

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.)

NEWSPAPER

# Billboard

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
#GEE4EM740M099074# 002 0664 000  
BI MAR 2396 1 03  
MONTY GREENLY  
3740 ELM AVE APT A  
LONG BEACH, CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • NOVEMBER 11, 1995





**WHERE THERE**

**IS MIDEM**

**THERE'S ENERGY.**

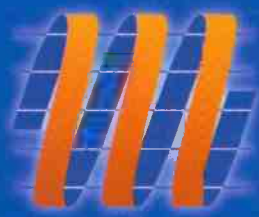
*Where there's energy  
there's youth.*

**WHERE THERE'S**

**YOUTH, WE'RE WITH**

**YOU ALL THE WAY.**

*Let's shape that  
future together.*



**midem**

**The Premier International Music Market**

**Palais des Festivals, Cannes, France**

**21-25 January 1996**

**HEADQUARTERS**

REED MIDEM ORGANISATION: 179 AVENUE VICTOR HUGO,  
75116 PARIS, FRANCE.

TEL. 33 (1) 44 34 44 44. FAX. 33 (1) 44 34 44 00.

**USA**

REED MIDEM ORGANISATION INC.

TEL. 1 (212) 689 4220. FAX. 1 (212) 689 4348.

**UK**

REED MIDEM ORGANISATION LTD.

TEL. 0171 528 0086. FAX. 0171 895 0949.

**GERMANY**

REED MIDEM ORGANISATION REPRESENTATIVE.

TEL. 49 (0) 7631 12023. FAX. 49 (0) 7631 14490.

**ASIA PACIFIC**

REED EXHIBITION COMPANIES

TEL. (852) 2824 1069 or 2824 6732. FAX. (852) 2507 5186.

**JAPAN**

REED MIDEM ORGANISATION REPRESENTATIVE

TEL. 81 (3) 3542 3114. FAX. 81 (3) 3542 3115.

A MEMBER OF REED EXHIBITION COMPANIES



*Simply Red*



*Yehudi Menuhin & Stéphane Grappelli*



*Youssou N'Dour*



*Quincy Jones*



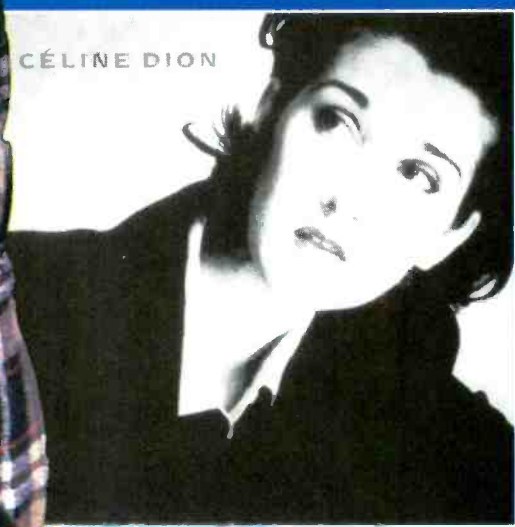
*Whigfield*





**MIDEM. THE PREMIER  
GLOBAL MARKET FOR  
THE BUSINESS OF MAKING MUSIC.**

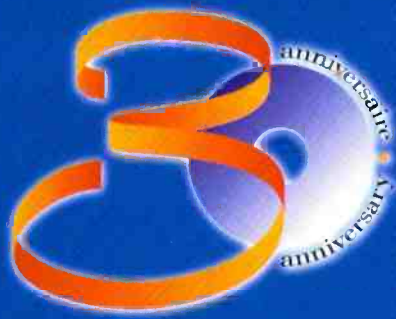
*Bringing together  
prime business opportunities,  
performance, evolution and  
discovery with major  
players and extraordinary  
personalities.*



*Arrested Development*

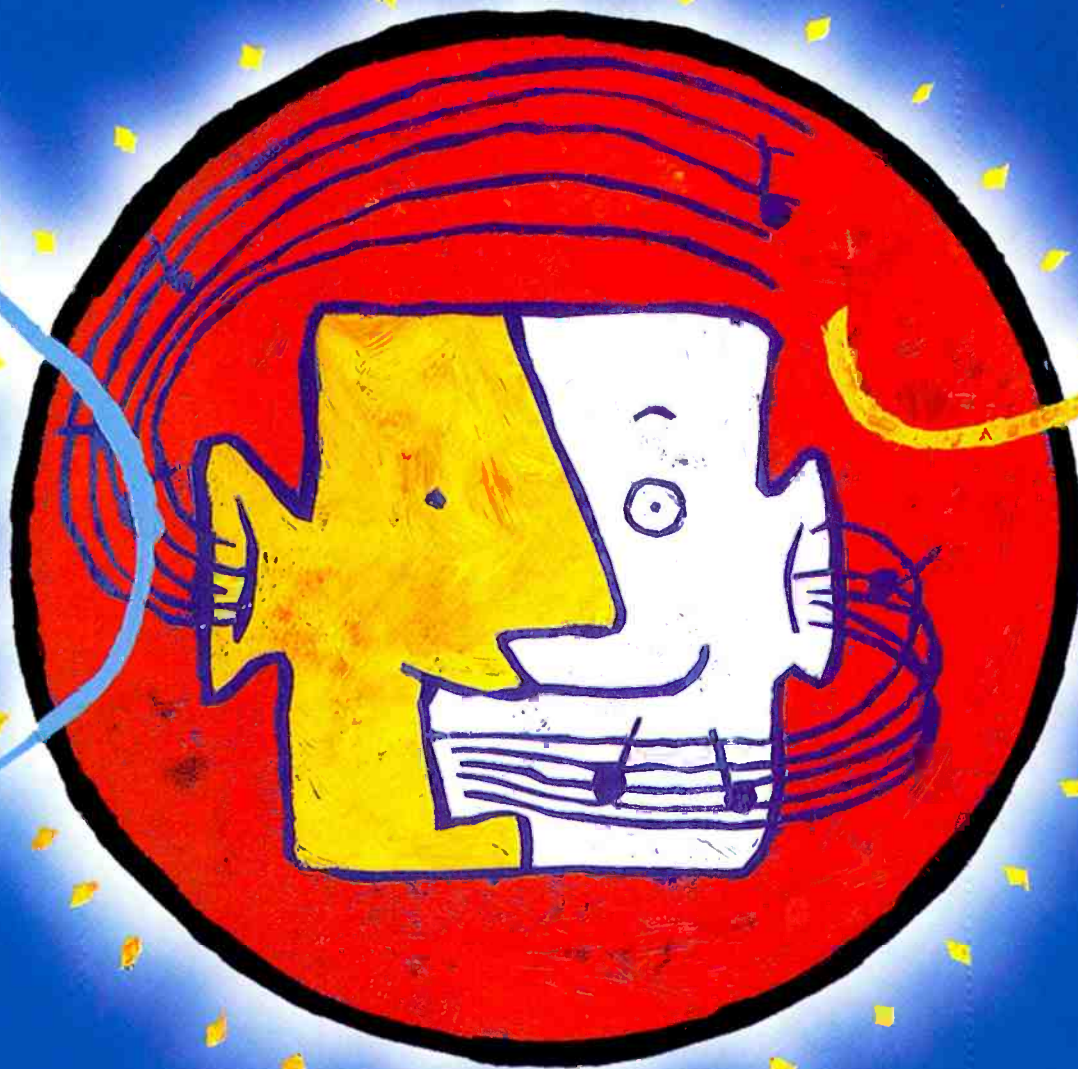
*Diana Ross*





MIDEM

THE ORIGINAL, AUTHENTIC, UNDILUTED  
WORLD OF MUSIC



*Our big thanks for  
thirty great years together!*



# Billboard

IN MUSIC NEWS



DiFranco And Ferron Offer Acoustic Intensity

SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 11, 1995

## MODERN TROUBADOURS FURTHER FOLK MUSIC

### Gorka, Smither Do It On The Road

BY CHRIS MORRIS

LOS ANGELES—While their styles run on different ends of the musical spectrum, singer/songwriters Chris



GORKA

SMITHER

Smither and John Gorka share the belief that touring, not triple-A radio, is the route to personal success.

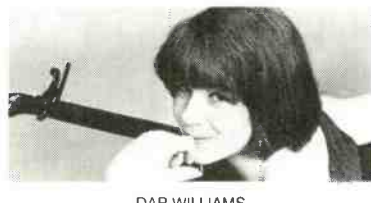
"Triple-A is kind of closing up,"

(Continued on page 96)

### 3 Female Artists Redefine Genre

BY DEBORAH EVANS PRICE

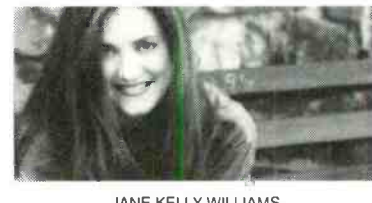
NASHVILLE—Folk music is a genre that seems defined almost as much by its audience as by its performers. That audience today is broader and more eclectic than ever. Therefore it's not



DAR WILLIAMS



LARKIN



JANE KELLY WILLIAMS

surprising that three of the contemporary scene's premier female artists, Patty Larkin, Dar Williams, and Jane Kelly Williams, reflect the diversity of the genre's creative community and the fan base that supports it.

little demographic spinoffs from that. Everybody has to find that other crowd besides the people who are really going to come out and be supportive of whoever is generating new music and calling themselves folk artists."

Larkin has done just that. A Cape Cod, Mass., resident who developed her distinctive style performing in bands that ranged in style from Celtic music to rock and jazz, Larkin personifies traditional folk's lyrical integrity while pushing the envelope musically

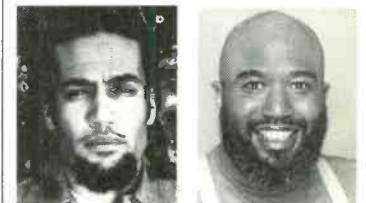
and exploring new ground. Her sixth album, "Stranger's World," was released on High Street in July, and Larkin just wrapped up the recent leg of her tour (which featured a

(Continued on page 22)

### Black Folk Is Vocal Minority

BY JIM BESSMAN

NEW YORK—The immense influence of black artists on folk music



HARPER

WHITE JR.

can be traced to the prepop music genres that were integral to African-American life. But while

(Continued on page 97)

### Folk Radio Patchy, But Fans Are Loyal

BY ERIC BOEHLERT

NEW YORK—Folk music, like its musical cousins blues, world music, bluegrass, and jazz, has always called the noncommercial end of the radio



dial home. While that presents certain hurdles and frustrations for record labels—such as simply keeping track of when and where the specialty programs air—a core base of folk-friendly

(Continued on page 22)

### With Radio Airplay Limited, Creative Folk Selling A Must

BY DON JEFFREY

NEW YORK—Labels with folk artists are scrambling for ways to merchandise music that receives little commercial radio airplay and often meets with resistance from retail buyers. Sales and giveaways at concerts, promotional samplers at retail, and mail-order operations are some of the methods used to get the product to consumers.

Record executives say that most folk music is sold at artists' gigs. Be-

cause it is grass-roots music with strong regional ties, concert halls and coffeehouses seem to be natural places to sell CDs and tapes.

Labels view folk concerts as opportunities to promote, as well as to sell. Lee Goldstein, national marketing director of Shanachie Entertainment, says that the label hands out three-song sampler cassettes of an up-and-coming artist, such as Cliff Eberhardt, at shows by a similar act, such as Shawn Colvin. The giveaways include a coupon good for \$1-\$2 at a local retailer.

(Continued on page 44)



### Booking Agency Has Folk Appeal

BY SCOTT ALARIK

After you talk to these guys awhile, it makes perfect sense that they do business out of a house on North Main Street, in a heartland town like Ann Arbor, Mich. No fast-lane, glass-tower talent agency is Fleming-Tamulevich & Associates. But don't mistake its folksy ways for naiveté. This is a first-rate booking and management company.

To some in the industry, it may seem like a sweet, eccentric cottage agency. But in the complex mod-

(Continued on page 23)



### Rhino Brit Folk Set Documents History

BY PAUL SEXTON

Rhino Records will soon unveil a retrospective so steeped in musical tradition that it mentions King Henry VIII in its liner notes.



THOMPSON



Displaying its customary meticulous research, Rhino will release "Troubadours Of British Folk" in three volumes

(Continued on page 73)

Sorrels Is Folk's 'Highway Woman'

SEE PAGE 13

#### IN THIS ISSUE

Canada's Artists Fight For Folk Recognition

SEE PAGE 13

geezer butler bass/keyboards

dean costromovo drums

burton c. bell vocals

pedro house guitar

plastic planet

TVT RECORDS, 23 EAST 4TH STREET, NEW YORK, NY 10003 TEL 212.979.6410 FAX 212.979.6489 http://www.tvtreports.com

W RECORDS

Top 20 Metal Hard Report, FMQB, Hits Album Network, and CMJ

"GZR is as sharp as a gleaming butcher's knife and twice as deadly... cathartic and cutting edge." -PULSE

"GZR achieves the full-blown metal sound Sabbath has been striving for on its last five albums." -REQUEST



The winner of the 1995 Album Of The Year Grammy® delivers the ultimate tribute.

# TONY BENNETT

*"Here's to the Ladies"*

Featuring Tony's exquisite interpretations of 18 classic songs including People, Somewhere Over The Rainbow, God Bless The Child, and I Got Rhythm.

Watch Tony's CBS Prime Time Special. Friday, December 1st. Featuring special guests Patti LaBelle, Brandy, Liza Minnelli, Mary Chapin Carpenter, and Roseanne.

And don't miss Tony on "Live With Regis And Kathie Lee," "Good Morning America," "The Tonight Show," and "Late Show With David Letterman."

The World Tour '96 begins at Radio City Music Hall, Friday, January 26th.

Coming soon on home video: "The Art Of The Singer." A revealing exploration of Tony's life and career.

Produced by David Kahne.  
Executive Producer: Danny Bennett

Management: Danny Bennett,  
RPM Music Productions, Inc.

COLUMBIA

<http://www.sony.com>

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1995 Sony Music Entertainment Inc.



| No. 1 IN BILLBOARD   |  | PG. No. |
|--|--|---------|
| VOLUME 107 • NO. 45  |  |         |
| • THE BILLBOARD 200 •  |  | 92      |
| ★ MELLON COLLIE AND THE INFINITE SADNESS<br>SMASHING PUMPKINS • VIRGIN |  |         |
| BLUES  |  | 41      |
| ★ FROM THE CRADLE • ERIC CLAPTON • DUCK / REPRISE                      |  |         |
| CONTEMPORARY CHRISTIAN   |  | 42      |
| ★ I'LL LEAD YOU HOME • MICHAEL W. SMITH • REUNION                      |  |         |
| COUNTRY  |  | 34      |
| ★ THE GREATEST HITS COLLECTION • ALAN JACKSON • ARISTA                 |  |         |
| GOSPEL   |  | 43      |
| ★ BROKEN • WILLIAM BECTON & FRIENDS • WEB                              |  |         |
| HEATSEEKERS  |  | 24      |
| ★ NOBODY ELSE • TAKE THAT • ARISTA                                     |  |         |
| THE BILLBOARD LATIN 50   |  | 40      |
| ★ DREAMING OF YOU • SELENA • EMI LATIN                                 |  |         |
| POP CATALOG  |  | 60      |
| ★ MIRACLES: THE CHRISTMAS ALBUM • KENNY G • ARISTA                     |  |         |
| R&B  |  | 27      |
| ★ DEAD PRESIDENTS • SOUNDTRACK • UNDERWORLD                            |  |         |
| REGGAE   |  | 41      |
| ★ BOOMBASTIC • SHAGGY • VIRGIN   |  |         |
| WORLD MUSIC  |  | 41      |
| ★ BEST OF • GIPSY KINGS • NONESUCH                                     |  |         |
| • THE HOT 100 •  |  | 90      |
| ★ FANTASY • MARIAH CAREY • COLUMBIA                                    |  |         |
| ADULT CONTEMPORARY   |  | 82      |
| ★ KISS FROM A ROSE • SEAL • ZTT / SIRE                                 |  |         |
| COUNTRY  |  | 36      |
| ★ CHECK YES OR NO • GEORGE STRAIT • MCA                                |  |         |
| DANCE / CLUB PLAY  |  | 32      |
| ★ STAY TOGETHER • BARBARA TUCKER • STRICTLY RHYTHM                     |  |         |
| DANCE / MAXI-SINGLES SALES   |  | 32      |
| ★ FANTASY • MARIAH CAREY • COLUMBIA                                    |  |         |
| LATIN  |  | 39      |
| ★ SI NOS DEJAN • LUIS MIGUEL • WEA LATINA                              |  |         |
| R&B  |  | 29      |
| ★ WHO CAN I RUN TO • XSCAPE • SO SO DEF                                |  |         |
| RAP  |  | 30      |
| ★ GANGSTA'S PARADISE • COOLIO FEATURING L.V. • MCA                     |  |         |
| ROCK / ALBUM ROCK TRACKS   |  | 83      |
| ★ NAME • GOO GOO DOLLS • METAL BLADE                                   |  |         |
| ROCK / MODERN ROCK TRACKS  |  | 83      |
| ★ NAME • GOO GOO DOLLS • METAL BLADE                                   |  |         |
| • TOP VIDEO SALES •  |  | 68      |
| ★ CASPER • MCA / UNIVERSAL HOME VIDEO                                  |  |         |
| HEALTH & FITNESS   |  | 72      |
| ★ THE GRIND WORKOUT HIP HOP AEROBICS • SONY MUSIC VIDEO                |  |         |
| KID VIDEO  |  | 70      |
| ★ CINDERELLA • BUENA VISTA HOME VIDEO                                  |  |         |
| RECREATIONAL SPORTS  |  | 72      |
| ★ SHAWN KEMP THE REIGN/MAN • FOXVIDEO                                  |  |         |
| RENTALS  |  | 72      |
| ★ PULP FICTION • BUENA VISTA HOME VIDEO                                |  |         |

| No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS   |  |
|---|--|
| CLASSICAL   |  |
| ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL                                    |  |
| CLASSICAL CROSSOVER   |  |
| ★ US AND THEM: SYMPHONIC PINK FLOYD<br>LONDON PHILHARMONIC (SCHOLLES) • POINT MUSIC |  |
| JAZZ  |  |
| ★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA                                    |  |
| JAZZ / CONTEMPORARY   |  |
| ★ BREATHLESS • KENNY G • ARISTA   |  |
| KID AUDIO   |  |
| ★ POCAHONTAS • READ-ALONG • WALT DISNEY   |  |
| NEW AGE   |  |
| ★ CHRISTMAS IN THE AIRE<br>MANNHEIM STEAMROLLER • AMERICAN GRAMAPHONE               |  |
| MUSIC VIDEO SALES   |  |
| ★ DESIGN OF A DECADE 1986/1996 • A&M VIDEO  |  |

# Trade Scrambles To Protect Copyrights

## Court's Inaction Could Jeopardize Pre-'78 Songs

■ BY BILL HOLLAND

WASHINGTON, D.C.—After being rebuffed by the Supreme Court, music industry leaders and copyright experts are scrambling to help forge legislative language to get lawmakers to close a legal loophole that they say puts into jeopardy the validity of the copyrights of most songs written before 1978.

Virtually all of the affected songs—from the works of the great Broadway and Tin Pan Alley songwriters to the pre-1978 catalogs of the Beatles, James Brown, Holland/Dozier/Holland, and tens of thousands of others—could fall into the public domain, they warn.

The feverish activity by industry leaders and government officials follows the Oct. 22 decision by the U.S. Supreme Court not to review a landmark copyright infringement suit, *La Cienega Music vs. ZZ Top* (Billboard, Aug. 12).

In 1992, U.S. District Court in California dismissed the suit by La Cienega Music, the publisher of John Lee Hooker's classic tune "Boogie Chillen," which alleged that ZZ Top had infringed the Hooker copyright with its 1973 hit "La Grange."

The District Court ruled that Hooker's song was in the public domain because it had been released on record before it was registered for copyright and because a formal copyright notice had not been affixed to each record distributed. The original version of "Boogie Chillen" was released on record in 1948—under the authority of the original 1909 Copyright Act—but was not registered for copyright until 1967.

Earlier this year, the 9th U.S. Circuit Court of Appeals agreed with the District Court decision. This is the ruling the Supreme Court decided not to review.

Aside from the infringement aspect of the suit, the judgment means that most other songs released before 1978 are improperly registered and are at risk. These songs are worth billions of dollars in royalty revenues, according to industry accounts.

Copyright Office officials, as well as representatives from ASCAP, BMI, and SESAC, have begun talking with officials from the National Music Publishers' Assn. to plan the best way to inform lawmakers on the Senate and House Judiciary Committees about the problem and the need for a quick congressional solution.

"It could be a difficult thing," says register of copyrights Mary Beth Peters. "We've been

talking [with music industry officials] about getting some kind of legislative fix in the copyright term extension bill now pending.

"It's a difficult legislative solution, because what you're trying to fix is a law that's no longer in existence," says Peters, referring to the 1909 Copyright Act.

Judiciary Committee members are currently working on a bill on a different issue—increasing U.S. copyright protection from life plus 50 years to life plus 70 years, the world intellectual property standard.

Also pending on the Hill are bills to ex-

empt small restaurants from having to pay for "incidental" music, a position music publishers and collection groups oppose (see story, this page).

NMPA/Harry Fox Agency president/CEO Ed Murphy calls the new copyright crisis "absolutely incredible" and notes the irony of facing yet another fight for protection.

"Here we are arguing about the bar-and-grill problem, and there's this, obviating the basis of copyright itself. It's bizarre. It

(Continued on page 87)

## Writers Reach Fee Accord With Eatery Trade Group

WASHINGTON, D.C.—ASCAP, BMI, and SESAC reached an accord Oct. 27 here with the National Licensed Beverage Assn. that clarifies which restaurateurs and bar owners should be exempt from paying music license fees. However, a second powerful trade group, the National Restaurant Assn., is not party to the deal.

The accord is being taken to federal lawmakers with hopes that it will be introduced as a replacement for pending House and Senate legislation exempting all eateries and taverns from paying fees for "incidental" radio and TV background music.

If Congress approves the accord, it will amend the Copyright Act and set "clear, verifiable standards" on which types of establishments should be exempt from license fees, according to a joint announcement by its proponents. Currently, the eateries and bars are subject to what they view as a confusing array of rules.

Under the agreement, according to sources, exempt establishments would include:

- An eating and drinking establishment of 3,500 square feet or less that uses six or fewer radio speakers (no more than four in one room) or those with no more than three TV sets with up to 55-inch screens (no more than two in a room).

- An eating and drinking establishment with less than 1,500 square feet that uses four or fewer radio speakers or those with two TV sets with 55-inch screens or smaller.

So-called sports bars, which focus on televised sporting events in which music

plays only a small part, would pay nominal fees. Sports bars that feature TV programming with the sound turned off would pay no fees.

The accord does not address establishments that dispense alcoholic beverages but not food.

A possible spoiler in this latest chapter of the licensing saga might be the National Restaurant Assn. The NRA has spearheaded the no-fee legislation both on the federal and state level, and several sources say that the NRA might reject the compromise.

Elaire Graham, the NRA's legislative liaison, said through an aide at press time, "We cannot comment on it right now, because we don't know the specific language."

Whether Congress will decide to take on the accord as a replacement for the current bills, or introduce it separately, is still unanswered, according to Hill staffers, but the agreement is being viewed as a major breakthrough by songwriters societies.

This spring, Congressional leaders asked the parties to negotiate an agreement rather than rely on Hill "micromanagement" of the licensing quarrel. However, the NRA has consistently turned down writers groups' suggestions, most recently in late September (Billboard, Oct. 7).

The writers societies fear that, as currently written, the pending Senate and House bills could greatly reduce their general licensing income, since many eateries and pubs with extensive sound systems could switch to the no-fee format.

BILL HOLLAND

### THIS WEEK IN BILLBOARD

#### EMI'S MUSIC MAN IN CANADA

With 22 artists signed to its domestic division and sales of 1.5 million units of Canadian music from January through September, EMI Music Canada is a major force in recording and marketing the country's acts. Much of the credit goes to company president Deane Cameron. Canadian correspondent Larry LeBlanc reports. **Page 52**

#### BUYING MUSIC BY PHONE?

A new service from MCI raises the possibility of a serious new competitor for record retailers. Using pitches on radio stations, the direct-marketing effort will allow listeners to order albums by calling an 800 number. Senior retail editor Ed Christman has the story in his Retail Track column. **Page 58**

#### A NEW ERA FOR CD-ROM

As a growing number of artists add multimedia options to their music, the CD-ROM is reflecting a broad range of creative possibilities. Meanwhile, licensing aspects are getting a closer look. An expanded section of the Enter\*Active File examines these topics. **Page 63**

■ BPI COMMUNICATIONS • Chairman & CEO: GERALD S. HOBBS • President: Arthur F. Kingsbury • Executive Vice Presidents: John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

#### COMMENTARY

#### ARTISTS & MUSIC

|                          |    |
|--------------------------|----|
| Executive Turntable      | 17 |
| The Beat                 | 18 |
| Boxscore                 | 21 |
| Popular Uprisings        | 24 |
| R&B                      | 26 |
| Dance Trax               | 31 |
| Country                  | 33 |
| Latin Notas              | 39 |
| Jazz/Blue Notes          | 41 |
| Hgher Ground             | 42 |
| In the Spirit            | 43 |
| Classical/Keeping Score  | 44 |
| Songwriters & Publishers | 45 |
| Studio Action            | 46 |
| INTERNATIONAL            | 49 |
| Hits Of The World        | 50 |
| Global Music Pulse       | 51 |
| Home & Abroad            | 52 |
| Canada                   | 52 |

#### MERCHANTS & MARKETING

|                              |    |
|------------------------------|----|
| Retail Track                 | 58 |
| Declarations Of Independents | 61 |
| The Enter*Active File        | 62 |
| Home Video                   | 67 |
| Shelf Talk                   | 68 |
| Child's Play                 | 70 |

#### REVIEWS & PREVIEWS

|                    |    |
|--------------------|----|
| REVIEWS & PREVIEWS | 75 |
| PROGRAMMING        | 81 |
| Vox Jox            | 84 |
| Music Video        | 85 |

#### FEATURES

|                           |    |
|---------------------------|----|
| Update/Lifelines          | 74 |
| Hot 100 Singles Spotlight | 89 |
| Between The Bullets       | 97 |
| Market Watch              | 98 |

#### CLASSIFIED

|             |    |
|-------------|----|
| CLASSIFIED  | 78 |
| REAL ESTATE | 80 |



# Elektra Releases First Enhanced CD Single

■ BY MARILYN A. GILLEN

LOS ANGELES—The CD single is getting enhanced.

Elektra Records, which pioneered the low-price multimedia "supersingle" concept with its \$12.98 "Moby Disk," is set to release the first major-label enhanced CD single Nov. 21 at \$3.49.

The single, "Wonder" from Natalie Merchant's platinum "Tigerlily" album, will include the full music video for the song, as well as a bonus audiotrack of the previously unreleased "Baby I Love You."

The multimedia portion, which also includes "interactive" song lyrics and a full-screen video option, is accessible by consumers with Macintosh or Windows-based computers; the two audiotracks play on any standard audio CD deck.

The single will be flagged with a sticker alerting consumers to the multimedia element.

"The video is strictly a bonus," says John Mefford, manager of multimedia marketing for Elektra. "It's a gift for the fan—a chance to play the video anytime they want without having to wait for it to come on MTV—but it's not something that will penalize other fans who don't have a computer by making them pay extra for it."

The potential gift for Elektra is beefed-up single sales, but that's a dividend the label isn't necessarily banking on, Mefford says.

"This definitely has the potential to

sell more singles, but that's one of the things that any 'first' will tell you—whether what you think could happen really will happen," Mefford says. "We're putting this out with the expectation that it will generate some additional excitement around the single going into Christmas, and then we'll just have to see if that excitement turns into even bigger [sales] numbers."

Merchant's first single off the album, "Carnival," has sold 77,000 copies to date, according to SoundScan, and stands at No. 12 on the Hot 100 Singles chart.

Oglio Records earlier this month launched its own unique take on the enhanced-single concept—a vintage Christmas duet between David Bowie and Bing Crosby that includes video from the 1977 TV special on which the

(Continued on page 89)

# 'Casper' Does Spirited Sell-Through 'Cinderella' No Shoo-In For Buena Vista

■ BY EILEEN FITZPATRICK

LOS ANGELES—"Casper" is leaving "Cinderella" in the retail dust, with retailers reporting soaring sales of the Friendly Ghost tape, while the glass-shod princess limps to the checkout counter.

Sell-off rates of initial buys for the two titles range from 90% for MCA/Universal Home Video's "Casper" to as low as 25% for Buena Vista Home Video's "Cinderella," according to retailers.

"'Cinderella' is selling less than what we've projected," says Best Buy video merchandise manager Joe Pagano. "It's tracking below our expectations, and it's not in a re-order pattern." He adds that the chain has sold about 50% of its "Cinderella" order.

On the other hand, Pagano says that Best Buy has reordered several times on "Casper," which is approaching a 90%

sell-off rate at the chain.

Kmart also reports that the Buena Vista title is performing below expectations, according to a spokesman for the Troy, Mich.-based chain.

Combo chains Tower Video, Suncoast Motion Picture Co., and Strawberries are somewhat more optimistic about "Cinderella" and report that the title is "selling OK."

Suncoast, however, has re-ordered the title, according to president Gary Ross. On the downside, Strawberries video buyer Joe Jaworski says that the 151-store chain has sold only 25% of its initial order.

"'Cinderella' will probably end up selling about the same as 'Pinocchio,'" says Tower VP of video John Thrasher. "A lot of consumers bought 'Cinderella' the last time around, and Disney has already sold several million copies. The title just doesn't have the same impact."

