | 1 | 151 | KENNY G ▲ ARISTA 18646 | 96 weeks at No. 1 BREATHLESS |
| 2 | 2 | 9 | FOURPLAY WARNER BROS. 45922 | ELIXIR |
| 3 | 3 | 2 | BONEY JAMES WARNER BROS. 45913 | SEDUCTION |
| 4 | 4 | 16 | THE JAZZMASTERS JVC 2049 | THE JAZZMASTERS II |
| 5 | 5 | 18 | WAYMAN TISDALE MOJAZZ 0552/MOTOWN | POWER FORWARD |
| 6 | 6 | 4 | MICHAEL FRANKS WARNER BROS. 45998 | ABANDONED GARDEN |
| 7 | 7 | 20 | INCOGNITO FORECAST 8000/VERVE | 100 DEGREES & RISING |
| 8 | NEW ▶ | | SOUNDTRACK ANTILLES 9310/VERVE | GET SHORTY |
| 9 | 8 | 12 | STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/I.R.S. | THE RITE OF STRINGS |
| 10 | 13 | 56 | PHIL PERRY GRP 4026 | PURE PLEASURE |
| 11 | 9 | 4 | ALEX BUGNON RCA 66665 | TALES FROM THE BRIGHT SIDE |
| 12 | 16 | 3 | VARIOUS ARTISTS GRP 9827 | A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES |
| 13 | 10 | 5 | TOWER OF POWER EPIC 67218 | SOULED OUT |
| 14 | 11 | 9 | J. SPENCER MOJAZZ 0551/MOTOWN | BLUE MOON |
| 15 | NEW ▶ | | WAYNE SHORTER VERVE 9224 | HIGH LIFE |
| 16 | 12 | 22 | URBAN KNIGHTS GRP 9815 | URBAN KNIGHTS |
| 17 | 15 | 39 | JOHN TESH PROJECT GTS 4578 | SAX ON THE BEACH |
| 18 | 18 | 6 | MAYSA BLUE THUMB 7001/GRP | MAYSA |
| 19 | 17 | 10 | KEIKO MATSUI WHITE CAT 77727/UNITY | SAPPHIRE |
| 20 | 14 | 9 | ALFONZO BLACKWELL SCOTTI BROS. 75471 | LET'S IMAGINE |
| 21 | 19 | 77 | JOHN TESH PROJECT GTS 34573 | SAX BY THE FIRE |
| 22 | 22 | 50 | DAVID SANBORN WARNER BROS. 45768 | THE BEST OF DAVID SANBORN |
| 23 | 24 | 3 | MARC ANTOINE NYC 6020 | URBAN GYPSY |
| 24 | RE-ENTRY | | SPYRO GYRA GRP 9808 | LOVE & OTHER OBSESSIONS |
| 25 | 20 | 22 | MARCUS MILLER PRA 60501 | TALES |

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



Dear Russell:

We remember you

rapping back in the day

on "Chillin' In The Spot."

It's great to see how much

you have accomplished

in 10 short years.

Congratulations on

Def Jam's

10th Anniversary

From your friends at Jive Records





Def Jam

music group inc.

10th year anniversary

One Def Decade

From Rap To R&B, Def Jam Has Always Stressed Development Of Both Artists And Execs

By J.R. REYNOLDS

In 10 years, Rush Communications founder/CEO Russell Simmons has taken Def Jam from being a small independent rap label and has parlayed it into an entertainment conglomerate—spanning music, film, television and fashion apparel—that is worth an estimated \$66 million.

The Rush cornerstone remains label collective Def Jam Music Group, which has successfully gained a foothold in several genres and features acts ranging from the R&B sounds of Montell Jordan and MoKenStef to rapper Method Man.

Def Jam was originally created in a small dormitory room on the campus of New York University by Rick Rubin in 1984. Rubin says he had no serious financial expectations when the label was formed. "All I wanted to do in the beginning was just put out some cool-sounding rap records," he says.

His association with Simmons began after hearing of his

soon-to-be partner's successful management company, Rush Productions, which represented some of the biggest names in rap at that time—including Kurtis Blow, Whodini and Run-DMC.

After meeting at a party and discovering similar interests, the two joined forces—with Rubin specializing in production and Simmons handling much of the marketing.

The first album released through the label was LL Cool J's "Radio" in 1985. The album was certified platinum and peaked at No. 6 on the R&B chart. The label followed with the Beastie Boys' wildly popular "Licensed To Ill" album. The set hit the No. 1 spot on The Billboard 200 in 1986, and Def Jam was well on its way.

However, Rubin says the very things that elevated rap music from a strictly grassroots genre is what made him



Label staple LL Cool J

decide to leave the label.

"When rap became popular, there were more opportunities to make money, which paved the way for all the copycat acts," he says. "Everything started sounding the same, which was totally against what rap was originally all about."

Rubin left Def Jam in 1988 and founded Def American. The Beastie Boys also parted ways with the label the same year, following a dispute over royalties, and signed with Capitol Records.

Nevertheless, Simmons endured the setbacks. By the end of 1987, Def Jam had released Public Enemy's debut album, "Yo! Bum Rush The Show." While the set reached only No. 28 on

Rapping With Russell: A Q&A With The CEO

By J.R. REYNOLDS

Russell Simmons is a private man. He's rarely seen in the midst of the action. Instead, he's off to one side: observing, contemplating, calculating. His quiet demeanor reflects his personality, but it belies his shrewd marketing and deal-making skills. He's confident about himself and his endeavors, but in a relaxed way. Jeans and sneakers are his gear of choice. And while his ear's tuned to the street, his wallet is tuned to Wall Street—with numerous business ventures throughout the entertainment industry.

In the early days, Simmons regarded Def Jam simply as a means for getting rappers a fair shake and promoting their careers. Today, the company not only has perhaps the most recognizable name and logo in rap, it also represents a growing entertainment empire with no boundaries in sight.

BILLBOARD: What were your initial impressions when you first decided to go into business with Def Jam co-founder Rick Rubin?

RUSSELL SIMMONS: I was all set to do a deal with probably EMI, or some other major that was after me. He wanted to put together an independent record label with me. I said okay, but I was still gonna make this other deal on the side. But after working with Rick—developing Def Jam from an independent point of view—I came to realize that he was one of the most talented producers I'd ever met. So what we did was take the Def Jam label

Continued on page 42



The Rush cornerstone remains label collective Def Jam Music Group, which has successfully gained a foothold in several genres and features acts ranging from the R&B sounds of Montell Jordan and MoKenStef to rapper Method Man.

the R&B chart, it was critically acclaimed in the rap community. It solidified Def Jam's reputation as the premiere rap label and opened the gate for even more hip-hop acts.

Meanwhile, Simmons' management company continued to thrive. Bill Adler, who currently owns New York-based Rhyme And Reason Media, worked at Rush Productions from 1984 to 1990 as the company's publicity director. Adler says the firm provided critical guidance and career development for its clients, who in turn helped Def Jam further reinforce its own identity as an entity that cared about the welfare of rap artists.

Says Adler, "It was like Motown in the '60s, in terms of artist development. The music was being marketed to everyone. Russell and Rick never thought of rap in ghettoistic terms."

"The hype was that this was the new rock 'n' roll, and there was great focus and commitment, which ultimately made history from an African American music perspective."

The early years of Rush and Def Jam fostered other young executive talent that would go on to make a mark in the music industry. Motown president/CEO Andre Harrell initially worked as VP of Rush following his artist career as part of the rap act Dr. Jeckyll & Mr. Hyde.

Says Harrell, "Being a rapper before coming on board as an

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*Congratulations
on 10 years
of changing
the face
of the industry.
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Artists Heard 'Round The World

The Label Has Been Home To An Array Of Hip-Hop Trailblazers

By MARLYNN SNYDER

Def Jam impresario Russell Simmons' early mantra, "We don't make records, we build artists," has had a long-lasting effect. Since the label's humble beginnings, born in a dorm room at New York University in 1984, it has been a consistent group of diverse, hard-working artists that have made Def Jam one of hip-hop's most treasured, and most recognized, trademarks.

"Classics," a four-CD, 54-track boxed set to be released this month [Billboard, Sept. 2], not only serves as a promotional snapshot of Def Jam's 10 years of accomplishment on the streets, but is a wide-ranging example of the amazing artist roster that brought the label to world prominence.

EARLY DISCOVERIES

Def Jam's first artist, 16-year-old James Todd Smith, blew up as LL Cool J (for Ladies Love Cool James). Hailing from St. Albany, Queens, LL heard through street connections what the fledgling label was trying to achieve and sent Rick Rubin (Def Jam's co-founder) a hastily put together demo tape. After

spending additional time in the studio refining LL's sound and recording his loud, aggressive, braggadocio-laced raps, the label released "I Need A Beat," the first record for LL and for Def Jam. The single connected with b-boys and 'round-the-way girls, quickly selling 100,000 copies.

The label's next success, the Beastie Boys, were quite a different story. Adam Horowitz, Adam Yauch and Michael Diamond (who adapted the monikers King Ad-rock, MCA and Mike D., respectively) were raucous, foul-mouthed Jewish kids from middle-class backgrounds who predated slacker culture. In addition to partying and skateboarding, they already had recorded a freaky little jam called "Cookie Puss," which established a following in underground clubs.

"Licensed To Ill," the Beasties' 1986 debut album, soared to the top of the Billboard 200, proving rap's strong crossover potential, and marking the first time a white act made a major dent in the emerging hip-hop culture. The album also successfully merged the rebellious forms of rap and rock, attracting a wide audience.



Def Jam stars of the past, present and future (clockwise from top left): Twinz, Beastie Boys, Mo'Nique

Spring 1987 brought the introduction of perhaps one of rap's most resonant political voices: Public Enemy. Referred to as "the Black Panthers of Rap," the group brought a dense, fractured sound to the percussion-heavy hip-hop landscape. Lead rapper Chuck D's strong, clear

statements of black empowerment took rap in a new direction, redefining the harder edges of an art form that came up from the street. Sidekick Flavor Flav's often comical ravings on wax and stage antics added a strange balance and distinctive edge to Public Enemy's persona.

"Yo! Bum Rush The Show," the group's 1987 debut, turned an important corner in rap. Public Enemy's lyrical content shifted away from the familiar "I'm the baddest"-type of

Beyond The Music

Russell Simmons Raps On The Door To Mass Culture, Bringing Hip-Hop To Film, TV And Fashion

By DOUGLAS REECE

The growing number of projects falling under the Rush Communications masthead has expanded the domain of "the king of rap" into new regions. Russell Simmons' involvement in commerce, ranging from television and film to artist management and retail clothing, has made him a prominent figure in businesses far beyond his record label.

With this penetration, Rush Communications is not only bringing hip-hop culture to a new level of exposure and commercial sophistication, but is defying the conventional stereotype that black-owned businesses do not cater to a mass audience.

"Just about all of American pop culture came from black America, but no black companies own a significant piece of that," says Simmons. "What I hope to see in my lifetime is black companies owning some decent equity in what black culture is in America."

Looking over Rush Communications' litany of ventures, it's evident that the second-largest black-owned company in the nation is nearing those goals.

SLBG MANAGEMENT

No matter what the project, Simmons has always emphasized his role as artist manager. In most Rush Communications efforts, Simmons traces success back to the performers, saying that he only hopes to provide the proper vehicle for his artists' development.



Russell Simmons also focuses on Phat Farm fashions and film (with Def Pictures partner Stan Lathan).

It follows that artist management would be an essential part of the visual media Simmons is working in. In fact, SLBG (Simmons/Lathan/Brillstein/Grey) could be described as the glue holding many of the non-musical ventures of Rush Communications together.

Commenting on the collective wealth of contacts and the great

Continued on page 38

"Classics," a four-CD, 54-track boxed set to be released this month, not only serves as a promotional snapshot of Def Jam's 10 years of accomplishment on the streets, but is a wide-ranging example of the amazing artist roster that brought the label to world prominence.

machismo, to a more conscious vibe of black nationalism. Initially seen as controversial, the group's militant outlook caught on quickly with young record buyers of all races.

Slick Rick was another New York-based success story. Born Ricky Walters in England, the rapper grew up in the Bronx and was pulled into the developing hip-hop scene like many of his contemporaries. He adopted a faux British accent to his distinctive delivery, and his reputation was built on his appearance on Doug E. Fresh's "The Show" and "La-Di-Da-Di," two tracks that are still considered landmarks in

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**10 years ago
you started making
music...**



**...little did you know
you'd also be
making history**

congratulations



ARTISTS

Continued from page 34

discussions of hip-hop history.

While Def Jam established an early pattern of success with a hot-selling stable of rap artists, it had its share of misses as well. Early rap signings Davy D and Original Concept (which featured Dr. Dre of "Yo! MTV Raps") failed to catch fire at retail. Initial efforts by the label to expand its presence in the R&B genre also had mixed results. After the surprise success of Oran Juice Jones' obscure ballad "The Rain," Def Jam failed to maintain excitement at radio and retail with projects from Tashan, Alyson Williams, Blue Magic and Don Newkirk.

URBAN EXPANSION

As Def Jam's reputation as an urban groundbreaker grew, the company expanded, forming Rush Associated Labels (RAL) in 1990. This allowed Def Jam to continue breaking cutting-edge artists through smaller, street-oriented boutique labels.

JMJ Records, which was started by Run DMC deejay Jam Master Jay, brought hardcore rap act Onyx to Def Jam in 1993. Its debut set, "Bacdafucup," surpassed the platinum mark, while the single "Slam" became a b-boy anthem ("Let the boys be boys!").

One of the label's biggest crossover success stories came through its alliance with Violator Records. Violator CEO Chris Lighty (who is also Def Jam's VP of A&R) signed Long Beach rap producer Warren G to the label after convincing him that he also had strong skills as an artist. The producer, whose half-brother is Death Row Records co-founder Dr. Dre, finally agreed and released his G-funk-drenched debut, "Regulate...G Funk Era," which quickly shot beyond double platinum.

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THE YEARS HAVE BEEN NUMBERED

A Recap Of Def Jam's Appearances On The Billboard Charts

Def Jam's first 10 years have been filled with memorable successes. The list below is a year-by-year review of the label's—and its affiliates'—top-charting singles and albums. The peak position for singles refers to Billboard's Hot R&B Singles chart; the album peak shows the highest position reached on the Billboard 200, followed by its peak on Top R&B Albums. The peak positions represent each title's ultimate peak and will not necessarily correspond with the peak registered during the listed chart year.

Ranks for each chart year were determined by the same methodologies used to calculate Billboard's Year In Music charts. For singles from chart year 1986 through 1993, and for albums from 1986 through 1991, Billboard used a complex inverse point system, in which titles were awarded points, based on rank, for each week they appeared on the weekly chart. The data base from Hot R&B Singles was used to calculate standings for the singles, while points from The Billboard 200 were used to determine album ranks.

The album lists from chart year 1992 through this year reflect an accumulation of units sold, based on SoundScan data, for each week the title appeared on The Billboard 200. Singles recaps from chart year 1993 through the current year are an accumulation of sales and airplay points for each week titles appeared on Hot R&B Singles, with monitored airplay registered by Broadcast Data Systems and sales calculated by SoundScan.

1986 (chart year 11/17/85 - 11/15/86)

SINGLES

- 1) Oran Juice Jones, "The Rain" (1)
- 2) LL Cool J, "I Can't Live Without My Radio" (15)
- 3) Beastie Boys, "Hold It Now, Hit It" (55)

ALBUMS

- 1) Oran Juice Jones, "Juice" (44, 3)*

*only Def Jam album to appear on The Billboard 200 or Top R&B Albums during this chart year.

1987

SINGLES

- 1) LL Cool J, "I Need Love" (1)
- 2) LL Cool J, "I'm Bod" (4)
- 3) Beastie Boys, "It's The New Style" (22)

ALBUMS

- 1) Beastie Boys, "License To Ill" (1, 2)
- 2) LL Cool J, "Bigger And Deffer" (3, 1)

- 3) Oran Juice Jones, "Juice" (44, 1)

1988

SINGLES

- 1) LL Cool J, "Goin' Back To Cali" (12)
- 2) Public Enemy, "Don't Believe The Hype" (18)
- 3) Public Enemy, "Bring The Noise" (56)

ALBUMS

- 1) Soundtrack, "Less Than Zero" (31, 22)
- 2) LL Cool J, "Bigger And Deffer" (3, 1)
- 3) Public Enemy, "It Takes A Nation Of Millions To Hold Us Back" (42, 1)

1989

SINGLES

- 1) Alyson Williams, "Sleep Talk" (3)
- 2) Slick Rick, "Children's Story" (5)
- 3) LL Cool J, "I'm That Type Of Guy" (7)

Continued on page 46

congratula-

tions



from your partners at SLBG Entertainment

how can i be down?



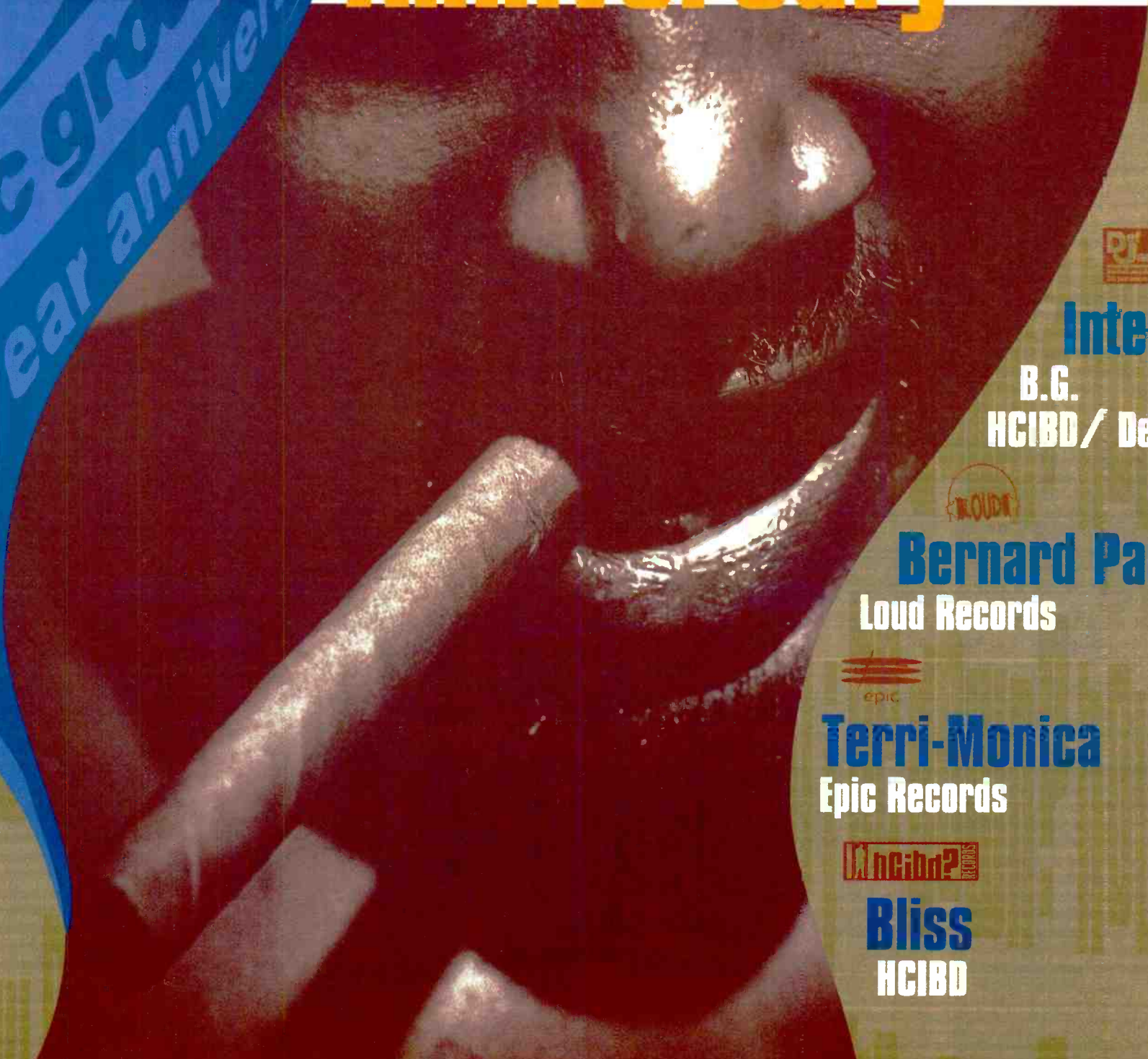
Congratulations Russel Simmons & Lyor Cohen on Def Jam's 10th Anniversary

how can i be down?



1996
POWER
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Def Jam
music group inc
10th year anniversary



Interstate

B.G.
HCIBD / Def Jam



Bernard Paul

Loud Records



Terri-Monica

Epic Records



Bliss

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((stereo - type))

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DEF DECADE

Continued from page 32

executive, I knew what the concerns were for the acts, so the label understood the artist's point of view."

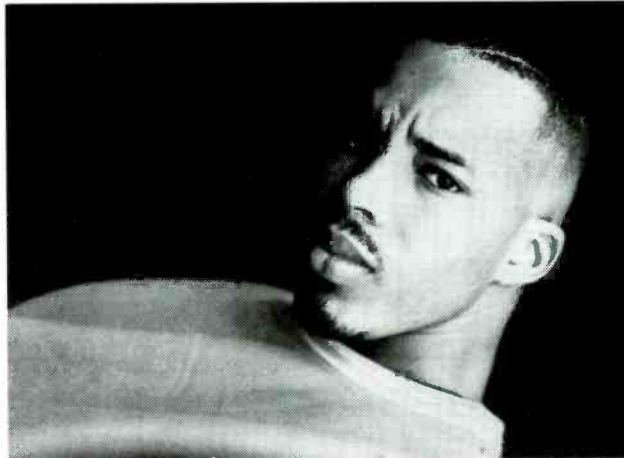
Harrell says Def Jam and Rush were run in a somewhat unorthodox manner because of the unique relationships it was able to forge, both at the street level and in the broader music business community. "Rick had an understanding about what

Public Enemy's 1987 "Yo! Bum Rush The Show" album was critically acclaimed in the rap community. It solidified Def Jam's reputation as the premiere rap label and opened the gate for even more hip-hop acts.

the white kids wanted, and Columbia could get it into the stores," he says. "Def Jam knew exactly what the whole scene was about—black and white. It was a perfect combination."

EQUAL OPPORTUNITIES

Another Rush/Def Jam alumni is Loose Cannon president Lisa Cortes, who worked at Rush for four years. She began in 1986 as an assistant to current Def Jam COO Lyor Cohen, who



Def Jam Regulator Warren G

at the time was a Rush tour manager and had various duties at the label. By the time Cortes left, she was head of the Def Jam A&R department.

Cortes says that, despite rap's early days as a male-dominated genre, Def Jam was a spawning ground for female executives. "Russell understood that rap was selling to women as well as men," she says. "So there was always a role for women within the company."

Other former female Def Jam executives include Faith Newman, who is currently an A&R director at Columbia, and Tracy Waples, now senior director of A&R at Capitol.

Current female Def Jam employees include the label's former president and current Rush Communications president Carmen Ashhurst, visual promotion VP Rhonda Cowan,

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BEYOND THE MUSIC

Continued from page 34

influence of partners at SLBG, Simmons says, "It is a more far-reaching and powerful management team than any African American has ever had."

Managing actors and comedians, SLBG has a stable of talent that includes Bill Bellamy, Adele Givens and Reggie McFadden. Though the agency focuses on non-musical artists, it is highly aware of the possibilities for synergy with Def Jam on soundtracks and other aspects of television and film production.

"We certainly plan to take advantage of the wealth of material and talent in the Def Jam family," says Stan Lathan. "We have some of the most talented young performers in the business, and we have every intention of using those resources."

THE BIG PICTURE

Simmons, who began his film career by translating the growing popularity of hip-hop onto the big screen in movies such as "Krush Groove" (1985), "Tougher Than Leather" (1988) and this year's "The Show," has been expanding his repertoire with a wide slate of new movies.

Working with noted director Abel Ferrara ("Bad Lieutenant"), Simmons has produced "The Addiction," a modern-day vampire fable far removed from the break-dancing storyline in "Krush Groove."

"The vision for Rush Communications has changed slightly," says Simmons, "Ninety percent of what we do has been based around young black culture. But I don't exclude myself from the rest of the world. That's why we are working on films like 'The Addiction.'"

"White people don't always know black people in terms of making a black film that is accurate and honest. But certainly, by living in a white world, I must know white people. So there's no reason I

Continued on page 48

**montell
jordan**

congratulates



**RUSSELL SIMMONS
LYOR COHEN**

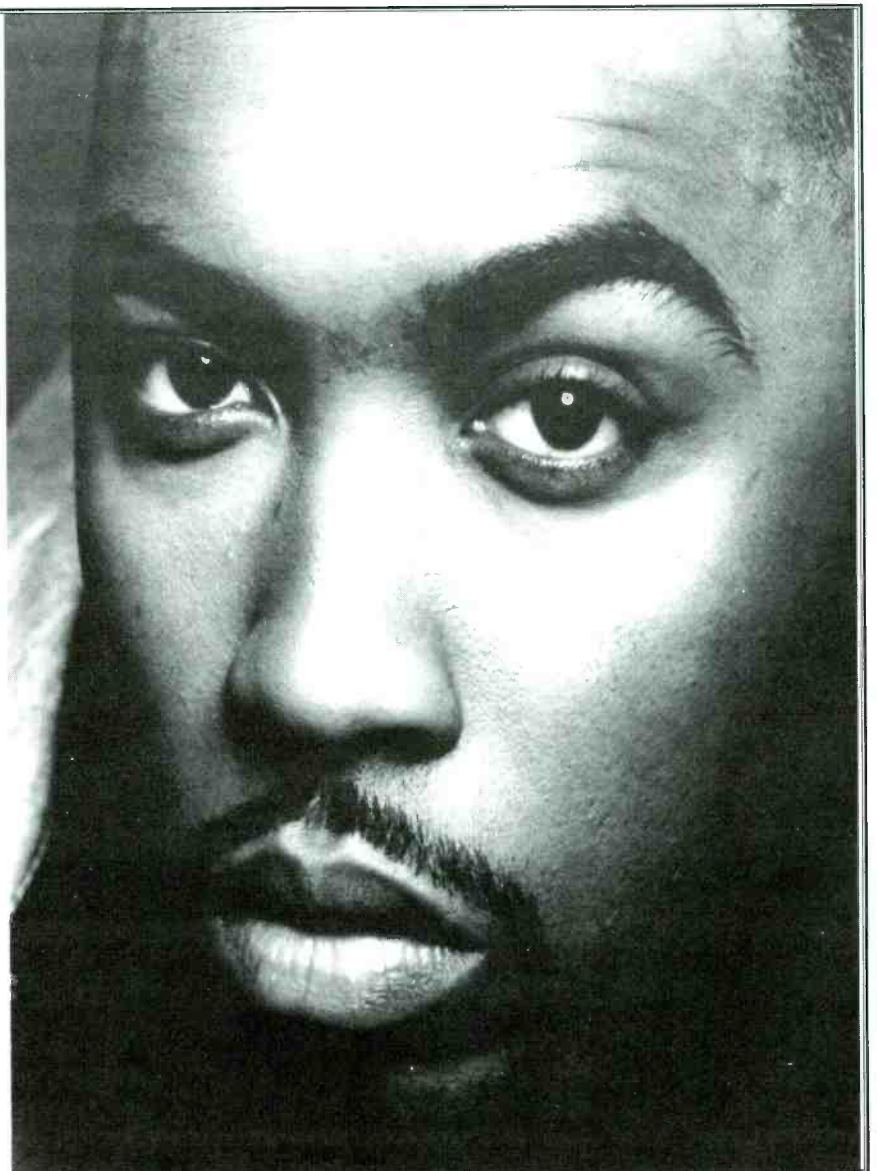
and the entire

DEFJAM FAMILY
for ten years of
hiphops' Deffest Jams.

Thanks for taking a chance on a
6'8" brotha with R&B flava!

MANAGEMENT

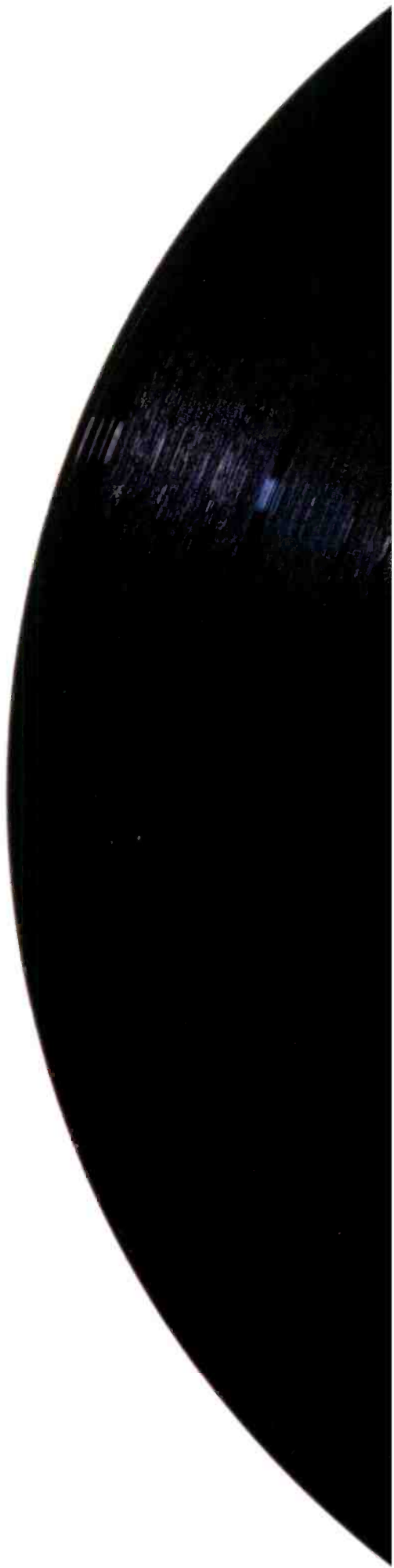
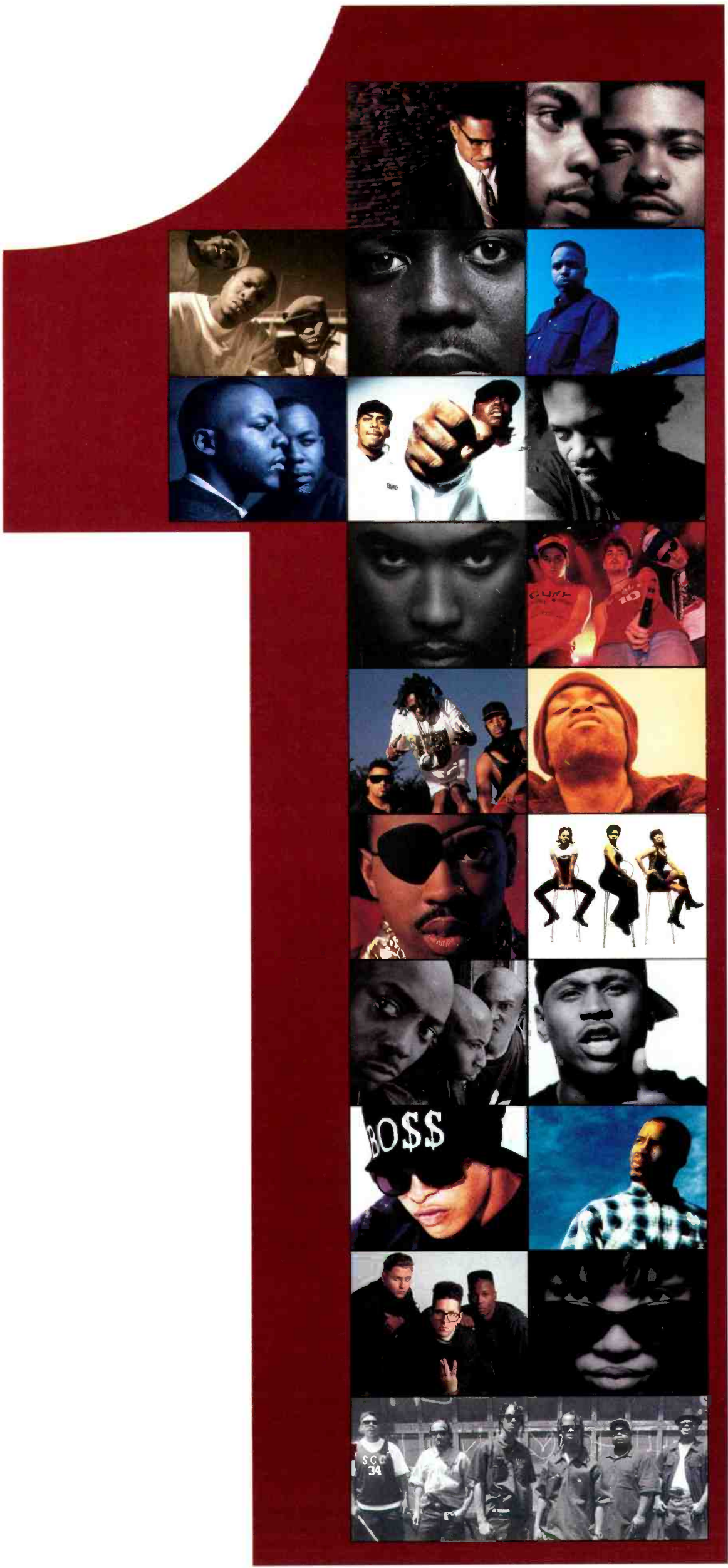
Thomas Cunningham & Kristin Hudson for MadMoney Management



When **it** works...

why **fix it**?





**Def
Jam**
music group inc.
10th year anniversary



THE BOX SET
1985 - 1995
THE HISTORY OF DEF JAM,
THE HISTORY OF HIP HOP

This never before available 4 CD
set contains 59 classic songs from
ground breaking rap/R&B artists
that set new trends in
black music.

IN STORES NOV. 21, 1995



To **Russell and Lyor**
and everyone at **Def Jam**

Thank You and Congratulations
for a decade of business
that has felt more like friendship.

Here's to continued success in the future.

With love and respect,
John King, Laura King
and the entire staff of
Chung King Studios



CHUNG KING STUDIOS

170 VARICK ST. NYC 10013 212 463 9200 FAX 212 255 3310



Q&A WITH THE CEO

Continued from page 32

and make that the deal—instead of a Rush company, or whatever we would have called it, with Sony.

BB: *When Def Jam opened its doors, you continued your involvement with Rush Management, representing talent. Wasn't it hard to shift gears from management interests to label interests?*

RS: The only reason we started the label was because I hated the record-company mindset at the time. Their mentality regarding the artist was fucked. I always worked with the artists like they were forever, and with record companies like they were the vehicle for the artists. There was never any long-term vision for Rush Communications or for Def Jam; there was only a vision for each artist. It wasn't like I was trying to make a lot of money



Public Enemy No. 1 at Def Jam

with Def Jam. I was just trying to get the artist to be successful, and *that* would make me a lot of money. So the 10-year anniversary is not a celebration of Def Jam's success as much as the fact that LL Cool J is coming out at the same time with a new album.

BB: *That says a lot for you and the relationships that you've formed with your artists.*

RS: That's what it's about. It's like developing pieces of real estate or something. Everything you build should be built to last. I think [the 10-year anniversary] is a celebration of the fact that Public Enemy can be in England burning the Def Jam flag and somebody cares nine year later. Or LL Cool J can be releasing his record simultaneously with the [Def Jam anniversary] boxed set. Or the Beastie Boys—they're still out there doing tours somewhere, right now. That's what this celebration is more than anything—that these artists are still here. It's not a big deal for a record company to be around for 10 years. But it's great that the artists that founded the company are still here.

BB: *How has rap music changed from back in the day to now?*

RS: Now each artist is more specific in terms of what his niche is. Old Run DMC albums were all over the place, because they had to represent everything. All the things that people liked about rap could be on one album back then. Now people have their niche, because it's so competitive. The other big difference is that the companies believe in the music now, and they're spending a little money.

BB: *Do you have a feel for where rap music is going, say in the next five years?*

RS: Absolutely not. It's a creative business, and it would go to hell if you or I could predict where it was going to go. I'll tell you one thing about the lyrical content: You got a lot of the guys who are really aggressive, angry and frustrated, and they don't know why. But a lot of them are going to figure out why, and then a lot of them are going to become a lot more political. Instead of just making social statements, they'll become more politically motivated.

BB: *So is that one of your goals—to put angry, disadvantaged artists in a position to become enlightened, and develop a more*

Continued on page 44

10TH ANNIVERSARY CONGRATULATIONS

DEF JAM

LL COOL J
METHOD MAN
ONYX
PUBLIC ENEMY
REDMAN
ERICK SERMON
SLICK RICK

M

Masterdisk Corporation

Congratulations Russell

If you didn't let **LL COOL J**

BLAST HIS RADIO.

Or show **RUN-DMC** how to

walk this WAY

THERE WOULD NEVER BE A
HIP-HOP HURRAY!!!

*Thanx for kickin down the door, And makin room for
us all... Also thanx for 10 yrs. of DEE JAMS.*



*From Queen Latifah,
Sha-Kim, Kay-Gee,
Vinnie, Treach*

Here's to the vision that started it all
Congratulations on **10** years of

Def Jams



from the crew at **Sterling Sound**

STERLING SOUND INC 1790 BROADWAY NEW YORK NY 10019 TEL 212.757.8519 FAX 212.757.4607



Q&A WITH THE CEO

Continued from page 42

focused agenda by sending them out in the world on concert tours?

RS: Yes. Some of the artists end up becoming more aware and express themselves in a more constructive way. Others still only want to cater to the "last days of our lives, stick your fingers in there and get yours at all cost" kind of thing that a really frustrated street kid who has no alternatives can relate to. I like them both.

BB: *Do you find it hard wearing all these different hats? You're into fashion, film, television...and still into music.*

RS: But it's all one audience. It must be hard for [PolyGram president/CEO] Alain Levy, because he's got a billion different kind of people he's selling records to. I'm selling records to the same people in Amsterdam that I'm selling to in New York. And regardless of what I'm selling—whether it's clothing or anything—it's all directed to the same audience, worldwide. It's the same mindset that we're trying to capture: the young hip-hop culture.

BB: *When you started Def Jam, 10 years ago, did you envision it becoming as successful as it is?*

RS: We did [the film] "Krush Groove" 10 years ago, in 1985. It was not a conscious effort to get into the film business; it was just another vehicle for the artists. The artists wanted to make a rap movie. And we did. But now I've made a conscious effort to do a lot of the things I'm doing as part of developing our more global view of doing business.

"There was never any long-term vision for Def Jam; there was only a vision for each artist. So the 10-year anniversary is not a celebration of Def Jam's success as much as the fact that [the label's first artist] LL Cool J is coming out at the same time with a new album."

BB: *You have several associated labels, and I know that, as a businessman, you see them as money-making ventures. But on another level, I'm wondering if you're entering these partnerships to create opportunities for young entrepreneurs to make their mark.*

RS: I believe that Outburst can be the next Def Jam, and the fact that we're involved with them and share a lot of the same music philosophies about the business makes us feel good about what we're doing.

BB: *What do you see as your greatest challenge as you move into the next 10 years?*

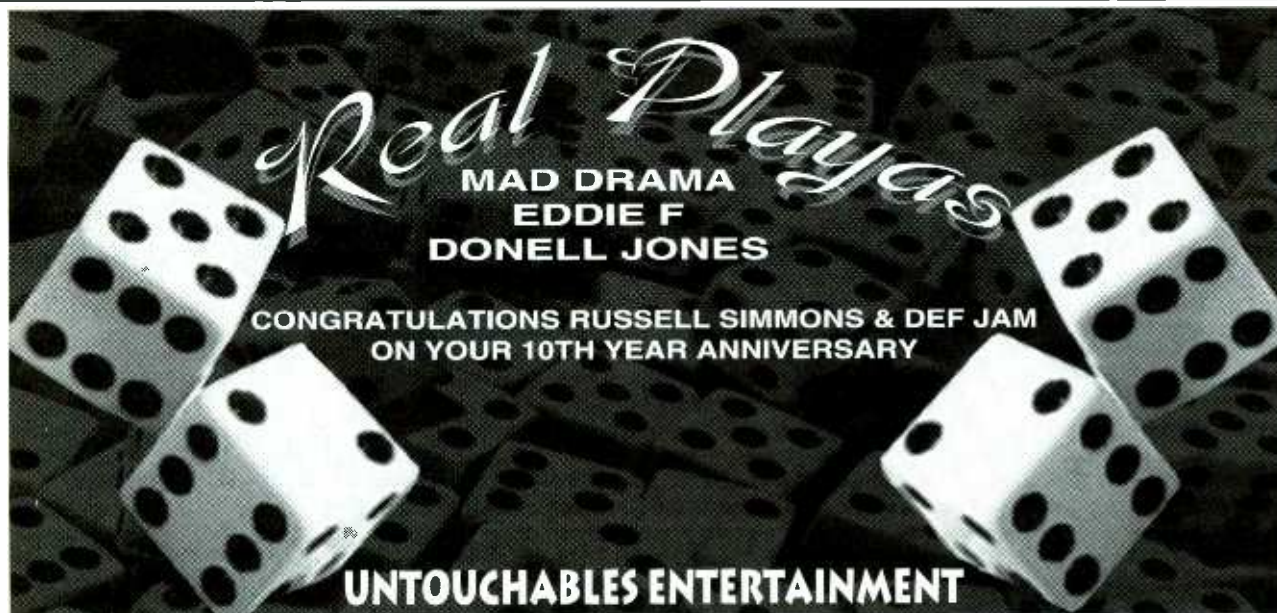
RS: Well, before, we didn't have any plans, just day-to-day survival. But over the last few years, we've seen possibilities. It would be good if some black companies could operate at a level financially commensurate with the contributions that are made from black culture. Right now, no black corporation is competitive with any white corporation in a business making money from black culture. That's one of the things we see as a long-term goal.

BB: *You recently came back from a business trip to Europe. Any plans for Rush Communications to expand its scope on an international scale?*

RS: We looked at a bunch of opportunities, including a Def Jam cafe in Amsterdam. We looked at starting up a label with French and Dutch rappers, because they're coming out with so many popular compilations of their hot artists.

BB: *How important is the international market for African-American business people?*

RS: I think we should sell our shit to everybody. [The majority], 60% or 70% of our records are sold to white kids, so what's that say? ■



Congratulations and One Love

— to the Entire —

Def Jam Music Group

— on your —

Tenth Anniversary

We Can't Stop Listening!

With Platinum Wishes,

REID & PRIEST

Attorneys At Law
New York, New York
Washington, DC

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A BRIEF HISTORY

of Def on **THE BOX** recordings

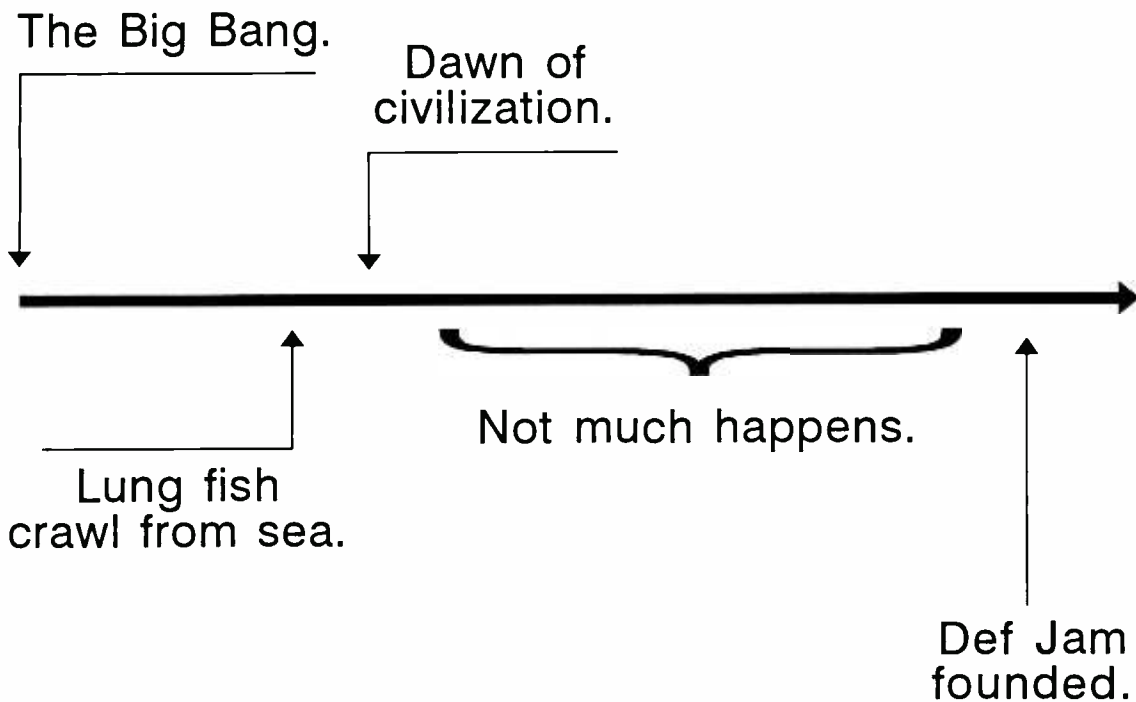
MUSIC TELEVISION YOU CONTROL.

- 1986**
MAY Run D.M.C.'s "King of Rock" becomes the first hip hop video ever added to the **Video Jukebox**, an experimental channel then reaching 20,000 homes in Miami. On its first day, "King of Rock" smashes all previous request records. Run D.M.C. is on Profile Records, but is managed by Rush Management.
- 1987**
JANUARY The channel is renamed **The Jukebox Network** and now reaches 400,000 households. Run D.M.C. breaks down musical barriers with "Walk This Way" featuring Aerosmith's Steven Tyler and Joe Perry.
MARCH Penn & Teller join Run D.M.C. for "It's Tricky".
JUNE Whodini, recording for Arista but also in the Rush house, first appear on the **Jukebox** with "Freaks Come Out Night" and "Rap Machine".
- 1988**
JANUARY Another double dose of Whodini with "One Love" and the unforgettable "Big Mouth". Public Enemy revs it up with "Bring The Noise".
MARCH Run D.M.C. continues its **Jukebox** domination with "You Talk Too Much".
JULY More Run D.M.C. with "Mary Mary" while L.L. drops "I'm In Love".
OCTOBER D.J. Jazzy Jeff & The Fresh Prince, recording for Jive but managed by Rush hit hard with "Parents Just Don't Understand".
DECEMBER Public Enemy's "Night of the Living Baseheads" assaults the **Jukebox**.
- 1989**
FEBRUARY "Girls Ain't Nothin' But Trouble", more wisdom from DJ Jazzy Jeff and The Fresh Prince".
MAY Slick Rick tells his "Children's Story".
JULY Public Enemy returns to "Fight The Power".
AUGUST Slick Rick drops "Hey Young World". L.L. Cool J hits with "I'm That Type of Guy".
SEPTEMBER 3rd Bass steps onto the **Jukebox** with Steppin' To The A.M. It's a double shot of L.L. with "One Shot at Love" and the immortal "Big Ole Butt".
OCTOBER Oran "Juice" Jones tells the gritty tale of "Pipe Dreams".
NOVEMBER "I Think I Could Beat Mike Tyson" is another DJ Jazzy Jeffy & The Fresh Prince smash on **The Jukebox Network**.
DECEMBER "It's The Gas Face, the Gas Face, the Gas Fa..a..a..ce" ... that's right, everybody got a "Gas Face" from 3rd Bass.
- 1990**
JANUARY L.L. drops "Jinglin' Baby" on the **Jukebox**.
APRIL "911 Is A Joke" becomes Public Enemy's biggest video ever.
NOVEMBER L.L. Cool J rocks the country with "Mama Said Knock You Out". Public Enemy's scathing "Burn Hollywood Burn" scorches the **Jukebox**.
- 1991**
JANUARY "Two Minute Brother" puts BWP in control of the **Jukebox** for about a minute.
MAY "Pop Goes The Weasel" pops for 3rd Bass.
OCTOBER Public Enemy ignites with "Can't Truss It".
- 1992**
FEBRUARY Flavor Flav dares **Jukebox** viewers to Bungee Jump in a wild on-air promotion (Flavor never makes the jump.)
JULY The channel is renamed **THE BOX, Music Television You Control**, and now reaches 16 million viewers in the U.S. and the U.K. Eric and Parrish take the opportunity to make some dollars as EPMD's "Crossover" snares big calls.
OCTOBER Here he... comes. A solo MC Serch releases "Here It Comes".
DECEMBER Onyx "Throw Your Guns In the Air" blasts off on **THE BOX**, on the way to a platinum debut.
- 1993**
JULY "Back Seat of My Jeep" puts L.L. back on **THE BOX**.
AUGUST Biohazard and Onyx team up to slam **THE BOX** with the Bionyx mix of "Slam".
MARCH An explosive Onyx **BOXtalk** shows how easy it is to buy a gun in the streets. **BOX** viewers get a load of Boss when "Deeper" blows up.
SEPTEMBER Erick Sermon goes solo with "Stay Real" and tells the real story on **BOXtalk**.
OCTOBER Lisette Melendez is a "Goody Goody" on **THE BOX**.
NOVEMBER Domino blows up large with "Ghetto Jam".
- 1994**
JANUARY PE's Terminator X brings Whodini back onto **THE BOX** with "It All Comes Down To Money."
MAY South Central Cartel joins the Def Jam posse and hits with "Seventeen Switches."
JUNE/JULY The Warren G National DJ Search Contest on **THE BOX** involves 16 major market radio stations and reaches a combined TV/radio audience of over 50 million households. DJ Rectangle wins the finals at the Palladium in NYC and goes on tour with the multi-platinum Warren to the G.
OCTOBER Warren G continues his **BOX** hot streak with "Do You See" while Method Man brings it with "Bring The Pain".
DECEMBER "The Return of the Hip Hop Freaks"... Nice N' Smooth on **THE BOX**.
- 1995**
FEBRUARY Montell Jordan shows 22 million households how to do it on **THE BOX**, as "This Is How We Do It" explodes into yet another multi-platinum debut.
APRIL Method Man and Mary J. Blige team up with "I'll Be There For You/You're All I Need To Get By"
JULY Twinz and Dove Shack combine on Week 4 on the 95 Dayz of Summer.
AUGUST Dove Shack rolls with "Summertime in the LBC." Method Man and Redman ask "How High?"
SEPTEMBER Mokenstef moves to #1. Def Jam is still in control of **THE BOX**.

We could fill another 10 pages like this, but basically what we're trying to say is...

HISTORY CONTINUES to UNFOLD for DEF JAM and THE BOX...

HAPPY 10TH to RUSSELL and the DEF JAM FAMILY



Congratulations
to Def Jam on
your first ten years
from friends
who appreciate your
place in history.

Pryor, Cashman, Sherman & Flynn
David Mantel
Katz, Smith & Cohen

ARTISTS

Continued from page 36

(Warren G has since started his own label, G-Funk Records, which has released two acts, the Dove Shack and the Twinz.)

More recently, Def Jam has continued to keep its well-tuned finger on the urban music pulse. Method Man, a member of the popular rap crew Wu-Tang Clan, released his solo debut, "Tical," which surpassed expectations by reaching platinum status. On the R&B side, Montell Jordan scored with his debut single and album, "This Is How We Do It." (The single, ironically, samples Slick Rick's "Children's Story.")

In addition, street/R&B trio MoKenStef has made a splash with the debut single, "He's Mine," from the "Azz Izz" album. The three Los Angeles-based women started their careers dancing on stage and in videos for rap artists. ■

CHARTS

Continued from page 36

ALBUMS

- 1) LL Cool J, "Walking With A Panther" (6, 1)
- 2) Slick Rick, "The Great Adventures Of Slick Rick" (31, 1)
- 3) Public Enemy, "It Takes A Nation Of Millions To Hold Us Back" (42, 1)

1990

SINGLES

- 1) LL Cool J, "The Boomin' System" (6)
- 2) Alyson Williams, "I Need Your Lovin'," OBR (5)
- 3) Alyson Williams, "Just Call My Name," OBR (4)

ALBUMS

- 1) Public Enemy, "Fear Of A Black Planet" (10, 3)
- 2) 3rd Bass, "The Cactus Album" (55, 5)
- 3) LL Cool J, "Mamma Said Knock You Out" (16, 2)

1991

SINGLES

- 1) LL Cool J, "Around The Way Girl" (5)
- 2) Public Enemy, "Can't Truss It" (9)
- 3) 3rd Bass, "Pop Goes The Weasel" (26)

ALBUMS

- 1) LL Cool J, "Mamma Said Knock You Out" (16, 2)
- 2) 3rd Bass, "Derelicts Of Dialect" (19, 10)
- 3) Public Enemy, "Apocalypse 91... Enemy Strikes Black" (4, 1)

1992

SINGLES

- 1) Alyson Williams, "Can't Have My Man," OBR (7)
- 2) Alyson Williams, "Just My Luck," OBR (6)
- 3) EPMD, "Crossover," RAL (14)

ALBUMS

- 1) Public Enemy, "Apocalypse 91... Enemy Strikes Black" (4, 1)
- 2) EPMD, "Business Never Personal," RAL (14, 5)
- 3) Public Enemy, "Greatest Misses" (13, 10)

1993

SINGLES

- 1) Onyx, "Slam" (11)
- 2) Boss, "Deeper," RAL (28)
- 3) LL Cool J, "Back Seat Of My Jeep/Pink Cookies In A Plastic Bag" (24)

ALBUMS

- 1) Onyx, "Badafucup" (17, 8)
- 2) LL Cool J, "14 Shots To The Dome," (5, 1)
- 3) Boss, "Born Gangstaz," RAL (22, 3)

1994

SINGLES

- 1) Domino, "Getto Jam," Outburst (4)
- 2) Warren G, "This DJ," Violator (14)
- 3) Domino, "Sweet Potatoe Pie," Outburst (13)

ALBUMS

- 1) Warren G, "Regulate...G Funk Era," Violator (2, 1)
- 2) Domino, "Domino," Outburst (39, 10)
- 3) Public Enemy, "Mus Sick-N-Hour Mess Age" (14, 4)

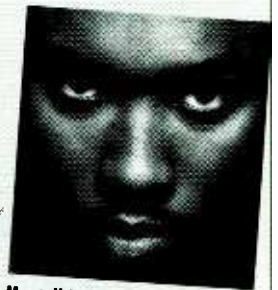
1995

SINGLES

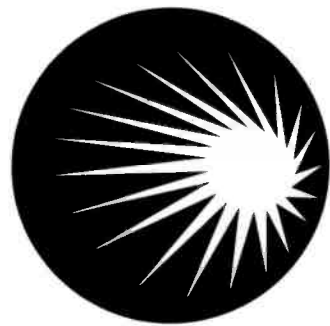
- 1) Montell Jordan, "This Is How We Do It," PMP (2)
- 2) Method Man/Mary J. Blige, "I'll Be There For You/You're All I Need To Get By" (13)
- 3) MoKenStef, "He's Mine," Outburst (19)

ALBUMS

- 1) Montell Jordan, "This Is How We Do It," PMP (12, 4)
- 2) Method Man, "Tical" (4, 1)
- 3) Warren G, "Regulate...G Funk Era," Violator (2, 1)



Montell Jordan



Outburst
R E C O R D S

A N D T H E I R A R T I S T S

DOMINO • *MoKenStef* • *B.G. KNOCC OUT & DRESTA*

C O N G R A T U L A T E

RUSSELL SIMMONS

AND

Def Jam Music Group

On Ten Years of Amazing Success

We're down with you guys like four flat tires!

Anthony "Antí" Lewis
President/CEO

"Greedy Greg"
Vice President

You taught us not to
BELIEVE THE HYPE
 and **KEEP IT REAL.**
 You fed us **SWEET**
POTATO PIE, as you
 put us to bed with a
CHILDREN'S STORY
 and woke us up with
ROCK THE BELLS.

Keep **JINGLING BABY...GO 'HEAD BABY.**
HAPPY 10th ANNIVERSARY

from your friends at **INNERCIRCLE COMMUNICATIONS**



BEYOND THE MUSIC

Continued from page 38

can't make a film with white images or a black film that has great crossover possibilities. [The black community alone] cannot buy all the movie tickets that I want to sell."

Other films that exemplify the new range of Simmons' film work are current productions, "The Funeral," a gangster film, and "The Nutty Professor," a remake of the Jerry Lewis comedy starring Eddie Murphy.

This year also marked the advent of a new branch at Rush Communications. Def Pictures, in which Simmons has teamed with longtime partner Stan Lathan, is geared to start producing smart-budget films in the near future. PolyGram Filmed Entertainment

has been signed for distribution.



Christopher Walken and Lili Taylor star in the Simmons-produced "Addiction."

"We believe that our audience is more sophisticated than the industry gives it credit for. We plan on making economically sound films that we can use to attract new filmmakers and take bigger risks with subject matter," says Lathan.

Simmons, relating his ultimate goal for the new company, quips, "When I grow up, I want to be [producer] Brian Grazer...and I want Stan to be Opie [director Ron Howard]."

DEF COMEDY JAM

Meanwhile, on the small screen, Rush Communications continues to produce its popular comedian-based series on HBO, "Russell Simmons' Def Comedy Jam." Now in its fifth season, the show has proven itself to be a major draw for the network.

"The 'Def Comedy Jam' has a huge white audience and major crossover appeal," says Simmons. "But the show is very aggressive and more exclusively black than anything on TV. It's full of inside jokes, but people break their necks trying to tune to it."

DOWN ON THE FARM

For some, Simmons may not seem to be a tailor-made contender in the severely competitive clothing industry. The entrepreneur, however, would caution observers not to confine their image of him to communications projects.

Simmons, who advised LL Cool J to trade in his cowboy boots for a pair of sneakers, is entering the clothing business in grand fashion. Phat Farm, Rush Communications' venture into retail apparel, is outfitting a bevy of middle- to upper-end clientele, including hip-hop and rap's most visible acts, celebrities and urban/suburban boys and girls alike.

In its first year of operation, Phat Farm's single Soho store grossed \$2 million. Part of the success behind Rush Communications' clothing venture is in large part due to Simmons hands-on participation. He has involved himself in everything from picking fabrics and cuts to assisting with store design. In fact, along with designer Omar Muir and director of public relations Dana Hill, Simmons is a key member of the store's relatively small team.

"We don't have a hundred designers, but we're certainly competitive," says Simmons. "We've got more flavor and we know who our audience is."

The store's line leans toward more-sophisticated designs, with classic plaid button-downs, polos and twill pants, but stays true to its street origins, with leather jackets and hotpants, oversized jeans, sweats and tees. Most items retail for less than \$100.

As a result of the great variety in the line, nearly every trend magazine, from *Vibe* to *i-D*, as well as high-end fashion giants such as *Elle* and *Mirabella*, have featured the store's wares. The oft-quoted phrase spun by Simmons is that the clothes are designed for younger people and for "60-year-old Jewish men."

Of course, it doesn't hurt that some of Def Jam's most revered and influential artists are dressing in Phat Farm fashions for photo shoots, concerts and interviews, as well as showing up for the occasional in-store. The likes of Warren G and Montell Jordan are providing high-profile exposure for the company's flamboyant gear.

Not to say that Phat Farm is merely a label phenomenon. Artists not affiliated with Def Jam, such as Michael Jackson and Uptown artists Mary J. Blige and Soul For Real, and even actress Pamela Anderson and supermodel Tyra Banks, are also publicly sporting Phat Farm.

Television is getting into the act, too. Fox's "New York
Continued on page 50

congratulations
 & respect due!



10 years
 strong



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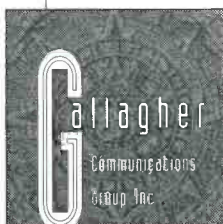
I and I steppin'
 in the future

To Russell, Lyor
 and the Def Jam crew...

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Russell,

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be living on my mom's couch.**

Your Jewish Son,

Brett

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BEYOND THE MUSIC
Continued from page 48

Undercover," nicknamed "Phat Farm Undercover" by store employees, frequently features lead characters decked out in clothing with bold Phat Farm logos. The show, seen by 7 million households in the 1994-95 season, is effectively the largest runway a clothing company has ever walked.

Still, Phat Farm faces its unique challenges. "Everybody wants to be my partner, but no one wants to distribute my clothing the way

I'd like to be distributed," says Simmons. "We should be next to Calvin Klein, Guess and Polo, but that real estate has been reserved for white-only."

These problems, however, will be remedied soon, according to Simmons. At the beginning of the year, the rap/fashion/film/TV mogul teamed with Sony Signatures, the entertainment merchandising arm of Sony Software, which will become the store's licensee. "There are a couple of deals coming up that will make Phat Farm very aggressive in the marketplace. With our distribution, we're going to out-market everyone," says Simmons.

WHAT NEXT?

Simmons and his associates are by no means resting on their past accomplishments. One of the new projects currently in development stages is the opening of a theme-based restaurant in New York. As for existing businesses, Simmons sees even further potential.

"I would say if our clothing company would do the kind of gross billing that Tommy Hilfiger does, our record company would have billing like Geffen, and our film company were to be in the position of Imagine Pictures, we will have accomplished some of our short-term goals," says Simmons. "We really believe each one of these is attainable now." ■

Executive Excellence: Who's Who At Def Jam

By **MARLYNN SNYDER**

Def Jam's suite of offices, located in New York City's artsy Soho district, is a hotbed of activity. An army of young, dedicated staffers works at driving the business forward with long hours and a collective sense of humor. Here's a look at the management team at the helm of this thriving organization.

LYOR COHEN,
COO

COO Lyor Cohen has been at Def Jam 11 years and says his current job description includes "everything from maintenance to budgets to signing groups to being a therapist—for both artists and employees." His most important role, he says, is "motivating our workforce in non-traditional ways to maintain a flavorful yet effective business climate. Also, defining and communicating a point of view, the reason Def Jam works, both inside and outside the company."

Cohen has his sites set on the future, the next 10 years, during which Def Jam will become "a more full-service, teen-aged entertainment company."



WES JOHNSON,
Senior VP, Promotions and Marketing

"I put out fires!" says 8-year Def Jam veteran Wes Johnson. "Actually, I'm focused on the initial impressions our artists make in the marketplace. It's my job to see that they're hitting hard with that initial impact. Radio is [one of] the main focuses of exposure, so the image of the artist is important, whether we're bringing it to the public, or to an MD or PD."

Def Jam's promotions and marketing senior VP started as a radio personality in the Washington, D.C./Baltimore/Virginia area and also spent time in a promotion position with Great Bay Distributors. He's worked in concert promotions and with Bill Stephney [currently CEO of StepSun Music], who first brought him to the attention of Russell Simmons. Johnson is responsible for building the label's staff.

Johnson says he enjoys "training and bringing young execs up through the ranks. And getting the respect of the owners allows me to do my job. I know that I'll be able to retire from this company."

Regarding the future direction of Def Jam, Johnson says, "We're moving into different genres of music we're not necessarily known for, like rock, reggae and more R&B [in addition



HERE'S TO THE NEXT JAMMIN TEN DEF YEARS

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to Montell Jordan and MoKenStef]. It's my job to see that those projects are marketed and promoted to the best of our ability."

KEVIN LILES, VP/GM, Promotions

"As the head of promotions, my office is an information center," says Kevin Liles. "Basically, I'm the center of all artist activities. I do a lot of planning and forecasting—anything concerning the promoting of our artists."

Liles started as a recording artist on a D.C.-based indie label and co-wrote "Girl You Know It's True," which was recorded by Milli Vanilli. Wanting to learn the business side of the industry, he took a street promotion job at Def Jam three years ago.

Liles says he's especially proud of "setting up the West Coast region. I feel like I've been able to assemble one of the best promotional teams across the country. Also, I'm proud of starting Def College Jam, a series of concerts where our artists will perform during homecoming events at major black colleges."

"People always talk about the last 10 years," says Liles. "We want to take Def Jam from a major indie to a major label. We're still interested in being a power in urban music, but we want to diversify. We will always, however, appeal to the young urban consumer."

JULIE GREENWALD, VP, Marketing

Marketing VP Julie Greenwald, who describes her role as "keeper of the timeline of releases," says, "The most important thing is planning the promotional and commercial calendars. Everything—promo items, videos, posters, ads—comes out of the marketing department; we do all the budgeting."

Greenwald got her start at



Def Jam three years ago as assistant to COO Lyor Cohen. She also worked with Rush Management, where she managed A Tribe Called Quest, EPMD, Brand Nubian and others, before moving on to the promotions department.

"I came from promotions and built the marketing department from scratch," says Greenwald. "Our first artist was Warren G—a triple-platinum artist!"

"Our marketing staff is young, bright and creative. We have to find new avenues to promote Def Jam. You can't just put out a video or give away stickers. For instance, coming up is 'The Show—The Tour,' where groups from the film will tour black colleges for a ticket price of \$10. We're always trying to find the next level to reach our consumers."

CHRIS LIGHTY, VP, A&R (and CEO of Violator Records)

Chris Lighty traveled around the world in 1987-88 as road manager for A Tribe Called Quest, Jungle Bros and De La Soul in association with Rush Artist Management and learned firsthand what it took to break a rap record. In 1991, he started Violator Records, whose artists include Fat Joe, Beatnuts and Warren G. At Def Jam two years, the A&R VP is responsible for "coordinating the creation of albums."

"I'm making sure the artist's vision comes through, that the final project represents how the artist wants to express himself," says Lighty, who notes that his greatest accomplishment was "definitely the Warren G project, which sold 3 million. Also, getting the new LL Cool J album ['Mr. Smith,' which will be released Nov. 21] finished for the fourth quarter!"

Looking toward the future, Lighty says, "We want to keep expanding and growing. It's all about building entrepreneur situations and spawning smaller Def Jams through the system—like Dante Ross' label, No Doubt, and Warren G's G-Funk Records. We want to have affiliates that are selling 3 million or 4 million records apiece; we're striving to be a 100-million-plus-selling company in the next two years. We're also moving into other areas of R&B and alternative music, but we'll always keep it real on the street side." ■



DEF DECADE

Continued from page 38

marketing VP Julie Greenwald, college promotion director Chonita Floyd, director of video production Heidi Smith, A&R administration director Linda Burke, legal counsel Gail Huggins and national promotion senior director Johnnie Walker.

EXPANDING HORIZONS

Simmons' desire to broaden the scope of his musical empire from a creative perspective came in 1990, when he formed Rush Associated Labels, a collective of joint ventures and label imprints.

The goal of RAL was to allow his burgeoning corporation to penetrate other music genres, without diminishing Def Jam's identity as an East Coast rap label. It was also a means of empowering other young entrepreneurs who shared Simmons' passion for making music.

RAL currently has several affiliate labels. JMJ was founded by Jason Mizell, and scored platinum success in 1993 with "Baedafucup," by Onyx. Violator, headed by Chris Lighty, released Warren G's 1994 debut album, "Regulate...G Funk Era," which sold 2.4 million copies, according to SoundScan, and was No. 1 on the Top R&B Albums chart for three weeks.

Warren G's own G-Funk Records recently released product on its acts the Twinz and Dove Shack, while PMP, run by Paul Stewart, features popular artist Montell Jordan.

Outburst, formed by Greedy Greg and Anti, boasts a roster that includes such acts as Domino, BG KnoceOut & Dresta, and MoKenStef. RAL's first reggae label, African Star, is headed by Stuart Brown. Its debut artist is Capelton.

Newly formed labels Juicee Entertainment, run by Kurt Woodley; King Records, founded by Scott Koenig; and No Doubt, headed by Dante Ross, all plan to release product sometime in 1996.

The influence of Def Jam on young music-business entrepreneurs has had an indelible impact, even among non-RAL executives.

Says Sean "Puffy" Combs, president/CEO of Bad Boy Entertainment, one of the hottest labels in the music business, "My company follows Berry Gordy's and Russell's blueprint for success. The obstacles Russell's had to overcome to be a winner are phenomenal. I admire the accomplishments that he's been able to achieve, and hope that I'll be able to achieve the same kind of success that he's been able to demonstrate on a consistent basis." ■

10TH YEAR ANNIVERSARY

CONGRATULATIONS TO RUSSELL SIMMONS AND THE STAFF OF DEF JAM RECORDINGS

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Todd Terry Thriving In Midst Of Hard Times

TODD'S HARD TIMES: It is roughly 4 a.m. in what is normally a fairly quiet corner of Leeds, England. On this recent balmy night, something unique has lured a veritable army of nightcrawlers to congregate in this corner. Beneath a faux sky of swirling lasers and colored strobe lights, the congregation of distinctive personalities seems to have metamorphosed into a singular, primal sea of gnashing and grinding of flesh. For a split second, the kind of unity that one fantasizes about becomes a fleeting reality. There are no differences based on race, sexuality, or politics—just the universal bliss of a transcending experience.

The ear-shattering screech of a battered disco whistle punctures the air. It is followed by a round of cathartic whoops that rattle the senses with an earthly reminder of the walls containing this experience, as well as the masterful turntable artist who controls its every mood and nuance. This synergistic force is the Hard Times club and legendary DJ/producer **Todd Terry**.

The fruits of this experience have been culled into "A Night In The Life Of Todd Terry," which is far more than a beat-mixed compilation of dance ditties. It deftly captures the essence of Terry's incomparable skills and Hard Times' unusual energy.

Examining these two entities separately, it comes as little surprise that they cause such glorious sparks together. The brainchild of farmer-turned-clubland mogul **Stephen Raine**, Hard Times began its young but influential life Aug. 7, 1993, in Mirfield, England, a West Yorkshire village. Moments after its doors were opened, the drowsy U.K. club scene was positively vibrating from excitement surrounding the venue—not to mention the refreshingly unjaded attitude of Raine, whose unwavering passion for the dance music genre lured him from a reclusive life of feeding sheep and milking cows into

the concrete trappings of the music business.

Over two years, Hard Times has changed locations several times, inhabiting such unusual venues as an old church in Huddersfield, England, the mammoth Bagley's film studio in London (the site of one of the U.K.'s largest garage-styled parties to date), and, eventually, a state-of-the-art center in Leeds. Numerous clubland heroes have graced Hard Times' turntables, but few have shaken the



by Larry Flick

walls with the power and drama of Todd Terry.

But that is hardly a surprise. Terry is among those who is not satisfied unless he leaves his audience in an exhausted, sweaty heap—whether he is weaving turntable magic behind the decks or concocting his own grooves in the recording studio. His roots stem back to the '80s, when he worked as a DJ in New York. Early on, he knew that jocking someone else's jams would not be enough.

"I would listen to these records, and I'd hear everything that the producers either forgot to put in or didn't have the imagination to come up with in the first place," he says, with a hint of deserved bravado. "I knew that I couldn't be content with just playing records that I could make better."

With that kind of focus, it was not long before Terry was fiddling around recording studios, eventually landing a deal with the independent Cutting Records.

"Before long, I was doing it all," he says, chuckling at the memory of remixing and producing everything from sample-happy deep-house to slick pop/freestyle. "I wanted to be well-rounded and capable of handling anything that came my way."

But Terry did more than passively field the curves of a fickle music industry. He carved out his own niche as a renegade with an intangibly original style that many have been trying to imitate for years. And all the while, he was refining his DJ mixing skills. "A Night In The Life Of Todd Terry" succeeds in the seemingly impossible task of encapsulating both sides of Terry's gifts. Much of the material was either crafted by Terry or offered on his New York-rooted indie, Freeze Records. Those jams that aren't his sound as if they could be under the touch of his fingers on the turntable.

Seemingly in the flash of a drum roll, night has given way to the warmth of the morning sun. Restored to their distinctive personalities and bodies, punters fan out and return to their respective lives. Few can put a finger on it, but all feel changed, uplifted, and willing to carry the memory of that blissful rush into their day-to-day existence. Ah, the power of rhythm... in

the right hands, it can change the world.

HOUSE WORK: In revisiting his underground hit "Heaven Knows (I Can't Understand)" for Tribal America Records, rising producer **Angel Moraes** deftly affirms his ongoing groove growth, as well as his ability to hang tough among (and potentially surpass) clubland's finest. Over the space of this two-record set, he freshens up the track with snappy elastic basslines, subtle new keyboard progressions, and rattling percussion that smartly never overpowers the loose but memorable hook or belter **Basil Roderick's** vibrant vamping.

Another winner from the halls of Tribal America this week is **Eric Kupper's** follow-up to his brilliant 1994 EP, "The K-Scope Project." More than anything Kupper has worked on in the past year, the EP exhibits an aggressive approach to rhythm, while weaving fluid, mind-numbing melodies. Peak-hour DJs need to spend some time absorbing "Stonk" and "Purple Daizies"—and then instantly share 'em with their audiences. We are glad to report that Kupper is currently assembling additional tracks for a full-length K-Scope album, which should be out in the coming months.

When ya need a taste of experimental dance music in quick bites, never look further than the Los Angeles-anchored Moonshine Records for expansive compilations that thoroughly trace the origins and renegades of any particular sound. With that in mind, trip-hop novices are advised to investigate "The Real Trip: Further Self-Evident Truths" and "The Trip-Hop Test, Part Two."