"Cinderella" has sold 8 million units and is projected to sell 16 million, according to Dennis Maguire, senior VP of sales and distribution for Buena Vista.

According to distribution sources, Buena Vista shipped 10.8 million-12 million units of the title.

Other reissues, such as "Pinocchio,"

sold about 13 million units in 1991, according to Buena Vista. "The Fox And The Hound," rereleased in 1994, sold more than 8 million copies, according to trade sources.

But what sources say is most disturbing for Buena Vista is that very few retailers have done reorders for "Cinderella," which indicates that the supplier may fall short of its goal.

However, Maguire says that re-order patterns are not necessarily a measure of success for a title. "We've put 15 million units into the market, and we're on track to sell that amount."

He adds that grocery stores and drug retailers have done very well with "Cinderella." "They've picked up the ball on this title, and they're not letting product like this pass them by anymore."

In addition, retailers report promising sales of "The Santa Clause."

At Best Buy, the Tim Allen feature is selling 10%-15% higher than projections, Pagano says. At Kmart, it has "taken off" and "is slightly above our expectations," says a spokesman.

However, it is "Casper" that retailers are calling the surprise hit of October.

Fueled by heavy TV advertising and Halloween, the title's sales are surpris-

(Continued on page 99)



**Classic Jazz.** MCA executives celebrate the acquisition of the Commodore Records catalog. Founded by legendary producer and Rock and Roll Hall of Fame inductee Milt Gabler, Commodore has in its catalog classic recordings by such seminal jazz artists as Billie Holiday, Coleman Hawkins, Jelly Roll Morton, Gene Krupa, and Jack Teagarden, as well as the Almanac Singers, featuring Woody Guthrie and Pete Seeger. Most of the catalog will be released as compilations through GRP, MCA's jazz label. One of the first releases will be a two-CD set compiled by Gabler, who was also an A&R executive for Decca Records, which will serve as a retrospective of his career, featuring recordings from Commodore and Decca. Shown, from left, are Bruce Resnikoff, executive VP/GM, special markets and products, MCA Music Entertainment Group; Zach Horowitz, COO, MCA Music Entertainment Group; Gabler; and Andy McKaie, VP of catalog development & special markets A&R, MCA Music Entertainment Group.

# New Bootleg Law Yields First Felony Indictment

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The federal anti-bootleg statute signed into law in December 1994 has resulted in its first indictment. Keith J. Taruski was indicted by a grand jury of the U.S. district Court for the district of Connecticut, on Sept. 27, on charges of trafficking in sound recordings of live concerts, illegal importation of bootleg CDs, and conspiracy to commit these crimes.

Taruski was arrested in August following a raid of four locations in Old Saybrook, Conn. Law enforcement, accompanied by members of the Record-

ing Industry Assn. of America's anti-piracy unit, confiscated 50,000 alleged bootleg CDs and 1 million alleged bootleg CD insert cards, the largest U.S. seizure ever in these two categories, according to the RIAA. The CDs included thousands of copies of a Nirvana alleged bootleg boxed set, as well as recordings by Pearl Jam, k.d. lang, Melissa Etheridge, Stone Temple Pilots, the Beatles, Bruce Springsteen, and other artists.

If convicted, Taruski could face up to five years in jail and \$250,000 in fines.

"What this indictment means is that the rules of the game have changed," says RIAA spokeswoman Alexandra Walsh. "It sends a message that the people who import and distribute these bootlegs aren't going to get away with it anymore. If they're caught, they'll stand trial, and if convicted, they'll be felons and they'll face the penalties. The law is allowing us to really stem the flow of bootlegs into this country."

The statute is the first federal law to criminalize unauthorized manufacturing, distribution, or trafficking in sound recordings and music videos of live performances. It also provides U.S. Customs the right to seize bootleg recordings or music videos manufactured outside the U.S. at the point of importation into the country.

In addition to the federal law, a New York state bill was signed in August that strengthens existing state piracy laws prohibiting the sale and manufacture of bootleg recordings manufactured and sold in New York. Under the new law, those who sell and deal in bootleg recordings in New York state can be charged with a felony. The law also strengthens New York's "true name and address statute," which requires the packaging or labeling of recordings to contain the true name and address of the manufacturer.

# Performance Right Act Becomes Law

WASHINGTON, D.C.—President Clinton signed into law Nov. 1 the recording industry's historic Digital Performance Right in Sound Recordings Act of 1995, ending a two-decade effort to secure performance copyright protection for sound recordings.

The law grants labels and featured artists a public-performance right for digital audio transmissions. Exempt from the provisions of the law are traditional radio and TV broadcasts and future over-the-air digital radio broadcasts.

Owners now have the exclusive right to control performances of their works by interactive digital audio transmission. Under the new law, existing mechanical rights apply to digital transmissions that result in "a specifically identifiable reproduction" by or for the recipient, much as they apply to conventional record sales.

Most noninteractive subscription transmissions (such as cable programming) are now subject to statutory licensing at rates to be negotiated or, if necessary, arbitrated.

Labels and featured performers will split future royalties, which are forecast in the millions of dollars annually. Music-related unions will take 2% from the total royalty pool.

BILL HOLLAND

# Publishing Legend Lou Levy Dies At 84

## Leeds Music Co-Founder Amassed Catalog Of Pop Hits

■ BY IRV LIGHTMAN

NEW YORK—Lou Levy, who began his music publishing career in the waning years of the Tin Pan Alley era and later emerged as one of the industry's most astute judges of hit songs, died Oct. 31 in New York after a long illness. He was 84.

Levy, who started his show business career as part of a dancing duo that did not quite find success, established Leeds Music in 1935 when he and two fellow products of New York's Lower East Side—lyricist Sammy Cahn and composer Saul Chaplin—concluded that it was more profitable to have their own company than to place their songs with other publishers, mostly by dint of Levy's salesmanship. They decided on the name Leeds, the story goes, because it was the brand name of the suits that both Levy and Cahn wore.

Levy, who soon became sole owner of the company, amassed a catalog that is a hit-laden reflection of pop

music over three decades. In addition to Cahn and Chaplin, he is credited with discovering such writing talents as Bob Dylan, Norman Gimbel, Richard Adler and Jerry Ross, Don Raye and Gene DePaul, and Henry Mancini.



LEVY

Levy's Leeds catalog boasts such standards as "All Or Nothing At All," "Boogie Woogie Bugle Boy," "C'est Si Bon," "Downtown," "For Sentimental Reasons," "I'll Never Smile Again," "I'll Remember April," "It's Not Unusual," "I Want To Hold Your Hand," "I Wish You Love," "Lover Man," and "Strangers In The Night."

He also discovered, managed, or directed the careers of such artists as the Andrews Sisters (he was at one time married to Maxene Andrews, who died Oct. 21), the Ames Brothers,

Petula Clark, Bobby Darin, Eddie Fisher, Connie Francis, Woody Herman, Steve Lawrence, Les Paul, and Charles Strouse.

But it was music publishing that held his main interest. This may have had something to do with his oft-quoted quip that if he wrote a book on his music industry experiences, it would be called "Copyrights Don't Talk Back." (This is noted in a book published this year, "When The Music Stopped: The Big Band Era Remembered," by former Variety music editor Bernie Woods.)

As for the Andrews Sisters, it was Levy who answered their 1937 call for material by finding a 1933 Yiddish theater song by Sholem Secunda and Jacob Jacobs that they sang in Yiddish in order to get bookings at Jew-frequented resorts. Despite some resistance by the publisher, Warner Bros. Music, Levy insisted on keeping the song's Yiddish title, "Bei Mir Bistu Shein." (Continued on page 46)



Best of

UB40



## Volumes One and Two

Includes two new songs recorded exclusively for Volume Two  
*featuring the first single and video "Kingston Town"*

### *Volume One*

FOOD FOR THOUGHT  
ONE IN TEN  
RED, RED WINE  
PLEASE DON'T MAKE ME CRY  
IF IT HAPPENS AGAIN  
I GOT YOU BABE  
DON'T BREAK MY HEART  
SING OUR OWN SONG  
RAT IN MI KITCHEN  
BREAKFAST IN BED

### *Volume Two*

WHERE DID I GO WRONG  
HERE I AM  
KINGSTON TOWN  
THE WAY YOU DO THE  
THINGS YOU DO  
CAN'T HELP FALLING  
IN LOVE  
HIGHER GROUND  
BRING ME YOUR CUP  
REGGAE MUSIC  
SUPERSTITION\*  
UNTIL MY DYING DAY\*

\*Newly recorded song



Editor in Chief: TIMOTHY WHITE

## EDITORIAL

Managing Editor: KEN SCHLAGER

Deputy Editor: Irv Lichtman

News Editor: Susan Nunziata

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Elizabeth Renaud, Carl Rosen, Carolyn Horwitz

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Eric Boehlert (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Retail: Don Jeffrey, Associate Ed. (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Enter\*Active: Marilyn A. Gillen, Editor (N.Y.)

Radio: Chuck Taylor (N.Y.)

Music Video: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Carrie Borzillo (L.A.)

Staff Reporter: Trudi Miller Rosenblum (N.Y.)

Administrative/Research Assistant: Terri Horak (N.Y.)

Editorial Assistant: Douglas J. Reece (L.A.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

European News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Mike Levin

## CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Director of Charts: Geoff Mayfield (L.A.)

Chart Managers: Suzanne Baptiste (Senior Manager R&B/Reggae/Blues),

Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Datu

Faison (Rap/Jazz/Gospel/World Music), Steven Graybow (Adult Contemporary),

Wade Jessen (Country), John Lannert (Latin), Jerry McKenna (Hot 100), Mark

Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers),

Marc Zubatkin (Video/Classical/Kids' Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Paul Page

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Steven Graybow (N.Y.), Amani Walker (L.A.)

## SALES

Associate Publisher/U.S.: JIM BELOFF

Advertising Services Manager: Michele Jacangelo

New York: Ken Karp, Ken Piotrowski, Patricia A. Rod Jennings,

Deborah Robinson, Erica Bengtson, Phyllis Demo, Jef Lestingi

Classified (N.Y.): Jeff Serrette, Susan Mazo

L.A.: Jodie Francisco, Gary Nuell, Lezlie Stein,

Alyse Zigman, Evelyn Aszodi

Nashville: Lee Ann Photogio, Mary DeCroce

Associate Publisher/Int'l.: GENE SMITH

Europe: Christine Chinetti (London), Robin Friedman

Tokyo: Tokuro Akiyama, 044-433-4067

Southeast Asia: Grace Ip, 310-330-7888 (L.A.)

Milan: Lidia Bonguardo, 011-3936-254-4424

Paris: Francois Millet, 33-1-4549-2933

Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico: Daisy Ducret 213-525-2307

## MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Art Director: Tony Santo

Special Events Manager: Maureen Ryan

Promotion Coordinator: Melissa Subatch

Marketing and Publicity Associate: Gayle Finkelstein

Circulation Manager: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Assistant Circulation Manager: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

## PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giauquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Morris Kliegman, Anthony T. Stallings

Directories Production Manager: Len Durham

## ADMINISTRATION

Senior Vice President/General Counsel: Georgina Challis

Directories Publisher: Ron Willman

On-Line Sales/Support: Vince Beebe

Distribution Director: Edward Skiba

Billing: Debbie Liptzer

Assistant to the Publisher: Kara DioGuardi

## PRESIDENT & PUBLISHER: HOWARD LANDER

### BILLBOARD OFFICES:

**New York**

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

**Los Angeles**

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex: 66-4969

fax 213-525-2394/2395

**Washington, D.C.**

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

**London**

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

sales fax 44-171-323-2314

edit fax 44-171-631-0428

**Nashville**

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

**Tokyo**

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

3-3262-7246

fax 3-3262-7247

**Billboard Music Group**

# Commentary

## Industry Classroom Skills Need Honing

BY DR. LYN SCHENBECK

With so many music-industry programs springing up at colleges from Maine to Southern California, how can the music industry be assured that its future employees are being sufficiently prepared to do the job?

Competition is keener than ever. Reduced profits often cause companies to downsize and positions to be eliminated, requiring others to add further responsibilities to already-heavy work loads. New employees, therefore, must be of higher quality than ever before.

When students are accepted into college, grade-point average and/or SAT scores are usually the key determinants. Colleges also may require essays, to be sure the candidate has basic writing skills. Once the student is accepted by the school, other abilities may be evaluated to determine entrance to a program.

Music-industry programs are usually housed in departments of music, most of which require some form of audition. Are grade-point averages, essays, SATs, and auditions enough to sort out those individuals with potential to work in the music industry? I am convinced they are not.

One solution is an entrance interview. This task should be assigned to faculty members with excellent personal insights and perceptiveness who have had much experience in both the industry and academia. Diagnostic tests can also be administered, particularly in the technical areas. During these interviews, faculty can determine not only the level and potential of the students' "people skills," but their assertiveness and thought processes.

Too many students entering, and even graduating, from our programs today lack the ability to synthesize knowledge. They do not know how to relate one area of knowledge to another and put those areas into a larger perspective. Specialized faculty in specialized areas, lacking their own understanding of the "big picture" in the industry, often teach classes as if theirs is the only subject a student needs to learn.

This kind of compartmentalized teaching and learning is dangerous. Without an overall picture of the music business system (e.g., the way a song, once written, gets to the public), the student does not understand how his or her area functions as a subsystem.

After the student has been admitted to a music-industry program, another kind of evaluation must take place. At the end of the first year of study, the student's progress should be reviewed, particularly with respect to thought process. Grade-point average can be one criterion, but a discussion among faculty, between faculty and internship sponsors, and perhaps another interview would be better assessment tools. Each school needs to develop its own process.

Why do so many schools wait until the junior, or worse, the senior year to send a student out to do an internship? Many on-site experiences involve grunt work, such as mailings and answering telephones, and that's good. The act of taking responsibility and learning the business by starting at the bottom, not to mention the networking that can be done, is a great way to get involved in the industry. But why should juniors and seniors be doing this kind of grunt work? It is not good, nor do I believe it is necessary.

It makes far more sense to begin internships in the first year of study, after the student has taken the required English classes

and perhaps a course that offers an introduction to the music industry. From then on, the internship program should be graduated. The first- and second-year experiences might be mostly grunt work, but by the time a student reaches the junior year, at least half the work should be hands-on. In the senior year, all work should be hands-on. If the student has a part-time job in the industry by the senior year, why shouldn't we offer a "jobs for credit" program? Each student would then really be prepared to enter the industry.

I also believe that many of us today are



**'Many of us are teaching information, not people skills.'**

**Dr. Lyn Schenbeck is coordinator of the music-industry program at the School of Music at Georgia State University.**

teaching information, not people skills. Practical matters, such as the ability to take criticism and use it constructively, flexibility and what it means on an individual basis, and methods for rapid learning and application of knowledge, are not being addressed at all. These topics are critical for success in any job, but particularly in the high-pressure, not-always-so-nice world of the music industry.

I have found that the best way to teach these skills is often through role-playing or, sometimes, psychodrama in my internship seminar. For example, recently a student who was interning at a major record company received a "poor" on his midterm evaluation form in the category "follows instructions." His journal indicated that he had been told to do a mailing for his supervisor. Instead of following the required procedure, he decided to try his own method, because he thought it would be faster and more efficient. When the supervisor saw what he had done, she was not pleased. During the next seminar, the student brought up this incident. He did not under-

## LETTERS

### COMMUNITY VS. INDIVIDUALISM

I wanted to send a short note to say thanks to Timothy White for a great article on Don Henley's new effort ("Actual Miles: Henley Won't Go Quietly," Music To My Ears, Billboard, Oct. 28). I'm proud to be in an industry whose major trade publications will address and bring to the fore philosophical issues such as these.

Especially appreciated was Don's chance to bemoan the sacrifice of community for individualism. This strikes to the heart of many sensationalized industry discussions.

Jim Ed Norman  
President  
Warner/Reprise Nashville

### DRUG ABUSE PRIMARY CONCERN

Michael Green's Commentary, "Musicians' Health Issues Often Overlooked" (Billboard, Sept. 16), mentioned all too briefly the problems of drug and alcohol abuse among musicians and others in the professional music business. While he entwined the one-sentence reference with other stresses he feels are

stand the supervisor's anger. In his eyes, he had accomplished the task more quickly and efficiently than if he had followed the required procedure.

In order to accept criticism and use it, one must understand not only the problem itself, but the feelings of all parties involved. Several things were at issue here: the company's reason for the procedure, the feelings of the supervisor, and the feelings of the intern.

To help him, I asked him to "become" the supervisor and asked one of the other students in the class to portray the intern. As the student began to act out his role as supervisor, fielding my questions and those of his classmates, he realized (among other things) that the supervisor may have been embarrassed to have an intern come up with a better idea than hers.

The other students suggested to him that the record company may have instituted that procedure for reasons beyond his knowledge. He finally asked the class whether he should have gone to the supervisor first and asked permission to try this new idea. At that point, she would have been able to advise him of the reasons for the procedure or might even have complimented him on coming up with something creative. The students also pointed out that, even if he thinks he could do a better job, an employee must often simply follow directions without questioning them. In doing so, the intern demonstrates to the boss that he can follow directions and that he trusts her to know what she is doing.

After many such role-playing sessions based on a variety of internship experiences, the student will be "closer to fine" in terms of readiness for a role in the music industry.

If music-industry faculty members do not feel knowledgeable in these techniques, workshops and seminars are available all over the country. One can check with the psychology department in one's own university for further ideas or even ask a fellow faculty member to help. As academics and industry professionals, it is our responsibility to do everything we can to make our students ready not only for their careers but for the lifetime process of growth. Are you doing that?

faced by musicians (road work, bad food), he did not develop the subject in his discussion of health concerns of the musical community.

For whatever reason, drugs have been part of the scene for generations. A popular theory is that musical life is less than conventional: protracted practice and rehearsal sessions, late hours in clubs, adulation of fans or their rejection, cancellations, road trip after road trip, the taxing standards for excellence. As a musician, I understand what it is to devote yourself to music and yet lose yourself and your talent to addiction. In any consideration of health issues of musicians, drug and alcohol abuse is a primary concern, both in itself and as the progenitor of many other maladies. It is a crucial consideration today, as drug use is on the increase. It's time to give substance abuse in the music industry the focus and attention it demands.

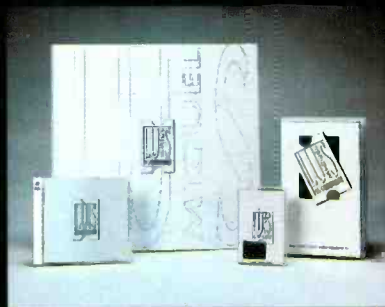
Steve Bassis  
President  
The Long Island Center for Recovery  
Hampton Bays, N.Y.



THE GREATEST  
EXPERIENCE  
HIS FANS COULD  
EVER HAVE WAS  
TO SEE HIM IN  
CONCERT.

UNTIL NOW.

EL CONCIERTO.  
The first-ever greatest hits/  
live album/home video  
from LUIS MIGUEL



The 2-CD set,  
cassette, music video  
and laserdisc

**Congratulations, LUIS MIGUEL,  
on the conclusion of another sold-out US tour.**

Caesar's Palace, Las Vegas • Universal Amphitheater, Los Angeles  
• Radio City Music Hall, New York • George Mason University,  
Fairfax, Virginia • Roberto Clemente Coliseum, San Juan, Puerto Rico •  
James L. Knight Center, Miami • Starplex Amphitheater,  
Dallas • Summit, Houston • Alamo Dome, San Antonio • University of Texas,  
El Paso • San Diego Sports Arena, San Diego • America West Arena,  
Phoenix • Universal Amphitheater, Los Angeles • San Jose Arena, San Jose



© 1995 Warner Music International. A Warner Music Group Company.





# VINCE GILL

*T*HE BEST OF WHAT HAS GONE

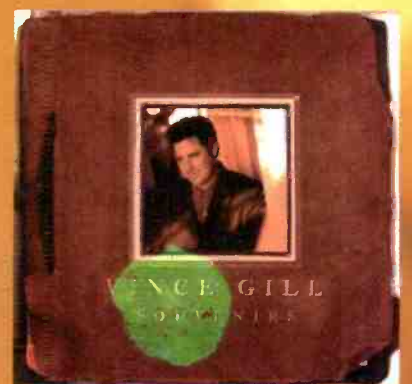
INTO WINNING *15* CMA AWARDS  
(MORE THAN ANY OTHER ARTIST)

CAN NOW BE FOUND ON *One* ALBUM...

# SOUVENIRS

VINCE, CONGRATULATIONS ON WINNING YOUR RECORD SETTING  
FIFTH CONSECUTIVE CMA "MALE VOCALIST OF THE YEAR" AWARD

- "NEVER ALONE"
- "NEVER KNEW LONELY"
- "WHEN I CALL YOUR NAME"
- "LIZA JANE"
- "LOOK AT US"
- "TAKE YOUR MEMORY  
WITH YOU"
- "POCKET FULL OF GOLD"
- "THE HEART WON'T LIE"
- "DON'T LET OUR LOVE  
START SLIPPIN' AWAY"
- "I STILL BELIEVE IN YOU"
- "NO FUTURE IN THE PAST"
- "TRYIN' TO GET OVER YOU"
- "ONE MORE LAST CHANCE"
- "I CAN'T TELL YOU WHY"
- "I WILL ALWAYS LOVE YOU"



ALBUM IN STORES MONDAY  
**NOVEMBER 20TH**



# Artists & Music

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

## Rounder's Philo Imprint Preserves Folk Legacy

■ BY TERRI HORAK

From its birth in a Vermont barn more than 20 years ago, Philo Records has grown to be the leading savior of music by acoustic-based contemporary singer/songwriters.



In 1970, Philo founders Bill Schubart and Michael Couture started their own recording studio in a dairy barn and recorded performers who happened to come in "very serendipitously."

"We decided to record as a label while sitting in a bank lobby," says Schubart. Philo's first release was by a French Canadian fiddler, but other

early Philo signings included folk artists Mary McCaslin, Utah Phillips, and Rosalie Sorrels (see story, this page).



WHEELER

"The label was run very bootstrap; nobody got regular salaries," Schubart says of Philo's early days. "It was very much touch and go all the way along, and it wasn't always

fun," he says. "But more often than not, it was fun."

By 1979, Schubart says, a series of setbacks struck, and although the

(Continued on page 96)

## Tapping Into Canada's Rich Folk Heritage

■ BY LARRY LeBLANC

Few countries possess a folk music tradition as rich and culturally diverse as that of Canada, which encompasses classically trained harpist Loreena McKennitt (Quinlan Road/Warner) and colorful Cape Breton fiddler



MacISAAC

(Continued on page 96)

## Green Linnet Maps World Of Celtic Music, Beyond

■ BY JIM BESSMAN

Danbury, Conn.'s Green Linnet Records, which celebrates its 20th anniversary next year, developed into the leading Celtic music label, in the words of its founder, "to legitimize an obsession."

"When I became hooked on Irish traditional music, I was already too old to be a groupie!" says founder Wendy Newton. "I knew I'd never learn to play anything because I wouldn't practice and had no gift, but I was still obsessed and needed to have it near me all the time. It wasn't about preserving a tradition or doing any of this as an intellectual exer-

cise."

In addition to the regular Celtic fare on Green Linnet proper, the label continues to expand its 267-title catalog with entries in its Redbird folk and Celtic Classics series, as well as its newly instituted Xenophile world music imprint.



SHANNON

"We can't be compared to the other labels jumping on the Celtic bandwagon," says Newton. "What we do is different—it comes from [music that's] very, very old and been around hundreds

(Continued on page 73)

## Sorrels Remains True To Her Green Linnet 'Heart'

■ BY ROGER DEITZ

When Idaho native Rosalie Sorrels entered the scene in the early to mid-'60s with such standard folk recordings as "Folksongs Of Utah And Idaho" on Folkways and "If I Could Be The Rain" on Folk/Legacy, she was so fresh and compellingly real that she grew to become the quintessential female folk performer.

In August, Sorrels, now 62, released her 20th recording, "Borderline Heart," on Green Linnet. It is as honest and entertaining as her first albums, flavored with Western swing and smoky barroom sass.

Sorrels, who has been a role model for a generation of female singer/songwriters, is pleased with the "high-powered ladies" on the album, including Laurie Lewis, Nina Gerber, and Barbara Higbie.

Sorrels' manager and folk revival notable Mitch Greenhill produced



and played bass on "Borderline Heart." "I loved having Mitch produce it," she says. "He really respected my integrity, and he made it happen."

Sorrels adds, "Most of the pressures of making an album come from a lack of money or a lack of time . . ."

(Continued on page 99)

## Female Folk Artists Fight Pigeonholing

*DiFranco, Ferron Cling To Fan Base, Seek New Audiences*

■ BY ROGER DEITZ

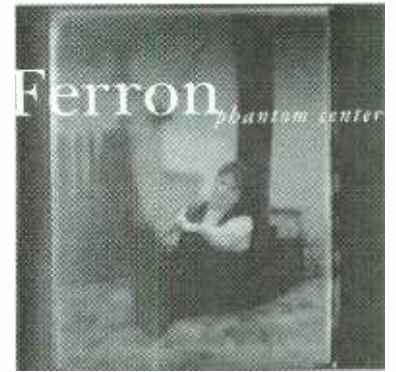
An artist's core fan base is crucial to building a long-term career, but it can sometimes be used to pigeonhole that artist and stand in the way of mainstream support.

Folk veteran Ferron and relative newcomer Ani DiFranco are two artists who are working to keep that core base while broadening their audience.

Ferron, whose "Phantom Center" was released on EarthBeat Records in September, is being supported by a full team at Warner Bros. that is working to expand her fan base.

DiFranco, who has run her own Righteous Babe Records since 1990, signed a deal for national distribution in July with indie Koch International (Billboard, Nov. 4) and has attained sales of 23,000 copies thus far for her July release, "Not A Pretty Girl," according to SoundScan.

Although routinely tagged by the



media as feminist, Ferron and DiFranco show mild disdain for that label. Both singer/songwriters suggest that being called a "feminist performer" is an unfortunate designation, misleading because it ignores or wrongly characterizes the universal nature of their creative output.

Ferron and DiFranco stress that their grass-roots success ultimately

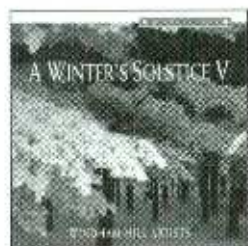
comes from writing about personal themes. They note that their appeal is more widespread than a self-limiting buzzword might imply.

Ferron is a Canadian whose repertoire evokes the ever-changing landscape of a wilderness traveler in search of the one snug place an emotional nomad might call home. After

(Continued on page 89)

## WINTER RESONANCE

A NEW COLLECTION OF MUSIC FOR THE SEASON & BEYOND



A WINTER'S SOLSTICE V



CELTIC CHRISTMAS



BY THE FIRESIDE



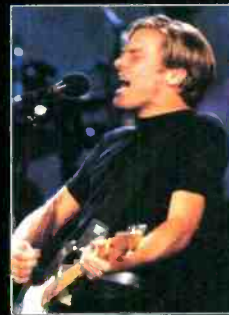
©1995 Windham Hill Records





TWENTY-TWO TRACKS.  
HER GREATEST HITS.  
SIX NEW SONGS.  
A FEW GOOD FRIENDS.  
AND ONE HELLUVA RIDE.





# BONNIE RAITT ROAD TESTED

THE NEW LIVE DOUBLE ALBUM AND HOME VIDEO  
FEATURING THE DUET WITH BRYAN ADAMS, "ROCK STEADY."



PRODUCED BY DON WAS AND BONNIE RAITT. RECORDED AND MIXED BY ED CHERNEY. MANAGEMENT: RON STONE AND JEFFREY HERSH FOR GOLD MOUNTAIN ENTERTAINMENT





# THE CAPITAL OF THE CAPITAL OF THE WORLD

MADISON SQUARE  
**GARDEN**

ITT/Cablevision

## NOV. - JAN. EVENTS

### **New York Rangers**

Home games through April

### **Walt Disney's World On Ice**

Nov. 1-5

### **New York Knicks**

Home schedule begins

Nov. 7

### **Dalla-America-Morandi**

Nov. 11

### **WTA Tour Championships**

(Formerly the Virginia Slims  
Championships)

Nov. 13-19

### **A Christmas Carol**

(The Paramount)

Nov. 20-Dec. 31

### **Pre-Season NIT**

Nov. 22, 24

### **Boxing Returns to the Mecca**

Oscar De La Hoya vs. "Jesse" James Leija

Dec. 15

### **Chemical Bank ECAC**

### **Holiday Festival**

Dec. 27, 29

### **Nickelodeon Mega**

### **Mess-a-Mania**

Jan. 6

### **Chemical Bank Super Six**

### **High School Basketball**

Jan. 7

### **Wizard of Oz on Ice**

Jan. 16-21

### **St. John's Big East Basketball**

SJU vs. Louisville—Jan. 13

SJU vs. Georgetown—Jan. 27

SJU vs. Notre Dame—Jan. 31

Tickets available at the Garden Box Office, all **TICKETMASTER** outlets or by calling Ticketmaster to charge by phone: (212) 307-7171, (201) 507-8900, (516) 889-9000, (914) 454-3388, (203) 624-0033 and (212) 307-4111 for *A Christmas Carol* Hotline.

For more event information, call (212) 465-MSG1. For Group Sales information, call (212) 465-6080.

Rangers Hotline: (212) 308-NYRS

Knicks Fan Line: (212) 465-JUMP

## THE WORLD'S MOST FAMOUS ARENA



# Quincy Jones Opens Doors To 'Q's Jook Joint'

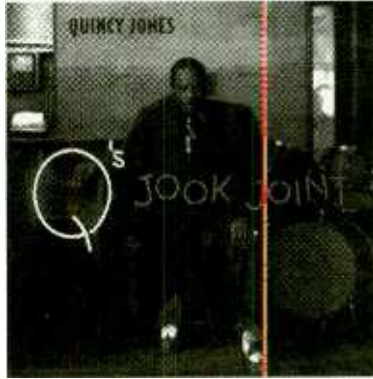
## Star-Studded, Diverse Set 'Bridges The Generations'

BY J.R. REYNOLDS

LOS ANGELES—What began as a three-day recording project and personal goodbye gift from producer Quincy Jones to then-departing Warner Bros. chairman/CEO Mo Ostin has evolved into "Q's Jook Joint." The album, due Tuesday (7) worldwide on Qwest, was nine months in the making and features nearly 50 artists, including superstars Bono, Stevie Wonder, Gloria Estefan, Ray Charles, Phil Collins, and Herbie Hancock.

"It turned out to be one of those projects where you get an idea for something small and cute, but you keep adding more and more elements, and suddenly it's not so small anymore," says Jones.

"Q's Jook Joint" features a cavalcade of covers and a few original tracks. Musical styles range from the big-band jazz sound of "Let The Good Times Roll"—which features Wonder, Bono, and



Charles—to a remake of the Michael Jackson hit "Rock With You" that spotlights the vocals of Brandy and offers rap lines by Heavy D.

Says Jones, "The thing that makes this project so special is that it bridges the generations. Brandy wasn't even born when I originally produced 'Rock With You' for Michael."

Independent Chicago retailer George Daniels of George's Music Room says that the variety on "Q's Jook Joint" will help drive sales with fans of all ages. "There's a lot going on on the album, but under it all is some really soulful R&B," he says. "That's the core of this album, and with all the different genres present, it could end up being a 'Back On The Block' [Jones' last album] part two."

Jones, a 25-time Grammy winner, says that when he produced "Back On The Block" in 1989, some observers were skeptical that such a wide-ranging album could become a commercial success.

However, that album, with its similarly expansive musical range, silenced critics when it hit No. 1 and No. 9 on Top R&B Albums and The Billboard 200, respectively. It went on to platinum sales and earned Jones four Grammys in 1990, including album of the year.

While the star-studded "Q's Jook Joint" might be a listening delight for a variety of consumers, it creates some obstacles for Qwest.

Says Qwest president Jim Swindel, "Our biggest challenge is to let radio and retail know the scope of the project." (Continued on page 99)

# Flood Of Key Releases In 4th Quarter Worries Retail

BY ED CHRISTMAN

NEW YORK—While retailers are grateful that an onslaught of superstar releases is coming their way, dealers wonder if the industry is losing sales potential by packing them all into the fourth quarter.

Merchants argue that the fourth-quarter release schedule is so crowded that many big releases will probably suffer sales cannibalization, while lesser-known titles will be ignored. Furthermore, they complain that the industry would enjoy greater sales if the release schedule were more evenly distributed throughout the year rather than crowded into the fourth quarter.

According to a list supplied by Anderson Merchandisers, the industry will release at least 80 titles during the fourth quarter with the potential to go gold or platinum. But many of those releases, dealers insist, are likely to get lost in the shuffle this year and will suffer weak sales because of a saturation of star albums.

Among the acts that have released albums since September are AC/DC, All-4-One, Clint Black, Michael Bolton, David Bowie, Candlebox, Mariah

Carey, Gloria Estefan, the Grateful Dead, Green Day, Janet Jackson, Lenny Kravitz, Mannheim Steamroller, Reba McEntire, Tim McGraw, the Tractors, Travis Tritt, and Tha Dogg Pound.

Albums released the weeks of Oct. 24 and Oct. 31 were by Alan Jackson, Tony Bennett, Ozzy Osbourne, Smashing Pumpkins, Bob Seger, and Cypress Hill. Still to come before the year is (Continued on page 59)

# After 10 Years, Nigeria's Ade Back On U.S. Beat

BY PAUL VERNA

NEW YORK—Ten years since the release of his last U.S. studio album, Nigerian superstar King Sunny Ade is back with a project that will satisfy his fans' hunger for new music.



ADE

Titled "E Dide" (which means "get up" in his native Yoruba language), Ade's album is an ebullient collection of original juju music—the genre he and his band, the African Beats, popularized in the mid-'80s through a trilogy of releases on Mango/Island. "E Dide" is due Nov. 21 on Atlantic Records' Mesa/Bluemoon Recordings label, which has signed Ade to a long-term

contract.

Mesa/Bluemoon VP of sales and marketing Paul Santos says, "King Sunny Ade was one of the first African musicians to establish an audience in the U.S. That was more than 10 years ago. What we're hoping to do is introduce him to the world music audience that has developed here in the last few years."

The label's strategy will be to target listening posts at such world music-friendly chains as Tower Records, HMV, Virgin Megastores, Hear Music, and Borders Books & Music.

Robert Smith, jazz/Latino/international buyer at Ann Arbor, Mich.-based Borders, says he is keen on featuring "E Dide" in the chain's listening posts. By the time the album is released, Borders will have 90 music stores in operation, according to (Continued on page 99)



**Straight To The Top.** The members of the Goo Goo Dolls are shown with their Heatseeker T-shirts, commemorating the band's Metal Blade/Warner Bros. album, "A Boy Named Goo," which reached No. 1 on Heatseekers for the week ended Sept. 23. This week, the album is No. 41 on The Billboard 200, and its latest single, "Name," is No. 1 on the Modern Rock Tracks chart. Shown, from left, are Johnny Rzezniak, Mike Malinin, and Robby Takac. (Photo: Ken Phillips)

# October Certs Benchmarks For Hootie, Elton

BY CHRIS MORRIS

LOS ANGELES—Hootie & the Blowfish's debut Atlantic album, "Cracked Rear View," vaulted over the 10 million-unit sales mark in October certifications from the Recording Industry Assn. of America.

With this benchmark, the album pulled into fifth place among all-time best-selling debuts. "Cracked Rear View" trails Boston's self-titled bow (1976, 15 million); Guns N' Roses' "Appetite For Destruction" (1987, 13 million); Whitney Houston's self-titled set (1985, 12 million); and Meat Loaf's "Bat Out Of Hell" (1977, 12 million).

The album also becomes one of Atlantic's top three best sellers of all time, following Led Zeppelin's untitled fourth album (1971, 11 million) and AC/DC's "Back In Black" (1980, 10 million).

In other October high-water marks, Elton John's 1974 "Greatest Hits" package was certified for sales of 13 million. The Rocket album is the No. 2 (Continued on page 27)



HOOTIE & THE BLOWFISH

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Island Records in New York names **Jon Baker** president of the Island Jamaica label in the U.S. He was founder of Gee Street Records, and his appointment is part of the two-year extension of the joint venture between Island and Gee Street.

**Carmela Kasoff** is named VP of operations for Warner Bros. in New York. She was director of operations.

**Michael Johnson** is appointed VP of promotions, black music, for the RCA Records label. He was VP of promotions, black music, for Mercury.

**Sandy Smallens** is named senior director of multimedia for Atlantic Records in New York. He was director of media/interactive services.

Delos International Inc. promotes **Rudi Simpson** to VP of public relations in Los Angeles, **Linda Callender** to national sales manager in Los Angeles, and **Jeffrey Meyer** to East



BAKER



KASOFF



JOHNSON



SMALLENS



SIMPSON



RESTREPO



ROSS



O'SULLIVAN

Coast regional sales manager in Atlanta. They were, respectively, VP of marketing and media, West Coast regional manager, and Southeast sales field representative.

**Andrew Potter** is named chairman of the U.K.'s Performing Right Society, effective Jan. 1. He is currently director of music and Bible publishing at Oxford University Press. He is a publisher member of the PRS council and a former deputy chairman.

**Demetrus Alexander** is promoted to VP of the gospel music division of Warner Alliance in Nashville. She

was GM.

**Francesca Restrepo** is appointed art director at Geffen Records in Los Angeles. She was art director at Sony Music in New York.

**Judy Ross** is promoted to associate director of A&R for Epic Records in New York. She was manager of A&R.

**Sean O'Sullivan** is promoted to associate director of alternative media and publicity for Sony Classical USA in New York. He was publicity manager.

Capitol Records promotes **Daralyn Adams** to associate director of

national publicity and media relations in New York, **Donna Torrence** to associate director of national publicity and media relations in New York, **Robyn Ryland** to publicity and media relations manager in New York, and **Donna Salazar** to publicity and media relations manager in Los Angeles. They were, respectively, publicity and media relations manager, publicity and media relations manager, and publicity and media relations coordinator.

Island Records in New York names

**Adam Pollock** associate director of marketing and **Jeff Condon** international publicity manager. They were, respectively, associate director in the sales department of PolyGram and manager of PolyGram international publicity.

**Rebekah Radisch** is appointed publicist for Sugar Hill Records in Durham, N.C. She was programming assistant at WGMS-FM Washington, D.C.

**George Schwab** is appointed counsel for the Elektra Entertainment Group in New York. He was an associate at the law firm of Mayer, Brown & Platt.



# Moonlighting Artists Do Double Duty

## Musicians Divide Time Between Multiple Bands

BY DAVID SPRAGUE

NEW YORK—Musicians have long filled downtime with one-off side projects, but the past few years have seen a dramatic upturn in the number of artists willing—and able—to tend to two coequal bands. From such underground mainstays as Jon Spencer (who splits his time between the Jon Spencer Blues Explosion on Matador and Boss Hog on Geffen) to higher-profile performers, such as Faith No More singer Mike Patton (who also fronts the avant-rock ensemble Mr. Bungle), two-career musicians are everywhere.

"It's hard for me to think of a band on Matador that doesn't have members involved in other bands," says Matador co-owner Gerard Cosloy, who points to the extracurricular activities of members of Pavement, Yo La Tengo, Run-On, and Jon Spencer Blues Explosion as illustration. "They're adults, and they're not indentured servants, so they can spend their time however they like."

DGC A&R representative Jodi Kurilla, who signed Boss Hog, a quartet in which Spencer plays guitar behind his wife, singer/songwriter Christina Martinez, says that she has encountered difficulty only in the area of touring. "It's not a great situation when you have a band able to spend only a limited amount of time on tour, but it's not impossible to overcome," she says.

"Since Boss Hog is definitely Christi-



**The Rentals.** Matt Sharp, pictured here with Rentals bandmate Cherielynn Westrich, is also a member of Weezer.

na's thing, she's free to do press and promotion when Jon is busy with the Blues Explosion," says Kurilla. "It helps that they're both incredibly good at scheduling themselves. If artists are as motivated as Christina and Jon are, it makes life easy on everyone—except themselves, of course."

The potential for logistical disaster—from tour burnout to juggling release dates—is great, grants John Reis, who plays in Rocket From The Crypt and Drive Like Jehu, both signed to Interscope.

"I feel a tremendous amount of guilt when it feels like I'm not spending enough time on each band," he says. "But with an arrangement like this, you have an opportunity for different kinds of expressions that isn't always there if you're doing just one [band]."

Rocket From The Crypt, which just

released its album "Scream Dracula Scream!" is ostensibly the more commercial of the two San Diego-based acts. Still, Reis denies linking the sextet to the more esoteric Drive Like Jehu (in which he serves as lead guitarist) when negotiating a major-label deal.

"Interscope approached Jehu and only later approached Rocket," he says. "They were the first to express interest. After that, labels would come to shows and say, 'Yeah, we'll take both bands... even though we really only want one.'"

The situation can be markedly more difficult when an artist is contractually obligated to more than one label, as Matt Sharp, the mastermind behind futuro-lounge sextet the Rentals and bassist in DGC act Weezer, can attest. Although the Rentals might not be as widely recog-

(Continued on page 21)



**Tesh's Triumph.** John Tesh celebrates his birthday with a performance at the Greek Theater in Los Angeles. At the show, he was presented with a gold record for his album "Live At Red Rocks." Shown, from left, are Brett Steinberg, Agency for the Performing Arts; Mike Garcia, GM of the Greek Theater; Susan Rosenbluth, Nederlander Concerts; Tesh; Jim Gosnell, APA; Danny Robinson, APA; and Dani Sexton.

# Metal: Out Of The Graveyard, Alive And Well At CMC Records

BY DAVID MENCONI

ZEBULON, N.C.—Bill Cain and Tom Lipsky, the principals behind CMC International Records, have heard the jokes many times. That they would have signed Spinal Tap by now, if Spinal Tap were a real band or CMC a real label. How they're running an elephants' graveyard, that CMC is where old metal bands go to die.

But the thing is, there isn't much dying going on.

"People tell me we're either the smartest people in the world or the craziest," says label president Cain. "We just laugh all the way to the bank. There's a crowd out there that wants metal, and we provide it. We've got our niche."

That they do. Where most independent labels try to break new bands, North Car-



IRON MAIDEN

olina-based CMC specializes in "redeveloping" the metal bands that were selling millions of albums just a few years ago.

The strategy seems to be working. This has been CMC's biggest year yet, with 12 releases, including its first two to crack The Billboard 200: Slaughter's "Fear No Evil" in May and Iron Maiden's "X Factor" in October. "X Factor"

(Continued on page 20)

# Hootie Deserves All The Horn-Blowing; Journalists' Sticker Reply: 'Who Cares?'

**I**N DEFENSE OF HOOTIE: I've just finished defending Hootie & the Blowfish to yet another journalist. That would be, oh, let's see, about the 20th time I've been asked by critics to explain why on earth the band is so popular. This is a number surpassed only by the calls from my nonindustry friends asking me if I can get them a copy of "Cracked Rear View."

In all these rantings, the worst any writer has ever said to me about the band is that Hootie & the Blowfish are bland. Granted, in the eyes of some, this is the most unpardonable sin of all, but for the amount of vitriol I've heard spilled about them, you'd think the critics could do better than that. No one has ever called them talentless or said that Darius Rucker can't sing. But now that Atlantic has announced that "Cracked Rear View" has hit the ten-times platinum sales mark, I expect the sniping to get really ugly.

Journalists, myself included, are always looking for a hook, and most artists are only too happy to provide one by spilling details of their wretched childhoods, torrid relationships, or harrowing drug/alcohol problems. We want proof that some cataclysmic event has propelled these artists to create their works. Or maybe we're just looking for good copy. If the members of Hootie & the Blowfish have experienced such trauma, they've done a good job of keeping it to themselves. And it's clear that the public doesn't demand such stringent criteria. My sense is that in Hootie they have found nonchallenging tunes that—no more, no less—make them happy when they hear them. They don't want to know who the band members are, much less their golf scores.

After the reams of publicity about the band, most people still can't get it straight that there is no one named Hootie in the band; furthermore, they don't care. They just need to know that they're going to turn on the radio, and within a reasonable amount of time, they're going to hear a song by Hootie & the Blowfish, and it will make them smile. Isn't that what music is all about? Making it just a little bit easier to get through the day?

**C**HANGES: Former Sony exec Missy Worth is going to Giant Records. Among her responsibilities will be heading A&R... Windham Hill Records VP of marketing Pat Barry has left the label... Smashing Pumpkins has inked with Q Prime for management... Cher has signed with Reprise Records and

is working on a February album of covers that includes a version of Marc Cohn's "Walking In Memphis."

**W**HEN PIGS FLY: At the National Assn. of Recording Merchandisers Wholesalers Conference last week, NARM and the Recording Industry Assn. of America announced their intention to upgrade the profile of the 10-year-old parental-guidance stickering program (Billboard, Nov. 4).

Part of the plan calls for labels to tell journalists and reviewers if a record is stickered. I can guarantee you this will never happen. It is inconceivable that a publicist will send over an advance cassette or CD and say, "Oh, by the way, this album will carry a sticker," any more than they would try to tear

the warning sticker off a finished CD before dropping it in the mail.

It's not that this information is secret; quite frankly, it's just a nonissue. Even if, by some fluke, the subject did come up, we writers would probably answer in the same tepid manner that we respond to most publicity missives. "OK. Thanks for telling me. Gotta go. Bye." And forget the conversation ever took place.

Through focus groups, the RIAA found that 10 years after the fact, many parents are unaware of the parental-advisory stickers and unaware of the music their children are listening to. This tells the RIAA that it needs to do its program better. This tells me that the vast majority of parents have got much bigger issues to worry about than what their children are listening to.

The RIAA would argue that this was the idea behind the sticker: to give harried parents easy information about the albums their children want. But the RIAA's own research indicates that parents aren't concerned enough about the issue to even check out what music is under their own roof, much less whether it's stickered or not.

The simple fact is that RIAA and NARM have been backed into a corner by such crusaders as C. DeLores Tucker and William Bennett, and are forced to act like they're doing everything they can to protect children and to ensure that the labels remain in control of the stickering process. Does the RIAA need to revise its stickering policy? Absolutely not, and it's just a shame that the organization has to spend its time doing so when both it and the crusaders should be fighting much bigger battles.



by Melinda Newman

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

**SHURE**

THE SOUND OF PROFESSIONALS...WORLDWIDE.™

Sheryl Crow



NOVEMBER 20, 1995 • 7:30 pm  
**THELONIOUS MONK INTERNATIONAL  
 JAZZ GUITAR AND BASS COMPETITIONS AND**

**THELONIOUS MONK INSTITUTE OF JAZZ  
 AND BMI COMPOSERS COMPETITION**

*Hosts*

BILLY DEE WILLIAMS • HERBIE HANCOCK • WYNTON MARSALIS

*Guitar Judges*

JIM HALL • PAT MARTINO • PAT METHENY • JOHN SCOFIELD • MARK WHITFIELD

*Bass Judges*

RON CARTER • CHARLIE HADEN • PERCY HEATH • MILT HINTON • CHRISTIAN MCBRIDE

*Competition Band*

KENNY WASHINGTON • PETER WASHINGTON • RONNE MATHIEWS

© 1995, "Orbit" by Billy Dee Williams. 40" x 30" acrylic on linen canvas



*Special Artist Band*

*5th Birthday Tribute to* CLARK TERRY • TOMMY FLANAGAN • MILT HINTON • ROY HAYNES • AL GREY • WYNTON MARSALIS

CLARK TERRY • TOMMY FLANAGAN • MILT HINTON • ROY HAYNES • AL GREY • WYNTON MARSALIS

Sponsored by  
**NISSAN  
 MOTOR  
 CORPORATION  
 U.S.A.**



**JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS • WASHINGTON D.C.**  
 For tickets and information call 800-444-1324 or 202-467-4600. For information about the Thelonious Monk Institute of Jazz call 202-364-7272



# Artists & Music

## METAL: OUT OF THE GRAVEYARD, ALIVE AND WELL AT CMC RECORDS

(Continued from page 18)

shipped almost 200,000 units and debuted on The Billboard 200 at No. 183 Oct. 28. Last week, it jumped to 147 with a bullet.

"We had to move fast on that one, from deal to release in 2½ months," says VP Lipsky of the licensing agreement for the Iron Maiden title. "EMI was releasing it outside America, and we didn't want to lose sales to imports. We had to do a TV advertising campaign on MTV, because there wasn't enough lead time to advertise in the metal press."

CMC's roster includes such onetime gold and platinum acts as Warrant and Kix, as well as Widowmaker (led by ex-Twisted Sister front man Dee Snider), Motorhead, Saigon Kick, Bruce Dickinson, Overkill, and Yngwie Malmsteen—all former major-label acts that became available when the industry's focus shifted from metal to alternative rock.

"These bands are in limbo," says Lipsky. "They're too big for most indepen-



WARRANT

began in the '70s as a management company, booking agency, and production company. The label wing of the operation started in 1991 with backing from two Swiss companies, Intertape Ltd. and Gruenzi Schallplatten (Lipsky and Cain have since shuttered the management company and split the label off as a separate entity from the Swiss companies).

Not long after CMC set up shop, the metal famine hit the music industry. Major labels began dropping the so-called "hair bands" in droves, and CMC had its niche.

While selling metal in 1995 is an uphill battle, working with established acts has some built-in advantages. Since these bands have catalogs, there's already space for them at retail outlets, which makes distribution easier.

Alliance Entertainment Corp. handles CMC's distribution in the U.S., MCA and Cargo in Canada, Pony Canyon in Asia, Music for Nations and SPV in Europe, and Shock in Australia and New Zealand. Approximately 30% of CMC's sales come from outside the U.S., Lipsky says, adding that most of the deals with territories outside of the U.S. operate on a no-returns policy and that CMC has 60% of its releases on a worldwide basis; the rest are only in the U.S. or selected territories.

Most of CMC's bands have enough fans to be self-sufficient live acts. Not having to provide tour-support money allows CMC to concentrate its resources on commercial and retail co-op advertising.

"The bands understand that it's more important for CMC to advertise their

show and their record than to fund a tour bus," says Lipsky. "We overcompensate by doing commercial advertising on more than 90% of our bands' tour dates. And we can do it because we don't have to pay for a bus or 32 roadies."

Also key for the bands is coverage in metal fanzines. "The heavy metal fan often pays a lot more attention to what's printed in a fanzine than in larger, national press," says Lipsky. "The fanzine may have a smaller audience, but 90% or 100% of its readership is a potential consumer of our records."

Neither radio nor video play has accounted for substantial sales for CMC. "Radio has had little to do with our records' success, other than metal radio, where we consistently do great," says Lipsky. "Video has been even more difficult. We get play on regional shows, like 'Powerplay' and 'Monster Rock,' but we've gotten no exposure from MTV since the cancellation of 'Headbangers Ball.'"

Of course, not every band is willing to take the drop to a smaller label—especially bands used to the high life.

"The first question we ask is, 'Can you handle the transition from a major to an indie?'" says Lipsky. "Not all artists can handle that decline. It's a step down, but not a dive off a skyscraper."

Some manage the transition more gracefully than others. Warrant found itself dropped from Columbia after one gold and two double-platinum albums. CMC came to the rescue when the band was at its lowest, reeling from bankruptcy and the death of its manager.

CMC's previous signings had been licensing agreements, and Warrant was its first "from scratch" signing. (Widowmaker and Kix were label signings, not licensing deals). Warrant's first CMC album, this spring's "Ultrapobic," is the label's top seller, at approximately 200,000 units worldwide, according to Lipsky. U.S. sales for the album reached 38,000, according to SoundScan, although Lipsky says many of the mom-and-pops that are integral to CMC's success are not included in SoundScan figures.

Warrant front man Jani Lane says being with CMC has been a positive experience. "CMC may be an indie, but they spend like a major," Lane says. "We got a very sizable advance to do the record, which was nice. We didn't have to go whip it out in somebody's backyard. In fact, we got to record in three of the nicest studios I've ever worked in."

Lane says that the album's overseas sales actually surpassed those of some of the band's Columbia releases. Nevertheless, he's aware that Warrant still faces considerable challenges.

"We're very definitely fighting a stigma surrounding the name 'Warrant,'" Lane says. "Because we did what we did—and did it well—we are, for some reason, regarded as totally incapable of making viable music in the '90s. I take my hat off to Tom, for not sharing the tunnel vision a lot of labels have."

If Lipsky and Cain have their way, CMC will be poised to capitalize on metal's comeback. They're even looking to branch out, with plans to start an R&B division next year.

"It's a cliché, but the business runs in cycles," Lipsky says. "Metal has been around a lot of years. There are years when it's hot and others when you think it's invisible, but it doesn't go away. These bands still tour and still draw. Metal survives, whether it's at a high major-label level or our level."



dent labels but not big enough for the majors. We fill the gap. We're happy to try to redevelop bands that already have an existing market and can sell 100,000; 200,000; or 300,000 records."

For some of the smaller bands, selling as few as 30,000 units can take a title into the black, says Lipsky. "On our larger releases, it's more around 75,000 or 100,000 records."

"Many of these bands have fan bases that are huge," says Mike Bearden, co-owner of Aces Records in Tampa, Fla. "All the albums that CMC has attained are like buying stock in the gold market. These types of bands weren't pushing the numbers for the majors to still be interested, but there's a market for them."

CMC, which houses its staff of 12 in a 100-year-old bank building in Zebulon,

**STORE**  
**800 CDs**  
IN ONE CABINET  
DEALER INQUIRIES WELCOME  
**CAN-AM**  
14 Years Of Performance  
800-387-9790  
In Canada Call: 800-668-6586  
Tel: 905-475-6622 Fax 905-475-1154

**A Serious Cabinet for Radio, Studio, DJ, Distributor, Collector, & Serious Retailer.**

**It's Stackable, Lockable, & Comes with Dividers & Backstops.**

**Wheel Caddy Sold Separately**

*When the show hits the road, the music industry turns to the premier reference guide.*

## THE INTERNATIONAL TALENT & TOURING DIRECTORY

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1996 **International Talent & Touring Directory** is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 16,000 listings in the U.S. and 22 countries worldwide! ✓Agents & Managers ✓Sound & Lighting Services ✓Venues ✓Clubs ✓Hotels ✓Instrument Rentals ✓Staging & Special Effects ✓Security Services ✓Charter Transportation ✓Merchandisers

**Save time, save worry and make money — order the 1996 International Talent & Touring Directory today!**

**Order multiple copies for your entire staff!**

**YES!** Please send me Billboard's 1996 *International Talent & Touring Directory*. I am enclosing \$95 per copy plus \$5 shipping and handling (\$12 for international orders.) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  American Express  MasterCard  Visa

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 087C1.

**For fastest service call 1-800-223-7524 or 1-800-344-7119.**

**In NY call (212) 536-5174. In NJ call (908) 363-4156.**

BDDT3106



# Artists & Music

## MOONLIGHTING ARTISTS DO DOUBLE DUTY

(Continued from page 18)

nized as his "other band," legal intricacies won't allow Maverick to mention Weezer in any fashion when promoting "Return Of The Rentals." The Rentals also includes Weezer drummer Pat Wilson and that dog front woman Petra Haden, who plays violin.

"I would never want to do that anyway," says Sharp, who says that Maverick promotion reps have continually focused on the Rentals' separate-but-equal status. "I'm proud of what I do with Weezer, but I think this can stand on its own."

Sharp was contractually obligated to approach DGC first, but he says the label did him "a tremendous favor" by allowing him to take the Rentals project elsewhere. "DGC did a wonderful job with Weezer; but it would be natural for the people there to see the Rentals as a side project, like Matt's Snakepit or something," says the bassist, alluding to Slash's Snakepit, the side project of Guns N' Roses guitarist Slash.

Cosloy insists that Matador doesn't treat its signees' ancillary projects in that manner. "One band might have seniority,



**Drive Like Jehu.** John Reis, left, also plays in Rocket From The Crypt.

but I've never seen any of the others as a lark or just a means of career advancement," he says. "The idea of selling or marketing one band based on the existence of another isn't fair, and it simply isn't interesting. We've never had any dis-

cussions with other labels about artists with whom we share relationships."

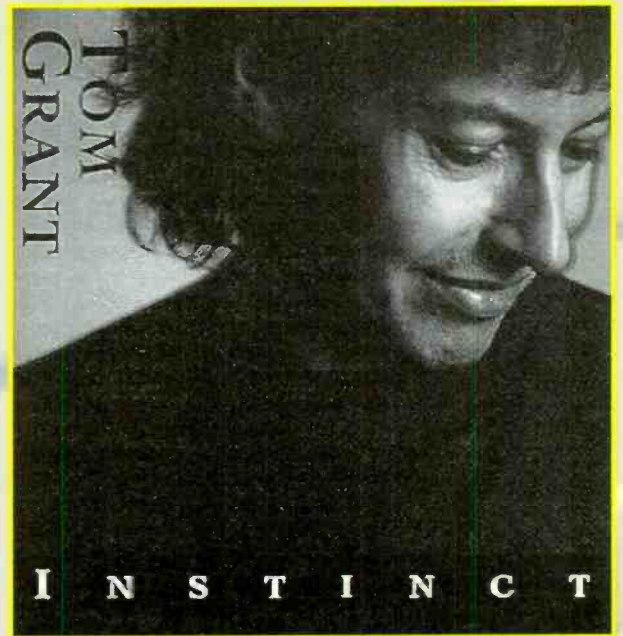
A number of artists share that ambivalence toward discussing the matter: Mike Patton, for instance, eschews the notion of doing interviews to promote Warner Bros. act Mr. Bungle, whose utterly surreal "Disco Volante" climbed to No. 4 on Billboard's Heatseekers Album chart.

"This band and Faith No More are so different that comparing the two is ludicrous," says Mr. Bungle's Danny Heifetz. "Mike's contributions to both bands let him express himself in different ways, which I know is important to him." Although Patton is more closely associated with Reprise act Faith No More, he was a member of Mr. Bungle before he joined the other group.

Heifetz admits that Mr. Bungle's upcoming tour—the band's first in several years—is something he's been looking forward to. Nevertheless, he says, he and his bandmates have never pressed Patton to change the way he divides his time.

Similarly, Reis says that his assorted bandmates have come to accept his situation. "It's not as if one of the bands is so popular that the other guys feel neglected," he says. "Even so, I spent a year recording and playing with Jehu, and now I'm about to do the same thing with Rocket. But when I start to think things are looking grim, I realize that doing both is probably the main thing that's kept me from burning out on either."

# TOM GRANT



**I N S T I N C T**

"...genuine jazz sensibility merges with deft fusionisms that snap, crackle and pop."

— JazzTimes

Now playing on contemporary Jazz stations nation-wide.