"The Real Trip" is culled from the vaults of Rising High U.S.A. Records and is bolstered by the inclusion of the atmospheric "Reed-in" by **Wagon Christ** and "Moonlight Medicine," which couples alterna-rock band **Ride** with Por-



Moby's Lifestyle. Elektra artist Moby paused recently from his stint as the opening act on the Red Hot Chili Peppers' European tour to perform at a benefit for LIFEbeat, the music industry's AIDS awareness/fund-raising organization, at Metronome in New York. The event was sponsored by Lifestyles condoms, which announced the winners of its create-your-own-condom-commercial contest that night. Meanwhile, Moby is promoting his latest single, "Bring Back My Happiness," and is putting the finishing touches on a double-CD remix collection, which will be available before the end of this year. Pictured, from left, are LIFEbeat project coordinator Thom Allcock, DJ dB, Moby, and LIFEbeat executive director Tim Rosta.

tishead. Truly genius stuff.

"Trip-Hop Test" is a moody mosaic of mind-bending vibes, including "Let Me In" by the **Chemical Brothers**, "Indian Summer" by **Danny Saber**, and "Keep Hope, Alive" by the **Crystal Method**. Good for chillin' or wigglin'.

Further into the realm of compilations, fans of jazz-leaning club grooves should have a swim through Impulse Records' four-CD series of vintage recordings by **Archie Shepp**, **Mingus**, **Sonny Rollins**, and **Oliver Nelson**. Each album has been remastered to crisp perfection and will provide a much-needed view into the inspiration for a score of acid-jazz acts. Utterly delicious...

Fans of **Frankie Knuckles'** current Virgin album, "Welcome To The

Real World," should start jogging to the nearest import shop for a copy of "Walking," the set's latest single overseas. The gospel-spiked houser makes nifty use of **Adeva's** forceful pipes while spurring the song's riotous chorus with thunderous choir chants. At this point, the label is not planning to release this one in the States.

One of the more bummin' pieces of news we have to deliver this week is the departure of **George Maniatis** from the ranks of London Records. Maniatis is moving back to his native Vancouver to oversee the operation of Nettwerk Records. In his several years as London's director of A&R, creative integrity and adventurous spirit have prevailed. And under his watchdog eye, such acts as **Goldie**, **Gabrielle**, and **Jimmy Somerville** had a fighting chance at mainstream promotion. We are hopeful that his efforts will have made a lasting impression on those who remain at London.

GROOVELINE: The singles and production catalog of Chicago's **20 Fingers** have been culled into an eponymous must-have compilation on Zoo Entertainment/S.O.S. Records. Although we confess to being only minimally amused by "Short Dick Man" by **Gillette**, it actually kinda works when placed in the context of this album. Perhaps we are just a little overheated by the steamy slant of "Sex Machine" by **Katrina** and "Lick It" by **Roula**. Added pleasure is derived by the inclusion of **Max-A-Million's** recent crossover radio hits "Fat Boy" and "Take Your Time."

The U.K.-headquartered **Free-town Records** is stoking up for a nice warm winter season of reasons that will be highlighted by the return of **ex-Imagination** soul man **Leee John**—who is starting to thrill R&B-minded spinners with "Mighty Power Of Love," which was produced

(Continued on next page)

Billboard. **Dance** HOT Breakouts

FOR WEEK ENDING NOV. 4, 1995

CLUB PLAY

1. BE MY LOVER LA BOUCHE RCA
2. TO DESERVE YOU BETTE MIDLER ATLANTIC
3. LIFE IS SWEET THE CHEMICAL BROTHERS ASTRALWERKS
4. NASTY GIRL NUTTIN' NYCE JIVE
5. GAME FORM JOEY BELTRAM LOGIC

MAXI-SINGLES SALES

1. SUGAR PIE GUY CLUB 69 TRIBAL AMERICA
2. THROW YOUR HANDS UP L.V. TOMMY BOY
3. LOOK WHO'S TALKING DR. ALBAN LOGIC
4. IN DA CLOUDS SNEAK ESSENTIALS VOL. 1 STRICTLY RHYTHM
5. SHINE ERIRE LOGIC

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



Love And Joi. EightBall diva **Joi Cardwell** celebrated the completion of the video supporting her latest single, "Love And Devotion," at New York's Splash! club. The clip is being serviced to local television outlets and nightclubs by ZTV, which assembles monthly reels of underground dance music videos. Cardwell also recently finished recording the seasonal single "My First Christmas With You," which EightBall plans to release next month. Shown, from left, are **Kip Lavinger**, production manager, EightBall; **Marla Metelski**, national club sales, ZTV; **Cardwell**; **Max Leinwand**, director of programming, ZTV; and **Paul "P.C." Claudio**, national club sales, ZTV.



Bigger Than Life. Reba McEntire is all over two Nashville Metro buses, which are covered with her image and album cover. She unveiled them with MCA Nashville senior VP of national promotion Scott Borchetta, left, and VP of sales and marketing Dave Weigand.

Stardom Finds Alison Krauss

Surprise CMA Awards Sweep Boosts Her Career

■ BY JIM BESSMAN

NEW YORK—Alison Krauss' surprise big sweep has translated immediately into increases in sales and airplay, booking inquiries, and her media profile.

Myers Media, the Nashville-based indie firm that represents Krauss and her Rounder Records label, had to install two additional phone lines to field press and broadcast requests for Krauss the day after the bluegrass artist and first-time Country Music Assn. nominee copped all four awards for which she was nominated: Horizon

Award, female vocalist of the year, single of the year (with her band Union Station) for "When You Say Nothing At All," and vocal event of the year for the Shenandoah duet "Somewhere In The Vicinity Of The Heart."

More telling, the awards powered broad jumps on Billboard's sales charts.

On The Billboard 200, Krauss' "Now That I've Found You: A Collection" was the Greatest Gainer for the week following the awards, leaping from No. 60 to No. 25. It was also the Greatest Gainer on the Top Country Albums chart, rising from No. 8 to No. 5.

On the Top Country Singles Sales chart, "When You Say Nothing At All" moved up a notch from No. 7 to No. 6, while "Baby, Now That I've Found You" went from No. 24 to No. 23 and also re-entered the Hot Country Singles & Tracks chart at No. 73.

"Album sales more than doubled over the week before, and stations played both singles," says Rounder co-owner Ken Irwin, noting that his label had basically "wrapped up" its efforts behind "Baby, Now That I've Found You." ("When You Say Nothing At All," which was previously released and promoted by BNA, was the Alison Krauss & Union Station track from the label's "Keith Whitley—A Tribute Album"). Noting that Broadcast Data Systems-tallied spins on both singles had "jumped considerably" since the CMA Awards, Rounder's VP of national promotion/publicity Brad Paul says that the label has since reserved "Baby, Now That I've Found You" to reporting stations along with a complimentary Alison Krauss phone card and a note thanking them for their support.

Rounder has also increased its promotional efforts at retail. VP of sales and marketing Susan Piver says that programs continue or have just finished at every major account, especially the racks that have tallied the bulk of the "Now That I've Found You" collection's 1.7 million sales. Endcap promotions are under way at Anderson Merchandisers, which Piver credits with 26% of the album's total sales, and at Handleman, which accounts for 16%. Chain programs since the awards include listening stations at Camelot and Circuit City, placement in Borders' print ads, endcaps at Barnes & Noble and in both the Alison Krauss and Hot Hits sections at Best Buy, and price and positioning promotions at Strawberries and WaxWorks.

Manager Denise Stiff, meanwhile, is fielding increased calls regarding Krauss & Union Station's 1996 tour schedule. "It's amazing how many people have called to see if we've tripled our price," says Stiff, who reassures talent buyers that Krauss' awards "haven't gone to anybody's head" in that respect. She adds that the "ideal situation" for future dates

would be small theaters or performing arts centers.

"It's still an acoustic act," says Stiff, adding, "I don't think the band wants to get so big they can't play [smaller venues] like the Birchmere or the Bottom Line when they want to."

While forthcoming tour plans haven't been firmed up, Stiff says a European trip in late January and early February is on course, as well as a Caribbean country music cruise with Charley Pride and three or four other acts in January and a date at the summer Olympics in Atlanta. The European swing, notes Irwin, has also been pumped by the CMA Awards show, which was broadcast a few days later in Europe.

"We saw an increase in sales right off," says Irwin. "We knew the promoters [Asgard Co.] and distribution company over there [Continental Record Services] are very excited."

But beyond the immediate surge in Krauss product, airplay, and performance demand, the lasting significance of her CMA honors, both for her and for the industry as a whole, is less certain. Debate over how a bluegrass artist on an indie label with only two radio hits—*not* counting the Shenandoah duet—could so capture the CMA electorate continues. Stiff is among many in attributing the phenomenon to support from other artists, many of whom have long championed Krauss.

"A lot of artists—and business folk as well—who like Alison's work voted for her," says Stiff, citing the many congratulatory phone calls, notes, and bouquets that have come in from Nashville's artist community. "Certainly Rounder Records doesn't have a block of votes!"

"No, it wasn't block voting," echoes Epic artist Joe Diffie, who was "thrilled" by Krauss' wins. "Her talent came through, and people appreciated it."

But Arista senior VP of sales and marketing Mike Dungan notes that even without a major label and commercial radio presence, Krauss has long been considered a "buzz artist" in Nashville. "It's well documented that for several years now major Nashville labels have tried without success to lure her away," he says.

(Continued on page 59)



KRAUSS

Promoting 'Cleveland's Only Hillbilly'; Reissues From Shepard, Hillmen

MAN WITH A MISSION: That man is Steve Popovich. "America needs to know about Roger Vittorio Martin," says the man who is resurrecting the Cleveland International label. Martin, he explains, "is Cleveland's only hillbilly, he's more hillbilly than anybody in Nashville, and I can't get him played on country radio."

Martin, who is half Italian and half West Virginia coal miner, came back from the Vietnam War with two Purple Hearts and a morphine addiction. Over the past two decades he's been leading a hard-charging honky-tonk band—when he wasn't drying out in veterans hospitals or jails. "After he got cleaned up," says Popovich, "a detective turned me on to him. Now he's giving anti-drug lectures at high schools with his son, who's a police officer." Popovich just cut a live album with Martin, titled "Back From The Dead." It contains original material, a polka, some Merle Haggard and Dwight Yoakam, and a recitation by Martin's mother. One song from the album—"The Tribe Is Alive"—is understandably getting a lot of air time in Cleveland.

UPCOMING: That "Rock The Smokies" I mentioned a while back (Nashville Scene, Billboard, Oct. 21) has a date: July 6, 1996, at Forks of the River Entertainment Show Park in Newport, Tenn. . . . **Lorrie Morgan** and **Jon Randall** will perform with the **Nashville Symphony** on Friday (3) and Saturday (4) at 8 p.m. at the Ryman Auditorium, the first in a forthcoming series of contemporary music concerts. . . . American Airlines is endowing a scholarship that each year will allow one student in the Middle Tennessee State University Department of Recording Industry program to intern with a major label in London and study at West Lothian College in Scotland.

REISSUES OF THE WEEK: This month the Country Music Foundation releases a 24-song CD by **Jean Shepard**. Titled "Jean Shepard: Honky-Tonk Heroine: Classic Capitol Recordings, 1952-1964," it includes extensive liner notes. Sugar Hill Records has two projects of interest. In 1963 and 1964, **Chris Hillman**, **Vern Gosdin**, **Rex Gosdin**, and **Don Parmley** recorded as the **Hillmen**. The album, titled "The Hillmen," was briefly released in 1970, reissued in 1981, and now appears on CD for the first time. Also finally on CD is the **Seldom Scene's** 1979 classic album, "act four."

TNN announces new hosts for the syndicated radio program "The Nashville Record Review." **Katie Haas**, now host of the TNN dance program "Wildhorse Saloon," will be joined by WSM Nashville on-air personality **Bill Cody**. The pair will take over the show in December. The weekly four-

hour top 40 countdown is heard on 314 stations.

MR. REYNOLDS GOES TO WASHINGTON: U.S. Rep. **Bob Clement**, D-Tenn., has announced he's appointing **Mavericks'** bass player **Robert Reynolds** as a delegate to the first White House Conference on Travel and Tourism, Oct. 30-31. After all, who travels more than a touring musician?

RANDOM ACTS OF KINDNESS: **Tracy Byrd** hosted the Big Bass Splash on Sam Rayburn Lake near his Beaumont, Texas, hometown and helped raise \$114,850 for the March of Dimes. . . . **John Michael Montgomery** hosted the 13th annual Academy of Country Music Bill Boyd Golf Classic in Burbank, Calif. The event brought in about \$40,000 to benefit the T.J. Martell Foundation for cancer, AIDS, and leukemia research for children. . . . **K.T. Oslin** will host the third annual Country CARES Concert (benefiting the local Council on AIDS Resources, Education, and Services) Dec. 4 at the Grand Ole Opry House. Performers will include **Pam Tillis**, **Mary Chapin Carpenter**, **Bryan White**, **John Berry**, and **David Ball**. . . .

Mark Collie's Race for Diabetes Cure raised more than \$400,000 for diabetes research. **Kix Brooks** won the celebrity feature race at the Nashville Speedway. **Ronnie Dunn** finished second, **Tim Rushlow** of **Little Texas** was third, and **T. Graham Brown** was fourth. . . . **Lisa Brokop** was so moved by the message of her new single "She Can't Save Him" that she has recorded a series of public service announcements for Al-Anon and Alateen. . . . Sugar Hill Records has received a 1995 Parents' Choice Audio Award for the album "Daddies Sing Goodnight." It's a collection of bedtime songs by musicians who are also fathers, including **Doc Watson**, **Peter Rowan**, **Jerry Douglas**, **Leon Redbone**, **Townes Van Zandt**, **Jesse Winchester**, **Chris Hillman**, and **Jonathan Edwards**.

Alan Jackson's "Greatest Hits Collection" was shipped internationally as well as domestically the week of Oct. 22. It marks the first time the Country Music Assn. entertainer of the year has shipped product simultaneously in this country and abroad. Markets include Australia, Austria, Belgium, Canada, Denmark, England, Finland, Germany, Iceland, Japan, the Netherlands, New Zealand, Norway, Scotland, South Africa, Spain, Sweden, and Wales. . . . CMT has entered into a sponsorship deal with Wrangler for a daily show on CMT's European network. The program, "CMT Wrangler Dance Ranch," began its daily 5 p.m. (U.K. time) broadcast Oct. 23 for a six-month initial run.



by Chet Flippo



No. 1 In The Apple. During Country Music Assn. week, Victoria Shaw was a guest DJ on WYNY New York with Donna Hanover, who is married to New York Mayor Rudolph Giuliani. Pictured, from left, are Hanover and Shaw.



PROUDLY CONGRATULATES

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ENHANCED CD

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Along the crowded music- and video-carrier horizon, each week seems to bring news of revolutionary products.

Experience proves that some will incite revolutions, while others won't.

Enhanced CD resides firmly in the former category. It allows artists to expand the creative boundaries of their work—and the music that consumers "play."

Enhanced CD stands virtually alone. It's the one new format to enjoy widespread label commitment, growing consumer awareness, retail anticipation and the full support of the Recording Industry Association Of America, which commissioned this special supplement.

QUICK-GLANCE GLOSSARY

Enhanced CD: General term used to describe an audio compact disc that also contains multimedia computer data, which is playable in both an audio CD player and a CD-ROM drive attached to a personal computer. Enhanced CD can refer to multi-session, mixed mode, pre-gap or hybrid CDs.

CD Plus: Term used by Sony and Philips and the RIAA to describe an Enhanced CD that utilizes stamped multi-session technology as specified by the Blue Book standard.

CD-ROM: A compact-disc format that follows the Yellow Book standard for digitally storing computer data or compressed audio and video data. Describes CDs containing multimedia data to be played back on a CD-ROM drive attached to a personal computer.

Mixed Mode: Describes a type of Enhanced CD where Red Book audio and CD-ROM data share the same space on the disc. Usually requires audio-CD users to manually skip the CD-ROM data located in the first track of the disc.

Multi-session Driver: A software extension that is necessary for multi-session-compatible CD-ROM drives to be able to recognize and read compact discs that contain data in the multi-session or Blue Book format.

Track Zero or Pre-Gap: Type of Enhanced CD that lengthens the pre-gap area of the compact disc between index point 0 and index point 1 and places the Yellow Book CD-ROM data in this "Track Zero" area. Allows the disc to play Red Book audio from track one.

Stamped Multi-session: Describes the technology that allows two separate sessions of data to be recorded on a compact disc. The Blue Book standard specifies that Red Book audio be placed in the first session, allowing audio-CD players to read it as a normal audio CD. The Yellow Book CD-ROM data is placed in a separate second session, where an audio-CD player cannot read it but a CD-ROM drive can.

(Excerpted from "The Enhanced CD Fact Book" by Josh Warner. Sponsored by Apple Computer, "Fact Book" is a comprehensive and easy-to-use guide for record labels, artists and music developers who want more information on the Enhanced CD format. Readers can download their own free copy of "The Enhanced CD Fact Book" from the music areas of the following World Wide Web sites: www.amp.apple.com or <http://quicktime.apple.com> with multi-session drivers.

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SEE WHAT YOU CAN HEAR

ECD!

The Timely Launch Of A Powerful Format

The versatile multimedia discs provide "a new palette for artists," and music and much more for consumers.

BY CHARLES PAIKERT

Ready or not, here comes Enhanced CD. The discs, which can be played on both an audio CD player and a computer with a CD-ROM drive, combine music CDs with an additional CD-ROM interactive multimedia-software track filled with hundreds of megabytes of digitized videos, graphics, 3-D animation, text and pictures.

The hybrid disc will be a "new palette for artists," predicts Jordan Rost, senior VP of marketing for Warner Music Group. Sarah McLachlan, whose current Arista release, "The Freedom Sessions," is one of the first Enhanced CDs to hit the market (and, in its combined audio and enhanced formats, already has sold over a quarter of a million units), says the multimedia track "opens up a whole new world and gives people more of a real feel for the artist than a written interview might."

Indeed, the computer-software track on McLachlan's CD includes home videos of a recent trip to Thailand, photos and artwork from her personal collection, interviews, lyrics and a concert itinerary. The CD-ROM track for the Enhanced CD version of Bob Dylan's Columbia release "Greatest Hits Vol. 3," released last month, features 17 years worth of Dylan lyrics, a year-by-year and month-by-month timeline and credits for every song on every album recorded from 1972 to 1989, as well as photos, interviews and full-length videos.

Enhanced CDs are to liner notes, in other words, what the Pacific Ocean is to a pond.

ACT-FAN-WEB LINK

The interactive multimedia portion of the discs will also include a capacity for games, interaction between artist and fan and a link to Web sites on the Internet.

"We want you to feel like you're sitting in the same room with the musicians," says Todd Fearn, CEO of Manhattan-based REV Entertainment, one of the country's leading music-multimedia software developers.

However, not all Enhanced CDs will have the same technical standards (see sidebar), and not all

Enhanced CDs will be able to play in all existing CD-ROM drives. In fact, most industry experts estimate that as many as half of the currently installed CD-ROM drives won't be able to play the new discs.

But most personal computers sold with CD-ROM drives in the last two years shouldn't have any trouble playing the discs, and virtually all new computers and CD-ROM drives are expected to be compatible



Fumbling toward enhancement: Sarah McLachlan's was a pioneering E-CD.

with Enhanced CDs.

To solve the compatibility problem with older machines, many labels, including Sony and EMI, plan to bundle a separate diagnostic disc in the jewel box to check out a computer's hard drive and, if possible, to install new drivers—the software intermediary between the computer and the CD-ROM drive—that will allow the machine to play the disc. The RIAA also has adopted this solution for its sampler.

TECHNICAL PHONE SUPPORT

Some older computers simply won't be able to play Enhanced CDs, and label executives recognize that it's critical to educate consumers to avoid disappointment.

"A key concern in terms of the launching of this product," says Joe Keiner, senior VP of operations, EMI Records Group North America, "is to make certain we minimize technical disappointments with the consumer. We have to be realistic and recognize that a large portion of the installed hardware base won't be able to play the discs." Toll-free telephone numbers will be set up by EMI and other labels to provide technical support.

Continued on page R-30

enhanced CD™

SEE WHAT YOU CAN HEAR

PRODUCT PLENTY

The Format's First Offerings Are Here For The Holidays

BY STEVE TRAIMAN

(All prices are manufacturer's suggested retail, and all release dates and title information was supplied by the labels.)

Consumers should have more than 100 Enhanced CD (E-CD) albums and singles to enjoy by the holidays. And many more projects are in development by major labels, independents and a broad array of production companies. While some of the newer releases are produced in the "Blue Book" or "stamped multi-session" standard, others use the track-zero or mixed-mode formats.

The following list of titles now in stores or expected by year-end is by no means complete, but it provides a sampling of the variety of music genres and broad range of artists involved in the fledgling E-CD marketplace.

BMG North America, according to Kevin Conroy, VP, marketing, has Arista/Network's Sarah McLaughlan's "The Freedom Sessions" (\$15.98), which shipped over 250,000 units this summer, and the Bogmen's "Life Begins At 40 Million" (\$15.98). BMG Classics had "Classics On Line" as its first E-CD release in October—with an introduction to classical music on the multimedia track—as a mid-line RCA Victor album (\$9.98). A major E-CD release for early spring is a two-disc set from James Galway on RCA Red Seal. Other projects are in the works at Arista, Arista/Nashville, RCA, RCA/Nashville, Private Music and Zoo Entertainment.

EMI Records Group North America, reports Joe Kiener, senior VP of operations, will have Angel Records' "The Key To Classics" E-CD series, with six volumes featuring the music of Beethoven, Debussy, Mahler, Mozart, Tchaikovsky and Vivaldi; and Right Stuff's "Supermodels In The Rainforest," including tracks from Duran Duran, Soul To Soul and Enigma; plus projects underway at Capitol Records and Capitol Blue Note.

MEAT LOAF, BUFFET

Bob Bernstein, VP of corporate PR for MCA Music Entertainment Group, informs that the company will have a White Zombie release on Geffen. Early next year, MCA plans releases of E-CDs from Live, the Mavericks and Meat Loaf, and such newer acts as Dime Store Hoods and the Samples. A Jimmy Buffet E-CD is anticipated, GRP Records is expected to have its first jazz E-CDs out soon, and MCA hopes to issue the first E-CD Broadway soundtracks.

The PolyGram Group, according to Jim McDermott, national director of alternative-music development, has the Cranberries' "Doors And Windows" out on Island/Philips Media (\$24.98); A&M's Soundgarden with "Alive In The Superunknown" and



A Zombie from Geffen

Judging A Book By Its Color

The Industry Heads Toward An Enhanced-CD Standard

BY JOSH WARNER

In the past year, representatives of Sony, Philips, Apple and Microsoft, acting with input from the Recording Industry Association Of America, have met to define a standard for a new type of audio CD called Enhanced CD. To get this diverse group in one room is hard enough, but to agree on a standard that will change—or "enhance"—one of the most successful entertainment formats has been more difficult.

Ironically, part of the challenge for this consortium is the success some of its record-label members are already having in creating Enhanced CDs in the absence of any official standard. In the past year, easy-to-use authoring software tools, from companies such as Macromedia and Apple and an eager development community have fueled development of Enhanced CDs. Several are doing well in stores now. More are on the way.

So what's the fuss about? Why spend time developing a standard for Enhanced CDs when the industry seems to be doing fine without one? To arrive at the proper answer requires some backtracking. In 1981, Sony and Philips jointly published a standard for the audio CD called the Red Book. Named for the color of the book it was published in, Red Book defined the physical characteristics of the audio CD so that all CD-player and disc manufacturers made their products to the same specification. That way, every audio CD played and sounded the same way when put in an audio-CD player, regardless of the manufacturer.

In 1986, Sony and Philips published the Yellow Book, which defined the CD-ROM format for multimedia-capable personal computers.

Until recently, most multimedia discs targeting the music market were full-blown CD-ROMs, such as "Xplora: Peter Gabriel's Secret World." These discs followed the Yellow Book CD-ROM standard and were meant to be played in the CD-ROM drive of your computer.

If you're keeping your books straight, you can probably guess what happened next. Software developers mixed the two standards—or books—together to get the best of both worlds: a CD that displayed multimedia content when placed in the CD-ROM drive of your computer and played music when put in your audio CD player. Aptly named mixed-mode, these Enhanced CDs are on the market now, such as Sarah McLaughlan's "Freedom Sessions" on Arista.

But there's a catch. A mixed-mode disc requires you to manually skip over the first track when playing the disc in a standard audio CD player. That's because the first track is generally reserved for the CD-ROM portion, or Yellow Book, and audio-CD players can only read from the second track on, where the Red Book audio begins (see accompanying illustration).

However, it wasn't long before several enterprising developers discovered a way to work around what had become known as the Track One problem. These developers hid the CD-ROM portion of the Enhanced CD in the pre-gap area just before the first track of audio. The result: Listeners don't have to skip the first track when playing the disc in an audio CD player. This type of mixed-mode Enhanced CD, commonly referred to as track zero or pre-gap, is what you'll find in most stores today.

GOOD CD BEHAVIOR

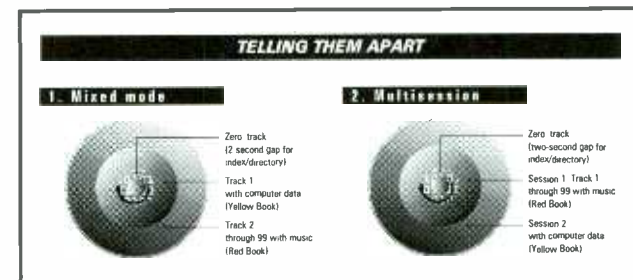
The track-zero developers feel they have cleared a major hurdle. "For audio-CD consumers, our Enhanced discs look and sound like a regular CD. It's only when you put them into the CD-ROM drive of your computer that they act differently. Then you get all this extra stuff," says Mark Waldrep of AIX Entertainment.

The fact that track-zero discs behave like regular audio CDs is a big reason why labels are developing the discs. But something else is helping. Labels are discovering their worst nightmare has yet to come true.

"The news on tech support is very good. After two months of over-the-counter sales, less than 2% of the people who bought either of our Enhanced CDs have called our tech support line," says Chris Tobey, senior VP of marketing and new technologies, Warner Music Group. "Just as important, there have been no calls from consumers who had problems playing the discs on their audio equipment."

RED + YELLOW = BLUE

Yet many labels and developers realize track zero may be an interim solution until Sony and Philips agree on the final specifications for a new Enhanced CD standard they announced in June. The new Enhanced CD format, often called CD Plus, has its own book—Blue—and is based on a technology called "stamped multi-session." Like it sounds, the technology allows two separate sessions to be stamped, or placed, on the same compact disc. The Red Book audio comes first in its own separate



session, followed by interactive content. This is easier for the audio-CD player: it reads the audio portion of the disc without ever knowing that there's a second interactive session on the disc (see chart).

"Track zero allows you to put discs out now, which is what everyone wants," says Paul West, VP of studio operations for MCA Music Entertainment Group. "But the multi-session approach is an attempt to create a new international standard. Manufacturers will know what kind of machines they need to build. Software manufacturers will have the tools and diagnostic procedures to create discs that work in all machines."

COLORED BOOKS

The technical standards for compact discs are in a series of "Books." Each standard has a different colored cover.

| | |
|--------------------|-------------------------------|
| Red Book | CD Audio |
| Yellow Book | CD-ROM |
| Green Book | CD-I |
| White Book | Video CD (renamed Karaoke CD) |
| Orange Book | Recordable CD |
| Blue Book | CD Plus |

Blue Book is a CD format that delivers a full-featured interactive experience on a multimedia-capable computer while acting exactly like an audio CD in an audio-CD player.

Blue Book performs on numerous platforms, including PC and gaming platforms, traditional audio-CD players and future (or "smart") audio-CD players.

The Blue Book specification has been designed to facilitate access for future audio players, including some or all of the following:

- Album Title
- Song Titles
- Artists and Composers
- Song Lyrics
- Album/Song Credits
- Graphics
- Album Cover Artwork
- Videos
- Foreign Language Translations

FUTURE COMPATIBILITY

Forward compatibility between software and hardware is what makes any standard worth the effort. One example: By following the Blue Book Enhanced-CD specification, "smart" audio-CD players will know exactly what kinds of data are on an Enhanced CD and where to find it. The "Plus" for consumers—names of audio tracks, albums, artists, liner notes and lyrics—can be displayed by the audio-CD player.

Some developers feel the CD Plus format offers creative advantages, too. "CD Plus defines a way for music-related information—composer information, lyrics, song titles—to be organized in a standardized way," says Ty Roberts,

Continued on page R-28

Once, you could sit for hours and explore an album's cool photos, artwork, liner notes, inserts and more.

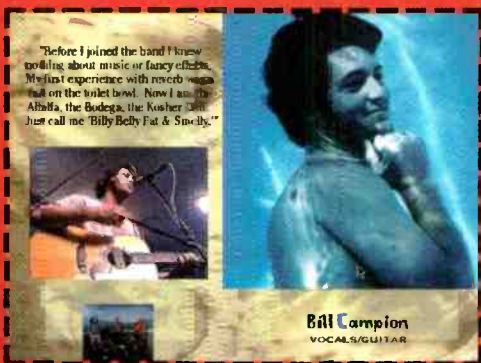
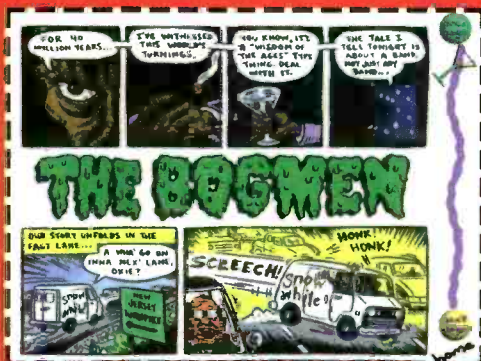
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PRODUCT APLENTY

Continued from page R-4

Monster Magnet's "I Talk To Planets" (both under \$20); plus projects underway for Island/Gee Street's PM Dawn and at Mercury.

HITS BY DYLAN, BOLTON AND TAYLOR

At Sony Music Entertainment, Fred Ehrlich, senior VP/GM, new technology & business development, notes the label's October titles: Alice In Chains' "Jar Of Flies" (\$16.98); Bob Dylan's "Greatest Hits, Vol. 3," Mariah Carey's "Merry Christmas" and Toad The Wet Sprocket's "Dulcinea" (all \$22.98); plus December releases Michael Bolton's "Greatest Hits," James Taylor's "Greatest Hits Live" and Michael Jackson's "HIStory."

The Warner Music Group, reports Camille Hackney, manager, new media product development, released the Atlantic sampler "Spew+" in October, with tracks from Jill Sobule, CIV, Collective Soul, Dragmules, James Carter, Rusty, the Inbreds, Jewel and Sugar Ray; Bush's "Little Thing" E-CD three-song super single on Trauma/Interscope, with samples of 11 tracks from "Sixteen Stones" in the CD-ROM track (\$12.98); and Moby's "Disc" on Elektra.



Moby's "disc"

Projects under way include Tim McGraw at Curb Records and both the Joshua Redman Quartet and Mike Oldfield at Warner Bros., among others.

ENHANCED "PRIDE LANDS"

AIX Entertainment and its i-trax recording format developed by Mark Waldrep have been at the forefront of the new technology since its first E-CD with a viable "track one" solution. On its own AIX Entertainment label are the

eponymous "Civilization" and "Zuriani" releases and Bahu Baru's "Blue Road."

Among other i-trax projects already out or due by year-end are Walt Disney Records's Lebo B & Jimmy Cliff set, "Rhythm Of The Pride Lands"; Benson Music Group's "Three Crosses"; Bonaire's "Saga"; and Cabana Boy Records' Trae with the "Fear No Less Than You" single and "Unimaginative" album.

DA Music's releases include Windows' "My Red Jacket" and Denny Jiosa's "Moving Pictures." Domo Records releases Kitaro's "An Enchanted Evening," while Grindstone Records issues the eponymous "The Obvious" and Honest Entertainment the "Kate Wallace" three-song sampler and 10-track album. From Omnium Records comes Boiled In Lead's "The Gypsy."

APPLE TAKES A "HEAD TRIPP"

Apple Computer has taken a lead role in creating E-CD development tools, including its QuickTime and QuickTime VR, notes David Pakman, interactive music-business development manager. The company commissioned "The Enhanced CD Factbook," a useful 72-page primer on the new media that has been distributed to more than 3,000 members of the Apple Multimedia Program Interactive Music Track. The firm also helped underwrite "Head Tripp," a free multi-session E-CD from Polydor/Atlas that was featured on Macintosh-equipped kiosks at Tower Records stores in six major college markets from Sept. 30 through Oct. 20.

The 10 tracks included label artists with just-out or imminent releases, including Eric Clapton, Velvet Underground, Gene, Fig Dish, Senser, Shed Seven, 8 Storey Window, Joya, undergroundLOVERS and Love Battery. Apple toolkit projects are underway with several dozen major and emerging artists, plus various genre collections at this time.

"TECHNO-SQUID EATS PARLIAMENT"

Ardent Records uses its proprietary AudioVision CD process with the multimedia portion in the "pre-gap" area of the E-CD, according to Claire Boger, director of multimedia/creative services. "We've added no premium price and believe our E-CDs will play in about 70% of existing IBM-PCs and up to 95% of all Macs," she notes. Ardent releases include "Techno-Squid Eats Parliament" and 2 Minutes Hate's "Worm," both out this past January through Philips Media, with Hate's "Let It Eat" out this fall; "Big Tent Revival" on
Continued on page R-8

CREATIVE

Outside Shops See To It That Artists' Ideas Are Well-Developed

BY RICHARD HENDERSON

King Crimson's founder, guitarist Robert Fripp, has repeatedly spoken of the need to function as a "small, intelligent, highly mobile unit" in order to thrive in a potentially tumultuous future. Models for such units, riding the growing waves made by the seismic appearance of new computer technologies, may be found in the new breed of developers who have met the Enhanced CD on their own terms, often inventing new programming techniques and interfaces designed to support their novel approach to the rapidly evolving medium.

These shops represent the hands-on aspect of Enhanced CD creation, working in tandem with the new-media executives at the major labels to create multimedia experiences without historical precedent. For any one among them, it's not enough to conceptualize and create audio plus interactivity on a single disc, in a package that can be understood and successfully operated by consumers.

By necessity, these firms find themselves in the role of de facto educator, bringing the record companies up to speed on the latest technical developments, the better for their clients to understand the chimerical entity that is a multimedia CD. Here's a look at who's doing what...

NO NEED TO BE EXPENSIVE

The credit screen from "Civilization," among the initial Enhanced CD releases from Los Angeles' AIX Entertainment, states that "AIX provides music multimedia for record companies large and small," furthering their manifesto with the thought that Enhanced CDs don't "need to be expensive or a game to be fun and interesting."

AIX president and founder Mark Waldrep is not one for doing things by halves; in his previous incarnation as a digital audio mastering engineer, he worked concurrently with film studios and record labels, provided research and development for Sonic Solutions and ran his own classical record label whose recordings he engineered. At present, some 30 E-CDs of his design are in the marketplace, with another 10 appearing before Christmas, with several of these bearing the imprint of his own AIX label.

"With my background in the record industry," explains Waldrep, "I've learned how to put together workable models for budgets and

time frames understandable by the majors. Other guys need teams of developers, eight months and a lot of money."

THE STONES STRIPPED

"The Enhanced CD is still evolving," adds Waldrep. "Nobody knows what it's supposed to be." Of his willingness to work with small independent labels and unsigned bands, he says that much new work comes to AIX simply because "it is possible for an organization that accepts the data limits to produce an Enhanced CD. We had to start a record company to prove this kind of disc could be retailed for the same amount of money."

Multimedia titles utilizing Waldrep's i-trax format soon to appear include the Rolling Stones' "Stripped" for Virgin Records, with some 60 backgrounds unique to the project, the Bing Crosby and David Bowie Christmas special and a Joshua Redman Quartet project for Warner Jazz. The ability to link to related sites on the Web from an Enhanced CD will be emphasized on coming AIX-developed discs.

MUSIC-TECH SYNERGIES

With offices in San Diego and Los Angeles, nu.millennia inc. is a good example of the synergy that exists between the music industry and the pioneers of new technologies. A label that produces, releases and distributes Enhanced CD titles, the company was founded in March 1995 by Norm Bastin, chairman and CEO, who previously founded Compton's New Media, the largest CD-ROM publisher in the world. His partners include nu.millennia records' president Paul Atkinson, whose decades of A&R experience at RCA and MCA were preceded by

his stint as a member of the Zombies; Bernie Taupin, creative consultant famed for his songwriting collaboration with Elton John; and Michael Lippman, head of the artist-management firm Lippman Entertainment.

The label licenses artists from various labels for E-CD release, spanning a variety of genres from rap to country. To date, these include White Zombie, PM Dawn and Clay Walker. The first Enhanced CD title for the label will appear in late November, with four additional titles appearing in December and another seven slated for January '96.

Bastin notes that he constructed the company on the same business model as Compton's, to which he adds, "I took all my best employees from Compton's to form this company."

In Bastin's view, "Consumers need uniqueness. The discs can't just be interactive liner notes. You've got to make the product deep, so it's not a one-shot, so as to draw the user back in over and over again."

"Our Soundgarden disc, 'Alive In The Superunknown,' contains two and a half hours of playing time, in addition to the music. We make heavy use of 3-D environments, employing the same technology used to create 'Jurassic Park.'"

SUGAR, GARTH AND DYLAN

David Russek, founder, owner and president of Mixed Media Works, describes his company's history as "in business for five years, as a division of Mixed Media Works, based in New York. Our CD Plus projects for Sony and Rykodisc are generated by Mixed Media Works; Mixed Media Productions publishes *Digital Culture Stream* [a CD Plus periodical]. We were the first at the Apple conference to show a CD Plus [as yet unreleased], done for EMI, a project centered around a collection of Garth Brooks' hits

"Our [Enhanced CD] done for Rykodisc's Sugar was the subject of a recent article in *Billboard* (July 29th). For Sony, we did the Bob Dylan [Enhanced CD] in Macintosh format; there was also a Microsoft format [Enhanced CD] release of the same title, and also a James Taylor E-CD.

"The benefit to the customers purchasing the CD is that they can have the back-end benefit by learning something about the history of an act, or the artists' insights on their creative process. It really enables the musical content of a disc to be experienced in a whole different way."

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Bob Dylan

complete lyrics
 discographies
 biographies
 album reviews
 awards
 music videos
 video interviews
 audio clips
 radio interviews
 album credits
 related music suggestions
 interactive games
 fan club information
 Internet access
 exclusive photos
 concert video footage
 album production information
 exclusive artist interviews

complete lyrics
 discographies
 biographies
 album reviews
 awards
 music videos
 video interviews
 audio clips
 radio interviews
 album credits
 related music suggestions
 interactive games
 fan club information
 Internet access
 exclusive photos
 concert video footage
 album production information
 exclusive artist interviews

SEE WHAT YOU CAN HEAR

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This enhancement of the audio CD enables artists to expand the scope of their creative expression, while giving you, the fan, a new way to experience music. In fact, you'll never look at music the same way again.



SEE WHAT YOU CAN HEAR

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PRODUCT APLENTY

Continued from page R-6

Ardent/Forefront; DC Talk's "Jesus Freak" E-CD single on Forefront (released in August at \$7.77); ex-Box Tops' Alex Chilton on Ardent's "A Man Called Destruction"; and Dana Key's "Part Of The Mystery."

CLASSICAL ODYSSEY

In September, Intersound released 11 classical E-CDs on its Audio Plus E-CD label (all \$12.98), president Don Johnson reports. Included are "Musical Odyssey: A Journey Through The Classics," "Classics For Lovers," "Best Of The Baroque," "Piano Masterpieces" and "The Man And His Music" series with Bach, Beethoven, Chopin, Mozart, Tchaikovsky, Puccini and Strauss volumes. Special retail floor and counter displays are available, highlighting both the titles and "Enhanced CD."



Laserlight scores with classical.

SYMPHONIES ONSCREEN

Delta Music's LaserLight label had an initial release of 15 classical "Digital CD-ROM" titles and added 20 more in October, marketing manager Mike Kelley notes—all developed by MusicPen with the track-one E-CD format (all \$9.99). The first group, available in a 120-unit floor display, included a 10-E-CD boxed set (\$99.99), and the nine individual Beethoven symphonies (on 2 E-CDs), two Mozart, two Bach, a Vivaldi and Dvorak compositions. The follow-up release featured four Tchaikovsky (including "The Nutcracker"), three Chopin, two Bach, two Mozart, Prokofiev's "Peter And The Wolf," and one each from Liszt, Schubert, Strauss, Verdi, Vivaldi and Wagner, plus "Baroque Highlights." In addition to music, the discs feature complete musical scores onscreen and the ability to print them out.

SAMPLING COLTRANE AND CHAPIN CARPENTER

Microsoft is developing an "Enhanced CD Sampler" for release this fall that will include projects from Mary Chapin Carpenter, John Coltrane and The Pat Metheny Group on various labels, and a selection from the BMG Classics' "Alexander Nevsky" CD/Laserdisc/VHS multimedia release earlier this year.

Nu.millennia Inc., according to president Norm Bastin, is developing E-CD projects with White Zombie on Geffen, Soundgarden on A&M, PM Dawn on Gee Street/Island and Clay Walker on Giant. All E-CDs will be released on the artists' respective labels.

BOWIE CROONS WITH CROSBY

Oglio Records has just released a 10-track E-CD album from L.A. pop rockers 20/20, after a 10-year hiatus, "4 Day Tornado" (\$15.98), written and recorded in a hectic four days in Tulsa, Okla., reports marketing director Maureen McCormick. An unusual E-CD single, David Bowie & Bing Crosby with "Peace On Earth/The Little Drummer Boy" (\$7.98), features a multimedia track with the original 1977 TV special footage, licensed from the Crosby estate. Both projects use the i-trax format.

OM Records has two compilation E-CDs due in stores Nov. 1 (each \$15.98), notes marketing director John Cornett. "Spiritual High" features tracks from Moodswings, Future Sound Of London, African Head Charge, Entrancing Iris, Tranquility Bass, Steve Roach and Nusrat Fateh Ali Kahn. "Groove Active," a collection of jazzy hip-hop and urban groove, has tracks from A Tribe Called Quest, Brand New Heavies, the Roots, Blackalicious, Alphabet Soup, Cool Breeze, Chop Shop, Telefunkn and Sharpshooters.

Dallas-based PC Music is working on Blue Book-format E-CD projects with four artists, according to president David Hayden. The firm recently formed a strategic alliance with Mitchell Rubinstein, producer/director for Columbia's Bob Dylan CD-ROM, who will be involved in all future E-CD releases.

RIAA COLLECTION IN JANUARY

REV Entertainment is developing several major E-CD projects, notes CEO Todd Fearn. The firm is responsible for the "RIAA E-CD" *Continued on page R-11*

MARKETING

In-House Departments Help Labels Sell What Artists See And Hear

BY RICHARD HENDERSON

The emerging software format known as Enhanced CD offers a wealth of expressive possibilities to recording artists, with the potential to include lyrics, biographies and videos along with the music. For the major record companies, the appearance of a new variant on the still-young CD format demands a rethinking of each aspect of the company's agenda, from the A&R process to the marketing of a music product that's not quite at home in record stores.

Many of the majors have responded to the challenge of multimedia CDs by developing in-house departments to deal with new technologies, as well as cultivating relationships with independent developers of interactive products. What follows is a survey of the adaptive strategies employed by the major labels in order to develop and promote the first wave of Enhanced CD releases, continuing in the grand American tradition of "learning as we go."

"Right now, there are a lot of questions and confusion about E-CD: How do we make these things? What should they be? But there's also a lot of excitement," says Sergio Silva, national director of video promotion for A&M Records. However, he cautions, "Just delivering the basics, in terms of the discs' contents, isn't going to make this format take off. That's why our label wants new ways for the artists to express themselves. On November 21, we're releasing an E-CD from Soundgarden entitled 'Alive In The Superunknown,' as well as Monster Magnet's 'I Talk To Planets.'

"With these discs, we're looking to get away from simply making a marketing tool. For instance, in the case of Monster Magnet, there's not much information that's known about them, and the [Enhanced CD] captures the cosmic-Godzilla-acid-rock sense of the band.

"Everybody's confident," Silva continues, "and with these releases there's a sense of 'Wow, we got here!,' but obviously there's new territory to forge into. We contracted nu.millennia in San Diego to work on the Soundgarden disc, and [San Francisco-based] Luminaire for Monster Magnet. Both shops did amazing jobs, putting in their own money and time to deliver something innovative."

As for the future, Silva enthuses, "In 1996, we're probably going to do an E-CD for a platinum-level artist. For my part, I'd love to do them on back catalog as well, to give that treatment to ABBA or The Velvet Underground or The Jam."

RETAILERS' RACK DILEMMA

Mike Kushner is a senior VP with Philips Media and GM of Multimedia Music, a music label within Philips Media that was established about a year ago. "Our most recent release is the

Cranberries' disc, an Enhanced CD that went out the week of Sept. 25. We've released two other discs with Ardent Records, 'Techno-Squid Eats Parliament' and '2 Minutes Hate,' but the Cranberries' title is the first disc we've produced ourselves. We've also done a CD-ROM that's an exploration of the Horde Festival, which gives the user a virtual experience of the festival. In the Enhanced CD realm, we have a number of projects planned; we'll be distributing the Soundgarden and Monster Magnet discs from A&M.

"We're in the midst of marketing the Cranberries' disc, both to software channels and to record channels. We have to reach two types of consumers, which we're trying to do with a broad-based advertising campaign that includes print media, web sites and TV advertising. Our target audiences is where technology consumers converge with music buyers. Quite obviously, because the disc does so many things—it plays on Macs, PCs, CD-i and CD audio players—you really have to explain to people what it does, as it's not that obvious yet to most consumers. Separately, on the retail level, we need to market this heavily,

because most retailers are still in the dark about this, and they don't know what to do with it. Record-store owners aren't sure if it belongs on their racks, and the software stores aren't entirely sure if it's for them, either. Our view is that Enhanced CDs belong in both places. It's just a matter of getting retail to accept it."

Philips VP of multimedia music Ted Cohen well understands the time it's taken to get the industry to accept the idea of the new format. "When I was at Warners," says the L.A.-based Cohen, "Stan Cornyn and I had a think tank where—13 years ago—we dreamed of the aspects

embodied in multimedia discs today."

Philips hired Cohen as an outside producer for the Cranberries' disc, then brought him on staff to oversee marketing the project. "This way," he quips, "I get to see my child get to pre-school." He describes the Cranberries disc as something other than the "multimedia counterpart" of a specific [audio] album, seeing it rather as the bridge between their past and their next album, due early next year.

"You can follow the evolution of a song such as 'Zombie,' which comes in three versions: the band's original demo, then the first live acoustic performance and finally the version performed at Woodstock," says Cohen.

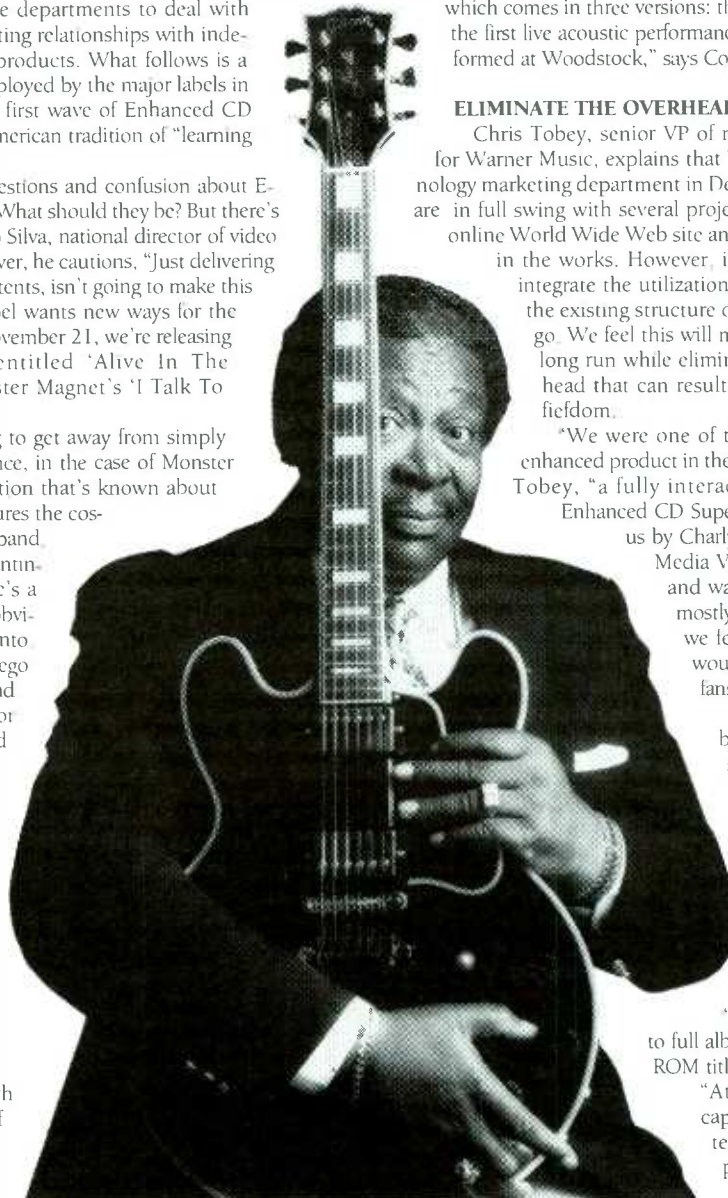
ELIMINATE THE OVERHEAD

Chris Tobey, senior VP of marketing/new technologies for Warner Music, explains that Warner "started a new-technology marketing department in December of last year. Now we are in full swing with several projects, including our extensive online World Wide Web site and various Enhanced CD titles in the works. However, it has been our intention to integrate the utilization of new technologies within the existing structure of the company from the get-go. We feel this will make us more effective in the long run while eliminating the unnecessary overhead that can result from the creation of a new field.

"We were one of the first majors out with an enhanced product in the form of the Moby Disc," says Tobey, "a fully interactive EP that we called an Enhanced CD Super Single. It was produced for us by Charly Prevost [in association with Media Vortex] in Studio City, Calif., and was released last July. Moby is mostly known as a techno artist, so we felt that an interactive project would appeal to his cutting-edge fans."

Tobey notes that it "seems to be working. We already have substantial sales based on limited availability at retail, even though the press coverage—always a positive for Moby—is just kicking in. At present, we are in negotiations with several of our artists for interactive releases in 1996. These run the gamut from "EP"-type projects like Moby to full album titles to a full-blown CD-ROM title from Phish.

"At this point, Enhanced CD capability is an application of a technology in search of a purpose. For this reason, I believe there is lots of room for *Continued on page R-12*



The thrill is back: B.B.'s E-CD is due in January.



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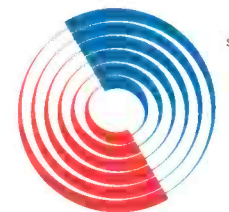
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RETAIL

Stores Check Price, Product Profile And Presentation To Make Customers An Offer They Can't Refuse

BY DON JEFFREY

Some retailers are saying the Enhanced CD is a product ahead of its market. But they also say it brings music into the computer age.

"It's important that music not be left behind in new technology," says Barry McCabe, CD-ROM and videogame buyer for chain retailer Trans World Entertainment. "With the failures of DCC and DAT and MD, for the most part there's not a lot of technological innovation going on in music."

Although some believe the Enhanced CD is aimed at two different customers—the music lover who buys audio CDs and the multimedia enthusiast who purchases CD-ROMs—others say the Enhanced CD will be an artist-driven format that appeals primarily to the most enthusiastic fans of any act.

Retailers also say the new product presents unique opportunities for

cross-marketing as well as a way to draw new customers—the computer-savvy—into their stores.

But the problems and questions are evident, as they are with any new product. Packaging and space in stores are obvious concerns. And no one knows yet what price the consumer is willing to pay for E-CD. Moreover, most consumers, as well as store employees, don't know much about the product at all (though early market-research testing indicates E-CD's public profile is rising).

ELIMINATING INTIMIDATION

Music store employees often are not familiar with computer products and so cannot adequately explain what an Enhanced CD is to curious customers. "It's intimidating for sales associates," says Trans World's McCabe. "We're trying to give as much basic information as

possible."

Some labels are slowly starting to educate retail accounts about this new format, but too many suppliers, according to John Fonvielle, GM of the Tower Records in Paramus, N.J., are "frankly just throwing it out there."

Fonvielle says one label, Intersound, gave a demonstration, using a laptop computer, for its line of classical Enhanced CDs, which he found "pretty interesting." He adds that he has just begun tracking the new CDs and finds they are "selling pretty well, a few a day."

One constraint retailers face is that they do not have enough computers in their stores to allow customers to look at the product before buying it. Some say the best way to educate consumers about Enhanced CDs and drive sales is to install PCs in the stores for demonstrations and tryouts. But others maintain that this will not work.

"We kicked the idea around," says Mike Dungan, video buyer for Camelot Music, "but we can't justify it. It won't drive enough sales to justify the space."

David Robicheau, accessories/software buyer for Strawberries, adds, "We had a PC in the store, but someone wreaked havoc on it." He suggests a video loop describing the product or perhaps some link with the i-stations in the stores.

DUELING CUSTOMER STRATEGIES

Where the Enhanced CD is presented in the store is important to its sales success. Most music-retail chains are stocking it right in the same bins with audio CDs. Only a sticker on the packaging tells the customer that this is a different product. The regular music consumer, then, will easily find an Enhanced CD, but the typical CD-ROM purchaser may not know where to go.

"If you want to get to the CD-ROM customer, how do you attract their attention with a finite amount of square feet?" asks McCabe. He thinks consumers with multimedia computers are a likely market for this product. "A lot of people are still building a library on CD-ROM," he adds.

Strawberries plans to have a separate area for the products in its stores. "We will test a dedicated merchandising fixture," says Robicheau. "I want it in front of the store."

JEWELS AND LONGBOXES

Because the format is so new and space in stores is at such a premium, there has not been much in the way of merchandising displays.

Fonvielle says Tower endcapped some titles, used signage provided by labels and put some product in Plexiglas holders near the counter.

Some sources believe that the product is best marketed in computer

Continued on page R-22

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RANDY NEWMAN

When I saw that Microsoft had put "Faust" on their sampler, with some 30 or 40 minutes of additional material, I couldn't help but think this was truly remarkable. My work turns out to be more complicated than I'm aware of it being. They explained me better through this disc, using interviews with Linda Ronstadt and James Taylor, than I could have.

Microsoft did more than I could have imagined with "Faust." If you want the extra information, they've got it; and if you don't want it, you can just play the disc. It's a startling thing, this technology. I don't know whether I'll be able to use it in my work, but I was really thrilled to see what [Microsoft's] John Kurtzer did for "Faust."

PRODUCT APLENTY

Continued from page R-8

Sampler," due in January with tracks from, among others, Alice In Chains, Bush, Duran Duran and Notorious B.I.G. Released in October was "SPEW+," Atlantic's E-CD Sampler, with tracks from nine different acts. Next up is the E-CD version of Michael Jackson's "HIStory" for Sony Music.

Rhino Records and Compron NewMedia (CMN) teamed up for two E-CD compilation releases at multimedia stores in September, in "boxed software" packaging (\$29.95 each), and in jewel boxes to music retailers in October, reports Bill Perrault, CMN VP of worldwide sales. "Rock Expedition: The 1960s" includes cuts from the Monkees, Sonny And Cher, Iron Butterfly and the Turtles, among others. "Soul Expedition: The 1960s" features tracks by Wilson

Pickett, Otis Redding, Booker T. & The MGs, and Sam & Dave, among others.

HIDDEN IN "SUGAR"

Rykodisc added a hidden E-CD extra to Sugar's "Besides" album just before final production, notes special projects director Lars Murray: a video of the "Gee Angel" single. The label has a number of other E-CD projects in the works, most notably a February rerelease of Ali Farka Toure and Ry Cooder's Grammy-winning "Talking Timbuktu"; the E-CD will contain interview footage, artists' discographies and lyrics in translation.

Seventh Wave Productions had Suzanne Ciani's "Dream Suite" as its first E-CD release on Oct. 23 (\$15.98), according to label president Joe Anderson. Featuring the 70-member Young Russia Orchestra, the E-CD version of the album blends jazz, classical, new age and contemporary themes, with interactive liner notes, the video of "Riding Heaven's Wave" and an in-depth Ciani discography.



A "Dream Suite": Suzanne Ciani

April. "The Studio Directory," created for OEM distribution earlier this year to show the various E-CD technologies, featured selections from Tom Waits, Huey Lewis & The News, Narada Michael Walden and Teja Bell, recorded at 10 studios in San Francisco's North Bay area. Included were Studio D, Murthers, Prairie Sun and Walden's Tarpan.

Very Independent Records expected to complete its debut E-CD "Circus Under The Sky," with alternative-rock group 13th Floor in mid-October, reports Michael Karlos, the band's drummer and co-writer. Phil Plisterer produced the multimedia portion, created in Director as the authoring tool. ■

TR-1 ON E-CD

"We've had new media hyped before, and often have seen it fail to deliver," says Todd Rundgren. "We've wanted to try this for a number of years, and for the past several albums have thought about utilizing the unused portion of the CD to put additional content in. [Enhanced CD] represents the industry recognizing the desire to do this and coming up with an actual standard for accomplishing it. Since we'd been trying to accomplish this for so long, there was almost an obligation to take advantage of it.



"In terms of the effort that we invested in our E-CD, the music part turned out to be easy by comparison. Our challenge was to have people be entertained for the duration of the music, with only a sixth of the data space to achieve this. We had to make a little data look like a lot of data; accomplishing that took a long time, aside from the fact that I set artistic goals rather than marketing goals for what we'd do with the available space.

"I don't believe in the 'MTV News' approach and the promotion of biographical material. Some people view [Enhanced CD] as a return to the days of liner notes, but it's been a long time since artists invited critics to spiel on the back of their record jackets; it's not the 'Nat Hentoff' days anymore. At least since the '70s, people have designed the packaging to try to say something about the music inside, and do that in an artistic manner, elevating the package to an art form of its own. Suddenly, people want to return to the old days and [are including] glorified promotional material, like bios, that people used to give away in order to get an audience interested in the artist. That's annoying to me, like buying a videocassette that starts with five trailers for other films.

"For 'The Individualist,' the closest thing to this so-called information is interactive lyrics, where you can go to this part of the presentation and play the record and have lyrics highlighted as the song plays; to be more interactive, you can click on a specific lyric and the audio will jump to that part of the song. The more significant part of the data involves the 10 presentations that go with each song, some of which are interactive, some of which are not. Each of the 10 uses one of four or five techniques that we've applied; each one has their own character...Some are evocative pieces, some are 'Doom'-type games. One is an exploration of how I'd like to use text and music together, kind of like the movie titles that Saul Bass used to do." ■

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MARKETING

Continued from page R-8

experimentation in the E-CD format. I don't want to limit our thinking to just an electronic liner-notes model. Although this is a good concept, and it makes good use of our existing assets, I believe that, as more artists get involved and as we get more feedback from consumers, something really novel could emerge from the interactive soup. I also believe that, from an R&D standpoint, Enhanced CD projects could be the sandbox of development for new consumer technologies, like interactive Super Density DVD."

DON'T LOSE JEWELS

"As for marketing Enhanced CD," Tobey adds, "we think that the initial audience for them will be found in both music and computer-software retailers. It is therefore essential that we do a good job of educating all potential retailers and consumers about Enhanced CD. Then, we must come up with new ways to market them within the existing retail structure (as well as through new media). This will be particularly challenging in the software channel, where CD-ROM product has been traditionally over-packaged. We want to come up with something that works without losing the consumer-friendly and cost-effective jewel box packaging. In the end, the consumer will speak the loudest in this effort."

SPEWING FORTH

Atlantic Records director of multimedia, Sandy Smallens, heads a department of five, dealing with CD Plus, CD-ROM and the management of activities on the Web. As Smallens puts it, "We try to keep our cyber-ears to the ground. We've been in unofficial existence since the start of the year. 'Spew+' is our first project, and it's also the first CD to feature



Bolton: an October E-CD

full-frame, full-motion video, developed in conjunction with REV. As we go along, our projects will be generated by the artists; we're very involved with educating artists as to the possibilities of Enhanced CD."

Development of Enhanced CDs at Sony, by contrast, has largely become an in-house affair. As described by Fred Ehrlich, senior VP and GM of new technology and business development for Sony Music, "[Sony] has graphic artists and programmers involved, headed by Jennifer Frommer. Then we have a staff member in the new-technology area who deals with online. There's also Mark

Ghuneim at Columbia and Barry Johnson at Epic, who are the contact people for online and multimedia at both labels.

"We put out four CD-Plus titles in October, from Alice In Chains, Toad The Wet Sprocket, Mariah Carey and Bob Dylan, with three more due later in the year, by Michael Jackson, Michael Bolton and James Taylor."

As for the new format, Ehrlich acknowledges its nascent status. "Every day, it evolves," he says. "The only mandate we have is to make the content enticing enough for the consumer. The marketing of [Enhanced CD] will be different in that there will be much more of a grassroots approach, with a limited amount of advertising. The press is picking up on the format and many computer publications—as well as those devoted to records and entertainment in general—are writing about it. I think that's how a lot of people are going to learn about it."

IMPORTANCE OF A&R

The A&R approach to a roster of Enhanced CD titles varies from label to label. Some companies see multimedia additions as essential to all forthcoming releases—to the extent that some new labels mandate Enhanced CDs for all releases—while others carefully weigh the suitability of the medium to showcase their artists.

"The most important decision is the selection of an artist for the new format," says Kevin Conroy, VP, marketing, for BMG Entertainment, North America. "Enhanced CD isn't right for every artist." Conroy describes his responsibilities in the new-technology realm in broad terms: "identifying resources within and without the company" and creating a team that best integrates business support and technical knowledge.

In successfully launching new E-CD titles from Arista's Sarah McLachlan and the Bogmen, Conroy stresses the importance of collaboration between the label itself, BMG's North American marketing team and its technology group, BMG Interactive. Six other projects are being evaluated for release in the new format.

ENHANCING CATALOG CLASSICS

Candidates for new-media treatment are well considered in the Burbank offices of Warner Bros. Records. Though it was still too early to offer specifics, creative-enterprises VP Georgia Bergman says the label has developed a number of Enhanced CD titles set for release the first quarter of next year. Among these will be Randy Newman's "Faust," along with a new title from Mike Oldfield. Bergman's department will be looking at some Warners catalog titles for Enhanced re-release, as special editions of best-selling classic albums.

"Creative enterprises, in addition to the people who handle the technology, has been the in-house department for multimedia at Warners," Bergman explains. "We're going to be looking at jointly marketing Enhanced CD titles with other labels within the group. We're obliged to examine the complexities of marketing this new format; there are still many unresolved issues, such as packaging, which don't fit within the traditional record-company model [of marketing]."

"The way I feel about [Enhanced CD design] is: if you want liner notes, read the book. You need to create a new dimension of the artist's work. With a classic title, the reasons why an album is classic can be explored; with a new artist's work, the [Enhanced CD] has to expand on the musical portion of the disc. With some artists, it will be a natural progression, and they'll begin thinking in visual as well as musical terms.

"It's best to begin anew with each project, treating it as a blank slate, and trying not to adopt a cookie-cutter approach to Enhanced CD; that's not how we make records, and it's not how we're going to do this new medium. It's got to be original, gonzo, confusing, mysterious, in some cases upsetting and in most cases, fun. For instance, I can imagine what Perry Farrell might do, and I think that would just be fabulous, but I'd also be fascinated to see what k.d. lang would come up with."

STRATEGIZING INTERNATIONALLY

In the case of a multi-national, multi-label corporation such as EMI embracing a new technology such as Enhanced CD, a well-formulated strategy is everything. To launch a novel format in several markets, through both music and software channels, while respecting the character of the individual labels, requires the quixotic mobility that characterizes truly innovative thinking. To illustrate, Joe Kiener, senior VP, multimedia, manufacturing and operations, EMI Records Group North America, describes his position as point man for new media: "We basically cover all the aspects that tie into business support and infrastructure support for new media products. Since we're talking about the launch of a multimedia enhanced-audio product, it is our responsibility for the entire group to make sure that we have the necessary technological standards and that the necessary level of technological know-how exists throughout the group."

Continued on page R-14

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However, a potential barrier to the success of interactive music titles is the inability of existing consumer hardware to recognize these new disc formats. Corel has been working with major record labels to ensure that consumers will be able to play enhanced music titles easily on their existing hardware.

Corel Drivers for Enhanced CD is a device driver upgrade kit that allows many multi-session CD-ROM drives to recognize CD Plus and hidden track music formats. It supports Windows® 3.1, 3.11 and Macintosh® System 7.0 or higher, and features universal CD-ROM device drivers, a diagnostic utility, autoplay capability, and a fully-featured audio player.

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MARKETING

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"We also provide the standards for the business-affairs issues that are tied into these new products, such as the new form agreements for artists and publishing clearances. And we supervise the distribution and sales activities both through Cema, our distribution for the retail-music channel, as well as the activities we pursue for the software-retail channel; that's covered in this country through a sales and distribution agreement with Virgin Interactive."

Other areas under Kiener's direction are price points, marketing strategy and EMI's liaison work with NARM and the RIAA. While the label group has no "multimedia department" per se, Kiener and other staffers work to elaborate a clearly defined vision of interactive activities at EMI, which is ultimately the responsibility of executive VP/GM Terry Santisi.

BEASTIES, TWINS AND MELONS

Capitol Records senior VP Liz Heller, in fact, runs the only in-house new-media department at the label level with EMI. It's been up and running for the past 18 months, its initial efforts represented by an Enhanced CD sampler of John Hiatt's label debut, being given away in stores to customers purchasing other Capitol titles.

As Heller sees it, her department's function is "to help the artists push envelopes." This typically involves an interweaving of ideas and imagery between the E-CDs and Capitol's website, Hollywood and Vine. Capitol has worked with many of the most important Enhanced CD developers, including Highway One, Generator, Mixed Media Works and the Boston-based Strump World. Blind Melon, the Cocteau Twins, Spearhead and the Beastie Boys CD-ROM are among the first group of titles to be issued by the label.

Working with EMI's Kiener and Angel VP of creative services Jay Barbieri, Aimee Gautreau, Angel VP of publicity and advertising, has taken a more educative stance in formulating the content of that label's six new classical music CD Plus titles, "The Key To The Classics" series.

Given that the graphic content of Enhanced CDs is often an outgrowth of rock videos, Gautreau has produced these new releases for the classical-

music aficionado, who, surveys show, is the first consumer to acquire new technology. As the interactive liner notes contain 50% more information about the composer and the social context within which he worked, school libraries and educational outlets will be targeted for the series.

INTERACTIVE SOUNDTRACKS

"We have several people working on Enhanced CD at the group and label level," says Larry Kenswil, executive VP, MCA Music Entertainment, "but are waiting until next year for our [Enhanced CD] releases. In some measure, this is due to the heavy release schedule in the third and fourth quarters of this year."

Kenswil says MCA "sees the Enhanced CD releases as items to be scheduled in between major album issues—rather than scheduled so as to compete with a new release. We have an entire interactive title from B.B. King coming out in January. As soon as we can sort out the logistics of it, you can expect us to release [Enhanced CD] titles of film soundtracks. It's a little more difficult, but we think it's a perfect fit, as do the studios and producers."

"We believe that audio CDs will have multimedia content, and that eventually the whole thing will coalesce into a new audio format. A priority issue for the labels is to break new acts with multimedia, like Dimestore Hoods on MCA."

MULTI-SESSION SURPRISE

At the indie end of the corporate spectrum, Lais Murray, special-projects manager of Rykodisc, handles "anything computer-based, including our online presence and any interactive products"—which means Enhanced CD. Rykodisc's release of "Besides" by Bob Mould's group Sugar was a pioneering effort in the multimedia CD field. It marked the appearance in the marketplace of the first commercial multi-session Enhanced CD, which adds a QuickTime format video at the end of the disc's music program.

"We stuck the video on as a bonus track with every copy," Murray explains. "We didn't want to charge anybody extra. We'd rather give away something that was really cool. Most people didn't know it existed."

The label's reissue of its best-selling collaboration between Ali Farka Toure and Ry Cooder, reconfigured for Enhanced CD, is slated for January release. "This was one of the pilot projects for Microsoft's consumer division," says Murray. "It was developed in-house there for the launch of [Enhanced CD]. Microsoft's John Kertzer is a world music freak, and that was the title he chose to do." Murray notes similarities in all his projects, be it the development of an Enhanced CD or the upgrading of the company's website.

"Basically," he concludes, "you're trying to hit a moving target. When you think you've got something cool, someone else pops up with a more amazing design. It keeps you on your toes." ■

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groove active is a compilation of Jazz, HipHop and Urban Groove. The bonus Multimedia track takes the viewer on an urban underground journey. This full screen visual experience includes concert footage, artist insights, graffiti art, spoken word, and imagery from the Jazz and HipHop scenes around the world.



moods wings future sound of london steve roach tranquility bass fluid motion
nusrat fateh ali khan geoffrey oryema african head charge entrancing iris

spiritual high is a deep mix of techno-ambience, ethnic beats, and ethereal grooves. From the mountains of Tibet to the Arizona desert, the bonus Multimedia track takes you on a visual journey through spiritual and psychedelic imagery, holistic meditations, insights from the Dali Lama and reflections from Alan Watts.



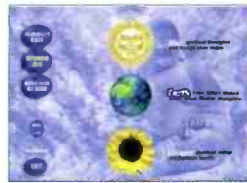
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TeleFunken

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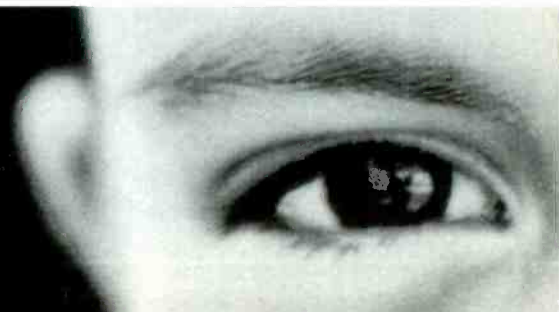
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Market Survey Arms RIAA With Ammo To Prove ECD Has Legs

BY STEVE TRAIMAN

Interest in Enhanced CD (E-CD) is high, a majority of consumers appear willing to pay a premium above the cost of a regular audio CD, and the new medium clearly has the potential to deliver on many information and music needs.

These are some of the key findings from a series of RIAA-commissioned focus groups, conducted by the Marketing Corp. Of America (MCA) this past August 28 and 29, with consumers in New York and Chicago.

The information derived from participants in these focus groups is being converted into a video presentation for retailers and the media, according to Hilary Rosen, RIAA president and COO. In addition, the research will serve to create program benchmarks and set a baseline level of market awareness.

According to Marriott Dowden, in charge of the project for MCA, the groups were divided by age: 18 to 30 and 31 to 45. Respondents included regular CD purchasers who currently own CD-ROM drives and those who intend to purchase CD-ROM drives within 12 months.

Discussion flow started off with the participants' music behavior backgrounds: where and when do they listen to what music. Next came a concept review with a description of E-CD, to get their overall reaction to the new medium. This was followed with a product viewing, including a demonstration of two E-CD selections.

The overall reactions to the demonstration covered such areas as whether E-CD met or exceeded expectations; what the participants liked or disliked; price expectations, including what they were willing to pay; artist expectations as to who would or would not be appropriate to be featured on an E-CD; and which genres or music types would be most appropriate for E-CD. Participants also discussed packaging preferences and what information they thought was necessary on the packaging.

Finally, the focus groups covered "channel" expectations, including the type of store in which participants would expect to buy E-CDs, where they would be found, how they would be presented, and expected retailer requirements.

KEY CONSUMER FINDINGS

Among the major findings of the focus group research are the following highlighted comments:

- Interest in E-CD was high. The concept was well-received, and product demonstrations exceeded respondents' expectations.
- All groups would expect a choice of a traditional CD and an E-CD for the same release, and would assume the E-CD would be priced above a standard CD.
- The majority of respondents appeared willing to pay a \$4 to \$5 premium above the cost of a traditional CD. A significant number were willing to pay as much as \$25 to \$30 for an E-CD.
- Package expectations were consistent across groups: all multimedia features listed and clear labeling of "Enhanced CD."
- The E-CD medium clearly has the potential to deliver on many information and music needs. These include "full-length videos" and should include information not available elsewhere.
- Simplicity is essential to E-CD acceptance. Respondents want "the same ease of use as regular CDs."
- Genre appears to play a role in multimedia expectations. While classic and alternative rock appealed to "entertainment" needs, classical and opera seemed more tailored for "information/education" needs.
- E-CD is most appropriate for a performance/visually oriented artist such as David Bowie or Michael Jackson, and the medium was perceived to be beyond some artists' capabilities.
- Some respondents perceived a danger that E-CD could become a marketing tool rather than a medium for artistic expression.
- In-store, retailer expectations were consistent across all groups: E-CDs should be racked like traditional CDs, and an in-store demonstration is expected. ■

ECD ASAP: The Campaign To Win Over Retailers And Consumers

BY STEVE TRAIMAN

The leadership shown by the recording industry is very important to the successful launch of the Enhanced CD," emphasizes Hilary Rosen, president and COO of the Recording Industry Assn. of America (RIAA). "There's a long tradition of the industry being driven by new hardware, so it's very exciting that the E-CD is driven by the creative aspect of our business. Our 'See What You Can Hear' campaign will get that message across loud and clear."

Rosen sees both artists and labels working together to present a more comprehensive vision of each artist's work, and makes the important distinction that hardware formats exist that can support that exhilarating vision. The E-CD does not require new dedicated hardware, unlike the concerns consumers and retailers faced with the MiniDisc (MD) and Digital Compact Cassette (DCC), among recent introductions.