Other Shanachie/Cachet artists include: Ange a Bofill, Eddie Daniels, Fattburger, George Jinda (World News), Chuck Loeb, Kim Pensyl and Artie Traum

**Shanachie**  
CACHET

www.shanachie.com

5015

## amusement

**business**™ **BOXSCORE** TOP 10 CONCERT GROSSES

| ARTIST(S)  | Venue  | Date(s)                  | Gross Ticket Price(s)                               | Attendance Capacity                 | Promoter   |
|--|--|--------------------------|---|-------------------------------------|--|
| ELTON JOHN   | Madison Square Garden<br>New York                        | Oct. 12-14,<br>17, 19-20 | \$3,530,399<br>\$50/\$39.50/\$29.50                 | 91,134<br>six<br>sellouts           | Delsener/Slater<br>Enterprises                             |
| BON JOVI   | Sports Palace<br>Mexico City                             | Oct. 21-22               | \$1,161,203<br>(7,838,120 pesos)<br>\$42.65/\$13.24 | 41,996<br>two<br>sellouts           | Ocesa Presents   |
| JULIO IGLESIAS   | Paramount<br>New York                                    | Oct. 12-14               | \$696,990<br>\$75/\$60/\$45                         | 10,973<br>15,000,<br>three<br>shows | Delsener/Slater<br>Enterprises                             |
| BRIDGE SCHOOL BENEFIT:<br>NEIL YOUNG, BRUCE<br>SPRINGSTEEN,<br>HOOTIE & THE BLOWFISH,<br>PRETENDERS, BECK,<br>BLIND MELON,<br>EMMYLOU HARRIS WITH<br>DANIEL LANOIS | Shoreline<br>Amphitheatre<br>Mountain View, Calif.       | Oct. 28                  | \$619,328<br>\$50/\$30                              | 22,000<br>sellout                   | Bill Graham<br>Presents                                    |
| DAVID BOWIE/<br>NINE INCH NAILS<br>PRICK   | Shoreline<br>Amphitheatre<br>Mountain View, Calif.       | Oct. 21                  | \$576,320<br>\$32                                   | 18,010<br>20,000                    | Bill Graham<br>Presents                                    |
| JIMMY PAGE &<br>ROBERT PLANT<br>TRAGICALLY HIP   | CoreStates Spectrum<br>Philadelphia                      | Oct. 24                  | \$487,190<br>\$40/\$25                              | 18,180<br>sellout                   | Electric Factory<br>Concerts                               |
| R.E.M.<br>GRANT LEE BUFFALO  | Nassau Veterans<br>Memorial Coliseum<br>Uniondale, N.Y.  | Oct. 7                   | \$453,498<br>\$45/\$28.50                           | 13,905<br>17,926                    | Delsener/Slater<br>Enterprises<br>Larry Vaughn<br>Presents |
| REBA MCENTIRE<br>RHETT AKINS<br>TRACY BYRD   | Gund Arena<br>Cleveland                                  | Oct. 20                  | \$392,997<br>\$38/\$28                              | 15,666<br>sellout                   | Starstruck<br>Promotions                                   |
| REBA MCENTIRE<br>RHETT AKINS<br>TRACY BYRD   | Coliseum,<br>Edmonton<br>Northlands<br>Edmonton, Alberta | Oct. 13                  | \$363,231<br>(\$485,640<br>Canadian)<br>\$38        | 12,780<br>sellout                   | Starstruck<br>Promotions<br>Nitro Out<br>Entertainment     |
| REBA MCENTIRE<br>RHETT AKINS<br>TRACY BYRD   | Olympic Saddledome<br>Calgary, Alberta                   | Oct. 14                  | \$342,369<br>(\$457,748<br>Canadian)<br>\$38        | 12,046<br>sellout                   | Starstruck<br>Promotions<br>Nitro Out<br>Entertainment     |

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

"A good distributor says a lot about a label."

— George Scarlett  
National Product Manager  
TOWER RECORDS

**ALLEGRO** SM

At Allegro, we're in the business of representing your business. Building relationships. Moving responsively. Learning your specific and unique needs. Exceeding expectations under the watchful eye of the label and the retailer. Never forgetting that people are the foundation of every business transaction. Which speaks volumes not just for us, but for you, too.

1-800-288-2007



## FOLK RADIO PATCHY, BUT FANS ARE LOYAL

(Continued from page 5)

stations has built up from coast to coast, ensuring outlets in virtually every market.

Although something of a patchwork, folk radio remains enormously influential to artist development, with a clear connection between airplay and sales that is perhaps even more dramatic than that of its mainstream counterparts.

"I attribute all our success to folk radio," says Bob Feldman, president of Red House Records, where acts such as Greg Brown, Lucy Kaplansky, and Kate MacKenzie have parlayed loyal airplay into durable careers.

In terms of influence, says Tom Frouge, director of radio promotion for Green Linnet, "if [airplay] is not No. 1, then it's No. 2, right behind touring. People search out folk radio and remain very loyal."

According to the latest industry count, there is exactly one full-time commercial folk station (see story, this page), so figuring out how many non-commercial stations spin folk on a semiregular basis (i.e., at least one weekly program) is a bit tricky.

Perhaps the best estimate comes from record labels. Green Linnet regularly services new releases to 600 stations, half of which are public, the other half college affiliated.

Rounder Records does roughly the same: Brad Paul, VP of national promotion, estimates that approximately 40% of those 600 stations play 20 hours of folk per week. (A tiny 10% spin 40-plus hours a week.)

Geographically, folk radio hot spots include Boston (WADN, WGBH, WBUR, WUMB-FM, WERS), San Francisco (KPFA), Austin, Texas

(KUT), Los Angeles (KPFK), and New York (WBAI, WFUV). Virtually every college market in the country has at least one folk program that endures semester to semester, year to year.

### ACTIVE LISTENERS

Clearly, folk radio is a far different beast than commercial radio. The fact that Feldman would happily settle for five or six spins a week for one of his artists at a particular station is a dead giveaway. Promotion executives on the commercial side are forever battling programmers to increase spins well into double digits, arguing that six plays a week don't make enough of an impression on listeners.

Not so with folk radio, according to Feldman. He says that folk listeners are not at all passive, particularly if only one or two programs air each week in their market. Folk fans pay close attention to the music, often taking notes on acts and calling jocks for names and labels.

That loyalty to radio translates into attendance at local coffehouse shows and, eventually, into record sales.

Another plus for labels is the fact that, unlike their commercial counterparts, folk programmers are not inundated with promoters pitching product. However, that heat might be rising: Green Linnet's imprint label Redbird is experimenting with using an independent promoter exclusively to work noncommercial stations on behalf of the new Brooks Williams album.

"We want to create a buzz at non-com that might translate to commercial," says Frouge. "It's working very

well for us."

One problem folk labels face is finding out what's actually getting played, since so many of the shows air only on weekends, when hosts are hard to contact. The Internet site "Folk DJ" (located at listserve@psuvm.psu.edu) is helping to alleviate that problem. It acts as a clearinghouse for folk hosts to share their weekly (or daily) playlists, as well as to comment on new records. Approximately 300 playlists are posted each week.

### FUNDING CUTS HURT FOLK RADIO

Despite the positives, some dark clouds hover over folk radio, most notably, the trend of public stations ditching the music in order to make room for more news and talk programming. The broad-based information approach has mass appeal and consistently pays off during pledge drives, when listeners of

"Morning Edition" and "All Things Considered" flood local stations with much-needed donations.

The recent attempts by congressional Republicans to cut funding for public stations (Billboard, March 18) have only quickened the pace toward more financially stable news programming.

As a painful example, folk players point to the early '90s decision by WAMU Washington, D.C., to replace its influential daytime folk show with the call-in "Talk Of The Nation."

"We felt that immediately," says Paul, pointing to declining attendance at D.C.-area folk shows.

In some markets, such as San Diego, folk is losing out to classical at financially beleaguered public stations.

However, from Frouge's perspective at Green Linnet, a bigger problem occurs when public stations try to em-

ulate the sound of commercial music competitors by "going for the lowest common denominator." In several markets, noncommercial stations act as the de facto triple-A, with relatively tight playlists.

Another woe is the increasing indifference shown to folk offerings by commercial triple-A stations (Billboard, Oct. 12).

"[Triple-A] really changed into a modern rock format," says Feldman. Frouge bemoans the fact that although Sunday-morning acoustic shows are among triple-A's best-rated programs, more and more programmers are "formatting themselves into 'album rock light.'"

Fortunately, folk has already built itself a solid foundation at public and college stations, and this will likely outlast any future commercial radio flirtations.

## THREE FEMALE ARTISTS REDEFINE FOLK

(Continued from page 5)

full band) with a show at New York's Bottom Line Oct. 29. In November she hits the road again, performing acoustic dates. Her album has sold 15,000 copies, according to SoundScan.

"Patty has grown by leaps and bounds," says Allan Pepper, co-owner of the Bottom Line. He adds that he's been "watching her first perform here in an ensemble context... and then as an opening act to ultimately co-headlining the place. Her songwriting has matured, and her stage confidence has grown immensely."

Larkin has become known as one of the premier female artists in the contemporary folk circles, but there is no shortage of talented newcomers nipping at her heels. Dar Williams and Jane Kelly Williams (who are unrelated) are among those who are getting a warm reception from longtime folk fans as well as drawing new fans into the fold.

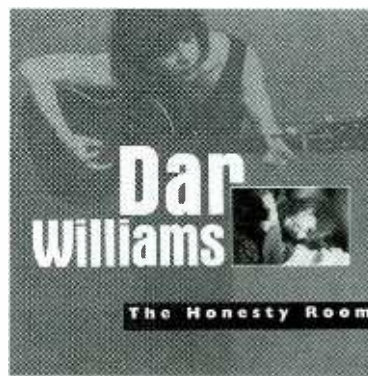
"There are people who are coming back to it," Dar Williams says. "People who say, 'I haven't listened to anybody since the '60s, and I want to get back in touch with what's going on now.'"

Dar Williams gained national attention with her February debut on Razor & Tie, "The Honesty Room" ("Music To My Ears," Billboard, Jan. 28), which spawned the single "When I Was A Boy," a favorite at some triple-A stations. The album has sold 41,000 units, according to SoundScan.

She is touring Europe, opening for Joan Baez, who covers Williams' song "You're Aging Well" on her new Guardian album, "Ring Them Bells." Dar Williams' sophomore album is due in February.

Dar Williams says she recently read Baez's biography and discovered some similarities to her career. "There were parallels in terms of choosing a less flashy label over a more flashy label... [Baez' first label] Vanguard chose to do things more pared down and acoustic, which is what the label I chose is allowing me to do."

Georgia native Jane Kelly Williams is another new act who is taking a different approach to music business success. Tom Vickers, senior director of A&R for Mercury/Parachute, a label conceived to promote singer/songwriters (Billboard, Oct. 23, 1993), first heard Williams at the home of a mutual friend who was having a song-



lease.

Unlike Dar Williams, who defines herself unequivocally as a folk artist, Jane Kelly Williams, like Larkin, sees her music as somewhat more expansive.

"The beautiful thing about folk music is that its fans embrace other genres... Everybody fits somehow," says Jane Kelly Williams, who calls what she does "pop acoustic" or "new town music," which she describes as a reflection of city life through small-town eyes.

"Some music hits you over the head, and some music creeps up over you like a warm blanket," Vickers says. "Jane's music is like a warm blanket."

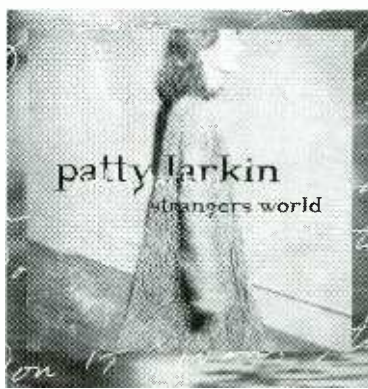
One aspect of folk music that all three artists appreciate is the sense of community. Folk artists and fans



share a reverence for the singer/songwriter experience and the intimacy of venues featuring acoustic music.

The folk sense of community also breeds an abundance of aspiring artists. "I am certainly a product of access," Dar Williams says. "You really have to make that a strong part of the tradition, that everybody can pick up a guitar and try."

Larkin says the climate is good for aspiring folk artists. "There's more opportunity," she says. "And it's more competitive. I remember in '84 or '85 when Suzanne Vega got her first contract, everybody thought it was just a fluke—not that she signed a contract, but that somebody who played acoustic guitar would get signed... It just kind of opened up, and people in the music business saw this wealth of talent and interest in and market for this kind of music that was very lyric driven and somewhat poetic. It's really been great."



## Full-Time Folk WADN Boston Genre's Devout Radio Savior

Talk about a wide-open playing field. Among the nearly 10,000 commercial radio stations in operation in the U.S., exactly one is full-time folk. Even among far-flung formats, that tally is mighty slim: A total of 28 stations present children's programming around the clock; in the Pacific, five stations broadcast only Hawaiian music; and at least three Southern stations play blues full time, according to the *M Street Journal*.



BROWN

The lone folk champion is WADN (Walden Radio) Boston. Licensed to nearby Concord, Mass., the 5,000-watt AM has been spinning folk since fall 1989. (The music airs from 6 a.m.-6 p.m., followed by two hours of specialty programming; the BBC is simulcast during overnights.)

The brainchild of folk scene veteran Dick Pleasants, who is now at crosstown public station WUMB-FM, Walden took nearly 10 years and \$1 million to get on the air.

What's more amazing than Walden Radio's arrival on the airwaves is the fact that the station survived an ownership change intact. Despite today's trend of more

and more stations (particularly on the AM side) handing over their programming reins to simulcasts or satellite, folk remains the base at WADN.

"It was never in question," says PD Jim Perry. Walden Radio is now owned and operated by radio consultant Ned Crecelius.

The station, with four full-time employees and six part-timers, evenly mixes traditional artists (Tom Rush), superstars (Bob Dylan), and today's rising folk stars

(Greg Brown), and the jocks select all the music they play. An artist in heavy rotation can be spun up to 20 times a week, nearly four times as much exposure as a noncommercial station can deliver.

A sample morning hour at WADN includes Cheryl Wheeler, "So Far To Fall"; David Wilcox, "Language Of The Heart"; Jeanie Stahl, "Jersey Shore"; Greg Brown, "1952 Vincent Black Lightning"; Cris Williamson and Teresa Trull, "Calamity Jane"; Garnet Rogers, "This Shirt"; and Tracy Chapman, "Give Me One Reason."

ERIC BOEHLERT



## N. American Folk Venues Home To Stars, New Acts

Jim Fleming and David Tamulevich, who run their own folk-driven talent and booking agency, work with more than 4,000 presenters (see story, page 13). To them, the women's center that hosts Holly Near once a year or the New England church coffeehouse that is willing to take a chance on a few faces are just as prestigious and valued as any urban star-maker showcase club. Perhaps more so.

Folk is a different animal from mainstream pop. After all, this is a form that is perfectly happy to mull over a song for 200-300 years before deciding if it's a keeper. It's not a genre that lends itself to charts or lists.

That said, here is an alphabetical listing of solidly respected, savvy clubs; the kinds of stages from which careers can be cut, that work with proven names and new faces. The list was compiled with assistance from several industry sources.

- **The Ark.** A Michigan folk mecca since 1965, as respected an acoustic venue as there is anywhere in the country. Music six nights a week, Wednesday-night open stages, occasional showcase nights, songwriter round-robins and traditional ceilidhs. (637½ S. Main St., Ann Arbor, Mich. 313-828-8037)

- **The Birchmere.** Bluegrass, acoustic country, folk, and songwriter haven for the Washington, D.C., area. Music seven nights a week, no open stage, but occasional writers-in-the-round series. (3901 Mt. Vernon Ave., Alexandria, Va. 703-549-5919)

- **The Bluebird Cafe.** Nashville's hippest songwriter, progressive country, and folk club, with a weekly writers' series and many showcasing opportunities. (4104 Hillsboro Road, Nashville. 615-383-1461)

- **The Bottom Line.** Properly eclectic and adventurous for a 22-year-old Greenwich Village, New York, music haunt, but still basing its menu on the acoustic fare that has made it a must-do folk showcase for major-label wanna-bes. It offers a monthly "required listening" series for new nonmainstream acts and occasional "in their own words" songwriter circles. (15 W. 4th St., New York. 212-228-6300)

- **Cactus Cafe.** An institution since 1933 on Austin, Texas' famous Drag, and an influential songwriters club since 1980. Music six nights a week, Monday open mikes, frequent songwriter circles, showcase slots. (24th and Guadalupe streets, Austin. 512-475-6515)

- **Club Passim.** In the heart of Boston's Harvard Square for more than 25 years—and before that, final home of legendary '60s mecca Club 47—this is still New England's premier songwriters club. Under new, nonprofit management, it is expanding its vision to include more locals and a wider range of music, offering a Tuesday in-the-round open stage and weekly multi-act live radio

show. (47 Palmer St., Cambridge, Mass. 617-492-7679)

- **Eddie's Attic.** Home of Decatur, Ga.'s hip songwriter scene. Acoustic music seven nights a week. Monday open mikes, biannual "Open Mike Shoot-Out" contest, Sunday songwriters night. (515-B N. McDonough St., Decatur. 404-377-4976)

- **Freight & Salvage.** Folk six nights a week at this Berkeley, Calif., club, which offers Tuesday open mikes and "Best Of The Hoots" monthly. Since 1968, a nonprofit home for Bay Area folk. (1111 Addison St., Berkeley. 510-928-0978)

- **Godfrey Daniels.** A solid tastemaker since 1976, this Pennsylvania club is particularly devoted to good stagecraft and deeply respected within the folk biz. Weeknight hoots, folk, and blues jams, weekend headliners. (7 E. 4th St., Bethlehem, Pa. 610-867-2390)

- **McCabe's Guitar Shop.** Great Santa Monica, Calif., music store with a 150-seat listening room in the back. Weekend shows, open mike third Sunday of the month. Don't be fooled by the store-front ambience: McCabe's is a first-rate, front-rank music club. (3101 Pico Blvd. Santa Monica. 310-828-8037)

- **McGonigel's Mucky Duck.** Irish pub known as Houston's premier songwriters club; mostly acoustic, music six nights a week. Monday open mikes, monthly in-the-round songwriters night. (2423 Norfolk St., Houston. 713-528-5999)

- **Old Vienna Kaffeehaus.** Nestled in a small town outside of Worcester, Mass., this casual but elegantly professional club has become one of the most respected venues in the folk world, thanks largely to the intelligent, creative booking of Timothy Mason, who is also re-energizing Club Passim. Headliners Friday through Sunday. Its Thursday open stage is the Carnegie Hall of New England hoots, famous for its huge, hip, nonperforming audience. (22 S. St., Westborough, Mass. 508-898-2231)

- **The Tin Angel.** Particularly committed to Philadelphia's contemporary songwriter scene; no open stage but regularly works with promising locals. (20 S. 2nd St., Philadelphia. 215-928-0973)

- **The Towne.** Weekend headliners, eclectic and mostly acoustic. Bi-weekly Wednesday open mikes, regular showcase nights. Upstate New York club open since 1972, famous for its smart, solid booking and folk-savvy crowd. (62 Rte. 22, Pawling, N.Y. 914-855-1300)

- **West End Cultural Centre.** Folk and alternative rock, authors series, poetry, dance. Acoustic music at least two or three times a week. Nonprofit and dedicated to keeping the doors open for all cultural and musical forms out of the mainstream. (586 Ellis St., Winnipeg, Manitoba. 204-783-6918)

SCOTT ALARIK

## MODERN AGENCY HAS FOLK APPEAL

(Continued from page 5)

ern folk market, it is the Big Kids on the Block. It not only understands the market better than anyone in the business, it helped invent it.

Fleming-Tamulevich's 20-artist roster includes folk institutions Tom Paxton, Holly Near, Bruce "Utah" Phillips, and June Tabor, along with the cream of the singer/songwriter crop, such as Greg Brown, John Gorka, Dougie McLean, Patty Larkin, Cheryl Wheeler, and Garnet Rogers, and hot acoustic up-and-comers, including Dar Williams, Ani DiFranco, and Martin Sexton.

The six-employee agency's active file of venues and promoters exceeds 4,000, ranging from church coffeehouses to women's bookstores to small-town arts societies to major urban concert spaces.

"When I started out, I knew two things," says Jim Fleming, who started the agency in 1978. (David Tamulevich joined in 1982.) "One was that I wanted to support the careers of these very talented artists who didn't seem to have any business structure supporting them. And that folk music was what I really loved."

In a nutshell, that's what separates Fleming-Tamulevich from the pack. Not only does it care deeply about the artists it represents, but it cares just as deeply about the medium itself. Where many agents and managers see their mission as single-minded pursuit of their clients' interests, Fleming-Tamulevich's commitment is also to the folk medium,



TAMULEVICH



FLEMING

which it regards more as a trade than as show biz. That is the key to the unprecedented respect it commands in a forum notoriously hostile to business sensibilities.

"We care about establishing a triumvirate between the agency, performer, and presenter," says Tamulevich. "We look at things long term, which often means making less money initially. But we believe that if it doesn't work for everybody, then it doesn't work. We're not just looking for gigs, we're looking for long-term relationships that work."

This must be clearly understood before any artist joins the roster. When one manager told Fleming and Tamulevich that his hot young act was their "ticket out of coffeehouses and church basements," it was the beginning of the end of that association—even though the act was obviously on its way to major-label success.

Fleming-Tamulevich is not interested in making stars, but in building careers. That may seem startling in an industry where hit-makers shy of their 25th birthday can be relegated to oldies bins,

but this agency's favorite word is "longevity." "We've never been dependent on hits to drive a career," says Tamulevich. "Touring is what drives the careers of our artists."

Gorka is the quintessential Fleming-Tamulevich artist. His songs are smart, folk-pretty, and socially relevant, his stage craft solid and winning. And he has patiently built his strong national following from the bottom up (see story, page 5).

"They were willing to work with me when I was probably costing them more in phone calls than I was making them in commissions, because I never said no in those days," says Gorka. "Other agencies might have balked at the \$50 guarantee I was getting a lot of the time. It took longer to happen that way, but I think it stuck longer, too."

That attitude was there from the beginning. Fleming got into the business as student activities director for Michigan State University, but he was drawn more to artists who had something to say than to big names. In addition to folk acts, he has worked with the influential, topically edged comedy ensemble Second City and recently with Washington, D.C., satirists the Capitol Steps.

When the industry declared folk to be dead in the late '70s, Fleming disagreed and set out to prove his point. At first, he centered on the college folk circuit. When that dried up, his budding agency helped to create a national folk

(Continued on page 87)

THE LEGEND LIVES FOREVER IN LATIN

# DR. AMMONDT

ELVIS SONGS SUNG IN LATIN

THE LEGEND LIVES FOREVER IN LATIN

Elvis Songs SUNG IN LATIN

CS 6200-4 CD 6200-2

TRACKS  
English/Latin

- I. Surrender ~ Nunc aeternitatis
- II. It's Now Or Never ~ Nunc hic aut nunquam
- III. Can't Help Falling In Love ~ Non adamare non possum
- IV. It's Impossible ~ Impossibile
- V. Wooden Heart ~ Cor ligneum
- VI. Love Me Tender ~ Tenere me amia
- VII. The Wings Of Dream ~ Alae somnii

Consumer demand driven by exposure on David Letterman, NPR and The World Wide Internet

Elvis songs sung in Latin Not an Elvis impersonator.

Latin and English lyrics included

To order, call your K-tel sales representative.  
Also available through most major U.S. One Stops.  
For more information call 1-800-328-6640 ext. 877

Member of

©1995 K-tel International (USA), Inc. Distributed by K-tel International (USA), Inc.



# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK     | LAST WEEK | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                     |
|---------------|-----------|---------------|--|---------------------------|
| *** No. 1 *** |           |               |  |                           |
| 1             | 2         | 11            | TAKE THAT ARISTA 18800 (9.98/15.98)  | NOBODY ELSE               |
| 2             | —         | 1             | FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)  | SMILE NOW, DIE LATER      |
| 3             | 1         | 3             | DEBORAH COX ARISTA 18781 (10.98/15.98)   | DEBORAH COX               |
| 4             | 3         | 3             | MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)  | MIND OF MYSTIKAL          |
| 5             | —         | 1             | MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)   | OSCAR & STEVE             |
| 6             | 4         | 11            | EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)   | HONOR AMONG THIEVES       |
| 7             | 5         | 11            | GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)  | GARBAGE                   |
| 8             | 7         | 17            | BRYAN WHITE ASYLUM 616122 (9.98/15.98)   | BRYAN WHITE               |
| 9             | 8         | 5             | HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)  | OYSTER                    |
| 10            | 10        | 7             | EDWYN COLLINS BAR NONE 58 (9.98/14.98)   | GORGEOUS GEORGE           |
| 11            | 11        | 4             | SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)   | AMERICAN STANDARD         |
| 12            | 6         | 11            | TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)   | TERRI CLARK               |
| 13            | 9         | 4             | PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)   | PURE SOUL                 |
| 14            | 16        | 3             | STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98)  | MUSIC OF CHRISTMAS        |
| 15            | 18        | 4             | CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)  | NATIONWIDE RIP RIDAZ      |
| 16            | 14        | 8             | JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)                                       | JARS OF CLAY              |
| 17            | 13        | 3             | MR. BUNGLE WARNER BROS. 45963* (10.98/15.98)   | DISCO VOLANTE             |
| 18            | 12        | 3             | JT THE BIGGA FIGGA STRAIGHT OUT THA LABB 53981*/PRIORITY (10.98/16.98) DWELLIN' IN THE LABB      |                           |
| 19            | 17        | 3             | BONEY JAMES WARNER BROS. 45913 (10.98/15.98)   | SEDUCTION                 |
| 20            | 25        | 10            | RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)  | THE CONCERT OF A LIFETIME |

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

|    |    |     |   |                                |
|----|----|-----|---|--------------------------------|
| 21 | —  | 1   | THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) | DOGG FOOD                      |
| 22 | 34 | 2   | THE CORRS 143/LAVA 92612/AG (10.98/15.98)                         | FORGIVEN, NOT FORGOTTEN        |
| 23 | 24 | 5   | JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)                      | BY HEART                       |
| 24 | 15 | 10  | POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)                     | THE WHOLE TRUTH                |
| 25 | —  | 1   | THE RENTALS MAVERICK 46093/WARNER BROS. (10.98/15.98)             | RETURN OF THE RENTALS          |
| 26 | —  | 1   | SAVATAGE ATLANTIC 82850/AG (10.98/15.98)                          | DEAD WINTER DEAD               |
| 27 | 29 | 16  | JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)                     | JEFF CARSON                    |
| 28 | 31 | 12  | TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)                        | TRUE                           |
| 29 | 21 | 9   | WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)         | BROKEN                         |
| 30 | 23 | 2   | KAUSION LENCH MOB 2002 (10.98/16.98)                              | SOUTH CENTRAL LOS SKANLESS     |
| 31 | 19 | 10  | CIV LAVA 92603/AG (10.98/15.98)                                   | CIV                            |
| 32 | 26 | 6   | G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)          | COAST TO COAST MOTEL           |
| 33 | 20 | 10  | RON KENOLY INTEGRITY 02392 (11.98/17.98)                          | SING OUT WITH ONE VOICE        |
| 34 | —  | 3   | DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)          | DARYLE SINGLETARY              |
| 35 | —  | 1   | KATHY TROCCOLI REUNION 0110 (9.98/15.98)                          | SOUNDS OF HEAVEN               |
| 36 | 37 | 105 | ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)                    | THEY'RE ALL GONNA LAUGH AT YOU |
| 37 | 32 | 18  | MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)               | AZZ IZZ                        |
| 38 | 36 | 16  | THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)               | MORTAL KOMBAT                  |
| 39 | —  | 19  | KENNY CHESNEY BNA 66562/RCA (9.98/15.98)                          | ALL I NEED TO KNOW             |
| 40 | 28 | 6   | OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98)                       | FALLING FARTHER IN             |

## POPULAR UPRIISINGS

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

**FAST-PACED:** The Amps, the new alterna-pop/punk foursome headed by Kim Deal of the Breeders, are gaining momentum at modern rock radio with their first single, "Tipp City." The song, from the band's Elektra/4AD debut, "Pacer," was released on Halloween and is getting spins on such stations as KBBT Portland, Ore., KLZR (the Lazer) Lawrence, Kan., and WOXY Cincinnati.

**ANYTHING GOES:** Already off to a solid start with its successful first single, "Anything," 3T is gearing up for the heavy promotion it's doing for its MJJ Music debut, "Brotherhood," due Tuesday (7).

The R&B group consists of brothers Tariano "Taj" Adaryll, Taryll Arden, and Tito Joe Jackson, the sons of Tito Jackson and nephews of Michael Jackson (Billboard, Aug. 26).

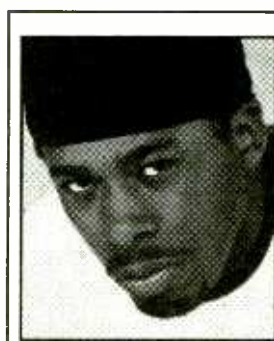
MJJ president Jerry Greenberg says that an extensive promotional tour is in the works for the first of the year. Meanwhile, the talented trio has just taped a live performance for BET and is scheduled to appear in January on a Lou Rawls special, which will also feature After 7 and the Winans, among other artists.

This week, "Anything" is No. 25 on Hot R&B Singles and No. 35 on Hot 100 Singles.

**FOR SALE:** Many triple-A stations, such as WXRT Chicago, KTAO Taos, N.M., and KFAN-FM Johnson City, Texas, are picking up on Yardsale's "Resurrection Mary" CD on Western Front.