70 MILLION PLAYERS

Rosen points to the 70 million CD audio players now in U.S. households, with the added experience the E-CD offers to owners of properly equipped multimedia IBM and Macintosh PCs, the fastest-growing consumer-electronics product in the U.S. "In the past, we've created formats that have taken our music wherever consumer lifestyles have led," she recalls. "The E-CD targets the nearly 28 million IBM and Mac users, the most rapidly growing consumer lifestyle. E-CD puts us squarely in that market and will ensure our continued leadership in the packaged media for that market."

She continues, "Our RIAA New Technology And MultiMedia Committee viewed its main goal to ensure that a consistent and comprehensive message on the benefits of investing in E-CD would be delivered to retailers and consumers. All of our work together is driving and projecting a vision for what is first and foremost a new music product. There's nothing new in a CD-ROM, but what is new is that the music community is working together to use an existing technology to broaden the artist's outreach."

Although the RIAA is supporting the recently published Blue Book, or stamped multi-session, standard for producing E-CDs, Rosen emphasizes that all technologies currently in use, including i-trax, AudioVision and others, are getting similar support. "Our position on technical standards is to support all approaches that deliver CD audio compatibility and quality and the full range of multimedia capabilities," she explains, "as long as they are relevant and capable of producing the E-CD."

Rosen believes that the flexibility and compatibility of the E-CD with so many home-entertainment and computer systems provides an opportunity for long-term acceptance. "Another key factor is that computer technology is capable of expanding tenfold every month," she notes. "I, for one, am glad that the record companies

are taking the lead as a 'one-stop shopping' location for all artists to explore all avenues of their creative development."

LABELS-HARDWARE COOPERATION

As a guide for the E-CD, Rosen points to RIAA's leadership role in the formation of the Compact Disc Group (CDG) in the early '80s, the first time that record companies and hardware manufacturers joined to promote a new technology, working closely with retailers. "The CD can be used as a model for a successful product launch," she says. "But it took almost a decade for the CD to pass the LP and then the cassette, and we know the E-CD may not be an overnight success. Eventually, all music product may have a visual experience, but it may take a lot of time and a lot of hard work to establish the E-CD."

"For our 'See What You Can Hear' campaign to launch the E-CD, under the guidance of Edelman Public Relations Worldwide, retailers, record labels and artists have to truly 'partner' in reaching out to the consumer for this exciting new music medium."

RETAILER-EDUCATION PROGRAM

Recognizing that the key to E-CD success is a solid retailer-education program, Rosen explains how a vital cadre of "multimedia retailer specialists" is being created. Response has been excellent to a questionnaire included in a special *Enhanced CD Inquirer* newsletter, sent to more than 5,000 National Assn. of Recording Merchandisers (NARM) retail members in early September as an enclosure with the association's own monthly newsletter. These staffers are being identified and cultivated to get continuing information on E-CD so that they can work with customers "one on one" on a daily basis to create satisfaction with the new E-CD format.

- Working together, the RIAA and NARM are developing a colorful, exciting and attention-getting array of in-store signage highlighting the "See What You Can Hear" ECD campaign. It is patterned after the highly successful NARM "Give The Gift Of Music" program.

- A handy four-color brochure is being created for point-of-purchase retail distribution to music and computer software outlets. It will be directed at the consumer and will define E-CDs, positioning the E-CD as primarily a music product with added multimedia features.

- Another NARM *Sounding Board* insert was prepared for October distribution—to serve as the official policy statement of the music industry. With extensive input from key members of the retail community,

the statement announced the campaign, outlined the basic messages and alerted retailers to the availability of camera-ready artwork for their use in advertising and promotion.

- Marketing Corp. Of America conducted a series of consumer focus groups to better qualify awareness concerning E-CDs. The information is highlighted in a video presentation for retailers and media, and the research will serve to create program benchmarks and set a baseline level of market awareness (see separate story on this page).

- A special package with the NARM insert and a videotape of the focus groups was sent to a list of the top retail accounts nationwide.

- Attendees at NARM's annual wholesaler conference in Phoenix, Ariz., Oct. 20 were shown a presentation describing the features of E-CDs and outlining elements of the launch campaign.

- In order to maintain momentum for the campaign and reinforce the E-CD message to retailers, a continuing series of articles will be published in the monthly NARM *Sounding Board* newsletter.

MULTI-FACETED CONSUMER CAMPAIGN

- "See What You Can Hear" will get a big push in early January with the release of a special RIAA E-CD Sampler, Rosen notes, in development at Manhattan-based REV Entertainment. Affordably priced at under \$10 retail list, the sampler will include music tracks from Alice In Chains, Duran Duran, Bush and Notorious B.I.G., among others. With sales of up to 8 million multimedia computer systems anticipated by year-end, release of the sampler is designed to take advantage of heightened new-owner interest.

Continued on page R-22



"Sampled" in January: Duran Duran

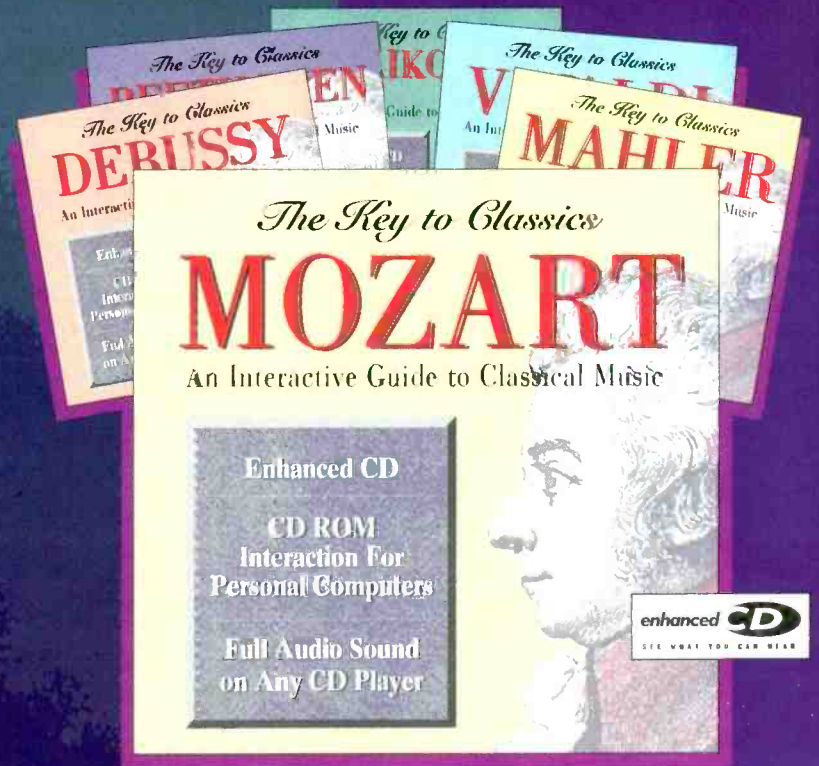
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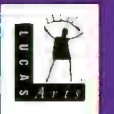


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watch for them in January 1996!!

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SEE WHAT YOU CAN HEAR

THE DIRECTORY: Who's Doing What

The Billboard Enhanced CD Directory is a first effort at compiling contacts and companies involved in the business and creation of Enhanced CDs. Included in the directory are record labels, Enhanced-CD developers, software development-tool companies and distributors. Each category lists, where possible, the company, contact name, address and telephone number. The directory is a valuable source of information for "who's doing what" in the new world of E-CD. It will be updated in future special issues.

RECORD LABELS

AIX Entertainment
8455 Beverly Blvd., Ste 500
West Hollywood, CA 90048-3416
CT: Mark Waldrep, founder; Maryann Earl, GM, VP sales & marketing

213 655 4116
Includes product from Benson Music Group, Bonaire, Cabana Boy Records, DA Music, Domo Records, Grindstone Records, Omnium Records, Walt Disney Records

Ardent Records
2000 Madison Ave.
Memphis, TN 38104-2794
CT: Claire Boger, director, multimedia services
901 725 0855

BMG Entertainment North America
1540 Broadway, 36th Floor
New York, NY 10036
CT: Gabriel Levy or Kevin Conroy, VP marketing
212 930 4000
Includes Arista Records (CT: Richard Sanders); RCA Records

EMI Records Group North America
1290 Sixth Ave.
New York, NY 10104
CT: Joe Kiener, senior VP of operations
212 492 1738
Includes Angel, (CT: Aimee Gautreau), Capitol (CT: Liz Heller, senior VP, new media), Right Stuff, Virgin (CT: Cynthia Blyce, VP special projects)

Intersound Audio
11810 Wills Rd.
Roswell, GA 30077
CT: Don Johnson, president
404 664 9262

Laserlight/Delta Music
2500 Broadway Ave., Ste 380
Santa Monica, CA 90404-3061
CT: Mike Kelley
310 453 9504

MCA Records
70 Universal City Plaza
Universal City, CA 91608
CT: Steve Galloway, VP music-video programming; Bob Bernstein, VP corporate public relations; Larry Kenswil, executive VP, music entertainment
818 777 4000

also: 1755 Broadway, 8th floor
New York, NY 10019
CT: Caroline Prutzman, VP public relations
212 841 8050
Includes MCA/Geffen (CT: Robert Smith)

Nettwerk Productions
1250 West Sixth St.
Vancouver, BC Canada V6H 1A5
CT: Terry McBride
604 654 2929

nu.millenia
16868 Via Del Campo
San Diego, CA 92127
CT: Norm Bastin, CEO; Paul Atkinson, president
619 676 3620

Oglio Records
901 N. Pacific Coast Highway
Redondo Beach, CA 90277
CT: Maureen McCormick
310 798 2252

OM Records
545 Mission St., 3rd Floor
San Francisco, CA 94105
CT: John Cornett
415 882 4848

PC Music
Preston Forest Center, Ste 194
Dallas, TX 75230
CT: David Hayden, president
214 497 1425

PolyGram
825 Eighth Ave.
New York, NY 10019
CT: Jim McDermott, national director of alternative sales development
212 333 8157
Includes A&M Records (CT: Mike Regan, senior director, product development and new technologies)

REV Entertainment
72 Greene St.
New York, NY 10012
CT: Todd Fearn, CEO
212 343 1663

Rhino Records/Compton's New Media
2320 Camino Vida Roble
Carlsbad, CA 92009
CT: Bill Perrault, CMN VP, worldwide sales
619 929 2500

Rykodisc
Shetland Park
27 Congress St.
Salem, MA 01970
CT: Lars Murray
508 744 7678

Sony Music
550 Madison Ave.
New York, NY 10022
CT: Fred Ehrlich, senior VP and GM, new technology & business development;
Jennifer Frommer, manager of multimedia
212 833 4568
Includes Epic (CT: Barry Johnson) and Columbia (CT: Mark Ghuneim)

TVT Records
23 E. Fourth St., 3rd Floor
New York, NY 10003
CT: Paul Burgess
212 979 6410

21st Century Media
883 Fourth St.
San Rafael, CA 94901
CT: Kevin Frazier, VP, marketing
415 453 9407

Very Independent Records
c/o Blaze Productions
103 Pleasant Ave.
Upper Saddle River, NJ 07458
CT: Mike Kardos
908 321 5456

Warner Music
75 Rockefeller Plaza
New York, NY 10019
CT: Camille Hackney, manager, new media product development
212 275 2813

Includes Atlantic (CT: Sandy Smollen, director of multimedia; Steve Yanovsky); Warner Bros. Records, 3300 Warner Blvd., Burbank, CA 91505 (CT: Georgia Bergman, VP, creative enterprises); Reprise Records, 3300 Warner Blvd., Burbank, CA 91505 (Jimmy Dickson, promotion director of new media); American Recordings, 3500 W. Olive, Burbank, CA 91505 (CT: Marc Geiger senior VP, A&R)

Windham Hill Records
75 Willow Road
Menlo Park, CA 94025
CT: Roy Gatinaella, VP of marketing
415 329 0647

DEVELOPERS

AIX Entertainment
(see RECORD LABELS)

Apple Interactive Music Group
153 E. 53rd St., 29th Floor
New York, NY
CT: David Pakman
212 339 3822

Ardent Records
(See RECORD LABELS)

CD Direct, Inc.
4450 California Place #344
Long Beach, CA 90807
CT: Greg Wible
310 997 0111

Continued on page R-20



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SEE WHAT YOU CAN HEAR

THE DIRECTORY

Continued from page R-18

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1221 South Hi-point St.
Los Angeles, CA 90035
CT: Scott McNeely
213 939 0339

Graphix Zone
42 Corporate Park, Ste 200
Irvine, CA 92714
CT: Tila Pacheco
714 833 3838, ext 156

Highway One Media
964 Pacific Coast Highway
Santa Monica, CA 90403
CT: Leo Rossi
310 260 4777

House Of Blues
8439 Sunset Blvd, Piazza Del Sol
West Hollywood, CA 90069
CT: Marc Schiller
213 650 0247

ION
3301 Kerner Blvd., Ste 260
San Rafael, CA 94901
CT: Ann E. Greenberg, founder
415 455 1466

Luminare
2 Bryant Street
San Francisco, CA
David Leventhal, VP strategic development
415 882 9372

Macromedia
600 Townsend St., Ste 310 West
San Francisco, CA 94103
CT: David How, senior product manager
415 252 2000

Mixed Media Music
454 W. 46th St.
New York, NY 10036
CT: David Russek
212 586 6626

Joe Meadows
263 North Mountain Ave.
Ashland, CA 97520
CT: Joe Meadows
503 482 0657

Microsoft Corporation
1 Microsoft Way
Redman, WA 98052
CT: John Kurtzer
206 882 8080

Netwerk Productions
1250 West Sixth Street
Vancouver, BC Canada V6H 1A5
CT: Lane Dunlop
604 654 2929

nu.millenia
(See RECORD LABELS)

Pacific Advanced Media, Ltd.
29 Albany Street
Crow's Nest 2065
Sydney, New South Wales Australia
CT: Brett Crosley or Chris Perkins
61-2-439-8700

Passport Media
100 Stone Pine Road
Half Moon Bay, CA 94019
CT: Mark Kusek, creative director or David Kusek, CEO
415 728 1556

Philips New Media
10960 Wilshire Blvd.
Los Angeles, CA 90025
CT: Ted Cohen, VP, multimedia music
310 444 6634

The Charley Prevost Company
4170 Kraft Avenue
Studio City, CA 91604
CT: Charley Prevost
818 762 4194

REV Entertainment
(See RECORD LABELS)

Rock On Rom
1901 Avenue of the Stars
Century City, CA 90067
CT: George Rogerson, president
818 509 8889

DEVELOPMENT TOOLS/UTILITIES

Adobe Systems, Inc.
1585 Charleston Rd.
Mountain View, CA 94039
800 833 6687

Apple Interactive Music Group
1 Infinite Loop
Cupertino, CA 95014
CT: Elaine Dennis
408 974 5457
Also: David Pakman, interactive music-business development manager
212 339 3822

CD Direct, Inc.
4450 California Place #344
Long Beach, CA 90807
CT: Greg Wibbe
310 997 0111

Corel
1600 Carling Ave.
Ontario K1Z8T7
CT: Haris Majeed or Kevin McNeil
613 728 0826

Digidesign, Inc.
1360 Willow Road, Ste 101
Menlo Park, CA
CT: Melinda Stoker, marketing services manager
415 668 0600

FWB Software
1555 Adams Ave.
Menlo Park, CA 94025
415 325 4392

ION
(See DEVELOPERS)

Macromedia
(See DEVELOPERS)

Opcode Music Systems
3950 Fabian Way
Palo Alto, CA 94303
415 812 3254

DISTRIBUTORS

BMG
1540 Broadway
New York, NY 10036
CT: Kevin Conroy
212 930 4000

Cema
700 Oxnard St., Ste 700
Woodland Hills, CA 91367
CT: Wayne Guyman, VP, information technology
818 587 4000

Digital Entertainment
7400 49th Ave., North
New Hope, MN 55428
CT: Wim Stocks
612 535 8333

PGD
Worldwide Plaza
825 Eighth Ave., 20th Floor
New York, NY 10019
212 333 8000

Pyramid New Age Music Distributors
1577 Barry Ave., Ste 201
Los Angeles, CA 90025
CT: Michael Anderson
310 207 2944

Sony
550 Madison Ave.
New York, NY 10022
CT: Fred Ehrlich
212 833 8000

UNI
60 Universal City Plaza
Universal City, CA 91608
818 777 4400

WEA
111 N. Hollywood Way
Burbank, CA 91505
CT: Katie Morgan
818 843 6311

REPLICATORS

DADC
1800 N. Fruitridge Ave.
Terre Haute, IN 47804
812 462 8100

Disc Manufacturing, Inc.
1409 Foulk Road, Ste 102
Wilmington, DE 19803
CT: Rusty Capers
800 433 3472

EMI Manufacturing
1 Capitol Way
Jacksonville, FL 62650
CT: Tom Peterson
217 245 9631

KAD Optical Products
800 Corporate Way
Fremont, CA 94539
800 288 4526

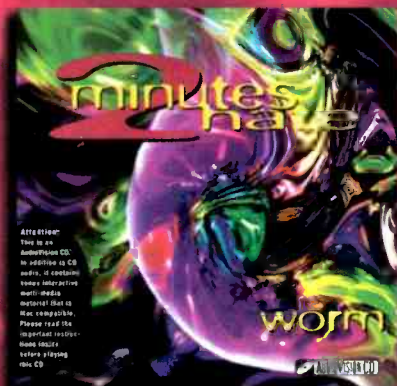
Nimbus Manufacturing
P.O. Box 7427
Charlottesville, VA 22906
CT: Ric Sherman
201 379 0632

Sony Music Entertainment
400 North Woodbury Road
Pittman, NJ
609 589 8000

WEA Manufacturing
1444 East Lackawanna Avenue
Olyphant, PA 18447
717 383 3291

RECORDING INDUSTRY ASSOCIATION OF AMERICA
1020 19th Street, Northwest
Ste 200
Washington, DC 20036
CT: Tim Sites, senior VP
202 775 0101

Seven Reasons Why Ardent Enhanced CDs Don't Suck



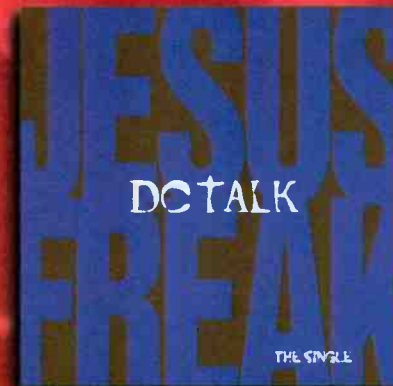
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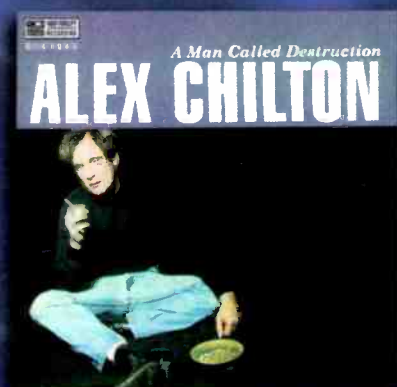
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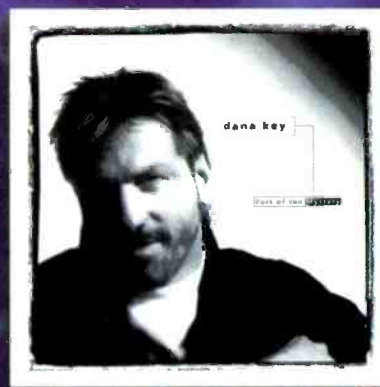
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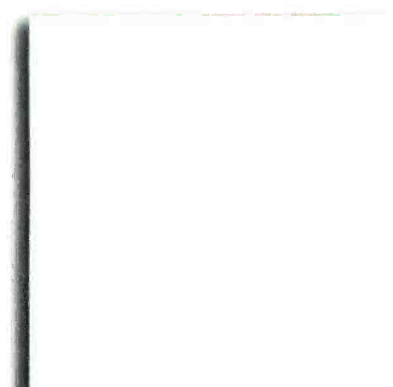
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SEE WHAT YOU CAN HEAR

RETAIL

Continued from page R-10

software stores, where staff and customers are familiar with CD-ROM product. But others disagree about the efficacy of the computer-specialty store as the appropriate retail vehicle.

Robicheau says, "It's not a big, technically advanced product. Computer stores don't know much about artists, but they do know much about technical aspects of products. They view it as software, but it's music, it's entertainment."

Because it is unclear at present how the product will eventually be presented and merchandised, some record companies are releasing Enhanced CDs in both a jewel-box format and in a longbox-like software package. The thinking is that music stores will buy the jewel-box product and computer software stores will buy the longbox version. But some retailers are buying both packages because their stores offer both music and multimedia and have to appeal to different customers who are used to different packaging. Most music retailers, however, are buying the jewel-box format only and stocking Enhanced CDs with the regular CDs.

Packaging remains a problem for some. The jewel-box format is obviously more appealing to the music customer. But for the retailer, theft is always a problem and is especially painful on higher-priced product.

WHERE TO PRICE

Pricing is another issue because the market is too small at present for labels to know how much to charge. Some titles are a few dollars more than the corresponding CD, and some are about the same price. Most retailers are pricing the product at \$20 to \$23—about \$3 to \$7 higher than a corresponding audio CD. But some titles are at a lower price point. Sarah McLachlan's "Freedom Sessions" Enhanced CD, for instance, is selling at \$16.

Retailers agree that the E-CD must be closer to the audio CD in price rather than the CD-ROM, which often sells for \$40 or more.

"The pricing has to be exactly the same," maintains Robicheau. "It's just a CD, really. It's not that far away from what the actual CD is."

Most retailers are expecting the labels to come up with co-op advertising dollars around the holidays for discount pricing and positioning of the product. Although labels are not pushing a lot of titles yet, retailers expect holiday season solicitations to begin soon.

Meanwhile, merchants are taking a show-me attitude toward the new format. Some say that it's just a regular CD in a repackaged form.

What will drive the market for this new product, besides attractive pricing?

"The backwards compatibility with regular CD players is our best opportunity to sell," says Dungan, who also notes, "When there's enough programming in different categories and enough product to make an impact, then you'll see it cross over to the computer buyer." ■

RIAA CAMPAIGN

Continued from page R-16

• A special media breakfast formally launched the industry-wide E-CD campaign, with attendees including music/entertainment trade press, national marketing and advertising writers, computer retail reporters and national business press. Key messages included how the industry is excited and enthusiastic about the possibilities inherent in E-CDs; elements of the industry-wide "See What You Can Hear" marketing and public relations campaign aimed at educating consumers and retailers; and the fact that all technologies to create the E-CDs are being supported by RIAA.

• Key radio programmers are being invited to a series of luncheons in New York, Chicago, Nashville and Los Angeles to demonstrate the E-CD and discuss how broadcasters can support the nationwide marketing effort through promotion. Programmers are being invited to test the product at these luncheons and will be supplied with promotional materials to better educate the on-air staff about E-CDs.

Summing up her E-CD message, Rosen emphasizes, "Retailers who stock Enhanced CD will be sending a powerful message of growth to their customers. They will be in a position to say, 'We are the place to purchase all forms of music entertainment software.' This message will go out to existing customers as well as computer shoppers visiting your music stores for the first time.

"Everyone behind this product is committed to taking the time necessary to deliver a format we can point to with pride. The 'See What You Can Hear' program will enable us to support you in consumer education efforts. The RIAA is committed to Enhanced CD, and our overriding goal is to make sure you can stock this product with total confidence." ■

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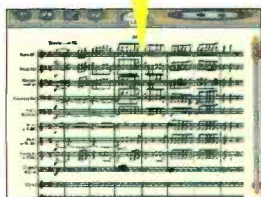
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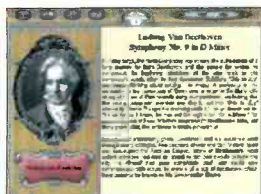
"The score printout capability has made LaserLight's CD+ROM into an even better value; just visit your nearest music store, look at the prices of scores, and you'll see what I mean."



THE COMPLETE SCORES

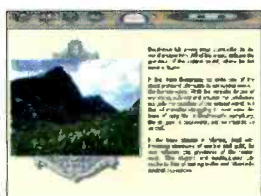
The multi part orchestral scores are synchronized with the music. Simply follow along, while zooming in and out for different views. Any single page or the entire score can be easily outputted on a home printer, with the highest quality available, eliminating the need to purchase sheet music.

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- Beethoven, **Symphony No. 2** (Cat.#90004)
- Beethoven, **Symphony No. 3 "Eroica"** (Cat.#90005)
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- Beethoven, **Symphony No. 5** (Cat.#90007)
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- Beethoven, **Symphony No. 9 "Choral" Vol.II** (Cat.#90011b)
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- Bach, **Brandenburg Concertos 1-3** (Cat.#90013)
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- Dvorak, **Symphony No. 9 "From The New World"** (Cat.#90015)
- Chopin, **Piano Concerto No. 1** (Cat.#90016)
- Chopin, **Piano Concerto No. 2** (Cat.#90017)

- Mozart, **Eine Kleine Nachtmusik and Divertimentos** (Cat.#90018)
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CREATIVE

Continued from page R-6

PHYSICAL-GRAFFITI INSPIRATION

"There was a great need to educate people in the industry with respect to this new format," Russek continues. "For the most part, over the past six to eight months, that education has happened. Now a recording artist can consider new possibilities: 'Maybe when I'm in the studio, or on tour, I'll get some footage.'

"This becomes a process not unlike getting an artist involved with videos or album artwork. When you recall Led Zeppelin's 'Physical Graffiti,' with the pop-ups on its cover, and how that influenced musicians to get involved, you can predict the attraction of this new medium. A new breed of artists has embraced CD Plus and is creating a whole new art form. Bands can preview a new remix; you can get a whole song with a magazine instead of downloading snippets of music."

Adds Dan Newman, editor and creator at Mixed Media Music, "[Enhanced CD] gives you a huge advantage for the price point, as these discs cost the same as a regular album. [Enhanced CD] doesn't necessarily have to focus on the audio side. With our Digital Culture Stream, 85% of the storage capacity has been allotted for video, with instructions on how audio CDs can be ordered from our web site."

FROM "TUSK" TO "GRACELAND"

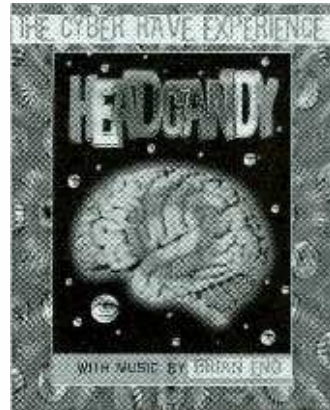
In addition to developing the Bush Enhanced CD with his firm for Trauma/Interscope, Leo Rossi, VP of Santa Monica, Calif.-based Highway One, consults for EMI on Enhanced CD technology. "Believe me," Rossi notes, "there are lots of developers who think if they can get something to move in an interesting way onscreen alongside some

music, they've got a product. It's not enough. That's why I travel around the country putting out fires.

"Highway One is very much grounded in the music business; we're not just computer nerds trying to make ourselves understood by record companies. There are four members of our company. Ken Caillat produced 'Rumors' and 'Tusk' for Fleetwood Mac; Jim Martone was the founder of Enigma Records, and his marketing and A&R background has led him to handle that side of things for us.

"There's our junior partner, Dave Antel, and myself. I came from music production and tour management in the '70s. By the '80s, I had become interested in future technologies and began developing projects. After a Fleetwood Mac tour, Ken and I became partners, first in Crunch Media, for whom we did several CR-ROM projects. Among these were Stephen Hawkings' 'A Brief History Of Time,' 'Talk' for Yes (done two years ago), as well as 'Virtual Graceland.'"

Rossi says partner Jim Martone feels that "If there's room on the CD, there should be digital information." This way, you can have the single, a live version of the single, and the videos to go with each—all on one disc." Among the projects that Rossi has done for EMI are multi-session discs for Angel Records—done to Blue Book standard, and including a diagnostic disc that tells you what kind of CD-ROM player you have and whether or not it's Enhanced-CD-capable.



Eno+ION

SUPERMODELS IN THE RAINFOREST

"We've done 'Supermodels In The Rainforest' for CEMA Special Markets, which enables you to, among other things, do your own photo session with the models," Rossi explains. "It also contains several Red Book (regular CD audio) tracks. We'll also be working on packaging hits from CEMA's back catalog.

"Our strength is that we understand the music industry and the path of an artist's creativity. The tools for interactivity should be given to the artists as early as when they're writing tunes. For instance, Bush shot lots of 8mm video footage on the road, with the E-CD in mind. The artist has to be involved; asking the developer to come up with the appropriate disc content is like asking me to write the band's next single. Who wants rehearsed MTV News?"

ION'S EVANGELISM

Having already established a reputation for innovation in the CD-ROM field with David Bowie's "Jump" and "Headcandy," the latter featuring music by Brian Eno, ION Interactive Records has waxed evangelical on behalf of the Enhanced CD sweepstakes almost since the company's inception in 1992.

Ann E. Greenberg, co-founder and senior VP of business affairs and marketing for the San Rafael, Calif.-based firm, describes the 10 tracks of Red Book audio-plus-multimedia content on The Residents' "Gingerbread Man" disc as being "the first true Enhanced CD." The entire E-CD movement has advanced two or three years because of ION's pioneering work, with the company's demo for the Crash Test Dummies—done almost two years ago—being many record executives' first exposure to the new medium.

Greenberg defines ION's creative imperative as "keeping the creation of the disc, and the technical issues that are bundled in with that, manageable to the point where developers and musicians can collaborate on groundbreaking material." To this end, the firm has partnered with Macromedia, Inc. to offer the first cross-platform authoring software for Enhanced CD development, the Macromedia Director Enhanced CD Toolkit.

STICKERING INDIVIDUALISM

ION founder and chief technology officer Ty Roberts, having just completed work on Todd Rundgren's "The Individualist," notes that Rundgren thought to put a sticker on his new ION release: "contains absolutely no artist bios whatsoever," a sentiment shared by Roberts. He is pleased to note that his efforts on the Rundgren disc allow for an hour of multimedia entertainment in addition to an hour of music, with

Continued on page R-28

Mommy, what would happen if I shoved this in your computer?

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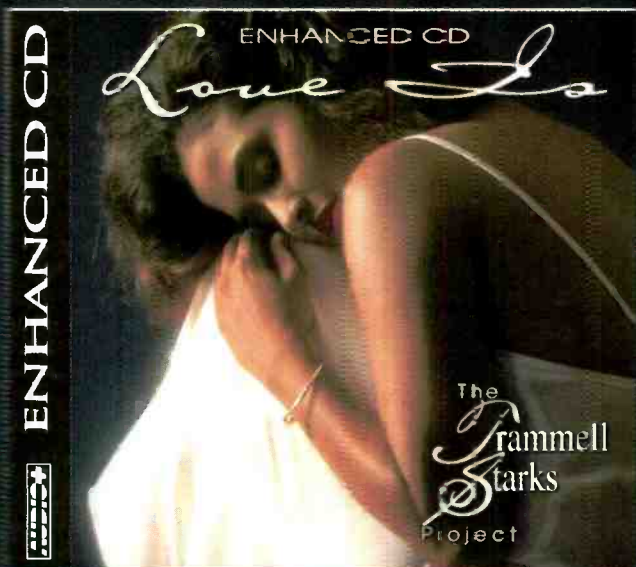
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CREATIVE

Continued from page R-26

interactive lyrics added. The first single from Rundgren's album could define ION's insistent push for acceptance of Enhanced CDs: "If Not Now, When?"

"A RAVE ON A DISC"

Burbank's Media Vortex, founded two years ago by Ran Ballard, worked on the Enhanced CD showcasing the techno-and-beyond talents of Elektra Records' Moby. "Because he's a remixer and an artist, [Moby's Enhanced CD] was an attractive project," notes Ballard, who took visual material from numerous sources, including previously unseen B&W videos to create "a rave on a disc." A multimedia CD for Jefferson Starship guitarist Craig Chaquico, built around his solo recording for Higher Octave, is another recent project.

Media Vortex' sister company, Myriad Entertainment, assists music clients in "avoiding many of the financial, turn-around time and programming difficulties that seem to be stumbling blocks" in the development of Enhanced titles, according to executive VP Sue Simone.

REFLECTING ARTIST-SENSIBILITIES

David Leventhal, VP of strategic development for Luminare in San Francisco, explains Luminare's recently completed "I Talk To Planets," featuring the A&M band Monster Magnet. "Larry Hamby, VP of A&R at A&M, spoke highly of our ability to add value to the content and make the music seem larger than life within an interactive medium," says Leventhal. "That sums up our philosophy. When we approach one of these projects and we go into development, we're basically looking to immerse ourselves in the world of that artist, because the discs have

to reflect—in so many ways—the artist's sensibility.

"We have 11 full-time staff in various departments: creative services, technology and project managers. Then there is the Luminare extended family of contractors and service organizations that we bring in on a freelance basis. If a band needs a particular look and feel, we go out and find that look and feel. I've heard record executives talking about assembling the audio portion at the label, then leaving it to the developers to come up with designs that suit vid-grid, karaoke or whatever. That's not what multimedia is all about for me. With the Monster Magnet piece, we tried to speculate what MTV would be like if it were interactive."

A DIGITAL TWIST ON "SPEW"

Todd Fearn is the CEO of Manhattan-based REV Entertainment, a developer that has been in existence for a year and a half, specializing in Enhanced CD and CD-ROM titles. Of his company's recent progress, Fearn explains, "REV signed a deal with Atlantic in November '94 for five titles in '95. The first title for Atlantic is 'Spew +', which originally was a quarterly newsletter for fans, containing new artist info, tour dates and the like. We put a digital twist on that. Basically, we took one song from each of the nine new bands; the multimedia portion of the disk contains the storyboard for each band, and there's a Spew character who guides you through the story.

"Michael Jackson's HIStory CD Plus is our first project at Sony Music, working with Fred Ehrlich and Jennifer Frommer. We've also worked on the RIAA sampler due out in January, as well as on projects for MTV/Viacom."

Fearn claims REV has "taken a little different approach than some of our competitors. We don't use authoring tools. We have our own CD-Plus code and our own proprietary engines, video, sound, graphics and

ROBIN GOODRIDGE, Bush

The reason we did the [Enhanced CD] was because of the Internet. It made America and the world a smaller place.

Also, we wanted to give our fans an idea of how touring looks, how it looks from the stage, as well as interviews. It was a good chance to clear up some mysteries about us.

Were we American, as some people seemed to think? I like that [Enhanced CD] brings listeners closer to their favorite bands, and I certainly like the thought of destroying the mysteries, for whatever reason.

[The Enhanced-CD developers] have got the tools, and we oversaw the project, like a video. All our tours have been documented in one way or another. I mean, it's all information, isn't it?

We've opened the door to a new format, looking toward the next record. We've been talking to Apple [Computers]; they met us when we played in San Francisco. It was great for us because we really wanted to know what technology will be available by next summer, when our new album comes out.

We've got hours of footage. [The Enhanced CD] is one more thing, beyond the record itself, that we've got control over."

navigation. We have a partnership with the Duck Corporation, which provides us with a full-screen, full-motion video capability on Macs and PCs. We can do any format we want, be it Enhanced CD or Blue Book.

"We hired Regina Joseph, the founder of *Blender* magazine (a pioneering digi-zine), to work on the 'Spew +' sampler Enhanced CD. She's functioning as the producer on that project.

"If we get over the technical hurdles for CD Plus, I think that every disc in the future will be a CD Plus or Enhanced CD, at least the large majority. Multimedia will become more important and will merge with music in the creative process. Just as artists got involved in the making of videos, and how that altered songwriting, the same thing will happen with CD Plus." ■

JUDGING A BOOK

Continued from page R-4

co-founder and president of ION.

CONSUMER CONFIDENCE

But the push toward an Enhanced-CD standard comes with its share of headaches. To play an E-CD in the CD-ROM drive of your computer, you'll need to install new software, or multi-session drivers. You'll also need to make sure you have a multi-session-capable CD-ROM drive.

Fortunately, forces of industry are at work.

"A number of labels and third parties will be distributing multi-session drivers with Enhanced CDs this fall," says Alby Galuten, a member of the RIAA Technology Subcommittee. "This will make it easier for consumers to adopt the format with a degree of confidence."

Meanwhile, developers march on, more concerned about finding a public than a standard. "We spend a lot of time making sure our Enhanced CDs reach the most people possible. We're able to do that right now with track zero or expanded pre-gap," says Kim Jenkins, executive VP of Ardent Records. "But we'll move over to Blue Book multi-session discs if that's the way the industry goes. Because what we're really talking about here is a disc architecture. As a developer, it's how you create your data. If Sony and Philips want to tell me where to put it, that's fine." ■

(The RIAA New Technology & Multimedia Technical Subcommittee has issued a recommended standard intended to ensure that, no matter which Enhanced CD format is used, the Enhanced CD performance is 1) transparent to consumers and 2) playable on as many CD players and CD-ROM readers as possible. Copies of this standard are available from Rush Jones at RIAA: 202-775-0101.)

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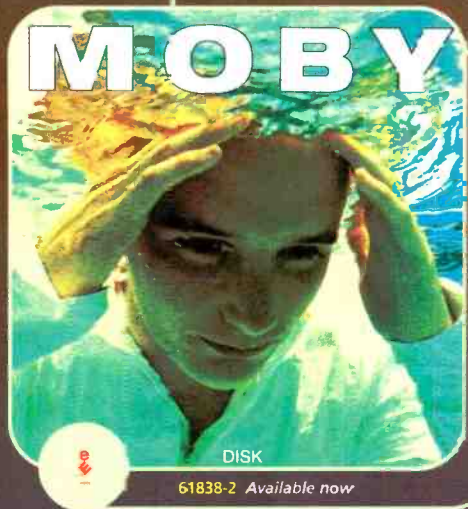
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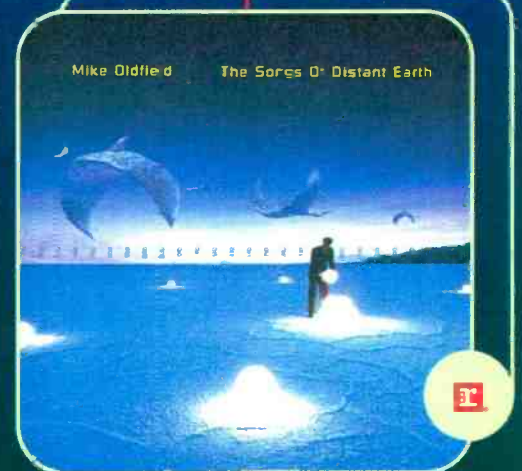
Featuring seventeen Newman originals, faust is both a major stage production and a star-studded album with performances by James Taylor, Don Henley, Elton John, Linda Ronstadt, Bonnie Raitt, and Newman himself.

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Coming in 1995

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A PORTION OF THE DEVELOPER'S PROCEEDS WILL GO DIRECTLY TO RAINFOREST INTERNATIONAL FOR THE PRESERVATION OF THE WORLD'S RAINFORESTS.

MARK WYKE, the Bogmen

I think the [Enhanced CD] is a great tool, because it gives our fans a more tangible sense of who we are as a band, rather than a heavily edited, chopped up video-soundbite. We also enjoy the idea that we are riding the wave of the future.

TIMELY LAUNCH

Continued from page R-3

Overall, the labels expect the technical issue to be short-lived and are focusing on the long-term potential of the new product. "It's not a chicken-and-egg thing," says Rost. "The CD-ROM players are out there, and the growth curve is very impressive."

LOW-KEY LAUNCH

Label executives agree that the launch of Enhanced CD product should emphasize the music above all else—and be relatively low key.

"It's extremely important that Enhanced CD be viewed as a music product with distinct appeal," says Kevin Conroy, VP of marketing for BMG North America, "and be marketed, merchandised and sold that way."

"The underlying premise," says EMI's Keiner, "is that you're selling to a music consumer."

"We're clearly piggy-backing on the audio CD," adds Rost. "Music is the core product."

FAN BASES AND BOXED SETS

The interactive multimedia-track feature is being treated by the labels as a line extension, not a new format.

"Consumers will have the option of a kind of deluxe version of the album," says Fred Ehrlich, senior VP and GM, new technology and business development, for Sony Music Entertainment.

Warner's Rost compares Enhanced CD to the inclusive, deluxe appeal of a boxed set to a fan willing to make a more extravagant purchase for a personal collection—or as a gift. Keiner stresses that "fan-base driven" acts, such as the Grateful Dead, Smashing Pumpkins or Pearl Jam, are ideally suited for the new disc. (And he mentions albums such as the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and Pink Floyd's "Dark Side Of The Moon" as ideal candidates for "back-catalog retrofits.")

Yet the labels are extremely wary of over-hyping Enhanced CD. "It can't be forced down people's throats," says Rost. "We have to see what artists—and software developers—come up with over time."

Even Sony, which will be ahead of the field this fall—having released four Enhanced CDs in October using the Sony-Philips "Bluebook" standard they're calling "CD Plus"—is keeping the hype level down.

"It won't be a short-term blowout," says Ehrlich. "We want it to be more grassroots, to develop organically. It's the beginning of a new product line, and

Continued on page R-32

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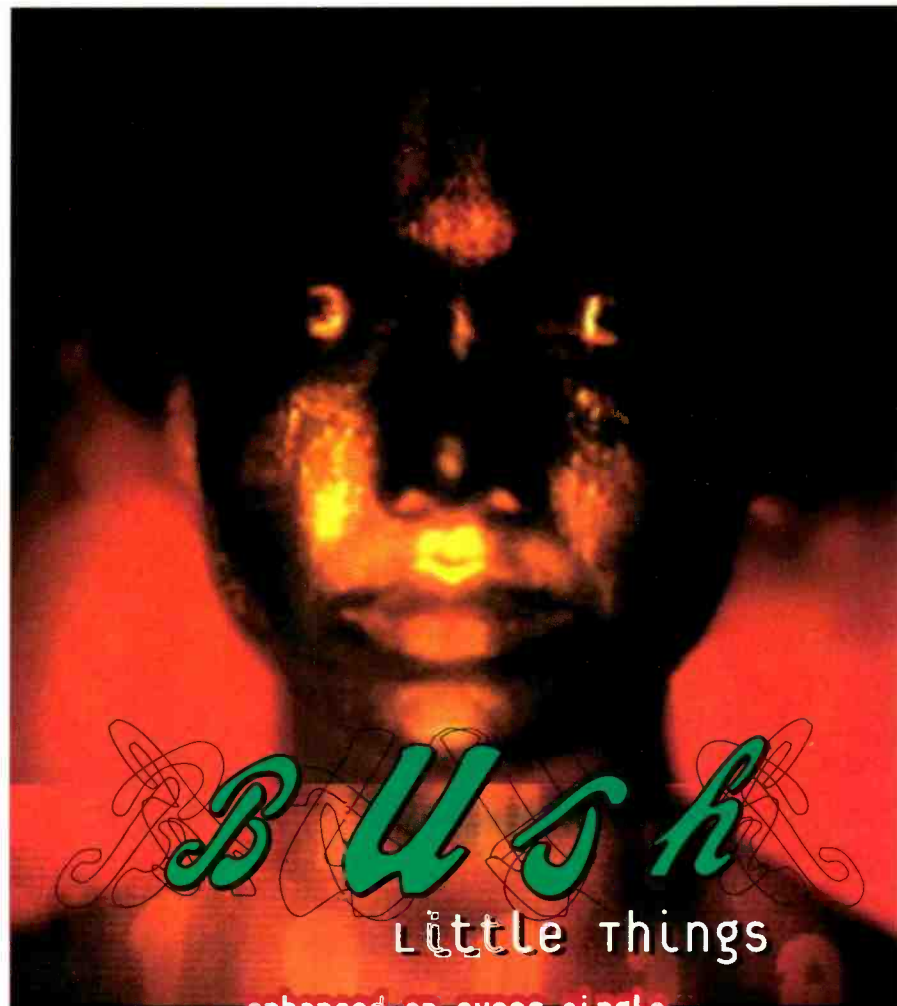
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SEE WHAT YOU CAN HEAR

BOB MOULD, Sugar

When it was proposed that we do an [Enhanced CD], I said, "Sure, let's give it a try." It's exciting for me; no one else had been doing it. Rykodisc didn't force me to do it, certainly. Making a record is a sacred thing, and musicians shouldn't have to become software providers, but every artist will eventually find out what they should do with this technology.

I expect [Enhanced CD] will behave like any emerging technology: At first, we'll have some dodgy efforts, but once it shakes out, they'll get good. As to what should be included in the multimedia portion of the disc—be it screen savers, notation, director's cuts of videos—it's important to know what the audience will tolerate. As long as the customer doesn't have to bear extra cost, and as long as the emphasis is on music over multimedia, I'm fine with it.

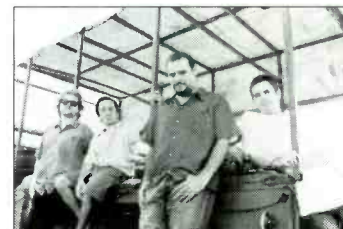
TIMELY LAUNCH

Continued from page R-30

if unforeseen problems develop, we don't want to have gone to the masses prematurely."

BMG, while satisfied with the quarter-million unit sales of the McLachlan Enhanced CD, is releasing only one other Enhanced CD this year, a debut release by the Bogmen. The technical and compatibility issues with the "Freedom Sessions" disc were "not significantly problematic," according to BMG's Conroy.

But, he adds, the industry has to be "careful not to rush into it too quickly. The most critical thing we have to do is make good decisions regarding which artists should use the technology and which developers they should work with, because not every developer's design style is right for every artist. We also have to do our product testing, provide tech support and get the pricing right."



In Sony's first batch: Toad The Wet Sprocket

WHAT PRICE ENHANCEMENT?

Conroy suggests charging "a modest premium" for better-known acts and using the multimedia track as an "added-value" bonus for no extra charge to introduce new acts. Arista's list price for McLachlan's Enhanced CD was \$15.98.

Sony's list price for the forthcoming Enhanced CDs by Dylan, Mariah Carey and Toad The Wet Sprocket is \$22.98, and a \$16.98 list has been set for an EP by Alice In Chains. Enhanced CDs by Michael Jackson ("HIStory"), James Taylor ("Live-Greatest Hits") and a new greatest-hits package by Michael Bolton will be released for Christmas.

Keiner says he anticipates EMI's pop Enhanced CDs will list for "slightly above" audio CDs, most likely at \$20. EMI won't have any discs out in the fourth quarter but will release six classical Enhanced CDs in the first quarter of 1996. Rost says Warner will likely charge "a modest increment over current list prices."

Pricing for enhanced versions of older catalog product may be lower, the labels say.

While urging caution, the labels are essentially optimistic about Enhanced CD's prospects. "We're talking to the converted," says Rost. "We're going after people who like music, who like a particular artist and a particular recording. A certain percentage of those people are going to be interested in more—and that's exactly what we can give them." ■

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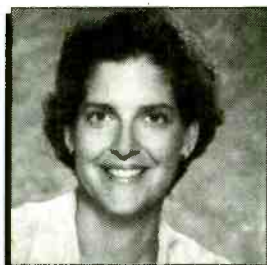
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Classical KEEPING SCORE



by Heidi Waleson

QUARTET ROCKS: The Hampton String Quartet, which has been a best seller for RCA with such themed projects as "What If Mozart Wrote 'Have Yourself A Merry Little Christmas,'" is back on the independent Dolphin label and determined to make as big a splash as possible for its latest creation, an album of amusing string-quartet arrangements of pop and rock classics titled "Sympathy For The Devil."

To capitalize on the Halloween connection, its distributor, Allegro, devised a promotion of high, but attention-getting, silliness: The CD, gift-wrapped in black paper with a 6-inch red, plastic devil attached to a red ribbon, went to 50 key media and retail contacts in time for Friday, Oct. 13, accompanied by a slightly scorched,

scrolled note, with letterhead reading "Lucifer & Associates, 666 Transylvania Avenue (no phone calls please)" and beginning, naturally, "Please allow me to introduce myself." Dolphin secured the use of the Rolling Stones' devil art from their "Sympathy For The Devil" for a companion scroll and the inside of the booklet, and an Allegro staffer (aka "Lucifer") made snarling calls to all recipients, warning them to open the package at once.

"Since it's a small label without much money, we have to come at it from the guerilla approach," says Robert Russell, product marketing coordinator at Allegro, who concedes that maybe the devil's voice was not quite the suave Mephistopheles he was expecting.



Additional promotional activities for the album, which also includes arrangements by the New York-based quartet of such un-devilish songs as "Scarborough Fair/Canticle" and "California Girls," include in-store appearances by the ensemble, a campaign for radio play, and 16-inch-high posters with the devil art.

The disc doesn't pack the sonic wallop of the new "Us And Them: Symphonic Pink Floyd," just out on Point Music, which is taking serious aim at the boomer rock market with its full-blooded orchestrations, played by the London Philharmonic, of such tunes as "Brain Damage" and "Another Brick In The Wall" and its lavish cover art by Brian Dean. But I can say from experience that if Allegro throws in more of the little plastic devils, they will definitely capture the preschooler market.

NEW SOUNDS: Labels are falling over each other to record contemporary music in hopes of a new Górecki Third Symphony, but how to get more people to buy it? The mail-order BMG Classical Music Service has a new technique: a specially produced sampler CD that offers club members a chance to sample contemporary compositions before they buy.

The CD, a multilabel compilation of 12 selections from recent recordings by such composers as Robert Moran, Steve Reich, and Alan Hovhaness, comes with a 16-page special catalog, offering CDs of music from Adams to Torke (what, no Zwilich?), all tied together with an accessible, thoughtful article by critic Mark Swed.

Jessica Lustig, product marketing director for the service, says that the CD and catalog are being sent to a small test group of the club's 350,000 members, though all club members may order it for free. The company hopes that the sampler will introduce members, who tend to buy particular musical genres, "to things they don't normally buy in an easy and non-threatening way," Lustig says. "We want to expand the base of what people who already like classical music buy. We also want people to know that the music being written today is less harsh and more accessible than some of the older 20th-century music."

Lustig says that all the labels cooperated beautifully: Everyone agreed that with contemporary repertoire largely overlooked by radio, the sampler offered listeners an ideal opportunity.

The sampler and catalog are going out with the service's regular mailing (which offers a selection of 400-600 CDs from most labels 19 times a year) in early November, so Lustig expects to find out if the idea has worked by January. If it does, the service will probably try compilations of other, less-familiar genres; the next will most likely be early music.

VISITORS: The Tallinn Chamber Orchestra and the Estonian Philharmonic Chamber Choir are on their first U.S. tour, performing Arvo Pärt's "Te Deum," of which they made a successful ECM recording. They will hit Lincoln Center on Thursday (2); other stops include Hartford, Conn., Monday (3); Minneapolis, Friday (3); Chicago, Saturday (4); Ann Arbor, Mich., Nov. 5; and Decatur, Ill., Nov. 7.



Birthday Bash. BMG Classics celebrates the 75th birthday of RCA executive producer John Pfeiffer with a surprise party. Shown, from left, are Jay Heifetz, son of the late violinist Jascha Heifetz; Johanna Fiedler, daughter of the late Boston Pops conductor Arthur Fiedler; former RCA producer Richard Mohr; Pfeiffer; former RCA executive Alan Kayes; publicist Margaret Carson; composer Morton Gould; and Guenter Hensler, president of BMG Classics.

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| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|---------------|---|-----------------------------------|
| | | | ★★ NO. 1 ★★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | |
| 1 | 1 | 45 | SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) | IMMORTAL BELOVED |
| 2 | 2 | 5 | CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98) HS | A PORTRAIT |
| 3 | 3 | 60 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) | THE 3 TENORS IN CONCERT 1994 |
| 4 | 4 | 85 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98) | CHANT |
| 5 | NEW▶ | | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98) | CHANT II |
| 6 | 5 | 267 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98) | IN CONCERT |
| 7 | 6 | 14 | SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98) | PAPER MUSIC |
| 8 | 7 | 22 | BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98) | ADAGIO |
| 9 | 8 | 2 | EVGENY KISSIN RCA 68378 (9.98/15.98) | CHOPIN: PIANO CONCERTOS |
| 10 | 9 | 5 | GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98) | GERSHWIN: THE PIANO ROLLS, VOL. 2 |
| 11 | 10 | 9 | ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00) | THE LILY AND THE LAMB |
| 12 | 12 | 13 | MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98) | BACH: THE CELLO SUITES |
| 13 | 11 | 6 | KEITH JARRETT ECM 21530 (9.98/15.98) | HANDEL: SUITES FOR KEYBOARD |
| 14 | NEW▶ | | THE ENGLISH CONCERT (PINNOCK) DG 2534003 (10.98 EQ/15.98) | VIVALDI: THE FOUR SEASONS |
| 15 | 13 | 33 | LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98) | PAVAROTTI IN CENTRAL PARK |

TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|---------------|---|--|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 2 | LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (10.98 EQ/15.98) | US AND THEM: SYMPHONIC PINK FLOYD |
| 2 | 3 | 22 | VANESSA-MAE ANGEL 55089 (10.98/15.98) HS | THE VIOLIN PLAYER |
| 3 | 2 | 7 | KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) HS | SO MANY STARS |
| 4 | 4 | 20 | VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98) | PAVAROTTI & FRIENDS 2 |
| 5 | 5 | 26 | CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98) | THE MAGICAL MUSIC OF DISNEY |
| 6 | 6 | 18 | VARIOUS ARTISTS DELOS 3186 (10.98/15.98) | HEIGH-HO! MOZART |
| 7 | 7 | 10 | VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98) | THE ROMANTICS |
| 8 | 8 | 91 | MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) | THE PIANO |
| 9 | 9 | 95 | JOHN WILLIAMS/IZTHAK PERLMAN ● MCA 10969 (11.98/17.98) | SCHINDLER'S LIST |
| 10 | 10 | 136 | VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) | PAVAROTTI & FRIENDS |
| 11 | 13 | 90 | LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98) | THE STAR WARS TRILOGY |
| 12 | NEW▶ | | THE BOSTON CAMERATA (COHEN) ERATO 98491 (10.97/15.97) | SIMPLE GIFTS: SHAKER CHANTS & SPIRITUALS |
| 13 | 12 | 50 | GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) | VISION: MUSIC OF HILDEGARD VON BINGEN |
| 14 | 14 | 20 | LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98) | ANDREW LLOYD WEBBER: THE GREATEST SONGS |
| 15 | 11 | 3 | CINCINNATI POPS (KUNZEL) TELARC 80366 (10.98/15.98) | PUTTIN' ON THE RITZ |

TOP OFF-PRICE CLASSICAL™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|---------------|--|--|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 32 | VARIOUS ARTISTS RCA 62641 (3.98) | THE IDIOT'S GUIDE TO CLASSICAL MUSIC |
| 2 | 2 | 63 | VARIOUS ARTISTS MADACY 0201 (4.99/6.99) | 20 CLASSICAL FAVORITES |
| 3 | 3 | 7 | VARIOUS ARTISTS PILZ RECORDS 449084 (5.99) | ROMANTIC PIANO MUSIC |
| 4 | 6 | 7 | VARIOUS ARTISTS PILZ RECORDS 449075 (5.99) | MOZART: ARIAS |
| 5 | 4 | 7 | VARIOUS ARTISTS PILZ RECORDS 449074 (5.99) | MOZART: REQUIEM |
| 6 | 9 | 14 | CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98) | CHRISTMAS FAVORITES |
| 7 | 5 | 67 | THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) | MYSTICAL CHANTS |
| 8 | 8 | 55 | VARIOUS ARTISTS MADACY 0330 (4.99/6.99) | ROMANTIC CLASSICS: INTIMATE MOMENTS |
| 9 | 7 | 7 | VARIOUS ARTISTS PILZ RECORDS 449085 (5.99) | MEDITATION: VOL. 1 & 2 |
| 10 | 14 | 4 | VARIOUS ARTISTS PILZ RECORDS 449062 (5.99) | CHOPIN: WORLD FAMOUS PIANO MUSIC 1 & 2 |
| 11 | 11 | 10 | VARIOUS ARTISTS PILZ RECORDS 449050 (9.98/13.98) | BEETHOVEN: PIANO SONATAS |
| 12 | RE-ENTRY | | VARIOUS ARTISTS PILZ RECORDS 449055 (5.99) | TCHAIKOVSKY: SLEEPING BEAUTY |
| 13 | 12 | 4 | VARIOUS ARTISTS PILZ RECORDS 449063 (5.99) | HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC |
| 14 | 15 | 4 | VARIOUS ARTISTS PILZ RECORDS 449052 (5.99) | BEETHOVEN: SYMPHONY NO. 9 |
| 15 | RE-ENTRY | | VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98) | MOZART FOR YOUR MIND |

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

Sony Argentina's Recent Nuggets

SONY ARGENTINA SIZZLES: The Argentinian record industry may be struggling nowadays, but Sony Argentina continues to mine platinum (60,000 units sold) and gold (30,000 units), particularly with international Latino artists. Among those ringing up superb sales figures are **Ricardo Arjona** ("Historias," 350,000 units), **José Luis Rodríguez** ("Razones Para Una Sonrisa," 230,000 units), **José Luis Perales** ("Mis 30 Mejores Canciones," 150,000 units), and **Julio Iglesias** ("La Carretera," 105,000 units). **Ricky Martin's** "A Medio Vivir," which already has sold 70,000 units, is expected to surpass 100,000 by dint of his upcoming tour. Singer/songwriter duo **Donato & Estéfano** recently hit gold with their self-titled debut.

Sony's Argentinian stars **Los Fabulosos Cadillacs** have scored big as well, selling nearly 200,000 units of their latest album, "Rey Azúcar." Other domestic acts performing strongly at retail are **Pancho & La Sonora Colorada** ("Cachete, Pechito Y Ombigo," platinum), **Charly García** ("Unplugged," gold), and **Emanuel Ortega** ("Soñé," gold). Moreover, the soundtrack to the Argentine teen soap opera "Chiquititas" has gone platinum.

Elsewhere, **Los Brujos** have completed their label debut for Sony, titled "Guerra De Nervios." Special guest appearances were delivered



by John Lannert

by **Soda Stéreo's Gustavo Cerati** and **Daniel Melero**, plus percussionist **Andrea Alvarez**.

STATESIDE BRIEFS: José Silva, president of the recently formed Caiman Records, says the label is planning to release product in the next few months from Spanish rocker **Luis Carballo** and dance act **Gemini**. The label is based in Hollywood, Fla. Disney Consumer Products International has named **Alexandra Lioutikoff** music marketing and sales manager, Latin America. She previously was national promotions manager of Max Music... On Sept. 26, five defendants convicted of music piracy were each sentenced to six months in jail and received an additional suspended state-prison term of three years in Imperial County, Calif. The sentences culminated an investigation by the Calexico Police Department, assisted by the Recording Industry Assn. of America, which resulted in the May 3 seizure of more than 125,000 counterfeit cassettes.

LOS JAIVAS CENSORED: A Santiago, Chile, TV station has banned the video of the title cut of **Los Jaivas'** latest album, "Hijos De La Tierra" (Sony), alleging that some scenes of the clip could be viewed as "conflictive" toward the Roman Catholic tradition of that country. Actually, the ban seems to be much ado about nothing. The supposedly controversial scene merely shows a re-enactment of **Leonardo da Vinci's** "Last Supper" with members of the folkloric rock band and extras replacing the apostles.

ARGENTINA NOTAS: **Roberto "Chacho" Ruiz**, president of Warner Argentina, promises to strongly support to the catalog of the upstart Warner Classics, which contains four labels: Teldec, Erato, Nonesuch, and Finlandia. The initial batch of five music videos and 50 CDs to be shipped include "Five Tango Sensations," the **Kronos Quartet's** vision of the late tango luminary **Astor Piazzolla**, and **Ettore Stratta's** "Symphonic Tango," which was boosted by a promo visit from Stratta... After releasing two highly acclaimed, but commercially discrete albums for Sony, **Los Siete Delfines** have issued "Desierto," their debut for indie **Del Cielito/DBN**. The group, led by **Richard Coleman**, Cerati's cohort in the mid-'80s act **Fricción**, included a CD-ROM track featuring interviews and a radio program with cameo appearances by Radio FM personalities **Mario Pergolini**, **Juan Dinatale**, and **Conrado Geiger**.

ROADWORK: The 1995 **Marlboro Music Latin Concert Tour** is to conclude with two shows: the fifth annual **Miami Pan-American Festival**, Nov. 12 at Miami's Bayfront Park, and **Marlboro Music's Thanksgiving Dance**, Nov. 25 at the San Jose (Calif.) Convention Center. Booked to appear at the former are **Marc Anthony**, **Grupo Niche**, **Tito Rojas**, and **Ramón Orlando Y Los Cantantes**, and at the latter are **Los Temerarios**, **Banda Maguey**, **Banda El Mexicano**, **Los Tucanes**, and **Grupo Primavera**. Both events are being produced by **Cárdenas, Fernández & Associates**... Rock-et/Island legend **Elton John** and **A&M** hot singer/songwriter **Sheryl Crow** are set to embark on a six-date swing through Latin America that begins Nov. 16 in Bogotá, Colombia. John is also booked to perform Nov. 7 in Mexico City... **EMI Argentina's** hard-working rockers **Los Enanitos Verdes** are scheduled to launch a U.S. tour Nov. 20 in Miami. The band recently completed a two-month trek in Mexico... **Wine Spectator** magazine is sponsoring a multi-artist tribute concert to legendary Brazilian composer **Antônio Carlos Jobim**, which is scheduled to take place Nov. 30 at Carnegie Hall (Continued on next page)

Hot Latin Tracks



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL/DISTRIBUTING LABEL | TITLE PRODUCER (SONGWRITER) |
|-----------|-----------------|------------|---------------|---|---|
| | | | | *** No. 1 *** | |
| 1 | 1 | 2 | 7 | LUIS MIGUEL WEA LATINA | SI NOS DEJAN L.MIGUEL, K.CIBRIAN (J.A. JIMENEZ) |
| 2 | 2 | 1 | 8 | GLORIA ESTEFAN EPIC/SONY | ABRIENDO PUERTAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER) |
| 3 | 3 | 3 | 8 | CRISTIAN MELODY/FONOVISIA | VUELVEME A QUERER J.AVENDANO LUHRS (J.AVENDANO LUHRS) |
| 4 | 5 | 5 | 5 | SELENA EMI LATIN | TECHNO CUMBIA A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO) |
| 5 | 4 | 4 | 12 | LOS TIGRES DEL NORTE FONOVISIA | GOLPES EN EL CORAZON TN INC. (R. VALENCIA) |
| 6 | 6 | 6 | 4 | ENRIQUE IGLESIAS FONOVISIA | SI TU TE VAS R.PEREZ BOTIA (E.IGLESIAS, R.MORALES) |
| 7 | 7 | 15 | 3 | PETE ASTUDILLO EMI LATIN | COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO, J.Q.EDA) |
| 8 | 8 | 10 | 8 | THALIA EMI LATIN | PIEL MORENA E.ESTEFAN JR., K.SANTANDER (K.SANTANDER) |
| 9 | 9 | 9 | 7 | RICKY MARTIN SONY | TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA) |
| 10 | 10 | 8 | 8 | MAZZ EMI LATIN | ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO, R.VELAZ) |
| | | | | *** AIRPOWER *** | |
| 11 | 19 | — | 2 | M. A. SOLIS Y LOS BUKIS FONOVISIA | EQUIVOCADO M.A.SOLIS (M.A.SOLIS) |
| 12 | 11 | 11 | 17 | SELENA EMI LATIN | TU SOLO TU J.HERNANDEZ (F.VALEDZ LEAL) |
| 13 | 12 | — | 2 | CARLOS VIVES POLYGRAM LATINO | PA MAYTE C.VIVES, R.BLAIR (C.VIVES, I.BENAVIDES, F.CAMPO) |
| | | | | *** AIRPOWER *** | |
| 14 | 16 | 17 | 7 | JULIO IGLESIAS SONY | BAILA MORENA R.ARCUSA (R.LIVI, R.FERRO) |
| 15 | 13 | 7 | 12 | M. A. SOLIS Y LOS BUKIS FONOVISIA | SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS) |
| 16 | 18 | 24 | 8 | MOJADO FONOVISIA | TU PIERDES MAS L.LOZANO (E.CHAVEZ MARQUEZ) |
| 17 | 28 | 33 | 3 | DAVID LEE GARZA Y LOS MUSICALES EMI LATIN | TONTA D.L.GARZA, T.GONZALEZ (J.RODRIGUEZ, M.CISNEROS) |
| 18 | 21 | 21 | 4 | GIRO SDI/SONY | SI TU SUPERAS C.SOTO (O.ALFANNO) |
| 19 | 20 | 18 | 6 | MANNY MANUEL MERCANTO/SONY | SI UNA VEZ J.QUEROL (P.ASTUDILLO, A.B.QUINTANILLA III) |
| 20 | 15 | 12 | 5 | MANA WEA LATINA | HUNDIDO EN UN RINCON FHER, A.GONZALES, J.QUINTANA (FHER) |
| 21 | NEW | 1 | 1 | JOSE JOSE ARIOLA/BMG | LLORA CORAZON R.LIVI (R.LIVI, R.FERRO) |
| 22 | 22 | 23 | 4 | THE BARRIO BOYZZ SBK/EMI LATIN | ERES MI VERDAD K.C.PORTER (J.M.SCARANO, N.SKORSKY, L.GOMEZ) |
| 23 | 14 | 13 | 8 | JUAN GABRIEL ARIOLA/BMG | CANCION 187 JUAN GABRIEL (JUAN GABRIEL) |
| 24 | 26 | 22 | 6 | LOS PALOMINOS SONY | LA LLAMA M.LICHTENBERGER JR. (M.BENITO) |
| 25 | 37 | — | 2 | LAURA FLORES FONOVISIA | ANTES DE QUE TE VAYAS M.A.SOLIS (M.A.SOLIS) |
| 26 | 24 | 20 | 4 | MARTA SANCHEZ POLYGRAM LATINO | ARENA Y SOL C.DE WALDEN, M.DI CARLO (C.DE WALDEN, M.DI CARLO, C.TORO, MONTOROLI, BARTH) |
| 27 | 23 | 19 | 6 | LOS FUGITIVOS POLYGRAM RODVEN | VELETA LOCA P.MOTTA (L.AGUILER) |
| 28 | NEW | 1 | 1 | BANDA MACHOS FONOVISIA | ELLA J.ALFARO (J.A.JIMENEZ) |
| 29 | NEW | 1 | 1 | LOS REHENES FONOVISIA | ME PIDES TU LIBERTAD NOT LISTED (J.TORRES, S.GUZMAN) |
| 30 | 35 | — | 2 | TRES RAZONES FONOVISIA | QUE MAS QUIERES JUAN GABRIEL (JUAN GABRIEL) |
| 31 | 27 | 25 | 7 | INTOCABLE EMI LATIN | LA MENTIRA J.L.AYALA (NOT LISTED) |
| 32 | 39 | — | 3 | LOS RIELEROS DEL NORTE FONOVISIA | NO ME HAGAS MENOS J.S.LOPEZ (Y.ROMO) |
| 33 | 30 | 27 | 7 | PIMPINELA POLYGRAM LATINO | PASE LO QUE PASE J.GALAN (J.GALAN, I.GALAN) |
| 34 | 17 | 16 | 19 | SELENA EMI LATIN | I COULD FALL IN LOVE K.THOMAS (K.THOMAS) |
| 35 | 29 | 29 | 8 | EMILIO CAPITOL NASHVILLE/EMI LATIN | NO ES EL FIN DEL MUNDO B.BECKETT (P.NELSON, L.BOGNE, E.CLARK) |
| 36 | 31 | 35 | 6 | TIRANOS DEL NORTE FONOVISIA | TRAMPA MORTAL J.MARTINEZ (E.TORRES) |
| 37 | 33 | 31 | 10 | ALEJANDRO FERNANDEZ SONY | COMO QUIEN PIERDE UNA ESTRELLA P.RAMIREZ (H. ESTRADA) |
| 38 | NEW | 1 | 1 | MANDINGO FONOVISIA | DIBUJA UN BESO J.GUADALUPE ESPARZA (J.G.ESPARZA) |
| 39 | RE-ENTRY | 2 | 2 | VICENTE FERNANDEZ SONY | NO PUEDO ACOSTUMBRARME A ESTAR SIN TI P.RAMIREZ (E.Z.MALDONADO) |
| 40 | 36 | 37 | 3 | REY RUIZ SONY | EL REY DEL MUNDO T.VILLARINY (R.LOPEZ) |

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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Machito Ponce Raps Up Latin Charts

Spanish-Language 'Short Dick Man' An Unexpected Hit

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A Spanish-language rendition of the rap hit "Short Dick Man" is providing big-time album sales for Argentinian dance act Machito Ponce.

The Latino version of "Short Dick Man," which has the same title, has unexpectedly shot near the top of the radio charts in southern Latin America and Spain over the past several months. The song was so huge in Spain that the band played 52 shows there between June and September.

In addition, "Short Dick Man" helped to propel Machito Ponce's first album, "Pónte A Brincar," toward platinum status in Argentina (sales of



MACHITO PONCE

60,000 units). The album has been a hit in Uruguay and Paraguay as well.

"Pónte A Brincar" was recorded on the BMG Argentina-distributed label Rave On, which is owned by producer Bernardo Bergeret. Four years ago,

Bergeret made another Argentine dance act, the Sacados, a household name in the Latin music world with the smash "Ritmo De La Noche."

In fact, two Sacados band members, Darío Moscatelli and Gustavo Radaelli, created Machito Ponce as a studio project while on tour last year.

The album originally was slated for release in September, but when "Short Dick Man" became an immediate smash at the club and radio level in March, the release date was moved up to May.

Moscatelli, who composed five of the 10 songs on the album, was astonished by the success of "Short Dick Man." "It just exploded, and we simply rolled with the punch," he says.

With the song rapidly gaining popularity, a band was assembled to tour in support of the album. Radaelli now fronts Machito Ponce, with Diamanda Turbin and a trio of dancers from Brazil and Peru rounding out the group.

"Pónte A Brincar" has just been dropped in the U.S., as well as in Mexico, Colombia, Chile, Ecuador, Peru, Venezuela, and even the Philippines.

Moscatelli and Radaelli are not just sitting on their unexpected prosperity. The duo is already working on a follow-up album, due out in January. Salsa superstars Celia Cruz and Rubén Blades have been confirmed as guest artists.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 2 ABRIENDO PUERTAS (FIPP, BMI)
 - 25 ANTES DE QUE TE VAYAS (Mas Latin, SESAC)
 - 26 ARENA Y SOL (Copyright Control)
 - 14 BAILA MORENA (Livi Music, ASCAP/Rafa Music, ASCAP)
 - 23 CANCION 187 (BMG Songs, ASCAP)
 - 37 COMO QUIEN PIERDE UNA ESTRELLA (Uni Musica, ASCAP)
 - 7 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 38 DIBUJA UN BESO (Vander, ASCAP)
 - 28 ELLA (Peer Int'l., BMI)
 - 40 EL REY DEL MUNDO (Sony, ASCAP)
 - 11 EQUIVOCADO (Mas Latin, SESAC)
 - 22 ERES MI VERDAD (YOU'RE MY EVERYTHING) (Intersong U.S.A., ASCAP)
 - 10 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguana, BMI)
 - 5 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
 - 20 HUNDIDO EN UN RINCON (Copyright Control)
 - 34 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 24 LA LLAMA (Manben, ASCAP)
 - 31 LA MENTIRA (Copyright Control)
 - 21 LLORA CORAZON (Copyright Control)
 - 29 ME PIDES TU LIBERTAD (Edimonsa, ASCAP)
 - 35 NO ES EL FIN DEL MUNDO (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/O-Tex Music, BMI)
 - 32 NO ME HAGAS MENOS (Zomba Golden Sands, ASCAP)
 - 39 NO PUEDO ACOSTUMBRARME A ESTAR SIN TI (Copyright Control)
 - 13 PA MAYTE (Copyright Control)
 - 33 PASE LO QUE PASE (Firstper Music, ASCAP)
 - 8 PIEL MORENA (FIPP, BMI)
 - 30 QUE MAS QUIERES (BMG Songs, ASCAP)
 - 15 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
 - 1 SI NOS DEJAN (BMG Songs, ASCAP)
 - 18 SI TU SUPIERAS (Copyright Control)
 - 6 SI TU TE VAS (Fonovisa, SESAC)
 - 19 SI UNA VEZ (Peace Rock, BMI/EMI Blackwood, BMI/Five Candel, BMI)
 - 4 TECHNO CUMBIA (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 9 TE EXTRANO, TE OLVIDO, TE AMO (Copyright Control)
 - 17 TONTA (Copyright Control)
 - 36 TRAMPA MORTAL (Luna, BMI)
 - 16 TU PIERDES MAS (Copyright Control)
 - 12 TU SOLO TU (Peer Int'l., BMI)
 - 27 VELETA LOCA (Copyright Control)
 - 3 VUELVEME A QUERER (Fonovisa, SESAC)

that essentially is a greatest-hits package, "El Concierto" has made a creditable debut on The Billboard 200, considering that it carries a heftier price (\$22.98 CD/\$15.98 cassette) than a single record. The next few weeks should indicate if Miguel's rabid following has grown weary of his four-year courtship of Mexico's musical heritage.

The bet here is that "El Concierto" marks the end of Miguel's "romantic" period. What his next musical direction will be, however, is anyone's guess.

Assistance in preparing this column provided by Marcelo Fernandez Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

LATIN NOTAS

(Continued from preceding page)

in New York. Among the notables booked to appear are Branford Marsalis, Gilberto Gil, Ottmar Liebert, Herbie Mann, Ramsey Lewis, Joyce, Dori Caymmi, and Paulo & Daniel Jobim. The concert is being produced by Pat Philips and Ettore Stratta.

CHART NOTES: As Luis Miguel's "Si Nos Dejan" (WEA Latin) remains perched atop Hot Latin Tracks, the album from which the single was taken, "El Concierto," debuts this week on The Billboard 200 at No. 45. The Mexican idol's previous release—the 1994 retro-pop smash "Segundo Romance"—bowed at No. 29.

A double album of live material



Twice-Platinum Romance. WEA Latina VP/GM Sergio Rozenblat, left, presents Recording Industry Assn. of America-certified discs to singing idol Luis Miguel for his WEA Latina albums "Romance" and "Segundo Romance." The presentation was made Sept. 28 backstage at New York's Radio City Music Hall on the opening night of Miguel's four-show sold-out engagement.

Billboard. FOR WEEK ENDING NOVEMBER 4, 1995

Top New Age Albums™

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

| THIS WEEK | LAST WEEK | WKS. IN CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|---|
| 1 | 1 | 6 | CHRISTMAS IN THE AIR AMERICAN GRAMAPHONE 1995 | MANNHEIM STEAMROLLER ★ ★ NO. 1 ★ ★ 5 wks at No. 1 |
| 2 | 2 | 84 | LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116 | YANNI |
| 3 | 3 | 204 | SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS | ENYA |
| 4 | 4 | 34 | LIVE AT RED ROCKS ● GTS 4579 | JOHN TESH |
| 5 | 5 | 26 | BY HEART WINDHAM HILL 11164 [RS] | JIM BRICKMAN |
| 6 | 6 | 132 | IN MY TIME ▲ PRIVATE MUSIC 82106 | YANNI |
| 7 | 7 | 15 | AN ENCHANTED EVENING DOMO 71005 [RS] | KITARO |
| 8 | 8 | 52 | FOREST ● WINDHAM HILL 11157 | GEORGE WINSTON |
| 9 | 9 | 282 | NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026 | OTTMAR LIEBERT |
| 10 | 11 | 6 | A WINTER'S SOLSTICE V WINDHAM HILL 11174 | VARIOUS ARTISTS |
| 11 | 10 | 8 | BELOVED NARADA 64009 | DAVID LANZ |
| 12 | 12 | 20 | VIVA! EPIC 66455 | OTTMAR LIEBERT + LUNA NEGRA |
| 13 | 14 | 2 | TEMPEST NARADA 63035 | JESSE COOK |
| 14 | 13 | 4 | HIGHER OCTAVE COLLECTION 2 HIGHER OCTAVE 7078 | VARIOUS ARTISTS |
| 15 | 19 | 54 | ACOUSTIC PLANET HIGHER OCTAVE 7070 [RS] | CRAIG CHAQUICO |
| 16 | 15 | 78 | CELTIC TWILIGHT HEARTS OF SPACE 11104 | VARIOUS ARTISTS |
| 17 | 18 | 93 | NARADA DECADE NARADA 63911 | VARIOUS ARTISTS |
| 18 | 16 | 112 | HOURS BETWEEN NIGHT + DAY EPIC 53804 | OTTMAR LIEBERT + LUNA NEGRA |
| 19 | 20 | 28 | QUEST OF THE DREAM WARRIOR NARADA 64008 | DAVID ARKENSTONE |
| 20 | 17 | 38 | EUPHORIA (EP) EPIC 66862 | OTTMAR LIEBERT |
| 21 | 22 | 21 | I LOVE YOU PERFECT SILVA AMERICA 1015 | YANNI |
| 22 | 21 | 74 | MONTEREY NIGHTS GTS 4570 | JOHN TESH |
| 23 | RE-ENTRY | | ACOUSTIC HIGHWAY HIGHER OCTAVE 7050 | CRAIG CHAQUICO |
| 24 | 24 | 55 | MANDALA DOMO 71001 | KITARO |
| 25 | 23 | 52 | WINTER SONG GTS 4572 | JOHN TESH |

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

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YA KNOW I'D LIKE TO KEEP MY CHEEKS
DRY TODAY
SO STAY WITH ME AND I'LL HAVE
IT MADE."

- NO RAIN

SHANNON HOON

1967-1995



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Songwriters & Publishers

ARTISTS & MUSIC

PEN Music Group Makes Its Mark Two-Man Co. Off To A Successful Start

BY IRV LICHTMAN

NEW YORK—Although it started business a year and a half ago, PEN Music Group Inc. in Los Angeles is still basically a two-man show, but it's got a little name value going for it now, as well as hopes for the future.

Operating the company, which has ASCAP (Pensive) and BMI (Penname) affiliates, is Michael Eames, a trained musician who specialized in film music and continues to show up at Los Angeles clubs as a pianist. His partner is Pat Hoyman, a musician who left Los Angeles to return to his native Colorado.

After relocating from the East Coast, Eames got his feet wet in music publishing by working for Brian Wilson's publishing company, where he handled the Beach Boy composer's newer works. He moved on to a position at MCA Music Publishing and

then went to the Don Williams Music Group in Encino, Calif., which administers copyrights by Jimi Hendrix and Chicago.

"I worked there for 3½ years and had two main functions: handling their international business and trying to get film and TV exposure of their material," says Eames. Through his international responsibilities, Eames met Francis Pettican, a U.K. publisher who runs Westbury Music Consultants Ltd. When he left the Don Williams firm, he picked up U.S. rights to Cat Stevens' material held by Pettican. Together with a childhood friend, Jackie Krost of the Motion Picture Co., Eames works the Stevens songs for film and TV covers. Stevens' publishing firm, Cat Music Ltd., has about 100 copyrights penned by Stevens since 1970.

In addition, Eames has a deal with Pettican that includes the songwrit-

ing catalog of Fontana/Mercury performer Oleta Adams, whose company is called Sage 'N Sun Music. Her third album for the label is due Nov. 7.

Eames has made his own co-publishing deals. With writer Michael Ruff, he handles Ruff Mix Music. Ruff's songs have been covered by Karla Bonoff, Bonnie Raitt, David Sanborn, and Roberta Flack, among others. Raitt has also done one of his new songs, "Shake A Little," which is on her new album, "Road Tested," due for release Nov. 7. And Natalie Cole is recording another Ruff composition, "More Than You'll Ever Know."

Other co-publishing deals for Eames include Jonathan Neil (whose music was used in the last Olympic Games) and his lyricist partner Eric Graham, and a Los Angeles group, Gypsy Soul, which has an album out on the Beaten Track label.

Eames recognizes that as a modest start-up company he has "no major source of funding, so it's hard to compete for artists and song catalogs looking for large advances." But while he concedes that large advances are required by some groups as seed money to get their performing careers going, he claims that writers today are more willing "to live on the back end [earnings] than on the front end [advances]." Eames says many big publishers may make big advances, but because they have to administer so many catalogs, they cannot do an effective job in recouping advances.

In addition to his publishing career, Eames is still a freelance pianist who performs in nightclubs and at recording sessions. As a student at Atlanta's performing arts high school, he wrote a theme for the Atlanta school system and composed the music for two student films there.

As for his dreams regarding his place in the publishing universe, Eames says, "The largest I'd ever want to be is that of Rondor Music [the company owned by Herb Alpert and Jerry Moss]. I'm not about competing for market share."



Co-Pub Deal. Windswept Pacific has made a co-publishing deal with Paul Stewart, chief of PMP Records, through his management firm. Stewart is associated with such artists as Coolio and the Pharcyde. Shown, from left, are Jonathan Stone, senior VP/GM of Windswept Pacific; Steven Ray, director of urban music at Windswept Pacific; Evan Meadow, president of Windswept Pacific; and Stewart.

| NO. 1 SONG CREDITS | | |
|---|--|--|
| TITLE | WRITER | PUBLISHER |
| HOT 100 SINGLES | | |
| FANTASY | Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley | Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP |
| HOT COUNTRY SINGLES & TRACKS | | |
| DUST ON MY BOTTLE | David Lee Murphy | N2D/ASCAP |
| HOT R&B SINGLES | | |
| FANTASY | Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley | Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP |
| HOT RAP SINGLES | | |
| GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") | Artis Ivey, Jr., Larry Sanders, Doug Rasheed | T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP |
| HOT LATIN TRACKS | | |
| SI NOS DEJAN | Jose Alfredo Jimenez | BMG Songs/ASCAP |

Cream Hit Now Sells Nissans; Alshire Publishing Cos. Sold

A JINGLE IN JAPAN: Cream's classic hit "White Room" is being used for the first time ever in a TV commercial—in Japan. The tune, instantly recognizable in the country, is used as background music while a narrator extols the virtue of a new sedan manufactured by Nissan.

The ad agency that handles the Nissan account in Japan had originally wanted to use an Eric Clapton song such as "Layla" or "Tears In Heaven," but that proved impossible, according to Carol Abe, who's in charge of international relations at Nichion Inc. The firm represents Warner/Chappell in Japan and is the country's biggest music publisher.

"A lot of work went into this project," says Abe. "It's the first time in the world that 'White Room' has been used in a TV ad." The song was originally released in 1968 and was written by Cream bassist Jack Bruce and lyricist Pete Brown.

Meanwhile, John Lennon's "Love," sung by British-based reggae singer Janet Kaye, is being used in a Sony commercial in Japan.

PUBS SOLD, TOO: Al Sherman's Alshire International has sold its publishing companies to the Canadian label Madacy, along with Alshire's master catalog of some 400 titles, including about 250 masters of the 101 Strings. The companies are Daval Music (ASCAP), Chesdel Music (BMI), Cordova Music (BMI), and Hasal Music (ASCAP). The Burbank, Calif.-based company continues to do cassette duplication and CD replication.

TWO AMONG THE TOPS: A rock-'n'-roll oldie, "Looking For My Baby" by the Earls, is among the 101 selections on the Rhino boxed set "Doo-Wop." The song is published by Morton Wax's David Music (BMI).

Wax is a distributor of foreign films in the U.S., and one of his imports, "A Hungarian Fairy Tale," has been named one of the century's 100 greatest films on "Cinema 100," a series on Rupert Murdoch's STAR TV that is delivered via satellite from Hong Kong.

FILM MUSIC FELLOWSHIP: The BMI Foundation has set up its ninth annual Peter Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship was established by the BMI Foundation and Carpenter's family, colleagues, and friends to honor the late co-composer of themes and scores for such TV shows as "The A Team," "Magnum, P.I.," and "The Rockford Files."

The successful candidate will have the opportunity to work in Los Angeles on a day-to-day basis with distinguished theatrical, film, and TV composers for one month. The winner will also receive as much as \$2,000 for travel and living expenses.

Applications for the fellowship can be obtained by writing to BMI headquarters in New York or accessing the information section of BMI's

World Wide Web site on the Internet at <http://bmi.com>. Deadline for entries is Nov. 30.

WHAT'S OLD, WHAT'S NEW: "Music,

Cinema & Cyberspace" will be the topic of a Nov. 6 meeting of the B'nai B'rith Music & Cinema Unit at the Sutton Place Synagogue in New York. Moderated by entertainment lawyer Ed Cramer, a panel will consist of industry lawyers Alan Shulman of Silverman & Shulman, Michael Rudell of Franklin Weinrib Rudell & Vassallo, Linda Rein of BMG Records, and Fred Silber of MCA Music. There is a \$10 charge, which includes a buffet dinner. Dinner is at 6 p.m., and the panel begins at 7 p.m.

PRIENT ON PRIENT: The following are the best-selling folios from Music Sales:

1. Natalie Merchant, "Tigerlily."
2. Eric Clapton, "A Life In The Blues" (guitar tab).
3. Tori Amos, "The Bee Sides."
4. "Seal."
5. "The Piano: Music From The Film."

Assistance in preparing this column provided by Steve McClure in Japan.

'THEY'RE PLAYING MY SONG'

EDITED BY DEBORAH EVANS

"SONGBIRD"

Written by Jesse Colin Young
Published by Pigfoot Music
(ASCAP)

"Songbird" was the name of a 1975 album released by folk/rock singer Jesse Colin Young. The title track wasn't released as a single for Young, but it is the current single from Dan Fogelberg's new album with Tim Weisberg, "No Resemblance Whatsoever."

"My wife and I are big fans of Jesse Colin Young," Dan Fogelberg says. The only other song on the album not written by Fogelberg is another Young song, "Sunlight." "I was going to do one song or the other," he says. "We thought we'd see which one worked and which one didn't. They both turned out really good, so I put both on there."

Fogelberg doesn't normally do cover songs. "But when I'm doing a project like [the duet album] it frees me up to do some covers which are fun for me. I was looking for something that would be conducive to both

vocals and flutes, and Jesse's band had a flute in it. 'Songbird' was a big showcase for his flute player."

Fogelberg says "Songbird" is different lyrically than his songs.

"My music is a little more complex than that lyrically, but I like what it says. It's feel-good kind of stuff. My wife says, 'You can't always be deep. Just do something nice.'"

Fogelberg says doing a cover tune was freeing. "It was nice not to be responsible for what the song is saying. This whole record is about music... It was a breath of fresh air to do something different."



Studio Action

ARTISTS & MUSIC

Masterfonics Opens Tracking Room State-Of-Art Facility Has Infrasonic Capability

BY PAUL VERNA

Masterfonics, one of the world's pre-eminent recording and mastering facilities, opened its long-awaited Tracking Room Oct. 19 in Nashville.

Designed by industry pioneer Tom Hidley to accommodate frequencies below the audible spectrum, and featuring a customized Solid State Logic SL 9000 J series console, the Tracking Room is a state-of-the-art facility that cost approximately \$3 million to design and build, according to a statement from the World Studio Group, of which Masterfonics is a member.

Masterfonics president Glenn Meadows says, "The Tracking Room is totally clean and accurate down to the infrasonic, 10-hertz region of the sound-pressure spectrum."

Meadows says the enclosure of the SL 9000 board in the new studio was modified to improve the symmetrical dispersion of sound from the main speaker system, thus allowing infrasonic frequencies to be reproduced in the room.

Another of the studio's unique features is a bass pit trap underneath the floor of the control room that acts as an escape hatch for sonic energy that would otherwise bounce back into the room. Hidley calls this trapping system "symmetrical unloading" and says it is based on acoustic principles he observed at the ancient amphitheater in the Greek city of Delphi.

"If someone stands on the stage of the old amphitheater at Delphi and talks, you can understand every word from the top row," says Hidley. "This concept is not new; it's hundreds of years old. All we've done is take these fundamental principles and apply them to a three-dimensional room."

Masterfonics is believed to be the first studio in the U.S.—and the second in the world—to be "infrasonic-ready." The only other facility with infrasonic monitoring capabilities is Rhino Recording Studios (formerly Bop Recording Studios) in Bophuthatswana, Southern Africa.

Hidley, who also designed and built Bop, says the Tracking Room offers slight improvements over the South-



Shown at the Masterfonics Tracking Room's new Solid State Logic SL 9000 J series console, from left, are Masterfonics president Glenn Meadows and Brent Maher, producer and president of Magnatone Records.

ern African facility in the side-wall treatments and in the modified SSL.

"The room is addicting," notes Meadows, explaining that its acoustics are so good that engineers using it are advised to watch their monitoring level to avert the risk of hearing damage.

In addition to its infrasonic control room, the new Masterfonics facility features a 73-by-33-foot main studio that is large enough to accommodate a full orchestra, according to the World Studio Group statement. In addition, the Tracking Room has five isolation booths, each with varying acoustics and set on separate slabs.

The control room, which measures 30 feet by 24 feet, is set on a 16-inch-thick concrete slab that floats on industrial springs that isolate the room down to 3.2 hertz.

"To my knowledge, this is the only studio in North America that has an open trapping system beneath the floated floor matching the cubic volume of the ceiling trap, which is the only way to assure that the low-frequency reflection characteristics of the monitors to the room are sym-

metrical," says Hidley. "The shell on the SSL puts the finishing touch on a room designed as one of today's few sonically advanced mixing environments."

Masterfonics is no stranger to sonic innovation. In 1986, it became the first studio in the world to achieve the 20-hertz spectrum in a mix room that now houses an SSL 4000 E/G series console retrofitted with the AT&T DISQ digital mixer core.

"The Tracking Room is not only important to Masterfonics but to Nashville's entire studio industry," says Meadows. "This city is an international music center that demands dedication and serious investment to continue with the phenomenal growth we've experienced over the past decade."

The SL 9000 at Masterfonics is one of more than 20 installed worldwide, and the only one featuring the Hidley modification. Other SL 9000 studios include Ocean Way, Right Track, the Record Plant, Starstruck, 20th Century Fox, and Larrabee in the U.S.; Nippon Columbia, Onkio Haus, and King Records in Japan; Gillaume Tell and Mega in France; Wisselord in the Netherlands; Synchrosound in Malaysia; Platinum in Taiwan; and S&R in Hong Kong.

Recording Engineer Mosley, 63, Dies In Plane Crash

BY DAN DALEY

John Mosley, 63, noted classical music recording engineer and audio technology developer, died in a plane crash Oct. 7.

Mosley, born in England, gained his audio training in the British Army and began his professional recording career with classical label Westminster Records in New York in 1955.

He returned to London the following year as VP of engineering for Pye Records, where he was in charge of the company's studio design construction and maintenance. In 1959, he returned to New York as VP of engineering for Audio Fidelity Records. During his stints with these classical labels, Mosley was involved in the first commercial releases of stereophonic recordings. Until 1976, when he relocated to Los Angeles, Mosley designed and built several recording facilities in England, France, and the U.S.

In 1972, he worked with Japanese audio manufacturer Sansui on the development of four-channel audio. He later developed and patented a five-channel film sound system, which was used in the 1974 Columbia Pictures film "Tommy." It became the basis for today's multiple-channel film sound.

In 1985, after working on the audio

for numerous feature films and contributing significantly to the improvement of 70-mm film sound, Mosley was honored with the Scientific and Engineering Award from the Academy of Motion Picture Arts & Sciences. In June 1995, he was awarded the Lifetime Achievement Award by the Audio Engineering Society for his technical recording contributions—a field in which he held several patents. He was a member of virtually every major technical audio organization, including AES and the Society of Motion Picture & Television Engineers.

Of late, Mosley was central in the development of a portable console and signal processing technology for Utah-based NTI Inc., for which he served on the board of directors. His last completed classical work is a recording of Handel's "Messiah" made last January with the Mormon Tabernacle Choir and released on NightPro Records.

Mosley's death occurred while he served as co-pilot in the annual Amelia Earhart air race in Southern California. The crash has initially been determined to be due to engine failure.

Memorial services were held Oct. 13 at University Synagogue in the Brentwood section of Los Angeles. Mosley is survived by his wife, Mirah, and five daughters.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 28, 1995)

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | CLUB-PLAY |
|---|---|---|--|---|---|
| TITLE Artist/ Producer (Label) | FANTASY Mariah Carey/ M. Carey D. Hall (Columbia) | FANTASY (R&B Mix) Mariah Carey/ M. Carey D. Hall S. Combs (Columbia) | DUST ON THE BOTTLE David Lee Murphy/ T. Brown (MCA) | LUMP Pres. Of The U.S.A/ C. Uno, Chris & Dave (Columbia) | KISS FROM A ROSE Seal/ T. Horn (ZTT/Sire/ Warner Bros.) |
| RECORDING STUDIO(S) Engineer(s) | CRAVE/HIT FACTORY (New York) Jay Healy | CRAVE/HIT FACTORY (New York) Jay Healy | SOUNDSTAGE (Nashville) Steve Marcantonio | EGG STUDIO (Seattle) Mark Guenther Conrad Uno | SARM WEST (London) Tim Weidner |
| RECORDING CONSOLE(S) | SSL 4000G Plus/ Neve VRSP Legend with Flying Faders | SSL 4000G Plus/ Neve VRSP Legend with Flying Faders | SSL 4000E G Computer | Custom Spectrasonics | SSL 4000 Euphonix |
| RECORDER(S) | Sony 3348 | Sony 3348 | Mitsubishi X-850 | Tascam MSR-165 | Sony 3348 |
| MASTER TAPE | 3M 996/Ampex 467 | 3M 996/Ampex 467 | Ampex 467 | Ampex 456 | Ampex 467 |
| MIX DOWN STUDIO(S) Engineer(s) | HIT FACTORY (New York) Jay Healy | HIT FACTORY (New York) Tony Maserati | SECRET SOUND (Nashville) Steve Marcantonio | ROBERT LANG (Seattle) Davis Kahne Steve Culp | SARM WEST (London) Steve Fitzmaurice |
| CONSOLE(S) | SSL 4096G Plus with Ultimaton | Neve VRSP Legend with Flying Faders | SSL 4000G w/ Ultimaton | two API 2488 | Euphonix |
| RECORDER(S) | Sony 3348/ Studer A820 1/2" (dolby SR) | Sony 3348/ Studer A820 1/2" | Panasonic 3700 | Otari MTR100 | Sony 3348 |
| MASTER TAPE | Ampex 499 | Ampex 499 | Sony DAT | Ampex 499 | Ampex 499 |
| MASTERING Engineer | GATEWAY MASTERING Bob Ludwig | GATEWAY MASTERING Bob Ludwig | GEORGETOWN MASTERS Denny Purcell | CAPITOL MASTERING Wally Traugott | PRECISION MASTERING Stephen Marcussen |
| CD/CASSETTE MANUFACTURER | Sony | Sony | MCA | Sony | WEA |

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All Mixed Up. Impressed with the debut showing of the Yamaha O2R 8-bus digital mixer at the recent Audio Engineering Society Convention in New York, Howard Schwartz, right, purchased six units for his eponymous recording complex. Shown with Schwartz is Peter Chakin, product manager of recording products for Yamaha's professional audio department.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Harmony Reigns In The Pacific Songwriters' Summit Merges East, West

BY MIKE LEVIN

JAKARTA, Indonesia—This year, Alan Scott has decided to help bridge the musical gap between Asia and the West. What's more, the Los Angeles-based singer/songwriter/producer would like to see it happen in about 10 days.

Scott has teamed with an unusual partner, the government of Indonesia, to organize Pacific Harmony/Indonesia 95, which runs Oct. 25-Nov. 5. This first-ever, Asian/Western songwriters' summit is being backed by Indonesian State Secretary Moerdiono to help celebrate the country's 50th anniversary of independence.



SCORPIONS

The summit has sequestered about 60 composers—half from Southeast Asia and half from the U.S.—at a resort in Bali, Indonesia. Their homework will be collected at the end of five days of collaboration; it will be rehearsed and judged, then performed at a contest in Jakarta during the last two days of the event.

The Western contingent includes Patty Smyth, the Scorpions, Sheila E., Desmond Child, and Tommy Page. Asian attendees include Ebiet Ade (Indonesia), M. Nasir (Malaysia), Wu Bai (Taiwan), Eugenia Ma (Hong Kong), and Vehnee Saturno (Philippines).

"No one really knows how this project will work, but it must be one of the most realistic ways of bringing cultures together," says Scott, who is no stranger to mixing musical muses.

In 1988, Scott created Music Speaks Louder Than Words, a collaboration between U.S. and Russian songwriters in Moscow, and co-founded Country & Eastern, a Western/Eastern European, country-music event in Bucharest, Romania.

The Indonesian version includes participant seminars and a charity concert to support a local scholarship program

for aspiring artists and composers. There are plans to domestically and regionally release an album recorded at the concert, although discussions are still underway as to which Indonesian label will get the rights.

Composers were split into groups of four during the first day; they are free to collaborate with whomever they want during the final four days of songwriting. The results will depend on widely diverse factors, from language to cultural sensitivities.

Logistically, Indonesian and Malaysian songwriters have the best chances to mesh with Western counterparts, because their Bahasa language is closer to English in grammar and syntax than are Cantonese, Mandarin, or Thai. Also, Bahasa artists have a modern musical heritage that is far more open to international-oriented repertoire.

"Sure it's ahead of its time, but isn't every experiment?" asks David Loiterton, Asia-Pacific managing director of BMG Publishing and one of the project's main supporters. "With the people involved, you just know something is going to click."

Perhaps the most interesting aspect of Pacific Harmony is that it is backed by music publishers, rather than being a label-led PR exercise for international record companies angling to get official permission to open subsidiaries in other countries. "We're hoping that it will open the doors for everyone, including labels, but it is a nonconfrontational project," says Scott.

While the cultural ramifications are obvious, a bigger issue is the future of Asian music and what opportunities exist for the rapidly growing industry as a whole.

"Basically, the goal is to get both sides to think beyond the square, a push for the Western side to get involved in this rich area, and for the Asians to understand that what they produce is an asset exploitable not just at home," says Loiterton.

Throughout Asia, songwriters are

usually paid a flat fee for their songs; they sign away most royalty rights. BMG Publishing, Warner/Chappel, and EMI Publishing are investing in the region to introduce royalty opportunities that have never existed before.

International record companies are waiting for the Indonesian government to grant them full foreign ownership of local partners and a bigger share of the \$140 million Indonesian music market.

But for Scott and his organizers, Pacific Harmony/Indonesia 95 has few commercial considerations, unless intercultural creativity can have some sort of dollar value attached to it.

1996 Brit Awards Moving To Central Site In London

BY JEFF CLARK-MEADS

LONDON—The Brit Awards are moving back to "the music capital of the world."

The awards ceremony, to be held Feb. 16, 1996, is being shifted from Alexandra Palace on the north edge of London, where it has been held for the past two years, to Earls Court Exhibition Centre, the central London hall that has previously hosted shows from pop and rock's biggest names.

New Yorker Paul Burger, chairman/CEO of Sony Music Entertainment U.K. and chairman of the British Phonographic Industry's Brits committee, characterizes the move by saying, "Our intention was to move the show back to the center of the music capital of the world."

The show, which is seen by a U.K. television audience of 9 million-10 million and broadcast to more than 20 countries worldwide, will be given extra impact this year: The U.K.'s ITV network will air a 30-minute preview

newsline...

EMI MUSIC will take a 51% holding in its Turkish licensee, Kent Elektronik, renaming the company EMI-Kent as of Jan. 1. Rumors of the friendly takeover have been circulating in Istanbul, Turkey, for months and have now been confirmed by Kent international manager Ayse Birkan. No figures are being given for the deal. Kent increased its local signings in advance of the takeover; it has added 15 to 20 artists, mostly new, during the last year, says Birkan. The deal is expected to strengthen the profile of Kent's repertoire in the large Turkish communities of Germany.

THOMAS STEIN, president of BMG Ariola Music in the German-speaking territories, has been elected to a second two-year term as chairman of German labels body BPW. Other re-elected BPW board members are Jochen Leuschner, managing director of Sony Music Entertainment, and Gerd Gebhardt, managing director of Warner Music Germany.

New Flamenco Shocks Purists, Thrills Fans

BY HOWELL LLEWELLYN

MADRID—It took a while to get there, but the Spanish musical blend known as "new flamenco" was consolidated and consecrated at a Madrid concert Oct. 6 by Ketama and Raimundo Amador. More than 10,000 people crushed into a sports arena to celebrate the long-time gypsy friends' first public appearance together.

Ketama, which consists of three members of the Carmona family flamenco dynasty, and Amador are considered the main pioneers of new flamenco. They emerged in 1980 with a flamenco that would have shocked purists. Ketama's flamenco was enriched by Latin and Caribbean rhythms, and Amador played the electric guitar—sacrilege!—as if he wanted to be a gypsy Jimi Hendrix.

For 15 years, they enjoyed critical acclaim, with Ketama topping world music charts in 1988 with "Songhai," a delightful experiment with Mali's Toumani Diabate. But

(Continued on next page)

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International

NEW FLAMENCO SHOCKS PURISTS, THRILLS FANS

(Continued from preceding page)

commercial success eluded them—until this year. Ketama's ninth album and first live recording, "Do Aki A Ketama," has sold more than 100,000 units since its June release, three times more than its previous best seller.

Amador, who spent much of the '80s as half of pioneer flamenco-rock band Data Negra with his brother, Rafael, this year launched the first album under his name after collaborating on more than 30 since the '70s. Called "Gerundina," it has sold 40,000 units, and, more importantly for Amador, one of his idols, B.B. King, recorded two of the songs with him in New York.

The Madrid concert—widely described as "historic" because it underscored the long-awaited commercial success of young gypsy musicians who grew up listening to pop/rock and jazz—has surely opened the doors to broader international recognition for Ketama.

"Do Aki A Ketama" will be released in Latin America in November and in many European territories before Easter. The band's current tour began in Paris and is scheduled to end next year in Ketama, a town in Morocco's Rif Mountains.

Ketama's label, Mercury, is so sure that the band has matured into a major force with strong crossover potential

that its plans for a concert in Cuba were sidelined because of the reaction it might have provoked among the Cuban exile community in Miami.

Ketama appears in the Carlos Saura film "Flamencos," which is receiving critical acclaim in the U.S. and which will do nothing to harm the group's ambitions in the U.S. In fact, Ketama played at New York's New Music Seminar in 1990 with El Ultimo De La Fila, currently Spain's top-selling group, and the late "prince of flamenco" Camaron de la Isla.

Brothers Juan and Antonio, guitarist and vocalist, and guitarist cousin José Miguel, regrouped with Abate last year to record "Songhai 2." In 1991, they recorded the splendid "Delirious Ibericos" with Portuguese flutist Lao Kyao.

"We've made Latin-salsa and African records with great musicians of every style, and we are not going to worry now about what flamenco purists say," says Antonio, 30, when it is suggested that the band is drifting too far from its roots.

"We all grew up with flamenco—it's inside us—but we also grew up with Beny Moré, Celia Cruz, and other Latin artists," Antonio says. "We honestly believe we can enrich other music forms by injecting an indefinable flamenco element into them."

Simone Bose, A&R director at Mercury, says the success of the album is due to the fact that it is a live recording. "They are tremendous live, and as is so often the case, it was hard for them to convey their full potential in the studio. This album is less cold than others



KETAMA

they have made and, in a way, less complex."

Bose does not like the term "new flamenco" because he thinks that flamenco is misunderstood outside of Spain, where it has racial (gypsy) and folklore elements. "What was called 'new flamenco' is now another extension of *mestizaje*, the cultural mix between Spanish pop/rock, flamenco, blues, jazz, and, in the case of Ketama, a Latin flavor."

If Ketama has emerged as the lead-

ing exponent of flamenco-salsa, Amador is acknowledged as the creator of what is called gypsy rock, a kind of flamenco-blues. At the Madrid concert, the members of Ketama made an impact not only as complete musicians but as seasoned entertainers. Amador's progress was confirmed, and, at times, he and his band developed textures almost as dense and involved as Frank Zappa in his final orchestral phase.

Bose insists that the fact that flamenco is not as dominant as it used to be in Ketama's music does not mean that they are abandoning it. "Bear in mind that Ketama has already shown an astonishing ability to communicate with musicians from completely different parts of the world. They met Diabate in London when they played at a gypsy event at the Institute of Contemporary Arts—these guys have been around."

Indeed. They have been the opening act for Prince, Frank Sinatra, and Elton John, and they have appeared on the same bill as the Rolling Stones. As with many new flamenco artists, Ketama and Amador's careers started with the small Madrid indie Nuevos Medios, run by Mario Pacheco. Now, 15 years later, they can finally say they have arrived.

Canada

Marshall Isn't Singing Blues For Sony Debut

BY LARRY LeBLANC

TORONTO—A sense of triumph and joy pervades the long-overdue self-titled debut album by pop singer Amanda Marshall, released in Canada by Sony Music Entertainment (Canada) on Oct. 17. Marshall had signed a U.S. development label deal with Columbia Records in 1991 and, after being dropped, signed with Sony Canada in 1994.

"It seems like it's been a long journey, but a big part of making this record was figuring out what I wanted to do," says the 23-year-old vocalist.

In an atypical strategy, Sony Canada shipped 25,000 copies of the album, a hefty figure in Canada for a newcomer. The set is slated for worldwide release on Epic Records in January.

"We're really supporting the album, and the [shipping] figure is high because that's what [Canadian] retail wanted," says Rick Camilleri, president of Sony Canada. "Retail knows about her because of our setup of the record. Prior to the album's release, we played it for them along with a 25-minute electronic press kit on the making of the record with some live performance material."

Says Tonni Maruyama, director of artist development for Sony Canada, "We released the leadoff single 'Let It Rain' six weeks ahead of the album in order to have her established at radio early on. What followed then was a strong [music] trade campaign including [radio] teasers and ads in the [Canadian music] trades so by the time radio received the album they knew

about Amanda. With the release of the album, a lot of our advertising has become print-driven."

Sony's campaign seems to be paying off. In the Oct. 30 issue of *The Record*, "Let It Rain," released Sept. 22, is No. 22 on the contemporary hit radio chart,

No. 28 at contemporary album radio, and No. 27 at pop adult radio.

While the powerfully voiced Marshall has never had formal vocal training, she studied piano at Toronto's Royal Conservatory of

Music from ages 9 to 17. After graduating from high school in 1989, she worked as a switchboard operator for a musicians' answering service while aspiring to be a singer. A chance meeting with Canadian guitarist Jeff Healey in 1990 made that dream a reality.

"A group of us went to a jam at [the Toronto tavern] Victoria and Albert," says Healey. "I remember that her performance was many notches above what you see at the average jam."

Shortly after this, Marshall signed with Forte Records & Productions, a Toronto-based production and management company run by Healey and his band members Tom Stephen and Joe Rockman. Performing a combination of originals and cover songs with her own band in local clubs, Marshall quickly earned a reputation as an up-and-coming Janis Joplin-styled belter. "I actually made a point of staying

away from Joplin covers because of the comparison," says Marshall. "I don't even think I was a blues singer. I was a very rootsy singer, which with my connection to Jeff, people drew upon [the Joplin comparison] for a descriptive term."

Following seven months of Marshall performing solo locally and touring in North America with the Jeff Healey Band, Stephen secured an American-based development deal for her with Columbia Records in 1991.

However, the 19-year-old Marshall wasn't prepared. She had few ideas of what musical direction she should pursue and spurned suggestions from Columbia executives that she try grunge rock. After a frustrating year in the studio, the label dropped her.

Shortly after Marshall left Columbia, Stephen contacted Richard Zuckerman, VP of A&R/international marketing at Sony Canada, to inquire about a Canadian-based signing.

After a short period of negotiations, Marshall signed with Sony Canada in September 1994. After several months of Marshall demoing songs, Michael Roth, director of A&R at Sony Canada, suggested that Los Angeles-based songwriter/producer David Tyson be brought aboard the project as a songwriting collaborator. Tyson eventually produced the album largely at his 24-track digital home studio in Beachwood Canyon in the Los Angeles area.

Tyson listened to several of Marshall's early demos and was impressed with only two tracks, her rendition of Marc Jordan and John Capek's "Promises" and her own composition

"Sitting On Top Of The World" (both of which made the album). Like many others, he was floored by her voice.

"I really liked the voice and her phrasing," Tyson says. "There were some decent songs on the tape, but there wasn't enough happening to imply a [musical] direction."

Under Tyson's guidance while recording the album from February to August 1995, Marshall shed the accumulated burden of inexperience and fear and learned to trust herself.

"Making the record was a real life-changing experience," she says. "I was in a strange city by myself and I was on my own in this apartment, writing songs and getting around without a car. I was taking cabs and buses. It was really exciting."

One of the first songs Tyson presented to Marshall was "Birmingham," which he'd been working on with collaborators Dean McTaggart and Gerald O'Brien. "I don't think they had been working on the song with me in mind," says Marshall. "It really exploded when I went into the studio."

While Tyson insisted on several vocal takes of songs for the album, in most cases the first approaches were used, with almost no vocal overdubs. "We did all the vocals really quickly," says Tyson. "The first time I played her 'Birmingham,' I asked if she wanted to hear it again, and she said she had it. Sure enough, it was spot on."

Marshall is absolutely thrilled with the final result. "On the best moments of the album, I get shivers," she says. "In 'Beautiful Goodbye,' there's a performance I'll probably never get over."



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HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 10/30/95 | |
|--|-----------|
| THIS WEEK | LAST WEEK |
| 1 | NEW |
| 2 | 1 |
| 3 | 2 |
| 4 | 3 |
| 5 | NEW |
| 6 | 4 |
| 7 | 9 |
| 8 | 6 |
| 9 | 10 |
| 10 | NEW |
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| 5 | NEW |
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| 7 | NEW |
| 8 | 4 |
| 9 | NEW |
| 10 | NEW |

| CANADA (The Record) 9/4/95 | |
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| THIS WEEK | LAST WEEK |
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| 14 | 15 |
| 15 | 10 |
| 16 | NEW |
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| GERMANY (compiled by Media Control) 10/24/95 | |
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| THIS WEEK | LAST WEEK |
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| 17 | NEW |
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| 19 | 18 |
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| FRANCE (SNEP/IFOP/Tite-Live) 10/21/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| AUSTRALIA (Australian Record Industry Assn.) 10/29/95 | |
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| AUSTRALIA (Australian Record Industry Assn.) 10/29/95 | |
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| AUSTRALIA (Australian Record Industry Assn.) 10/29/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| NETHERLANDS (Stichting Mega Top 50) 10/28/95 | |
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| 40 | 27 |

| ITALY (Musica e Dischi) 10/17/95 (FIMI) 10/23/95 | |
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| THIS WEEK | LAST WEEK |
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| 9 | NEW |
| 10 | NEW |
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| 8 | 6 |
| 9 | 7 |
| 10 | NEW |

| ITALY (Musica e Dischi) 10/17/95 (FIMI) 10/23/95 | |
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| THIS WEEK | LAST WEEK |
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| 10 | NEW |
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| 6 | 8 |
| 7 | 5 |
| 8 | 6 |
| 9 | 7 |
| 10 | NEW |
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| 3 | 4 |
| 4 | NEW |
| 5 | 3 |
| 6 | 8 |
| 7 | NEW |
| 8 | 5 |
| 9 | 6 |
| 10 | NEW |

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 10/14/95 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | YOU ARE NOT ALONE MICHAEL JACKSON EPIC |
| 2 | 3 | BOOMBASTIC SHAGGY VIRGIN |
| 3 | 2 | FAIRGROUND SIMPLY RED EASTWEST |
| 4 | 6 | STAYIN' ALIVE N-TRANCE AATW |
| 5 | 4 | FANTASY MARIAH CAREY COLUMBIA |
| 6 | 7 | SCATMAN'S WORLD SCATMAN JOHN ICEBERG |
| 7 | 9 | TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA |
| 8 | 5 | WATERFALLS TLC LAFACE/ARISTA |
| 9 | NEW | LUCKY LOVE ACE OF BASE MEGA/METRONOME |
| 10 | 8 | I WANNA BE A HIPPI TECHNOHEAD MOKUM/EDEL |
| ALBUMS | | |
| 1 | NEW | SIMPLY RED LIFE EASTWEST |
| 2 | 2 | MARIAH CAREY DAYDREAM COLUMBIA |
| 3 | 1 | AC/DC BALLBREAKER EASTWEST |
| 4 | 7 | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION |
| 5 | NEW | GREEN DAY INSOMNIAC REPRISE |
| 6 | 5 | MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA |
| 7 | 3 | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER |
| 8 | 4 | CELINE DION D'EUX EPIC/COLUMBIA |
| 9 | 6 | IRON MAIDEN THE X FACTOR EMI |
| 10 | 9 | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M |

BELGIUM (Promuvi) 10/27/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS EN VAGANT X-PL0 MUSIC |
| 2 | 2 | SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA |
| 3 | 3 | YOU ARE NOT ALONE MICHAEL JACKSON EPIC |
| 4 | 4 | FAIRGROUND SIMPLY RED WEA |
| 5 | NEW | KISS ME GOODBYE WENDY VAN WANTEN JRP |
| 6 | 5 | DON'T BREAK MY HEART VAYA CON DIOS ARIOLA |
| 7 | 6 | ME & MY DUB I DUB EMI |
| 8 | NEW | STAYIN' ALIVE N-TRANCE ROYAL |
| 9 | NEW | BOOMBASTIC SHAGGY VIRGIN |
| 10 | NEW | PASSIE CLOUSEAU EMI |
| ALBUMS | | |
| 1 | 2 | CELINE DION D'EUX COLUMBIA |
| 2 | 1 | VAYA CON DIOS ROOTS & WINGS BMG/ARIOLA |
| 3 | 3 | K'S CHOICE PARADISE IN ME DOUBLE T |
| 4 | 5 | CLOUSEAU OKER EMI |
| 5 | 4 | MARIAH CAREY DAYDREAM COLUMBIA |
| 6 | NEW | SIMPLY RED LIFE WEA |
| 7 | NEW | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M |
| 8 | 7 | CELINE DION THE COLOUR OF MY LOVE COLUMBIA |
| 9 | 6 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC |
| 10 | 9 | AC/DC BALLBREAKER ATLANTIC |

DENMARK (IFPI/Nielsen Marketing Research) 10/18/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | TOR DU LA VER TIM & GORDON REPLAY |
| 2 | NEW | LUCKY LOVE ACE OF BASE MEGA |
| 3 | 5 | BOOMBASTIC SHAGGY EMI |
| 4 | 3 | YOU ARE NOT ALONE MICHAEL JACKSON SONY |
| 5 | 4 | WATERFALLS TLC BMG |
| 6 | 2 | DUB I DUB ME & MY EMI-MEDLEY |
| 7 | 7 | SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG |
| 8 | 6 | 21 GO'NAT HISTORIES TIMM & GORDON REPLAY |
| 9 | NEW | AGE/OJSTEN DISKOFIL SCANINAVIAN |
| 10 | NEW | KISS FROM A ROSE SEAL WARNER |
| ALBUMS | | |
| 1 | 6 | MICHAEL BOLTON GREATEST HITS 1985-1995 SONY |
| 2 | 5 | MARIAH CAREY DAYDREAM SONY |
| 3 | 9 | FREE THE SPIRIT PAN PIPE MOODS POLYGRAM |
| 4 | 10 | SUPERTRAMP THE VERY BEST OF... POLYGRAM |
| 5 | NEW | SIMPLY RED LIFE WARNER |
| 6 | 4 | DODO AND THE DODO'S STORSTE HITS REPLAY |
| 7 | NEW | MICHAEL LEARNS TO ROCK PLAYED ON PEPPER EMI |
| 8 | 8 | CAROLINE HENDERSON CINEMATATZIC BMG/ARIOLA |
| 9 | NEW | BONNIE TYLER THE ULTIMATE COLLECTION BMG |
| 10 | NEW | DR. HOOK GREATEST & LATEST ELAP |

PORTUGAL (Portugal/AFP) 10/24/95

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 2 | SIMPLY RED LIFE EASTWEST |
| 2 | 1 | MARIAH CAREY DAYDREAM COLUMBIA |
| 3 | 3 | IRAN COSTA ALBUM DANCE VIDISCO |
| 4 | 4 | CELINE DION D'EUX COLUMBIA |
| 5 | 7 | GREEN DAY INSOMNIAC WARNER |
| 6 | 5 | MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA |
| 7 | 9 | IRON MAIDEN THE X FACTOR EMI |
| 8 | NEW | CELINE DION THE COLOUR OF MY LOVE COLUMBIA |
| 9 | 6 | SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M |
| 10 | NEW | BON JOVI THESE DAYS MERCURY |

IRELAND (IFPI Ireland) 10/12/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 2 | BOOMBASTIC SHAGGY VIRGIN |
| 2 | 1 | FAIRGROUND SIMPLY RED EASTWEST |
| 3 | 3 | YOU ARE NOT ALONE MICHAEL JACKSON EPIC |
| 4 | 5 | STAYIN' ALIVE N-TRANCE AATW |
| 5 | 4 | COUNTRY HOUSE BLUR FOOD/PARLOPHONE |
| 6 | NEW | MIS-SHAPES/SORTED FOR E'S & WIZZ PULP ISLAND |
| 7 | 10 | SOMEWHERE SOMEHOW WET WET WET PRECIOUS ORGANISATION |
| 8 | 6 | I'LL BE THERE FOR YOU REMBRANDTS EASTWEST |
| 9 | 7 | TU M'AIMES ENCORE CELINE DION EPIC |
| 10 | NEW | FANTASY MARIAH CAREY COLUMBIA |
| ALBUMS | | |
| 1 | NEW | SIMPLY RED LIFE EASTWEST |
| 2 | 1 | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION |
| 3 | 2 | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M |
| 4 | 5 | BRENDAN KEELEY I'LL ALWAYS BE LONELY COLUMBIA |
| 5 | 3 | BLUR THE GREAT ESCAPE FOOD/PARLOPHONE |
| 6 | 4 | MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA |
| 7 | NEW | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 1995 EMI/VIRGIN/POLYGRAM |
| 8 | NEW | GREEN DAY INSOMNIAC REPRISE |
| 9 | 8 | BOYZONE SAID AND DONE POLYDOR |
| 10 | 6 | MARIAH CAREY DAYDREAM COLUMBIA |

AUSTRIA (Austrian IFPI/Austrian Top 30) 10/17/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | I WANNA BE A HIPPI TECHNOHEAD SONY |
| 2 | 7 | YOU ARE NOT ALONE MICHAEL JACKSON SONY |
| 3 | 6 | KNOCKIN' DOUBLE VISION ECHO-ZYX |
| 4 | 2 | ALICE (WHO THE X IS ALICE?) GOMPIE BMG |
| 5 | NEW | BOOMBASTIC SHAGGY EMI/VIRGIN |
| 6 | 3 | WATERFALLS TLC BMG |
| 7 | 4 | KISS FROM A ROSE SEAL WARNER |
| 8 | 5 | FAIRGROUND SIMPLY RED WARNER |
| 9 | 8 | WISH YOU WERE HERE REDNEX ECHO/ZYX |
| 10 | 10 | A GIRL LIKE YOU EDWYN COLLINS EMI |
| ALBUMS | | |
| 1 | 3 | SIMPLY RED LIFE WARNER |
| 2 | NEW | GREEN DAY INSOMNIAC WARNER |
| 3 | 1 | STS ZEIT POLYGRAM |
| 4 | 2 | AC/DC BALLBREAKER WARNER |
| 5 | 8 | MARIAH CAREY DAYDREAM SONY |
| 6 | NEW | DIE SCHLUMPF MEGAPARTY VOL. 2 EMI |
| 7 | 4 | DIE ARZTE PLANET PUNK POLYGRAM |
| 8 | 6 | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER |
| 9 | 7 | LENNY KRAVITZ CIRCUS EMI |
| 10 | 5 | KURT OSTBAHN ESPRESSO ROSI POLYGRAM |

NORWAY (Verdens Gang Norway) 10/18/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | NEW | GANGSTA'S PARADISE COOLIO FEAT L.V. MCA |
| 2 | 2 | BOOMBASTIC SHAGGY EMI |
| 3 | 3 | WATERFALLS TLC BMG |
| 4 | 5 | STAYIN' ALIVE N-TRANCE ARCADE |
| 5 | 1 | A KIND OF CHRISTMAS CARD MORTEN HARKET WARNER |
| 6 | 4 | SEIGMEN METROPOLIS SONY |
| 7 | 6 | BIT TO BEAT X-FILES NORSK/BMG |
| 8 | 9 | KISS FROM A ROSE SEAL WARNER |
| 9 | NEW | A GIRL LIKE YOU EDWYN COLLINS EMI |
| 10 | 7 | DET VACKRASTE CECILIA VENNERSTEN ARCADE |
| ALBUMS | | |
| 1 | 1 | MORTEN HARKET WILD SEED WARNER |
| 2 | 2 | AGE ALEKSANDERSEN MED HUD OQ HAR NORSKE GRAM |
| 3 | NEW | ARVE TELLEFSEN ARCO GRAPPA |
| 4 | 3 | MARIAH CAREY DAYDREAM SONY |
| 5 | NEW | RAGA ROCKERS PERLER FOR SVIN GRAPPA |
| 6 | NEW | MICHAEL BOLTON GREATEST HITS 1985-1995 SONY |
| 7 | 5 | VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST |
| 8 | 9 | GRETHE SVENSEN YOUR BEAUTY BMG |
| 9 | 4 | VIKINGERNA KRAMGOA LATAR 1995 ELAP |
| 10 | NEW | D.D.E. DET 'D.D.E.-DET BESTE FRA NORSKE GRAM |

HONG KONG (IFPI Hong Kong Group) 10/15/95

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | VARIOUS ARTISTS TOUCHING WOMENS' HEARTS VOL.2 ROCK |
| 2 | 2 | DANIEL CHAN, JOYCE YAU, KELLY CHAN, RAY CHAN OPEN THE SKY RED HOT HITS/POLYGRAM/GO EAST |
| 3 | 10 | JEFF ZHANG TOLERANT EMI |
| 4 | 3 | PRESENT GRASSHOPPER POLYGRAM |
| 5 | 8 | UKULELE YESTERDAY, TODAY, FOREVER EMI |
| 6 | 4 | JACKY CHEUNG OWNING JACKY POLYGRAM |
| 7 | 1 | SAMUEL TAI ONE THOUSAND AND ONE NIGHTS CINEPOLY |
| 8 | 6 | AMANDA LEE SECRET NTR/ROCK IN |
| 9 | 4 | VARIOUS ARTISTS HIGHEST TEMPERATURE POLYGRAM |
| 10 | 5 | KELLY CHAN WHATEVER WILL BE, WILL BE—SOUNDTRACK GO EAST |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PHILIPPINES: The Philippines often appears to be more open to alternative musical styles than the rest of Asia, while the Filipino people could never be faulted for their lack of romance. Taking advantage of both these characteristics, modern rock group **Mariya's Mistress** explores many facets of love on its debut album, "Unang Pag-agos," (Vicor Music) and mixes everything from pop and new age melodies to jazz and industrial riffs to pull the messages together. Lead singer **Carla Abaya** calls her band's music "basic rock with no preservatives or artificial coloring," but such singles as "Agos" and "In Your Eyes" separate Abaya's clear, haunting voice from the sparse, synthetic instrumentation. While the group's polished musicianship and upbeat rhythms are clearly aimed at winning a mainstream audience, the album also borrows unconsciously from the work of **Grace Nomo**, a diva who uses awesome themes of nature to illuminate human relationships. **Mariya's Mistress** started as an all-woman band, winning Sony's 1993 Voice of Asia contest in the Philippines before breaking up. Original members **Abaya** and **Leni Llapitan** (keyboards) reformed the band the following year, finally settling on a lineup featuring **Ronald Yumul** (guitar), **JB Medrano** (drums), and **Ian Monsod** (bass).

MARC GOROSPE

POLAND: Top pop band **Varius Manx** hit the road in October for a set of farewell gigs with singer **Anita Lipnicka**, whose unexpected decision to quit the band has made big waves in the Polish rock scene. Prior to **Lipnicka's** arrival, the Lodz-based group had released two obscure instrumental albums. Then in the fall of 1993, the former model submitted her poetry to **Varius Manx's** writer and mastermind **Robert Janson**. Her warm, personal verse proved a perfect match for his complex, fragile music, so much so that a cheaply recorded debut album, "Emu," and its follow-up, "Elf," released earlier this year, have both reached platinum status (250,000 copies). **Lipnicka**, 22, says that she is leaving the band to concentrate on a solo career and plans to release an album next year, although no label has yet been mentioned. It is understood that she is unhappy with the terms of her current contract with the Zic-Zac label, which may have played a part in her decision to leave the band.

ROMAN ROGOWIECKI



IRELAND: Tara Records has digitally remixed and re-released the **Voice Squad's** first album, "Many's The Foolish Youth" (originally released in 1987), on CD for the first time. The **Voice Squad** consists of two tenors, **Phil Callery** and **Fran McPhail**, and bass **Gerry Cullen**, who specialize in a capella singing in the folk tradition, and has been compared to English folk groups the **Watersons** and the **Copper Family**. Apart from touring in Ireland, the U.K., Europe, and America, the trio has been busy doing sessions with the **Chieftains**, **Christie Hennessey**, **Rita Connolly**, **Elvis Costello**, **Sinead O'Connor**, **John Renbourn**, **Liam O'Flynn**, **Dolores Keane**, **Jimmy MacCarthy**, and others. "Many's The Foolish Youth" includes songs from England ("Willie Taylor"), Ulster ("The Banks Of The Bann"), Cornwall ("The Holly She Bears A Berry"), and Scotland ("Ode To Autumn").

KEN STEWART

U.K.: The New Music Showcase, which was part of the International Assn. of African American Music/Black Entertainment Society Tribute week of activities, provided an opportunity for signed and unsigned artists to play to an audience that included IAAAM delegates, notably producers **Jimmy Jam** and **Terry Lewis**. Singer **Stacey Phipps** and vocal quartet **Deneshae**, who are both featured on EMI's "Fly, Fresh'N'Phat" compilation (Global Music Pulse, Billboard, Oct. 28), joined forces for a version of **Bill Withers'** "Lean On Me." Unsigned singer **Maxine Braham** gave an impressive account of herself, as did **Big Life** acts **TRUCE** and **Damage**. But the star of the night was undoubtedly **Perspective** quartet **Solo**, which offered an engaging combination of three-part, doo-wop vocals accompanied by a double bass.

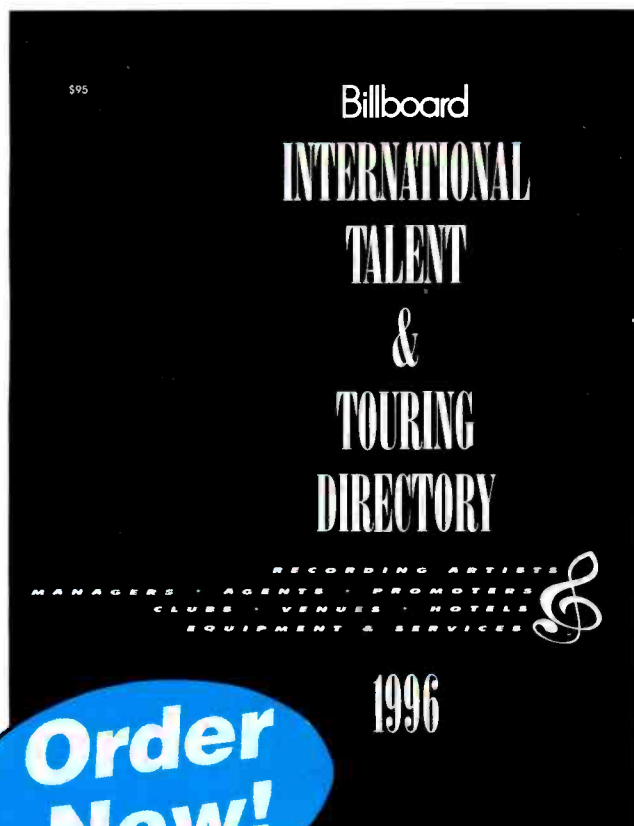
KWAKU

NETHERLANDS: To mark the 100th anniversary of Dutch cabaret, the Amsterdam-based Theater Instituut Nederland has released four CDs, all compiled by cabaret expert **Jacques Klöters**. One of the discs features 22 Dutch-language songs recorded between 1907 and 1914 by **Eduard Jacobs** (1868-1914), a Jewish former diamond worker from Amsterdam, who is considered the founding father of the Dutch cabaret scene. Indeed, **Wim Ibo**, the country's leading authority on cabaret, proclaimed an Aug. 19, 1895, performance by **Jacobs** in a shabby Amsterdam nightclub to be the official birth of Dutch cabaret. **Jacobs**, influenced by French cabaret artist **Aristide Bruant**, sang songs with lyrics that were considered shocking by the standards of the day. His stories about whores and pimps and other societal outcasts earned him the soubriquet "minstrel of the dunghill." Also released by the Theater Instituut Nederland are collections of original recordings by two other pioneers of Dutch cabaret—**Koos Speenhoff** (1869-1945) and **Jean-Louis Pisuise** (1880-1927)—and a compilation featuring such top Dutch-Jewish entertainers as **Jacobs**, **Abraham de Winter**, **Louis Contran**, **Henry Wallig**, **Louis** and **Henriette Davids**, **Sylvain Poons**, **Leo Fuld**, and **Bob Scholte** recorded between 1906-52. Dutch-Jewish artists in the Amsterdam entertainment business between 1840-1940 are also prominently featured at an exhibition titled "Dat Is De Kleine Man" (Limelight) at the Jewish Historical Museum in Amsterdam. Several books have been published, and special cabaret performances, seminars, and workshops have also been organized to tie in with the centennial.

WILLEM HOOS

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Update

LIFELINES

BIRTHS

Boy, Jackson Ian, to **Linda and George Sewitt**, Sept. 21 in upstate New York. They are, respectively, VP and president of the Sewitt Group, a personal management firm with clients including Ace Frehley and Peter Criss.

Boy, Samuel Lichtman Evans, to **Douglas Evans and Joanne Lichtman**, Sept. 22 in Los Angeles. Father is GM of MAMA Records.

Boy, Ethan Floyd, to **Gina and Marc Bloom**, Oct. 2 in Schaumburg, Ill. Mother is product and account development representative at Baker & Taylor Entertainment. Father is director of purchasing at Baker & Taylor Entertainment.

Girl, Alexandra, to **Chuck and Debbie Bliziotis**, Oct. 9 in New York. Father is VP of operations, East Coast, for

A&M Records.

MARRIAGES

Debra Miller to Jason Gorov, Oct. 8 in Los Angeles. Bride is an associate at Bobbi Marcus Public Relations Inc. Groom is a radio promoter for All That Jazz Consulting & Marketing.

DEATHS

Eleanor Aller Slatkin, 78, of coronary arrest, Oct. 12 in Los Angeles. Slatkin began cello lessons at the age of 9 and appeared at Carnegie Hall at age 12, winning the New York Music Week Assn. contest. From 1939 to 1968, she was solo cellist with the Warner Bros. Studio Orchestra, recording for films. In 1947, she played the solos and cello concerto of Erich Korngold's score for the motion picture "Deception" and performed in the concerto's premiere with the Los

Angeles Philharmonic. She and her husband, the late violinist Felix Slatkin, were founding members of the Hollywood String Quartet. The group toured from 1948 to 1961 in the U.S., Canada, and Europe, performed at the Edinburgh Festival, and recorded for Capitol Records. From 1968 to 1970, Eleanor Slatkin was head of the string department at DePaul University in Chicago. Her son Leonard Slatkin is music director and conductor for the Saint Louis Symphony Orchestra, and her son Frederick Zlotkin is a cellist. In addition to her sons, Slatkin is survived by her daughters-in-law, Linda Hohenfeld and Amanda Zlotkin, and two grandsons, Daniel Slatkin and Felix Zlotkin.

S.N. Shure, 93, of natural causes, Oct. 17 in Chicago. Shure was founder and chairman of Shure Brothers Inc., the world's largest manufacturer of microphones. The company was founded in 1925 as the Shure Radio Co. and began as a wholesale parts supplier for home radio set builders. In the days before audiocassettes, the company's phonograph cartridges were used by virtually every phonograph maker. The company moved into microphones in 1932 and introduced the first modern noise-canceling microphone in 1937. Two years later, Shure invented the Unidyne, the world's first single-element directional microphone, which remains one of the most widely used microphone types in the world. Shure is survived by his wife, Rose; his son, Robert; and his daughter, Myrna.

Maxene Andrews, 79, of a heart attack, Oct. 21 at Cape Cod Hospital in Hyannis, Mass. With her sisters Patty and the late LaVerne Andrews, she formed the Andrews Sisters, who were among the great recording/film/radio attractions of the late '30s. Their hits on the Decca label included "Bei Mir Bist Du Schoen," "Beer Barrel Polka," "I'll Be With You In Apple Blossom Time," "The Pennsylvania Polka," "Don't Sit Under The Apple Tree (With Anyone Else But Me)," and "Rum And Coca-Cola." Another of their hits, "Boogie-Woogie Bugle Boy," was successfully revived by Bette Midler in the '70s. The group broke up in the '50s when Patty decided to go solo, and Maxene did the same, although the sisters were later reunited for a short period. In 1974, the two surviving members of the trio performed on Broadway in a musical about World War II called "Over Here"; the cast album was released on Columbia Records. Maxene Andrews married the trio's manager, Lou Levy, the music publishing mogul, but the marriage ended in divorce in 1951. She is survived by her sister, a daughter, and a son.

Shannon Hoon, 28, of an apparent accidental overdose, Oct. 21 in New Orleans. Hoon was lead singer of Blind Melon (see story, page 13).

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

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.

NOVEMBER

Nov. 1, "Spirit Of Life" Award Gala, honoring Allen J. Grubman, presented by the music and entertainment industry chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

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

Nov. 2-3, **ITA Seventh Annual Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 8-10, **Billboard Music Video Conference**,

Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

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

Nov. 15, **Nordoff-Robbins Music Therapy Foundation's Eighth Annual Silver Clef Award Dinner And Auction**, honoring Eric Clapton, Roseland, New York. Sunny Ralfini, 212-541-7948.

DECEMBER

Dec. 4, **18th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-957-9230.

Dec. 6, **Billboard Music Awards Show**, Coliseum, New York. Mary Runco, 212-536-5267.

JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

FOR THE RECORD

A story in the Oct. 28 issue of Billboard about Warner Music Group's third-quarter profits may have created the wrong impression about certain magazines associated with Warner Music Enterprises, a venture that was shut down during the quarter. The individual magazines listed in the story were not necessarily closed and are free to publish independently. For example, Jazziz continues to operate as an independent monthly based in Gainesville, Fla. Warner Music Enterprises handled only direct consumer marketing for Jazziz under a now defunct licensing deal.

A caption in the Oct. 28 issue incorrectly identified Angus Young. He is a guitarist in the band AC/DC.

The wrong booking agent was named in an Oct. 28 story about RCA act Wanderlust. The band is booked by Adam Kornfeld of QBQ Entertainment. In the same story, RCA VP of rock promotion Dave Loncaio's name was misspelled.

GOOD WORKS

FIGHTING CYSTIC FIBROSIS: Hootie & the Blowfish and Gary Morris will perform at the Boomer Esiason Heroes Foundation concert Nov. 9 at Manhattan Center Studios in New York. The foundation, created by football star Esiason and his wife, Cheryl, heightens awareness, education, and quality of life for those affected by cystic fibrosis, while providing financial support to medical research aimed at finding a cure. The Esiasons' son, Gunnar, was diagnosed with the disease in 1993. For tickets, call Beth Simpson at the Foundation at 800-789-HERO or 212-938-HERO. Contact: Mike Wade at 212-686-5983.

HELP FOR CRIPPLED KIDS: Draft House Productions of Ocala, Fla., will donate part of the proceeds from its Nov. 5 Starship concert at Niko's in Ocala to the Shriners Hospitals for Crippled Children. Contact: Fred H. Chaires at 904-694-1515.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Camelot Looks Past Music With New Mall Prototype

BY ED CHRISTMAN

MENTOR, Ohio—With free-standing superstores currently dominating the entertainment software landscape, many are ringing the death knell for mall record stores. But Camelot Music has reaffirmed its belief in the mall by opening its entry in the store-of-the-future sweepstakes.

That concept, which debuted here Oct. 14 in the Great Lakes Mall, is a 17,000-square-foot lifestyle store that carries a wide variety of merchandise, as well as 50,000 music titles. In designing this new prototype, Camelot executives say their main objective was to build a store that looks and feels different from typical mall record stores.

Jim Bonk, president of the North Canton, Ohio-based chain, acknowledges that mall record outlets, which used to be the driving force behind the sales growth of the music industry, have become old and tired, with most competitors taking a cookie-cutter approach to building their stores. Moreover, mall store operators, in their competitiveness



Camelot cross-merchandises different product lines at the Mentor, Ohio, store. Pictured is a Rock and Roll Hall of Fame display, featuring T-shirts, jackets, books, CDs, and other memorabilia.

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to expand, fell into the trap of paying high rents, which became a big burden once some discounters launched a CD price war two years ago.

In evaluating the environment, Bonk says that Camelot never considered following its competitors in building a free-standing concept. "The other guys have a huge head start out there," he says. "Besides, it's my belief that the industry is already over-stored outside the mall, and soon you will see fallout in that category as well."

Bonk says that the mall music business will regain its health when shopping-center owners begin decreasing the number of record stores in each mall. He predicts that the typical mall will support one good record store and says that as this trend develops, Camelot wants to position itself as the chain that shopping-center developers will want to fill that slot.

"We see a need to be more than just a music store," he says. "We decided that the store we wanted to build would be one where people would come to be entertained and see something new in fashion. We wanted a store that not only had music and other entertainment software, but also carried complementary product lines that would be a lifestyle store."

This nonmusic merchandise is seen as key to the store's overall profitability, since Camelot is banking on those lines to generate higher margins than music, which has become a difficult business in which to make money. On the other hand, Camelot executives note that not only is music the company's core business, but that it is generally the main ingredient in creating lifestyles.

Dave Roy, Camelot director of pur-
(Continued on next page)

Artist-Owned Labels Quietly Thriving Alternative Retail Focus, Concert Sales Pay Off

BY DOUGLAS REECE

LOS ANGELES—Musicianship and business savvy are combining at several artist-owned labels that focus on alternative retail outlets, at-concert sales, and direct mail to increase profits. In some cases, these companies are achieving remarkable sales and penetrating the distribution and retail mainstream while retaining a strong presence in the alternative market.

Time Line Productions Inc., run by pop/new age pianist Lorie Line, traces its beginnings to the artist's employment as in-store pianist for Minneapolis-based department-store web Dayton's.



In six years, she has overcome unresponsive retailers and built Wayzata, Minn.-based Time Line into a multimillion-dollar company, tallying sales in excess of 1 million albums. That is a far cry from the respectable 40 albums that Line sold on the first day she decided to display product at Dayton's.

Although she earned her B.A. in piano performance, Line was primed for her transition to businesswoman while working as a marketing executive for a construction company.

"She never made the mistake of confusing Lorie Line the artist with Lorie Line the director of her company," says John Kolstad, president of Mill City Music in Minneapolis.

In fact, Line has discovered a synergy that feeds her music and business careers. "When I get tired of the business side of things, I tend to get creative and start working on my arrangements," she says. "When those sound good, I'm more motivated to take them to the business world. I would be bored if I did one or the other exclusively."

Time Line's success is partially attributable to the label's involvement with Lifestance distribution, a Portland, Ore.-

based gift-store distributor that began testing her product in 1990.

"I remember we sold through on their first order, and I received a check for a little more than \$300," says Line. "I was floored that I could actually be selling product and not playing piano. I could be sleeping."

Line, enthused by the additional income, aggressively sought out nine more distributors in the alternative market. After a groundswell of sales in the gift shop/bookstore/museum-store circuit, major chains began adding Time Line in 1993. Time Line now sells direct to such stores as Target, Musicland, and Best Buy.

Still, the company relies on what is considered "alternative" marketing for a significant portion of its revenue.

This year, an estimated \$1 million of Time Line's \$3 million in gross sales will come from gift-store sales. Another third will come from product sales at concerts. The final third will come from traditional retail outlets and from Dayton's, which carries Time Line as the sole music line in its 62 stores.

Another label conducting the majority of its business through alternative marketing is Buffalo, N.Y.-based Righteous Babe records. The label, run by 25-year-old singer/guitarist Ani DiFranco, estimates that only 31% of sales occur at traditional chain stores.

Scot Fisher, president of Righteous Babe, says that the company's use of alternative markets has helped to keep DiFranco independent and has given her more command over her product.

"I suppose we could sell a million records if we did it another way," says Fisher, "but we have total control over our albums, and it's a lot of fun, too."

A study conducted by Who's Listening? International indicates that the majority of Righteous Babe's product sales occur through mail order, independent record and book stores, and album sales at live appearances. Still, since the label opened in 1990, it has sold more than 200,000 units.

Although DiFranco's newest album,

"Not A Pretty Girl," will be handled in mainstream markets by distributor Koch International, alternative marketing remains a priority.

Golden Rod/Horizon and Lady Slipper, which specialize in women's music, gay and lesbian, and eclectic and folk titles, have been working with DiFranco for several years. As part of Righteous Babe's agreement with Koch, these companies will be retained to handle what has been a traditionally strong market for the performer.

"Women's bookstores and small independent retail stores are the absolute foundation and core of most artists who make it big in the women's fold or indie network," says Jennifer Einhorn, director of Golden Rod/Horizon's East Coast division. "Indigo



Girls didn't just record on Epic and play huge amphitheatres. They were played at women's and gay/lesbian bookstores for years."

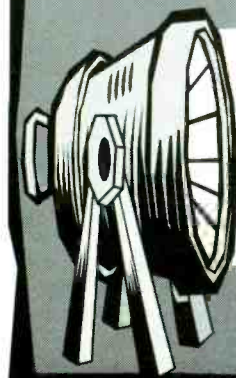
Gilda Bruckman, owner of the women's bookstore New Words in Cambridge, Mass., backs Einhorn's statement. "People are constantly asking about [DiFranco's] new album, and it's because we are her audience, and we are tuned in because of the way she is distributed. It keeps the audience intact as a buying group."

Other companies are also tapping the potential in alternative markets. On a smaller scale, Compass Records, owned by bluegrass/country artists Alison Brown and Gary West, has found a niche in new age bookstores with its release of Australian-artist performances on the didjeridu, a sacred Aboriginal instrument. Compass uses Boulder, Colo.-based White Swan Music Inc. to reach the metaphysical market.

Moreover, Brown and West emphasize their unique business perspective as artists as their ultimate selling tool.

"Our relationship with our artists is as
(Continued on page 75)

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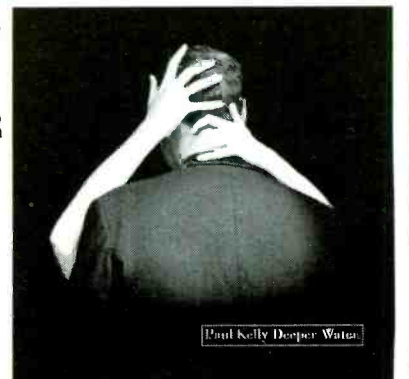
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Paul Kelly Deeper Water

Sex Audiobooks: Not What You Think Erotic Releases Find Small But Growing Market

BY TRUDI MILLER ROSENBLUM

NEW YORK—In today's society, sex is everywhere: TV, movies . . . and now, audiobooks.

The erotic audiobook market is, as yet, a tiny niche in the industry. But some see it as one with a promising future. This year saw the launch of Passion Press, an audio publisher devoted solely to erotica. Other publishers, too, are beginning to dabble in the genre—nearly all of the two dozen or so erotic audio titles available were released within the past 18 months. In

BIBLIOTECH

Zavaleta, executive VP of the Earful of Books chain in Texas. "There aren't that many out, but there are more and more each month."

But erotic audio publishers face an uphill battle, since bookstore chains (where most audiobooks are sold) are unwilling to carry their releases. So alternative marketing is key.

For example, Time Warner's "Cyborgasm," cited as one of the most popular erotic titles, was mainly sold

activity of Lisa Palac. Then, we used a 3D virtual-reality recording process, which literally puts the listeners in the middle of the vignette that's being described. So it was both creatively and technically interesting."

Tower Records, in particular, did well with "Cyborgasm," which came out in April 1994, and "Cyborgasm 2: The Edge Of The Bed," which came out in January 1995.

"A thousand things cross your desk every day, and once in a while something sparkles through," says George Scarlett, Tower national product manager. "I put on headphones and closed my eyes, and it really was one of the most amazing recorded things I've ever heard. You could call it oral porn, but [as opposed to] the visual variety, which eliminates imagination, it places you in the scene and almost becomes an interactive experience."

West Coast Tower stores ran a Valentine's Day promotion called "Be Your Own Valentine," with ads and gift certificates for the "Cyborgasm" titles running in the personal classified section of local papers. McGuinn says the titles have sold comparably to Time Warner's solid midlist audiobook titles.

While "Cyborgasm" represents a futuristic, hi-tech approach to erotica, Clivia Publishing's "The Pearl" does just the opposite, harkening to the Victorian era. The Pearl was an underground erotic monthly published in Great Britain in the 1880s. In the 20th century, the stories were collected into book form. Unlike the often-raunchy pornography of modern times, the old-fashioned "Pearl" stories are playful and tongue-in-cheek. A common formula is a "memoir" by an outwardly proper upper-class woman who livens up her days with secret sexual romps.

"Since we're a small company, we were looking to find a niche that we would be able to market," says Tim Tierney, owner of Portland, Maine-based Clivia. "One producer told us about this erotic book, and we rolled

(Continued on page 75)



Erotica has begun to find a niche in the audiobook market, with titles ranging from the futuristic "Cyborgasm" (Time Warner) to the old-fashioned Victorian series "The Pearl" (Clivia).

fact, it was only this year that there were enough titles for audio-only stores to give erotica its own shelf. Having done so, these stores say the section more than pays for itself.

"We have only about 20 titles, but per square foot, it's one of the best-paying sections in the store," says Linda Brannick, senior buyer of BookTronics in Houston.

"They do very well," agrees Tony

through record stores, says VP of operations Judy McGuinn. The project, licensed from Lisa Palac, editor of Future Sex magazine, features a series of spoken-word vignettes with music, sound effects, and special recording techniques. That it was available on CD as well as tape also helped attract record stores.

"Cyborgasm" had two things going for it," she says. "First, we had the cre-

EXECUTIVE TURNTABLE

DISTRIBUTION: Cema Distribution appoints Vince Hans district manager, Marilyn Gardner sales representative, and Kristen Bartrum singles sales specialist, all in Cleveland. Hans was a sales representative for Cema, Gardner was a regional sales representative for Columbia Records, and Bartrum was store manager at My Generation Records.