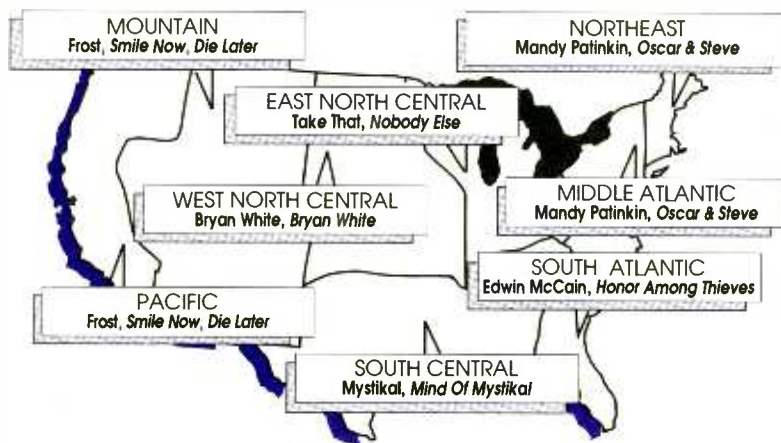
The Chicago-based roots-rockers open for Blue Mountain Nov. 12 in Minneapolis and for Peter Himmelman Dec. 31 in Chicago. The band heads out on a full tour in January, when the label will go for modern rock airplay.

**ON THE TUBE:** "Expecting



**Genius Debut.** "Liquid Swords," the long-awaited solo debut from former Wu-Tang Clan member Genius/GZA, drops Tuesday (7) via Geffen. His first single, the title track, is No. 33 on Hot R&B Singles, No. 3 on Hot Rap Singles, No. 48 on Hot 100 Singles, and No. 18 on Hot Dance Music's Maxi-Singles Sales this week.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. |  |
|---|--|
| <b>EAST NORTH CENTRAL</b>   | <b>SOUTH ATLANTIC</b>                  |
| 1. Take That, Nobody Else   | 1. Edwin McCain, Honor Among Thieves   |
| 2. Insane Clown Posse, Riddle Box   | 2. Seven Mary Three, American Standard |
| 3. Mystikal, Mind Of Mystikal   | 3. Deborah Cox, Deborah Cox            |
| 4. Tha Dogg Pound, Dogg Food  | 4. Pure Soul, Pure Soul                |
| 5. Deborah Cox, Deborah Cox   | 5. Take That, Nobody Else              |
| 6. Garbage, Garbage   | 6. William Becton, Broken              |
| 7. Mandy Patinkin, Oscar & Steve  | 7. Garbage, Garbage                    |
| 8. Terri Clark, Terri Clark   | 8. Mandy Patinkin, Oscar & Steve       |
| 9. Bryan White, Bryan White   | 9. Buju Banton, 'Til Shiloh            |
| 10. Edwyn Collins, Gorgeous George  | 10. Terri Clark, Terri Clark           |

Heroes," from Stewart Franke's Schoolkids Records debut, "Where The River Meets The Bay," has been chosen as a featured cut for the Monday (6)

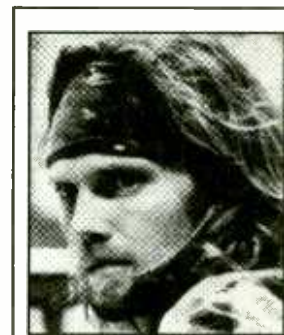
episode of Fox's "Melrose Place" . . . Hip-hop newcomer Larry Loc's video for the first single, "I'm Having Flashbacks," from his Zulu Interna-

tional debut, "Flashbacks," clocks in at No. 4 on the Box for the week ended Oct. 27. The former member of the Original Compton (Calif.) Crips gang relays an anti-gang and anti-drug message on his just-released album . . . The Chemical Brothers' video for the single "Life Is Sweet" gets its shot on MTV's "120 Minutes," beginning Sunday (5). The clip is from the band's Astralwerks album "Exit Planet Dust." The act heads to Europe for a string of dates beginning Nov. 6 before heading to the U.S. for another tour.

**REGIONAL HAPPENINGS:** Kenny Wayne Shepherd's East Coast tour and album rock support of his first single, "Deja Voodoo," is paying off. His Giant debut, "Ledbetter Heights," is No. 22 in the Middle Atlantic Regional Roundup. Album rock stations KLOS Los Angeles, WMMR Philadelphia, and KIOZ San Diego get behind "Deja Voodoo" this week . . . Ana Gabriel's "Hoyas De Dos Siglos" on Sony Discos comes in at No. 25 in the Pacific Regional Roundup this week . . . Lonestar's self-titled BNA Records debut is No. 21 in the South Central Regional Roundup.

**ROAD WORK:** The Honeydogs can certainly be dubbed one of the hardest-working bands this year. The Minneapo-

lis roots rock act hasn't had a solid week off all year. The quartet is in the midst of a West Coast swing now, which includes a San Francisco date with Dick Dale Nov. 24. The band will follow up its self-titled October Records debut with a new set in March 1996 . . . Boy's Life Records' Black Market Flowers are on the road through Nov. 25 . . . Cleopatra's Spahn Ranch and the Electric



**Finding His Way.** "Which Way To Here," the second effort from singer/songwriter Anders Osborne, due Tuesday (7) on Okeh/550 Music, is getting a strong response from triple-A WXPX Philadelphia, KTCZ Minneapolis, and KGSR Austin, Texas. Key tracks include "Favorite Son," which will be serviced to album rock radio in December. The artist, from New Orleans via Sweden, is in the midst of a South Central tour.

**Hellfire Club** teamed Oct. 24 for a trek of dates through the end of the year, including some opening dates for Type O Negative.



**Intoxicating.** Mick Harvey's second solo album, "Intoxicated Man," due Tuesday (7) on Mute, pays tribute to the late French composer Serge Gainsbourg. Harvey, of Nick Cave & the Bad Seeds, teams with sultry vocalist Anita Lane for 16 Gainsbourg songs. The highly sensual album features the classic "Bonnie & Clyde." Triple-A radio should check out "Initials B.B." and "Ford Mustang."

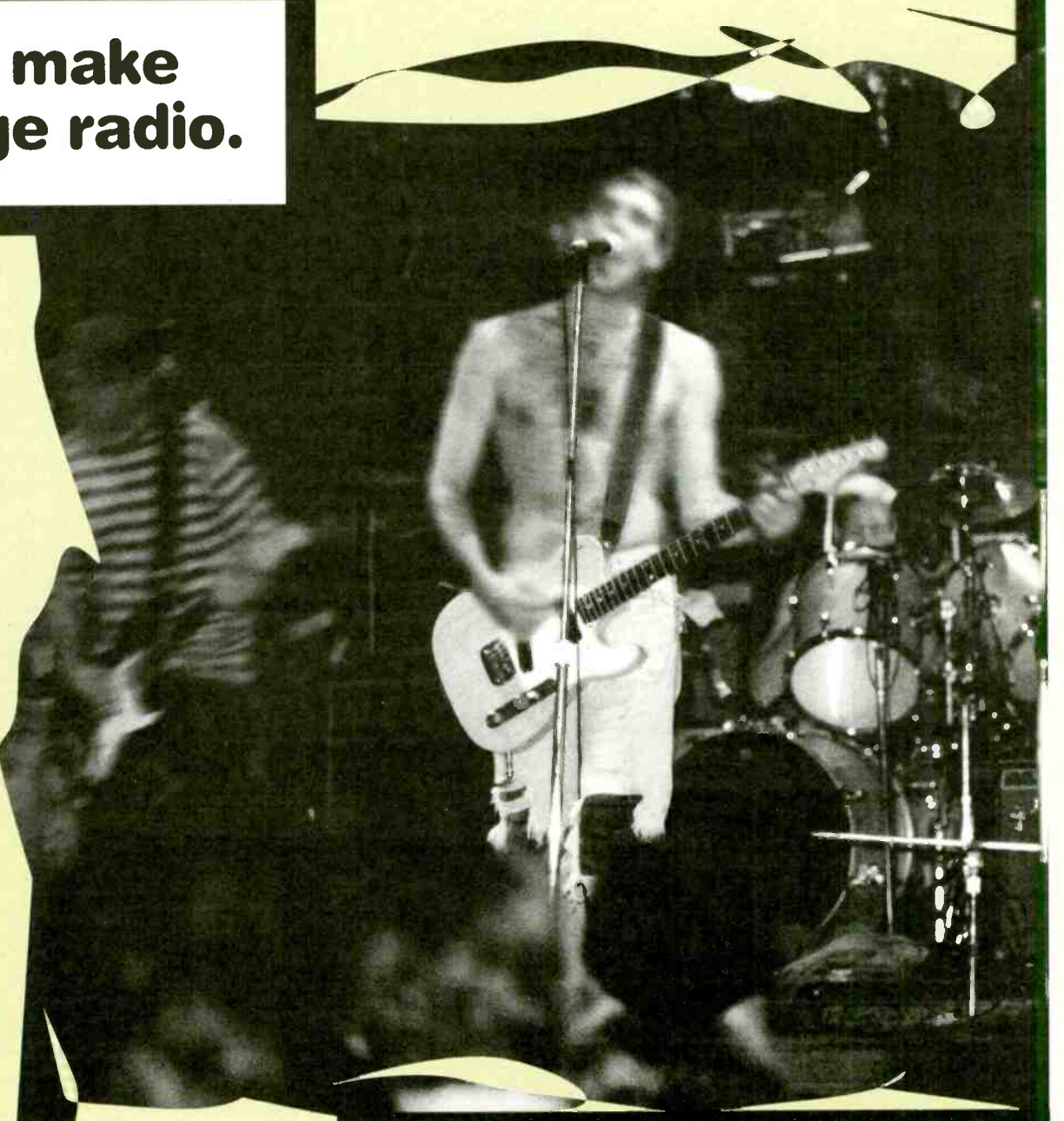
The band can be caught on the road with Sonic Youth until Nov. 11, when it will head to Europe for some dates. A more extensive Amps tour will commence in early 1996.



# ROYALTIES UP THE WAZOO!

**ASCAP members make  
more of it on college radio.**

**If you're a songwriter  
and want the highest  
payments for your  
college radio  
performances,  
ASCAP is the place to  
be. We were the first  
to pay royalties on  
college radio and we  
continue to conduct  
the most representative  
survey of college radio  
in the USA.**



**IT PAYS TO BELONG TO  
ASCAP**

American Society of Composers, Authors & Publishers



## Rap Confab Assembles Nation Artists, Others Discuss Lyrics, Promotion

BY J.R. REYNOLDS

LOS ANGELES—Concerns over freedom of speech and a desire to become more business oriented were readily apparent as rappers, producers, and other creative individuals gathered for the Rap Sheet's second Working Towards A Unified Hip-Hop Nation conference, held Oct. 25-28 at the Hollywood Roosevelt Hotel here.

More than 1,500 people registered for the confab, according to Rap Sheet editor-in-chief Darryl James, 300 more than last year's attendance.

"The cool thing is that [rappers] are finally beginning to see that they do have control over their own destiny and the destiny of hip-hop, from a business perspective," he said.

The opening panel, "Freedom Of Expression In The '90s," set the tone for the conference and provided a platform for debate of the rap lyrics controversy. James said, "Freedom of speech issue is probably the most important thing happening in hip-hop right now, and that panel was packed—even though it was held first thing in the morning."

C. DeLores Tucker, chairman of the National Political Congress of Black Women, was a confirmed speaker on the panel and a much-anticipated participant among conferencegoers. However, she was ultimately a no-show.

"It was regrettable that such an outspoken critic of today's hip-hop wasn't here to allow a constructive dialog to take place with her, but there were other panelists there who represented her side of the table," said James.

Many hip-hop artists continue to assert that their work is getting a bad rap. Chrysalis/EMI's Rappin' 4-Tay said, "It's the media that don't go down in the 'hood that say what we rap about ain't what's goin' on. They keep on top of us, but rock acts like AC/DC can kiss all they want, and their crowds can slam dance and get all hurt, but nobody says anything."

Although the current controversy over rap lyrics continues, Masai Films president Fritz Goode sees many rap artists expanding their creative horizons. "I do a lot of world travel, and I'm hearing more and more [American] rap music," he said. "A lot of these kids don't know it, but things that they're

doing now originated in Africa. The same language and lyrical content is not there, but certain musical elements are, and the similarities are striking."

The Los Angeles-based film and video producer said that rap videos are beginning to receive larger budgets, which give directors and artists greater creative latitude.

"What was once just a street-based genre is now taking on broader images and issues, with a lot more filmmakers and artists becoming involved with their own money and doing production," said Goode.

Market saturation of rap music has been forcing artists to explore alternatives to signing with major labels. As a result, many acts are going the entrepreneur route and forming their own labels and securing independent distribution.

To tap into that niche, former BMI executive Dexter Moore recently formed Griot Records, a manufacturing and distribution company. Griot joins Bellmark and Solar on the growing list of black-owned and operated record companies.

"If you look at the overall sales picture, you can see that independents are second only to WEA, so there are numerous opportunities for indies to compete in today's market," said Moore, who serves as Griot's CEO.

In January, Griot will issue "Who You Gonna Roll With," the debut single by rap act H.I.M. Legacy. Also slated for first-quarter release is the soundtrack for "Clash Live & Direct," the first single for which is "Nasty" by Born Jamericans, and Treva's self-titled album, a BMT Records production.

Another sign of the intense competition in the rap genre is the abundance of conference registrants who were street team employees. Their high numbers suggest a growing reliance by labels on their services.

Former Warner Bros. black music division senior VP Greg Peck said that greater attention should be paid to promotion suggestions made by street teams. "They're right there in the trenches and know which consumers are listening to what acts and the places those record-buyers go," said Peck.

"They're the ones in a position to

know what works best in what market, and where—whether it's coffeehouses vs. underground clubs or on the radio," he said.

According to one Los Angeles-based street team member, local promotion managers should be given greater autonomy, which would enable them to react more quickly in the fast-moving rap music market.

"Things need to be less centralized because executives at a label's corporate headquarters aren't allowing locals to make the decisions necessary to optimize dollars and marketing efforts," she said.



**Soaring Performance.** The members of MJJ act Brownstone meet with Eagles member Timothy B. Schmit, second from left, following a recent House of Blues performance in Los Angeles. Brownstone's current single, "I Can't Tell You Why," a cover of the Eagles song, was written by Schmit. Pictured with Schmit, from left, are Brownstone's Maxee Maxwell, Kina Cosper, and Nicci Gilbert.

## A&R Execs Manufacturing R&B Clones; How About Black Alternative Radio?

**SEND IN THE CLONES:** People close to me know that I'm a "Star Trek" fan and particularly like the episode in which Kirk creates all those clones of his crew to save the ship. However, I didn't know that most A&R execs out there like that same episode.

In fact, they love it so much that many of them relive the show at work by signing recording acts that are clones of existing talent. And it's not just happening in R&B.

During song-pitching sessions at the Songwriters Expo, which was held Oct. 27-29 at the Universal City Hilton in Los Angeles, it was observed that A&R critics tend to embrace tracks that sound like existing chart tunes. Conversely, songs that sound different from the radio norm are categorically rejected and deemed noncommercial.

Now, everyone has to make a living—even A&R execs, who get paid a gang of change—and it's understandable that exercising caution is prudent in the hire 'em, fire 'em record biz. Still, we've got to do a better job of promoting new and exciting acts.

Change comes from the top, and labels need more daring senior execs—top dogs who are willing to try something different and then go the distance. Two singles do not make a commitment and are not around for enough time to imprint a new sound with consumers. Something more along the line of three *albums* offers an act more of a chance at a career.

**FINGER-POINTING:** Can't get R&B stations to play your "different" music? Then perhaps it's time to seriously consider a concept that keeps cropping up: a black alternative radio format.

How many people would listen to a playlist that features such outstanding talent as Seal, Buju Banton, Kirk Franklin, Buddy Guy, Lenny Kravitz, Des'ree, Rachelle Farrell, Lisa Stansfield, George Duke, Stanley Clarke, Shara Nelson, Me'shell NdegéOcello, Incognito, Marcus Miller, Aaron Neville (or any other Neville), Dionne Farris, Sounds Of Blackness, Sade, Cassandra Wilson, and Kathleen Battle?

My guess is that the format's listeners would be discriminating consumers, multi-ethnic in origin, and with an above-average disposable income, which would lure advertisers.

**CRYSTAL BALL:** Be on the lookout for Bass Is

Base, a Toronto-based band dealing in smooth-cool hip-hop, easy jazz, and funky R&B sounds. The act's album, "Memories Of The SoulShack Survivors," has already been released in Canada through A&M. Loose Cannon/PolyGram is handling the act's U.S. debut, which begins with the video release of "Floating" Nov. 7, followed soon after by the first radio single, "I Cry." The album arrives in February 1996.

**EAZY ALBUM SET:** Ruthless/Relativity plans to release "Str8 Off The Streetz Of Muthaphukkin' Compton," the final project from departed rapper Eazy-E, Jan. 16.

The 12-track set was executive produced by Eazy-E and associate produced by former N.W.A homie Yella. Naughty By Nature, Bobcat, Tony G., and Stone The Lunatic also take production credits.

Artists appearing on the project include former N.W.A-er Ren, Roger Troutman, B.G. Knocout & Dresta, and Dirty Red and Silk of GBM.

The first single, "Just Ta Let You Know," will drop sometime in November.

**FILE FOLDER:** Chaka Khan's recording career seems to be regaining momentum. The artist appears on three recent soundtracks, "Clockers," "To Wong Foo, Thanks For Everything! Julie Newmar," and the Nov. 14-slated "Waiting To Exhale." She is also featured on two tracks from Quincy Jones' "Q's Jook Joint." Khan's anxiously awaited new album, still untitled, is scheduled for release during the first quarter of '96.

Arista artist Whitney Houston has acquired the film rights to "Dorothy Dandridge: A Biography" and will produce and star as the legendary '50s actress/singer in a film adaptation. The book was written by noted Afro-centric author Donald Bogle and will be released by Amistad Press in 1996. Debra Martin Chase will co-produce. At press time, it was not certain what studio will be issuing the film or when it would be released.

British video director Mark Humphrey, who lensed the bubbly clip to "Keep It Real" for Mercury artist Jamecia, maintains with "Come Dig It" from debut Delicious Vinyl artist Machel. The New York-based director's clip features colorful footage of the West Indian Carnival last Labor Day in New York.



**Premeditated Powwow.** Producer Howie Tee, right, kicks it in the studio with Premeditated/Warner Bros. rapper Little Indian following the completion of the artist's self-titled debut set, which is due in January. "One Little Indian" is the album's recently released first single.



by J. R. Reynolds



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 11, 1995

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

| THIS WEEK                    | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                                | PEAK POSITION |
|------------------------------|-----------|-----------|---------------|--|--------------------------------------|---------------|
| 1                            | 1         | 5         | 5             | <b>SOUNDTRACK</b> UNDERWORLD 32438/CAPITOL (10.98/16.98) 2 weeks at No. 1                        | DEAD PRESIDENTS                      | 1             |
| <b>★★★HOT SHOT DEBUT★★★</b>  |           |           |               |  |                                      |               |
| 2                            | NEW       | 1         | 1             | <b>ONYX</b> JMJ/RAL 529265*/ISLAND (10.98/16.98)   | ALL WE GOT IZ US                     | 2             |
| 3                            | 2         | 3         | 4             | <b>MARIAH CAREY</b> COLUMBIA 66700 (10.98 EQ/16.98)  | DAYDREAM                             | 1             |
| 4                            | 4         | 8         | 9             | <b>FAITH EVANS</b> ● BAD BOY 73003/ARISTA (10.98/15.98)  | FAITH                                | 2             |
| 5                            | 3         | 6         | 5             | <b>GERALD LEVERT &amp; EDDIE LEVERT, SR.</b> EASTWEST 61859/EEG (10.98/15.98)                    | FATHER AND SON                       | 2             |
| 6                            | 7         | 7         | 15            | <b>XSCAPE</b> ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)                                       | OFF THE HOOK                         | 3             |
| 7                            | NEW       | 1         | 1             | <b>FAT JOE</b> RELATIVITY 1239* (10.98/16.98)  | JEALOUS ONE'S ENVY                   | 7             |
| 8                            | 6         | 2         | 3             | <b>KRS-ONE</b> JIVE 41570* (10.98/15.98)   | KRS-ONE                              | 2             |
| 9                            | 9         | 10        | 15            | <b>BONE THUGS-N-HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999        | ETERNAL                              | 1             |
| 10                           | 8         | 4         | 3             | <b>JANET JACKSON</b> A&M 540399* (11.98/17.98)   | DESIGN OF A DECADE 1986/1996         | 4             |
| 11                           | 5         | 1         | 3             | <b>AZ</b> EMI 32631* (10.98/15.98)   | DOE OR DIE                           | 1             |
| 12                           | 10        | 9         | 12            | <b>SOUNDTRACK</b> ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)                                     | THE SHOW                             | 1             |
| 13                           | 11        | 15        | 17            | <b>D'ANGELO</b> ● EMI 32629 (10.98/15.98)  | BROWN SUGAR                          | 5             |
| 14                           | NEW       | 1         | 1             | <b>GROOVE THEORY</b> EPIC 57421* (10.98 EQ/15.98)  | GROOVE THEORY                        | 14            |
| 15                           | 13        | 12        | 14            | <b>SOUNDTRACK</b> ▲ <sup>2</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)                        | DANGEROUS MINDS                      | 2             |
| 16                           | 14        | 20        | 7             | <b>SOLO</b> PERSPECTIVE 549017 (9.98/15.98)  | SOLO                                 | 11            |
| 17                           | 21        | 22        | 15            | <b>JODECI</b> ▲ UPTOWN 11258*/MCA (10.98/16.98)  | THE SHOW, THE AFTER PARTY, THE HOTEL | 1             |
| 18                           | 19        | 17        | 10            | <b>JUNIOR M.A.F.I.A.</b> UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)                                 | CONSPIRACY                           | 2             |
| 19                           | 12        | 11        | 6             | <b>KOOL G RAP</b> COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)                         | 4,5,6                                | 1             |
| 20                           | 15        | —         | 2             | <b>SHAI</b> GASOLINE ALLEY 11176/MCA (10.98/15.98)   | BLACKFACE                            | 15            |
| 21                           | 16        | 16        | 13            | <b>RAEKWON</b> GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)    | ONLY BUILT 4 CUBAN LINK...           | 2             |
| <b>★★★GREATEST GAINER★★★</b> |           |           |               |  |                                      |               |
| 22                           | 24        | 26        | 15            | <b>MONICA</b> ● ROWDY 37006/ARISTA (10.98/15.98)   | MISS THANG                           | 9             |
| 23                           | 18        | 14        | 34            | <b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98) HS  | MIND OF MYSTIKAL                     | 14            |
| 24                           | 22        | 19        | 12            | <b>BRIAN MCKNIGHT</b> ● MERCURY 528280 (10.98 EQ/15.98)  | I REMEMBER YOU                       | 4             |
| 25                           | 20        | 18        | 6             | <b>DAS EFX</b> EASTWEST 61829*/EEG (10.98/15.98)   | HOLD IT DOWN                         | 4             |
| 26                           | 17        | 13        | 5             | <b>NPG</b> 45999/WARNER BROS. (10.98/16.98)  | THE GOLD EXPERIENCE                  | 2             |
| 27                           | 23        | 23        | 50            | <b>TLC</b> ▲ <sup>6</sup> LAFACE 26009/ARISTA (10.98/16.98)                                      | CRAZYSEXYCOOL                        | 2             |
| 28                           | NEW       | 1         | 1             | <b>THA DOGG POUND</b> DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS                      | DOGG FOOD                            | 28            |
| 29                           | 28        | 28        | 17            | <b>LUNIZ</b> ● NOO TRYBE 40523 (9.98/13.98)  | OPERATION STACKOLA                   | 1             |
| 30                           | 30        | 32        | 15            | <b>AFTER 7</b> VIRGIN 40547 (10.98/16.98)  | REFLECTIONS                          | 7             |
| 31                           | 25        | 25        | 3             | <b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98) HS   | DEBORAH COX                          | 25            |
| 32                           | 27        | —         | 2             | <b>S.O.S. BAND</b> TABU 530594/MOTOWN (7.98/11/98)   | THE BEST OF S.O.S. BAND              | 27            |
| 33                           | 26        | 21        | 4             | <b>WC &amp; THE MAAD CIRCLE</b> PAYDAY/LONDON 828650*/ISLAND (10.98/15.98)                       | CURB SERVIN'                         | 15            |
| 34                           | 35        | 37        | 14            | <b>TRU</b> NO LIMIT 53983*/PRIORITY (10.98/15.98) HS   | TRUE                                 | 25            |
| 35                           | 32        | 31        | 8             | <b>REGINA BELLE</b> COLUMBIA 66813 (10.98 EQ/16.98)  | REACHIN' BACK                        | 18            |
| 36                           | NEW       | 1         | 1             | <b>ANT BANKS</b> JIVE 41575 (10.98/15.98)  | DO OR DIE                            | 36            |
| 37                           | NEW       | 1         | 1             | <b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS  | SMILE NOW, DIE LATER                 | 37            |
| 38                           | 34        | 36        | 20            | <b>WILLIAM BECTON &amp; FRIENDS</b> INTERSOUND 9145 (9.98/14.98) HS                              | BROKEN                               | 25            |
| 39                           | 33        | 34        | 33            | <b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)   | ME AGAINST THE WORLD                 | 1             |
| 40                           | 38        | 33        | 4             | <b>PURE SOUL</b> STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS                                   | PURE SOUL                            | 33            |
| 41                           | 40        | 38        | 57            | <b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 82610/AG (9.98/15.98)                                      | BRANDY                               | 6             |
| 42                           | 29        | 29        | 6             | <b>SOUNDTRACK</b> UPTOWN 11342/MCA (10.98/17.98)   | NEW YORK UNDERCOVER                  | 12            |
| 43                           | 41        | 41        | 48            | <b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)                              | MY LIFE                              | 1             |
| 44                           | 31        | 24        | 3             | <b>JT THE BIGGA FIGGA</b> STRAIGHT OUT THE LABB 53981*/PRIORITY (10.98/16.98) HS                 | DWELLIN' IN THE LABB                 | 24            |
| 45                           | 37        | 75        | 3             | <b>KAUSION</b> LENCH MOB 2002 (10.98/16.98) HS   | SOUTH CENTRAL LOS SKANLESS           | 37            |
| 46                           | 36        | 39        | 59            | <b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73000*/ARISTA (9.98/15.98)                    | READY TO DIE                         | 3             |