Additionally, Cema appoints Stephanie Timberlake marketing manager in Chicago. She was a national account manager for Camelot.

AEC Music Distribution in Ridgefield, Conn., promotes Lou Miranda to VP of sales and marketing from director of marketing; Curtis Hawkins to national director of sales from national sales coordinator; Paul Del Campo to director of marketing from marketing manager; Ira Kessler to head of purchasing from head buyer; Nelson Perez to head buyer from buyer; Kevin Quigley to



EDELSON



FINLAYSON



NISSENBAUM



DIGIULIO

senior marketing coordinator from marketing assistant; and Paul Washington to urban marketing manager from urban promotions coordinator.

Darian Martyniuk is named domestic buyer at Feedback Music Distribution in Glendale Heights, Ill. He was the buyer for Rotz Distribution.

HOME VIDEO: Neal Edelson is appointed VP of legal and business affairs for BMG Video in New York. He was senior counsel, legal and business affairs, BMG Entertain-

ment.

The Video Software Dealers Assn. in Encino, Calif., promotes Bob Finlayson to VP of communications and Richard Nissenbaum to VP of finance and administration. They were, respectively, director of public relations and controller.

Vincent DiGiulio is named executive director of marketing, rental product and online services, for MCA/Universal Home Video in Universal City, Calif. He was director of marketing, rental product.

newsline...

ALTERNATIVE DISTRIBUTION ALLIANCE, the independent distribution company affiliated with Warner Music Group, says it will provide multiple-CD listening stations to 75 independent record stores in the U.S. The purpose is to allow retailers to sample ADA's catalog of more than 900 titles.



QUALITY DINO ENTERTAINMENT, parent of the independent Los Angeles-based Quality Records label, reports a net profit of \$2.5 million on sales of \$87.5 million in the fiscal year that ended June 30, compared with net income of \$741,000 on sales of \$75.1 million the previous year.

ORION PICTURES, the movie and home video company, reports a net loss of \$9.1 million on revenues of \$31.2 million in the second fiscal quarter, which ended Aug. 31, compared with a net loss of \$16.3 million on revenues of \$29.5 million in the same period last year. Orion, which had been in bankruptcy, plans to merge with three companies to form Metromedia International Group.



Q SOUND LABS, developer of a surround-sound audio system for recording and video games, says that game developer Activision will use QSound technology in three new Windows 95 game titles to be shipped in 1996: "Spycraft: The Great Game," "Zork Nemesis," and "Muppet Treasure Island."

ACCLAIM ENTERTAINMENT, an Oyster Bay, N.Y.-based developer of video games, reports a net profit of \$55.2 million on revenues of \$584.7 million for the fiscal year that ended Aug. 31, compared with a profit of \$45 million on revenues of \$480.7 million the previous year.



MCA RECORDS and cable TV programmer the Weather Channel are sponsoring an on-air and online sweepstakes to promote Jimmy Buffett's latest album, "Barometer Soup." First prize in the promotion, which ends Nov. 12, is a weekend for two in Key West, Fla., and dinner with Buffett.

CAMELOT'S NEW MALL PROTOTYPE

(Continued from preceding page)

chasing, says that in order to take the Mentor store beyond the realm of CDs and cassettes, the company hired lifestyle buyers, who traveled around the country looking for merchandise and ideas that would make the outlet unique and different. The target audience of the store is 18-24 years old.

The store, which has its own entrance from the parking lot, as well as one in the mall, devotes the first third of its space to boutique items in creative merchandising displays and to hot-product walls. Many of the displays cross-merchandise seven or eight product lines with a common theme. For instance, an Elvis Presley display has CDs, T-shirts, books, and other licensed Elvis memorabilia.

That area also had a vintage jeans rack, as well as a boutique line of goods,

such as leather bags and notebooks, designed with an old car license plate on them. The latter was a particularly hot seller on opening day.

In moving back through the store, consumers enter a wider space that contains 50,000 CD SKUs and 22,000 cassette SKUs on the right and other entertainment software, such as computer games, CD-ROMs, comic books, and music books, on the left. In the center of this area is a round lounge that also functions as a stage for in-stores.

In buying inventory, Roy says there was "no holds barred." The Mentor store has jeans, belts, watches, lighters, portable electronics, trading cards, maracas, tambourines, and harmonicas. It also has toy buses, such as nostalgia

(Continued on page 78)



Camelot associates stock the shelves prior to the grand opening of the Mentor, Ohio, store. In line with its plan to build a different kind of mall store, Camelot placed cassette racks on top of CD racks. Besides saving rent money on expensive mall space, this type of racking system cuts down on the shopper's sightline, spurring customers to further explore the store.

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | WKS. ON CHART |
|---------------|-----------|--|--|---------------|
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | BEASTIE BOYS ▲ DEF JAM 52735/ISLAND (7.98 EQ/11.98) | LICENSED TO ILL 10 weeks at No. 1 | 153 |
| 2 | 2 | BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98) | LEGEND | 222 |
| 3 | 3 | NINE INCH NAILS ▲ TVT 2610* (9.98/15.98) | PRETTY HATE MACHINE | 111 |
| 4 | 7 | SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98) | GREASE | 49 |
| 5 | 4 | JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 230 |
| 6 | 9 | PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 233 |
| 7 | 8 | PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 233 |
| 8 | 5 | JIMI HENDRIX ● MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 26 |
| 9 | 10 | VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98) | BEST OF VAN MORRISON | 23 |
| 10 | 14 | ENYA REPRISE 45681/WARNER BROS. (10.98/16.98) | THE CELTS | 17 |
| 11 | 11 | BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98) | COOLEYHIGHARMONY | 48 |
| 12 | 41 | KENNY G ▲ ARISTA 18767 (10.98/16.98) | MIRACLES: THE CHRISTMAS ALBUM | 2 |
| 13 | 12 | JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 231 |
| 14 | 6 | GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98) | THE BEST OF SKELETONS FROM THE CLOSET | 123 |
| 15 | 13 | JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 233 |
| 16 | 15 | ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 209 |
| 17 | 18 | ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98) | GREATEST HITS | 221 |
| 18 | 16 | STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98) | GREATEST HITS | 228 |
| 19 | 17 | CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98) | CHRONICLE VOL. 1 | 138 |
| 20 | 19 | THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98) | BEST OF THE DOORS | 216 |
| 21 | 21 | JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | 182 |
| 22 | 20 | METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98) | ...AND JUSTICE FOR ALL | 219 |
| 23 | — | CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98) | TAPESTRY | 49 |
| 24 | 35 | THE BEATLES ▲ CAPITOL 46442* (10.98/16.98) | SGT. PEPPER'S LONELY HEARTS CLUB BAND | 110 |
| 25 | 22 | U2 ▲ ISLAND 842298* (10.98/16.98) | THE JOSHUA TREE | 186 |
| 26 | 25 | AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98) | BACK IN BLACK | 127 |
| 27 | 23 | PATSY CLINE ▲ MCA 12* (7.98/12.98) | GREATEST HITS | 221 |
| 28 | 24 | MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 33 |
| 29 | 26 | SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98) | SEAL | 38 |
| 30 | 30 | MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) | BAT OUT OF HELL | 200 |
| 31 | 32 | EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98) | GREATEST HITS 1971-1975 | 233 |
| 32 | 33 | SOUNDTRACK MCA 10541 (10.98/15.98) | RESERVOIR DOGS | 32 |
| 33 | 34 | VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98) | DISNEY CHILDREN'S FAVORITES VOLUME 1 | 25 |
| 34 | 29 | ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98) | TIME PIECES - THE BEST OF ERIC CLAPTON | 230 |
| 35 | 27 | METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98) | RIDE THE LIGHTNING | 210 |
| 36 | 36 | LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98) | LED ZEPPELIN IV | 200 |
| 37 | 38 | METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98) | MASTER OF PUPPETS | 209 |
| 38 | 44 | CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98) | GREATEST HITS 1982-1989 | 196 |
| 39 | 50 | THE BEATLES ▲ CAPITOL 46446 (10.98/16.98) | ABBAY ROAD | 76 |
| 40 | — | JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98) | JANET. | 1 |
| 41 | 40 | FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | 196 |
| 42 | 47 | ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98) | PHANTOM OF THE OPERA | 80 |
| 43 | 39 | LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98) | BEST-SKYNRYD'S INNYRDS | 100 |
| 44 | 31 | EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98) | HOTEL CALIFORNIA | 135 |
| 45 | 42 | ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98) | DIRT | 4 |
| 46 | 45 | LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98) | MENTAL JEWELRY | 30 |
| 47 | — | ELTON JOHN ▲ MCA 10693 (7.98/12.98) | GREATEST HITS 1976-1986 | 65 |
| 48 | — | THE BEATLES ▲ CAPITOL 97039* (15.98/31.98) | 1967-1970 | 42 |
| 49 | 43 | PRINCE & THE NEW POWER GENERATION ▲ WARNER BROS. 25110 (7.98/11.98) | PURPLE RAIN | 5 |
| 50 | 49 | WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98) | LA SEXORCISTO: DEVIL MUSIC VOL. 1 | 26 |

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

ARTIST-OWNED LABELS QUIETLY THRIVING

(Continued from page 73)

viable an element of alternative marketing as anything you do at the retail level," says West. "As an artist-owned label, what we really have to offer is knowing how to communicate with our artists..."



LINE

That influences product, and without good product, it doesn't matter what your marketing strategy is."

Kolstad, who was a folk/blues performer for several years, says that his company is attempting to help such artists as West and Brown find a bridge to their audience in new markets. He also claims that nontraditional retailers cater to an audience that finds regular music outlets uninviting.

"The kinds of things these artists are doing is [not conducive] to a record store, where they are playing rap, R&B, and rock," Kolstad says. "The people who enjoy Lorie Line are not going to want to hear that very aggressive, assertive music."

Jazz artist Mike Mainieri's Exit Nine Records, a subsidiary of NYC Records, has scheduled a fall bookstore tour for Dee Carstensen, with the idea of reaching an audience more attuned to her delicate style.

Andy Sarnow, managing director at NYC, says, "The record store playing the top 100 can be intimidating and discourage people from browsing. That's where bookstores have an advantage."

Although it has become apparent that many artists are selling a significant number of units in the alternative marketplace, some say that the lack of a system to quantify such sales results in a diminished presence on the charts.

"When we weren't in the major retail world or being charted by SoundScan, we didn't get the publicity we should have," says Line.

"But," she adds, "when you're quietly going about your business, it's fun to see what kind of sales some artists were getting tons of attention for. We just looked at our numbers and smiled."

SEX AUDIOBOOKS

(Continued from page 74)

our eyes. But then when we sat down and read it, we saw the potential. It wasn't just erotic; it was funny and entertaining, too."

The lighthearted, Victorian approach was carried through all phases of the audiobooks. The covers feature drawings reminiscent of Victorian-era "naughty postcards." Old-fashioned "music hall" piano sets the mood, and the actresses who read the audiobooks—all with "veddy proper British accents"—sport such pseudonyms as "Licentia Tittlesworth."

Audio-only stores speak highly of "The Pearl," which has a cult following among erotica fans. But its unique style has also been a drawback. "The problem is, it's too classy for the X-rated stores and too racy for the bookstore chains," Tierney says. "There is an adult market for this product; the trick is figuring out how to access it."

Most of Clivia's sales have been through mail order. The product is also carried by about 100 mom-and-pop bookstores, "which are a little more (Continued on page 77)

Fisher also sees an incongruity between sales figures and chart positions. He says that although Righteous Babe received payment for 45,000 units of DiFranco's last album, SoundScan tabulated only 11,000 sales, indicating that 75% of the sales were unobserved.

In the cases of DiFranco and Line, a portion of these untallied numbers comes from sales at concerts. Righteous Babe and Time Line claim that sales at shows account for 25% and 33% of their gross sales, respectively.

Another hidden figure lies in direct sales. Both DiFranco and Line maintain mailing lists of 16,000 fans. Besides helping to draw crowds to shows, which in turn yield sales, these lists help the companies cultivate direct-mail sales of catalog. Also, Righteous Babe conducts credit-card sales via an 800 number. Now that Line and DiFranco are displaying consistently strong sales in a wide market, the artist/CEOs regularly rebuff offers

from major labels.

DiFranco, who opposes major labels for philosophical reasons, takes some degree of pleasure in turning away would-be suitors. Line looks at the issue



DIFRANCO

from a more commercial perspective, considering outsiders ill-suited to improve a business with a marketing philosophy that they don't understand.

"They don't know the secrets of how to make this business work,"

Line says. "We are not out to put product everywhere. We are out to sell product. I don't want to have all these returns because we weren't able to penetrate the market. We are very selective about who we do business with."

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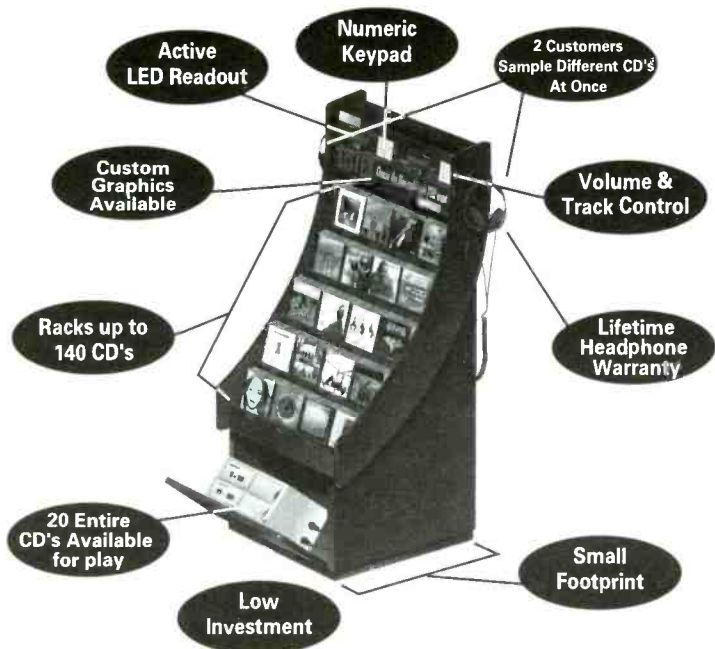
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NARM's 1995 Conference Brings Up Myriad Longstanding Issues

NARM AHOY: The National Assn. of Recording Merchandisers convened its annual wholesalers conference in Phoenix Oct. 20-25, and many of the issues that were prominent at 1994's event resurfaced this year. Let's look at them individually.

SOURCE TAGGING: The "long road to source tagging" may finally be ending, said NARM president Ann Lief in an address to the convention. The industry, which has chosen to use acousto-magnetic technology, tested source tagging over the summer.

Source tagging would apply electronic articles' surveillance tags at the point of manufacture. Currently, tags are applied in the store on the outside of packages, making theft easier.

"Feedback on field testing of bulk activation has been positive," reported Lief, who is president of Spec's Music in Miami. Later, in a panel discussion,

John Burns, president of Uni Distribution, said that, so far, the operating results of source tagging have been "very good." However, he explained, the process shows that the industry needs "thinner" tags. With enough of these thin tags, "Uni could do source tagging within six months," he said.

Pam Horowitz, NARM executive VP, who moderated the panel, noted that the consensus is to put the tag on the tray inside the jewel box. But the question of who will do this, the jewel box manufacturers or the six majors, is still up in the air. In order to completely smooth out the process and hopefully begin source tagging, the distribution heads requested one more meeting with retail and manufacturers' operations executives who were in attendance at the meeting.

PRODUCT FLOW: Retailers, one-stops, and rackjobbers have long complained about the propensity of the majors to release most of their superstar product during the fourth quarter. This year—which is shaping up to be one of the weakest, in terms of sales volume—the product flow has been one of the most lopsided ever, they complain. Other than a couple of releases early in the year, such as Van Halen's, and some big releases during June and July, such as those by Michael Jackson, Pink Floyd, and Bon Jovi, most superstar acts' albums are being released now.

The onslaught of superstar releases will result in some getting lost in the shuffle, accounts complain. Albums coming out now from other established acts and developing artists stand even less of a chance of achieving their sales potential.

For example, one buyer with a major account says, "Given the number of superstar releases coming out now, what chance do albums like the Lenny Kravitz release have in terms of gaining any renewed sales momentum? If that came out earlier in the year, Virgin might have had a chance in reinvigorating its sales." Sales of the set have slowed significantly since its

debut seven weeks ago.

During the panel discussion, the distribution presidents said that they release the records when the artists deliver them and that it is difficult to speed up the creative process.

Furthermore, they pointed out that the fourth quarter is when most of the traffic is in the stores. Artists and their managers realize this and try to take advantage of it.

Pete Jones, BMG Distribution president, asked the retailers to provide him with proof that store traffic is highest in January and February so he can make a case with artists and managers. **Russ Bach**, Cema president, called on NARM to implement a study on store traffic.

THE CASSETTE: Although cassette sales are down about 15% from last year, the format still accounts for 35%

of the total album market. However, according to **Paul Smith**, president of Sony Music Distribution, some accounts have been walking

away from the cassette. Uni's Burns echoed Smith's incredulity. "If you don't have it, you can't sell it," he said. **Eric Paulson**, Navarre president, noted that the decline of cassette sales alone accounts for the industry's sales weakness this year.

All distribution presidents urged accounts to support the cassette.

STREET-DATE MANEUVERING: While accounts were giving Capitol and Cema a rough time over their plans to release a Beatles album on a Monday, other labels were quietly discussing whether they should let the Beatles have an advantage over the superstar releases they had coming out that week.

Although Capitol has backed off its Monday street date (it will now release the Beatles on Tuesday, Nov. 21), one major has decided to take advantage of the excitement. Uni Distribution will release all of its albums for that week on Monday, Nov. 20. Among the albums coming out then will be a new one from **Vince Gill**, **Don Henley's** greatest hits, and a **Tom Petty** boxed set.

Bob Schnieders, Uni executive VP, explains that Uni was reacting to Capitol's plans for the Beatles, and even though Capitol has backed off, Uni will proceed with its plans to have product in stores on Monday. The early arrival will mean having albums at one-stops by Thursday, so that they have time to turn around and get it to accounts for a Monday street date, he said.

BOXED IN: Sources say that WEA is shifting from its standard of packing 25 albums in a box to packing 30. Such a shift would bring WEA in line with NARM's recommended carton size and would leave Cema as the last of the majors with 25 to a carton. **Russ Bach**, Cema president, described the WEA move as "interesting" and declined to comment further.

RETAIL TRACK

by Ed Christman



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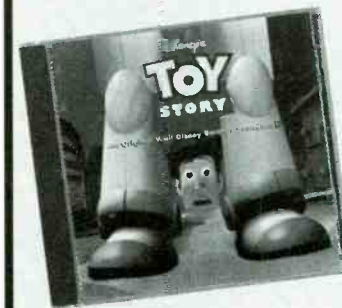


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All's Too Quiet At The Wholesalers Confab Conference Must Change With Shrinking Business

LAST TANGO IN PHOENIX? Nothing so exemplified the massive changes of recent years in independent distribution as the subdued atmosphere at this year's independents conference at the National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix.

The poolside cabanas at the Arizona Biltmore, which in years past hummed with three days of wheeling and dealing, were comparatively sedate this year; the majority of meetings between distributors and labels appeared to take place during the Saturday session of the Oct. 20-21 conclave.

The biggest meeting of the conference happened before business officially began: On Oct. 19, representatives of Independent National Distributors Inc. huddled for six hours with executives of PolyGram's ILS, which recently sealed an exclusive national distribution pact with the Alliance-owned firm (Billboard, Oct. 7). Representatives of several PolyGram labels, including London Records president Peter Koepke, also took part.

The very noticeable calm in Phoenix reflected the prevailing shift away from regional distribution toward national deals. As one attendee noted, "If you've only got one distributor, why bother coming?"

Labels with national representation weren't the only no-shows. Some distributors, such as Cambridge, Mass.-based Distribution North America, arrived with a smaller staff complement than usual; Rob Simonds, pres-



by Chris Morris

ident of the REP Co. in Minneapolis, stayed home, leaving meetings to sales VP Jim Roppo and the company's regional sales directors.

In years past, the Biltmore lobby was a campsite for new labels in the hunt for distributors; this year, there appeared to be reduced traffic in neophyte companies as well.

The slowdown at the indie conference had many wondering aloud if the fall event would continue in its present form. The future of the Wholesalers Conference was already murky, given the Recording Industry Assn. of America's plans for an autumn American Music Festival (Declarations of Independents, Billboard, July 8).

However, NARM VP of communications and events Jim Donio claimed that attendance at the Wholesalers Conference was slightly up overall from '94's session. "It's a strong attendance in a very difficult time for a lot of companies," Donio said.

Donio maintained that the Wholesalers Conference will continue ("It's just a question of what the dates will be and where it will be") and that the AMF may not present an obstacle for

the fall NARM event: "I'm inclined to think [the festival] may not bump heads with us."

Nonetheless, it seems unavoidable that fundamental changes must be made in the organization of the indie conference if it is to remain a pertinent concern for a smaller universe of indie wholesalers.

NIGHTCLUBBING: One important announcement pertaining to the indies came out of NARM's Oct. 20 Independents Meeting: At the '96 NARM convention in Washington, D.C., a nightclub site will be made available for nightly presentations.

Donio says that the Sheraton Washington Hotel will put a disused cabaret at the disposal of the independents each evening during the March 22-25 event. The club will be the only nighttime showcase at the convention.

"It's a real equitable option," Donio says. "We'll be able to give a lot of different companies a lot of opportunities."

The proposed setup may assuage some of the grouching that followed the poorly attended indie presentation at the '95 convention in San Diego. Individual labels will be able to exhibit a higher profile than that available to them in the traditional two-hour presentation, in a more convivial atmosphere conducive to late-night hanging out.

Nuts and bolts of the nightclub presentations will be sorted out in conferences between NARM and member companies later this month.

SEX AUDIOBOOKS: NOT WHAT YOU THINK

(Continued from page 75)

open as to what they will buy. Chains are much more conservative," says Tierney. Audio-only stores and a few video stores round out the list.

Another "classy" erotic publisher is Passion Press, based in Newark, Calif. "About two years ago, I started hearing a lot about women-authored erotica and sexual fantasy," says president Keith Hatschek. "I started talking to booksellers and found that this market was growing. Booksellers who used to just carry 'The Story Of O' now carry about 100 different erotic titles. We

thought, 'They wouldn't be building up the section if it wasn't selling.'"

Passion Press debuted in December 1994. Its catalog contains a range of erotica: "Fanny Hill" and "Lady Chatterley's Lover"; "Herotica," a contemporary collection of erotic stories written by women; "The Carnal Prayer Mat," an ancient Chinese fable; "Valentine," a modern story of a woman who leaves her abusive husband for a lesbian relationship.

"Our focus is more and more toward women-centered and women-authored

stories," says Hatschek. "We've gotten a lot of mail from consumers saying they like the fact that it's 'before, during, and after,' not just 'during.' People can relate to the characters, and the sexual encounters are woven into the story."

Packaging was also crucial, says Hatschek. "We felt that if the target audience was female, we needed to create something attractive and engaging. The cover designs are subtle, soft, and as much as possible, lead into the story."

Passion Press is distributed by Ingram, Baker & Taylor, and Book People. The company sells mail order via such adult catalogs as Xandria and has gotten into some adult boutiques, as well as audio-only stores.

Contrasting with Passion Press' women-targeted audios are the definitely men-oriented "Penthouse Forum" audios, licensed from the magazine by Los Angeles-based Experience Entertainment. Experience has released 10 titles, including a Christmas-themed album and a volume titled "Women On Women." Sales are "up to five figures," says president Ernie Campagna, mainly through such record chains as Tower, Virgin, Strawberries, and Camelot. As Campagna points out, the demographic that reads Penthouse—men ages 18-35—is the same demographic frequenting record stores. "We also do direct mail with ads in adult magazines," he says.

A related genre is sexual "how-to" audiobooks, such as Harper's "The Erotic Mind" and Time Warner's "Nice Couples Do." At Boston Audiobooks, (Continued on next page)

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The Enter*Active File

MERCHANTS & MARKETING

Seattle Symphony Goes Grunge Online

BY MARILYN A. GILLEN

LOS ANGELES—In an era of breathless innovation, technological “firsts” are falling fast. Put the latest checkmark next to “first symphonic concert to be cybercast over the Internet,” and credit the boast to the Seattle Symphony’s forthcoming presentation of “Cyberian Rhapsody.”

The concert, set to take place Nov. 10 at Seattle’s Paramount Theatre, will feature symphonic performances of music from such home-grown bands as Pearl Jam, Nirvana, Alice In Chains, Queensryche, and Screaming Trees. Several members of those bands will also participate on-site in what is being touted as a groundbreaking live multimedia event, benefiting the United Way of King County.

The multimedia element will extend well outside the theater’s walls, however, via a simultaneous online audio/visual broadcast featuring on-demand music and all-original multimedia content, according to Craig Ragland, director of multimedia for the Seattle Landmarks Assn., the nonprofit organization that operates the recently revamped and totally “wired” Paramount.

Ragland’s unique position, multimedia director for a live venue, itself speaks of an emerging new music-event reality, one tangled with the potentials of such things as fiber-optic lines installed on-site, newly accessible home-computer technologies, and highly imaginative—and eager—young artists.

“We are throwing down a gaunt-

let,” says Ragland, “and setting up a new challenge for ourselves and others to stretch the envelope of what a musical experience can and should be.”

The first big nudges in that direction came late last year, with two revolutionary online broadcasts of concerts by an indie band, World Domination’s Sky Cries Mary, and a megaband, Virgin’s Rolling Stones (Billboard, Nov. 26, 1994). Both cybercasts offered live online audio and video feeds, albeit of relatively low quality and accessible only by those with high-end computer setups—which generally limited access to institutional settings.

Not quite one year and some technological breakthroughs later, it’s becoming increasingly common for home PC owners to be able to access live audio through their computer lines—a capability being tapped into by radio stations, record labels, and individual bands. Others are pushing ahead in other directions and experimenting with 3D renderings of venues into which digitized video of bands is being dropped.

At the Paramount, the plan is to combine elements of a straight audio cybercast of the live-event music feed with an interactive multimedia experience custom-designed to complement the music.

The visual element, which will not include an actual video feed, is being created by four multimedia teams—EPG Media, XSI Media, the Center for Multimedia, and a group at the University of Washington—using imagery from Corbis Media, Mic-



QUEENSRYCHE

rosoft co-founder Bill Gates’ privately held multimedia company and the world’s largest single owner of visual images. Corbis is a sponsor of the event, along with other Seattle-area multimedia companies, including Progressive Networks, developer of the RealAudio technology that will be used for the audio broadcast. The concert is being produced by Seattle-based Intertainet.

“It’s like a music video, but an interactive one,” Ragland says. “The user creates his own unique experi-

ence by browsing custom-designed [World Wide] Web pages [on the Internet] while listening to the music. No two experiences will be the same.”

To access the online event, users will need at least a 28.8 modem and “Cyberian Rhapsody” CyberTix, which can be acquired through the online site at <http://www.the-paramount.com/intertainet/>. The online tickets, which are free, are intended to “gate access,” Ragland says, in effect staggering admission to different “showtimes.” The concert will also be archived after the live broadcast, for access in the Web site.

“The response has been overwhelming already,” says Ragland. “I think what’s happened is that the nature of this event has captured the imagination of a bunch of different segments demographically, so we have people that are totally into classical music that think it’s cool and people that are into Pearl Jam and Soundgarden and Nirvana that can’t wait to experience it.”

Sky Cries Mary Updates History

SEATTLE BAND Sky Cries Mary made history as the first band to broadcast a complete audio/video concert live on the Internet (Billboard, Nov. 26, 1994). Now it’s making tracks in support of another music-based technological innovation—the CD Plus. In a 17-date road show sponsored by Microsoft and also featuring bands Sweet 75 and Hovercraft, Sky Cries Mary will tour West Coast colleges through Nov. 26, talking up its latest album on World Domination Records, “This Timeless Turning,” and its forthcoming full CD Plus title, produced by Microsoft.

Microsoft, meanwhile, will be talking up the new music format. It will have kiosks set up in the clubs to show off its CD Plus sampler, which, in addition to Sky Cries Mary, features Randy Newman, Pat Metheny, Mary Chapin Carpenter, Sarah McLachlan, Soundgarden, John Coltrane, Ali Farka Touré with Ry Cooder, and music from Prokofiev. The sampler will be bundled with Windows 95 products beginning this Christmas.

ELEKTRA has mounted a hi-tech take on “Name That Tune” as part of a major online push behind the new AC/DC album, “Ballbreaker” on EastWest Records. Visitors to the AC/DC pages within the Elektra site (<http://www.elektra.com>) before Nov. 10 can listen to a medley of 5- to 8-second snippets of eight AC/DC songs and take a stab at identifying all eight. “And it’s not just the easy stuff, the choruses,” says John Mefford, Elektra’s manager of multimedia. One grand-prize winner gets a grab bag of AC/DC goodies. The contest soundbites are being posted via RealAudio, which allows instant access of the audio without “download” delays.

NU.MILLENNIA RECORDS Los Angeles continues to staff up. The newly launched interactive record label (Billboard, Oct. 21) has brought on two new A&R reps and a multimedia producer, all reporting to label president Paul Atkinson. New on board as A&R representatives are Declan Morrell, formerly of Windswept Pacific, PolyGram, and Ireland’s Solid Records, and Monti Olson, formerly of Windswept Pacific and MCA Music. Joining as executive multimedia producer is Sergio Silva, most recently director of video promotion at A&M Records.



Silicon Alley Allies. New York mayor Rudolph W. Giuliani checks out the latest in hi-tech lease signing, the “cyber-lease.” Shown, from left, are Jon Diamond, co-chairman of new media company N2K; Giuliani; William C. Rudin, president of Rudin Management Co., owner/developer of the multimedia-focused New York Information Technology Center; and J.J. Rosen, president of N2K. Looking on are executives from other New York-based multimedia/high-technology companies. N2K, which developed the just-launched online Jazz Central Station, is a unit of Dave Grusin/Larry Rosen/Diamond’s new GRD Group (Billboard, Oct. 14), which will have its headquarters at the NYITC.



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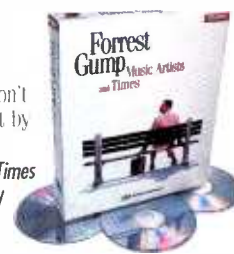
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Home Video

MERCHANTS & MARKETING

Brit Vids Whet Anglophile Appetites NVG Releases Take Over Where PBS Left Off

BY DREW WHEELER

If the old chestnut that the English and the Americans are a people separated by a common language, can videos from the other side of the Big Pond be "too British" for the U.S. market?

Not to worry, says Steve Savage, president of New Video Group in New York, adding, "To an Anglophile, nothing is too British." CBS/Fox Video, MPI Home Video, and MGM/UA Home Entertainment would agree. All rely on that special relationship to sell British tapes, although some would argue that the BBC, the Beatles, and James Bond have taken out U.S. citizenship papers.

Savage takes a greater risk, banking on Anglophilia with NVG's Oct. 24 release of "Lipstick On Your Collar," a six-hour miniseries created by the late Dennis Potter, whose "The Singing Detective" and "Pennies From Heaven" were critical and popular hits. The series is packaged in a boxed set of three two-hour cassettes and lists at \$59.95.



Produced for Britain's Channel Four, "Lipstick On Your Collar" is a surreal, sexy story of two young soldiers and their romantic pursuits, dotted with production numbers in which characters lip-synch to rock'n'roll hits of the year, 1956. It depicts a Britain whose cultural primacy was being challenged by raw American pop music while its empire was assailed in the Suez crisis.

Although Potter's previous miniseries aired on PBS, Savage felt sure that "Lipstick On Your Collar" would not follow suit. "Lipstick" was a fairly racy show, and in our current political environment, PBS decided to steer as clear from that as it possibly could," he says. "We hustled and got there early and worked with the producers and bagged it."

Accompanying "Lipstick" is "Dennis Potter: The Last Interview," a 1994 special produced by Channel Four. The interview is a witty and poignant last testament from a TV visionary whose terminal pancreatic cancer had left him with only weeks to live. Released in September, it retails for \$19.95.

Savage describes NVG's eclectic cata-



WALLACE & GROMIT

log as "only the videos that taste good and are good for you. We're very slowly and very carefully building our library. We're going to keep uncovering these gems that other people are letting go." Among them are the powerful 1964 black-oriented drama "Nothing But A Man" and the AIDS documentary "Silverlake Life."

New releases are not "something that's going to disappear after prebook," says COO Susan Margolin. "They will be an ongoing asset."

NVG handles all sales and marketing for cable channel Arts & Entertainment's product and distributes the Showtime and Multimedia labels.

CBS/Fox's reaction to American Anglophiles can be summed up in two words: "Absolutely Fabulous." The BBC series of two dissolute forty-something
(Continued on next page)



Light Years Ahead. The Laser Disc Assn., celebrating its 15th anniversary, honored five men who worked to make the optical medium a reality. LDA director Judy Anderson presented Laser Visionary Awards to, from left, Jim Fiedler, president of Sony Digital Dynamic Sound; David Paul Gregg, optical disc inventor; Biff Gale of Optical Disc Corp.; John Messerschmitt, consultant; and Ken Kai, president of Cosmo Communications.

Weather Channel Is Predicting Success For Vid, CD-ROM Titles

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Although skeptics once scoffed at the viability of 24-hour programming devoted to sunshine, rain, and whatever else the heavens have to offer, the Weather Channel has developed a devoted cable following that hangs on its every forecast.

Now it's aiming for a cloudless reception in the special-interest video and CD-ROM markets. The Atlanta-based channel has stepped up its marketing efforts, applying muscle to a list of titles that includes documentaries on tornado tracking and the impact of weather forecasting on the D-Day landings in 1944.

"We were inspired by customer response to the broadcast of programs and inquiries about how [customers] could receive copies of certain programs," says Weather Channel VP of enterprises Wendy Stahl of the company's decision to move into home video two years ago. "We try to select the topics for videos based on consumer feedback."

For the most part, Weather Channel distributes its titles, all priced at \$19.95, via direct mail. But it's hoping for shelf space. "We've done a little bit with catalogs, and we are in the middle of talking with several distributors about getting a presence at retail," Stahl says, declining to name wholesalers. "We hope to be at retail next year. We think our customers would appreciate being able to purchase our videos in stores, because of the convenience factor."

In the meantime, cross-media opportunities are beginning to gel. Weather Channel advertises titles on its basic

cable channel, which is seen in about 70 million households, as well as on its World Wide Web site on the Internet (<http://www.weather.com/weather>).

Weather Channel has seven titles on the market, and it plans to add more every year. "We are finding that our products have a good, strong shelf life," Stahl says. "We link our video growth plans with our programming plans, and we are going to continue to do a diverse collection of titles."

Multimedia has potential as well. This month, the Weather Channel released its first CD-ROM title, "Everything Weather," which Stahl describes as a "family reference product." Developed in conjunction with Atlanta-based Crawford Multimedia, the title represents what Stahl claims will become a forceful presence in interactive products.



Weather buffs can watch this tornado from the safety of their VCRs.

Retailers Stuck In A 4th-Quarter Rut; A Mail-Order Rush For Limbaugh Tapes

DOLDRUMS REDUX: Video retailing remains stuck in a rut that only Hollywood can undo. The publicly held chains need hot fourth-quarter titles to crank up rental revenues and share prices. Until then, major store acquisitions are at a standstill, and at least one new stock offering likely won't happen until next year.

Home Vision in Brunswick, Maine, has filed a preliminary registration with the Securities and Exchange Commission in preparation for a \$75 million stock sale in November. But Providence, R.I.-based analyst Curt Alexander of Media Group Research says the chances are only one in five that the initial public offering will be launched next month. The odds are hardly better in December, when thoughts of holidays, bonuses, and ski vacations blossom on wintry Wall Street. Anyway, Alexander says, there's no rush, since Hollywood Entertainment, Movie Gallery, and Moovies shares have to be bumped up 20%-25% more than current levels before Home Vision can reasonably expect the IPO price it seeks (which is still unstated).

Giant Video is in the same boat (Billboard, Oct. 21). However, trade sources indicate that management has a more urgent reason to float an IPO this year. According to the terms of the merger agreement with West Coast Entertainment, Giant Video must pay off the former West Coast owners in cash by year's end or give them board seats. The money could be borrowed, but using stock-sale cash is easier and interest-free.

Meanwhile, the short-sellers are circling over the public chains. Cambridge, Mass., consultancy Off Wall Street recommends committing to the sale of Hollywood Entertainment stock in expectation of repurchasing it at a lower price and pocketing the difference. Off Wall Street thinks that overpriced Hollywood and Movie Gallery shares are vulnerable to the decline in rentals. The bullish Alexander, a one-man truth squad fighting such bearish opinions, titled his upbeat response "Get Shorty."

None of this has helped Peter Balner sell his New Jersey-based Palmer Video chain. Once the ace of Choices Entertainment's deck, Balner has been talking plenty since that house of cards collapsed. "Everyone is interested in using Palmer as a base in the New York area," he says, acknowledging that the stock declines "didn't help us. It's killing retailers." Others aren't so sure that Palmer is as desirable as Balner thinks. Alexander suspects he wants

too much cash, that he's not on the A-list of chains shying away from big-city challenges, and that he "has no choice except to wait."

If you don't believe New York is a hard place to do business, consider RKO Warner Video. Born as Video Shack, it's the oldest chain in the area and one of the first anywhere. RKO Warner has been in Chapter 11 for several years, closing stores to stay afloat. Now, owner Michael Landes is fighting speculation that the company is about to go under. Landes says he's reduced the store count from 11 to eight, shedding three oversized suburban locations that weren't earning their keep in a highly competitive market.

"You don't need 6,000 square feet at a high rental," he says. "But all of our city stores are alive and well. The news of our demise is grossly exaggerated." Landes, a bankruptcy lawyer, says the court just approved the latest disclosure statement that goes to creditors. He expects to emerge from Chapter 11 early next year.

RUSH SELLS: New Video Group, used to selling the Brits by the thousands (see story, this page), may be participating in a seven-figure title. That would be "Sometimes You Just Gotta Laugh," the best of Rush Limbaugh.

Television syndicator Multimedia, which handles America's favorite right-wing comic and commentator, has begun offering the title via direct response on television and radio. Cable and print are likely to follow. New Video is Multimedia's retail distributor but will have a piece of all of the action, even though stores won't be getting the cassette until much later, according to Multimedia executive VP Dick Coveny.

No wonder: Limbaugh's audience represents major mail-order potential. Coveny says that Multimedia is hoping to sell more than 1 million units, at \$19.95 each. More important, the 800 number accompanying the pitch allows Multimedia to upsell its call-in customers. For an additional \$10, they can buy "Rush Limbaugh's American Dream," a 30-minute selection of weightier thoughts. The offer did not go unnoticed in the first week the two tapes were available. Coveny says 77% of callers went the limit, compared to the usual upsell of 20%-30%.

VIDBITS: Exercise-conscious Warner-Vision should be fit to travel soon. Sources have it moving to Warner Home Video, one of several proposals under consideration.

PICTURE THIS

by Seth Goldstein



Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Label Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|---|-----------|---------------|---|--------------------------------------|------|----------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 2 | DESIGN OF A DECADE 1986/1996 A&M Video 6577 | Janet Jackson | LF | 19.98 |
| 2 | 2 | 4 | THE WOMAN IN ME PolyGram Video 8006336605 | Shania Twain | LF | 19.95 |
| 3 | 3 | 19 | PULSE ▲ Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 4 | 4 | 18 | VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123 | Michael Jackson | LF | 19.98 |
| 5 | 6 | 12 | REBA LIVE MCA Music Video Uni Dist. Corp. 12743 | Reba McEntire | LF | 19.98 |
| 6 | 7 | 85 | LIVE AT THE ACROPOLIS ▲ ³ BMG Video 82163 | Yanni | LF | 19.98 |
| 7 | 5 | 2 | WATERSHED Columbia Music Video Sony Music Video 49195 | Indigo Girls | LF | 19.98 |
| 8 | 9 | 36 | YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416 | Jeff Foxworthy | VS | 7.98 |
| 9 | 8 | 48 | HELL FREEZES OVER ▲ ² Geffen Home Video Uni Dist. Corp. 39548 | Eagles | LF | 24.98 |
| 10 | 12 | 95 | OUR FIRST VIDEO ▲ ⁴ Dualstar Video WarnerVision Entertainment 53304 | Mary-Kate & Ashley Olsen | SF | 12.95 |
| 11 | 10 | 4 | EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128 | Gloria Estefan | LF | 19.98 |
| 12 | 13 | 79 | LIVE Curb Video 177706 | Ray Stevens | LF | 16.98 |
| 13 | 11 | 7 | DEAD AHEAD Monterey Home Video 31131 | Grateful Dead | LF | 24.95 |
| 14 | 14 | 52 | THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 14.95 |
| 15 | 15 | 60 | THE 3 TENORS IN CONCERT 1994 ▲ ⁴ WarnerVision Entertainment 50822-3 | Carreras, Domingo, Pavarotti (Mehta) | LF | 29.98 |
| 16 | 18 | 5 | GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430 | Travis Tritt | LF | 14.98 |
| 17 | 16 | 25 | AN HOUR WITH TIM Curb Video 77742-3 | Tim McGraw | LF | 14.98 |
| 18 | 21 | 28 | NO QUARTER (UNLEDD) ● WarnerVision Entertainment 52000-3 | Jimmy Page & Robert Plant | LF | 29.98 |
| 19 | 19 | 56 | BARBRA-THE CONCERT ▲ ³ Columbia Music Video Sony Music Video 50115 | Barbra Streisand | LF | 24.98 |
| 20 | 22 | 49 | LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541 | Nirvana | LF | 24.98 |
| 21 | 17 | 19 | PARALLEL Warner Reprise Video 3-38426 | R.E.M. | LF | 19.98 |
| 22 | 20 | 14 | KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315 | Tracy Byrd | SF | 9.98 |
| 23 | 32 | 58 | BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553 | Boyz II Men | LF | 19.95 |
| 24 | 23 | 36 | MURDER WAS THE CASE WarnerVision Entertainment 50625-3 | Snoop Doggy Dogg | LF | 16.98 |
| 25 | 35 | 94 | MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179 | Mariah Carey | LF | 19.98 |
| 26 | 26 | 46 | THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189 | Eric Clapton | LF | 14.95 |
| 27 | 29 | 48 | LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114 | Sade | LF | 19.98 |
| 28 | 24 | 99 | LIVE SHIT: BINGE & PURGE ▲ ³ Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 29 | 25 | 32 | NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301 | Various Artists | LF | 14.98 |
| 30 | 37 | 111 | LIVE AT THE EL MOCAMBO ● Epic Music Video Sony Music Video 19 V-49111 | Stevie Ray Vaughan | LF | 19.98 |
| 31 | 28 | 11 | THE GRATEFUL DEAD MOVIE Monterey Home Video 133630 | Grateful Dead | LF | 39.95 |
| 32 | 31 | 49 | JANET ● Virgin Music Video 77796 | Janet Jackson | LF | 19.98 |
| 33 | 33 | 40 | LIVE AT THE MAX PolyGram Video 8006332193 | Rolling Stones | LF | 19.95 |
| 34 | RE-ENTRY | | THIS IS GARTH BROOKS ▲ ⁴ Liberty Home Video 40038 | Garth Brooks | LF | 24.98 |
| 35 | RE-ENTRY | | CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084 | Luciano Pavarotti | LF | 9.99 |
| 36 | 27 | 7 | THE MOFFATS HOME VIDEO PolyGram Video 8006351273 | The Moffatts | LF | 12.95 |
| 37 | RE-ENTRY | | LIVE AT RED ROCKS ▲ Video Treasures 33003 | John Tesh | LF | 19.98 |
| 38 | 30 | 51 | CROSS ROAD ● PolyGram Video 8006367773 | Bon Jovi | LF | 19.95 |
| 39 | 39 | 18 | THE WILDLIFE CONCERT Sony Music Video 49710 | John Denver | LF | 19.98 |
| 40 | RE-ENTRY | | THANK YOU ABBA PolyGram Video 8006323833 | Abba | LF | 19.95 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

BRITISH VIDEOS

(Continued from preceding page)

London women has been a huge hit for cable channel Comedy Central and has spawned American imitations. Released on four cassettes retailing at \$19.98 each, the "AbFab" series can be found in the top 30 of Billboard's Video Sales chart. Advertisements for the series encourage readers to order via an 800 number:

In addition to "AbFab," CBS/Fox, which markets and distributes BBC Video in the U.S. and Canada, offers Brit-com lovers such titles as "Fawlty Towers," "The Black Adder," "Are You Being Served?," "The Young Ones," and "Ripping Yarns," plus sci-fi titles including "The Hitchhiker's Guide To The Galaxy" and 50 episodes of the "Dr. Who" series.

Many of these titles have already come into the public consciousness through the BBC's relationship with American public broadcasting. "PBS is just a tremendous asset," says CBS/Fox marketing VP Joan Blanski. Audience devotion to the BBC's "Dr. Who," with its fan clubs and conventions, reaches a level rivaled only by Paramount's "Star Trek." CBS/Fox sends release information to devotees, but that may not be necessary.

"When it's something that's a cult like that, it's because they're probably not really interested in any mainstream marketing appeal," Blanski says. "They run their own postings on the Internet and their own chat rooms. They're extremely loyal consumers."

The short animated feature "A Grand Day Out," by Academy Award-winning director Nick Park, has benefited from special promotions. "We teamed up with the Fox Kids Network and did a special airing and promotional spots targeted at children ages 2-11," says Blanski. "We also did a video giveaway contest with the Fox TV affiliates, and we did a similar kind of giveaway with Fox Kids Countdown Radio affiliates." The stars of "A Grand Day Out," Wallace and Gromit, are ideal ambassadors of British eccentric charm: The former is an oddball inventor; the latter his much more sensible dog.

On Oct. 17, CBS/Fox launched its "BBC Christmas Collection," which includes "A Grand Day Out," as well as "The Complete Black Adder," "Jane Eyre," "Sense And Sensibility," "Mansfield Park," and "Pride And Prejudice." It's part of an effort to create brand status for the imports.

"I think that British product tends to be more niche-oriented [than its U.S. counterpart]," says Blanski. That entails a slightly different approach. "I think there's more awareness-building that you have to do with British product," she says. "When I release 'I Love Lucy,' I don't need to think about marketing elements to drive awareness or educate consumers. It's more a matter of availability and distribution and a promotional spin."

Savage sees NVG's experience with British-produced A&E product as a boon. "When we took out 'Upstairs Downstairs' with A&E, it had already been released and put on moratorium, and most people thought the vitality of that product was gone," he says. "It's become one of our strongest sellers."

For perennial British favorites, nothing can match the Beatles, whose popularity continues unabated with the upcoming ABC documentary "Anthology." On Tuesday (31), MPI releases digitally remastered versions of "A Hard Day's Night" and "Help!," each at \$19.98.

MGM/UA is taking advantage of the theatrical release of the newest James Bond movie, "GoldenEye," to reissue eight Bond titles, including "Dr. No" and "Goldfinger." The titles are packaged in gift sets that include an extra behind-the-scenes cassette. A "License To Thrill" sweepstakes has as its grand prize a customized BMW like that in "GoldenEye."

Top Video Rentals

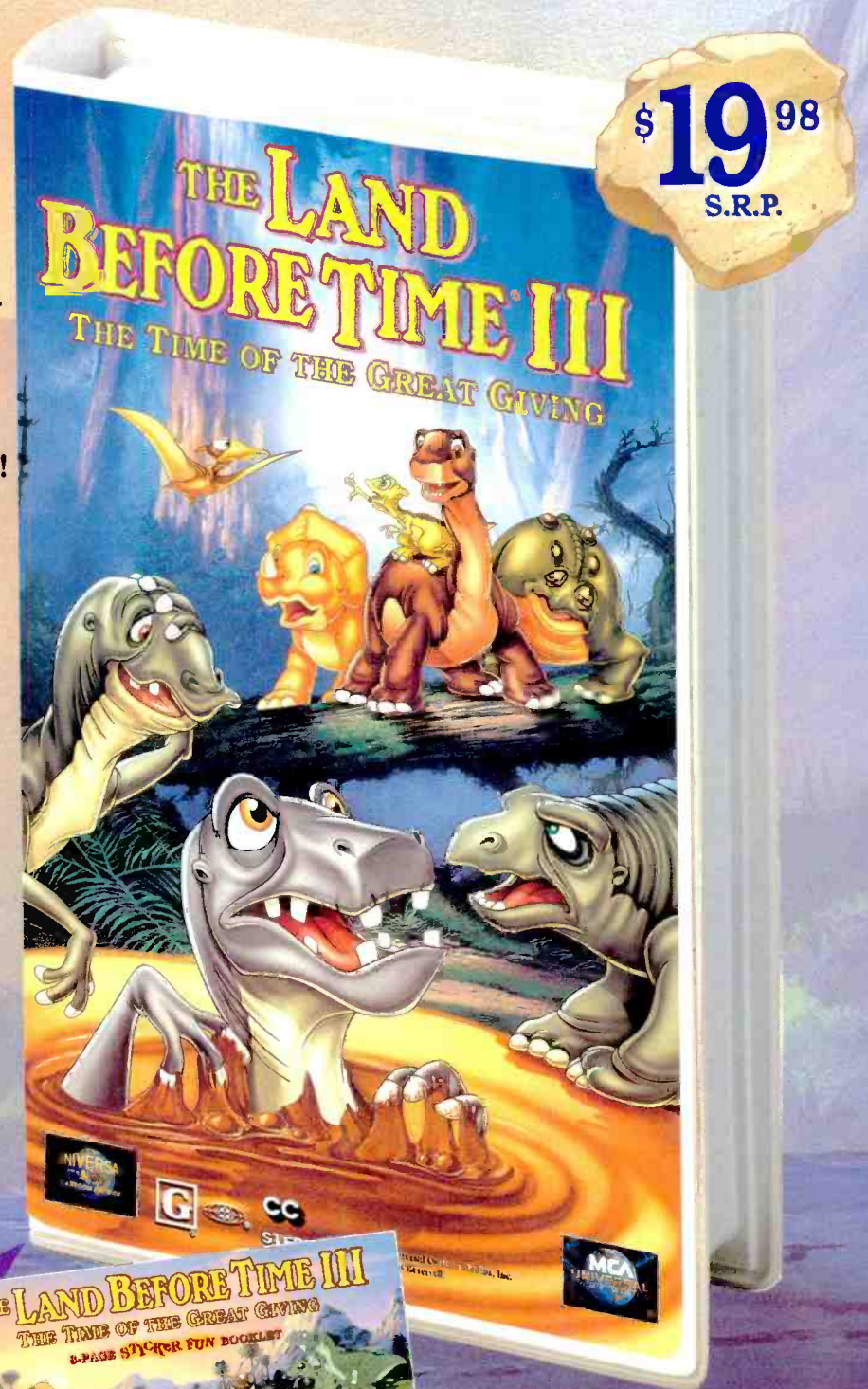
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|---|-----------|---------------|--------------------------------|--|---------------------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. | | | | | |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 6 | PULP FICTION (R) | Miramax Home Entertainment Buena Vista Home Video 1438 | John Travolta Samuel L. Jackson |
| 2 | 3 | 3 | FRENCH KISS (PG-13) | FoxVideo 8823 | Meg Ryan Kevin Kline |
| 3 | 4 | 3 | DON JUAN DEMARCO (PG) | New Line Home Video Turner Home Entertainment 4027 | Johnny Depp Marlon Brando |
| 4 | 2 | 11 | OUTBREAK (R) | Warner Home Video 13632 | Dustin Hoffman Morgan Freeman |
| 5 | 30 | 2 | CASPER (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82586 | Christina Ricci Bill Pullman |
| 6 | 5 | 6 | KISS OF DEATH (R) | FoxVideo 8782 | David Caruso Nicolas Cage |
| 7 | 27 | 2 | ROB ROY (R) | MGM/UA Home Video 905228 | Liam Neeson Jessica Lange |
| 8 | 6 | 12 | JUST CAUSE (R) | Warner Home Video 13623 | Sean Connery Laurence Fishburne |
| 9 | 7 | 5 | MAJOR PAYNE (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82323 | Damon Wayans |
| 10 | NEW ▶ | | TOMMY BOY (PG-13) | Paramount Home Video 33131 | Chris Farley David Spade |
| 11 | NEW ▶ | | FRIDAY (R) | New Line Home Video Turner Home Entertainment 3019 | Ice Cube Chris Tucker |
| 12 | 8 | 4 | THE MADNESS OF KING GEORGE (R) | Hallmark Home Entertainment 65013 | Nigel Hawthorne Helen Mirren |
| 13 | 9 | 3 | THE BASKETBALL DIARIES (R) | PolyGram Video 8006358993 | Leonardo DiCaprio |
| 14 | 12 | 9 | CIRCLE OF FRIENDS (PG-13) | HBO Home Video 91214 | Chris O'Donnell Minnie Driver |
| 15 | 11 | 5 | LOSING ISIAH (R) | Paramount Home Video 32836 | Jessica Lange Halle Berry |
| 16 | NEW ▶ | | VILLAGE OF THE DAMNED (R) | MCA/Universal Home Video Uni Dist. Corp. 82823 | Christopher Reeve Kirstie Alley |
| 17 | 10 | 10 | THE QUICK AND THE DEAD (R) | Columbia TriStar Home Video 73513 | Sharon Stone Gene Hackman |
| 18 | 15 | 4 | ONCE WERE WARRIORS (R) | New Line Home Video Turner Home Entertainment 4177 | Rena Owens Temuera Morrison |
| 19 | 17 | 4 | ROOMATES (PG) | Hollywood Pictures Home Video Buena Vista Home Video 2559 | Peter Falk D.B. Sweeney |
| 20 | 13 | 10 | NOBODY'S FOOL (R) | Paramount Home Video 32941 | Paul Newman Jessica Tandy |
| 21 | 18 | 4 | A LITTLE PRINCESS (G) | Warner Home Video 19100 | Liesel Matthews |
| 22 | 14 | 7 | HIDEAWAY (R) | Columbia TriStar Home Video 73463 | Jeff Goldblum Christine Lahti |
| 23 | 20 | 3 | NEW JERSEY DRIVE (R) | MCA/Universal Home Video Uni Dist. Corp. 42520 | Sharon Corley Saul Stein |
| 24 | 16 | 10 | BILLY MADISON (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82395 | Adam Sandler |
| 25 | 25 | 10 | MAN OF THE HOUSE (PG) | Walt Disney Home Video Buena Vista Home Video 4703 | Chevy Chase Jonathan Taylor Thomas |
| 26 | 19 | 13 | BOYS ON THE SIDE (R) | Warner Home Video 13570 | Whoopi Goldberg Mary-Louise Parker |
| 27 | 22 | 3 | THE JERKY BOYS-THE MOVIE (R) | Touchstone Home Video Buena Vista Home Video 3624 | The Jerky Boys Alan Arkin |
| 28 | 21 | 7 | A GOOFY MOVIE (G) | Walt Disney Home Video Buena Vista Home Video 4658 | Animated |
| 29 | 24 | 4 | JEFFERSON IN PARIS (PG-13) | Touchstone Home Video Buena Vista Home Video 4708 | Nick Nolte Greta Scacchi |
| 30 | 23 | 18 | DISCLOSURE (R) | Warner Home Video 13575 | Michael Douglas Demi Moore |
| 31 | 31 | 4 | LITTLE ODESSA (R) | Live Home Video 69979 | Tim Roth Edward Furlong |
| 32 | 29 | 13 | THE BRADY BUNCH MOVIE (PG-13) | Paramount Home Video 32678 | Shelly Long Gary Cole |
| 33 | 26 | 28 | THE SHAWSHANK REDEMPTION (R) | Columbia TriStar Home Video 74593 | Tim Robbins Morgan Freeman |
| 34 | 32 | 14 | IMMORTAL BELOVED (R) | Columbia TriStar Home Video 74763 | Gary Oldman Isabella Rossellini |
| 35 | 37 | 16 | READY TO WEAR (R) | Miramax Home Entertainment Buena Vista Home Video 4438 | Julia Roberts Tim Robbins |
| 36 | 34 | 18 | MURDER IN THE FIRST (R) | Warner Home Video 13895 | Christian Slater Kevin Bacon |
| 37 | NEW ▶ | | WHILE YOU WERE SLEEPING (PG) | Hollywood Pictures Home Video Buena Vista Home Video 5396 | Sandra Bullock Bill Pullman |
| 38 | 33 | 16 | CINDERELLA (G) | Walt Disney Home Video Buena Vista Home Video 410 | Animated |
| 39 | 36 | 2 | BULLETPROOF HEART (R) | Republic Pictures Home Video 6160 | Anthony LaPaglia Mimi Rogers |
| 40 | 28 | 12 | HIGHER LEARNING (R) | Columbia TriStar Home Video 73393 | Omar Epps Kristy Swanson |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

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NATIONALLY
 ADVERTISED AVAILABILITY DATE:
 DECEMBER 15, 1995

RETAIL AVAILABILITY DATE: DECEMBER 12, 1995



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MCA/Universal Sets Earlier Launch For 'Apollo 13'

NO PROBLEM, HOUSTON: Fearing massive street date violations, MCA/Universal Home Video will put "Apollo 13" into retail orbit one week earlier than initially planned.

The video was originally scheduled for a Nov. 28 release date, but senior VP of sales and marketing **Andrew Kairey** says the studio was worried that anxious retailers wouldn't be able to hold the title during the shopping spree that begins the day after Thanksgiving, Nov. 23.

Now the title is set to arrive in stores Nov. 21, just in time to greet turkey-stuffed shoppers heading for the mall. "The potential of street date violations was a real issue," says Kairey. "And we were able to accomplish our duplication goals first set for the 28th."

As you may recall, last year's runaway violations on "Jurassic Park" left the studio with dinosaur egg on its face.

Meanwhile, Kairey reports that 50% of the "Casper" units, on the street since Oct. 10, have been sold. He predicts the sell-off rate will top 70% a month after street date.

"Casper" sales are about equal to that of Buena Vista Home Video's "Cinderella," and better in some cases. A few dealers put first-week sales for the Buena Vista title closer to 35%-40%. Consumer demand for "Cinderella" took a beating on its first day out, which just happened to be when the O.J. Simpson jury delivered its not guilty verdict.

MR. BILL TURNS 20: TV's most popular clay star since Gumby celebrates his 20th year in show biz with the release of an anniversary video from Anchor Bay Entertainment.

"Mr. Bill's 20th Anniversary," arriving in stores Nov. 11 at \$12.95 suggested list, features highlights from the Doh-man's stellar career on NBC's "Saturday Night Live." It is set up as a television reunion show, complete with audience members also made out of Play-Doh. Old co-stars Spot, Miss Sally, and Mr. Hands join Mr. Bill, with arch-enemy Sluggo serving as director.

The 40-minute tape also includes new features, such as Mr. Bill checking out the O.J. Simpson trial and a short feature titled "Mr. Bill Goes To Washington."

Anchor Bay will support the video with a limited-edition Mr. Bill souvenir credit card, "good anywhere except here." The cards will be packed inside the first 50,000 units duplicated. Inserts to order Mr. Bill T-shirts and hats are included in all cassette boxes.

Creator **Walter Williams**, who still crafts each Mr. Bill model by hand, will be available for in-store appearances. In addition to the video, Williams has produced a half-hour special that he plans to syndicate

next year via satellite through the Sluggo Broadcasting System.

Anchor Bay VP **Mitch Perliss** says the first "Mr. Bill" video, released through Starmaker Video several years ago, has sold approximately 100,000 units. Starmaker was acquired by Anchor Bay in 1993.

Perliss says the anniversary tape initially will appeal "to the 'Saturday Night Live' crowd," but the company is looking for a crossover kids audience as well. The goal may not be too far-fetched, thanks to a 2-year-old Pizza Hut ad campaign Williams created for a Play-Doh character called

"Pizza Head." It features TV commercials that run during Saturday morning cartoon hours.

"When kids see Mr. Bill they think it's a Pizza Head rip-off," says Perliss. "But Mr. Bill is standard slapstick, and kids seem to pick up on it."

PRISCILLA" CROSS-DRESSED FOR SALE: Hot on the spiked heels of the success of "To Wong Foo, Thanks For Everything, Julie Newmar," PolyGram Video is prepping its drag queen hit, "The Adventures of Priscilla, Queen Of The Desert," for sell-through release Nov. 14.

Priced at \$19.95, the Aussie import will feature an instant-win contest. Scratch-off game cards will be put in each cassette; two of the cards will award trips to Australia.

PolyGram VP of marketing **David Kosse** says the title's repricing is "one of the most anticipated" of the year. "Retailers have been selling the title at its rental price," he says.

The video was released in April and remained on Billboard's Top Video Rentals chart for 13 weeks, peaking at No. 14.

Based on "Priscilla's" theatrical success and that of "To Wong Foo," Kosse says the image of drag queens has moved into the mainstream.

"This will be something that won't be problematic to merchandise to a general audience," he says. "It's not a niche product." With plenty of traffic in stores to snap up the slew of new fourth-quarter product, retailers will see if "Priscilla" lives up to PolyGram's expectations.

ONLY IN L.A.: Anyone who has driven around Los Angeles knows **Angelyne** as that scantily clad buxom blonde plastered on billboards from Sunset Boulevard to Santa Monica. World Artists Home Video is about to uncover the story behind the babe on the billboard with the video release of the self-titled "Angelyne."

The 25-minute video features interviews with "the key people in Angelyne's life," such as her financial backer, her fan club president, her psychotherapist, and her lingerie consultant.

It will be in stores by Christmas, and costs \$14.98.

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 | 133 | CINDERELLA | Walt Disney Home Video Buena Vista Home Video 410 | Animated | 1950 | G | 26.99 |
| 2 | 16 | 2 | CASPER | MCA/Universal Home Video Uni Dist. Corp. 82586 | Christina Ricci Bill Pullman | 1995 | PG-13 | 22.98 |
| 3 | 3 | 3 | LEGENDS OF THE FALL | Columbia TriStar Home Video 78723 | Brad Pitt Anthony Hopkins | 1994 | R | 19.95 |
| 4 | 2 | 33 | STAR WARS TRILOGY | FoxVideo 0609 | Mark Hamill Harrison Ford | 1995 | PG | 49.98 |
| 5 | 5 | 17 | PLAYBOY: THE BEST OF PAMELA ANDERSON | Playboy Home Video Uni Dist. Corp. PBV0790 | Pamela Anderson | 1995 | NR | 19.95 |
| 6 | 4 | 4 | A LITTLE PRINCESS | Warner Home Video 19100 | Liesel Matthews | 1995 | G | 24.94 |
| 7 | 6 | 7 | A GOOFY MOVIE | Walt Disney Home Video Buena Vista Home Video 4658 | Animated | 1995 | G | 22.99 |
| 8 | NEW ▶ | | JANET JACKSON: DESIGN OF A DECADE 1986-96 | A&M Video 6577 | Janet Jackson | 1995 | NR | 19.98 |
| 9 | 7 | 8 | MORTAL KOMBAT-THE ANIMATED VIDEO | New Line Home Video Turner Home Entertainment 4010 | Animated | 1995 | PG | 14.98 |
| 10 | 10 | 10 | PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES | Playboy Home Video Uni Dist. Corp. PBV0777 | Various Artists | 1995 | NR | 19.95 |
| 11 | 14 | 44 | RETURN OF THE JEDI | FoxVideo 1478 | Mark Hamill Harrison Ford | 1983 | PG | 19.98 |
| 12 | 17 | 10 | PLAYBOY: THE GIRLS OF RADIO | Playboy Home Video Uni Dist. Corp. PBV0775 | Various Artists | 1995 | NR | 19.95 |
| 13 | 9 | 112 | STAR WARS | FoxVideo 1130 | Mark Hamill Harrison Ford | 1977 | PG | 19.98 |
| 14 | 8 | 4 | CLEAR AND PRESENT DANGER | Paramount Home Video 32463 | Harrison Ford Willem DaFoe | 1994 | PG-13 | 14.95 |
| 15 | 15 | 4 | STARGATE | Live Home Video 60222 | Kurt Russell James Spader | 1994 | PG-13 | 19.98 |
| 16 | 12 | 54 | THE EMPIRE STRIKES BACK | FoxVideo 1425 | Mark Hamill Harrison Ford | 1980 | PG | 19.98 |
| 17 | 19 | 9 | ABSOLUTELY FABULOUS SERIES 1, PART 1 | BBC Video FoxVideo 8258 | Jennifer Saunders Joanna Lumley | 1995 | NR | 19.98 |
| 18 | 13 | 10 | PLAYBOY: WET & WILD-HOT HOLIDAYS | Playboy Home Video Uni Dist. Corp. PBV0776 | Various Artists | 1995 | NR | 19.95 |
| 19 | 20 | 8 | ABSOLUTELY FABULOUS SERIES 1, PART 2 | BBC Video FoxVideo 8259 | Jennifer Saunders Joanna Lumley | 1995 | NR | 19.98 |
| 20 | 11 | 5 | BEAVIS & BUTT-HEAD: CHICKS N' STUFF | MTV Music Television Sony Music Video 49684 | Animated | 1995 | NR | 14.98 |
| 21 | NEW ▶ | | INDIGO GIRLS: WATERSHED | Columbia Music Video Sony Music Video 49195 | Indigo Girls | 1995 | NR | 19.98 |
| 22 | 26 | 7 | ABSOLUTELY FABULOUS SERIES 2, PART 2 | BBC Video FoxVideo 8261 | Jennifer Saunders Joanna Lumley | 1995 | NR | 19.98 |
| 23 | 24 | 34 | THE LION KING | Walt Disney Home Video Buena Vista Home Video 2977 | Animated | 1994 | G | 26.99 |
| 24 | 27 | 8 | ABSOLUTELY FABULOUS SERIES 2, PART 1 | BBC Video FoxVideo 8260 | Jennifer Saunders Joanna Lumley | 1995 | NR | 19.98 |
| 25 | NEW ▶ | | THE REAL WORLD: VACATIONS | MTV Music Television Sony Music Video 49686 | Various Artists | 1995 | NR | 14.98 |
| 26 | 25 | 4 | BUFFALO GIRLS | Cabin Fever Entertainment CF998 | Anjelica Huston Melanie Griffith | 1995 | NR | 22.95 |
| 27 | 31 | 3 | NATURAL BORN KILLERS | Warner Home Video 13228 | Woody Harrelson Juliette Lewis | 1994 | R | 19.98 |
| 28 | 21 | 8 | PENTHOUSE: BEHIND THE SCENES | Penthouse Video WarnerVision Entertainment 50785-3 | Various Artists | 1995 | NR | 19.95 |
| 29 | 32 | 3 | BARNEY: RIDING IN BARNEY'S CAR | Barney Home Video The Lyons Group 2001 | Various Artists | 1995 | NR | 14.95 |
| 30 | 22 | 9 | THE PEBBLE AND THE PENGUIN | MGM/JA Home Video Warner Home Video 505247 | Animated | 1995 | G | 22.98 |
| 31 | 39 | 6 | ED WOOD | Touchstone Home Video Buena Vista Home Video 2758 | Johnny Depp Martin Landau | 1994 | R | 19.99 |
| 32 | 33 | 23 | PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC | Playboy Home Video Uni Dist. Corp. PBV0771 | Various Artists | 1995 | NR | 19.95 |
| 33 | 28 | 25 | FORREST GUMP | Paramount Home Video 32583 | Tom Hanks | 1994 | PG-13 | 22.95 |
| 34 | 18 | 11 | THE SWAN PRINCESS | Turner Home Entertainment 8021 | Animated | 1995 | G | 24.98 |
| 35 | 29 | 20 | THE CROW | Miramax Home Entertainment Buena Vista Home Video 3034 | Brandon Lee | 1994 | R | 19.99 |
| 36 | 35 | 8 | SCHINDLER'S LIST ◊ | MCA/Universal Home Video Uni Dist. Corp. 82133 | Liam Neeson Ben Kingsley | 1993 | R | 29.98 |
| 37 | NEW ▶ | | PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF | Penthouse Video WarnerVision Entertainment 50793-3 | Various Artists | 1995 | NR | 19.95 |
| 38 | 34 | 4 | WINNIE THE POOH: FRANKENPOOH | Walt Disney Home Video Buena Vista Home Video 3944 | Animated | 1995 | NR | 14.99 |
| 39 | 37 | 59 | RESERVOIR DOGS | Live Home Video 68993 | Harvey Keitel Tim Roth | 1992 | R | 14.98 |
| 40 | NEW ▶ | | PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE | Penthouse Video WarnerVision Entertainment 50789-3 | Various Artists | 1995 | NR | 19.95 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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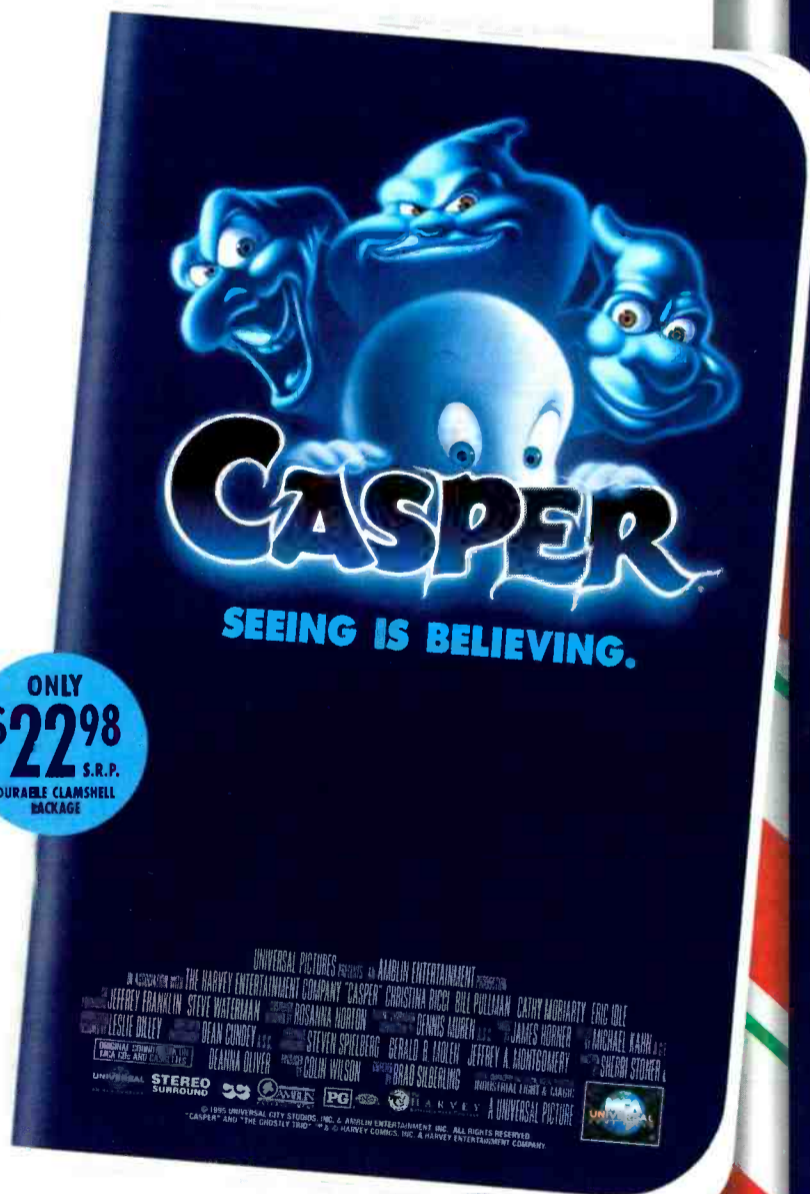
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POP

PRETENDERS

The Isle Of View
 PRODUCER: Stephen Street
 Warner Bros. 46085
 Featured in *Music To My Ears*, Oct. 14

VARIOUS ARTISTS

Tapestry Revisited: A Tribute To Carole King
 PRODUCERS: various
 Lava/Atlantic 92604

In a novel twist on the tribute album concept, a group of household-name artists assembled to pay homage not just to an artist, but to an album: Carole King's "Tapestry," one of the most beloved records in pop music history. With a lineup that includes Rod Stewart ("So Far Away"), BeBe & CeCe Winans with Aretha Franklin ("You've Got A Friend"), and Celine Dion ("I You Make Me Feel Like A Natural Woman"), compilation is an infallible matchup of writing and performing talent. Other participants include Eternal, Amy Grant, Curtis Stigers, Richard Marx, Blessid Union Of Souls, Faith Hill, the Bee Gees, Manhattan Transfer, and All-4-One.

SYMPHONIC PINK FLOYD

PRODUCER: Youth
 Point Music 446 623

Don't confuse recent travesties of music by the Stones and others with these orchestrations of Pink Floyd chestnuts. Unlike most classic rock, this music actually lends itself to the classical treatment, and in line with symphonic tradition, the album's creators have fashioned a set of inspired variations on timeless themes by reaching far beyond the source. The ingenious arrangements—by Jaz Coleman, the classically trained co-founder of

SPOTLIGHT



OZZY OSBOURNE

Ozzmosis
 PRODUCER: Michael Beinhorn
 Epic 67091

The world's maddest madman returns from a three-year hiatus with a monstrous album that shows he still rules the kingdom of metal. Featuring a lineup that includes longtime cohort Zakk Wylde on guitar and Ozzy newcomer Rick Wakeman (of Yes fame) on keyboards, "Ozzmosis" rocks unforgivingly from start to finish. Highlights include lead single "Perry Mason" (an album rock hit), anthemic "I Just Want You," and ultra-heavy "Thunder Underground." Impeccably produced by Michael Beinhorn, who manned breakthrough albums by Soul Asylum and Soundgarden, "Ozzmosis" attests to Osbourne's relentless vitality and gives his fans a new reason to bark at the moon.

noise-rock innovators Killing Joke—turn these prog-rock war horses into dark, soul-searching epics of Mahlerian grandeur: "Money" unfolds as an abstract grotesquerie, the pastoralisms of "Great Gig In The Sky" move in strange ways, and "Another Brick In The Wall" morphs into a masterpiece of dramatic intensity.

SPOTLIGHT



VARIOUS ARTISTS

Inner City Blues—The Music Of Marvin Gaye
 PRODUCERS: various
 Motown 31453 0452

All-star Marvin Gaye tribute shines for its diversity, with quality entries from daughter Nona Gaye, Bono, Boyz II Men, Madonna (with Massive Attack), Neneh Cherry, Lisa Stansfield, Stevie Wonder, Sounds Of Blackness, Arrested Development's Speech, and Dignity. It's no surprise that each of these talented artists finds a distinctive voice in such Marvin classics as "Save The Children" (Bono), "God Is Love/Mercy Mercy Me" (Sounds Of Blackness), and "I Want You" (Madonna). Like the best of this season's many tribute albums, "Inner City Blues" is a showcase for its honoree and its participants.

IDLE WILDS

Dumb, Gifted And Beautiful
 PRODUCER: John Hampton
 Ardent 1509

A rock-edged pop band that sounds right at home on the reactivated Memphis label known for Big Star, the Idle Wilds make a big impression with rag-

SPOTLIGHT



SMASHING PUMPKINS

Mellon Collie And The Infinite Sadness
 PRODUCERS: Flood, Alan Moulder & Billy Corgan
 Virgin 40861

Rockers defy industry wisdom by issuing a two-CD set of new music. Happily, the collection suffers from few of the excesses that often plague double albums and rates high on the entertainment-value scale. The band has expanded its musical palette, employing colorful textures that set its sound apart from that of other guitar-based modern rock acts. Also, the Pumpkins have taken a more melodic songwriting approach, evident on such cuts as "Zero," lead single "Bullet With Butterfly Wings," "Cupid De Locke," "We Only Come Out At Night," and "Beautiful." An ambitious work that will reinforce the Pumpkins' already impressive artistic and commercial credentials.

ging guitars and the astute popcraft of lead vocalist/guitarist David Gray. Standout tracks in an infectious set include the clattersome garage rock of "Love Theme," the soaring vocal harmonies of "You're All Forgiven," the earth-moving power balladry of "Sincerity Rocks," and the iron-fisted hooks

of "Surrounded" and "Freakin'."

SHIRK CIRCUS

March
 PRODUCER: Ray Ketchum
 Bar/None 62

Notable New Jersey rock trio Shirk Circus still keeps one foot in punk territory, but lets the other one hop through a refreshing variety of stylistic landscapes. Head Shirker Josh Silverman's songwriting has a new vibrancy, and alternative programmers can take their pick of great tunes elevated by the glistening changes of "And Then," the rhapsodic guitarwork of "What You're After," the cow-punk strains of "Something We Can Do About It," the wistful, '60s-styled pop of "Guess Who Came Home Today," and the full-tilt assault of "I Regret Everything" and "Virginia Is For Lovers."

TRACY CHAPMAN

New Beginning
 PRODUCERS: Don Gehman & Tracy Chapman
 Elektra 61850

Tracy Chapman's haunted vocal tone was utterly compelling on the one narrative song that perfectly suited the singer's allure, the deserved 1988 hit "Fast Car." Chapman has never come close to equaling the electrifying freshness of that effort, and her three previous albums seemed sullen and starved for ideas. Sadly, "New Beginning" follows suit. Other than the preachy but pleasant-sounding "Heaven's Here On Earth," this album is difficult going, with an unsurprising drone and a disturbing listlessness.

HEATHER EATMAN

Mascara Falls
 PRODUCER: Roger Moutenot
 Oh Boy 014

Debut from New York-based singer/songwriter on John Prine's label is a delightful slice of folk-based alternative rock that epitomizes triple-A radio. With a whispery, deceptively powerful voice and a lyrical acuity reminiscent of Suzanne Vega and Jill Sobule, Heather Eatman excels at painting touching portraits of female martyrs, whether they be fictional ("Goodbye Betty Jean," "Barbs"), real ("Amelia Earhart"), or cast in bronze ("Miss Liberty"). Moreover, Eatman defies categorization, walking a fine line between folk and rock without narrowing herself down to either. Contact: 800-521-2112.

ARTHUR SIEGEL

Live At The Ballroom
 PRODUCER: Brian Gari
 Original Cast 9526

The late Arthur Siegel was a charming vocalist/pianist who kept alive the golden era of Broadway songwriters. He

(Continued on next page)

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CHARLES MINGUS

Mingus Mingus Mingus Mingus Mingus
 PRODUCER: Bob Thiele
 Impulse! 170

From 1963, this gem from the great jazz bassist, band leader, and composer Charles Mingus boasts refashioned versions of a couple of his earlier, best-known tunes—"Better Get It In Yo' Soul," here as "Better Get Hit In Yo' Soul," and "Goodbye Porkpie Hat,"

here as "Theme For Lester Young"—as well as an affectionate take on Ellington's "Mood Indigo." The writing and ensemble playing are extraordinary throughout, and the solos—particularly those by saxists Booker Ervin, Charlie Mariano, and Eric Dolphy—are masterful. This phenomenal album joins a host of just-issued newly remastered Impulse! classics, including John Coltrane's "The Complete

Africa/Brass Sessions," Sonny Rollins' "East Broadway Rundown," and Oliver Nelson's "The Blues And The Abstract Truth."

RALPH STANLEY

Ralph Stanley & The Clinch Mountain Boys
 1971-1973
 PRODUCER: Charles R. Freeland
 Rebel 4001

After Carter Stanley's death in 1966, his brother Ralph re-formed the Stan-

ley Brothers as Ralph Stanley & the Clinch Mountain Boys. With them, Stanley continued (and continues to this day) to ply his pure, high lonesome brand of bluegrass. This particular set of Clinch Mountain Boys included the young Ricky Skaggs and Keith Whitley, which makes it doubly interesting for historical reasons. A lavish, illustrated booklet accompanies the four CDs.

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Reviews & Previews

(Continued from preceding page)

also wrote songs, the most successful of which are his "New Faces Of 1952" contributions "Monotonous" and "Love Is A Simple Thing." Producer Brian Gari uncovered a Siegel appearance at New York's Ballroom in 1976, performing originals with guest appearances by Kaye Ballard, June Carroll, and Sandy Stewart. While Siegel wasn't as consistent as his Broadway idols, his presentation (and his delightful narratives) is sure to delight those who knew him and win over lovers of Broadway songs who may not be acquainted with him.

JAZZ

CARLA BLEY/ANDY SHEPPARD/STEVE SWALLOW

Songs With Legs
PRODUCERS: Carla Bley & Steve Swallow
Watt 26

The allusion to good wine in the title pours over into the playing on this trio date: rich, balanced, and slightly acidic. Carla Bley's pianistics, in the Ellington/Monk tradition (Monk's "Mysterious" is the cover tune), don't follow the rat-a-tat-tat path of the boppers, but go where the spare, dissonant chording and loping lines prevail. Try Bley's "Real Life Hits" for a start on this estate-bottled offering. (And try to identify the distaff pair of legs on the semi-hirsute cover shot.)

GAL COSTA
Mina D'Água Do Meu Canto
Producer: Jacques Morelenbaum
RCA/BMG 26323

After putting out two uneven pop/roots albums, this nonpareil song stylist from Brazil pleasingly returns to her sophisticated Brazilian pop bent centered on evergreens composed by prominent songcrafters Chico Buarque and Caetano Veloso. The versatile Costa, whose crystalline mezzo-soprano resonates with a slightly smokier hue these days, shines bright whether singing a jazzy, funk/pop thumper ("Ódara"), a swaying samba entry ("Quem Te Viu Quem Te Vê") or a soothing ballad ("Lindeza").

COUNTRY

KEITH WHITLEY
Wherever You Are Tonight
PRODUCERS: Steve Lindsey & Benny Quinn
BNA 66762

Posthumous package from one of the most talented singers to ever hit Nashville is a solid piece of music. Producers Steve Lindsey and Benny Quinn did a very tasteful, understated re-creation of the late singer's work tapes, and the result is eerily on the mark: It's as if he were still here. The charts are full of Whitley wannabes, so check out the real thing. Strong songs, strong production.

NEW AGE

★ **DAVID DOWNES**
The Rusted Wheel Of Things
PRODUCER: David Downes
White Cloud 110113

David Downes is one of the more challenging artists to emerge from New Zealand's White Cloud label. His music fuses folk themes, chanting choirs, and dynamic rhythmic structures in music that is ritualistic, celebratory, and sometimes just beautiful. With a palette that includes tin whistle, zither, organ, Uilleann pipes, strings, and percussion,

Downes turns a harvesting song into a transcultural electro-orchestral anthem on "Casting The Stones" and creates a Celtic incantation on "Ana Faerina" with the voice of Delia Shanley. Contact: Naxos at 215-322-9353.

★ **LOOP GURU**
Duniya
PRODUCERS: Loop Guru
Waveform 85103

Loop Guru takes the third-world concepts of Jon Hassell and adds dance rhythms and ambient atmospheres in a kinetic collage. Kora, sitar, and Balinese gong cycle through Arabic vocal snippets and the extraordinary voice of Susan Deihim. They're spit through electronic scramblers, but unlike a cable TV signal, they emerge transformed on the other side. Like Banco De Gaia and Sven Vath, Loop Guru operates at a nexus between dance, world, and ambient music. "Duniya" is the U.S. release of the corresponding U.K. album, but with additional tracks and mixes. Contact: 520-204-1989.

GOSPEL

★ **VARIOUS ARTISTS**
Jammin' Gospel Remixes
PRODUCER: Jet Penix
Word 701-9635-601

Producer Jet Penix has taken a far-fetched concept and worked it to perfection. Starting with tracks by some of gospel's premier choirs, led by such luminaries as the Rev. Milton Brunson, Bishop Norman L. Wagner, and O'Landia Draper, Penix has transformed hot and happening traditional choir songs into cutting-edge urban contemporary tracks. Looping killer hooks atop massive, bottom-heavy grooves, Penix and executive producer Skip Barrett have found the illusive intersection where the songs of the church meet the sounds of the street, with lyrics in the spirit and an irrepressible beat.

CONTEMPORARY CHRISTIAN

GEOFF MOORE & THE DISTANCE
Home Run
PRODUCERS: Phil Naish, Jimmie Lee Sloas
ForeFront 5129

Moore and his bandmates—drummer Chuck Conner, guitarist Roscoe Meek, keyboardist Geof Barkley and bassist Gary Mullet—hit one out of the park with this powerful collection of anthemic rockers. One of Christian rock's most underrated front men, Moore has a distinctive voice and is a gifted songwriter. Among the album's best cuts are the title tune (which Moore wrote with pal Steven Curtis Chapman), ballad "Best Days," Springsteen-ish "The Vow," and rollicking "Born To Be."

TUESDAY'S CHILD
PRODUCERS: Rick Elias, Bill Baumgart
Benson 84418-4087

This talented duo consists of Linda Elias and Lesley Glassford, who take their name from the old nursery rhyme "Monday's child is fair of face/Tuesday's child is full of grace." Though group's songs minister to other working mothers, finely crafted pop album will appeal to music lovers across the board with its beautiful vocals and uplifting feel. Glassford and Elias contribute their songwriting talents, as do Elias' husband, Rick, and other tunesmiths. "Count On Me," "Treasure," "Pilgrims," and "Through Your Eyes" are among the highlights on a project that heralds a promising future for this new act.

SINGLES

EDITED BY LARRY FLICK

POP

► **MARIAH CAREY & BOYZ II MEN One Sweet Day** (4:41)
PRODUCERS: Walter Afanasieff, Mariah Carey
WRITERS: M. Carey, M. McCary, N. Morris, W. Morris, S. Stockman, W. Afanasieff
PUBLISHERS: Sony Songs/Rye Songs/Black Panther/Vanderpool/Aynaw/Shawn Patrick/Ensign, BMI; Sony Tunes/Wallyworld, ASCAP
Columbia 73850 (c/o Sony) (cassette single)
The second single from Carey's glorious "Daydream" opus is a quietly rhythmic pop/R&B ballad that has already snagged widespread airplay as an album cut. With that in mind, expect big chart numbers now that it is commercially available. Its success will be much deserved, as Carey's increasingly mature and soulful delivery effectively melts into Boyz II Men's wall-to-wall trademark harmonies—combining to give depth to the song's lyrics, which offer a heartfelt farewell to friends who have passed. For those who may have already maxed out on the album version (which is hard to imagine since it is so durable), there is a pair of sweet a cappella versions, an urban-minded groove mix, and a live version that was recorded during the taping of Carey's imminent Fox-TV special at Madison Square Garden in New York.

► **MADONNA You'll See** (4:18)
PRODUCERS: Madonna, David Foster
WRITERS: Madonna, D. Foster
PUBLISHERS: WB/Webo Girl, ASCAP; One Four Three/Leeds/Peer, BMI
Maverick 7900 (c/o Warner Bros.) (cassette single)
La M's impending collection of ballads, "Something To Remember," is pre-viewed with this deliciously fruitful collaboration with producer/composer David Foster. Foster's flair for musical melodrama inspires Madonna to turn in what is easily her most assured and full-bodied vocal performance to date. Amid a swirl of strings and Spanish guitars, she spews the song's declaration of romantic independence with a theatrical verve that perfectly matches the stagey, potentially overpowering tone of Foster's arrangement without flying over the heads of her youthful top 40 following. A stunning effort that easily could become the "I Will Survive" of this decade.

NEW & NOTEWORTHY

HER FAULT Heartfelt Summer (no timing listed)
PRODUCERS: Her Fault
WRITER: E. Stenerson
PUBLISHERS: Strictly Rhythmic/3 Months Of Music, ASCAP
Bittersweet 001 (CD single)

The latest export from the ever-fertile Seattle music scene is high on catchy hooks, high-powered guitar attack, and driving punk beats that combine for a sound that some will initially liken to Green Day. However, front man/tunesmith Erik Stenerson brings a far more wistful and introspective lyrical perspective to the table, making for a winning single that feeds the brain while giving the more primal senses a good ol' workout. A no-brainer for modern rock radio programmers, though this single has a glossy coating that would play equally well on top 40 stations. Check out the band's fine first album, "Heritage." Contact: 212-475-5423.

► **TLC Diggin' On You** (4:14)
PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs, BMI
REMIXERS: L. A. Reid, Bo Watson, SoulShock & Karlin, Edward "Eddie F" Ferrell, C.J. Mackintosh
LaFace 4119 (c/o BMG) (cassette single)
TLC's six-times platinum epic, "Crazy-SexyCool," shows no signs of cooling off with the onset of this instantly engaging fourth single. The omnipresent Babyface was at the production helm, and his touch is unmistakable—from the shuffle of the sweetly lazy jeep beat to the streetwise vibe of the lyrics. A host of remixes freshen up the track, ranging from a brassy live version, replete with jazzy horns, to a vigorous pop/house mix to entice clubheads to the fold. Dig on it.

► **ALANIS MORISSETTE Hand In My Pocket** (3:37)
PRODUCER: Glen Ballard
WRITERS: A. Morissette, G. Ballard
PUBLISHERS: MCA/VanHurst Place, BMI; Aerostation Corporation, ASCAP
Maverick/Reprise 7860 (c/o Warner Bros.) (cassette single)
With all the world seemingly high on Morissette's fine album "Jagged Little Pill," it seems safe to predict that its second single will penetrate mainstream pop airwaves with nary a problem. Far less confrontational and angry than the previous "You Oughta Know" (which should go down as one of the best singles of '95), this cut is a mass of simplistic lyrical contradictions, with Morissette injecting just enough subtextual irony to keep the song from becoming fodder for meaningless barroom chanting. The same can be said for the track's instrumentation, which skittles a toe-tapping pop/rock pace, but is coated with whining harmonica licks that scratches at its glossy surface.

► **TINA TURNER Goldeneye** (3:28)
PRODUCER: Nellee Hooper
WRITERS: Bono, the Edge
PUBLISHER: PolyGram International, ASCAP
REMIXERS: Dave "Jam" Hall, David Morales
Virgin 11043 (c/o Cema) (cassette single)
Turner steps to the mike to serve a tingly, feline performance of the theme to the next installment in the James Bond film series. Producer Nellee Hooper captures the essence of the movie, wrapping the track in sweeping strings and horns that are fondly reminiscent of the classic "Goldfinger." U2's Bono and the Edge get in on the fun, writing a tune that's fraught with cryptic lyrical twists and romantic intrigue. Bets on the single's radio and club success are hedged with well-crafted remixes by Dave "Jam" Hall and David Morales. The former reconstructs the track with sleek hip-hop rhythms, while the latter goes for sultry house grooves. Both are totally slammin'.

► **BONNIE RAITT & BRYAN ADAMS Rock Steady** (no timing listed)
PRODUCERS: Don Was, Bonnie Raitt
WRITERS: B. Adams, G. Peters
PUBLISHERS: Badams/Sony Cross Keys/Purple Crayon, ASCAP
Capitol 10284 (c/o Cema) (cassette single)
Raitt and Adams sound so simpatico together that you have to wonder why they waited so long to cut a duet. This blues-etched pop/rocker is the preamble to Raitt's new "Road Tested" album, and it kicks with loose-wristed guitar work and (dare we say) a rock-steady backbeat. The hook is playful and immediate, triggering lots of fun vocal vamping and free-and-easy harmonizing. This one is ripe for active play on pop and album rock radio.

L'I SUZY When I Fall In Love (3:53)
PRODUCER: Chris Phillips, Alexia Phillips
WRITERS: C. Phillips, A. Phillips
PUBLISHERS: CP Productions, SOCAN; Play The Music, ASCAP
Empress 3003 (c/o Metropolitan) (CD single)
Freestyle chippie makes the switch to the Euro-NRG territory with this jumpy and oh-so-infectious li'l ditty, which is cut from the same mold as recent hits by Fun Factory and Real McCoy. Suzy's girlish singing is off set by a throaty party rap by

Chris Phillips, adding up to what could be a smash at crossover radio. Check it out.

R & B

► **QUINCY JONES INTRODUCING TAMIA You Put A Move On My Heart** (4:20)
PRODUCER: Quincy Jones
WRITER: R. Temperton
PUBLISHERS: RodSongs/Almo, ASCAP
Qwest 7844 (c/o Warner Bros.) (cassette single)
Q's latest discovery is a wildly charismatic, vocally seasoned young artist with the potential to give some of radio's current darlings a reason to sweat. She offers a nicely shaded performance on this sweeping, Rod Temperton-penned ballad that previews the famed producer's forthcoming collection, "Q's Jook Joint." A promotional pressing of this single has already won the hearts of R&B programmers, with posters also starting to feel the warmth. This has all of the marks of a multiformat smasher.

► **LL COOL J Hey Lover** (no timing listed)
PRODUCER: Romantic Lover Tone
WRITERS: R. Temperton, LL Cool J
PUBLISHERS: RodSongs/Almo, ASCAP
Def Jam 7065 (c/o PGD) (cassette single)
Speaking of songwriter Rod Temperton, his Michael Jackson hit, "The Lady Of My Life," is the fuel that that drives this languid jeep vehicle. Enduring rapper draws attention to his upcoming "Mr. Smith" set with a single that shows him weaving clever, image-rich rhymes that quickly please the ear. Adding to the hit potential of this effort is the presence of Boyz II Men, who harmonize in the background, giving the track a plush, pillow tone. Solid enough please LLs die-hard fans, but trendy enough to make the grade with everyone else.

RAW STILO Cutie (4:19)
PRODUCERS: Julio "40 Duce" Martinez, Sherrick Guy
WRITERS: J. Martinez, C. Brown, C. Simmons, A. Ladd, D. Coway
PUBLISHERS: The Duce Is Wild/Chana/WB/Egypt, ASCAP; Connotation/Brown Skin/Warner-Tamerlane/Rawstock, BMI
A&M 00084 (c/o PGD) (cassette single)
The lines dividing raw hip-hop and old-school soul blur nicely on this percussive romp. Clock the track's rolling wah-wah guitar licks, as well as the limber female vocals that swerve from sassy on lines like "Cutie's got it goin' on," to the sleek oops and ahhs that bridge the chorus and verses. A tasty treat that demands repeated spins. Pick one of the five sturdy remixes and make it your own.

DAVID JOSIAS Mindblowing (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Lava/Atlantic 6488 (CD single)
After some regional success in Chicago with his smooth-grooved debut, David Josias could go national on Lava. All the essential elements of current R&B trends are here to achieve that, including a soothing vocal and competent production. Give it a spin.

HARVEY GRIFFIN Can I Change My Mind (4:15)
PRODUCER: Trammel Starks
WRITERS: B. Despenza, C. Wolfolk
PUBLISHER: Warner-Tamerlane, BMI
Christopher 9020 (cassette single)
Griffin comes on like a modern-day Jerry Butler on this jangly retro-R&B romp. His fluid, easy-going style works extremely well with the track's shimmying midtempo rhythm base and sweet saxophone lines. One for the mature listener who needs a respite from all the "freaking" that is going down at R&B radio. Contact: 404-621-5884.

COUNTRY

► **FAITH HILL It Matters To Me** (3:17)
PRODUCERS: Scott Hendricks, Faith Hill
WRITERS: M. Sanders, F. Hill
PUBLISHERS: Starstruck Writers Group/Mark D., ASCAP; New Haven/Music Mill, BMI
Warner Bros. 7840 (7-inch single)
The title cut of Hill's sophomore album is a terrific ballad that country radio should

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtenman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John DiIbertto (new age).

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

warmly embrace. The song is a solid, well-written tune about the complexities of a relationship, and Hill delivers it in a voice tinged with pain and passion. As good as she sounds on uptempo numbers, Hill really shines on a ballad. Her phrasing is country without ever sounding clichéd. Put another notch on her lipstick case. This is a hit!

► **SHENANDOAH Always Have, Always Will** (3:50)

PRODUCER: Don Cook
WRITERS: P. Nelson, D. Boone, W. Lee
PUBLISHERS: Tree/Trilitee, BMI; Cross Keys/WB/Sony, ASCAP
Capitol 10302 (c/o Cema) (CD promo)
Yet another strong release from recent CMA winner Marty Raybon and pals from their fine "In The Vicinity Of The Heart" collection. Raybon puts his signature vocals on this pretty ballad, accented by Cook's skilled production. Sounds like a winner.

★ **RICKY SKAGGS Solid Ground** (2:27)

PRODUCER: Ricky Skaggs
WRITER: G. Owens
PUBLISHER: Marledge, ASCAP
Atlantic 6467 (7-inch single)
This first single and title cut from Skaggs' excellent new Atlantic album showcases all the elements that have previously earned him numerous accolades—including CMA's entertainer of the year. This lively, uptempo tune, which is marked by a strong, positive lyric, great musicianship, and Skaggs' wonderfully distinctive vocals, should perk up programmers' ears and find a welcome home on country radio.

JAMES BONAMY Dog On A Tool Box (2:45)

PRODUCER: Doug Johnson
WRITERS: M. Holmes, House
PUBLISHERS: Malaco/Housenotes, BMI
Epic 78090 (c/o Sony) (7-inch single)
Newcomer James Bonamy exhibits a winning vocal personality, and, as always, Doug Johnson's production is magic. Musically, this single has lots of energy, and the harmonica on the extended dance mix is great. But where is the song? Country music fans love a good dog song, truck song, or unconventional love song, but this tune just does not cut it on any count.

HOLLY DUNN It's Not About Blame (3:49)

PRODUCERS: Joe Thomas, Holly Dunn
WRITERS: L. Hargrove, C. Waters
PUBLISHER: Hamstein Cumberland, BMI
River North 51416 (7-inch single)
When you see stellar songwriters Linda Hargrove and Dunn's brother Chris Waters' names on a cut, you know it has to be a great song and this one is. Dunn's pretty voice breathes life into the lyric, and the production suits the song and singer perfectly. A solid single that deserves a listen.

DANCE

► **WALL OF SOUND FEATURING GERALD LATHAM Run To Me** (8:38)

PRODUCERS: Lem Springsteen, Jon Clafone
WRITER: L. Springsteen
PUBLISHERS: BAK Favorite/Moody Black Keys, BMI
REMIXERS: Maurice Joshua, UBQ Project
EightBall 77 (12-inch single)
It has been longer than a hot second since this act wooed punters with the now classic house anthem "Critical." This preview of the act's long-promised debut album, "Storyteller," follows a bright, vibrant path toward gospel-charged house bliss. Latham is in particularly strong voice, and he is bolstered by astute post-production by Maurice Joshua and the UBQ Project, both of whom spruce up the songs with rollicking piano lines and silky disco-styled strings. Peak-hour club prominence is a given.

CLUB 69 FEATURING ANNETTE TAYLOR & KIM COOPER Sugar Pie Guy (7:57)

PRODUCER: Peter Rauhofer
WRITERS: P. Rauhofer, G.O. Luksch, L. John
PUBLISHER: not listed
Tribal America 58449 (c/o Cema) (CD single)
Austrian dance act continues to make friends in this corner of the world with this giddy pop/house trinket from the festive "Adults Only" album. The exchange of diva vocals by Taylor and Cooper is down-

right electric. Dive deeper into the CD version and have some fun with the act's cover of the synth-pop chestnut "Warm Leatherette."

ROCK TRACKS

SMOKING POPEs Rubella (2:20)

PRODUCER: Phil Bonnet
WRITER: J. Caterer
PUBLISHER: not listed
Capitol 10227 (c/o Cema) (CD single)
The Smoking Popes are not the Smiths, but they sure do sound like them quite often. The warbling lead rock vocal is considerably more uptempo than anything that Morrissey ever recorded, and the blazing guitars are a bit faster paced than the famous melancholy licks of Johnny Marr. Yet, the similarities between both bands are still undeniable. From the album "Born To Quit."

BRIAN STEVENS The Piper (3:23)

PRODUCER: Jon Lupfer
WRITER: B.R. Stevens
PUBLISHER: Nine Goats, BMI
Q Division 9463 (7-inch single)
Heavy retro-rock rhythms are deep-seeded in the grooves of this indie vinyl goodie, which is filled with cool funk melodies and psychedelic guitar riffs. Brian Stevens may very well be the Anglo equivalent of Lenny Kravitz. Contact: 617-542-0081.

TENDERLOIN Supernatural Bologna (no timing listed)

PRODUCER: not listed
WRITERS: Tenderloin
PUBLISHER: Sup Pop
Sub Pop 307 (7-inch single)
Tenderloin offers a well-seasoned, sonic assault of rock'n'roll and soul. An intense rumble of guitar riffs rattles alongside a vociferous rock vocal. The flip side of this interesting single contains a cover version of ZZ Top's "Heard It On The 'X.'" It sure is tastier than Meat Loaf.

FROSTED Bed (no timing listed)

PRODUCER: not listed
WRITERS: J. Wiedlin, C. Caffey
PUBLISHER: not listed
Sugarfix 22865 (c/o Gold Mountain) (cassette single)
Go-Go's member Jane Wiedlin emerges with a new band and a sound that is as pure in its intentions as her preceding pop ventures. Wiedlin's shrill and frilly vocal glides over jangly guitar riffs and sugar-sweet melodies. Contact: 213-850-5660.

AC

► **STEVE WINWOOD Reach For The Light** (Theme from "Balto") (4:21)

PRODUCER: Steve Winwood
WRITERS: B. Mann, C. Weil, J. Horner
PUBLISHER: not listed
MCA 3585 (c/o Uni) (cassette single)
Taken from the soundtrack to the forthcoming animated film "Balto," Steve Winwood sings a sensitive, breezy pop song that should have AC programmers drooling for more. A choir of children's voices joins Winwood for this uplifting ballad, which is filled with joyous harmonies and spiritual lyrics.

INNOCENCE MISSION Keeping Awake (3:15)

PRODUCER: Dennis Herring
WRITERS: D. Peris, K. Peris
PUBLISHER: Umbrella Day, BMI
A&M 00106 (c/o PGD) (CD single)
With the visibility that will come from landing the opening slot on the second leg of Natalie Merchant's current tour, there is reason to believe that this band will finally enjoy the hit that it has long deserved. This delicate, largely acoustic pop ballad would sound at home on triple-A and AC, with its frail female lead vocal and poetic but grounded lyrical content.

RAP

► **LUNIZ Playa Hata** (4:25)

PRODUCERS: E-A Ski, CMT
WRITERS: Carrick Husband, Jerold Ellis, Bobby Caldwell, E-A Ski, CMT
PUBLISHERS: Stackola/Triple Gold/Longitude, BMI; Sony Tunes/Ski & CMT, ASCAP
Noo Trybe 11025 (CD single)
Luniz steamrolls a slick rap over a gangsta-style groove, which snatches significant elements of Bobby Caldwell's 1978 hit, "What You Won't Do For Love." Guest vocalist Teddy adds a soulful twist to this street-smart rap track. A heavy hitter.



MUSIC

HOOTIE & THE BLOWFISH: SUMMER CAMP WITH TRUCKS

WarnerVision Entertainment
110 minutes, \$19.98
This schtick-filled longform resonates with the carefree, breezy feeling of summer in its chronicling of still-hot act Hootie & the Blowfish's recently completed tour. Sprinkled between backstage banter, clips from radio and TV interviews, and various other intimate moments are live renditions of such sensitive-male hits as "Hold My Hand," "Let Her Cry," "I Only Want To Be With You," "Hannah Jane," and "Not Even The Trees." A true road trip in every sense of the word.

TOOTSIE'S ORCHID LOUNGE: WHERE THE MUSIC BEGAN

Kultur/White Star Home Video
60 minutes, \$19.95
A whimsical Willie Nelson hosts this modern-day visit to the legendary Nashville songwriters' honky-tonk where more than 30 years ago he and such esteemed colleagues as Roger Miller, Kris Kristofferson, Harlan Howard, and Dolly Parton hung out and created some of their evergreen gems. The program intermingles a smattering of archival footage and recent outtakes culled when the old gang reconvened for a night of music and memories. Also featured are Billy Ray Cyrus, Marty Stewart, Trisha Yearwood, and a cornu-

copa of other relative country newcomers, as well as such contributing colleagues as Aaron Neville. (Contact: 800-458-5887.)

CHILDREN'S

THE MUPPET FAMILY CHRISTMAS

Jim Henson Video
47 minutes, \$14.95
Christmas is a time to share with loved ones, and who better than the Muppets to demonstrate the fine art of friendship. When Fozzie Bear decides to host a holiday party at his mom's farm, the guest list stretches from "Sesame Street" to the "Muppet Show" to "Fraggle Rock" and beyond. Pals old and new—from Ernie and Bert to Kermit and Miss Piggy—show up in full regalia and carol their way through such holiday-related tasks as cooking special dishes, trimming the tree, and sharing memories. The set list includes "Jingle Bells," "We Wish You A Merry Christmas," "Jingle Bell Rock," and more.



FRANK SINATRA: AN AMERICAN LEGEND

By Nancy Sinatra
Read by the author
B&B Audio
3 hours (abridged), \$16.95.
The Chairman of the Board's daughter offers a comprehensive, well-researched account of her father's life, from his lonely working-class childhood in Hoboken, N.J., to his "legend" status. Along with his rise to

fame and innumerable career highlights, Nancy unflinchingly presents Sinatra's darker moments: failed marriages to Nancy's mother (also named Nancy), Ava Gardner, and Mia Farrow; suicide attempts; and the terrifying kidnapping of Sinatra's son, Frank Jr., in 1963. The real treat here is the cornucopia of archival recordings, including Frank's first-ever radio performance (with the Hoboken Four on the "Major Bowes Radio Show"), banter with Bing Crosby on a Bob Hope radio show, John F. Kennedy thanking Frank for his support, presentations of his Academy Awards, and a fun clip of Nancy teasing her "old man" on a 1965 TV show when "These Boots Are Made For Walking" was a hit.

A PLACE CALLED FREEDOM

By Ken Follett
Read by Victor Garber
Random House Audiobooks
4 hours (abridged), \$23.50.
Follett, author of nine international best-sellers, made his name with a series of riveting spy thrillers before switching gears with "Pillars Of The Earth," a wonderful historical novel. His latest work—already on the hardcover best-seller lists—takes place in 18th-century Scotland, where miners lived in virtual slavery to the mine owners. Young miner Mack McAsh rebels against the rich and powerful Jamisson family and escapes to London, where he tries to form unions and improve the lot of workers. In doing so, he keeps running into aristocratic Lizzie Hallim, who is engaged to Jay Jamisson. Mack and Lizzie rescue each other from danger and try to ignore their growing attraction.

Follett has clearly researched the historical period and describes it vividly, but unfortunately, "A Place Called Freedom" is not his best effort. The Jamissons are so blatantly greedy and evil that they seem cartoonish; at one point Jay Jamisson defends his family's cruelty by declaring, "God has placed people like me in authority over common men." Garber does a fine reading, but he can't overcome the heavy-handedness of much of the writing: "What kind of people were these miners? Lizzie thought. Though their lives were brutally hard, their spirits seemed unquenchable. By comparison, her own life seemed pampered and purposeless." Romance-novel clichés abound: "They looked at one another for a spellbound moment, and Lizzie found the sudden intimacy deeply arousing." "A Place Called Freedom" is an entertaining diversion and is assured a place on the audio best-seller charts, but one hopes for better from an author of this caliber.

IN PRINT

THE ANCHOR GUIDE TO ORCHESTRAL MASTERPIECES

By Melvin Berger
Anchor Books, \$19.95

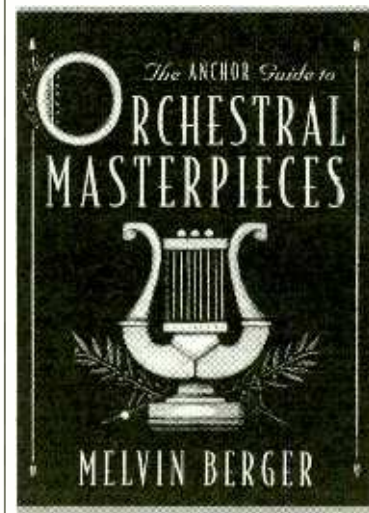
Melvin Berger's previous guides to classical music—volumes on chamber music, sonatas, and choral masterpieces—are each learned, yet handy, in a way that makes them the ideal companions for the subject. Berger's new handbook—for orchestral works, including symphonies and concertos—is, happily, no different. Covering nearly 300 works by some 50 composers from the 18th to 20th centuries, the guide provides biographical notes on the composers, contextual discussions of the compositions, and movement-by-movement analysis. The

text is deft and valuable for the novice, as well as involving for the more-advanced listener. The book includes an appendix noting other major orchestral pieces beyond the initial list, a brief glossary, and a discography.

Even though the book features nice touches, like the inclusion of the sonnets that Vivaldi wrote as explication to "The Four Seasons," some of Berger's discussions would have benefited from increased length. In particular, the annotation in the appendix of "75 More Masterpieces" is disappointingly incomplete. Aside from sometimes not having enough of a good thing, the only other criticism here is the thin selection of post-World War II works—a problem sadly common to most surveys of the classical canon. Perhaps the author's next guidebook should be a tour of postmodern masterworks.

In addition to being a writer, Berger is a music educator and a former violinist in orchestras led by such conductors as Leonard Bernstein, Leopold Stokowski, and James Levine. His experience and taste serves him and the reader well for his guides to the standard repertoire. Berger essays the value of this work with a statement from the book's preface: "While I genuinely value the primacy of each person's emotional response to music, I am also aware of the extent to which an informed understanding of musical language can enhance and deepen the listening experience." Bravo.

BRADLEY BAMBARGER



HANSEL & GRETEL AND THE ENCHANTED CASTLE

TerraGlyph Interactive
Windows 95 PC CD-ROM, expected retail \$49.95
The tech is high but the intimidation factor low in this gorgeously animated interactive fairy tale designed from inception to take full advantage of the features of Windows 95, including its user-friendly autostart function. That said, the technological leaps are transparent; it's the results that command attention: full-screen animation; layers of simultaneous actions and interactions; an original score; and a cinematic sweep. Gameplay itself is basic—receive a clue, find the required item—but gets a unique twist via the language-teaching option of receiving word clues (or even hearing the entire program) in English, Spanish, French, German, or Japanese. An artificial-intelligence feature, which adjusts to a users' abilities, and a randomness element add "repeatability" appeal.

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Rocky Overhaul Of Russian Radio Western Firms Help To Fund Privatization

BY LYNNE GROSS

MOSCOW—This time, it's a different kind of revolution.

Since *glasnost* brought sweeping reforms to Russia four years ago, dramatic changes have taken place on the nation's radio dial.

Today, Moscow's FM band stands as a model of Western influence, to the tune of Janet Jackson, Whitney Houston, and Mariah Carey. As many as a dozen private radio stations have sprung up since 1991, co-existing with the established state system.

The leap to privatization has been so striking, in fact, that in many ways, it overshadows the move toward commercialized radio in the U.K. and Germany. While Western Europe grew up with a public radio structure that had government regulation and input, the Soviet radio system was totalitarian—completely owned, operated, and censored by the government.

"Jumping to a profit-based structure where individuals are empowered to make decisions has been challenging but graceful," says Bert Kleinman, president of WHS International, an American company with 50% ownership of Radio Maximum. "Today, Moscow is as competitive as any major city in the world."

Foremost, Russians have been willing to accept financial, programming, and management help from outside organizations. Some private stations are owned in part by U.S., French, and Norwegian companies.

Among the most influential is rock-'n'-roll-oriented Radio Maximum, started in Moscow in 1991. The station, simulcast at 73.8 (Russia's UKW band) and 102.8, garnered its American financing after Westwood One CEO Norm Pattiz traveled to Russia to lead an East-West conference. He eventually teamed with San Francisco-based program supplier StoryFirst Communications and equipment manufacturer/distributor Harris Corp. to form

WHS International.

The other half of the station is owned by Russian newspaper Moscow News, which was founded during the Stalin era and, by the late '80s, had become an influential, intellectual newspaper written by young journalists who favored Mikhail Gorbachev. When the state radio monopoly was abolished, Moscow News formed a joint venture with WHS to operate Radio Maximum as the first Russian-American radio station.

Although the staff at Radio Maximum consists of young Russians, Kleinman has made many trips to Moscow to advise and encourage them. He also maintains daily contact with radio station management by E-mail, fax, and phone.

"Bert has excellent cultural sensitivity and a very supportive manner," says PD Misha Kozareff. "We really value his advice."

Another powerhouse Moscow radio presence with an American interest is Radio 7, launched in 1992. Less than 20% of the station is owned by several Russian entities; the rest is financed by two American companies, Wyoming-based CeMb and Dallas-based Metro-media. The general manager of Radio 7 is Michael Lonke, an American stationed permanently in Moscow; some salespeople and DJs are also American. Most of the staff, however, is composed of young Russians similar to those operating Radio Maximum.

The AC station, which broadcasts a good deal of its programming in English at 104.7, features a morning zoo, contests, and news.

Europa Plus, which became the first private radio service in 1990, predates American influence in the nation. The Moscow-based outlet is a joint venture between Russian interests and the large French media company Hachette. The service targets adults with a mix of contemporary and classic rock and is simulcast in dozens of cities across Russia. (The American owners of Radio Maximum and Radio 7 also have their

eyes on expanding outside of Moscow, through ownership and affiliate agreements.)

The evolution of programming has been every bit as dramatic as ownership changes in Russia. Once the domain of classical music, censored news, and government pronouncements, Russian radio stations now air a heavy diet of rock and talk. They obtain CDs of Western music from American hit-disc services, labels, touring artists, and staff who travel to Europe or the U.S.

Most labels are reluctant to sell music in Russian stores because of rampant bootlegging. Many private stations have countdowns and play music in rotation—a new idea to Russian programmers, who, during the Soviet era, did not play any piece of music more than once a day.

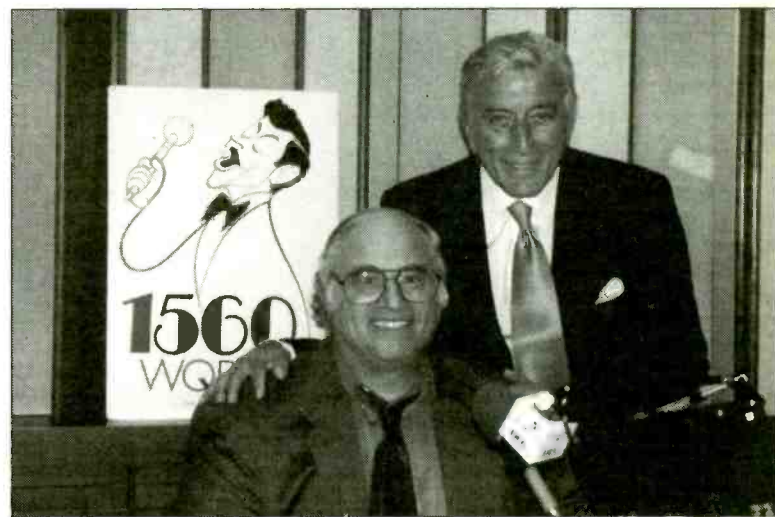
Stations also vary in the amount of freedom given to DJs. Europa Plus has a fairly regulated playlist that gives jocks little discretion. Generally, they play classic rock or other evergreen tracks, such as the Beatles or Rolling Stones, then a more recent song.

Radio 7 started programming largely in English, but now many of its shows are in Russian. Radio 7 programs about 5% Russian music, and the rest is primarily U.K. and American. The DJs have some free reign as to what they play, and they also conduct contests and give away tickets, T-shirts, and other items.

Anything that involves listener calls in Russia is difficult because the phone system is so antiquated. The vocal quality is poor, and such features as a hold button are often unavailable.

Radio Maximum has been instrumental in developing new Russian pop and rock artists. Under the Soviet system, only one government-run recording organization existed in the country, and it produced few rock albums.

"Rock groups were in existence, but



Ladies' Man. Tony Bennett, right, premieres his new album, "Here's To The Ladies," at New York adult standards outlet WQEW. Dapper as ever, Bennett discusses the release with PD Stan Martin.

they were mostly underground—literally practicing in basements," says Kozareff. "Radio Maximum nurtured some of these groups, and now we play Russian hits in hot rotation."

Nowadays, a number of labels are thriving in Russia, and many rock groups have released CDs. Radio Maximum programs about 20% Russian music.

Radio Maximum was also the first station to sponsor a concert of all-Russian rock acts, Maxidrome, in May.

"Many people told us it wouldn't work because it was happening at a time when outside performers, such as Elton John and Pink Floyd, were coming to Moscow," Kozareff says. "They said no one would come to hear Russian musicians when they could hear foreign performers of such high quality."

However, people did come—17,000—to overflow Olympic Stadium for a concert that was highly regarded both musically and technically. "We imported lights from Austria and had audio engineers who really worked to create good sound. People told me this concert could have been happening in London or Los Angeles," Kozareff says.

One reason that the concert was such a success was promotion. A record promotion company helped the station with posters, tapes, ads, and on-air promos.

Another new presence on Russian

radio is public service announcements, now heard on a regular basis on Radio Maximum. The staff targeted five subjects: rape, drug and alcohol addiction,

AIDS, family violence, and teenage problems. Although

there are organizations in Moscow to deal with these problems, they are hard to find because they get little publicity. The staff assembled a computer database of legitimate, licensed organizations that deal with these problems. Then they produced a series of spots, using their own DJs and foreign and local musicians for voice-overs.

"These are the people our listeners trust," Kozareff says. "Calls to the AIDS agencies tripled shortly after we started airing their PSAs."

While the face of Russian radio has changed, a number of obstacles still lay ahead for broadcasters blazing the private trail. One study claims that only 48% of the nation's potential 12 million listeners have Western FM radios capable of tuning above 77 MHz. Ratings-based advertising is also a new, challenging concept for private stations.

Even so, listeners and radio station personnel like their new-found freedom over the airwaves. The future for private radio in Russia looks promising.

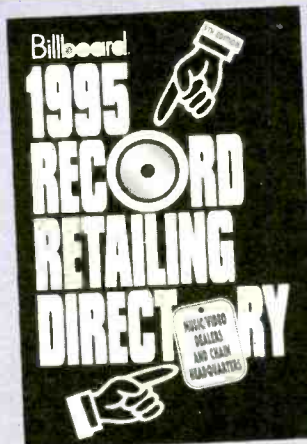


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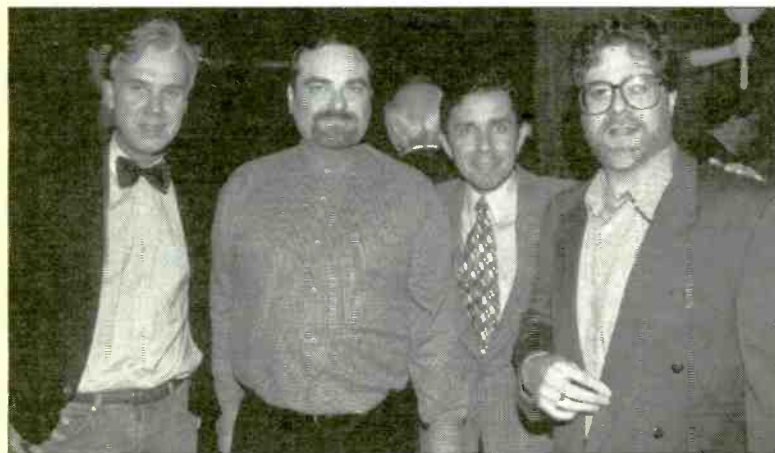
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Format Leaders, Label Execs Gather For Billboard/Monitor Radio Awards

Industry leaders from radio stations and record labels gathered for the Billboard/Airplay Monitor Radio Seminar and Awards, Oct. 12-14 at New York's Marriott Marquis. The event featured sessions, artist showcases, and an awards dinner and ceremony with 88 awards. (Photos: Chuck Pulin)



Mixing, from left, are Billboard editor in chief Timothy White, KKBQ Houston's Dene Hallam, RCA Label Group's Joe Galante, and Billboard Music Group president and publisher Howard Lander.



KIIS Los Angeles assistant PD/music director Tracy Austin accepts the award for top 40 network/syndicated program winner "Rick Dees Weekly Top 40."



Sheila Silverstein from WPOC Baltimore lassos the award for 1995 country promotion/marketing director.



Lava/Atlantic brother-and-sister act the Corrs entertain at Friday evening's cocktail party.



WPLJ New York morning team Todd Pettengill, left, and Scott Shannon pick up the major-market adult local air personality award for the second consecutive year.



All-stars from Saturday's "Air Personality Supergroup" take a moment out of the spotlight with Country Airplay Monitor managing editor Phyllis Stark, far left. Joining her, from left, are Wendy Williams, WQHT New York; John Garabedian, SuperRadio Networks; Bubba the Love Sponge, WFLZ Tampa, Fla.; and Moby, ABC Radio Networks.



Elektra's Simply Red wows an audience of 1,000-plus at Saturday's awards dinner and show.



A stellar group of promotion/marketing director award winners celebrate their victories. Shown, from left, are Stacie Seifret, KROQ Los Angeles, for rock; Karen Tobin, KIIS Los Angeles, for top 40; and Wendi Caplan, WRKS New York, for R&B.



WYNY New York morning team Katherine Brown and David Temple hand out the trophies at Saturday's awards ceremony.



Displaying their award for major-market top 40 station of the year are staffers from WHTZ New York. Shown, from left, are top 40 music director winner Andy Shane, afternoon talent Elvis Duran, and PD winner Steve Kingston.



Saturday's "Top 40: Waiting for the Renaissance" session was facilitated by WPGC Washington, D.C., PD Jay Stevens, far left; Epic Records' Barbara Seltzer, far right; and WNCI Columbus, Ohio's Dave Robbins, second from right. They are joined by Billboard Hot 100 chart manager Jerry McKenna and Top 40 Airplay Monitor managing editor Kevin Carter, center.



There's nothing funny about the "Country Playlist Debate," as demonstrated by facilitators Jay Albright of BP Consulting, left, and Rusty Walker of Rusty Walker Consulting.



EMI recording artist Joshua Kadison offers a politically correct set in faux leopard and shades at Thursday's opening reception.



Gasoline Alley/MCA quartet Shai sends a smooth vibe through the opening-night cocktail reception.



One of the few quiet moments of Saturday's vibrant "Artist Wars: Radio's Divisive Issue" session, is witnessed here. Panelists, from left, are David Linton, Arista Records; Dave Lombardi, Warner Bros.; Craig Lambert, Elektra Entertainment; and Jon Lytle, Decca Records.



WRKS New York's Ken "Spider" Webb takes his turn as a presenter at the awards gala.



Jon Zellner of KTHT Fresno, Calif., left, and Scott Shannon of WPLJ New York show off their small- and major-market PD awards to Billboard radio editor Chuck Taylor, right.



Medium-market Spanish PD and local air personality winner Guillermo Prince of KBRG San Jose, Calif., left, is shown with 1995's major-market Spanish air personality honoree, Paco of WSKQ New York.



Elektra act Silk glides through its Saturday awards ceremony set.



How the West was won: Radio and record execs at the 1995 Atlantic Bowl. Final score: West, 28; East 24.



Virgin Records' Bridgette Hollenback and Michael Plen share a New York minute with Miss Liberty at Friday's festivities.



Billboard editor in chief Timothy White congratulates executives from five-award winner WPLJ New York. Shown, from left, are WPLJ president/GM Mitch Dolan, WPLJ VP of programming Tom Cuddy, and White.



Dre Force/Rhythm Safari/Priority Recording artists Boyz Of Paradise entertain a crowd of early birds at a special Friday-morning breakfast at the Hard Rock Cafe.



Atlantic artist Brandy performs for Friday's cocktail-party crowd.



WPEG/WBAV GM Wayne Brown, right, offers fashion tips to WRCX Chicago's Mancow Muller, awards ceremony host and major-market rock personality winner, who sported a bright orange suit at the gala.



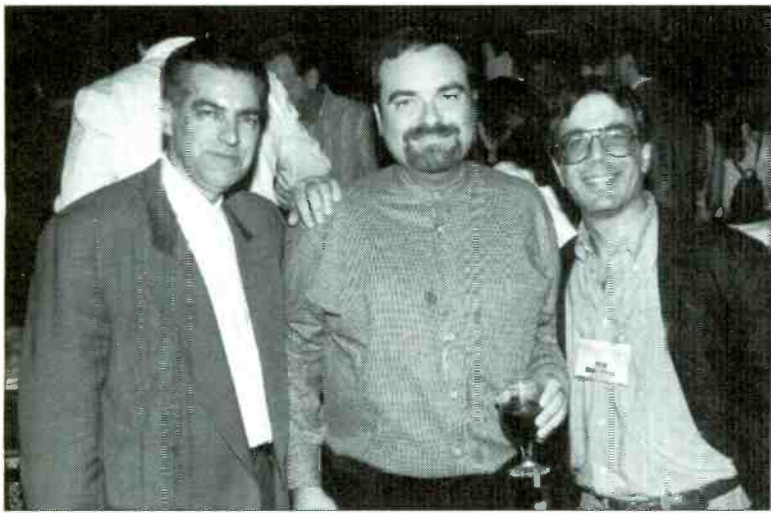
Posing with Lady Liberty herself (uh, she's the one in the middle) at Friday's cocktail reception, from left, are Epic Nashville's Rob Dalton, Billboard managing editor Ken Schlager, Epic Nashville artist James Bonamy, Epic Nashville's Jack Lameier, Airplay Monitor editor Sean Ross, and Marco Promotions' Joe Redmond.



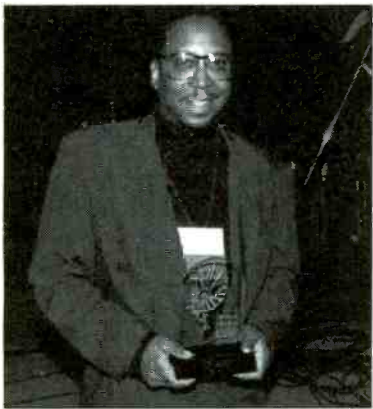
WPLJ New York's Heidi Dagnese claims honors as the 1995 adult promotion/marketing director.



Todd Cavanah, PD at WBBM (B96) Chicago, left, congratulates medium-market top 40 local air personality winner Bubba the Love Sponge of WFLZ Tampa, Fla., with a little tickle behind the ear.



Working the crowd, from left, are Columbia Records' Jerry Lembo, KKQB Houston's Dene Hallam, and Geffen Records' Bob Catania.



Cedric Hollywood, music director of WJHM (102 Jamz) Orlando, Fla., displays his Billboard/Airplay Monitor trophy after being named top R&B medium-market music director.



The three facilitators of Saturday's "Album Rock: Two Faces Of A Format" session, from left, are Dave Richards of WRCX Chicago, Billboard album rock chart manager Anthony Colombo, and DeMers Programming Consultants' Jim Owen.



Celebrating their award for medium-market station of the year, from left, are WFLZ Tampa, Fla., PD B.J. Harris; local top 40 personality winner Bubba the Love Sponge; and morning talent M.J. Kelli.



Sharing titles as adult music directors of the year, from left, are Mike Preston, major-market WPLJ New York, and Stan Phillips, small-market WMGS Wilkes-Barre, Pa.



Billboard Hot 100 chart manager Jerry McKenna, left, and Top 40 Airplay Monitor managing editor Kevin Carter, second from right, congratulate award winners, from left, Kid Kelly, WBHT Scranton, Pa.; Steve Kingston, WHTZ New York; and Dave Robbins, WNCI Columbus, Ohio.



Phyllis Stark, managing editor of Country Airplay Monitor, congratulates country local air personality winners. Shown, from left, are Robynn Jaymes, WYYD Lynchburg, Va.; Gerry House, WSIX Nashville; Stark; and Moby, WKHX-FM Atlanta.



Facilitators of Friday's session, "AC And Top 40/Adult: The Fall Auditorium Test That Shook The World," from left, are Mike Preston, WPLJ New York; Steve Graybow, Billboard/Airplay Monitor; and Chuck Knight, WYXR Philadelphia.

LABEL TESTS RELEASES VIA COMPUTER

(Continued from page 6)

Jimbo Powers, creative services/production director at KLBJ Austin, Texas, the first station in the state to be equipped with the DCI system. "We've used it to exchange spots, comedy bits, and parody songs. If you produce something digitally, it never has to enter the analog realm. It's excellent."

Adding to the system's appeal, radio stations pay nothing to download a song from Atlantic. Cost is only involved if the station sends the downloaded information to other computers in its group. Atlantic, meanwhile, pays DCI a per-minute transmission fee, which Nichols says is in the neighborhood of \$10 for a four-minute piece.

"There forever will be the yardstick of Federal Express," Nichols says. "This is very competitive. And once stations are up and rolling, and everyone is comfortable with the technology, then, theoretically, we won't have to send out PR CDs."

There is also a time factor. Instead of delivery overnight, a song can be routed to selected stations and downloaded to their system hard drives in 20 minutes to one hour.

Another advantage: The system enables Atlantic to be connected electronically with Broadcast Data Systems' Radio Track service, which monitors airplay and helps to determine

positions on many of Billboard's charts.

"We can get songs to BDS in an hour and get into the system [quicker]," Nichols says. "If we're trying to go for certain positions on various charts, this is incredibly helpful."

DCI's Kozak adds that, eventually, radio groups will be able to utilize the system to communicate electronically between stations. "We will set up a network infrastructure for them so they can send and receive E-mail and audio mail, allowing stations to exchange bits and centralize production," Kozak says.

So far, Atlantic has conducted tests with stations in Canada to determine sound quality and ease of use. The response, Nichols says, was "amazing. We had stations calling us, saying, 'Great, now send us the Hootie album.'"

Atlantic is giving DCI the rest of the year to continue rolling out hardware to stations across the U.S. Nichols expects the label to add drama to its involvement with the technology by making its first downloaded song an anticipated release.

"This is a baby step in what will hopefully be a smooth, graceful, and controlled distribution for PR CDs," Nichols says. "We want to make sure we have the right song at the right moment."

ADVISORY STICKER PROGRAM TO BE ENHANCED

(Continued from page 8)

The parents surveyed also felt that store policies, such as warning signs about stickered product, are the "best way to address the issue," as opposed to legislative solutions.

Reaction to the expanded logo program is mixed. C. DeLores Tucker, president of the National Political Congress of Black Women, says that the effort won't solve the problem in the African-American community.

"Parental advisory stickers haven't worked before, because parents don't buy these records, our children do... Unless kids are forbidden by law to buy these records, nothing's going to change, whether the logo program is expanded or not."

RIAA chairman/CEO Jay Berman responds, "Each retailer will handle this in their own way, have their own

policy, but we can't be a substitute for parents, and the government can't be a substitute for parents, either."

Pennsylvania legislator T.J. Rooney, one of the most visible state lawmakers to demand changes in the industry's handling of recordings with offensive lyrics, says he is "encouraged" by the announcement, "if they follow through." Says Rooney, "I've said all along I'd prefer the industry take the bull by the horns, so there'd be no need for government intervention."

Rooney sponsored a bill in Pennsylvania, still pending, that would not only fine retailers selling stickered albums to minors, but would also require kids caught purchasing stickered albums to serve 10 to 25 hours of community service (Billboard, May 6).

Five other "harmful to minors" bills in state legislatures deal with the sale of recordings with potentially offensive lyrics, according to the RIAA, although all are currently inactive.

DANNY GOLDBERG

(Continued from page 6)

big plus at this point in my career."

Neither Levy nor Eckstine was available to comment on Eckstine's departure from Mercury. In the statement, Eckstine says, "I have loved working at Mercury, and I'll miss the people here. I'm very proud of the company and our artists. However, I will look forward to getting back to what I love best—working in the studio in a hands-on, creative manner, directing a small number of artists. I appreciate Alain Levy's support in helping me realize that dream."

Among the artists Eckstine broke at Wing and Mercury are Vanessa Williams, Tony Toni Toné, and Brian McKnight.

Assistance in preparing this story was provided by Don Jeffrey

Assistance in preparing this story was provided by Ed Christman in Phoenix.

CHANGE AT MUTE

(Continued from page 6)

verse schedule of releases," he says.

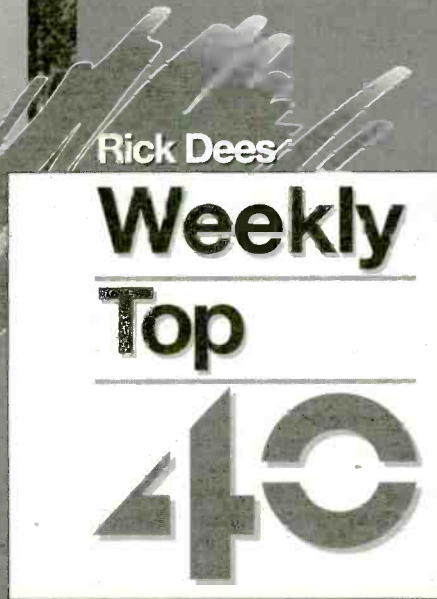
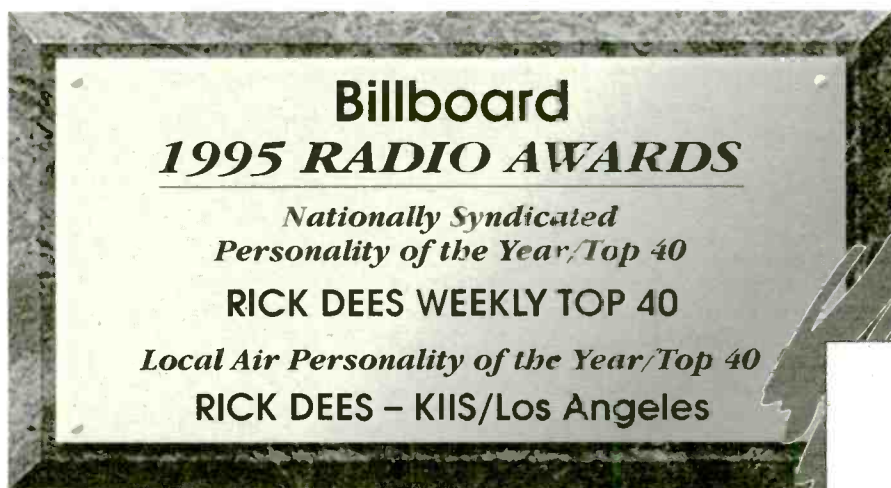
Kicking off Mute's agenda of releases next year is Nick Cave & the Bad Seeds, whose "Murder Ballads" collection is due Feb. 5. Also coming in late-February/early-March is ex-Bad Seeds member Barry Adamson's solo effort, "A Prayer Mat Of Flesh," and "Control Data" by industrial artist Mark Stewart. Finally, a new album by venerable techno outfit the Prodigy is tentatively slotted for April shipment.

LARRY FLICK

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| T. WK. | L. WK. | WKS. ON | TITLE | ARTIST |
|-----------------------------------|--------|---------|---|----------------------------------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | |
| 1 | 1 | 19 | KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS. | ◆ SEAL 11 weeks at No. 1 |
| 2 | 2 | 24 | AS I LAY ME DOWN COLUMBIA 77801 | ◆ SOPHIE B. HAWKINS |
| 3 | 3 | 16 | ONLY WANNA BE WITH YOU ATLANTIC 87132 | ◆ HOOTIE & THE BLOWFISH |
| 4 | 4 | 22 | RUN-AROUND A&M 0982 | ◆ BLUES TRAVELER |
| 5 | 5 | 13 | BACK FOR GOOD ARISTA 1-2848 | ◆ TAKE THAT |
| 6 | 7 | 12 | ROLL TO ME A&M 1114 | ◆ DEL AMITRI |
| 7 | 6 | 22 | I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC | ◆ ALL-4-ONE |
| 8 | 9 | 10 | RUNAWAY A&M 1194 | ◆ JANET JACKSON |
| 9 | 10 | 8 | FANTASY COLUMBIA 78043 | ◆ MARIAH CAREY |
| 10 | 12 | 12 | TIL I HEAR IT FROM YOU A&M ALBUM CUT | ◆ GIN BLOSSOMS |
| 11 | 8 | 7 | YOU ARE NOT ALONE EPIC 78002 | ◆ MICHAEL JACKSON |
| 12 | 11 | 9 | CARNIVAL ELEKTRA 64413/EEG | ◆ NATALIE MERCHANT |
| 13 | 13 | 11 | I'LL BE THERE FOR YOU EASTWEST 64384/EEG | ◆ THE REMBRANDTS |
| 14 | 14 | 15 | I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI | ◆ SELENA |
| 15 | 17 | 17 | IN THE HOUSE OF STONE AND LIGHT MERCURY 8940 | ◆ MARTIN PAGE |
| 16 | 15 | 12 | COLORS OF THE WIND HOLLYWOOD 64001 | ◆ VANESSA WILLIAMS |
| 17 | 19 | 12 | DECEMBER ATLANTIC 87157 | ◆ COLLECTIVE SOUL |
| 18 | 16 | 18 | I KNOW COLUMBIA 77750 | ◆ DIONNE FARRIS |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | |
| 19 | 20 | 28 | BLESSED ROCKET 2394/ISLAND | ◆ ELTON JOHN |
| 20 | 18 | 19 | LET HER CRY ATLANTIC 87231 | ◆ HOOTIE & THE BLOWFISH |
| 21 | 25 | 4 | I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134 | ◆ MEAT LOAF |
| 22 | 24 | 10 | FOREVER TONIGHT RIVER NORTH 3005 | ◆ PETER CETERA & CRYSTAL BERNARD |
| 23 | 28 | 5 | RUNAWAY 143/LAVA 98133/ATLANTIC | ◆ THE CORRS |
| 24 | 26 | 9 | LET ME BE THE ONE EMI 58443 | ◆ BLESSID UNION OF SOULS |
| 25 | 29 | 5 | ANTS MARCHING RCA ALBUM CUT | ◆ DAVE MATTHEWS BAND |
| 26 | 27 | 33 | I'LL STAND BY YOU SIRE 18160/WARNER BROS. | ◆ PRETENDERS |
| 27 | 22 | 11 | CAN I TOUCH YOU...THERE? COLUMBIA 77991 | ◆ MICHAEL BOLTON |
| 28 | 31 | 14 | WATERFALLS LAFACE 2-4107/ARISTA | ◆ TLC |
| 29 | 30 | 4 | GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE | ◆ TOAD THE WET SPROCKET |
| 30 | 33 | 3 | DO YOU SLEEP? Geffen 19388 | ◆ LISA LOEB & NINE STORIES |
| 31 | 32 | 4 | NAME METAL BLADE 17758/WARNER BROS. | ◆ GOO GOO DOLLS |
| 32 | 23 | 17 | WALK IN THE SUN RCA 64382 | ◆ BRUCE HORNSBY |
| 33 | 35 | 24 | BIG YELLOW TAXI A&M 0976 | ◆ AMY GRANT |
| 34 | 36 | 3 | I WILL REMEMBER YOU ARISTA 1-2893 | ◆ SARAH MCLACHLAN |
| 35 | 37 | 3 | BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE | ◆ DEEP BLUE SOMETHING |
| 36 | 34 | 9 | MEXICO MARGARITAVILLE ALBUM CUT/MCA | JIMMY BUFFETT |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | |
| 37 | NEW | 1 | EXHALE (SHOO SHOO) ARISTA 1-2885 | ◆ WHITNEY HOUSTON |
| 38 | 38 | 2 | BELIEVE IN YOU ISLAND ALBUM CUT | JUDE COLE |
| 39 | NEW | 1 | TIME ATLANTIC ALBUM CUT | HOOTIE & THE BLOWFISH |
| 40 | 40 | 21 | SOMEBODY'S CRYING REPRISE 17872 | ◆ CHRIS ISAAK |

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 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | 1 | 4 | 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 10 | 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 1 | 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 10 | 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 19 | 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 34 | 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 8 | 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 33 | 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 26 | 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 6 | 10 | 10 | 10 | 10 | 10 | 10 |

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

SUMMER '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | '94 | '94 | '95 | '95 | '95 | Call | Format | '94 | '94 | '95 | '95 | '95 | |
|-------------------------------|---------------|-----|-----|-----|-----|------|-----------------------------|---------------|------|------|------|------|-----|--|
| SAN DIEGO—(15) | | | | | | | | | | | | | | |
| KYXY | country | 4.5 | 4.5 | 5.4 | 7.2 | 7.6 | KCYV | country | 6.6 | 6.8 | 8.2 | 6.7 | 6.0 | |
| XHTZ | top 40/rhythm | 4.9 | 5.5 | 5.2 | 5.1 | 6.8 | KAJA | country | 5.9 | 5.9 | 5.2 | 6.8 | 5.6 | |
| KSON-AM-FM | country | 7.1 | 6.2 | 6.8 | 7.0 | 6.4 | WOAI | N/T | 4.0 | 4.2 | 3.9 | 4.2 | 5.2 | |
| KKLZ-FM | top 40 | 4.3 | 4.7 | 4.5 | 4.6 | 5.4 | KSJL | R&B | 5.5 | 3.8 | 5.1 | 3.6 | 4.6 | |
| KBZT | oldies | 3.7 | 4.0 | 3.6 | 3.5 | 4.5 | KONO-AM-FM | oldies | 4.4 | 3.8 | 3.7 | 4.3 | 4.1 | |
| KSDO | N/T | 5.0 | 5.2 | 5.3 | 4.9 | 4.5 | KZEP-FM | cls rock | 4.5 | 4.9 | 3.7 | 3.8 | 4.1 | |
| KFMB-AM | N/T | 3.5 | 3.0 | 3.1 | 3.6 | 4.2 | KSMG | AC | 4.4 | 4.1 | 4.0 | 3.8 | 4.0 | |
| XTRA-FM | modern | 4.4 | 3.6 | 3.6 | 4.1 | 3.6 | KTSA | N/T | 4.8 | 4.7 | 4.1 | 4.3 | 3.8 | |
| KGB | cls rock | 4.0 | 3.8 | 3.9 | 3.4 | 3.4 | KCJZ | jazz/AC | 2.4 | 2.7 | 3.5 | 3.6 | 3.7 | |
| KFMB-FM | AC | 1.8 | 2.7 | 2.5 | 3.1 | 3.3 | KLUP | adult std | 2.3 | 2.7 | 2.7 | 2.9 | 3.0 | |
| KFSO | classical | 2.6 | 3.3 | 3.8 | 3.2 | 3.2 | KRIO-FM | Spanish | 2.2 | 2.2 | 1.4 | 2.8 | 2.6 | |
| KIFM | jazz/AC | 3.7 | 3.1 | 3.8 | 4.0 | 3.2 | KROM | Spanish | 2.1 | 3.0 | 3.0 | 1.9 | 2.5 | |
| XHRM | modern | 3.1 | 3.0 | 3.2 | 2.5 | 3.2 | KKXY | country | 3.0 | 2.3 | 2.5 | 2.8 | 2.2 | |
| KJQZ | album | 4.1 | 3.1 | 3.0 | 3.8 | 3.0 | KCOR | Spanish | 2.1 | 2.4 | 2.7 | 2.2 | 1.6 | |
| KPOP | adult std | 3.0 | 2.7 | 4.1 | 1.9 | 2.7 | KSAH | Spanish | 5 | 6 | 8 | 5 | 1.3 | |
| XTRA-AM | sports | 2.4 | 3.8 | 3.1 | 1.9 | 2.6 | SALT LAKE CITY—(35) | | | | | | | |
| KFI | N/T | 3.0 | 2.7 | 2.1 | 2.4 | 2.4 | KSFJ | 10.5 | 8.9 | 9.4 | 10.8 | 10.7 | 9.4 | |
| KKBH | '70's oldies | 2.2 | 2.4 | 2.4 | 2.9 | 2.2 | KRSP | cls rock | 5.9 | 5.1 | 5.4 | 6.9 | 7.2 | |
| KMKX | cls rock | 3.3 | 4.0 | 3.0 | 2.5 | 1.9 | KBEE-FM | AC | 4.5 | 3.9 | 3.5 | 4.3 | 6.6 | |
| KOGO | N/T | 1.2 | 1.4 | 2.4 | 2.5 | 1.9 | KKAT | country | 7.9 | 6.7 | 6.1 | 6.0 | 6.6 | |
| KCBQ-FM | cls rock | 2.7 | 3.1 | 2.5 | 1.9 | 1.8 | KSNP-AM-FM | country | 7.7 | 7.4 | 7.9 | 6.7 | 6.1 | |
| KQWF | country | 1.0 | 1.3 | 1.3 | 1.8 | 1.5 | KISN-FM | AC | 3.5 | 5.1 | 4.8 | 5.1 | 5.9 | |
| KNX | N/T | 1.4 | 1.1 | 2.2 | 1.6 | 1.5 | KSL | N/T | 5.3 | 6.6 | 5.7 | 6.3 | 5.5 | |
| KSPA | adult std. | 1.0 | 1.4 | 1.0 | 9 | 1.4 | KUTQ | top 40 | 3.1 | 4.7 | 4.8 | 4.8 | 4.6 | |
| XHKY | Spanish | 1.7 | 1.9 | 2.0 | 1.2 | 1.4 | KODJ | oldies | 3.5 | 3.6 | 3.5 | 4.9 | 4.5 | |
| PORTLAND, ORE.—(24) | | | | | | | | | | | | | | |
| KWJL-AM-FM | country | 9.1 | 9.0 | 8.4 | 8.3 | 9.1 | KBER | album | 5.0 | 3.9 | 3.8 | 4.5 | 4.4 | |
| KKRZ | top 40 | 7.2 | 5.3 | 6.2 | 6.1 | 7.0 | KXKR | modern | 6.3 | 4.3 | 3.9 | 3.7 | 4.0 | |
| KXL-AM | N/T | 7.0 | 7.5 | 8.1 | 7.2 | 6.5 | KZHT | top 40/rhythm | 2.7 | 3.0 | 3.3 | 2.0 | 3.8 | |
| KKVC | AC | 5.6 | 4.3 | 5.7 | 5.4 | 6.4 | KDYL/KOVO | adult std | 3.9 | 3.8 | 4.1 | 3.8 | 3.4 | |
| KUPL-FM | country | 8.0 | 6.2 | 6.6 | 7.2 | 6.1 | KUBL | country | 4.0 | 4.2 | 3.3 | 2.7 | 3.4 | |
| KUFO | album | 5.9 | 6.4 | 5.4 | 6.0 | 5.7 | KALL | N/T | 4.5 | 3.5 | 4.3 | 4.4 | 2.7 | |
| KKSN-FM | oldies | 6.1 | 6.1 | 5.2 | 5.8 | 5.4 | KBZN | jazz/AC | 2.3 | 2.9 | 2.2 | 2.8 | 2.7 | |
| KGON | cls rock | 6.7 | 5.9 | 6.0 | 6.1 | 5.1 | KBKK | country | 2.9 | 1.8 | 2.1 | 1.7 | 2.0 | |
| KRTH | cls rock | 3.2 | 2.0 | 1.8 | 2.5 | 4.5 | KSN-AM | AC | 1.1 | 1.7 | 2.9 | 1.9 | 1.6 | |
| KEX | AC | 5.2 | 5.8 | 6.6 | 4.3 | 4.4 | KUMT | album | 1.4 | 1.4 | 1.3 | 1.7 | 1.6 | |
| KINK | album | 4.6 | 5.1 | 5.2 | 5.1 | 4.4 | KRGO | country | 7 | 1.5 | 7 | 9 | 1.5 | |
| KJUZ | jazz/AC | 4.3 | 4.9 | 2.8 | 3.9 | 3.8 | KLZX | cls rock | 1.3 | 1.1 | 1.0 | 1.1 | 1.2 | |
| KKSN-AM | adult std | 3.2 | 3.8 | 2.5 | 4.2 | 3.8 | CHARLOTTE, N.C.—(37) | | | | | | | |
| KNRK | modern | 1.3 | 1.8 | 2.0 | 3.8 | 3.6 | WSOC-FM | country | 10.0 | 11.4 | 10.0 | 10.5 | 9.5 | |
| KXL-FM | '70's oldies | 2.1 | 2.9 | 3.7 | 3.4 | 2.5 | WPEG | R&B | 10.2 | 10.1 | 10.5 | 9.5 | 8.9 | |
| KPDD-FM | religious | 1.4 | 1.4 | 1.3 | 1.2 | 1.6 | WRFX-FM | album | 9.5 | 8.5 | 8.6 | 8.4 | 8.3 | |
| KFXJ | sports | 1.1 | 2.6 | 1.5 | 2.1 | 1.2 | WRBT-AM-FM | N/T | 7.2 | 7.2 | 6.8 | 8.2 | 6.5 | |
| KOTK | N/T | 1 | 1 | 4 | 1.1 | 1.1 | WTDR | country | 7.3 | 5.8 | 5.2 | 7.0 | 6.0 | |
| KOBX | religious | — | 8 | 8 | 7 | 1.0 | WVMG | oldies | 4.8 | 4.3 | 5.1 | 4.6 | 6.0 | |
| RIVERSIDE, CALIF.—(28) | | | | | | | | | | | | | | |
| KFRG | country | 6.9 | 7.0 | 9.5 | 7.9 | 10.1 | WWSN | AC | 6.7 | 5.8 | 5.0 | 4.4 | 5.7 | |
| KFI | N/T | 6.2 | 6.6 | 7.5 | 6.8 | 6.9 | WYLT | AC | 3.8 | 5.3 | 5.7 | 5.2 | 5.2 | |
| KGGI | top 40/rhythm | 7.3 | 7.0 | 6.7 | 6.4 | 5.8 | WEDJ | top 40 | 5.0 | 4.6 | 5.4 | 4.7 | 5.1 | |
| KVAR | Spanish | 3.8 | 3.2 | 2.1 | 3.8 | 4.3 | WBEY-FM | R&B adult | 4.0 | 4.5 | 3.9 | 3.7 | 4.8 | |
| KLOS | album | 4.0 | 3.6 | 3.4 | 3.8 | 4.2 | WSSS | oldies | 2.3 | 5.5 | 3.8 | 4.3 | 4.2 | |
| KOLA | oldies | 3.5 | 5.3 | 3.6 | 3.7 | 4.1 | WENO | modern | 2.5 | 5 | 1.5 | 1.8 | 3.1 | |
| KCAL-FM | album | 4.5 | 4.0 | 2.4 | 3.6 | 3.6 | WIST-FM | adult std | — | 5 | 2.1 | 2.6 | — | |
| KIIS-AM-FM | top 40 | 2.5 | 2.9 | 3.1 | 3.2 | 3.6 | WXRC | album | 2.1 | 1.6 | 1.8 | 2.8 | 1.9 | |
| KKBT | R&B | 2.0 | 3.7 | 3.4 | 4.3 | 3.5 | WFMX | country | 2.0 | 1.3 | 1.5 | 1.4 | 1.4 | |
| KOST | AC | 3.5 | 3.8 | 3.3 | 3.4 | 3.2 | WMIT | religious | 1.5 | 1.1 | 2.0 | 1.3 | 1.1 | |
| KCBS-FM | oldies | 3.6 | 3.1 | 2.8 | 3.3 | 3.0 | ORLANDO, FLA.—(39) | | | | | | | |
| KROQ | modern | 3.8 | 3.2 | 3.4 | 3.1 | 2.9 | WWSG | AC | 8.1 | 7.3 | 7.2 | 6.8 | 8.6 | |
| KWRP | AC | 2.7 | 2.4 | 2.1 | 2.2 | 2.4 | WOMX-FM | AC | 7.2 | 8.1 | 6.0 | 7.0 | 8.4 | |
| KNX | N/T | 2.5 | 2.2 | 2.9 | 2.5 | 2.2 | WJMK | country | 6.7 | 8.5 | 8.3 | 8.4 | 8.2 | |
| KCXJ | modern | 8 | 1.3 | 1.8 | 2.4 | 2.1 | WJHM | R&B | 9.1 | 8.7 | 7.8 | 8.1 | 7.6 | |
| KBIG | AC | 3.7 | 2.7 | 1.6 | 2.5 | 2.0 | WBOB | N/T | 7.3 | 8.3 | 6.4 | 6.9 | | |

With the birth of the Rentals, Weezer bassist Matt Sharp moves from the song-writing sidelines to center stage. The Rentals' "Friends Of P" lands at No. 12 on the Modern Rock Tracks chart this week.