|                         |          |    |     |  |  |    |
|-------------------------|----------|----|-----|--|--|----|
| 47                      | 39       | 35 | 20  | <b>MACK 10</b> ● PRIORITY 53938 (9.98/14.98) HS  | MACK 10                                      | 2  |
| 48                      | 43       | 40 | 16  | <b>SHAGGY</b> ● VIRGIN 40158* (10.98/15.98)  | BOOMBASTIC                                   | 11 |
| 49                      | 49       | 43 | 10  | <b>TWINZ</b> G FUNK/RAL 527883*/ISLAND (10.98/15.98)   | CONVERSATION                                 | 8  |
| 50                      | 42       | 42 | 13  | <b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)                                  | GREATEST HITS                                | 34 |
| 51                      | 48       | —  | 2   | <b>VARIOUS ARTISTS</b> MOTOWN 53042 (10.98/16.98)  | INNER CITY BLUES: THE MUSIC OF MARVIN GAYE   | 48 |
| 52                      | 46       | 47 | 47  | <b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119 (9.98/13.98) HS                    | KIRK FRANKLIN AND THE FAMILY                 | 6  |
| 53                      | 45       | 30 | 5   | <b>RBX</b> PREMEDITATED 45866/WARNER BROS. (9.98/15.98)                                      | THE RBX FILES                                | 12 |
| 54                      | 51       | 51 | 23  | <b>JON B.</b> Y&B YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS                               | BONAFIDE                                     | 24 |
| 55                      | 56       | 56 | 29  | <b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)  | FRIDAY                                       | 1  |
| 56                      | 50       | 45 | 19  | <b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC 59000* (23.98 EQ/32.98)                           | HISTORY: PAST, PRESENT AND FUTURE BOOK 1     | 1  |
| 57                      | 47       | 49 | 61  | <b>BOYZ II MEN</b> ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)                                  | II   | 1  |
| 58                      | 52       | 50 | 17  | <b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)                                      | ANOTHA DAY ANOTHA BALLA                      | 8  |
| 59                      | 58       | 46 | 4   | <b>CRIPS</b> DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS                                    | NATIONWIDE RIP RIDAZ                         | 44 |
| 60                      | 55       | 52 | 27  | <b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)  | THE INFAMOUS                                 | 3  |
| 61                      | 53       | 54 | 15  | <b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS                              | 'TIL SHILOH                                  | 27 |
| 62                      | 44       | 27 | 3   | <b>SOULS OF MISCHIEF</b> JIVE 41551 (10.98/15.98)  | NO MAN'S LAND                                | 27 |
| 63                      | 61       | 63 | 51  | <b>SADE</b> ▲ <sup>2</sup> EPIC 66686* (10.98 EQ/16.98)                                      | THE BEST OF SADE                             | 7  |
| 64                      | 59       | 48 | 10  | <b>THE DOVE SHACK</b> G FUNK/RAL 527933*/ISLAND (10.98/15.98)                                | THIS IS THE SHACK                            | 13 |
| 65                      | NEW      | 1  | 1   | <b>GHETTO MAFIA</b> POWER 2105/TRIAD (10.98/15.98)   | FULL BLOODED NIGGAZ                          | 65 |
| <b>★★★PACESETTER★★★</b> |          |    |     |  |  |    |
| 66                      | 73       | 61 | 16  | <b>BUSHWICK BILL</b> RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)                                | PHANTOM OF THE RAPRA                         | 3  |
| 67                      | 64       | 55 | 21  | <b>C-BO</b> AWOL 7197 (9.98/14.98)   | TALES FROM THE CRYPT                         | 4  |
| 68                      | 57       | 71 | 7   | <b>M.C. HAMMER</b> GIANT 24637/WARNER BROS. (10.98/16.98)                                    | INSIDE OUT                                   | 23 |
| 69                      | 69       | 66 | 12  | <b>VARIOUS ARTISTS</b> TOMMY BOY 1137 (10.98/15.98)  | JOCK JAMS VOL. 1                             | 33 |
| 70                      | 74       | 62 | 50  | <b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)                                 | TICAL  | 1  |
| 71                      | 60       | 58 | 42  | <b>BROWNSTONE</b> ▲ MJJ 57827/EPIC (10.98 EQ/15.98)  | FROM THE BOTTOM UP                           | 4  |
| 72                      | 68       | 65 | 71  | <b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS         | CREEPIN ON AH COME UP (EP)                   | 2  |
| 73                      | 54       | 44 | 3   | <b>MENACE CLAN</b> RAP-A-LOT 40710/NOO TRYBE (9.98/13.98) HS                                 | DA HOOD                                      | 44 |
| 74                      | 70       | 64 | 93  | <b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)   | ENTER THE WU-TANG (36 CHAMBERS)              | 8  |
| 75                      | 63       | 60 | 5   | <b>THE TEMPTATIONS</b> MOTOWN 530568 (10.98/16.98)   | FOR LOVERS ONLY                              | 43 |
| 76                      | 75       | 72 | 33  | <b>E-40</b> ● SICK WID' IT 41558/JIVE (10.98/15.98)  | IN A MAJOR WAY                               | 2  |
| 77                      | 66       | 53 | 4   | <b>BLOODS</b> DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98) HS                                   | DAMU RIDAS                                   | 40 |
| 78                      | 78       | 84 | 7   | <b>E.S.G.</b> PERRIN 53973*/PRIORITY (10.98/16.98) HS  | SAILIN' DA SOUTH                             | 29 |
| 79                      | 62       | 77 | 5   | <b>J. DUBB</b> RELENTLESS 530 (7.98/12.98)   | GAME RELATED                                 | 42 |
| 80                      | 71       | 57 | 5   | <b>MARTIN LAWRENCE</b> EASTWEST 61749/EEG (10.98/15.98)                                      | FUNK IT                                      | 35 |
| 81                      | 87       | 94 | 55  | <b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)  | VOLUME 1                                     | 6  |
| 82                      | 97       | 86 | 154 | <b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)                                     | BREATHLESS                                   | 2  |
| 83                      | 65       | 67 | 5   | <b>JAYO FELONY</b> JMJ/RAL 524038*/ISLAND (10.98/16.98)                                      | TAKE A RIDE                                  | 65 |
| 84                      | 96       | 95 | 20  | <b>INCOGNITO</b> TALKIN LOUD/VERVE FORECAST 528000/VERVE (9.98/15.98) 100 DEGREES AND RISING |  | 29 |
| 85                      | 93       | 93 | 99  | <b>R. KELLY</b> ▲ <sup>4</sup> JIVE 41527 (10.98/15.98)                                      | 12 PLAY                                      | 1  |
| 86                      | 67       | 59 | 31  | <b>OL' DIRTY BASTARD</b> ● ELEKTRA 61659*/EEG (10.98/15.98)                                  | RETURN TO THE 36 CHAMBERS                    | 2  |
| 87                      | RE-ENTRY | 17 | 17  | <b>B.O.N.E. ENTERPRISE</b> STONEY BURKE 70020 (9.98/14.98)                                   | FACES OF DEATH                               | 29 |
| 88                      | RE-ENTRY | 89 | 89  | <b>SNOOP DOGGY DOGG</b> ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)          | DOGGY STYLE                                  | 1  |
| 89                      | 80       | 90 | 31  | <b>SOUL FOR REAL</b> ▲ UPTOWN 11125/MCA (9.98/15.98)   | CANDY RAIN                                   | 5  |
| 90                      | 77       | 73 | 17  | <b>WAYMAN TISDALE</b> MOJAZZ 0552/MOTOWN (10.98/15.98) HS                                    | POWER FORWARD                                | 48 |
| 91                      | 86       | 69 | 11  | <b>B.G. KNOCC OUT &amp; DRESTA</b> OUTBURST/RAL 527899*/ISLAND (10.98/15.98) HS              | REAL BROTHAS                                 | 15 |
| 92                      | 88       | 87 | 21  | <b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)                                     | AND THE MUSIC SPEAKS                         | 31 |
| 93                      | 100      | 96 | 30  | <b>MONTELL JORDAN</b> ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)                                 | THIS IS HOW WE DO IT                         | 4  |
| 94                      | RE-ENTRY | 33 | 33  | <b>BROTHA LYNCH HUNG</b> BLACK MARKET 53957*/PRIORITY (10.98/17.98) HS                       | SEASON OF DA SICNESS                         | 26 |
| 95                      | 84       | 82 | 10  | <b>J. SPENCER</b> MOJAZZ 0551/MOTOWN (10.98/15.98)   | BLUE MOON                                    | 49 |
| 96                      | 85       | 78 | 56  | <b>BARRY WHITE</b> ▲ <sup>2</sup> A&M 540115 (9.98/13.98)                                    | THE ICON IS LOVE                             | 1  |
| 97                      | 95       | —  | 35  | <b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)   | SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 | 33 |
| 98                      | RE-ENTRY | 87 | 87  | <b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)                           | ALL THE GREATEST HITS                        | 9  |
| 99                      | RE-ENTRY | 59 | 59  | <b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS  | COMIN' OUT HARD                              | 40 |
| 100                     | 72       | 80 | 46  | <b>PHIL PERRY</b> BLUE THUMB 4026/GRP (9.98/15.98)   | PURE PLEASURE                                | 50 |

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

## OCTOBER CERTIFICATION BENCHMARKS FOR HOOTIE, JOHN

(continued from page 17)

hits compilation of all time, tailing only the Eagles' 1976 collection "Their Greatest Hits 1971-1975," at 22 million.

Other multiplatinum John titles certified in October include "Don't Shoot Me I'm Only The Piano Player" (1973, 3 million) and "Elton John's Greatest Hits, Volume III, 1979-1987" (1987, 2 million). His "Honky Chateau" (1972), "Live In Australia" (1987), "Decade—Greatest Hits 1976-1986" (1992), and "Too Low For Zero" (1983) were all certified platinum, while "Your Songs" (1986) was certified gold. John now boasts seven multiplat-

inum, 19 platinum, and 30 gold albums.

Bon Jovi's 1986 breakthrough, "Slippery When Wet," was certified for sales of 12 million, bringing the New Jersey unit's domestic certified sales total to 29 million.

Celebrating their first million-sellers in October were former 10,000 Maniacs vocalist Natalie Merchant (Elektra) and country vocalist Neal McCoy (Atlantic).

Gold album first-timers included rapper Chef Raekwon (RCA/Loud), Christian rock unit Petra (Dayspring/Word), R&B artists D'Angelo (EMI) and Faith

Evans (Bad Boy/Arista), and alternative rock act Filter (Reprise).

Michael Jackson notched his ninth platinum and 16th gold single with "You Are Not Alone" (Epic).

A complete list of October RIAA certifications follows.

### MULTIPLATINUM ALBUMS

**Elton John**, "Greatest Hits," Rock-et, 13 million.

**Bon Jovi**, "Slippery When Wet," Mercury, 12 million.

**Hootie & the Blowfish**, "Cracked

Rear View," Atlantic, 10 million.

**Kenny G**, "Miracles," Arista, 5 million.

**Pearl Jam**, "Vitalogy," Epic, 5 million.

**Elton John**, "Don't Shoot Me, I'm Only The Piano Player," Rocket/Island, 3 million.

**Alanis Morissette**, "Jagged Little Pill," Maverick, 3 million.

**Bone Thugs-N-Harmony**, "E. 1999 Eternal," 2 million.

**Elton John**, "Greatest Hits III," 1979-1987, 2 million.

**New Edition**, "New Edition," MCA, 2 million.

**Notorious B.I.G.**, "Ready To Die," Bad Boy/Arista, 2 million.

### PLATINUM ALBUMS

**Bone Thugs-N-Harmony**, "E. 1999 Eternal," Ruthless/Relativity, its second.

**Elton John**, "Honky Chateau," Rocket/Island, his 16th.

**Elton John**, "Live In Australia," MCA, his 17th.

(Continued on page 30)



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). Contains 50 rows of R&B singles data.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 20 rows of recurrent R&B singles data.

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

R&B SINGLES A-Z

- 49 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollar-N-Sense, BMI/Keenu, BMI)
32 AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP)
68 ALL I CAN DO (Rondor, BMI/Sony, BMI/Irving, BMI/Andrea Martin, BMI) WBM
7 ALREADY MISSING YOU (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
25 ANYTHING (To The Tee, BMI)
67 ARE YOU READY? (All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/L0-Mo, BMI)
57 BE ENCOURAGED (Red Redmar, SESAC)
39 BOMDIGI (Stone City, ASCAP/National League, ASCAP) WBM
37 BOOMBASTIC/IN THE SUMMERTIME (Living/Strng, ASCAP/Malaco, BMI/Broadley, ASCAP/PolyGram, ASCAP) HL
6 BROKENHEARTED (Human Rhythm, BMI/Chrisalis, ASCAP/Young Legend, ASCAP/Pecot, ASCAP) HL
29 BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
80 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)
15 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramsey, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP) HL
10 CRUISIN' (Bertram, ASCAP)
78 CURIOSITY (FROM DANGEROUS MINDS) (EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
96 DADDY'S HOME (Mo' Swang, ASCAP/Shep And Shep, ASCAP)
45 DAMN THING CALLED LOVE (Sony Songs, BMI/Yab Yum, BMI/Vibzelect, BMI)
34 DANGER (Copyright Control)
87 EAST SIDE RENDEZVOUS (ALT. B.M.O.G.EMUS, BM/Overexposed, BMI/French Lick, BMI/Too Brown, Too Down, BMI)
73 FADES EM ALL (EMI April, ASCAP/Big Poppa, ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
2 FANTASY (Rye, BMI/Sony, BMI/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
17 FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hookman, BMI) WBM
51 FUNNY HOW TIME FLIES (Frabersha, ASCAP/Stone Jam, ASCAP)
11 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
75 GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermom, ASCAP) WBM
93 HANDLE OUR BUSINESS (Davey Pool, ASCAP/Waco, ASCAP/Slap Roc, BMI)
8 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
43 HE'S MINE (Mo Ken, ASCAP/All Int, ASCAP/Ham Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
31 HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP)
12 HOOKED ON YOU (EMI Casadida, BMI/Rondor, BMI/Young Legend, ASCAP/EMI Blackwood, BMI) WBM/HL
35 HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermom, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
36 HURRICANE (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI)
88 I CAN'T STAND THE PAIN (Human Rhythm, BMI)
42 ICE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
86 IF YOU WANT IT (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jumping Bean, BMI/Jelly's Jams, ASCAP/Cansta Lean, BMI/O/B/O Itself, BMI) WBM
28 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triples Gold, BMI/Jay King II, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI) WBM
13 I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
85 I'LL ALWAYS BE AROUND (EMI Virgin, ASCAP/Robi-Rob, ASCAP/Shekia, BMI)
27 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
60 IT'S IN GOD'S HANDS NOW (Sony Tree, BMI/We Care, ASCAP/Sony, ASCAP/Built On Rock, ASCAP/Copyright Management, ASCAP)
44 I WANT YOU BACK (Donril, ASCAP/Zomba, ASCAP/Blaire, BMI/Sexy Girl, BMI)
83 JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Last Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
77 JUST FOR MY MAN (Seventh Seal, ASCAP/Trembal, ASCAP)
22 LAST DAYZ (Acoustic Lady, ASCAP)
4 LIKE THIS AND LIKE THAT/BEFORE YOU WALK OUT OF MY LIFE (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) HL
33 LIQUID SWORDS (GZA, ASCAP/Ramecca, BMI)
58 LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, BMI)
62 LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
71 LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM
53 LOVE T.K.O. (Warner-Tamerlane, BMI) WBM
94 LOVE TRIANGLE (Diana King, BMI/World Of Andy, ASCAP/W'NR, ASCAP)
26 LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
64 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BOP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
89 MIND BLOWING (PHATT) (Vertical City, BMI/PMA, BMI)
65 O'L SKOOL (EMI April, ASCAP/Bovina, ASCAP/Groove Child, BMI/Songs Of PolyGram, BMI/Run Devine, ASCAP/Protons, ASCAP/Rush Groove, ASCAP/Def Jam, ASCAP)
26 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
23 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
90 ON THEM THINGS (Real An Ruff, ASCAP/ASB, ASCAP)
63 PLAYA HATA (Stackola, BMI/Triples Gold, BMI/Longitude, BMI/Sony Tunes, ASCAP/Ski & CMT, ASCAP)
54 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
21 PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM/HL
82 REAL HIP HOP (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP)
41 THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP)
74 THE RUN AROUND (Songs Of PolyGram, BMI/Songs Of Mercurial, BMI/Penny Funk, BMI)
9 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). Contains 50 rows of R&B singles sales data.

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

- 47 RUNNIN' (Beetjunky, BMI/EMI Blackwood, BMI/Ephy, ASCAP) HL
5 SENTIMENTAL (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL
81 SEX IN THE RAIN (Mokenstef, ASCAP/Ma'Phl, ASCAP)
48 SOMEONE TO LOVE (Sony Tree, BMI/Ecaf, BMI) HL
92 SOMETHIN' 4 DA HONEYZ (Chrisalis, ASCAP/Mo' Swang, ASCAP/Oj's, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Second Decade, BMI) HL/WBM
76 SORRY, I (Will) Down, ASCAP/Uncle Buddies, ASCAP/PolyGram Int'l, ASCAP/Nectivity, SESAC)
24 SUGAR HILL (Tricky Track, BMI)
59 SUMMERTIME IN THE LBC (FROM THE SHOW!) (Big Nuts, BMI/EMI April, ASCAP) HL
3 TELL ME (Almo, ASCAP/Groove 78, ASCAP/Izop, BMI/Sony Tree, BMI/Dream Team, BMI) WBM/HL
46 TEMPTATIONS (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Funky Knoble, BMI/Bridgeport, BMI/Bee Mo Easy, ASCAP) WBM/HL
91 THROW YOUR HANDS UP (T-grl, BMI/Large Variety, BMI/G's Only, BMI/Al Jamatt 9, BMI/Maurice Thompson, ASCAP/Feel'n Blue, ASCAP/Story Teller, ASCAP)
69 THROW YOUR SET IN THE AIR (Soul Assasin, ASCAP/MCA, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
19 'TIL YOU DO ME RIGHT (Sony Tree, BMI/Ecaf, BMI/Kmel, BMI)
66 TONIGHT'S THE NIGHT (Donril, ASCAP/Zomba, ASCAP/

- T.Lucas, ASCAP/Smokin' Sound, ASCAP/Tade, ASCAP) WBM
84 TONITE (EMI April, ASCAP/D.A.R.P., ASCAP)
50 VIBIN' (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI) HL
40 WATERFALLS (Organized Noise, BMI/Stiff Shirt, BMI/Def Star, ASCAP/Tizbiz, ASCAP/Pebbitone, ASCAP/EMI April, ASCAP) HL
30 WE MUST BE IN LOVE (Played Like A StepSun, ASCAP/Black Art Of War, ASCAP)
61 WEST UP! (Base Pipe, ASCAP/Woopteeewoo, ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Real An Ruff, ASCAP/Mycenae, ASCAP) WBM
70 WHAT ABOUT OUR LOVE? (PolyGram Int'l, ASCAP/Uncle Buddies, ASCAP/EMI Blackwood, BMI/EMI, BMI)
79 WHAT YOU WANNA DO? (Lench Mob, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
95 WHAT'UP, WHAT'UP (Pepper Drive, BMI)
14 WHERE EVER YOU ARE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL
1 WHO CAN I RUN TO (Warner-Tamerlane, BMI) WBM
56 WINGS OF THE MORNING (Irving, BMI) WBM
52 Y'ALL AIN'T READY YET (Zomba, ASCAP/Chin Checkin', ASCAP) WBM
16 YOU ARE NOT ALONE (Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
55 (YOU MAKE ME FEEL LIKE) A NATURAL WOMAN (FROM NEW YORK UNDERCOVER) (Screen Gems-EMI, BMI) HL
38 YOU PUT A MOVE ON MY HEART (Rodsongs, ASCAP/Almo, ASCAP)
22 YOU USED TO LOVE ME (Chyna Baby, BMI/Janic Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



## Michael Jackson Remixes Transcend HIStory

**T**HROWING DOWN WITH MJ: It has not been easy to be a loyal fan of Michael Jackson's music over the past few months. We cannot even begin to describe the surprised looks we have received from friends and industry colleagues every time we jack up the volume when "You Are Not Alone" or "Scream" is played on the radio. But we are standing firm behind our support of this project—even though we are finding that many of the cuts do not wear well after a long period of time. Thank goodness for the onset of time-sensitive remixes for each single, which are not only renewing familiar songs, but are proving to be more creatively relevant and adventurous than anything that Jackson has recorded from scratch in eons.

The latest offering from "HIStory" is the double-A-sided "This Time Around" and "Earth Song," both of which benefit from deft post-production by clubland figures who have their ears pressed firmly to the street. The former jam—originally produced by Dallas Austin and featuring rapper the Notorious B.I.G.—is retouched by a virtual army, including David Morales, Maurice Joshua, the UBQ Project, Georgie Porgie, and Uno Clio. Each mix succeeds in capturing the anger and irritable paranoia of Jackson's lyrics, dousing the mantra-like chorus with storming house percussion that transforms the cut into the battle cry it was clearly intended to be. The nice surprises here are Joshua's convincingly edgy hip-hop mixes, which are ready for radio play and reveal a few new rhythm colors to the Chicago legend's already vast palette.

The real jolt of this Epic release is up-and-comer Hani's brilliant reinvention of "Earth Song." Virtually unlistenable in its album incarnation, the sappy power ballad now thrills as a lush ambient anthem that, again, illustrates the urgency of Jackson's words better than does the original production. Hani's quietly rushing groove and soothing keyboards have

a stately and cinematic quality that is simultaneously experimental and accessible.

On the whole, this package works so well that we are left wondering if Jackson might consider saving a few cents on "superstar" pop producers, who are sometimes woefully out of step, and create tracks like the kids



by Larry Flick

who apparently understand exactly what he is trying to communicate and can effectively take him where he wants to go.

**T**URNTABLE MAGIC: If you have been fortunate enough to see M People in concert over the past year, then you have likely heard its rendition of the Small Faces '60s nuzget "Itchy-coo Park." As the act nears the close of its long and winding world tour, deConstruction Records in the U.K. issues a non-album recording of the tune in a double-pack that includes remixes by David Morales and Hed Boys, as well as Junior Vasquez's U.S. versions of "Padlock." As always, Heather Small's voice is a delight, and Mike Pickering and Paul Heard's springy pop/house arrangement is firmly tucked into M People's musical pocket. Slated for inclusion on a Small Faces tribute disc due later this year, this is a yummy treat that should keep die-hard fans happy until a new album is completed sometime next year. Do not wait for this one to be released on Epic, the act's U.S. home. At this point, it is not on the label's agenda.

New York's Kult Records is the home of Mark Rogers' strong "I Love To Love You," a mediative prayer for unity that is woven into an insinuating, jazz-splashed deep-house groove. Rogers' ethereal performance is offset by live sax and flute lines by Glen Guidone. Applause to producer Lenny Fontana for his well-measured underground remixes.

Pauline Henry is the picture of sultry soul on "Sugar Free," a lazy-paced funk/dance cover of the Juicy '70s-era chestnut that previews her eponymous second solo set on the U.K.-rooted Sony Soho-Squared label. As evident on this Cutfather & Joe production, her delivery has matured tremendously. All of those big, booming notes that fueled the previous hits "Feel Like Making Love" and "1-2-3" are now contrasted by softened shades and flexible phrasing. It bodes well for her album, which will include interpretations of Diana Ross' "Love Hangover" and Stephanie Mills' "Never Knew Love Like This Before." No word yet on whether one of Sony's U.S. labels will pick up the project for the States.

With the pleasant and memorable "Why Don't You Love Me," Canadi-

an ingenue Nadja gives jaded ears plenty of reason to be optimistic that a new crop of club divas is on the horizon. This is the cutest, most unassuming li'l disco/house ditty, written and produced by DeLeon, Mayers & Xavier. The trio keeps things simple, sidestepping the smoke and mirrors to let Nadja's earthy voice command the listener's attention. We'll be keeping a close eye on her . . . as should you. Available on New York's independent So What! Records.

Another out-of-nowhere gem is "Treat Me Right" by Temple Of The Groove, a disco-charged anthem that introduces a charming singer named Portia. She shines under the guidance of Michael McGregor, who gives her finger-waving lyrics to spew and a spirited beat to trot over. On a two-record collection of remixes by C.L. McSpadden, Sticks & Stones, Brothers On Soul Street, and Evan Landes, nearly every possible club subgenre is explored and plumbed for ideas. As a result, there is something for just about every DJ here.

It has been way too long since New Jersey's own Kerri "KAOZ 6:23" Chandler gave us one of his quirky, wildly infectious dubs. After an impressive if underappreciated foray into hip-hop, it is so good to have him twirlin' down an underground club road with "Finger Printz," a four-track EP on Madhouse Records that is rife with whirling organs and hypnotic keyboard loops. Chandler is not trying to reinvent the wheel here; he is just weaving jams that are apparently intended to merely warm a few bodies for a moment or two. Sometimes, such a simple goal is a far more noble gesture than the most earnestly innovative attempts at everlasting art.



**Winking At EMI.** Philadelphia-based producer/composer/DJ Josh Wink is all smiles after inking a worldwide publishing agreement with EMI Music. Wink is currently riding a wave of international success, including the top 10 U.K. smash "Higher State Of Consciousness" on Manifesto/Mercury and "I'm Ready," which he recorded for Virgin under the name Size 9. He is working on an album for Nervous Records under the name Winx, as well as an EP for Strictly Rhythm and a single for his own independent Ovum Records, which he runs with producer/writer King Britt. Pictured, from left, are attorney Kevin Glickman; Sally Perryman, senior VP of A&R, EMI Music; Wink; Guy Moot, senior A&R manager, EMI Music; Britt; and Peter Reichardt, senior VP of international acquisitions, EMI Music.

**I**N THE MIX: Producer/writer David Anthony's fruitful pairing with saucy young belter Faye Victor is one of several appetizing 12-inchers christening New York's most promising new indie label, Ton-A-Records. Anthony and Victor stir up soulful house action on their self-titled, five-song EP, which does not settle for a few sing-along hooks and a beat. Rather, songs like "It's Over" and "Wake Up" have story lines and vamps that will have you unwittingly reaching for fond comparisons to Chaka Khan. This is one of those records that deserves the promotional funding that only a major label can provide.

Another winner from Ton-A-Records is a six-cut EP by A-Men, aka West Coast producers/DJs Pete Avila, Jay-J Hernandez, and Mark Jelly-

bear. Unlike the Anthony/Victor outing, this record is strictly disciples of dub, flexing muscular house basslines beneath melodic stews of pianos, organs, and assorted vocal samples. Hearty as heck . . .

Speaking of West Coast flava, the reliable Aqua Boogie Records offers fierce new musings by the minds of producers Pete Lorimer, Richard "Humpty" Vission, and Andres Mijangos. Lorimer and Vission work up an aerobic-style sweat on "Energy," a shoulder-shaking romp by the swarthy Devone, while Mijangos teams up with Xavior for the hit-bound "Life," which is already garnering much-deserved DJ attention. In fact, the respect that all three of these producers have received over the past few months affirms the wisdom of Aqua Boogie's decision to nurture the work of fresh talent—instead of queueing up for a toss-off from the more established (and often overexposed) figures of dance music, like nearly every other indie does.

Darrin Friedman's remixes of "I Specialize In Love" by Exposé are finally out, and we gotta give up the props. This is slamin' stuff. We were a bit cold on the idea of Arista dusting off an album cut from the act's ancient last album. But Friedman kicks a lovely groove, nicely refreshing the vocals. In fact, Exposé comes off like quite the diva clique in this context. Now, how 'bout some new material, kids? And no, we don't mean another round of power ballads.

It has been awhile since the seemingly ageless Kim Wilde delivered a single as good as her current MCA U.K. single, "Breakin' Away." Under the production guidance of brother Ricki Wilde and the ever-fab Serious Rope, she is the picture of sweet, girlish charm, gleefully romping through the track's plush retro-disco arrangement. Matt Darey comes to the party with a springy Euro-NRG remix that bleeds some of the fun from the track, though it is right in

(Continued on next page)



**Can They Touch You?** Columbia artist Michael Bolton takes a break recently after recutting his vocals to a house music post-production of his current pop hit "Can I Touch You . . . There?" Clubland pioneer Frankie Knuckles was behind the board, and he was joined by engineer/musician John Poppo on the track, which is starting to gather widespread support from club jocks around the U.S. With a busy schedule of turntable gigs that includes New York's hotly anticipated new Twilo nightclub, Knuckles is about to begin working with Luther Vandross on songs for possible use on the singer's next Epic collection. Shown, from left, are Poppo, Bolton, and Knuckles.

**Billboard. Dance Breakouts**  
FOR WEEK ENDING NOV. 11, 1995

**CLUB PLAY**

1. WALKIN' FRANKIE KNUCKLES FEATURING ADEVA VIRGIN IMPORT
2. IF I WERE YOU K.D. LANG WARNER BROS
3. SENTIMENTAL DEBORAH COX ARISTA
4. SIX WINGS OF BLISS GEOFF SMITH EPIC
5. SAME THING IN REVERSE BOY GEORGE VIRGIN

**MAXI-SINGLES SALES**

1. REAL TING MAD LION WEEDED
2. HUSTLIN' SMOOTHEDAHUSTLER PROFILE
3. GET WITH YOU QUESTIONMARK ASYLUM KAPER
4. MACARENA LOS DEL RIO RCA
5. I FOUND IT DAPHNE MAXI