"It's one of the first songs I ever wrote," says the singer. "Some people write because it's a necessity, which I think it is to most writers; you write because you have to, and that's just it. And some people write because emotionally that's something they're feeling at the time. But for me, a lot of this record was written from the point of just trying to figure out how to write—why do things work a certain way, and why do some songs flow better than others? We were in recording for Weezer, and I was so amazed that we were allowed to put out a record,

and I was really kind of fascinated by [Weezer songwriter Rivers Cuomo] and writing and all that. So I just wanted to write to figure it out for myself."

Musically, it's the sound of the long-lost and oft-



maligned synthesizer that distinguishes the single. Although a longtime fan, Sharp concedes that keyboards have been slurred in rock circles with good

reason. "There was one point when synthesizers were actually good. But I right before the mid-'80s, like 1983 or so, they just really took a downfall. People overused them; everything got really too smooth production-wise. And the sounds got really bad and really corny. All the music ended up just getting so slick."

As for revealing the identity of the mysterious P ("If you're friends with P/Well then, you're friends with me"), Sharp passes, although he's heard plenty of interpretations. "'Friends of the proletariat' movement is a pretty strange one. [Video director] Spike [Jonze] told me one that was really funny. His sister thought it was 'friends of people,' which totally changes it, sort of makes it a uniting song. Maybe we'll recut a version for a children's record."

Billboard® FOR WEEK ENDING NOVEMBER 4, 1995

Billboard® FOR WEEK ENDING NOVEMBER 4, 1995

Album Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------------------------------------|------------|--------|---------|--|--|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| 1 | 2 | 2 | 9 | NAME A BOY NAMED GOO | GOO GOO DOLLS METAL BLADE/WARNER BROS. |
| ★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 | | | | | |
| 2 | 1 | 1 | 7 | HARD AS A ROCK BALLBREAKER | AC/DC EASTWEST/EEG |
| 3 | 3 | 3 | 13 | COMEDOWN SIXTEEN STONE | BUSH TRAUMA/INTERSCOPE |
| 4 | 4 | 6 | 4 | PERRY MASON OZZMOSIS | OZZY OSBOURNE EPIC |
| 5 | 7 | 13 | 5 | MY FRIENDS ONE HOT MINUTE | RED HOT CHILI PEPPERS WARNER BROS. |
| 6 | 5 | 4 | 18 | TOMORROW FROGSTOMP | SILVERCHAIR EPIC |
| 7 | 8 | 8 | 8 | LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA | THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA |
| 8 | 6 | 5 | 8 | SIMPLE LESSONS LUCY | CANDLEBOX MAVERICK/WARNER BROS. |
| 9 | 11 | — | 2 | YOUR LITTLE SECRET YOUR LITTLE SECRET | MELISSA ETHERIDGE ISLAND |
| 10 | 12 | 18 | 8 | CUMBERSOME AMERICAN STANDARD | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 11 | 14 | 19 | 5 | HAND IN MY POCKET JAGGED LITTLE PILL | ALANIS MORISSETTE MAVERICK/REPRISE |
| 12 | 13 | 38 | 3 | GRIND ALICE IN CHAINS | ALICE IN CHAINS COLUMBIA |
| 13 | 9 | 14 | 5 | GEEK STINK BREATH INSOMNIAC | GREEN DAY REPRISE |
| 14 | 18 | 36 | 3 | BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS | SMASHING PUMPKINS VIRGIN |
| 15 | 10 | 11 | 22 | POSSUM KINGDOM RUBBERNECK | TOADIES INTERSCOPE |
| 16 | 15 | 10 | 19 | AND FOOLS SHINE ON SEEDS | BROTHER CANE VIRGIN |
| 17 | 21 | 22 | 5 | I'LL STICK AROUND FOO FIGHTERS | FOO FIGHTERS ROSWELL/CAPITOL |
| 18 | 16 | 9 | 15 | IN THE BLOOD DELUXE | BETTER THAN EZRA ELEKTRA/EEG |
| 19 | 17 | 15 | 13 | TIL I HEAR IT FROM YOU EMPIRE RECORDS SOUNDTRACK | GIN BLOSSOMS A&M |
| 20 | 25 | 23 | 6 | HOOK FOUR | BLUES TRAVELER A&M |
| 21 | 26 | 35 | 4 | GOOD INTENTIONS FRIENDS | TOAD THE WET SPROCKET COLUMBIA/REPRISE |
| 22 | 27 | 28 | 4 | RAININ' ROTTING PINATA | SPONGE WORK |
| 23 | 22 | 20 | 6 | SCUM NO JOKE | MEAT PUPPETS LONDON/ISLAND |
| 24 | 20 | 17 | 14 | YOU OUGHTA KNOW JAGGED LITTLE PILL | ALANIS MORISSETTE MAVERICK/REPRISE |
| 25 | 29 | 31 | 4 | DROWNING CRACKED REAR VIEW | HOOTIE & THE BLOWFISH ATLANTIC |
| 26 | 28 | 24 | 23 | ALL OVER YOU THROWING COPPER | LIVE RADIOACTIVE/MCA |
| 27 | 19 | 12 | 12 | SMASHING YOUNG MAN COLLECTIVE SOUL | COLLECTIVE SOUL ATLANTIC |
| 28 | 31 | 25 | 9 | SOLITUDE HONOR AMONG THIEVES | EDWIN MCCAIN LAVA/ATLANTIC |
| 29 | 39 | — | 2 | BREADMAKER SEEDS | BROTHER CANE VIRGIN |
| 30 | NEW | 1 | 1 | (YOU'RE) MY WORLD JOE SATRIANI | JOE SATRIANI RELATIVITY |
| 31 | 30 | 21 | 10 | WARPED ONE HOT MINUTE | RED HOT CHILI PEPPERS WARNER BROS. |
| 32 | 24 | 16 | 11 | JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE | SOUL ASYLUM COLUMBIA |
| 33 | 38 | — | 2 | DEJA VOODOO LEDBETTER HEIGHTS | KENNY WAYNE SHEPHERD GIANT |
| 34 | 35 | 26 | 26 | RUN-AROUND FOUR | BLUES TRAVELER A&M |
| 35 | NEW | 1 | 1 | RADAR GUN THE BROOKLYN SIDE | THE BOTTLE ROCKETS ESD/TAG/ATLANTIC |
| 36 | 23 | 7 | 10 | ROCK AND ROLL IS DEAD CIRCUS | LENNY KRAVITZ VIRGIN |
| 37 | 34 | 39 | 3 | THE BREAK EXIT THE DRAGON | URGE OVERKILL Geffen |
| 38 | 37 | 27 | 16 | ANTS MARCHING UNDER THE TABLE AND DREAMING | DAVE MATTHEWS BAND RCA |
| 39 | NEW | 1 | 1 | LOCK AND LOAD IT'S A MYSTERY | BOB SEGER & THE SILVER BULLET BAND CAPITOL |
| 40 | NEW | 1 | 1 | PURE MASSACRE FROGSTOMP | SILVERCHAIR EPIC |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations and 63 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. Videoclip availability. © 1995, Billboard/BPI Communications.

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE | ARTIST |
|---------------------------------------|-----------------|--------|---------|--|--|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| 1 | 1 | 2 | 13 | NAME A BOY NAMED GOO | GOO GOO DOLLS METAL BLADE/WARNER BROS. |
| ★ ★ ★ No. 1 ★ ★ ★ 3 weeks at No. 1 | | | | | |
| 2 | 2 | 1 | 12 | LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA | THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA |
| 3 | 3 | 4 | 5 | GEEK STINK BREATH INSOMNIAC | GREEN DAY REPRISE |
| 4 | 5 | 12 | 3 | BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS | SMASHING PUMPKINS VIRGIN |
| 5 | 8 | 7 | 6 | MY FRIENDS ONE HOT MINUTE | RED HOT CHILI PEPPERS WARNER BROS. |
| 6 | 4 | 3 | 11 | HAND IN MY POCKET JAGGED LITTLE PILL | ALANIS MORISSETTE MAVERICK/REPRISE |
| 7 | 7 | 6 | 10 | POSSUM KINGDOM RUBBERNECK | TOADIES INTERSCOPE |
| 8 | 6 | 5 | 16 | COMEDOWN SIXTEEN STONE | BUSH TRAUMA/INTERSCOPE |
| 9 | 10 | 10 | 7 | I'LL STICK AROUND FOO FIGHTERS | FOO FIGHTERS ROSWELL/CAPITOL |
| 10 | 9 | 8 | 11 | A GIRL LIKE YOU GORGEOUS GEORGE | EDWYN COLLINS BAR NONE/A&M |
| 11 | 11 | 11 | 11 | TIME BOMB AND OUT COME THE WOLVES | RANCID EPITAPH |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | | |
| 12 | 15 | 29 | 3 | FRIENDS OF P RETURN OF THE RENTALS | THE RENTALS MAVERICK/REPRISE |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | | |
| 13 | 22 | 35 | 3 | NATURAL ONE KIDS SOUNDTRACK | FOLK IMPLOSION LONDON |
| 14 | 12 | 9 | 20 | TOMORROW FROGSTOMP | SILVERCHAIR EPIC |
| 15 | 14 | 15 | 7 | QUEER GARBAGE | GARBAGE ALMO SOUNDS/GEFFEN |
| 16 | 13 | 13 | 10 | WALK THIS WORLD OYSTER | HEATHER NOVA BIG CAT/WORK |
| 17 | 19 | 26 | 6 | ONE OF US RELISH | JOAN OSBORNE BLUE GORILLA/MERCURY |
| 18 | 18 | 23 | 5 | HOOK FOUR | BLUES TRAVELER A&M |
| 19 | 21 | — | 2 | GRIND ALICE IN CHAINS | ALICE IN CHAINS COLUMBIA |
| 20 | 16 | 17 | 20 | IN THE BLOOD DELUXE | BETTER THAN EZRA ELEKTRA/EEG |
| 21 | 20 | 20 | 8 | DO YOU SLEEP? TAILS | LISA LOEB & NINE STORIES Geffen |
| 22 | 25 | 21 | 7 | CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS | CIV LAVA/ATLANTIC |
| 23 | 27 | 28 | 4 | GOOD INTENTIONS FRIENDS | TOAD THE WET SPROCKET COLUMBIA/REPRISE |
| 24 | 24 | 24 | 5 | MORNING GLORY (WHAT'S THE STORY) MORNING GLORY | OASIS EPIC |
| 25 | 29 | 39 | 3 | UNINVITED LAUGHING GALLERY | RUTH RUTH VENTRUE/AMERICAN/WARNER BROS. |
| 26 | 31 | 40 | 3 | WONDER TIGERLILY | NATALIE MERCHANT ELEKTRA/EEG |
| 27 | 37 | — | 2 | CUMBERSOME AMERICAN STANDARD | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 28 | 17 | 14 | 8 | SIMPLE LESSONS LUCY | CANDLEBOX MAVERICK/WARNER BROS. |
| 29 | 23 | 18 | 21 | CARNIVAL TIGERLILY | NATALIE MERCHANT ELEKTRA/EEG |
| 30 | 34 | 34 | 5 | BREAKFAST AT TIFFANY'S HOME | DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE |
| 31 | 38 | — | 2 | DON'T STAY HOME 311 | 311 CAPRICORN |
| 32 | 30 | 30 | 22 | SAY IT AIN'T SO WEEZER | WEEZER DGC/GEFFEN |
| 33 | 36 | — | 2 | YOUR LITTLE SECRET YOUR LITTLE SECRET | MELISSA ETHERIDGE ISLAND |
| 34 | 39 | — | 2 | ALL I REALLY WANT JAGGED LITTLE PILL | ALANIS MORISSETTE MAVERICK/REPRISE |
| 35 | NEW | 1 | 1 | RAININ' ROTTING PINATA | SPONGE WORK |
| 36 | 26 | 25 | 6 | SCUM NO JOKE | MEAT PUPPETS LONDON/ISLAND |
| 37 | 35 | 36 | 19 | ANTS MARCHING UNDER THE TABLE AND DREAMING | DAVE MATTHEWS BAND RCA |
| 38 | 32 | 19 | 14 | TIL I HEAR IT FROM YOU EMPIRE RECORDS SOUNDTRACK | GIN BLOSSOMS A&M |
| 39 | NEW | 1 | 1 | JUST THE BENDS | RADIOHEAD CAPITOL |
| 40 | RE-ENTRY | 25 | 25 | MOLLY ROTTING PINATA | SPONGE WORK |



HITS! IN TOKIO

Week of October 15, 1995

- ① Fantasy / Mariah Carey
- ② Endorphinmachine / ♪
- ③ Warped / Red Hot Chili Peppers
- ④ Rock And Roll Is Dead / Lenny Kravitz
- ⑤ Fairground / Simply Red
- ⑥ Runaway / Janet Jackson
- ⑦ Do You Sleep? / Lisa Loeb & Nine Stories
- ⑧ The Hearts Filthy Lesson / David Bowie
- ⑨ Scatman / Scatman John
- ⑩ Roll With It / Oasis
- ⑪ Country House / Blur
- ⑫ Walk This World / Heather Nova
- ⑬ Jump To My Love / Incognito
- ⑭ 3 Is Family / Dana Dawson
- ⑮ Take Me Higher / Diana Ross
- ⑯ Lost In You / Matt Bianco
- ⑰ Downtown Venus / P.M. Dawn
- ⑱ Come Into My Life / Gerry DeVeaux
- ⑲ Kiss And Tell / G. Love And Special Sauce
- ⑳ I Could Fall In Love / Selena
- ㉑ Are You Ready? / Pebbles
- ㉒ Naked / Reef
- ㉓ You Learn / Alanis Morissette
- ㉔ Amokotoba / Spitz
- ㉕ I'll Be There For You / The Rembrandts
- ㉖ Money / Ragga Twins
- ㉗ Could It Be I'm Fallin' In Love / Regina Belle
- ㉘ R To The A / C.J. Lewis
- ㉙ Strength / Tohko Furuuchi
- ㉚ You Are Not Alone / Michael Jackson
- ㉛ To Deserve You / Bette Midler
- ㉜ Sunday To Saturday / Take That
- ㉝ Scatman's World / Scatman John
- ㉞ It's A Beautiful Day / Carnation
- ㉟ Yes, I'm Ready / Janet Kay With Drummie Zeb
- ㊱ Peace Sign / War
- ㊲ Oh Baby / Great 3
- ㊳ To Love You More / Celine Dion
- ㊴ Shinshidensetsu / Ohsama
- ㊵ Baby Come Back / Heaven Featuring New York Voices
- ㊶ Hello, Again / My Little Lover
- ㊷ Sentimental / Deborah Cox
- ㊸ Funk It Up / Toshi Kubota
- ㊹ The Long And Winding Road / George Benson
- ㊺ Pull Up To The Bumper / Patra
- ㊻ Stereotypes / Blur
- ㊼ Let It Go / Maysa Leak
- ㊽ Abriendo Puertas / Gloria Estefan
- ㊾ What's All This About / Linda Lewis
- ㊿ He's Mine / Mokenstef

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

ARS, Par Each Line Up Big Purchases; Oprah Network?; Crocker Back At 'BLS

BIG RADIO DEALS took place last week on both coasts, representing more than \$100 million in transactions.

On the East Coast, Marlin Broadcasting agreed to sell classical music **WQRS** Detroit, **WFLN** Philadelphia, and **WTMI** Miami to American Radio Systems for a million Marlin shares at \$70 each. ARS will, in turn, sell **WTMI** back to Marlin for \$20 million, including real estate interests in Philly. The bizarre twist with the Miami station is said to involve tax considerations.

Out west, Par Broadcasting is buying Compass Radio Group's six large-market stations: **KCBQ-AM-FM** San Diego, **KOOL-AM-FM** Phoenix, and **KFNS-AM/KEZK-FM** St. Louis. Compass will receive \$68 million in cash, plus Par's **KIOZ** Oceanside, Calif. Par will move its **KIOZ** programming to **KCBQ's** better signal.

Keeping radio's hip factor in check, **Oprah Winfrey's** new four-year multimedia agreement with Cap Cities/ABC includes potential network radio ventures. No details yet, but ABC Radio Networks officials were quick to point it out.

And **Leeza Gibbons** has signed with Premiere to continue her radio shows "Entertainment Tonight On The Radio" and "Blockbuster's Top 25 Countdown With Leeza Gibbons." Premiere says she's also eager to develop new radio shows.

PROGRAMMING: CROCKER IN NYC

Legendary **WBLS** New York programmer **Frankie Crocker** has returned to the R&B station as PD. That job had been open for six months. It's Crocker's fourth stint at **WBLS**. His first began in the early '70s. Acting PD **John Mullin** becomes assistant PD and research director.

Format changes: **Jazz KJJO-AM** Minneapolis goes to ABC R&B oldies as **KSGS**. **Freddie Bell**, former morning man of rival **KMOJ**, is operations

manager/mornings.

KEZE Spokane, Wash., flips from album to modern rock. **Scott Souhrada**, former PD at **KYYS** Kansas City, Mo., is named PD.

KTOW-FM Tulsa, Okla., flips from R&B to classic country as **KTFX**. And **WPVL** Dubuque, Iowa, flips from



by *Chuck Taylor*
with reporting by *Eric Boehlert*
and *Brett Atwood*

country to oldies, as **WGCM** Gulfport, Miss., swaps sports for country.

Following the closing of its sale to Woodward Communications, country **WJLW** Green Bay, Wis., has gone dark; it's expected to return within 60 days with a new format.

PD moves: Former **WXLK** (K92) Roanoke, Va., PD **Chris Taylor** is the new APD/music director at Paxson's triple-A **WHPT** (the Point) Tampa, Fla. Taylor will also serve as creative services director at sister **N/T WHNZ** and **WNZE** and jazz/AC **WSJT**.

Tony Love, PD of R&B adult **WSOJ** (J100) Richmond, Va., will also be part-owner and programming consultant of new R&B outlet **WLJL** Charlottesville, Va., which hits the air this week. **Sandra Vaughn**, the former owner of **WSOJ**, will be GM of **WLJL**. The station will be the first client of Love's new consultancy, **Lovelite Innovative Radio Programming**.

Steve Ross returns to radio as PD of **WYOK** (K104.7) Mobile, Ala., replacing **Charles "Mad Hatter" Mer-**

ritt, who will remain at co-owned **WGOK** in some capacity. Ross was last MD at **WYLD-FM** New Orleans. **Tony Gray** is consulting **WYOK**, which will move to a hip-hop leaning format.

KBEE (B98.7) APD **Mike Parsons** transfers to Citadel AC **KMGA** Albuquerque, N.M., as PD.

PEOPLE: SHOTGUN 'ON HOLD'

KNIX Phoenix evening jock **John Gutting** (aka **Shotgun Kelly**) is now in the custody of his father after being arrested Oct. 17 on suspicion of sexual assault/abuse of a 16-year-old boy. **Larry Daniels**, general program manager at **KNIX**, says the staff "was just devastated." Daniels has put the jock "on hold" and upped part-timer **Jason Christopher** to nights for now.

Daniels will make a decision about Gutting's future at the station "when it's the appropriate time." **KNIX**, incidentally, broke the story of Gutting's arrest.

John Walton from **KLRZ** (Z100) New Orleans is driving across town to afternoons at top 40 rival **KHOM** (Mix 104). **KLRZ** PD **Bill Thorman** moves to middays.

Also in the Big Easy, R&B adult **WYLD-FM** PD **LeBron Joseph** appoints afternoon driver **Aaron "A.J." Appleberry** APD. The station was operating without an APD or MD.

Veteran Bay Area personality **Don Sainte John** is the new morning man at R&B adult **KSOL** San Francisco, replacing **Scott Mitchell**.

R&B adult **KRBV** (V100) Dallas taps **Pam Gibson** as its new midday host. Gibson will continue to do mornings on the ABC Urban Gold format as well. She was P/T at V100. Also, **WWIN-FM** Baltimore's **Chris Reynolds** joins V100 for middays, replacing **Peter Arnel**.

WHQT (Hot 105) Miami welcomes P/Ts **Charles Mitchell** of Warner Bros. Records, who previously worked P/T at crosstown **WEDR**; a female DJ named **P.S.** from Love 97 the Bahamas; and college radio's **E.N. Black**.

At modern rock **KISF** Kansas City, 10 p.m.-2 a.m. guy **Jason Justice** is named music coordinator. MD **Booker Madison** is handling all music calls.

KTFM San Antonio, Texas, morning sidekick **Cindy Casiano** is leaving. PD **Cliff "the Janitor" Tredway** needs a replacement for the all-new **Dr. Drex** morning show.

Steve Kelly, PD of AC **KBEE** Salt Lake City, adds OM stripes for country sister **KUBL** (K-Bull 93), as well as N/T AMs **KAPN** and **KCNR**. **John O'Rourke** remains PD of **KUBL**. Elsewhere in the market, **KRGO-FM** drops country for an adult standards mix that will include some country.

WZAZ Jacksonville, Fla., morning host **Nat "Soulfinger" Jackson** moves to nights on R&B adult **WSOL-FM**.

Midday host **Kip Taylor** returns to programming, adding MD stripes at **WDCG** (G105) Raleigh, N.C. He replaces **Steve Douglas**, now at **KWMX** (Mix 107.5) Denver.

KXTZ (94.1 Jamz) Las Vegas night jock **Jo Jo "Mojo" Wright** exits and is replaced by **KGGI** Riverside, Calif.'s **Krazy Kid Stevenz**.

WROU Makes The Most Of Its Short History

Even though it has been on the air only four years, Dayton, Ohio's **WROU** (U92) is already considered a heritage station.

The recipient of the 1994 Marconi Award for R&B station of the year, "Dayton's choice for the jams and the old school" has not only grown deep roots in a short time, but owner **Ronita Hawes-Saunders** is expanding with a new acquisition, suburban **WTRJ**, despite a sales environment that no longer favors minorities.

U92 was up 6.9-7.2 in the summer Arbitron, but it has been a serious player in the market since its first full book in 1991.

U92's success, **Hawes-Saunders** says, has brought new, sometimes unwelcome, attention to the station in terms of rumored competitors and buy-out offers.

"We are in a situation with deregulation greatly affecting who we are and where we are," she says. "We've already seen it in markets across the country. I've been blessed to build a radio station that's been very successful in my market. Like I told my staff, we either have to go or grow."

"I've been able to have good ratings and a good amount of revenue, so I know that I am now a target. I have to protect what it is I've done. There was not a 24-hour [R&B] FM in Dayton for five years before we came on the air, and no one else thought that anybody could make any money doing it. Now they see us doing it, and that makes [U92] extremely vulnerable as a business entity. I've gotten offers, but I'm in it for the long haul. It took me 10 years to get there; it will take me at least 10 years to get out."

Hawes-Saunders adds that the station is now perceived as a threat in the market and that she has grown accustomed to watching competing stations mimic what is done on U92, "only bigger and with more money."

"The competition doesn't bother me," she says. "What I've been most concerned about is having a good, strong economic base with which to build our business, so that the people who are working at the radio station have a job, have a future."

Hawes-Saunders, a Dayton native, was working full time in local TV and part time in radio in the late '70s, when her interest in ownership was piqued by a local communications seminar. "The facilitator said Dayton didn't have the number of radio and TV stations of comparable markets in the country," she recalls. When she inquired, she was told to research a frequency, file it with an engineering firm, and petition the FCC to start a station. A friend who was an FCC attorney helped with the paperwork, and **Hawes-Saunders** filed. Thus

began a 10-year odyssey.

"It was doable because the FCC had put in the new 80-90 docket allowing women and minorities to get into ownership positions with some of the low-powered FMs," she says. But after filing for a construction permit on the frequency she had located, the public notice allowed 11 others to petition for the permit as well. Although she was awarded the construction permit, the decision was

appealed twice by other petitioners, until the case was two steps from going to the U.S. Supreme Court. **WROU** finally went on the air Nov. 21, 1991.

An adult-leaning R&B outlet since its inception, **WROU** targets 25-plus, but **Hawes-Saunders** and PD **Stan Boston** day-part hip-hop records to keep it from being outright R&B adult.

Here's a recent 4 p.m. hour: the artist formerly known as **Prince**, "I Hate U"; **Terry Ellis**, "Where

Ever You Are"; **Montell Jordan**, "Somethin' 4 Da Honeyz"; **Midnight Star**, "Headlines"; **Shaggy**, "Boombastic"; **Whitney Houston**, "Exhale (Shoop Shoop)"; **Brandy**, "Brokenhearted"; **Silk**, "Hooked On You"; **Patra**, "Pull Up To The Bumper"; **R. Kelly**, "You Remind Me Of Something"; and **D'Angelo**, "Cruisin'."

U92's emphasis on the community's needs is profound. "We have a full-time news personality on the station, which shows our commitment to having a say about what goes on in the community," **Hawes-Saunders** says. The station has been involved since its inception in the **Fly City Music Festival** each August, which celebrates Ohio-bred R&B acts and donates money to homeless shelters and the **Emergency Food Bank**. At the **Dayton Convention Center** on Saturday (28)-Sunday (29), U92 is to sponsor its first **Beautiful Woman, We're Talking To You Summit**, featuring seminars, performances, and lectures.

Hawes-Saunders credits her staff for much of what U92 has been able to accomplish. The admiration goes both ways. "She's a very good boss," says **Boston**. "She allows you to look at the big picture, and she gets you what you need to do the job."

Hawes-Saunders describes herself as "very driven. My background is marketing, and I have quite a bit of production experience. I also had my own company before **WROU** and held a number of management positions. Certainly, there were times when I got discouraged, but I just stay focused."

"The best way to describe who we are and what we are is to say that we focus on the African-American community. We celebrate who we are, and we feel we can do anything."

JANINE McADAMS



newsline...

SKIP FINLEY has joined American Urban Radio Networks as COO. Finley was a principal with Albimar Communications, which sold **WKYS** Washington, D.C., in June. He remains executive VP of Carter Broadcast Group Inc., which owns **KPRS-FM** and **KPRT-AM** Kansas City, Mo. In addition, Finley's longtime associate **Richard Boland** joins **AURN** as assistant to the COO.

MARTY GREENBERG becomes Emmis Broadcasting's managing director for international. Current international president and principal **Steve Crane** will maintain interest as senior adviser. Dallas-based **Greenberg** was formerly president of **AVW Audio Visual**.

CORINNE BALDASSANO is promoted from VP to senior VP of programming at **SW Networks** in New York. She joined in 1994 to oversee the start-up of **SW's** longform programs and 24-hour networks.

CHUCK ARMSTRONG has been named VP of national sales for **Evergreen Media**. **Armstrong** was formerly a VP for **Katz Radio**.

BRUCE DEMPS is the new GM at **WDIA/WHRK** Memphis, replacing **Jeffrey Gorree**. **Demps** was GM at **WJBT/WHJX** Jacksonville, Fla.

JIM CORWIN, GM at **Liberty's WHJJ/WHJY** Providence, R.I., adds GM stripes for **WSNE**, the company's new crosstown purchase.

Music Video

PROGRAMMING

Classics For Short Attention Spans Arts Channel Comprises Brief, MTV-Like Clips

BY BRETT ATWOOD

LOS ANGELES—A 24-hour music video channel is aiming to bring the classic arts to a wider audience—but few cable channels are carrying the ambitious service.

The 1½-year-old Classic Arts Showcase combines the highbrow sensibilities of PBS with the instant gratification of MTV, for a programming schedule that is filled with five-minute arts, film, and music segments.

A typical programming block contains everything from archival footage of soprano Eleanor Steber's performance of Charpentier's "Depuis Le Jour" to a brief film clip from "Great Expectations." Even contemporary classical clips, such as Vanessa Mae's "Toccat & Fugue In D Minor" are programmed in the mix.

The channel programs about 200 different clips per week in eight-hour blocks that repeat twice during the 24-hour broadcast.

The channel is the brainchild of 80-year-old philanthropist Lloyd E. Rigler, who made millions with late partner Lawrence E. Deutsch on the formula for Adolph's meat tenderizer.

A sparse Los Angeles apartment houses the channel and its small staff. The channel's main office is a far cry from the flashy New York headquarters of MTV Networks. However, Rigler says that Classic Arts Showcase is echoing the short-attention-span programming format of MTV to appeal to younger viewers.

"The MTV format works on the young people," says Rigler. "I've discovered that there is a general decline in attendance to the arts institutions, due to the audience aging and dying. There is no more arts education in schools, and there is nothing on television that interests young people. My feeling is that, if we don't do something

soon, we may not have an audience for symphony, opera, and ballet in the future."

The Lloyd E. Rigler-Lawrence E. Deutsch Foundation, which is known for its generous donations to numerous public-arts organizations, has committed approximately \$50 million to the channel. The foundation has already purchased 12 years' worth of time on a Hughes satellite transponder for the nonprofit, commercial-free arts service, which is provided at no cost to cable system operators.

However, Rigler says that it has been difficult to get many large market cable systems to add the service. Some channels are only playing a small portion of the 24-hour broadcast. For example, WNYC New York picks up the service for only two hours a week.

Rigler says that many cable operators are reluctant to add a channel that does not support advertising.

"It seems like you can't give anything away in America anymore if there is no profit involved," says Rigler.

The channel has also had difficulty

finding a home on the public access portion of cable systems, which are already booked with programming in most markets.

Rigler has, instead, sought acceptance for Classic Arts Showcase from many school-based stations. The programming is being carried on many local educational stations, including the Beverly Hills, Calif., school district's Channel 36 and a channel at Pepperdine University in Malibu, Calif. Rigler estimates that between cable and college stations, the potential viewing audience for Classic Arts Showcase is 14 million.

In addition, a large portion of the channel's potential viewership comes from the 6 million owners of home satellite dishes in North America and Latin America, where the programming can be received on Channel 5 of Galaxy 1-R.

Rigler says that the channel is actively looking for new and archival arts content.

"For the labels, we are demonstrating what is available for consumers to buy on laserdisc or video," says Rigler. "It's a great service, but it's just not known. People don't even know that we are here. We want to alert independent producers and producers of classic material that we exist and are looking for material to air."



RIGLER

PRODUCTION NOTES

LOS ANGELES

Tryan George is the eye behind **Toto's** "Turning Point." **David Yost** and **Ken Dupuis** co-produced. In addition, **George** recently directed the **Rembrandts'** "This House Is Not A Home." The Smash Films production was produced by Dupuis, while **Crescenzo Notarile** directed photography.

Fred Stir directed **Into Another's** "Mutate Me," while **William Annesley** produced. **Vance Burberry** directed photography on the shoot.

Maverick recording artist **Me'shell NdegéOcello** makes her directing debut for Motown act **Trendz Of Culture's** "Make A Move."

Firooz Zahedi is the eye behind **Kut Klose's** "Surrender" clip for Propaganda Films.

NASHVILLE

Steven T. Miller and **R. Brad Murano** directed clips for **Doug Supernaw's** "Not Enough Hours In The Night," **Clay Walker's** "Who Needs You Baby," **Daryle Singletary's** "I Let Her Lie," and **Rhonda Vincent's** "What More Do You Want." **Ken Byrnes** produced the four videos for Film Xero.

NEW YORK

Andrew Dosunmu is the eye behind **Keziah Jones'** "If You Know" video, which was produced by **John Benet**. **Jim Fealy** directed photography.

Andras Mahr shot the **Ill Biskit's** "God Bless Your Life" clip for Industrial Artists. **Adam Kimmel** directed photography.

OTHER CITIES

Guru's "Feel the Music" was directed by **Andrew Dosunmu**, while **Maria Demopoulos** produced. **Jim Fealy** directed photography on the Dominican Republic shoot.

Terry Ellis' "Wherever You Are" was directed by **Wayne Isham**, and **Joey Plewa** produced the Northern California shoot.

The Box On The Bird; Indie Director's 'Epic' Clip

BOX EXTENDS REACH: The Box director of programming **Frankie Blue** announced at the Billboard/Airplay Monitor Radio Conference, held Oct. 12-14 in New York, that the music video channel will join the programming lineup for DirecTV, the direct-broadcast satellite service provider, in January.

As a result, the Box will reach about 800,000 more homes in the U.S.

A spokeswoman for the channel says the DirecTV feed will contain the same mix of clip programming that is provided to regional cable outlets. It will be interesting to see what type of music emerges as the genre of choice for the upscale satellite system consumer.

CONFERENCE

UPDATE: Speaking of the Box, the music video channel's annual bash at the Billboard Music Video Conference is shaping up to be a big event. Sony artists **Sponge**, **Groove Theory**, and **the Fugees** will play live at the party, which will take place at 8 p.m. Thursday, Nov. 9, at Sony Music headquarters in Santa Monica, Calif. Don't forget to bring your Billboard Music Video Conference badge!

EPIC CAST: Indie film director **Jeferrey Levy** ("S.F.W.," "Inside Monkey Zetterland") is turning his attention to music videos. The filmmaker recently shot a lengthy clip for English act **In Aura**. The video "This Month's Epic" clocks in at about nine minutes, which is certainly among the longer music videos to surface lately.

The innovative clip, which is a One World production, exhibits the unconventional antics that occur during numerous nights in a single hotel room. The entire video is shot from one static angle as seen through a camera atop a hotel room bed. As the band plays the song on the television set, several strange characters pop into the room, including a cereal-loving nymphomaniac, a kinky couple on a honeymoon, and a suicidal maniac.

"I wanted to create an abstract hotel-room metaphor for the world," says Levy. "My biggest concern was that it would be boring. That's why there are so many different scenarios to live it up. Many of the pieces serve as counterpoints to the lyrics of the song. It is darkly humorous when the song is serious."

Making cameos in the clip are several recognizable actors, including **Finola Hughes** ("General Hospital"), **Sean Andrews** ("Dazed And Confused"), **Richard Beymer** ("West Side Story"), **Ron Jeremy**

(countless porno films), and **Ian Buchanan** ("General Hospital").

Levy's next theatrical project is "Et Tu Babe," which is adapted from the **Mark Leyner** novel of the same name. **Cameron Diaz** and **John Cusack** are already cast for the film, which will be released sometime in 1996.

REEL NEWS: VH1 director of communications **Julie Rothman** exits the music video network to join Sony Music Entertainment as senior director, corporate and media relations, beginning Nov. 13. . . Music video veteran **Andy Scott** joins Doom Inc. as executive producer. Before joining Doom, Scott had been with HSI and the End. He

also worked as an independent artist manager for many San Francisco-area music acts.

THE EYE



by Brett Atwood

BLAST FROM THE PAST: Remember that poorly animated but hopelessly addictive Saturday morning cartoon show "The Archies"? Well, for better or worse, it is are back. Archie, Jughead, Veronica, and the rest of the gang return for a new clip based on the 1969 hit "Sugar, Sugar," which is receiving new life on the soundtrack to the New Line film "Now And Then." Footage from

that film is interspersed with old animation from the long-canceled morning show. Could a clip based on "The Brady Kids" be far behind?

TOUGH DECISION: **F. Gary Gray**, who recently swept the MTV Video Music Awards for his work on TLC's "Waterfalls," is up for honors again as director of the year at this year's Billboard Music Video Awards, which will be held Nov. 10 in Santa Monica, Calif.

Gray recently revealed to the Eye that after the MTV awards telecast, he was approached to do clips for both **Janet** and **Michael Jackson** (Billboard, Oct. 14).

"It's a strange feeling, because these are some of the biggest artists on the planet," says Gray. "Unfortunately, I had to turn down both opportunities. I would still love to work with them, but I've learned not to be greedy. It's important for me to grow as a director and maintain a high quality of work."

"I just needed a larger window of time to deliver my best work. Under the circumstances, I just couldn't do it. It was a hard decision to make, and I hope to have the opportunity to do it again."

The Eye is now open on the Internet. Send feedback to brett213@ix.netcom.com.



Video At Radio Seminar. Music video executives socialize after participating in the panel "Video Didn't Kill The Radio Star" at the Billboard/Airplay Monitor Radio Seminar. The executives, all of whom have backgrounds in radio, discussed the differences between the two media. For example, there was general frustration that radio can play a song immediately, whereas a video channel usually takes a week to schedule a new video. All the executives said that radio stations should work with music video channels on cross-promotions—each medium can benefit the other, and both are working to expose new songs and new artists. Shown, from left, are **Matt Pinfield**, manager of music programming, MTV; **Liz Kiley**, director of radio affiliations, the Box; **Frankie Blue**, director of programming, the Box; **Darcy Fulmer**, director of music programming, VH1; and **Stephen Hill**, manager of music programming, MTV. (Photo: Chuck Pulin)

billboard's 17th annual music video conference & awards

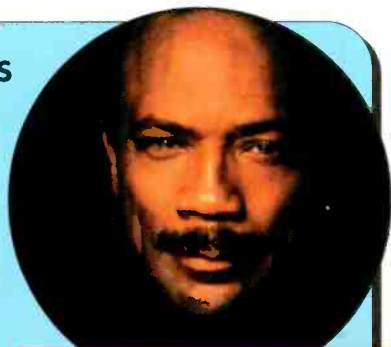
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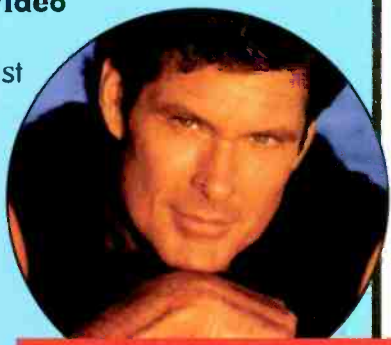
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Quincy Jones

The 17th Annual Music Video

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and executive producer
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new fall series
"Baywatch Nights."
His self-titled U.S. album
was released earlier this
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David Hasselhoff

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Billboard Video Monitor

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- 1 Boyz II Men, Vibir'
- 2 TLC, Diggin' On You
- 3 Coolio Feat. L.V., Gangsta's Paradise
- 4 Monica, Like This And Like That
- 5 Patra, Pull Up To The Bumper
- 6 Whitney Houston, Exhale
- 7 Solo, Heaven
- 8 Deborah Cox, Sentimental
- 9 Janet Jackson, Runaway
- 10 Groove Theory, Tell Me
- 11 Anointed, It's In God's Hands Now
- 12 Blackstreet, Tonight's The Night
- 13 Diana Ross, Take Me Higher
- 14 Jon B., Pretty Girl
- 15 Isaac Hayes, Walk On By
- 16 Gerald & Eddie Levert, Sr., Already Missing You
- 17 Xscape, Who Can I Run To?
- 18 Faith Evans, You Used To Love Me
- 19 Brian McKnight, On The Down Low
- 20 Mariah Carey, Fantasy
- 21 C+C Music Factory, I'll Always Be Around
- 22 Earth Gyriz, Love Of Mine
- 23 Brandy, Brokenhearted
- 24 Immatute, Feel The Funk
- 25 Pharcyde, Runnin'
- 26 Michael Jackson, You Are Not Alone
- 27 Chef Raekwon, Ice Cream
- 28 TLC, Waterfalls
- 29 After 7, Damn Thing Called Love
- 30 Monifah, I Miss You

*** NEW ONS ***

- L.V. Feat. Treach, Throw Your Hands Up
 Quincy Jones/Tania, You Put A Move On My Heart
 Silk, Hooked On You
 Blu, Hide & Go Get It
 Snow/Nadine Sutherland, Anything For You
 Moja Nya, Paradise
 Monteco, Call It What You Want
 Makin' Moves With Puff, Craig Mack



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Little Texas, Life Goes On
- 2 Terri Clark, Better Things To Do
- 3 Clay Walker, Who Needs You Baby
- 4 Faith Hill, Let's Go To Vegas
- 5 Wade Hayes, What I Meant To Say
- 6 Martina McBride, Safe In The Arms Of...
- 7 Blackhawk, I'm Not Strong Enough To Say
- 8 John Michael Montgomery, No Man's Land
- 9 Shania Twain, The Woman In Me
- 10 Daryle Singletary, I Let Her Lie
- 11 Kenny Chesney, All I Need To Know

- 12 Tracy Lawrence, If The World Had A Front...
- 13 Travis Tritt, Sometimes She Forgets
- 14 Pam Tillis, Deep Down
- 15 Reba McEntire, On My Own
- 16 George Strait, Check Yes Or No
- 17 Alan Jackson, Tall, Tall Trees
- 18 David Lee Murphy, Dust On The Bottle
- 19 John Berry, If I Had Any Pride Left At All
- 20 Ty Herndon, Heart Half Empty
- 21 Ty England, Smoke In Her Eyes
- 22 Chely Wright, Listenin' To The Radio
- 23 Bryan White, Rebecca Lynn
- 24 Asleep At The Wheel, Lay Down Sally
- 25 Tim McGraw, Can't Be Really Gone
- 26 Ken Mellons, Rub-A-Dubbin'
- 27 Rhett Atkins, She Said Yes
- 28 Sawyer Brown, (This Thing Called) Wantin'...
- 29 Tim McGraw, I Like It, I Love It
- 30 Brett James, If I Could See Love
- 31 Bellamy Brothers, We Dared The Lightning
- 32 Lee Roy Parnell, When A Woman Loves A Man
- 33 Doug Supernaw, Not Enough Hours In
- 34 Helen Darling, I Haven't Found It Yet
- 35 Jeff Carson, The Car
- 36 Emilio, It's Not The End Of The World
- 37 Vince Gill, Go Rest High On That Mountain
- 38 Rick Trevino, Save This One For Me
- 39 James House, Anything For Love
- 40 Confederate Railroad, Bill's Laundromat...
- 41 Mark Chesnut, Trouble
- 42 Terri Clark, When Boy Meets Girl
- 43 The Mavericks, Here Comes The Rain
- 44 Shelby Lynne, I'm Not The One
- 45 Neal McCoy, If I Was A Drinkin' Man
- 46 Aaron Tippin, That's As Close As I'll Get...
- 47 Tracy Byrd, Love Lessons
- 48 Perfect Stranger, I'm A Stranger Here My...
- 49 Bobbie Cryner, I Just Can't Stand To Be
- 50 Rhonda Vincent, What More Do You Want...

*** NEW ONS ***

- Lisa Brokop, She Can't Save Him
 Sawyer Brown, Round Here
 Trisha Yearwood, On A Bus To St. Cloud



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Red Hot Chili Peppers, My Friends
- 3 Bush, Come Down
- 4 Green Day, Geek Stink Breath
- 5 TLC, Diggin' On You
- 6 Presidents Of The United States, Lump
- 7 Mariah Carey, Fantasy
- 8 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 9 Alanis Morissette, Hand In My Pocket
- 10 Goo Goo Dolls, Name
- 11 Janet Jackson, Runaway
- 12 Melissa Etheridge, Your Little Secret
- 13 Foo Fighters, I'll Stick Around
- 14 Smashing Pumpkins, Bullet With Butterfly
- 15 Hootie & The Blowfish, Time
- 16 Toadies, Possum Kingdom
- 17 Brandy, Brokenhearted
- 18 Boyz II Men, Vibir'

- 19 Lisa Loeb & Nine Stories, Do You Sleep?
- 20 Rancid, Time Bomb
- 21 Garbage, Queer
- 22 AC/DC, Hard As A Rock
- 23 Whitney Houston, Exhale
- 24 Take That, Back For Good
- 25 Bone Thugs-N-Harmony, 1st Of The Month
- 26 Bon Jovi, Something For The Pain
- 27 Dave Matthews Band, Ants Marching
- 28 Heather Nova, Walk This World
- 29 Xscape, Who Can I Run To
- 30 Groove Theory, Tell Me
- 31 Candlebox, Simple Lessons
- 32 R.E.M., Tongue
- 33 Deep Blue Something, Breakfast At Tiffany's
- 34 CIV, Can't Wait One Minute More
- 35 Meat Loaf, I'd Lie For You
- 36 Natalie Merchant, Carnival
- 37 Hootie & The Blowfish, Only Wanna Be With You
- 38 Joan Osborne, One Of Us
- 39 Live, Lightning Crashes
- 40 P.M. Dawn, Downtown Venus
- 41 Edwyn Collins, A Girl Like You
- 42 Radiohead, Just
- 43 Ozzy Osbourne, Perry Mason
- 44 Weezer, Buddy Holly
- 45 311, Don't Stay Home
- 46 Aerosmith, Cryin'
- 47 Sophie B. Hawkins, As I Lay Me Down
- 48 Alanis Morissette, You Oughta Know
- 49 Edwin McCain, Solitude
- 50 Coolio, Fantastic Voyage

*** NEW ONS ***

- Mariah Carey & Boyz II Men, One Sweet Day
 Collective Soul, The World I Know
 Rolling Stones, Like A Rolling Stone



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

- 1 Junior Brown, Highway Patrol
- 2 Shenandoah, Heaven Bound
- 3 Travis Tritt, Sometimes She Forgets
- 4 Pam Tillis, Deep Down
- 5 John Michael Montgomery, No Man's Land
- 6 Terri Clark, Better Things To Do
- 7 Shania Twain, The Woman In Me
- 8 Daryle Singletary, I Let Her Lie
- 9 Sawyer Brown, (This Thing Called) Wantin'...
- 10 Kenny Chesney, All I Need To Know
- 11 Tracy Lawrence, If The World Had A Front...
- 12 Martina McBride, Safe In The Arms Of...
- 13 Blackhawk, I'm Not Strong Enough To Say
- 14 Faith Hill, Let's Go To Vegas
- 15 Reba McEntire, On My Own
- 16 George Strait, Check Yes Or No
- 17 David Lee Murphy, Dust On The Bottle
- 18 Ty Herndon, Heart Half Empty
- 19 Jeff Carson, The Car
- 20 The Mavericks, Here Comes The Rain
- 21 Neal McCoy, If I Was A Drinkin' Man
- 22 Lee Roy Parnell, When A Woman Loves A Man
- 23 Aaron Tippin, That's As Close As I'll Get...

- 24 Tracy Byrd, Love Lessons
- 25 Little Texas, Life Goes On
- 26 Vince Gill, Go Rest High On That Mountain
- 27 Rick Trevino, Save This One For Me
- 28 Clay Walker, Who Needs You Baby
- 29 Mark Chesnut, Trouble
- 30 Bobbie Cryner, I Just Can't Stand To Be...

*** NEW ONS ***

- Asleep At The Wheel, Lay Down Sally
 Helen Darling, I Haven't Found It Yet
 Wade Hayes, What I Meant To Say
 Tim McGraw, Can't Be Really Gone
 Prairie Oyster, Such A Lonely One
 Rhonda Vincent, What More Do You Want From Me
 Chely Wright, Listenin' To The Radio



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Runaway
- 2 Melissa Etheridge, Your Little Secret
- 3 TLC, Waterfalls
- 4 Mariah Carey, Fantasy
- 5 Sophie B. Hawkins, As I Lay Me Down
- 6 Blues Traveler, Run Around
- 7 Seal, Kiss From A Rose
- 8 Gin Blossoms, Til I Hear It From You
- 9 Meat Loaf, I'd Lie For You
- 10 Natalie Merchant, Carnival
- 11 Hootie & The Blowfish, Time
- 12 Joan Osborne, One Of Us
- 13 Hootie & The Blowfish, Only Wanna Be With You
- 14 k.d. lang, If I Were You
- 15 Alanis Morissette, Hand In My Pocket
- 16 Del Amitri, Roll To Me
- 17 Madonna W/Massive Attack, I Want You
- 18 Edwin McCain, Solitude
- 19 Bryan Adams, Have You Ever Really Loved...
- 20 Elton John, Believe
- 21 Collective Soul, December
- 22 Peter Gabriel, Sledgehammer
- 23 Boyz II Men, Water Runs Dry
- 24 Dave Matthews Band, Ants Marching
- 25 Janet Jackson, If
- 26 Melissa Etheridge, I'm The Only One
- 27 Hootie & The Blowfish, Let Her Cry
- 28 Take That, Back For Good
- 29 Dionne Farris, I Know
- 30 Mariah Carey, I'll Be There

*** NEW ONS ***

- Bonnie Raitt/Bryan Adams, Rock Steady
 The Temptations, Some Enchanted Evening
 Mariah Carey & Boyz II Men, One Sweet Day

REGIONAL DISTRIBUTORS GUARD THEIR TURF

(Continued from page 1)

of their labels.

The regional companies have been squeezed in recent years by the proliferation of national independent distributorships and the move by major retailers toward centralized buying.

Some distributors and established indie labels believe that smaller labels, either alienated from or rejected by the larger national distribution entities, will be the bread and butter of the regionals.

Several indie labels have resisted the trend toward nationalized distribution and continue to utilize the regionals, saying that the companies' attention to localized record activity remains a major advantage.

"Some people out there think that bigger is not better," says Joyce Lynn, president of Great Bay Distributing Inc. in Baltimore.

However, some national distributors and indie labels express doubts that regionals can endure in today's highly competitive distribution universe.

One group of established regionals has banded together as a hedge against that competition. On Oct. 21, four distribution firms—Twinbrook Music Inc. of New York; City Hall Records of San Rafael, Calif.; Paulstarr Merchandising Inc. of Plymouth, Minn.; and Rock Bottom Inc. of Norcross, Ga.—finalized an agreement to form a limited-liability company, Mutual Music.

The pact, initiated this spring (Billboard, April 1), was signed during the independents conference of the National Assn. of Recording Merchandisers Wholesalers Conference, Oct. 20-22 in Phoenix.

Mutual was created to service major chains, such as West Sacramento, Calif.-based Tower Records, that seek centralized buying from a national. "It provides the forum for national distribution for those who want it and also the opportunity to write business into Tower," says Twinbrook president Jay Baney, who serves as Mutual's spokesman.

The individual companies that comprise Mutual will maintain their regional integrity and seek to refer business to their joint-venture partners.

But, Baney says, "I don't think a regional in the traditional sense is going to make a go of it."

Several regionals dispute that notion and say there is enough regional business to sustain their companies.

THERE'S MONEY TO BE MADE

Says Skip Phillips, co-owner of Select-O-Hits in Memphis, "There's a lot of money to be made out there if you're aware of what's going on in the region... Most of the music we do is regional stuff. We're getting labels back that had national deals, and they got lost."

Great Bay's Lynn expects a "fallout" of labels from such national distributors as AEC and Independent National Distributors Inc. "Those labels will come back to regionals... There'll always be new labels."

Dennis Baker, VP/GM of Action Music Sales in Cleveland, which carries 200 label lines, says his firm is adding companies every week. "Every upstart label that comes along goes to a regional, because they want to start regionally."

Nina Easton, president of Ichiban Records in Atlanta, utilizes a number of distributors, including such regionals as Select-O-Hits and Music Distributors Inc. in Haltom City, Texas.

She also sees the paring of smaller labels from national indies as an area of opportunity for the regionals.

"I listen to the established national distributors, and they're kicking labels out," Easton says. "They're saying, 'We

have to be more selective.' That's the trend."

These small labels, Easton believes, "will go with a combination of regionals... and direct marketing."

Baker maintains that the siphoning-off of more established indie labels by national distributors won't prove fatal. He compares the current state of affairs to that of the late '70s, when such large independents as A&M, Motown, and Arista moved to branch distribution.

"We all had those lines," Baker says. "Talk about volume changes! Anybody that survived those years knows how to take care of ups and downs."

Baker acknowledges, however, that when 405-store, North Canton, Ohio-based Camelot Music shifted its purchase of product from 11 labels from Action to INDI, "that hurt."

BUCKING THE TREND

Like Ichiban, other established indie labels have bucked the trend toward national distribution and continue to support regional wholesalers.

Tommy Couch Jr., VP at Malaco Records in Jackson, Miss., counts Select-O-Hits and Great Bay among his label's distributors. He says, "Most of our records still break off a regional-type level... You can find out if a record's breaking. You can feel it faster from regional distributors."

"Also," he adds, "you don't have one person holding your check—you have seven or eight people holding your check."

Bruce Iglauer, president of Alligator Records in Chicago, uses Select-O-Hits and Action Music among his slate of distributors. He says, "It's been my observation that there were very few companies that were prepared to do as good a job with my product as the distributors I'd worked with for a long time."

While several labels retain their traditional loyalties, some label chiefs express doubts about the health of the surviving regionals.

Iglauer acknowledges that the declining number of regional distributors may leave him without any options in the near future.

"I anticipate that within 18 months I'll have to make a national deal, because there won't be enough regionals to go around," he says. "I may be driven into the arms of one of the national independents."

Easton says, "These regionals will have product to sell, but since they don't have the big-score possibilities, they better have their overhead low as hell."

CREATING A NICHE

Still, if a regional can carve a suitable niche in such pressurized times, it can endure, even as a start-up operation.

Terry Currier, who operates two Music Millennium stores and the indie label Burnside Records in Portland, Ore., established Burnside Distribution Corp. in February 1994 (Billboard, April 9, 1994). His modest company, which focuses almost strictly on labels in the Pacific Northwest, handles some 200 titles, distributed mostly in Oregon, Washington, and Northern California.

"Most of the things we're doing are small labels or individual artists who have put out something," Currier says. "We're pretty much taking everything on a piece-by-piece basis... It probably encompasses at least 100 labels. We get more and more people calling us."

Currier believes that service and quick reaction time afford an opening for the regional specialist: "The [regionals] that are left can still do that. It's a game of survival more than anything."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 4, 1995.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
 Bones Thugs-N-Harmony, East 1999

BOX TOPS

- Larry Loc, I'm Having Flashbacks
 Jodeci, Love U 4 Life
 Click, Hurricane
 Junior M.A.F.I.A., I Need You Tonight
 Mystikal, Y'all Ain't Ready Yet
 Coolio Feat. L.V., Gangsta's Paradise
 Luniz, I Got 5 On It (Remix)
 2Pac, Temptations
 Bone Thugs-N-Harmony, 1st Of The Month
 Mariah Carey, Fantasy
 Xscape, Who Can I Run To?
 Onyx, Last Dayz

NEW

- After 7, Damn Thing Called Love
 All-4-One, I'm Your Man
 Anointed, It's In God's Hands Now
 Boyz Of Paradise, Run Around
 Craig Mack, Making Moves With Puff
 Erik Sermon, Bomdigi
 G. Love & Special Sauce, Kiss And Tell
 Hootie & The Blowfish, Time
 Kut Kloze, Surrender
 LL Cool J, Hey Lover
 Luniz, Playa Hata
 L.V., Throw Your Hands Up
 Mokenstef, Sex In The Rain
 Monica, Before You Walk Out Of My Life
 Monteco, Call It What You Want
 Montell Jordan, Daddy's Home
 Nutmeg, Much Love
 Ozzy Osbourne, Perry Mason
 Pure Soul, I Want You Back
 Quincy Jones & Tania, You Put A Move...
 Seaweed, Start With
 Smashing Pumpkins, Bullet With...
 South Circle, New Day
 Sponge, Rainin'
 Tru, Mobbin' Through My Hood



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

- Martina McBride, Safe In The Arms Of Love
 Sarah McLachlan, I Will Remember You
 Tracy Bird, Love Lessons
 Mariah Carey, Fantasy
 Reba McEntire, On My Own
 Tim McGraw, I Like It, I Love It
 John Raft, They Say It's Wonderful
 Brian Wilson, Do It Again
 Jann Arden, Could I Be Your Girl
 Michael Bolton, Can I Touch You...There
 Jon Secada/Shanice, If I Never Knew You
 Selena, I Could Fall In Love
 Nestor Torres, El Dorado
 Terri Clark, Better Things To Do
 Deep Forest, Maria's Song
 Eagles, Learn To Be Still
 Gloria Estefan, It's Too Late
 Vince Gill, Go Rest High...
 Sophie B. Hawkins, As I Lay Me Down
 Hootie & The Blowfish, Only Wanna Be With You



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Method Man, The Riddler
 Brownstone, Can't Tell You Why
 Xscape, Who Can I Run To?
 Veronica, Without Love
 Groove Theory, Tell Me
 Lin Que, Let It Fall
 Raekwon, Ice Cream
 Milkbone, Where's Da Party At
 Das EFX, Real Hip Hop
 Mary J. Blige, Natural Woman
 Deborah Cox, Sentimental
 Bone Thugs-N-Harmony, 1st Of The Month
 Monifah/Heavy D, I Miss You
 Naughty By Nature, Clap Your Hands
 J. Quest, Anything
 Montell Jordan, Something 4 Da Honeyz
 Regina Belle, Love TKO

- Michael Speaks, Whatever You Need
 Brandy, Brokenhearted
 8 Off, Ghetto Girl



Continuous programming
 Hawley Crescent
 London NW18TT

- Shaggy, Boombastic
 Michael Jackson, You Are Not Alone
 Simply Red, Fairground
 Mariah Carey, Fantasy
 TLC, Waterfalls
 Red Hot Chili Peppers, Warped
 Seal, Kiss From A Rose
 Bon Jovi, Something For The Pain
 Janet Jackson, Runaway
 Edwyn Collins, A Girl Like You
 Diana King, Shy Guy
 Lenny Kravitz, Rock & Roll...
 Scatman John, Scatman's World
 AC/DC, Hard As A Rock
 Coolio Feat. L.V., Gangsta's Paradise
 Nick Cave & The Bad Seeds, Where The Wild Roses Grow
 Take That, Never Forget
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Cypress Hill, Throw Your Set In The Air
 N-Trance Ft. Ricardo Da Force, Stayin' Alive



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Geoff Moore, Home Run
 DC Talk, Wish We'd All Been Ready
 Rich Mullins, Brother's Keeper
 Whiteheart, Even The Hardest Heart
 Michael W. Smith, Cry For Love
 Walter Eugene, I Need You
 Tony Vincent, Must Be The Season
 4 Him, The Ride Of Life
 Point Of Grace, Gather At The River
 Tramaime Hawkins, Who's Gonna Carry You?
 Clay Crosse, Time To Believe

- Kathy Troccoli, Go Light Your World
 Out Of The Grey, Gravity
 Carolyn Arends, Seize The Day
 Imagine This, Love Is Everywhere(new)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Smoking Popes, Rubella
 Presidents Of The United States, Lump
 Rentals, Friends Of P
 7 Mary 3, Cumbersome
 Seaweed, Start With
 Supergrass, Alright
 Rancid, Time Bomb
 The Nixons, Happy Song
 Alison Moyet, Mega Mix
 Smashing Pumpkins, Bullet With Butterfly Wings
 Jonathan Brooke, Nothing Sacred
 Mike Watt, E Ticket Ride
 Ape Hangers, I Don't Wanna Live Today
 Shampoo, Delicious
 Everclear, Santa Monica
 Chemical Brothers, Life Is Sweet



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Filter, Hey Man, Nice Shot
 Smashing Pumpkins, Bullet With Butterfly Wings
 7 Mary 3, Cumbersome
 The Nixons, Happy Song
 Sonic Youth, Diamond Sea
 Air Miami, I Hate Milk
 Presidents Of The United States, Lump
 Greta, Without You
 Presidents Of The United States, Lump (Version 2)
 God Lives Underwater, All Wrong
 Machines Of Loving Grace, Richest Junkie In The World
 Gregory Gray, Pope Does Not Smoke Dope
 Rentals, Friends Of P
 Tony Ganiotis, Don't Stay Home
 Allison Moyet, Mega Mix

BLUE GORILLA RELISHES ITS JOAN OSBORNE BREAKTHROUGH

(Continued from page 1)

WMMR Philadelphia, and WTXQ Dallas; and top 40 WHTZ (Z100) New York, WPLY (Y100) Philadelphia, and WXKS Boston.

Appearances on public radio triple-A shows "E-Town," "World Cafe," and "Mountain Stage" also "helped out a lot," says Marty Maidenberg, VP of product development at Mercury.

The label plans to spread Osborne even further on the radio dial by servicing "One Of Us" to AC stations in the next month.

This week, "One Of Us" moves 19-17 on Modern Rock Tracks and 23-20 on Rock Airplay Monitor's the Big Picture. The song is also No. 53 on Hot 100 Airplay.

According to Broadcast Data Systems, for the week ending Oct. 24, "One Of Us" garnered 387 spins on 27 top 40 stations, 396 spins on 35 album rock stations, and 199 spins on 15 triple-A stations.

Brian Philips, PD at 99X, says he was "dumbfounded" when he heard "One Of Us." The song garnered top five phones immediately.

Philips says the track "hit a nerve right away. It has a great lyric, a wonderfully ironic lyric. I think we'll be dealing with Joan for a while."

"One Of Us" includes the lyric: "What if God was one of us?/Just a slob like one of us."

As for the press, Osborne, who was featured in Billboard's Music To My Ears on Jan. 14, has been hailed by The New Yorker as "one of the most distinct voices in rock," while "Relish" has been cited as "one of the strongest major-label debut albums" of 1995 by The New York Times. Rolling Stone gave the album a four-star review.

Meanwhile, on Oct. 5 VH1 inaugurated its new DISCOVERY Video designation with "One Of Us." Similar in concept to MTV's Buzz Clip, the DISCOVERY Video features an up-and-coming artist whom VH1 endorses.

VH1 has supported Osborne in other ways. "We really fell in love with Joan immediately and began to work on a strategy to introduce her," says VH1 president John Sykes. "Joan is the perfect example of how VH1 can step out and help break artists. We did it with Blues Traveler, Hootie & the Blowfish, Sheryl Crow, and Melissa Etheridge. We're making the same commitment now to helping Joan. We are so excited about Joan, her video, and entire album that we felt it warranted a full-out channel show of support for her and her music."

That support started by having Osborne perform "St. Teresa" acoustically on VH1's "Crossroads," which aired for 10 weeks in large rotation, beginning in July.

"One Of Us" is also now in large rotation (25-30 spins a week). In addition, as part of the DISCOVERY Video support, Osborne is featured in one of the channel's news segments, called "Hello, My Name Is . . ." which airs six to 10 times a day, three times a week, for the "better part of the month," say Wayne Isaak, senior VP of music and talent relations at VH1.

Osborne also will be featured on the Nov. 22 debut of the show "Duets," which features Etheridge dueting with Osborne, Jewel, Paula Cole, and Sophie B. Hawkins.

"We're doing this because we really believe in her as an artist and in her body of music," says Isaak. "It's not just about a song or a video . . . This is our way of drawing attention to something we really believe in and say to our audience, 'Hey, look at this one.'"

MTV is also getting behind Osborne and was to increase its rotation on "One Of Us" from active to stress on Monday

(30).

Rick Chertoff, senior VP of PolyGram Holding Inc., created the Blue Gorilla imprint in late 1993 and signed Osborne as his first artist after seeing her perform at the Ritz in New York in 1994.

Chertoff, who has produced such acts as Cyndi Lauper and Hawkins, also produced "Relish."

"Live, she's powerful, she's engaging, she's dangerous, and she's a great improviser and a terrific performer," Chertoff says.

Before Osborne and the label decided to work together, Chertoff set up some "experiments in these writing labs," where he put people together to jam and write with Osborne in a hunting lodge in Katonah, N.Y.

The most prolific "lab" resulted in the combination of musicians that is on the album, which includes guitarist Eric Bazilian, who wrote "One Of Us" and contributes to most of the tracks on "Relish"; keyboardist Rob Hyman; drummer Charlie Quintana, who also plays with Cracker; and bassist Rainy Orteca.

"We wanted [the album] to be blues friendly," says Chertoff. "We wanted that quality in the roots of this album."

Before writing the songs on "Relish," Osborne attended a songwriting workshop taught by Doc Pomus, who instructed the singer to start writing when an idea pops into her head, instead of waiting until later to work out the song.

"He said to grab it in that fresh moment of discovery, so I would be at dinner with my silver notebook I got at Urban Outfitters and run away and start writing," says Osborne, who has also written song lyrics on her arm when paper was nowhere to be found.

Osborne admits to some anxiety before writing a song. She has even resorted to allowing her newly licensed hypnotist friend to put her under, in an effort to relieve writer's block; the result was "St.



Teresa," inspired by Mother Teresa of Avila.

"There's all those models of great songs that you want to be like, like amazing Otis Redding classics, and it's like, 'What if it's not as great as that?'" she says.

Osborne started her singing career on a dare at 3 a.m. after a few drinks at the now defunct New York blues bar Abilene. Her rendition of Billie Holiday's "God Bless The Child" that night prompted the piano player to urge her to return for open-mike nights, which she did regularly.

"It was pretty terrifying," says Osborne. "I guess it's easier to sing on a dare, because you don't have time to worry about it in advance. But, when I decided I would [go to open-mike night], I would get really nervous and dread it. I'm shier than that. Once you overcome it though, it becomes a liberating thing to do. I don't get that nervous anymore. It's fun now. A live audience is like an animal. You try to get them to sing with you and play with you. It's like a big dog. You tell them to let out a scream, and they do."

Osborne has released two other albums on her own Womanly Hips Records. The 1991 release, "Soul Show," features "Help Me" and "Crazy Baby," which are also on "Relish." Her EP, "Blue Million Miles," was released in 1993.

Osborne has recently agreed in principle to a deal with PolyGram Music Pub-



lishing, according to her manager, David Sonenberg of DAS Communications Ltd.

Lynn Perkins, assistant manager at Pure Pop Records in Burlington, Vt., which carried her two independent releases, says fans are still asking for those two titles, but they are unavailable.

"We sold maybe 100 or so of 'Soul Show' after she played up here. Her live act really attracted interest. We would sell more if we had them," says Perkins.

According to Chertoff, Blue Gorilla plans to "do something" with Osborne's earlier releases, but no details have been worked out yet.

According to SoundScan, "Relish" has sold more than 152,000 units.

Armed with a strong New York fan base, Osborne, who is booked by Barry Weisblatt at New York-based Artists and Audience, landed on the HORDE tour and has also toured with Etheridge and Widespread Panic. She is on the road with Mercury labelmate Rusted Root until Dec. 4.

At the various shows, the label passed out "Words And Music" cassettes, which feature album cuts accompanied by Osborne explaining each song. She invites Planned Parenthood to set up information booths at her shows. Osborne also gives the number for pro-choice organizations in the liner notes of her album.

Along with the Rusted Root shows, the label is teaming the two acts for radio and retail promotional visits. After this tour ends, Osborne will tour Europe through January.

"Relish" will be released in Europe and Canada on Blue Gorilla/Mercury in January.

Even before "One Of Us" was serviced to album rock radio in August and modern rock in September, Osborne landed spots on "Late Show With David Letterman," "The Tonight Show With Jay Leno," and "Late Show With Conan O'Brien." She made a return appearance on "Letterman" Oct. 16.

"There are so many different styles and so many areas we could go out with her and expose her to different segments



Joan Osborne relishes her Heatseekers T-shirt, which commemorates the rise of her Blue Gorilla/Mercury debut, "Relish," to No. 1 on Heatseekers for the week ended Oct. 21. (Photo: Chuck Pulin)

where everyone would get something from it," says Maidenberg. "At first, we didn't want to focus on one track. We had her do 'St. Teresa' on 'The Tonight Show,' 'Ladder' on Conan, and 'Right Hand Man' on 'Letterman.' She didn't do 'One Of Us' until her second time on 'Letterman.'"

"We want to create a career for her," adds Maidenberg, "and hold on to that credibility."

For the next single, the label is considering "Ladder," "Right Hand Man," and "Spider Web." The last song was inspired by a dream Osborne had in which Ray Charles regained his sight, but lost his voice.

Bob Bell, new release buyer at the 317-store Warehouse Entertainment, based in Torrance, Calif., says the chain feels so strongly about "Relish" that it is one of two titles it will place in its "Test Spin" developing-artist program during November.

DON CHERRY DIES AT 58

(Continued from page 13)

Over the years, Cherry teamed with a score of imposing reed players. In 1962, he worked with Sonny Rollins, a partnership documented on Bluebird's "On The Outside." An album with soprano saxophonist Steve Lacy, called "Evidence," was also recorded that year. Archie Shepp and Albert Ayler, paragons of the free jazz movement, became bandmates in the early '60s.

By mid-decade, Cherry's association with Gato Barbieri begot "Complete Communion" for the Blue Note label. It's one of jazz's best examples of confluence, a brash, persuasive blend of expressionism and orthodoxy. "Symphony For Improvisers," another date with Barbieri, has recently been issued as part of Blue Note's Connoisseur Series.

Travels in Europe (initially with Rollins), Africa, and the Far East gave Cherry all kinds of ideas regarding linkage of styles. Musically, he viewed the big picture and made a point of finding the seams between cultures. His music became one of inclusion.

In the '70s, Cherry was part of a trio called Codona, whose output for ECM was a refined blend of strings, brass, and percussion. Colin Walcott played tabla, sitar, and dulcimer. Nana Vasconcelos' array of Brazilian drums and exotic percussion further flavored the group's sound. Cherry added wooden flute; his understanding of various eth-

nic folk musics proved as vast as his knowledge of jazz. Pieces by Coleman were sometimes part of the repertoire, but the rambling folk motifs gave Codona a singular sound.

A hippie attitude toward keeping an open spirit became central to Cherry's musical persona. The early '70s found him wandering Europe and Asia.

"I wanted to play different instruments in environments not man-made for music, like a catacomb or a mountain top or by the side of a lake," Cherry told Davis in 1983. "I wasn't playing for jazz audiences then, you realize. I was playing for goat herders, who would take out their flutes and join me, and for anyone else who wanted to listen or to sing or to play along. It was the whole idea of organic music, as natural as part of your day."

Eventually, he came back to Coleman's idiosyncratic songbook. His group Old And New Dreams, which united him with Coleman alumni Haden, Blackwell, and saxist Dewey Redman, always had its ex-boss' sound in mind. On the group's ultimate statement, ECM's 1980 disc "Playing," the members realized a daunting level of communication with each other.

"We were close," says Haden. "The level of music-making was high." When Haden and Cherry dueted on the former's "The Golden Number" album in

1976, it was a performance that attained the epitome of poise.

"I'm really going to miss his creative energy," says Haden. "The guy put thought into everything he did. He'd often talk to children; it was important to him that children develop their own creative potential, because he felt it's stifled so quickly as we grow up."

Cherry's muse was open to everything. His cornet even lent an eerie quality to "The Bells," a late-'70s track by Lou Reed. More often, however,

there was buoyancy to his horn lines, as if frolicking was part of invention.

The start of the '90s saw a pair of quartet discs for A&M, "Art Deco" and "Multi Kulti," both brimming with an ebullient brand of blues. Haden's "The Montreal Tapes," released this summer on Verve, finds Cherry treating work as sport.

"He was happy-go-lucky," says Haden. "If he saw you were depressed, he would start telling jokes. He wouldn't let you stay sad for a minute."

DEATH CLOUDS FUTURE FOR BLIND MELON

(Continued from page 13)

shows.

Hoon cut an enigmatic, bizarre figure on stage. For Woodstock '94, he dressed in a long white dress, lined his eyes in smeared black eyeliner, and wore pink and blue plastic barrettes in his hair.

In 1995, the band returned to the studio. However, the recording process wasn't easy. One difficulty was "sobering everyone up and getting them there," Stevens told Billboard earlier this year. During work on the album, Hoon had a few encounters with the law, including a drunk-and-disorderly charge in New Orleans (Billboard, July 8).

"Soup," which came out in August, failed to ignite consumer excitement and

quickly fell off The Billboard 200. The first single, "Galaxie," peaked at No. 8 on the Modern Rock Tracks chart and No. 25 on the Album Rock Tracks chart.

According to one retailer, it is too soon to see what effect Hoon's death will have on the band's album sales.

Funeral services were held Oct. 25, in Lafayette, Ind., Hoon's hometown. Survivors include his parents; his longtime girlfriend, Lisa Crouse; and his daughter, Nico Blue.

An educational fund has been established for Blue. Donations may be made in her name, c/o Shapiro & Co., 9229 Sunset Blvd., Suite 607, Los Angeles, Calif. 90069.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

NO END IN SIGHT? "Fantasy" by Mariah Carey (Columbia) holds at No. 1 for the sixth consecutive week. It slips to No. 2 on the Hot 100 Singles Sales chart, mainly because the single has been discontinued and is no longer in stock at some retail outlets. Despite the decrease in single sales, "Fantasy" is still far ahead of the No. 2 single, "Gangsta's Paradise" by Coolio Featuring L.V. (MCA Soundtracks/MCA), in overall chart points. There is an outside possibility, however, that "Paradise" could reclaim the No. 1 position on the Hot 100 over the next couple of weeks if it holds steady in airplay and continues to lose fewer sales points than "Fantasy." If "Paradise" does not unseat "Fantasy" within the next few weeks, it is anyone's guess as to which song will be the next No. 1 single.

NEW: Look for the commercial release soon of six singles in the Hot 100 Airplay's top 40, any of which might be the next song to top the Hot 100 Singles chart: "Diggin' On You" by TLC (LaFace/Arista), No. 20; "One Sweet Day" by Mariah Carey & Boyz II Men (Columbia), No. 22; "Exhale (Shoop Shoop)" by Whitney Houston (Arista), No. 26; "Bullet With Butterfly Wings" by Smashin' Pumpkins (Virgin), No. 30; "You'll See" by Madonna (Maverick/Warner Bros.), No. 38; and "It's A Beautiful Life" by Ace Of Base (Arista), No. 39.

THE GREATEST OVERALL GAINER and winner of this week's Greatest Gainer/Sales award is "Dreaming Of You" by Selena (EMI Latin/EMI). It jumps 38-26 on the Hot 100 and 51-24 on the sales chart. On the airplay side, "Dreaming" is top five at six monitored stations, including No. 2 at KIIS (Kiss) Los Angeles. The second-biggest gainer on the entire chart, moving 17-12, is the Goo Goo Dolls' "Name" (Metal Blade/Warner Bros.). It currently sits at No. 1 on both Album Rock Tracks and Modern Rock Tracks and is No. 1 at 10 Hot 100 monitored stations, including WPST Trenton, N.J. The third-biggest point gainer, at No. 11, is "Who Can I Run To" by Xscape (So So Def/Columbia). It is top five at six monitored stations, including No. 1 at WERQ (92Q) Baltimore, and, along with "Name," could easily move into the top 10 next week.

The Greatest Gainer/Airplay award winner is "Danger" by Blahzay Blahzay (Fader/Mercury). It moves 68-60 and is breaking out of WPGC Washington, D.C., where it is No. 3. The runner-up for the airplay award is "Set U Free" by Planet Soul (Strictly Rhythm). It debuts on both the airplay and sales charts and moves 77-59 on the Hot 100. "Free" is No. 1 at KTFM San Antonio, Texas.

THE HOT SHOT DEBUT is "Where Ever You Are" by Terry Ellis (Eastwest/EEG), at No. 75. It is the first solo release from a member of R&B group En Vogue. Nearly 75% of the song's chart points are from sales generated by R&B radio play. Also debuting this week are two covers of top five Hot 100 singles. Entering at No. 81 is "Sexual Healing" by Max-A-Million (S.O.S/Zoo), a remake of the No. 3 Marvin Gaye classic from 1982. It is already No. 3 at XHTZ (Z90) San Diego and No. 5 at WBBM (B96) Chicago. Debuting at No. 89 is "Cruisin'" by D'Angelo (EMI), a cover of the No. 4 Smokey Robinson hit from 1979. It is receiving early airplay at KCAQ Oxnard, Calif., where it is No. 3.

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---------------------------------|------------------------------------|
| 1 | — | 1 | LAST DAYZ | ONYX (JMJ/RAL/ISLAND) |
| 2 | 17 | 3 | IF YOU WANT IT | SOUL FOR REAL (UPTOWN/MCA) |
| 3 | 2 | 3 | GOD'S MISTAKE | TEARS FOR FEARS (MERCURY) |
| 4 | 4 | 8 | I'M NOT STRONG ENOUGH TO SAY NO | BLACKHAWK (ARISTA) |
| 5 | 7 | 17 | DAUGHTER/YELLOW LEDBETTER | PEARL JAM (EPIC) |
| 6 | 11 | 6 | Y'ALL AIN'T READY YET | MYSTIKAL (BIG BOY/JIVE) |
| 7 | 5 | 7 | CLAP YO HANDS | NAUGHTY BY NATURE (TOMMY BOY) |
| 8 | 1 | 3 | A DREAM IS A WISH YOUR HEART | LINDA RONSTADT (WALT DISNEY) |
| 9 | 15 | 2 | FADES EM ALL | JAMAL (ROWDY/ARISTA) |
| 10 | 8 | 5 | IF I NEVER KNEW YOU | JON SECADA & SHANICE (HOLLYWOOD) |
| 11 | 13 | 13 | WHATZ UP, WHATZ UP | PLAYA PONCHO (SO SO DEF/COLUMBIA) |
| 12 | — | 1 | RIDIN' LOW | L.A.D. (PR/HOLLYWOOD) |
| 13 | 12 | 4 | NO MAN'S LAND | JOHN MICHAEL MONTGOMERY (ATLANTIC) |

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

FRENCH HIT INVOKES NATIVE U.S. SPIRIT

(Continued from page 1)

national sales charts here this summer, to the surprise of many in the industry.

Since its release in France in May, the album has sold more than 800,000 copies nationwide, according to the label. The single, released commercially in July, has sold more than 600,000 units in France, says Virgin. A portion of the proceeds from "Sacred Spirits" is being donated to the Native American Rights Fund in Boulder, Colo.

Behind the project is one of the most important marketing blitzes in the history of the French industry, involving leading commercial television network TF1.

The project was originally signed to Virgin U.K. for worldwide distribution in 1994 and was released in Australia late that year as "Sacred Spirits: Chants And Dances Of The Native Americans." The album was also released in Spain in spring 1995.

The music combines Native American ceremonial chants with modern arrangements and instruments. The material was gleaned from various tribal archives with consultation from several Native Americans, including Jard Gorbohay. The album was produced by Klaus Zundel.

In March, Pierre-Yves Garcin, commercial director of Une Musique, the wholly owned subsidiary of France's TF1 that specializes in music production and marketing, was given an advance tape by Virgin president Emmanuel de Buretel.

Garcin says, "I really liked the music and saw the potential of the project." Garcin presented it to Une Musique president Corinne Bouygues. Bouygues, who also serves as president of the TF1 divisions TF1 Enterprises

POWER STATION SUIT

(Continued from page 6)

the studio's business by forbidding it to engage in spec deals, acoustical design, and other ventures outside of the rental of studio time; directing Power Station to retain a new accounting firm from a pre-approved list; forcing Power Station to close rooms "for days on end" to take inventory of equipment; refusing to allow Bongiovi to release tapes made by his cousin, rock star Jon Bon Jovi, while Bon Jovi was an employee of the studio; and imposing unreasonable controls upon the day-to-day operation of the studio. The suit also claims that the bank pressured the studio to hire a new president, Nicholas Balsamo, who was fired after one year of service because of alleged misfeasance, poor business judgment, and philosophical differences with upper management.

The suit claims that the bank's interference and burdensome reporting requirements left the studio with no choice but to cease complying with the bank's demands.

Power Station was founded in 1977 by Bongiovi and former partner Bob Walters in an old Con Edison power-generating plant. The award-winning studio has yielded more than 400 gold and platinum albums, including Bruce Springsteen's "Born In The U.S.A." and works by Eric Clapton, David Bowie, Barbra Streisand, Whitney Houston, and the Rolling Stones. Walters sold most of his share of Power Station to Bongiovi in October 1992, retaining a 15% interest.

Commenting on the lawsuit, Bongiovi says, "Banks are supposed to help small businesses, but Chemical wasn't interested in helping me. I built the whole studio on record royalties, and they felt I should be in the time-renting business."

Ken Herz, a Chemical Bank VP, calls the suit "completely without merit."

and TF1 Publicité, the ad sales arm, immediately endorsed the project and asked TF1 Publicité to search for a sponsor.

"We were very interested in this, because it was radically different from previous projects we'd been involved in, such as the Lambada, which were mostly one-offs or dance projects," says Garcin. "This time, it wasn't simply launching a summer hit, but dealing with a music in between new age and dance, which has its own power, reflecting a culture that raises a lot of interest in France. The whole thing had an ecological and humanitarian background. For us, being associated with such a project made a lot sense. At the same time, we were convinced that the album had huge potential."

Sponsors came in the form of Haagen Dazs ice cream and Virgin, and Une Musique cut a two-year co-production deal on the album. Under that deal, the partners will split the gross revenues on a 50-50 basis. Virgin handles the distribution, and TF1 brings the power of its scheduling.

The album was released in France on May 23. From May 15 to the end of August, TF1 ran 420 TV spots of 20- to 40-seconds with opening and closing segments mentioning the sponsor. In between these was a mix of images from the videoclip.

In addition, Virgin and TF1 invested FF 5 million (\$1 million) in a radio ad campaign with leading radio network NRJ as their partner, reaching some 40 local stations. The single was released to radio in early July and entered the singles chart at No. 25; the following week, it climbed to No. 2, and it reached the top spot in August.

"When our listening committee heard this song, our reaction was unanimously positive," says Max Guazzini, VP of top 40 station NRJ. "This song has that little something different compared to the vast majority of records we receive. It reminded me of Enigma a couple of years ago, where you had a mix of Gregorian chant and contemporary music. From time to time, this type of song offers some fresh air and has the potential to please the audience."

Both the album and single stayed at No. 1 for the month of August.

A spot for movie theaters featuring actor Richard Gere and Native American aid organization Survival was also created.

The video aired on TF1 each day as the opening and closing of the day's programming. But, Garcin says, all the other channels also played the video—France 2 (on its top 50 chart show), M6, music channel MCM, and Canal+. "We did different edited versions of the video for each channel," he says.

The entire marketing plan is valued at FF 23 million (\$4.6 million), according to Garcin.

Virgin's initial shipment of the album

in France was 16,000 albums and 40,000 singles. Virgin international label manager Marie Sauvet says that the original target was 300,000 units, and the most optimistic plan called for 600,000 units in France.

"We had an immediate interest in the product because of the nature of the music and because of the media partners, especially TF1, which has demographics in tune with the popular stores we service," says Dany Mouton, marketing director for wholesaler Cogedep, which services some 1,800 stores.

"It's a strange product, because it's quite original, not mainstream, thus very popular," adds Mouton. "There was a good flow of advance information coming from the distributor, which allowed us to really anticipate the sales and prepare space in stores. Strangely, people were not asking in the stores for the Indian album but for the music featured in the Haagen Dazs advertising spot. . . . Later on, the albums were displayed with stickers mentioning the brand."

Mouton says that through the stores it services, Cogedep has sold more than 90,000 copies of the album and 80,000 singles.

"The magnitude of the success did really take us by surprise," says Sauvet.

Garcin says, "We knew it would sell, but this is above our expectations." He adds that sales were quicker to start and more consistent in the provinces than in Paris.

Supermarkets and convenience stores embraced the project very quickly, while sales at traditional music retail chains, such as FNAC, were slower, according to Garcin. "Our target now is to reach 1 million units before the end of the year," he says.

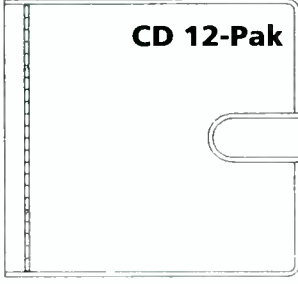
A second single, "Ly-O-Lay-Ale Loya," will be released commercially and to radio in early November. In time for Christmas, Virgin will release the album with two different special packages. In addition, an album of remixes titled "Indian Dance Remixes" will be released Dec. 3. Another marketing campaign with TF1 will be launched in December.

TF1 has the merchandising rights and is working on several projects based on Native American material.

Garcin says that the association with the Indians was "very positive" for the channel.

"There's an Indian feeling in the air," says Sauvet. "TF1 was very important in the success of the album, but it doesn't explain everything. I think the whole environment was really positive. There is a genuine interest for all that surrounds Native American Indians. We just gave a French touch to this project, and it came at the right time."

Ironically, in the U.S., where it was released June 6, "Sacred Spirits" has sold only 8,000 units thus far, according to SoundScan. At press time, executives from Virgin in the U.S. were unavailable for comment.




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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
NOVEMBER 4, 1995

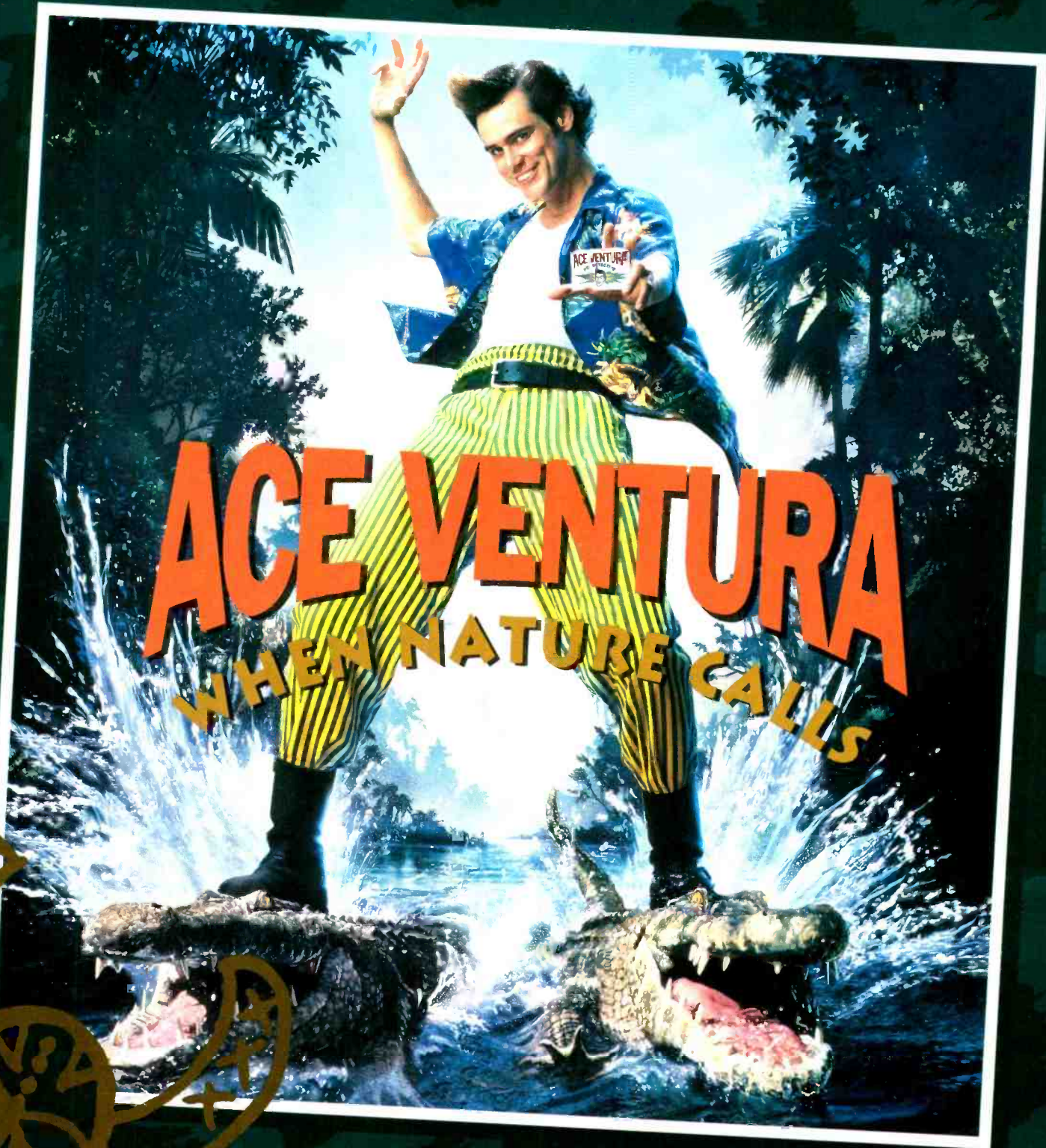


| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|------------|-----------|---------------|--|---------------------------------------|---------------|
| | | | | ***No. 1*** | | |
| 1 | 1 | 1 | 3 | MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) 3 weeks at No. 1 | DAYDREAM | 1 |
| 2 | 3 | 2 | 19 | ALANIS MORISSETTE ³ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS | JAGGED LITTLE PILL | 1 |
| 3 | 4 | — | 2 | JANET JACKSON A&M 540399* (11.98/17.98) | DESIGN OF A DECADE 1986/1996 | 3 |
| 4 | 6 | 4 | 67 | HOOTIE & THE BLOWFISH ¹⁰ ATLANTIC 82613/AG (10.98/16.98) HS | CRACKED REAR VIEW | 1 |
| 5 | 5 | 3 | 13 | SOUNDTRACK ² MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) | DANGEROUS MINDS | 1 |
| 6 | 2 | — | 2 | GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98) | INSOMNIAC | 2 |
| | | | | ***GREATEST GAINER*** | | |
| 7 | 11 | 7 | 5 | MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98) | GREATEST HITS 1985-1995 | 5 |
| 8 | 10 | 8 | 49 | TLC ⁶ A&M 66449/ARISTA (10.98/16.98) | CRAZYSEXYCOOL | 3 |
| 9 | 8 | 6 | 5 | TIM MCGRAW CURB 77800 (10.98/16.98) | ALL I WANT | 4 |
| 10 | 9 | 10 | 34 | SHANIA TWAIN ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 6 |
| 11 | 7 | 5 | 3 | REBA MCENTIRE MCA 11264 (10.98/16.98) | STARTING OVER | 5 |
| 12 | 13 | 12 | 13 | BONE THUGS-N-HARMONY ⁴ RUTHLESS 5539/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | 1 |
| 13 | 14 | 13 | 6 | RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98) | ONE HOT MINUTE | 4 |
| 14 | 26 | 32 | 4 | SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98) | DEAD PRESIDENTS | 14 |
| 15 | 12 | 9 | 4 | AC/DC EASTWEST 61780/EEG (10.98/16.98) | BALLBREAKER | 4 |
| 16 | 17 | 15 | 18 | NATALIE MERCHANT ¹ ELEKTRA 61745/EEG (10.98/16.98) | TIGERLILY | 13 |
| 17 | 16 | 16 | 47 | BLUES TRAVELER ² A&M 540265 (9.98/15.98) | FOUR | 8 |
| 18 | 25 | 29 | 14 | SELENA EMI LATIN 34123/EMI (10.98/16.98) | DREAMING OF YOU | 1 |
| 19 | 21 | 18 | 41 | BUSH ¹ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS | SIXTEEN STONE | 17 |
| 20 | 23 | 24 | 10 | THE PRESIDENTS OF THE UNITED STATES OF AMERICA ¹ COLUMBIA 67291 (7.98 EQ/11.98) HS | THE PRESIDENTS OF THE UNITED STATES | 20 |
| 21 | 18 | 14 | 17 | SILVERCHAIR ¹ EPIC 67247 (10.98 EQ/15.98) HS | FROGSTOMP | 9 |
| 22 | 20 | 20 | 14 | JEFF FOXWORTHY ¹ WARNER BROS. 45856 (10.98/16.98) | GAMES REDNECKS PLAY | 8 |
| 23 | 27 | 22 | 55 | DAVE MATTHEWS BAND ² RCA 66449 (9.98/15.98) | UNDER THE TABLE AND DREAMING | 11 |
| 24 | 29 | 23 | 14 | XSCAPE ¹ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) | OFF THE HOOK | 23 |
| 25 | 34 | 26 | 4 | GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98) | FATHER AND SON | 20 |
| 26 | 33 | 28 | 68 | SEAL ² ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) | SEAL | 15 |
| 27 | 15 | — | 2 | AZ EMI 32631* (10.98/15.98) | DOE OR DIE | 15 |
| 28 | 22 | 11 | 3 | CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98) | LUCY | 11 |
| 29 | 28 | 21 | 9 | SOUNDTRACK ¹ TVT 6110 (9.98/16.98) | MORTAL KOMBAT | 10 |
| 30 | 45 | 43 | 54 | SOUNDTRACK ¹ MCA 11103* (10.98/16.98) | PULP FICTION | 21 |
| 31 | 41 | 33 | 8 | FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98) | FAITH | 22 |
| 32 | 31 | 19 | 10 | SOUNDTRACK ¹ DEF JAM/RAL 529021*/ISLAND (10.98/16.98) | THE SHOW | 4 |
| 33 | 35 | 27 | 78 | LIVE ² RADIOACTIVE 10997*/MCA (10.98/15.98) | THROWING COPPER | 1 |
| 34 | 30 | 31 | 4 | LISA LOEB & NINE STORIES GEFEN 24734 (10.98/16.98) | TAILS | 30 |
| 35 | 32 | 30 | 6 | TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98) | GREATEST HITS - FROM THE BEGINNING | 21 |
| 36 | 19 | — | 2 | KRS-ONE JIVE 41570* (10.98/15.98) | KRS-ONE | 19 |
| 37 | 37 | — | 2 | K.D. LANG WARNER BROS. 46034* (10.98/16.98) | ALL YOU CAN EAT | 37 |
| 38 | 36 | 36 | 45 | GARTH BROOKS ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 |
| 39 | 24 | 25 | 37 | ALISON KRAUSS ¹ ROUNDER 0325* (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 13 |
| | | | | ***HOT SHOT DEBUT*** | | |
| 40 | NEW | | 1 | STEELY DAN GIANT 24634/WARNER BROS. (10.98/16.98) | ALIVE IN AMERICA | 40 |
| 41 | 38 | 34 | 30 | JOHN MICHAEL MONTGOMERY ¹ ATLANTIC 82728/AG (10.98/16.98) | JOHN MICHAEL MONTGOMERY | 5 |
| 42 | NEW | | 1 | SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98) | BLACKFACE | 42 |
| 43 | 43 | 49 | 9 | GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS | A BOY NAMED GOO | 43 |
| 44 | 39 | 17 | 4 | NPG 45999/WARNER BROS. (10.98/16.98) | THE GOLD EXPERIENCE | 6 |
| 45 | NEW | | 1 | LUIS MIGUEL WEA LATINA 11212 (15.98/22.98) | EL CONCIERTO | 45 |
| 46 | 47 | 45 | 13 | VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | 30 |
| 47 | 40 | — | 2 | INDIGO GIRLS EPIC 67229 (15.98/24.98) | 1200 CURFEWS | 40 |
| 48 | 49 | 44 | 4 | SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98) | FRIENDS | 44 |
| 49 | 42 | 35 | 6 | BLACKHAWK ARISTA 18792 (10.98/15.98) | STRONG ENOUGH | 22 |
| 50 | 68 | 71 | 6 | GEORGE STRAIT MCA 11263 (39.98/49.98) | STRAIT OUT OF THE BOX | 50 |
| 51 | 62 | 58 | 6 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98) | CHRISTMAS IN THE AIRE | 35 |
| 52 | 48 | 47 | 60 | BOYZ II MEN ⁸ MOTOWN 0323 (10.98/16.98) | II | 1 |

| 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 |
|-----------|------------|-----------|---------------|---|--|---------------|
| 53 | 44 | 38 | 18 | MICHAEL JACKSON ⁸ EPIC 59000* (23.98 EQ/32.98) | HISTORY: PAST, PRESENT AND FUTURE BOOK 1 | 1 |
| 54 | 46 | 40 | 16 | FOO FIGHTERS ¹ ROSWELL 34027*/CAPITOL (10.98/16.98) | FOO FIGHTERS | 23 |
| 55 | 61 | 55 | 16 | D'ANGELO ¹ EMI 33629 (9.98/13.98) | BROWN SUGAR | 42 |
| 56 | 50 | 42 | 28 | WHITE ZOMBIE ¹ GEFEN 24806* (10.98/16.98) | ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION | 6 |
| 57 | NEW | | 1 | CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98) | HYPNOTIZE THE MOON | 57 |
| 58 | 55 | 64 | 11 | DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS | OUT WITH A BANG | 55 |
| 59 | 56 | 50 | 14 | JODECI ¹ UPTOWN 11258*/MCA (10.98/16.98) | THE SHOW, THE AFTER PARTY, THE HOTEL | 2 |
| 60 | 59 | 56 | 13 | TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS | RUBBERNECK | 56 |
| 61 | 51 | — | 2 | JOE SATRIANI RELATIVITY 1500 (10.98/16.98) | JOE SATRIANI | 51 |
| 62 | 53 | 41 | 8 | JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98) | CONSPIRACY | 8 |
| 63 | 52 | 46 | 21 | SOUNDTRACK ³ WALT DISNEY 60874 (10.98/16.98) | POCAHONTAS | 1 |
| | | | | ***PACESSETTER*** | | |
| 64 | 127 | 93 | 14 | BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98) | BETTE OF ROSES | 64 |
| 65 | 78 | 76 | 11 | SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98) | WHALER | 65 |
| 66 | 83 | 81 | 6 | SOLO PERSPECTIVE 54901/A&M | SOLO | 66 |
| 67 | 54 | 54 | 8 | DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98) | SOMETHING SPECIAL | 54 |
| 68 | 69 | 63 | 14 | MONICA ¹ ROWDY 37006/ARISTA (10.98/15.98) | MISS THANG | 36 |
| 69 | 57 | 70 | 66 | VINCE GILL ¹ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 6 |
| 70 | 72 | 61 | 16 | LUNIZ ¹ NOO TRYBE 40523 (9.98/13.98) | OPERATION STACKOLA | 20 |
| 71 | 66 | 60 | 15 | SHAGGY ¹ VIRGIN 40158* (10.98/15.98) | BOOMBASTIC | 34 |
| 72 | 65 | 52 | 12 | RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ¹ LOUD 66663*/RCA (10.98/16.98) | ONLY BUILT 4 CUBAN LINX... | 4 |
| 73 | 97 | 103 | 9 | JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS | RELISH | 73 |
| 74 | 71 | 68 | 50 | EAGLES ⁸ GEFEN 24725 (12.98/17.98) | HELL FREEZES OVER | 1 |
| 75 | 63 | 62 | 11 | BRIAN MCKNIGHT ¹ MERCURY 528280 (10.98 EQ/15.98) | I REMEMBER YOU | 22 |
| 76 | 58 | 59 | 4 | THE MAVERICKS MCA 11257* (10.98/15.98) | MUSIC FOR ALL OCCASIONS | 58 |
| 77 | 90 | 79 | 27 | RUSTED ROOT ¹ MERCURY 522713 (9.98 EQ/15.98) HS | WHEN I WOKE | 51 |
| 78 | 73 | 73 | 9 | SOUNDTRACK A&M 540384 (10.98/16.98) | EMPIRE RECORDS | 63 |
| 79 | 77 | 67 | 32 | COLLECTIVE SOUL ¹ ATLANTIC 82745/AG (10.98/16.98) | COLLECTIVE SOUL | 23 |
| 80 | 81 | 69 | 4 | GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98) | ABRIENDO PUERTAS | 67 |
| 81 | 64 | 37 | 4 | GRATEFUL DEAD GDR 14020/ARISTA (13.98/20.98) | HUNDRED YEAR HALL | 26 |
| 82 | 60 | 66 | 8 | FAITH HILL WARNER BROS. 45872 (10.98/16.98) | IT MATTERS TO ME | 36 |
| 83 | 70 | 57 | 20 | SOUNDTRACK ¹ ATLANTIC 82759/AG (10.98/17.98) | BATMAN FOREVER | 5 |
| 84 | 67 | 39 | 4 | DAS EFX EASTWEST 61829*/EEG (10.98/15.98) | HOLD IT DOWN | 22 |
| 85 | 75 | 74 | 20 | ALL-4-ONE ¹ BLITZZ/ATLANTIC 82746/AG (10.98/16.98) | AND THE MUSIC SPEAKS | 27 |
| 86 | 86 | 80 | 55 | THE CRANBERRIES ¹ ISLAND 524050 (10.98/16.98) | NO NEED TO ARGUE | 6 |
| 87 | 87 | 75 | 9 | RANCID EPITAPH 86444* (8.98/13.98) | AND OUT COME THE WOLVES | 45 |
| 88 | 84 | 48 | 4 | KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98) | 4, 5, 6 | 24 |
| 89 | 96 | 99 | 9 | DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS | HOME | 89 |
| 90 | 88 | 86 | 83 | TIM MCGRAW ¹ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 1 |
| 91 | 104 | 106 | 28 | SOUNDTRACK ¹ PRIORITY 53959* (10.98/15.98) | FRIDAY | 1 |
| 92 | 95 | 90 | 12 | JIMMY BUFFETT ¹ MARGARITAVILLE 11247/MCA (10.98/16.98) | BAROMETER SOUP | 6 |
| 93 | 80 | 51 | 4 | DAVID BOWIE VIRGIN 40711 (10.98/16.98) | OUTSIDE | 21 |
| 94 | 79 | — | 2 | TEARS FOR FEARS EPIC 67318 (10.98/16.98) | RAOUL AND THE KINGS OF SPAIN | 79 |
| 95 | 76 | 53 | 6 | LENNY KRAVITZ VIRGIN 40696 (10.98/16.98) | CIRCUS | 10 |
| 96 | 89 | 78 | 9 | MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/17.98) | I'LL LEAD YOU HOME | 16 |
| 97 | 74 | 65 | 9 | COLLIN RAYE EPIC 67033 (10.98 EQ/15.98) | I THINK ABOUT YOU | 40 |
| 98 | 85 | 77 | 4 | MARTINA MCBRIDE RCA 66509 (9.98/15.98) | WILD ANGELS | 77 |
| 99 | 92 | 83 | 32 | ANNIE LENNOX ¹ ARISTA 25717 (10.98/16.98) | MEDUSA | 11 |
| 100 | 82 | 82 | 4 | LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98) | GREATEST HITS | 82 |
| 101 | 93 | 84 | 89 | GREEN DAY ⁸ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS | DOOKIE | 2 |
| 102 | 105 | — | 2 | DEBORAH COX ARISTA 18781 (10.98/15.98) HS | DEBORAH COX | 102 |
| 103 | 91 | 94 | 17 | LORRIE MORGAN ¹ BNA 66508 (10.98/15.98) | GREATEST HITS | 46 |
| 104 | 106 | 92 | 56 | BRANDY ¹ ATLANTIC 82610/AG (9.98/15.98) | BRANDY | 20 |
| 105 | 109 | 105 | 8 | TAKE THAT ARISTA 18800 (9.98/15.98) HS | NOBODY ELSE | 105 |
| 106 | NEW | | 1 | VARIOUS ARTISTS MOTOWN 53042 (10.98/16.98) | INNER CITY BLUES: THE MUSIC OF MARVIN GAYE | 106 |
| 107 | 98 | 87 | 63 | WEEZER ² DGC 24629/GEFFEN (10.98/15.98) HS | WEEZER | 16 |

○ 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.

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| 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 |
|-----------|-----------|-----------|--------------|--|--|---------------|
| 108 | 117 | 116 | 52 | BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 8 |
| 109 | 108 | 98 | 219 | METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98) | METALLICA | 1 |
| 110 | 100 | 107 | 10 | ALABAMA RCA 66525 (10.98/15.98) | IN PICTURES | 100 |
| 111 | 112 | 102 | 30 | REAL MCCOY ▲ ARISTA 18778 (10.98/15.98) | ANOTHER NIGHT | 13 |
| 112 | 101 | 88 | 17 | BON JOVI ▲ MERCURY 528181 (10.98 EQ/16.98) | THESE DAYS | 9 |
| 113 | 122 | 96 | 14 | AFTER 7 VIRGIN 40547 (10.98/16.98) | REFLECTIONS | 40 |
| 114 | 102 | 89 | 29 | BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) [CS] | DELUXE | 35 |
| 115 | 103 | — | 2 | MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) [CS] | MIND OF MYSTIKAL | 103 |
| 116 | 94 | — | 2 | VARIOUS ARTISTS HOLLYWOOD 62015 (10.98/16.98) | WORKING CLASS HERO: A TRIBUTE TO JOHN LENNON | 94 |
| 117 | 115 | 97 | 86 | SHERYL CROW ▲ ⁵ A&M 540126 (10.98/16.98) [CS] | TUESDAY NIGHT MUSIC CLUB | 3 |
| 118 | 120 | 124 | 109 | MELISSA ETHERIDGE ▲ ⁸ ISLAND 848660 (10.98/16.98) | YES I AM | 15 |
| 119 | 110 | 72 | 3 | OASIS EPIC 67351 (10.98 EQ/15.98) | (WHAT'S THE STORY) MORNING GLORY? | 72 |
| 120 | 114 | 115 | 75 | OFFSPRING ▲ ⁵ EPITAPH 86432* (8.98/14.98) [CS] | SMASH | 4 |
| 121 | 151 | 156 | 10 | EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) [CS] | HONOR AMONG THIEVES | 107 |
| 122 | 121 | 109 | 85 | NINE INCH NAILS ▲ ² NOTHING/TVT/INTERSCOPE 92345/AG (10.98/16.98) | THE DOWNWARD SPIRAL | 2 |
| 123 | 133 | 126 | 22 | CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98) | FOREVER BLUE | 31 |
| 124 | 129 | 111 | 11 | KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) [CS] | KORN | 99 |
| 125 | 126 | 132 | 73 | SOUNDTRACK ▲ ¹⁰ WALT DISNEY 60858 (10.98/17.98) | THE LION KING | 1 |
| 126 | 99 | 110 | 56 | BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 15 |
| 127 | 146 | 131 | 6 | GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98) [CS] | GARBAGE | 127 |
| 128 | 119 | 114 | 63 | JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (10.98/15.98) [CS] | YOU MIGHT BE A REDNECK IF... | 38 |
| 129 | 145 | 108 | 4 | EMMYLOU HARRIS ASYLUM 61854/EEG (10.98/15.98) | WRECKING BALL | 94 |
| 130 | 138 | 130 | 6 | VARIOUS ARTISTS RCA VICTOR 62641 (3.98 CD) | IDIOT'S GUIDE TO CLASSICAL MUSIC | 104 |
| 131 | 125 | 100 | 17 | SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98) | I WISH | 53 |
| 132 | 107 | 123 | 29 | JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98) | STANDING ON THE EDGE | 69 |
| 133 | 139 | 118 | 7 | REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98) | REACHIN' BACK | 115 |
| 134 | 147 | 140 | 153 | KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98) | BREATHLESS | 2 |
| 135 | NEW ► | 1 | 1 | SOUNDTRACK EPIC 67226 (10.98 EQ/16.98) | STRANGE DAYS | 135 |
| 136 | 123 | 104 | 29 | MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98) | THIS IS HOW WE DO IT | 12 |
| 137 | 150 | 136 | 67 | BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) [CS] | CREEPIN ON AH COME UP (EP) | 12 |
| 138 | 164 | 167 | 22 | JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) [CS] | BONAFIDE | 79 |
| 139 | 149 | 125 | 32 | 2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98) | ME AGAINST THE WORLD | 1 |
| 140 | 135 | 139 | 14 | TRACY BYRD ● MCA 11242 (10.98/15.98) | LOVE LESSONS | 44 |
| 141 | 154 | 138 | 68 | SOUNDTRACK ▲ ⁸ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) | FORREST GUMP | 2 |
| 142 | 142 | 142 | 5 | VARIOUS ARTISTS COLD FRONT 6186 (8.98/14.98) | CLUB MIX '95 VOLUME II | 142 |
| 143 | 118 | 122 | 69 | ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98) | WHO I AM | 5 |
| 144 | 116 | 135 | 3 | MARK CHESNUTT DECCA 11261/MCA (10.98/15.98) | WINGS | 116 |
| 145 | NEW ► | 1 | 1 | VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98) | JOCK ROCK VOLUME 2 | 145 |
| 146 | 131 | 91 | 4 | EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98) | LIFE IS GOOD | 82 |
| 147 | 183 | — | 2 | IRON MAIDEN CMC INTERNATIONAL 8003 (11.98/15.98) | X FACTOR | 147 |
| 148 | 124 | 85 | 3 | WC & THE MAAD CIRCLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98) | CURB SERVIN' | 85 |
| 149 | 158 | 145 | 101 | TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98) | GREATEST HITS | 5 |
| 150 | 128 | 112 | 20 | SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) | LET YOUR DIM LIGHT SHINE | 6 |
| 151 | NEW ► | 1 | 1 | SOUNDTRACK MCA SOUNDTRACKS 11294*/MCA (10.98/17.98) | MALLRATS | 151 |
| 152 | 141 | 101 | 5 | SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98) | NEW YORK UNDERCOVER | 73 |
| 153 | 161 | 141 | 19 | BJORK ELEKTRA 61740/EEG (10.98/16.98) | POST | 32 |

| 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 |
|-----------|-----------|-----------|--------------|--|--|---------------|
| 154 | 137 | 128 | 39 | VAN HALEN ▲ ⁷ WARNER BROS. 45760* (10.98/16.98) | BALANCE | 1 |
| 155 | 136 | 151 | 7 | TERRI CLARK MERCURY NASHVILLE 526991* (10.98 EQ/15.98) [CS] | TERRI CLARK | 136 |
| 156 | 160 | 121 | 58 | THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98) | READY TO DIE | 15 |
| 157 | 134 | 154 | 78 | REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98) | READ MY MIND | 2 |
| 158 | 177 | 176 | 296 | ORIGINAL LONDON CAST ▲ ³ POLYDOR 831563*/A&M (10.98 EQ/16.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 159 | 152 | 117 | 18 | MACK 10 ● PRIORITY 53938 (9.98/14.98) [CS] | MACK 10 | 33 |
| 160 | 159 | 155 | 12 | AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) | GREATEST HITS | 127 |
| 161 | 172 | 147 | 201 | PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) [CS] | TEN | 2 |
| 162 | 157 | 152 | 51 | NIRVANA ▲ ³ DGC 24272*/Geffen (10.98/16.98) | MTV UNPLUGGED IN NEW YORK | 1 |
| 163 | 171 | 157 | 244 | ENIGMA ▲ ⁷ CHARISMA 86224/VIRGIN (9.98/13.98) | MCMXC A.D. | 6 |
| 164 | 163 | 148 | 27 | SOUNDTRACK A&M 540357 (10.98/16.98) | DON JUAN DEMARCO | 61 |
| 165 | 156 | 119 | 3 | P.M. DAWN GEE STREET 524147/ISLAND (10.98/16.98) | JESUS WEPT | 119 |
| 166 | 166 | 144 | 20 | PINK FLOYD ▲ ² COLUMBIA 67065 (19.98 EQ/34.98) | PULSE | 1 |
| 167 | 144 | 149 | 9 | VARIOUS ARTISTS WORD 0604/EPIC (9.98 EQ/15.98) | MY UTMOST FOR HIS HIGHEST | 99 |
| 168 | 175 | 163 | 86 | YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98) | LIVE AT THE ACROPOLIS | 5 |
| 169 | 174 | 166 | 50 | SADE ▲ ² EPIC 66686* (10.98 EQ/16.98) | THE BEST OF SADE | 9 |
| 170 | 132 | 134 | 6 | SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98) | HITS, CHAPTER ONE | 131 |
| 171 | 162 | 127 | 9 | TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98) | CONVERSATION | 36 |
| 172 | 143 | 133 | 26 | FILTER ● REPRISE 45864/WARNER BROS. (10.98/15.98) [CS] | SHORT BUS | 59 |
| 173 | 169 | 150 | 9 | FOURPLAY WARNER BROS. 45988 (10.98/16.98) | ELIXIR | 90 |
| 174 | 148 | 160 | 72 | TRACY BYRD ▲ MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 30 |
| 175 | 181 | 186 | 12 | BRYAN WHITE ASYLUM 616122 (9.98/15.98) [CS] | BRYAN WHITE | 120 |
| 176 | 180 | — | 2 | VARIOUS ARTISTS WALT DISNEY 60886 (10.98/16.98) | CINDERELLA: TRIBUTE TO A CLASSIC | 176 |
| 177 | 170 | 175 | 121 | THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) [CS] | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? | 18 |
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| 179 | 155 | 120 | 5 | DOWN EASTWEST 61830/EEG (10.98/15.98) | NOLA | 57 |
| 180 | 185 | 174 | 88 | SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) [CS] | FUMBLING TOWARDS ECSTASY | 50 |
| 181 | NEW ► | 1 | 1 | HEATHER NOVA BIG CAT 67019/COLUMBIA (10.98 EQ/15.98) [CS] | OYSTER | 181 |
| 182 | 173 | 187 | 3 | PURE SOUL STEP SUN/INTERSCOPE 92638/AG [CS] | PURE SOUL | 173 |
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| 184 | 182 | 182 | 38 | SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98) [CS] | ROTTING PINATA | 58 |
| 185 | NEW ► | 1 | 1 | S.O.S. BAND TABU 594/MOTOWN (9.98/15.98) | THE BEST OF S.O.S. BAND | 185 |
| 186 | 187 | 170 | 48 | PEARL JAM ▲ ⁹ EPIC 66900* (10.98 EQ/16.98) | VITALOGY | 1 |
| 187 | 190 | 185 | 207 | NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98) | NEVERMIND | 1 |
| 188 | RE-ENTRY | 46 | 46 | MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98) | MY LIFE | 7 |
| 189 | 193 | 189 | 162 | QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98) | GREATEST HITS | 11 |
| 190 | 200 | — | 2 | EDWYN COLLINS BAR NONE 58 (9.98/14.98) [CS] | GORGEOUS GEORGE | 190 |
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| 199 | RE-ENTRY | 200 | 200 | ENYA ▲ ⁴ REPRISE 26775/WARNER BROS. (10.98/16.98) | SHEPHERD MOONS | 17 |
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SOUNDTRACK HIT RAISES HOPES FOR COOLIO SET

(Continued from page 11)

Power Move and booked by William Morris. "Everybody from kids to grandparents began recognizing me, and I was able to start charging more for shows. These days, I'm usually the headliner."

Albee Ragusa, Tommy Boy's director of A&R, says, "We're trying to play everything off of [the single 'Gangsta's Paradise']. That's why it's the album's title, as well as the first track in the sequence."

The album hits retail Nov. 7 and will be followed by the percolating safe-sex single "Too Hot" ("Latex, safe sex—you'd betta learn") Nov. 21.

"We want to make people believe it's the second hit from this album," says Ragusa. That would immediately make the album a better value to consumers who may have already been exposed to the first single through "Dangerous Minds."

"Gangsta's Paradise" features production by Wino (who supervised much of Coolio's previous album, "It Takes A Thief"), Oji Pierce (Montell Jordan's "This Is How We Do It"), Romeo & Jammin' James, and Redwood Productions. All the studiosmiths are either Coolio's old friends or his longtime associates. The sounds they make are cool, smooth, and deeply rooted in classic R&B.

"Too Hot" draws musical inspiration from the Kool & the Gang song of the same name. It also sports a chorus from the Gang's former lead singer, James "J.T." Taylor. "Thang Goin' On" interpolates Billy Paul's swooning "Me And Mrs. Jones."

While the 1.6-million-selling "It Takes A Thief," released in August 1994, served as an autobiography of the artist's difficult life, the new set is more a book of short stories.

Instead of confessional songs, such as "Smokin' Stix" (about Coolio's crack addiction) and "It Takes A Thief" (which referred to his career as a studied house burglar), the new album offers tunes on the order of "Sun," which points to the benefits of having a life plan, and

"Sista," an upbeat tribute to black women.

The new songs, which are published by Boo Daddy Publishing, attempt to teach life lessons. "I feel like I've made a complete album," says Coolio. "I think every song could be a single."

The marketing plan for the "Gangsta's Paradise" album was set in motion by MCA via "Dangerous Minds."

"We took advantage of the fact that they hooked up interviews and put Coolio on the road," says Ragusa. Also, the advertising for the movie utilized bits of "Gangsta's Paradise" and its video.

Because of that foundation, Tommy Boy didn't have to build interest in the new single from scratch. "Normally, we'd send out some mailings, but our radio promotion people, who have been promoting L.V.'s version of the song [which is also out on Tommy Boy], have

just been talking up "Too Hot," telling programmers it's coming."

"Too Hot" shipped to radio, mix-show jocks, club DJs, and tapemasters on Oct. 24. Alex Mejia, street music director at KMEL San Francisco, says, "'Gangsta's Paradise' was No. 1 for two months here, so there's lots of anticipation for anything new from Coolio. This jam will appeal to adults as well as teens, and Coolio will take hip-hop to another level while keeping it real."

The B-side to "Too Hot," "Exercise Yo' Game," features E-40, 40 Thieves (from Coolio's camp), and Kam. "We'll push this song at mix shows and clubs to show Coolio's core audience that even though he blew up, he still does the real bumpin' shit, too," says Ragusa.

Ragusa says that Tommy Boy publicist Audrey LaCatis is working on securing Coolio cover stories in main-

stream media outlets and that "Gangsta's Paradise" will be advertised on MTV for one week before and two weeks after the release drops.

There is also an international campaign for "Gangsta's Paradise." Except for Japan, where it will come out in December, the set will be released worldwide Nov. 6, almost simultaneously with the U.S. version.

In the U.K., where Coolio recently appeared on "Top Of The Pops" and hosted a listening party, Tommy Boy will distribute the album. Licensees will

be employed in such markets as Germany, New Zealand, Australia, and Israel.

Currently, the single "Gangsta's Paradise" is No. 1 in several countries, including the U.K. According to Suzanne Steers, manager of international marketing at Tommy Boy, it is the first time a rapper has ever been at the top of the U.K. charts.

That feat occurred without the benefit of "Dangerous Minds"; in most European and international markets, the movie won't be out until January.

NEW SETS SUPPORT GAY RIGHTS

(Continued from page 11)

representative who worked with Klein on the project.

"They approached us about helping them put on a concert to raise money for the cause, but then we decided that this [album] would be a better way to go," Larson says.

Reprise produced the album and donated cassettes to the grass-roots organization as a fund-raising product, Larson says. While it is not officially handling distribution, Reprise has also helped to get the album, which is selling for \$5, into gay-friendly record stores and bookstores nationwide and is promoting it in its Internet World Wide Web site.

The album features primarily gay and lesbian artists, Larson says, and all the songs address gay and lesbian lifestyle issues. Artists, all of whom donated their services, include Extra Fancy, Imperial Teen, Laura Love, Glue, Phranc, Pansy Division, Tribe 8, and Venus Envy. The acts include Reprise, Warner, and Elektra signings, and unsigned and indepen-

dent-label acts, Larson says.

With the election imminent and the polls showing the sides to be neck-and-neck, the album arrives at a critical juncture, says Mary Dorazio, events coordinator for Maine Won't Discriminate. "Right now, we are in a dead heat, with about 30% of the vote still undecided, and if we don't have a way to reach out to that 30%, we're in bad shape," says Dorazio. "Hopefully, the money this brings us will allow us to keep spreading the word."

Thanks to Reprise's support, that word is also being spread beyond Maine's borders, adds Marybeth Fougere, a Portland attorney and citizen volunteer for Maine Won't Discriminate, who spearheaded the album project. "This November, Maine is the only state with this type of initiative on the ballot, but it has consequences all over the country," she says.

Reprise plans to make the "Fiddlehead Salad" master available to other states faced with similar battles, Larson says.

The "Out Loud" CD, also out now, is the brainchild of siblings Michael Dorf, owner of the Knitting Factory label and club, and Julie Dorf, the executive director of the International Gay & Lesbian Human Rights Commission, which will receive the proceeds from sales of the disc to assist in its global battle for gay and lesbian rights.

The idea for an album grew out of a series of Out Loud benefit concerts staged at the New York Knitting Factory during last year's Stonewall 25 celebrations, says Russ Gage, executive producer of the album, which covers a wide range of artists, from multiplatinum to underground favorites, with 13 of the 17 tracks previously unreleased.

U2 contributes a previously unreleased remix of "Night And Day," for instance, while Indigo Girls offer a previously unreleased live acoustic version of "This Train (Revised)," and Throwing Muses contribute a live remix version of "Finished."

Other artists include the Jazz Passengers, Melissa Ferrick, disappear fear, the Mekons, Everything But The Girl, the Judybats, Betty, and Y'all.

Gage says that some 15,000 copies of the CD have been sold since the album's Sept. 20 release and that interest is snowballing as word-of-mouth spreads.

"The gay and lesbian music buyer is certainly a primary target for this, because they are inclined to support the issues we are fighting for," Gage says. "But the music definitely stands alone in terms of its appeal."

FIRE MAVERICK ASSISTANT FILES SUIT

(Continued from page 13)

rior Court here, Sonji Shepherd, who had worked for Maverick for four years, claims that she was asked to cover up the label's "illegal" promotion activities overseen by Strickland.

The suit alleges that Maverick "purchased radio play for its new artists by expending hundreds of dollars in tips for strippers who performed for the radio program managers and directors."

In addition, airline tickets and elaborate gifts, such as laptop computers, were purchased for PDs and "disguised as business expenses of Maverick's executives and employees," according to the suit.

The complaint also claims that Shepherd and other female Maverick employees were "forced to suffer through a constant barrage of vulgar and suggestive comments, whistles, leers, and demands for sexual favors."

One of Strickland's promoters, unnamed in the suit, allegedly "became obsessed" with Shepherd, making offensive comments about his interest in a sexual relationship with a pregnant woman.

The suit claims that when Shepherd refused to participate in the Maverick promotion department's alleged "illegal activities," Strickland forced her to quit by subjecting her to "several months of increasingly arduous physical tasks which could have jeopardized her preg-

nancy."

For example, the suit claims, Strickland forced Shepherd to spend days lifting heavy boxes of CDs and to "starve for hours before getting permission to eat, and played a game of making [Shepherd] jump up from eating her lunch to fetch the key to open his office after he went to the rest room."

On Oct. 21, 1994, Shepherd was terminated without warning and without "any specific complaint from Strickland," according to the suit.

Strickland, who left Maverick in July, says he has yet to be served with legal papers. "This comes as a total shock to me," he says. "All the allegations are a complete surprise."

Maverick Entertainment and Warner Bros. Records Inc. issued a statement denying "all improprieties and wrongdoing alleged in the complaint."

The statement went on to say that the companies are "confident that we will prevail when this matter comes before the court; these allegations are totally without merit. We are committed to nondiscrimination in employment decisions and do not tolerate harassment or discrimination against anyone, as a matter of policy."

Assistance in preparing this story was provided by Janine McAdams, managing editor of R&B Airplay Monitor.



by Geoff Mayfield

GOING DOWN: A year ago, the all-star rap soundtrack from minime "Murder Was The Case" roared in at No. 1 on The Billboard 200, with first-week sales of almost 330,000 units, while another four titles debuted in the next 10 slots (Scarface, No. 2; Queensryche, No. 3; Bon Jovi, No. 8; and Gloria Estefan, No. 11). Together, those five albums contributed more than 791,000 units of new business. Last week, Mariah Carey's chart-topping single exceeded 200,000 units, and the list featured debuts by Green Day and Janet Jackson (at Nos. 2 and 4, respectively) that added more than 300,000 units to music stores' sales.

If I were to tell you that this week's highest debut (Steely Dan) stands no higher than No. 40, with sales of 25,000 units, and that a 21% slide drops Carey's No. 1 total to the range of 170,000 units, you won't need a master's degree in business to figure out that units on The Billboard 200 are down compared to the prior week and, more important, to the same week in 1994. Likewise, industrywide album sales are down, 5% less than last week's chart and 5.6% less than the comparable week in 1994 (see Market Watch, page 118). Without catalog and slower-moving new titles, The Billboard 200 shows an even sharper decline, down 10% compared to last week's units.

Despite this soft week, year-to-date album sales are still a bit ahead of last year's pace—but just barely. There are still some big guns left, including new sets from the Beatles, Garth Brooks, and the star-studded soundtrack to Whitney Houston's "Waiting To Exhale," so it is possible that the industry will end up grinding out more album units than last year.

This might also be a time to remember some wise words that Musicland chairman Jack Eugster shared with Billboard several years ago. "Christmas always happens"—whether that big push comes early or late in the selling season.

But the scary possibility that 1994's album numbers might stand higher than this year's still exists. Certainly, labels and music merchants would both be much happier if year-to-date totals were more than 0.2% higher than last year's take.

CROWDED HOUSE: The disturbing trend that we've seen since September, with large second-week declines afflicting albums that open with big numbers, continues, as Green Day (2-6) sees a 44% drop and No. 3 Janet Jackson experiences a 13% slide. No wonder label and distribution execs at the National Assn. of Recording Merchandisers' wholesalers conference heard a stream of complaints from one-stops and rackjobbers about this quarter's overcrowded release schedule (see Retail Track, page 76).

BRIGHT MOMENTS: It has been proven several times over the years, and this week's chart once again shows, that television viewers respond to Michael Bolton (11-7) and Bette Midler (127-64). The former shows the chart's biggest unit gain, thanks to stops on Joan Lunden's "Behind Closed Doors" special, Oprah Winfrey's show, and morning show "Mike And Maty," good for a 28% unit increase and the only gain among albums in the top 10. Midler's sales almost double (a 99% gain), good for the Pacesetter trophy, following appearances on "CBS This Morning" and "Live With Regis & Kathie Lee." She also made a busy two-week swing hitting morning radio shows in Baltimore, Boston, Dallas, Denver, Detroit, Milwaukee, and Nashville.

On the late shift, three of David Letterman's guests earn bullets: Joan Osborne (97-73), fellow Mercury act Rusted Root (90-77), and the aforementioned Steely Dan, this week's Hot Shot Debut.

ON DECK: Whereas the top six titles on last week's The Billboard 200 all sold more than 100,000 units, only four albums top that mark on this week's list. But expect the new double set from Smashing Pumpkins to roll a big number and debut at the top of next week's chart. Early retail results also suggest that Ozzy Osbourne, Alan Jackson, and Marilyn Manson will be among the week's key debuts, and one key purchasing executive tells me to watch the bubblegum oldies soundtrack from "Now And Then"; the exec expects it to open with decent numbers and build big once the film hits wide distribution.

One of next week's chart highlights will emanate from sad news, as the death of Blind Melon singer Shannon Hoon (see story, page 13) will likely reawaken the band's recent "Soup"—which fell off The Billboard 200 last week—and place its first set on Top Pop Catalog Albums.

COUNTRY LABELS RETHINK MUSIC VIDEOS

(Continued from page 1)

our artists and told them the same thing."

For example, BNA newcomer Lone-star recently launched its debut single, "Tequila Talkin'," without a video. BNA and Lone-star's management decided to funnel the money that would have been spent on a video production into radio promotion instead.

Despite the absence of a video, Lone-star's single moves 28-24 on the Billboard Hot Country Singles chart this week.

Similarly, Brooks & Dunn's "Whiskey Under The Bridge," which moves 14-11 on this week's Hot Country Singles chart, does not have an accompanying video. The track is the fifth single from the pair's year-old Arista album, "Wait-in' On Sundown."

Clint Black's "Life Gets Away," the fifth single from the singer's year-old "One Emotion" album on RCA, also does not have a clip; it moves 36-27 on this week's country chart.

Other tracks without clips on this week's Hot Country Singles chart include Lorrie Morgan's "Back In Your Arms Again" (BNA) at No. 13, Alabama's "In Pictures" (RCA) at No. 19, Dolly Parton & Vince Gill's "I Will Always Love You" (Columbia) at No. 23, Doug Stone's "Born In The Dark" (Columbia) at No. 35, Dwight Yoakam's "Nothing" (Reprise) at No. 37, and Patty Loveless' "Halfway Down" (Epic) at No. 42. In all, 17 titles have no companion video.

By comparison, five titles on this week's Hot 100 Singles chart are listed without videos, as are seven on the R&B

singles chart.

Notably, megastar Garth Brooks has found considerable chart success with many tracks that don't have accompanying videos, including his latest hit, "She's Every Woman," which topped the Hot Country Singles chart in mid-October. The song is No. 4 this week.

"His [attitude has] always been, 'If I can't add something to the song, I'm not gonna just do a video for the sake of doing a video,'" says Scott Stem of GB Management. "That's why, when he does do them, you see things that... add a third dimension to it."

Despite the reevaluation of video by some labels, most artists and video directors say the format is here to stay.

Multiplatinum artist Shania Twain says that sales of her second Mercury album, "The Woman In Me," have skyrocketed as a result of her videos, including the high-budget clip for the album's title track, which moves 18-14 on this week's country singles chart. Twain's previous clip, "Any Man Of Mine," was nominated for two Billboard Music Video awards, including best country clip and the Maxim Vision award (see story, page 1).

"Video puts the person's image with the music," says Twain. "That is crucial for the career of the artist. Video is the instrument that connects the music and the artist with the public. I get letters from kids who say that they discovered me through video. I'm not sure that some of these kids would relate to just the song lyrics without the video."

Travis Tritt says that video can be "a

great tool," but that "it can also be something that takes away from a song, so you have to be very careful."

Tritt's current Warner Bros. single, "Sometimes She Forgets," which does have a video, is No. 12 on this week's Hot Country Singles chart.

Jon Small, who has directed clips for Reba McEntire, Brooks, and Sting, says videos are not going away.

"An artist who wants to get mass exposure essentially has two choices," says Small. "They can go on the road and spend two years of their lives to see all of their fans, or they can make a video. It's essential for artists to make them."

FOCUS ON CMT

Budgetary concerns are not the only inhibiting factor in the major labels' re-examination of country music clips. Some label executives say the genre has become stale. Caught in the middle of the debate is CMT, the clip-based country channel with approximately 30 million potential viewers in the U.S. Some industry executives are trying to convince CMT to spice its programming with more variety.

RCA's Galante, who describes much of the current crop of clips as "video wallpaper," says such outlets as CMT can help the industry as a whole by working to make video a more effective marketing tool.

"What we have been urging CMT to do is, rather than make it a channel that just receives videos and plays them, to become more of a marketing device so that we start building artists," says

Galante.

Galante and CMT VP/GM Paul Hastaba recently met to discuss how they could forge a more mutually beneficial relationship.

"I think [Hastaba] certainly understands that there is a relationship that exists between us that if we're successful and they're successful, it's a win-win scenario," says Galante.

Atlantic Nashville president Rick Blackburn agrees: "We're taking a look at the whole video situation and seeing how we can make it work better for us. I think CMT can be an effective tool if we learn how to channel it."

For the labels, that could mean making more videos for album cuts, as well as story-intensive clips that feature dialog. For CMT, it already means more "appointment programming," with themed blocks designed to keep viewers tuned to the channel for long periods.

In addition, CMT recently began to expand on its clips-only content with original material. Hastaba says such programs as the artist documentary series "CMT Showcase" are integrating music videos with personality-driven content (Billboard, Sept. 9).

CMT also recently tested a new concept with an "Unplugged"-like 30-minute concert special, "CMT Presents—In The Round With Tracy Lawrence," which aired Oct. 23 and will be rebroadcast Sunday (29).

Atlantic, Scene Three Video, and director Marc Ball created the program, which features Lawrence performing selections from his current album, "Tra-

cy Lawrence Live."

Blackburn says the label hopes that this alternative use of country video programming will help drive album sales.

CMT also has begun to revamp its on-air identity (Billboard, Oct. 21). The channel is sporting new graphics in its advertising and between-clip promos.

The channel, which is owned by Gaylord Entertainment Co. (with minority partner Group W Satellite Communications), has made significant distribution strides. It has been added to more than 500 new cable systems since September 1994 and now reaches more than 47% of all U.S. cable households.

Because it is video intensive, CMT can provide tremendous exposure for hit clips. According to Broadcast Data Systems, which monitors national video outlets, a No. 1-ranked video on CMT receives approximately 34 plays on the channel a week.

NO SHORTAGE OF CLIPS

If some labels are beginning to retreat from the production of music videos, it hasn't affected the supply that is filtering into CMT and sister station TNN.

"I don't necessarily think that there has been any change in the number of videos that are being produced so far," says Brian Hughes, director of programming at TNN. "In fact, there is an abundance of product out there."

Paul Corbin, VP of music industry relations for Gaylord, which also owns TNN, says the two channels are still seeing "a steady flow of video submissions. After all, there are about 23 different labels in Nashville."

However, Corbin says CMT is tightening its playlist. "Maybe there was a time when we played virtually all of the videos that were submitted," says Corbin. "But we've worked hard to step up the quality by being more selective in the amount of clips that we play."

In addition to CMT's growing audience, TNN reaches more than 60 million homes. However, that channel airs only a limited amount of clip-based programming, including the daily "VideoMorning" and "VideoPM" programs and "TNN Video Sessions" on Saturdays.

Some industry executives say the country video community lost a significant outlet of exposure when VH1 dropped "This Is VH1 Country" in 1994.

"VH1 provided a different audience for country videos," says Jeff Walker, president of independent video promotion and distribution company Aristomedia. "It was a younger demo. The labels are always interested in attracting the fringe audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an advantage."

However, some emerging multigenre programming outlets are anxious to pick up the country community abandoned by VH1. The Gaylord-owned Christian music programmer Z Music Television began testing its first country video program in early September. "Cross Country" brings Christian and positive-message country clips to its audience. The channel is received in 27 million cable and broadcast homes in the U.S.

Also, the shop-at-home music video channel MOR Music is increasing the country music in its mix, including the specialty program "That's Country." The St. Petersburg, Fla.-based channel will relocate to Nashville in November (Billboard, Oct. 7).

Other significant outlets for distribution of new clips include more than 130 regional country programs and country-themed dance clubs, which often show clips to their patrons.

ISLAND'S PASSENGERS: ENO, U2 MEMBERS TEAM

(Continued from page 11)

album will be serviced to all radio formats simultaneously, says Island executive VP Hooman Majd.

"This is a conceptual album in the true sense of the word," Majd says. "If you hear any one track alone, you will get the wrong idea. 'Miss Sarajevo' could be a U2 record. We want people to receive the whole album at radio so they can play various tracks."

The album, which was recorded in six weeks and largely improvised, features a variety of styles: the machinelike, industrial instrumental "United Colours"; the gentle, meditative "Ito Okashi," on which Holi sings Japanese lyrics over soft, bell-like chimes; and the tense "One Minute Warning."

"Miss Sarajevo" was inspired by Bill Carter's same-titled documentary of a beauty contest held in Sarajevo at the height of the war in Bosnia-Herzegovina.

Six of the album's 14 tracks feature vocals; the rest are instrumentals.

Linking the tracks thematically is the "soundtracks" concept. The liner notes include descriptions of the movies on which the songs are based. The catch is that most of the films are imaginary.

"One thing I've learned from making instrumental records for quite a long time is that when you leave out lyrics and central personalities, it's useful to have some other way of stimulating the visual process in listeners," says Eno, who wrote the liners under the anagram "Ben O'Rian." "Saying that it's from a movie and letting people imagine what that movie might be like engages the listener in the process."

Eno used animation from students at the Royal College of Art in London (where he teaches) to inspire the musicians. "We had big TVs in the studio, and

we'd put the animation on without sound and try to create a soundtrack for it," Eno says.

Another strategy Eno used to create interesting musical combinations was a random system of deciding which musician would play which instrument, and in which style.

"I set it up so it would sort of upset the normal patterns... but not so much that it made complete junk," he says. "I biased the probabilities so that out of the five of us, two would be on our main instruments and the other three would not, so at least someone would be playing what they were good at!"

In keeping with the unusual nature of the project, the marketing will be equally unusual, says Nachsin.

A video is being produced for "Miss Sarajevo" that combines footage of the actual Miss Sarajevo contest from the documentary, scenes of war-torn Bosnia, and footage of Eno, Bono, the Edge, and Pavarotti performing the song at the opera star's annual Modena, Italy, concert.

Island is launching a heavy print advertising campaign in art, entertainment and music, gay and alternative lifestyle, and coffeehouse magazines.

The label has also imported several hundred oversized posters from the U.K. division, signed by Eno, to give away at alternative music stores on street date.

"We're also in the planning stages on a possible promotion with the 'cybercafes' that have sprung up around the country, doing listening parties and perhaps an online conference," says Nachsin.

At the uptown Manhattan HMV, department manager Adrian Pinto is looking forward to the album. "It should do quite well," he says. "We always do well with U2, and Brian Eno has a really good rapport with the band... He influ-

ences the people he works with, and it usually works out extremely well."

The album is being released simultaneously worldwide. In France, the U.K., and the U.S., it is on Island; in Canada, it is on Island/A&M; and in other territories, Island is distributed by Mercury.

In the U.K., "Miss Sarajevo" will be released as a commercial single Nov. 20 (it will go to radio Nov. 6). The song has already been broadcast from advance copies of the album on Radio One, Virgin Radio, and Capitol Radio, says Nigel Sweeney of Intermedia, which is handling radio promotion for the album.

"We started playing 'Miss Sarajevo' on [Oct. 23], and the reaction has been phenomenal. It's a very moving piece of work," says Clive Dickins, group head of programs for Capitol Radio in London. "We've played it five or six times, and it will go into power rotation in a couple of days. I see this as one of the sleeper hits in this country this year."

Island U.K. has also created an "interactive interview disc," from which stations can "create" interviews with the musicians, according to Marc Marot, managing director of Island U.K.

One version of the "Miss Sarajevo" video, featuring footage of Sarajevo without any images of the group members, premiered on "Top Of The Pops" on Oct. 21. The other version, which includes scenes of the Modena concert, will be serviced to video channels beginning Saturday (28).

No Passengers performances are planned, but all the musicians expect to record future Passengers projects.

U2 is managed by Paul McGuinness of Principle Management and booked by Premier Talent. Blue Mountain Music handles the act's publishing in the U.K. Eno is managed by his wife, Anthea Norman-Taylor, and has his own publishing company, which is called Opal in the U.K. and Upala in the U.S.

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

| | 1994 | 1995 |
|---------|-------------|-----------------------|
| TOTAL | 511,031,000 | 509,705,000 (DN 0.2%) |
| ALBUMS | 432,544,000 | 433,487,000 (UP 0.2%) |
| SINGLES | 78,488,000 | 76,218,000 (DN 2.9%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 1994 | 1995 |
|----------|-------------|------------------------|
| CD | 252,193,000 | 280,226,000 (UP 11.1%) |
| CASSETTE | 179,880,000 | 152,627,000 (DN 15.2%) |
| OTHER | 471,000 | 634,000 (UP 34.6%) |

OVERALL UNIT SALES THIS WEEK

11,831,000

LAST WEEK

12,483,000

CHANGE

DOWN 5.2%

THIS WEEK 1994

12,423,000

CHANGE

UP 0.5%

ALBUM SALES THIS WEEK

9,991,000

LAST WEEK

10,514,000

CHANGE

DOWN 5%

THIS WEEK 1994

10,621,000

CHANGE

DOWN 5.9%

SINGLES SALES THIS WEEK

1,841,000

LAST WEEK

1,968,000

CHANGE

DOWN 6.4%

THIS WEEK 1994

1,802,000

CHANGE

UP 2.2%

YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

| | 1994 | 1995 | | 1994 | 1995 |
|------------------|------------|----------------------|----------------|------------|----------------------|
| NORTHEAST | 28,162,000 | 29,060,000 (UP 3.2%) | SOUTH ATLANTIC | 89,743,000 | 94,930,000 (UP 5.8%) |
| MIDDLE ATLANTIC | 75,855,000 | 74,810,000 (DN 1.3%) | SOUTH CENTRAL | 75,772,000 | 75,104,000 (DN 0.9%) |
| E. NORTH CENTRAL | 84,219,000 | 87,304,000 (UP 3.7%) | MOUNTAIN | 32,356,000 | 31,571,000 (DN 2.4%) |
| W. NORTH CENTRAL | 33,181,000 | 34,204,000 (UP 3.1%) | PACIFIC | 91,741,000 | 82,721,000 (DN 9.8%) |

ROUNDED FIGURES

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



Bat-Song On A Crusade For AC Record

TONGUES ARE ALREADY WAGGING that Patrick Stewart will play Mr. Freeze and Julia Roberts will portray Batgirl in the next Bat-pic, but while speculating on the future of the Caped Crusader, we shouldn't forget that one of the songs from the "Batman Forever" soundtrack is close to equaling an all-time record on a Billboard chart.

The unstoppable Seal is No. 1 for the 11th week on Hot Adult Contemporary with "Kiss From A Rose," a track that also graces his current ZTT/Sire album, logged in at No. 26 on The Billboard 200. "Kiss" is now in a three-way tie for second place among longest-running chart-toppers of the AC list. The other singles that had 11-week runs were "Love Is Blue" by Paul Mauriat in 1968 and "Now And Forever" by Richard Marx in 1994.

Right behind Seal, for the sixth week, is Sophie B. Hawkins' "As I Lay Me Down." The gap between the two is so narrow that they are separated by a just a few detections, and either could be No. 1 next week. If Seal holds on for a 12th week, he will tie Michael Bolton ("Said I Loved You . . . But I Lied") and Billy Joel ("River Of Dreams") for the longest-running No. 1 AC in history. We'll find out what happens next week, same Bat-time, same Bat-chart.

VANESSA MAY OR MAY NOT: Last June, Singapore-born London teenager Vanessa-Mae debuted on the Top Classical Crossover chart with her Angel album "The Violin Player." Now in its 22nd chart week, the album is at No. 2. It's the 11th week in that position for the disc, which has never reached No. 1. The London Philharmonic is currently in the way, as "Us And Them: Symphonic Pink Floyd" remains at the top for the second week.

TAKE YOUR TIME: Six years to the week since its last album debuted on The Billboard 200, the S.O.S. Band is back on the chart with its latest Tabu release, "The Best Of The S.O.S. Band," at No. 185. The band's last album, "Diamonds In The Raw," debuted and peaked at No. 194 on Nov. 4, 1989.

And does anyone think it odd that the S.O.S. Band debuts the same week that another "S.O.S. band" re-enters the chart? That would be Abba. "SOS" is just one of the songs on the quartet's platinum "Gold" collection, back on at No. 184.

EVERY BREATH SHE TAKES: It won't be long before Whitney Houston's "Exhale (Shoop Shoop)" is on a multitude of Billboard charts, but the initial single from the "Waiting To Ex-



by Fred Bronson

hale" soundtrack makes its first appearance on the Hot Adult Contemporary chart at No. 37. The track also debuts on Hot 100 Airplay at No. 26 and on Hot R&B Airplay at No. 6.

STILL EN VOGUE: The Terry Ellis who debuts at No. 75 on the Hot 100 and No. 17 on Hot R&B Singles with the EastWest single "Where Ever You Are" is not the co-founder of Chrysalis Records, but one of the four funky divas in *En Vogue*. The track was written and produced by the group's mentors, Denzil Foster and Thomas McElroy, who had their own No. 1 hit with "Lean On Me" when they were part of Club Nouveau.

JUST DUET: Olivia Newton-John should be added to the list of artists with four duet partners on the Hot 100, according to Brady L. Benton of peermusic in Los Angeles, Richard Wilson of West Hollywood, Calif., and William Simpson of Los Angeles. Simpson also credits Stevie Wonder with four.

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