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



| THIS WEEK  | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                  | ARTIST  |
|--|-----------|-----------|--------------|---|---|
| <b>CLUB PLAY</b><br>COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. |           |           |              |   |   |
| <b>★★★No. 1★★★</b>   |           |           |              |   |   |
| 1  | 2         | 2         | 7            | STAY TOGETHER STRICTLY RHYTHM 024<br>1 week at No. 1        | BARBARA TUCKER                                  |
| 2  | 4         | 7         | 5            | I'LL ALWAYS BE AROUND MCA 55146                             | C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK |
| 3  | 5         | 5         | 7            | TAKE ME HIGHER MOTOWN 0433                                  | DIANA ROSS                                      |
| 4  | 6         | 8         | 6            | AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877               | REAL MCCOY                                      |
| 5  | 1         | 1         | 8            | FANTASY COLUMBIA 78044                                      | MARIAH CAREY                                    |
| 6  | 3         | 3         | 9            | RUNNING AROUND TOWN SIRE 66086/EEG                          | BILLIE RAY MARTIN                               |
| 7  | 7         | 11        | 6            | BELIEVE IN ME GEFFEN 22104                                  | RAW STYLUS                                      |
| 8  | 8         | 14        | 6            | SO IN LOVE MOONSHINE MUSIC 88422                            | ELLI MAC  |
| 9  | 11        | 18        | 6            | SAY A PRAYER ARISTA 1-2882                                  | TAYLOR DAYNE                                    |
| 10   | 12        | 20        | 5            | RUNAWAY A&M 1225  | JANET JACKSON                                   |
| 11   | 17        | 29        | 4            | REACH STRICTLY RHYTHM 12380                                 | LIL' MO' YIN YANG                               |
| 12   | 10        | 9         | 15           | I FEEL LOVE MANIFESTO IMPORT/MERCURY                        | DONNA SUMMER                                    |
| 13   | 14        | 22        | 6            | PADLOCK EPIC 78022  | M PEOPLE  |
| 14   | 16        | 25        | 7            | DESTINATION ESCHATON EPIC 78038                             | THE SHAMEN                                      |
| 15   | 25        | 41        | 3            | ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977                 | GLORIA ESTEFAN                                  |
| 16   | 9         | 4         | 10           | WE CAN MAKE IT STRICTLY RHYTHM 023                          | MONE  |
| 17   | 26        | 37        | 4            | HELLO RCA 64458   | STATE OF GRACE                                  |
| 18   | 27        | 42        | 3            | I'VE BEEN WAITING K4B 018                                   | MAYDIE MYLES                                    |
| 19   | 15        | 10        | 9            | BRING BACK MY HAPPINESS ELEKTRA 66096/EEG                   | MOBY  |
| 20   | 18        | 6         | 10           | YOU ARE NOT ALONE EPIC 78003                                | MICHAEL JACKSON                                 |
| 21   | 20        | 15        | 10           | I WANNA B WITH U CURB EDEL 77086                            | FUN FACTORY                                     |
| 22   | 13        | 13        | 8            | CRAZY COOL CAPTIVE 38510/VIRGIN                             | PAULA ABDUL                                     |
| 23   | 34        | 46        | 3            | SHINE LOGIC 59026   | ERIRE   |
| 24   | 19        | 17        | 10           | FREEK'N YOU UPTOWN 55041/MCA                                | JODECI  |
| 25   | 32        | 43        | 4            | (WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023 | SPARKS  |
| 26   | 23        | 12        | 13           | UNCONDITIONALLY BOLD! SOUL 2006/BOLD!                       | SAUNDRA WILLIAMS                                |
| 27   | 29        | 31        | 5            | VOICES IN MY MIND DA GROOVES 128                            | VOICES  |
| 28   | 24        | 21        | 11           | TRY ME OUT EASTWEST 66099/EEG                               | CORONA  |
| 29   | 42        | —         | 2            | FIND A WAY JELLYBEAN 2504                                   | SOUL SOLUTION                                   |
| <b>★★★Power Pick★★★</b>  |           |           |              |   |   |
| 30   | 48        | —         | 2            | A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029               | CHAZZ   |
| 31   | 28        | 23        | 9            | ANOTHER DAY CURB 77084                                      | WHIGFIELD                                       |
| 32   | 30        | 30        | 9            | LUV CONNECTION ELEKTRA 66098/EEG                            | TOWA TEI  |
| 33   | 46        | —         | 2            | DON'T STOP NITEGROOVES 028/KING STREET                      | LEVEL 9   |
| 34   | 47        | —         | 2            | A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.          | ARTIE THE 1 MAN PARTY                           |
| 35   | 36        | 44        | 4            | LOVE ENUFF VIRGIN 38508                                     | SOUL II SOUL                                    |
| 36   | 45        | 48        | 3            | FAIRGROUND EASTWEST PROMO/EEG                               | SIMPLY RED                                      |
| 37   | 40        | 50        | 3            | PAPER MOON BOLD! STARS 2015/BOLD!                           | 51 DAYS   |
| 38   | 35        | 26        | 10           | AFRO-LEFT COLUMBIA 78045                                    | LEFTFIELD                                       |
| 39   | 38        | 38        | 9            | HIDEAWAY SLIP'N'SLIDE IMPORT/DECONSTRUCTION                 | DE'LACY   |
| 40   | 21        | 19        | 12           | PANINARO '95 EMI 58370                                      | PET SHOP BOYS                                   |
| <b>★★★Hot Shot Debut★★★</b>  |           |           |              |   |   |
| 41   | NEW       | 1         | 1            | BE MY LOVER RCA 64445                                       | LA BOUCHE                                       |
| 42   | 43        | 49        | 3            | GOING ROUND VIBE IMPORT/MCA                                 | D'BORA  |
| 43   | 33        | 27        | 12           | FREE SILAS ALBUM CUT/MCA                                    | CHANTE MOORE                                    |
| 44   | 50        | —         | 2            | ALL OR NOTHING ICHIBAN 24866                                | MIISA   |
| 45   | NEW       | 1         | 1            | TOCCATA & FUGUE IN D MINOR ANGEL 58450                      | VANESSA-MAE                                     |
| 46   | 22        | 16        | 12           | TURN IT OUT MCA SOUNDTRACKS 55113/MCA                       | LABELLE   |
| 47   | 41        | 39        | 10           | THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.                   | E-N   |
| 48   | NEW       | 1         | 1            | TO DESERVE YOU ATLANTIC 85531                               | BETTE MIDLER                                    |
| 49   | NEW       | 1         | 1            | WE ARE FAMILY REPRISE 43553                                 | BABES IN TOYLAND                                |
| 50   | 39        | 32        | 8            | I KNOW A PLACE NERVOUS 20150                                | KIM ENGLISH                                     |

| THIS WEEK   | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                  | ARTIST  |
|---|-----------|-----------|--------------|---|---|
| <b>MAXI-SINGLES SALES</b><br>COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. |           |           |              |   |   |
| <b>★★★No. 1★★★</b>  |           |           |              |   |   |
| 1   | 1         | 1         | 7            | FANTASY (M) (T) (X) COLUMBIA 78044<br>7 weeks at No. 1                      | MARIAH CAREY                                    |
| 2   | 2         | 2         | 6            | TELL ME (T) (X) EPIC 78068  | GROOVE THEORY                                   |
| <b>★★★Greatest Gainer★★★</b>  |           |           |              |   |   |
| 3   | 9         | 6         | 6            | DANGER (T) FADER 0076/MERCURY   | BLAHZAY BLAHZAY                                 |
| 4   | 3         | 3         | 4            | WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND                   | CAPLETON  |
| 5   | 4         | 26        | 3            | RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL                               | THE PHARCYDE                                    |
| 6   | 8         | 7         | 7            | SET U FREE (T) (X) STRICTLY RHYTHM 12362                                    | PLANET SOUL                                     |
| 7   | 7         | 4         | 5            | SENTIMENTAL (M) (T) (X) ARISTA 1-2892                                       | DEBORAH COX                                     |
| <b>★★★Hot Shot Debut★★★</b>   |           |           |              |   |   |
| 8   | NEW       | 1         | 1            | THE RIDDLER (T) ATLANTIC 85536/AG   | METHOD MAN                                      |
| 9   | 6         | 5         | 7            | RUNAWAY (T) (X) A&M 1225  | JANET JACKSON                                   |
| 10  | 5         | 36        | 3            | LIVIN' PROOF (M) (T) PAYDAY/LONDON 0077/ISLAND                              | GROUP HOME                                      |
| 11  | 10        | 22        | 18           | SUGAR HILL (T) (X) EMI 58407  | AZ  |
| 12  | 11        | 11        | 5            | I GOT DAT FEELIN' (M) (T) CLR 5214  | D.J. KOOL                                       |
| 13  | 15        | 9         | 5            | ICE CREAM (T) LOUD 64425/RCA  | CHEF RAEKWON                                    |
| 14  | 13        | 10        | 5            | BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND                                     | ERICK SERMON                                    |
| 15  | NEW       | 1         | 1            | BE MY LOVER (T) (X) RCA 64445   | LA BOUCHE                                       |
| 16  | 12        | 8         | 4            | AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877                       | REAL MCCOY                                      |
| 17  | 24        | 16        | 5            | THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78046/COLUMBIA              | CYPRESS HILL                                    |
| 18  | 19        | 12        | 4            | LIQUID SWORDS/LABELS (T) GEFFEN 22106                                       | GENIUS/GZA                                      |
| 19  | 18        | 17        | 10           | MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321                            | KRS-ONE   |
| 20  | 26        | —         | 2            | ENERGY (T) AQUA BOOGIE 020  | DEVONE'   |
| 21  | 17        | 15        | 4            | CELL THERAPY (M) (T) (X) LAFACE 2-4114/ARISTA                               | GOODIE MOB                                      |
| 22  | 31        | 27        | 9            | REAL HIP HOP (T) (X) EASTWEST 66103/EEG                                     | DAS EFX   |
| 23  | 22        | 14        | 4            | LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA                             | MONICA  |
| 24  | 16        | 21        | 4            | I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146                                 | C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK |
| 25  | NEW       | 1         | 1            | PLAYA HATA (T) NOO TRYBE 38517/VIRGIN                                       | LUNIZ   |
| 26  | 20        | 18        | 12           | HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND                                    | REDMAN/METHOD MAN                               |
| 27  | 23        | 49        | 6            | A MOVER LA COLITA (T) (X) GROOVE NATION 78048/SCOTTI BROS.                  | ARTIE THE 1 MAN PARTY                           |
| 28  | 50        | —         | 2            | A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029                       | CHAZZ   |
| 29  | 14        | 13        | 4            | SAY A PRAYER (T) (X) ARISTA 1-2882  | TAYLOR DAYNE                                    |
| 30  | 21        | 25        | 9            | MISSING (T) (X) ATLANTIC 85620/AG   | EVERYTHING BUT THE GIRL                         |
| 31  | NEW       | 1         | 1            | THE NATURAL (T) (X) BLUNT 4917/TVT  | MIC GERONIMO                                    |
| 32  | 28        | 19        | 21           | THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG | THE BUCKETHEADS                                 |
| 33  | NEW       | 1         | 1            | HURRICANE (T) (X) SICK WID' IT 42334/JIVE                                   | THE CLICK                                       |
| 34  | 39        | —         | 7            | MAGIC CARPET RIDE (T) (X) SM-JE 9014/PROFILE                                | THE MIGHTY DUB KATS                             |
| 35  | NEW       | 1         | 1            | THROW YOUR HANDS UP (T) (X) TOMMY BOY 699                                   | L.V.  |
| 36  | 48        | —         | 2            | DEEP INSIDE (T) (X) STRICTLY RHYTHM 12399                                   | HARDRIVE  |
| 37  | 38        | 31        | 4            | LAST DAYZ (M) (T) (X) JMJ/RAL 7115/ISLAND                                   | ONYX  |
| 38  | 33        | 39        | 3            | I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA                    | MONIFAH   |
| 39  | 29        | 24        | 17           | PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG                        | JUNIOR M.A.F.I.A.                               |
| 40  | 40        | 33        | 12           | VIBIN' (T) (X) MOTOWN 0407  | BOYZ II MEN                                     |
| 41  | RE-ENTRY  | 6         | 6            | STAY TOGETHER (T) (X) STRICTLY RHYTHM 024                                   | BARBARA TUCKER                                  |
| 42  | 35        | 23        | 11           | YOU ARE NOT ALONE (T) (X) EPIC 78003  | MICHAEL JACKSON                                 |
| 43  | 41        | 37        | 13           | A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851     | ANNIE LENNOX                                    |
| 44  | 34        | 34        | 23           | BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496                           | SHAGGY  |
| 45  | 27        | 20        | 8            | TAKE ME HIGHER (T) (X) MOTOWN 0433  | DIANA ROSS                                      |
| 46  | 44        | 28        | 5            | HEADZ AINT REDEE (T) WRECK 20165/NERVOUS                                    | BLACK MOON/SMIF-N-WESSUN                        |
| 47  | NEW       | 1         | 1            | HEY LOVER! (M) (T) DEF JAM/RAL 7495/ISLAND                                  | L.L. COOL J                                     |
| 48  | RE-ENTRY  | 2         | 2            | WEST UP! (T) PAYDAY/LONDON 0259/ISLAND                                      | WC & THE MAAD CIRCLE                            |
| 49  | 30        | 48        | 7            | EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM                          | RUFFNECK FEATURING "YAVAHN"                     |
| 50  | 32        | 35        | 10           | BROKENHEARTED (T) (X) ATLANTIC 85551/AG                                     | BRANDY  |

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

## DANCE TRAX

(Continued from preceding page)

the pocket of ongoing dancefloor trends. Wilde completists will need the CD format for the sugary ballad "Staying With My Baby." This one is not slated for stateside release, so start dashing toward your trusty import shop now.

"Into Ether" is the pleasantly accurate title of the second Reprise album by **Babble**, the adventurous, culturally exploratory act to which the **Thompson Twins** metamorphosed two years ago. **Tom Bailey** and **Alannah Currie** contrast their typically tight dance/pop hooks with ambient, Middle Eastern-spiced

instrumentation that is, by turns, chilled and spine-crawling. The folks at Reprise are still pondering a single selection for the project, which is due at the top of next year. Given the breadth of memorable material at hand, it should be a difficult choice.

Of the current spate of retrospectives competing for holiday-season dollars, few raise the hair on the back of your neck as consistently as "Young Hearts Run Free: The Best Of Candi Staton" on the Warner Bros. Archives subsidiary. From the 1976 title track to the 1978 classic "Victim," **Staton** affirms her gift for

pouring raw emotion into her music with minimal grandstand theatrics. Each of this collection's 14 songs is a thrill that you will want to experience over and over again. Our only quibble is with the absence of Staton's hit versions of **the Bee Gees'** "Nights On Broadway" and **Elvis Presley's** "Suspicious Minds"—both of which were major club records for the singer. It is a minor flaw in an otherwise delightful journey back in time. After you take it, though, you may never want to put up with the lip-lacquered perpetrators who are shrieking their way through clubland at the moment.

If you are a die-hard fan of **D:Ream**—as well as an import hound like us—then it is likely that you have already snagged a U.K. pressing of the act's recent international hit, "Shoot Me With Your Love." The project is finally finding its way to the front burner of the Sire/Elektra U.S. priority list, and that single is now circulating here with a previously hard-to-find **Junior Vasquez** remix. Singer **Peter Cunnah** is as ebullient as ever, romping through this playful, NRGetic anthem with infectious glee. Additional stateside remixes are in the offing by **Teri Bristol** and Richard "Hump-

ty" **Vission** and should be ready by December. Look for the **D:Ream** album, "World," to hit the street in February.

If you are looking for a compilation that is perfect for the youngsters in your life who like to twirl, but are not yet ready to pull an all-nighter at a local underground venue, consider "The Dance Box" on the Navarre-distributed **Damian Music**. With a track listing that includes familiar recordings by **Reel 2 Real**, **Abigail**, and **Sphinx**, this set actually serves as a bit of a dance music primer for mainstream minds.



## Diffie Is More Than 'Mr. Christmas' Epic Gears Up For 2nd Holiday Album

BY JIM BESSMAN

NASHVILLE—The fact that Joe Diffie will have two new albums for the Christmas market—while not a standard procedure—is not a major concern to the artist's label, Epic Records.



DIFFIE

Diffie's "Mr. Christmas," released in September, is being joined by "Life's So Funny," due to arrive Dec. 5. Epic believes it can effectively

double-market Diffie through the holiday season.

"Joe's very close to being a double-platinum artist, so we don't think it will hinder us," says Dean Broadhead, VP of marketing and artist development for Epic Records, referring to sales of Diffie's preceding nonholiday album, 1994's "Third Rock From The Sun." As for competition from "Mr. Christmas," Broadhead says the Christmas disc is "so distinctive compared to a regular studio album" that

it shouldn't interfere with "Life's So Funny."

In fact, Epic is so excited about Diffie and his new product that there are plenty of year-end activities to "take him to the next level," says Broadhead, including syndicated radio tie-ins and a heavy consumer print campaign. Ads will appear in such country-oriented publications as New Country and Country America, and press coverage will include December features in Music City News, Country Music, and Tune In. A photo spread that month in Country Weekly will highlight the "Mr. Christmas" album.

Additionally, three major markets will be hit with ads in USA Weekend, and the Dec. 2 Christmas issue of TV Guide will also carry a Diffie album ad. "Hopefully, it will sit around for a while," says Broadhead of the TV Guide issue. He adds that TV spots, also tying in with "Mr. Christmas," will appear on TNN and CMT.

On the sales side, Broadhead reports that Epic will be "very aggressive" in securing a mix of end-caps and TV spots that mention key accounts, including Handleman, Musi-

cland, Target, Anderson, Circuit City, and Best Buy.

He says that taste-maker trade events are also in the works. One already held was a promotional Christmas party at senior VP of promotion Jack Lameier's house, which was attended by Diffie and an embodiment of the title character from "Leroy The Redneck Reindeer," the first single and video from "Mr. Christmas." Broadhead says the Leroy character will also appear at future Christmas and account parties and will be used to deliver copies of the single.

(Continued on page 38)



**Dollars For Diabetes Research.** Alan Jackson, right, joins Mark Collie at the annual Mark Collie's Race for Diabetes Cure at the Nashville Speedway. The event, which raised more than \$400,000, will be televised Nov. 14 at 8 p.m. EDT on The Nashville Network, repeating at midnight and again on Nov. 25 at 4 p.m.

## Arista's BlackHawk Proves That It Is 'Strong Enough'

BY DEBORAH EVANS PRICE

NASHVILLE—Nearly every act trying to follow up a successful debut album worries about the "sophomore jinx." Arista trio BlackHawk needn't have worried. Its second album, "Strong Enough," entered at No. 4 on Billboard's Top Country Albums chart, the highest debut of any country group since SoundScan began tracking country sales in May 1991. It is also the highest debut by a country group since Alabama released "The Closer You Get" in 1983.

BlackHawk members Henry Paul, Van Stephenson, and Dave Robbins attribute the strong out-of-the-box sales to a variety of factors. "I think it was the immense success and prolonged nature of the first album," Paul says. "And the exceptional setup by the marketing department here at Arista Records. These people are in the business of selling records, and they do it very well."

Mike Dungan, Arista's VP of marketing, also says the success of BlackHawk's self-titled first album helped drive sales of "Strong Enough" and notes that the label learned some valuable lessons from the earlier project. "The first album was very song driven," he says. "The album sold consistently from day one, but because we were out there competing in a sea of established artists, a lot of what you strive to obtain to complete the puzzle eluded us during much of the first album's life—in particular, media exposure and the prime positioning in the mass merchants [stores]."

Despite any missing pieces of the puzzle, the first album was certified platinum by the Recording Industry Assn. of America. Dungan says combining "an incredible amount of radio impressions

with some image-driven consumer marketing" and an opening slot on the Tim McGraw tour helped fuel sales of the debut album. "With the second record, we knew that the base was pretty strong, that we had made solid inroads on the image front and now was time to sell BlackHawk the band."

To do that, Dungan says, Arista ran a series of teaser spots on CMT a week prior to the album's street date, followed by "sell" spots the week the album came



BLACKHAWK

out. The label also planned an aggressive print campaign and radio specials.

"We aggressively solicited the accounts and price-positioned the record out of the box at all major retailers," Dungan says. "After the first-day sales, we knew we had a hit."

"BlackHawk came out strong enough," says Debbie Abbott, senior buyer for Best Buy, "and sales have been pretty steady. Arista supported it out of the box, and that helps me in promoting it."

(Continued on page 38)

## Crutchfield Departs MCA Music Pub; Charlie Daniels Hits Talk Show Circuit

**MCA SHAKE-UP:** In a sudden move, MCA Music Publishing/Nashville president Jerry Crutchfield announced Oct. 30 that he is stepping down, effective Dec. 31. MCA later said he will be replaced "in about a month" by Jody Williams of BMI. Crutchfield had no further details, but said he would soon announce a "major joint venture publishing operation."

Crutchfield has been MCA president for the past three years. He started the MCA Music catalog in the '60s and built the operation into the giant it is today. He left to head Capitol Nashville/Liberty Records for four years before returning to MCA Music.

**HE SAID HE SAID:** KKBQ Houston PD Dene Hallam called to amplify quotes stemming from the recent SRO conference. The quotes concerned the Faith Hill performance with Shelby Lynne on the CMA Awards show (Nashville Scene, Billboard, Oct. 28). According to Hallam, what he said, in full context, was "that particular song in that particular setting was a turnover to country people."

He says he was referring specifically to the performance and not to Faith Hill herself and that country guys in Pasadena, Calif., would not likely be turned off to Hill personally.

**ON THE ROAD:** Charlie Daniels is taking an original touring route to promote his current album, "Same Ol' Me." The outspoken Daniels is going on talk shows, from Oliver North to G. Gordon Liddy to "Equal Time With Mary Matalin And Dee Dee Myers."

He says that since his songs take on the IRS, the government, and the American Civil Liberties Union, he may as well go on the right forums.

**THE PERFECT GIFT:** The original front windows from Tootsie's Orchid Lounge will be auctioned Feb. 2 at Tootsie's. The windows were removed last year to bring the building up to code. Now Tootsie's owners, Steve Smith and Ruble Sanderson, are donating them for an auction to benefit Nashville's Monroe Harding Children's Home, which cares for abused and abandoned children.

Robinson Regent of the Children's Home says that another auction item will be Minnie Pearl's original hat. Harlan Howard is honorary chairman of the event.

Dickey Lee is and has always been named Dickey Lee and not Richard, as was misstated (Nashville Scene, Billboard, Oct. 14). The name Dickey comes from his moth-

er's maiden name.

**STILL ALIVE & WELL:** New Country Music magazine, which had been publishing in partnership with Warner Music Enterprises, will go it alone as a result of the shutdown of that Time Warner venture (Billboard, Oct. 28). New Country Music's publisher, Connell Communications, will continue and says it will offer the formerly subscription-only magazine on newsstands beginning in February.

**ON THE ROW:** Paulette Carlson, Jack Daniels, and Curtis Stone have officially reunited as Highway 101. They're working on a WillowTree Records double CD with 12 of their greatest hits and eight new songs. It's titled "Reunited" and is due Jan. 23. Carlson has a solo Christmas

album currently available, titled "Christmas Is For You," on Cross Three. The title track and "Mrs. Santa Claus" are new Carlson-penned songs... Trisha Yearwood's Nov. 7 single, "On A Bus To St. Cloud," has already earned her the key to that Minnesota city... Tracy Lawrence's all-acoustic hour-long special airs on TNN Nov. 16 at 8 p.m. EST. Joining him on "Tracy Lawrence: In The Round" are Wade Hayes and Toby Keith.

Keith, meanwhile, is being backed by Ford in a Nov. 3 to Dec. 2 promotion in Birmingham, Ala., in conjunction with his single "Big Ol' Truck." Anyone test-driving a Ford truck at participating dealers will receive a double-CD special Keith package and a certificate worth \$250 off the first month of a Ford lease. In addition, a two-year lease on a Ford F-150 will be given away through registration at area Ford dealers and Wal-Marts.

Beginning Nov. 27, Wrangler will give away with a purchase a Christmas cassette featuring George Strait, Vince Gill, Alan Jackson, and others... Michael Martin Murphey just taped a one-hour TV special to be made available to PBS stations in December for pledge specials and as regular programming next spring.

The program is a companion piece to his Warner Western "Sagebrush Symphony" album and was taped with the Oklahoma City Symphony Orchestra. Guests including Herb Jeffries, Sons Of The San Joaquin, and Robert Mirabal.

**NOBODY ASKED HIM, BUT:** Cledus T. Judd has put out a single dealing with the O.J. Simpson trial. His version of the Tim McGraw hit "I Like It, I Love It" is called "I Hate It, So Shove It" and does make a judgment call on the case. It's getting play on WKJN Baton Rouge, La.



by Chet Flippo





| THIS WEEK                           | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE  | PEAK POSITION |
|-------------------------------------|-----------|-----------|---------------|--|--|---------------|
| <b>*** No. 1/Hot Shot Debut ***</b> |           |           |               |  |  |               |
| 1                                   | NEW       |           | 1             | ALAN JACKSON ARISTA 18801 (10.98/16.98)  | 1 week at No. 1 THE GREATEST HITS COLLECTION | 1             |
| 2                                   | 1         | 2         | 6             | TIM MCGRAW CURB 77800 (10.98/16.98)  | ALL I WANT                                   | 1             |
| 3                                   | 2         | 3         | 38            | SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>                                 | THE WOMAN IN ME                              | 1             |
| 4                                   | 3         | 1         | 4             | REBA MCENTIRE MCA 11264 (10.98/16.98)  | STARTING OVER                                | 1             |
| 5                                   | 4         | 4         | 15            | JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)  | GAMES REDNECKS PLAY                          | 2             |
| 6                                   | 6         | 7         | 46            | GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)   | THE HITS                                     | 1             |
| 7                                   | 5         | 6         | 7             | TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)  | GREATEST HITS-FROM THE BEGINNING             | 3             |
| 8                                   | 8         | 8         | 31            | JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)  | JOHN MICHAEL MONTGOMERY                      | 1             |
| 9                                   | 7         | 5         | 38            | ALISON KRAUSS ROUNDER 0325* (9.98/15.98) <b>HS</b>   | NOW THAT I'VE FOUND YOU: A COLLECTION        | 2             |
| 10                                  | 12        | 11        | 24            | DAVID LEE MURPHY MCA 11044 (10.98/15.98) <b>HS</b>   | OUT WITH A BANG                              | 10            |
| 11                                  | 9         | 9         | 7             | BLACKHAWK ARISTA 18792 (10.98/15.98)   | STRONG ENOUGH                                | 4             |
| 12                                  | 10        | 15        | 7             | GEORGE STRAIT MCA 11263 (39.98/49.98)  | STRAIT OUT OF THE BOX                        | 10            |
| 13                                  | 11        | —         | 2             | CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)   | HYPNOTIZE THE MOON                           | 11            |
| 14                                  | NEW       |           | 1             | AARON TIPPIN RCA 66740 (9.98/15.98)  | TOOL BOX                                     | 14            |
| 15                                  | 14        | 12        | 73            | VINCE GILL MCA 11047 (10.98/15.98)   | WHEN LOVE FINDS YOU                          | 2             |
| 16                                  | 15        | 13        | 5             | THE MAVERICKS MCA 11257* (10.98/15.98)   | MUSIC FOR ALL OCCASIONS                      | 9             |
| 17                                  | 13        | 10        | 10            | DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)   | SOMETHING SPECIAL                            | 10            |
| 18                                  | 16        | 14        | 9             | FAITH HILL WARNER BROS. 45872 (10.98/16.98)  | IT MATTERS TO ME                             | 5             |
| 19                                  | 17        | 19        | 84            | TIM MCGRAW CURB 77659 (9.98/15.98)   | NOT A MOMENT TOO SOON                        | 1             |
| 20                                  | 20        | 17        | 5             | LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)  | GREATEST HITS                                | 17            |
| 21                                  | 22        | 22        | 11            | ALABAMA RCA 66525 (10.98/15.98)  | IN PICTURES                                  | 12            |
| 22                                  | 21        | 20        | 18            | LORRIE MORGAN BNA 66508 (10.98/16.98)  | GREATEST HITS                                | 5             |
| 23                                  | 18        | 16        | 10            | COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)   | I THINK ABOUT YOU                            | 5             |
| 24                                  | 19        | 18        | 5             | MARTINA MCBRIDE RCA 66509 (9.98/15.98)   | WILD ANGELS                                  | 17            |
| 25                                  | NEW       |           | 1             | CLINT BLACK RCA 66593 (10.98/15.98)  | LOOKING FOR CHRISTMAS                        | 25            |
| 26                                  | 24        | 26        | 94            | JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) <b>HS</b>   | YOU MIGHT BE A REDNECK IF...                 | 3             |
| 27                                  | 26        | 31        | 15            | TRACY BYRD MCA 11242 (10.98/15.98)   | LOVE LESSONS                                 | 6             |
| 28                                  | 23        | 21        | 57            | BROOKS & DUNN ARISTA 18765 (10.98/15.98)   | WAITIN' ON SUNDOWN                           | 1             |
| 29                                  | 29        | 28        | 5             | EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)  | LIFE IS GOOD                                 | 13            |
| <b>*** Greatest Gainer ***</b>      |           |           |               |  |  |               |
| 30                                  | 34        | 38        | 19            | BRYAN WHITE ASYLUM 61642 (10.98/15.98) <b>HS</b>   | BRYAN WHITE                                  | 17            |
| 31                                  | 25        | 23        | 34            | JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)   | STANDING ON THE EDGE                         | 12            |
| 32                                  | 28        | 24        | 4             | MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)  | WINGS  | 24            |
| 33                                  | 31        | 30        | 79            | REBA MCENTIRE MCA 10994 (10.98/15.98)  | READ MY MIND                                 | 2             |
| 34                                  | 30        | 32        | 12            | TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>                                  | TERRI CLARK                                  | 29            |
| 35                                  | 33        | 34        | 73            | TRACY BYRD MCA 10991 (10.98/15.98)   | NO ORDINARY MAN                              | 3             |
| 36                                  | 32        | 29        | 7             | SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)  | THE HITS: CHAPTER 1                          | 19            |
| 37                                  | 27        | 25        | 70            | ALAN JACKSON ARISTA 18759 (10.98/15.98)  | WHO I AM                                     | 1             |

| THIS WEEK                 | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                                       | PEAK POSITION |
|---------------------------|-----------|-----------|---------------|--|---|---------------|
| 38                        | 36        | 36        | 109           | REBA MCENTIRE MCA 10906 (10.98/15.98)  | GREATEST HITS VOLUME TWO                    | 1             |
| 39                        | 35        | 27        | 9             | SAWYER BROWN CURB 77785 (10.98/15.98)  | THIS THING CALLED WANTIN' AND HAVIN' IT ALL | 10            |
| 40                        | 37        | 37        | 91            | THE MAVERICKS MCA 10961 (9.98/15.98) <b>HS</b>                                   | WHAT A CRYING SHAME                         | 6             |
| 41                        | 40        | 39        | 91            | BLACKHAWK ARISTA 18708 (9.98/15.98)  | BLACKHAWK                                   | 15            |
| 42                        | 38        | 35        | 19            | PERFECT STRANGER CURB 77799 (9.98/15.98) <b>HS</b>                               | YOU HAVE THE RIGHT TO REMAIN SILENT         | 7             |
| 43                        | 39        | 33        | 62            | PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)                                   | WHEN FALLEN ANGELS FLY                      | 8             |
| 44                        | 47        | 51        | 57            | ALABAMA RCA 66410 (10.98/15.98)  | GREATEST HITS VOL. 3                        | 8             |
| 45                        | 43        | 45        | 58            | TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)                                   | I SEE IT NOW                                | 3             |
| 46                        | 51        | 48        | 43            | WADE HAYES COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>                         | OLD ENOUGH TO KNOW BETTER                   | 19            |
| 47                        | 41        | 47        | 163           | GEORGE STRAIT MCA 10651 (10.98/15.98)  | PURE COUNTRY (SOUNDTRACK)                   | 1             |
| 48                        | 42        | 41        | 7             | VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)                               | AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL   | 41            |
| 49                        | 44        | 40        | 6             | TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)                                   | TRACY LAWRENCE LIVE                         | 24            |
| 50                        | 45        | 42        | 51            | GEORGE STRAIT MCA 11092 (10.98/15.98)  | LEAD ON                                     | 1             |
| 51                        | 46        | 46        | 40            | NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)                                       | YOU GOTTA LOVE THAT                         | 10            |
| 52                        | 48        | 49        | 67            | WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)                                 | SUPER HITS                                  | 34            |
| 53                        | 50        | 52        | 11            | TY ENGLAND RCA 66522 (9.98/15.98)  | TY ENGLAND                                  | 13            |
| 54                        | 52        | 55        | 92            | JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)                          | KICKIN' IT UP                               | 1             |
| 55                        | 54        | 54        | 18            | JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>                           | JEFF CARSON                                 | 22            |
| 56                        | 49        | 43        | 19            | GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)                           | ONE   | 12            |
| 57                        | 56        | 56        | 37            | TRISHA YEARWOOD MCA 11201 (10.98/15.98)  | THINKIN' ABOUT YOU                          | 3             |
| 58                        | 57        | 59        | 33            | JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)                                   | THE ORIGINAL                                | 27            |
| 59                        | 53        | 50        | 63            | THE TRACTORS ARISTA 18728 (9.98/15.98) <b>HS</b>                                 | THE TRACTORS                                | 2             |
| 60                        | 63        | 69        | 10            | DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) <b>HS</b>               | DARYLE SINGLETARY                           | 60            |
| 61                        | 61        | 60        | 31            | JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)                                   | SOLD OUT                                    | 35            |
| 62                        | NEW       |           | 1             | THE TRACTORS ARISTA 18805 (10.98/16.98)  | HAVE YOURSELF A TRACTORS CHRISTMAS          | 62            |
| <b>*** Pacesetter ***</b> |           |           |               |  |   |               |
| 63                        | 71        | —         | 26            | TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>                             | WHAT MATTERED MOST                          | 9             |
| 64                        | 66        | 66        | 23            | DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)                            | DWIGHT LIVE                                 | 8             |
| 65                        | 62        | 64        | 20            | KENNY CHESNEY BNA 66562/RCA (9.98/15.98) <b>HS</b>                               | ALL I NEED TO KNOW                          | 39            |
| 66                        | 58        | 57        | 41            | JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)                                   | THE REDNECK TEST VOLUME 43                  | 19            |
| 67                        | 55        | 44        | 17            | THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) <b>HS</b>                     | THE MOFFATTS                                | 44            |
| 68                        | 60        | 68        | 220           | BROOKS & DUNN ARISTA 18658 (9.98/15.98)  | BRAND NEW MAN                               | 3             |
| 69                        | 59        | 58        | 34            | RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)                                 | LOOKING FOR THE LIGHT                       | 17            |
| 70                        | 64        | 62        | 40            | SAWYER BROWN CURB 77689 (10.98/15.98)  | GREATEST HITS 1990-1995                     | 5             |
| 71                        | 69        | 71        | 174           | MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/15.98)                       | COME ON COME ON                             | 6             |
| 72                        | 68        | 61        | 38            | RHETT AKINS DECCA 11098/MCA (10.98/15.98) <b>HS</b>                              | A THOUSAND MEMORIES                         | 48            |
| 73                        | 65        | 65        | 55            | CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)                                   | SUPER HITS                                  | 50            |
| 74                        | 70        | 67        | 12            | LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>                      | WE ALL GET LUCKY SOMETIMES                  | 52            |
| 75                        | 73        | —         | 55            | CLINT BLACK RCA 66419 (10.98/16.98)  | ONE EMOTION                                 | 8             |

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING NOV. 11, 1995

| THIS WEEK | LAST WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                            | WKS. ON CHART |
|-----------|-----------|--|----------------------------------|---------------|
| 1         | 1         | PATSY CLINE MCA 12* (7.98/12.98)   | 202 weeks at No. 1 GREATEST HITS | 234           |
| 2         | 2         | HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)  | GREATEST HITS, VOL. 1            | 48            |
| 3         | 3         | REBA MCENTIRE MCA 4979* (7.98/12.98)   | GREATEST HITS                    | 232           |
| 4         | 5         | KEITH WHITLEY RCA 2277 (9.98/13.98)  | GREATEST HITS                    | 86            |
| 5         | 4         | GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)  | SUPER HITS                       | 219           |
| 6         | 6         | GEORGE STRAIT MCA 42035 (7.98/12.98)   | GREATEST HITS, VOL. 2            | 234           |
| 7         | 7         | THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)   | A DECADE OF HITS                 | 234           |
| 8         | 12        | GEORGE STRAIT MCA 5567* (7.98/12.98)   | GEORGE STRAIT'S GREATEST HITS    | 232           |
| 9         | 10        | BILLY RAY CYRUS MERCURY NASHVILLE 510635 (10.98 EQ/16.98)  | SOME GAVE ALL                    | 25            |
| 10        | 8         | ALABAMA RCA 6825 (7.98/11.98)  | ALABAMA LIVE                     | 103           |
| 11        | 9         | SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)  | SHANIA TWAIN                     | 15            |
| 12        | 11        | THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)   | GREATEST HITS VOL. III           | 41            |
| 13        | 15        | VINCE GILL MCA 10140 (9.98/15.98)  | POCKET FULL OF GOLD              | 28            |

| THIS WEEK | LAST WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                       | WKS. ON CHART |
|-----------|-----------|--|-----------------------------|---------------|
| 14        | —         | VINCE GILL MCA 10877 (10.98/15.98)   | LET THERE BE PEACE ON EARTH | 12            |
| 15        | 14        | HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)                           | 24 GREATEST HITS            | 40            |
| 16        | 19        | PATSY CLINE MCA 4038 (7.98/12.98)  | THE PATSY CLINE STORY       | 66            |
| 17        | 18        | WAYLON JENNINGS RCA 8506* (8.98)   | GREATEST HITS               | 106           |
| 18        | 20        | COLLIN RAYE EPIC 47468/SONY (9.98 EQ/13.98)                                      | ALL I CAN BE                | 26            |
| 19        | 24        | JOHN ANDERSON BNA 61029/RCA (9.98/13.98)   | SEMINOLE WIND               | 35            |
| 20        | —         | GEORGE STRAIT MCA 10450 (9.98/15.98)   | TEN STRAIT HITS             | 71            |
| 21        | —         | GARTH BROOKS CAPITOL NASHVILLE 98742 (9.98/15.98)                                | BEYOND THE SEASON           | 26            |
| 22        | 22        | REBA MCENTIRE MCA 10400 (10.98/15.98)  | FOR MY BROKEN HEART         | 13            |
| 23        | 13        | ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)   | DON'T ROCK THE JUKEBOX      | 22            |
| 24        | 16        | KEITH WHITLEY RCA 6494 (7.98/11.98)  | DON'T CLOSE YOUR EYES       | 12            |
| 25        | 17        | COLLIN RAYE EPIC 48983/SONY (9.98 EQ/13.98)                                      | IN THIS LIFE                | 13            |

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



That's the way they do it 'round here

# SAWYER BROWN

introducing  
their new single

# 'ROUND HERE



AIRPLAY DATE  
**NOVEMBER 13th**

the **style** is unmistakable  
the message **timeless...**  
**unyielding** commitment  
and **enduring** love

From the  
Curb Records album:



At **9:00 a.m. EST**  
On **Friday,**  
**November 3rd**  
Curb Records will  
electronically **deliver**  
the **new** Sawyer Brown  
single **'ROUND HERE**  
via **digital download** through  
*Digital Generation Systems*



That's the way we live and the way we love

round here • Strong hearts and folded hands • A workin' woman and a workin' man

Sue and Jack fell in love 'round here • They've been going steady now for years  
He couldn't afford much of a ring

We get hurt and broken hearted but we don't give up  
That's the way it's done 'round here



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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL         | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
|           |           |           |               | <b>*** No. 1 ***</b>  |   |               |
| 1         | 2         | 4         | 8             | <b>CHECK YES OR NO</b><br>T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLSEBY)                            | ◆ GEORGE STRAIT<br>(V) MCA 55127                    | 1             |
| 2         | 1         | 1         | 14            | <b>DUST ON THE BOTTLE</b><br>T.BROWN (D.L.MURPHY)   | ◆ DAVID LEE MURPHY<br>(C) (V) MCA 54944             | 1             |
| 3         | 3         | 5         | 12            | <b>NO MAN'S LAND</b><br>S.HENDRICKS (J.S.SHERRILL,S.SESKIN)                                   | ◆ JOHN MICHAEL MONTGOMERY<br>(C) (V) ATLANTIC 87105 | 3             |
| 4         | 6         | 9         | 16            | <b>I LET HER LIE</b><br>J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)                                | ◆ DARYLE SINGLETARY<br>(C) (V) GIANT 17818          | 4             |
| 5         | 5         | 6         | 16            | <b>SAFE IN THE ARMS OF LOVE</b><br>M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)       | ◆ MARTINA MCBRIDE<br>(C) (V) RCA 64345              | 5             |
| 6         | 10        | 15        | 9             | <b>WHO NEEDS YOU BABY</b><br>J.STROUD (C.WALKER,R.BODREAU,K.WILLIAMS)                         | ◆ CLAY WALKER<br>(C) (V) GIANT 17771                | 6             |
| 7         | 4         | 3         | 10            | <b>SHE'S EVERY WOMAN</b><br>A.REYNOLDS (V.SHAW,G.BROOKS)                                      | GARTH BROOKS<br>CAPITOL NASHVILLE ALBUM CUT         | 1             |
| 8         | 8         | 11        | 16            | <b>ALL I NEED TO KNOW</b><br>B.BECKETT (S.SESKIN,M.A.SPRINGER)                                | ◆ KENNY CHESNEY<br>(C) (V) BNA 64347                | 8             |
| 9         | 11        | 14        | 8             | <b>WHISKEY UNDER THE BRIDGE</b><br>S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)                | BROOKS & DUNN<br>(V) ARISTA 1-2770                  | 9             |
| 10        | 17        | 27        | 4             | <b>TALL, TALL TREES</b><br>K.STEGALL (G.JONES,R.MILLER)                                       | ◆ ALAN JACKSON<br>(V) ARISTA 1-2879                 | 10            |
| 11        | 9         | 12        | 15            | <b>I WANNA GO TOO FAR</b><br>G.FUNDIS (L.MARTINE,J.R.K.ROBBINS)                               | ◆ TRISHA YEARWOOD<br>(V) MCA 55078                  | 9             |
| 12        | 12        | 17        | 13            | <b>SOMETIMES SHE FORGETS</b><br>G.BROWN,T.TRITT (S.EARLE)                                     | ◆ TRAVIS TRITT<br>(V) WARNER BROS. 17792            | 12            |
| 13        | 13        | 19        | 11            | <b>BACK IN YOUR ARMS AGAIN</b><br>J.STROUD (J.F.KNOBLOCH,P.DAVIS)                             | LORRIE MORGAN<br>(C) (V) BNA 64353                  | 13            |
| 14        | 7         | 2         | 16            | <b>I'M NOT STRONG ENOUGH TO SAY NO</b><br>M.BRIGHT (R.J.LANGE)                                | ◆ BLACKHAWK<br>(C) (V) ARISTA 1-2857                | 2             |
| 15        | 15        | 20        | 11            | <b>LIFE GOES ON</b><br>C.DINAPOLI (J.GRAH,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE))           | ◆ LITTLE TEXAS<br>(V) WARNER BROS. 17770            | 15            |
| 16        | 14        | 18        | 14            | <b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b><br>R.J.LANGE (S.TWAIN,R.J.LANGE)                | ◆ SHANIA TWAIN<br>(C) (V) MERCURY NASHVILLE 852206  | 14            |
| 17        | 19        | 25        | 7             | <b>IN PICTURES</b><br>E.GORDY,JR.,ALABAMA (J.DOYLE,B.E.BOYD)                                  | ALABAMA<br>(C) (V) RCA 64419                        | 17            |
| 18        | 18        | 21        | 14            | <b>IF I WAS A DRINKIN' MAN</b><br>B.BECKETT (J.B.RUDD,B.HILL)                                 | ◆ NEAL MCCOY<br>(C) (V) ATLANTIC 87120              | 18            |
| 19        | 20        | 24        | 11            | <b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b><br>S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS) | ◆ AARON TIPPIN<br>(C) (V) RCA 64392                 | 19            |
|           |           |           |               | <b>*** AIRPOWER ***</b>   |   |               |
| 20        | 23        | 23        | 9             | <b>I WILL ALWAYS LOVE YOU</b><br>S.BUCKINGHAM,D.PARTON (D.PARTON)                             | DOLLY PARTON & VINCE GILL<br>COLUMBIA ALBUM CUT     | 20            |
| 21        | 16        | 10        | 14            | <b>I LIKE IT, I LOVE IT</b><br>J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)             | ◆ TIM MCGRAW<br>(C) (V) CURB 76961                  | 1             |
| 22        | 24        | 28        | 13            | <b>TEQUILA TALKIN'</b><br>D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)                               | LONESTAR<br>(C) (V) BNA 64386                       | 22            |
| 23        | 27        | 36        | 5             | <b>LIFE GETS AWAY</b><br>J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)                     | CLINT BLACK<br>RCA ALBUM CUT                        | 23            |
| 24        | 26        | 29        | 11            | <b>GO REST HIGH ON THAT MOUNTAIN</b><br>T.BROWN (V.GILL)                                      | ◆ VINCE GILL<br>(V) MCA 55098                       | 24            |
| 25        | 31        | 33        | 6             | <b>DEEP DOWN</b><br>P.TILLIS,M.POOLE (W.ALDRIDGE,J.JARRARD)                                   | ◆ PAM TILLIS<br>(C) (V) ARISTA 1-2878               | 25            |
| 26        | 30        | 34        | 8             | <b>TROUBLE</b><br>T.BROWN (T.SNIDER)  | ◆ MARK CHESNUTT<br>(C) (V) DECCA 55103              | 26            |
| 27        | 28        | 31        | 10            | <b>LOVE LESSONS</b><br>T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)                         | ◆ TRACY BYRD<br>(C) (V) MCA 55102                   | 27            |
| 28        | 21        | 13        | 16            | <b>IF THE WORLD HAD A FRONT PORCH</b><br>J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)               | ◆ TRACY LAWRENCE<br>(C) (V) ATLANTIC 87119          | 2             |
| 29        | 22        | 7         | 18            | <b>BETTER THINGS TO DO</b><br>K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)                 | ◆ TERRI CLARK<br>(C) (V) MERCURY NASHVILLE 852 046  | 3             |
| 30        | 33        | 35        | 13            | <b>HERE COMES THE RAIN</b><br>D.COOK,R.MALO (R.MALO,KOSTAS)                                   | ◆ THE MAVERICKS<br>(C) (V) MCA 55080                | 30            |
| 31        | 35        | 39        | 8             | <b>BORN IN THE DARK</b><br>J.STROUD,D.STONE (C.HINESLEY)                                      | DOUG STONE<br>(V) COLUMBIA 78039                    | 31            |
| 32        | 38        | 42        | 6             | <b>REBECCA LYNN</b><br>B.J.WALKER,JR.,K.LEHNING (D.SAMPSON,S.EWING)                           | ◆ BRYAN WHITE<br>(C) (V) ASYLUM 64360               | 32            |
| 33        | 40        | 43        | 6             | <b>THE CAR</b><br>C.HOWARD (C.M.SPRIGGS,G.HYDE)   | ◆ JEFF CARSON<br>(C) (V) MCG CURB 76970             | 33            |
| 34        | 37        | 44        | 5             | <b>NOTHING</b><br>P.ANDERSON (D.YOAKAM,KOSTAS)  | DWIGHT YOAKAM<br>REPRISE ALBUM CUT/WARNER BROS.     | 34            |
| 35        | 36        | 37        | 13            | <b>IT'S NOT THE END OF THE WORLD</b><br>B.BECKETT (P.NELSON,L.BOONE,E.CLARK)                  | ◆ EMILIO<br>(C) CAPITOL NASHVILLE 58432             | 35            |
| 36        | 50        | 53        | 5             | <b>CAN'T BE REALLY GONE</b><br>J.STROUD,B.GALLIMORE (G.BURR)                                  | ◆ TIM MCGRAW<br>(C) (V) CURB 76971                  | 36            |
| 37        | 39        | 40        | 10            | <b>WHEN A WOMAN LOVES A MAN</b><br>S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)                   | ◆ LEE ROY PARNELL<br>(V) CAREER 1-2862              | 37            |
| 38        | 32        | 26        | 16            | <b>ONE BOY, ONE GIRL</b><br>P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)                    | ◆ COLLIN RAYE<br>(C) (V) EPIC 77973                 | 2             |

| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | PEAK POSITION |
|-----------|------------|-----------|---------------|--|--|---------------|
| 39        | 25         | 8         | 15            | <b>LET'S GO TO VEGAS</b><br>S.HENDRICKS (K.SIALEY)   | ◆ FAITH HILL<br>(C) (V) WARNER BROS. 17181                     | 5             |
| 40        | 34         | 16        | 17            | <b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b><br>M.MILLER,M.MCANALLY (R.SAMOSSET,D.LOGGINS) | ◆ SAWYER BROWN<br>(C) (V) CURB 76955                           | 11            |
| 41        | 41         | 38        | 19            | <b>ONE EMOTION</b><br>J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  | ◆ CLINT BLACK<br>(V) RCA 64381                                 | 2             |
| 42        | 44         | 55        | 4             | <b>IF I HAD ANY PRIDE LEFT AT ALL</b><br>J.BOWEN,C.HOWARD (J.GREENEBAUM,T.SEALS,E.SETSER)          | ◆ JOHN BERRY<br>(C) (V) CAPITOL NASHVILLE 58465                | 42            |
| 43        | 42         | 32        | 19            | <b>HALFWAY DOWN</b><br>E.GORDY,JR. (J.LAUDERDALE)  | PATTY LOVELESS<br>(C) (V) EPIC 77956                           | 6             |
| 44        | 46         | 46        | 7             | <b>RUB-A-DUBBIN'</b><br>J.GUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS)                                      | ◆ KEN MELLONS<br>(C) (V) EPIC 78066                            | 44            |
| 45        | 52         | 57        | 5             | <b>NOT ENOUGH HOURS IN THE NIGHT</b><br>R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)                    | ◆ DOUG SUPERNAW<br>(C) (V) GIANT 17764                         | 45            |
| 46        | 43         | 41        | 19            | <b>I THINK ABOUT IT ALL THE TIME</b><br>J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)                      | JOHN BERRY<br>CAPITOL NASHVILLE ALBUM CUT                      | 4             |
| 47        | 53         | 51        | 5             | <b>HEART HALF EMPTY</b><br>T.JOHNSON,E.SEAY (G.BURR,D.CHILD)                                       | ◆ TY HERNDON FEATURING STEPHANIE BENTLEY<br>(C) (V) EPIC 78073 | 47            |
| 48        | 29         | 22        | 9             | <b>ON MY OWN</b><br>T.BROWN,R.MCENTIRE (B.BACHARACH,C.SAGER)                                       | ◆ REBA MCENTIRE<br>(C) (V) MCA 55100                           | 20            |
| 49        | 58         | 75        | 3             | <b>WHEN BOY MEETS GIRL</b><br>K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)                      | ◆ TERRI CLARK<br>(C) (V) MERCURY NASHVILLE 852 388             | 49            |
| 50        | 47         | 47        | 20            | <b>SHE AIN'T YOUR ORDINARY GIRL</b><br>E.GORDY,JR.,ALABAMA (R.JASON)                               | ALABAMA<br>(C) (V) RCA 64346                                   | 2             |
| 51        | 55         | 69        | 3             | <b>WHAT I MEANT TO SAY</b><br>D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)                                    | ◆ WADE HAYES<br>(C) (V) COLUMBIA 78087                         | 51            |
| 52        | 48         | 45        | 18            | <b>DON'T STOP</b><br>D.COOK (C.RAINS,T.SHAPIRO)  | ◆ WADE HAYES<br>(C) (V) COLUMBIA 77954                         | 10            |
| 53        | 45         | 48        | 10            | <b>SAVE THIS ONE FOR ME</b><br>S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)                     | ◆ RICK TREVINO<br>(C) (V) COLUMBIA 77900                       | 45            |
| 54        | 51         | 49        | 9             | <b>ANYTHING FOR LOVE</b><br>D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)                                    | ◆ JAMES HOUSE<br>(C) (V) EPIC 77982                            | 49            |
| 55        | 54         | 52        | 7             | <b>I'M A STRANGER HERE MYSELF</b><br>C.BROOKS (D.LINDESEY,M.LINDESEY,M.KEITH)                      | ◆ PERFECT STRANGER<br>(C) (V) CURB 76969                       | 52            |
| 56        | 49         | 30        | 15            | <b>HEAVEN BOUND (I'M READY)</b><br>D.COOK (D.LINDE)  | ◆ SHENANDOAH<br>(C) (V) CAPITOL NASHVILLE 58442                | 24            |
| 57        | 57         | 59        | 4             | <b>SHE SAID YES</b><br>M.WRIGHT (J.DOYLE,R.AKINS)  | ◆ RHETT AKINS<br>(V) DECCA 55085                               | 57            |
| 58        | 62         | 66        | 3             | <b>SMOKE IN HER EYES</b><br>G.FUNDIS (H.PRESTWOOD)   | ◆ TY ENGLAND<br>(C) (V) RCA 64405                              | 58            |
| 59        | 56         | 58        | 6             | <b>KNOCK, KNOCK</b><br>J.STROUD (J.SALLEY,J.STEVENS)   | ◆ THE HUTCHENS<br>ATLANTIC ALBUM CUT                           | 56            |
|           |            |           |               | <b>*** Hot Shot Debut ***</b>  |  |               |
| 60        | <b>NEW</b> |           | 1             | <b>IT MATTERS TO ME</b><br>S.HENDRICKS (M.D.SANDERS,E.HILL)  | ◆ FAITH HILL<br>(C) (V) WARNER BROS. 17718                     | 60            |
| 61        | 63         | 62        | 6             | <b>THOSE WORDS WE SAID</b><br>R.BENNETT (K.RICHEY,ANGELO)  | ◆ KIM RICHEY<br>(C) (V) MERCURY NASHVILLE 852 300              | 61            |
| 62        | 60         | 56        | 18            | <b>BIG OL' TRUCK</b><br>N.LARKIN,H.SHEDD (T.K.FINGER)  | ◆ TOBY KEITH<br>(V) POLYDOR NASHVILLE 579 574                  | 15            |
| 63        | <b>NEW</b> |           | 1             | <b>RING ON HER FINGER, TIME ON HER HANDS</b><br>T.BROWN,R.MCENTIRE (D.GOODMAN,P.ROSE,M.KENNEDY)    | REBA MCENTIRE<br>(V) MCA 55161                                 | 63            |
| 64        | 64         | 63        | 5             | <b>I JUST CAN'T STAND TO BE UNHAPPY</b><br>B.BECKETT (T.BROWN (H.PRESTWOOD))                       | ◆ BOBBIE CRYNER<br>(C) (V) MCA 55099                           | 63            |
| 65        | 69         | —         | 2             | <b>ALWAYS HAVE, ALWAYS WILL</b><br>D.COOK (P.NELSON,L.BOONE,W.LEE)                                 | SHENANDOAH<br>(V) CAPITOL NASHVILLE 18903                      | 65            |
| 66        | 67         | 71        | 4             | <b>LISTENIN' TO THE RADIO</b><br>E.SEAY,H.SHEDD (S.RUSS,S.SMITH)                                   | ◆ CHELY WRIGHT<br>(C) (V) POLYDOR NASHVILLE 577 282            | 66            |
| 67        | 65         | 64        | 7             | <b>THE TROUBLE WITH LOVE</b><br>J.CRUJCHFIELD (R.CROSBY,S.LEMAIRE)                                 | ◆ ROB CROSBY<br>(C) RIVER NORTH 3006                           | 64            |
| 68        | 66         | —         | 2             | <b>WHEN HE WAS MY AGE</b><br>B.BECKETT (K.CHESEY,D.LOWE,B.LAWSON)                                  | CONFEDERATE RAILROAD<br>ATLANTIC ALBUM CUT                     | 66            |
| 69        | <b>NEW</b> |           | 1             | <b>DOG ON A TOOLBOX</b><br>D.JOHNSON (M.HOLMES,G.HOUSE)  | ◆ JAMES BONAMY<br>(C) (V) EPIC 78090                           | 69            |
| 70        | <b>NEW</b> |           | 1             | <b>NO YESTERDAY</b><br>J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.SWINEA)                             | BILLY MONTANA<br>(C) MAGNATONE 3101                            | 70            |
| 71        | <b>NEW</b> |           | 1             | <b>LIKE THERE AIN'T NO YESTERDAY</b><br>M.BRIGHT (W.ALDRIDGE,M.NARONE)                             | BLACKHAWK<br>(C) (V) ARISTA 1-2897                             | 71            |
| 72        | 70         | 68        | 4             | <b>IF I COULD SEE LOVE</b><br>S.BOGARD (M.CLUTE (S.BOGARD,B.JAMES))                                | ◆ BRETT JAMES<br>(C) (V) CAREER 1-2869                         | 68            |
| 73        | 59         | 50        | 9             | <b>HONKY TONK HEALIN'</b><br>B.CHANCEY (D.BALL,T.POLK)   | ◆ DAVID BALL<br>(V) WARNER BROS. 17785                         | 50            |
| 74        | <b>NEW</b> |           | 1             | <b>HIS MEMORY</b><br>R.PENNINGTON,WESTERN FLYER (R.ROSS,D.KES)                                     | WESTERN FLYER<br>STEP ONE ALBUM CUT                            | 74            |
| 75        | <b>NEW</b> |           | 1             | <b>GRANDPA TOLD ME SO</b><br>B.BECKETT (M.A.SPRINGER,J.D.HICKS)                                    | KENNY CHESNEY<br>(C) (V) BNA 64352                             | 75            |

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

## Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING NOV. 11, 1995

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                             | ARTIST                        |
|-----------|-----------|-----------|---------------|--|-------------------------------|
|           |           |           |               | <b>*** No. 1 ***</b>   |                               |
| 1         | 1         | 1         | 12            | <b>I LIKE IT, I LOVE IT</b> CURB 76961<br>10 weeks at No. 1            | TIM MCGRAW                    |
| 2         | 2         | 2         | 5             | <b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b> MERCURY NASHVILLE 852206 | SHANIA TWAIN                  |
| 3         | 3         | 3         | 14            | <b>ONE BOY, ONE GIRL</b> EPIC 77973                                    | COLLIN RAYE                   |
| 4         | 4         | 4         | 13            | <b>I'M NOT STRONG ENOUGH TO SAY NO</b> ARISTA 1-2857                   | BLACKHAWK                     |
| 5         | 7         | 7         | 8             | <b>NO MAN'S LAND</b> ATLANTIC 87105                                    | JOHN MICHAEL MONTGOMERY       |
| 6         | 12        | 15        | 8             | <b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> RCA 64392             | AARON TIPPIN                  |
| 7         | 5         | 6         | 20            | <b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 476956                 | PERFECT STRANGER              |
| 8         | 6         | 5         | 20            | <b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329                           | ALISON KRAUSS & UNION STATION |
| 9         | 10        | 12        | 7             | <b>LOVE LESSONS</b> MCA 55102  | TRACY BYRD                    |
| 10        | 11        | 10        | 6             | <b>WHO NEEDS YOU BABY</b> GIANT 17771                                  | CLAY WALKER                   |
| 11        | 8         | 9         | 12            | <b>LET'S GO TO VEGAS</b> WARNER BROS. 17181                            | FAITH HILL                    |
| 12        | 9         | 8         | 19            | <b>SOMEONE ELSE'S STAR</b> ASYLUM 64435                                | BRYAN WHITE                   |
| 13        | 13        | 11        | 7             | <b>BETTER THINGS TO DO</b> MERCURY NASHVILLE 852 046                   | TERRI CLARK                   |

| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                   | ARTIST            |
|-----------|------------|-----------|---------------|--|-------------------|
| 14        | 14         | 13        | 15            | <b>PARTY ALL NIGHT</b> WARNER BROS. 17806                    | JEFF FOXWORTHY    |
| 15        | 15         | 14        | 20            | <b>NOT ON YOUR LOVE</b> MCG CURB 76954                       | JEFF CARSON       |
| 16        | 16         | 21        | 4             | <b>IN PICTURES</b> RCA 64419                                 | ALABAMA           |
| 17        | 18         | 18        | 9             | <b>IF I WAS A DRINKIN' MAN</b> ATLANTIC 87120                | NEAL MCCOY        |
| 18        | 17         | 16        | 18            | <b>SHOULD'VE ASKED HER FASTER</b> RCA 64280                  | TY ENGLAND        |
| 19        | 25         | —         | 2             | <b>TEQUILA TALKIN'</b> BNA 64386                             | LONESTAR          |
| 20        | 19         | 17        | 20            | <b>ANGELS AMONG US</b> RCA 62643                             | ALABAMA           |
| 21        | 21         | 19        | 20            | <b>WALKING TO JERUSALEM</b> MCA 55049                        | TRACY BYRD        |
| 22        | 20         | 22        | 7             | <b>SAFE IN THE ARMS OF LOVE</b> RCA 64345                    | MARTINA MCBRIDE   |
| 23        | <b>NEW</b> |           | 1             | <b>BACK IN YOUR ARMS AGAIN</b> BNA 64353                     | LORRIE MORGAN     |
| 24        | 24         | —         | 2             | <b>I LET HER LIE</b> GIANT 17818                             | DARYLE SINGLETARY |
| 25        | 23         | 24        | 8             | <b>IT'S NOT THE END OF THE WORLD</b> CAPITOL NASHVILLE 58432 | EMILIO            |

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



**we have the hearts of  
country music fans.  
and the heads of  
corporate america.**

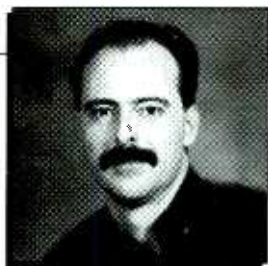
**Nobody delivers country music fans like we do. And where the audience is,  
advertisers follow. With cross-promotions and marketing alliances that can  
send your artist to the top, TNN: The Nashville Network brings it all together.**



**WE ARE COUNTRY.<sup>SM</sup>**



### COUNTRY CORNER



by Wade Jessen

**ALWAYS IN STYLE:** Traditional country torchbearer Alan Jackson (Arista) snatches his first No. 1 debut on Billboard's Top Country Albums with "The Greatest Hits Collection." This disc parades his 11 No. 1 singles, seven other top 10 titles, and three other tracks, including his current single, "Tall, Tall Trees," which rockets to No. 10 on our airplay list after just four weeks. Jackson's chart-topping entry bests his prior benchmark debut, "Who I Am," which entered the country album chart 16 months ago at No. 2. With sales of more than 114,000 units, the new Jackson album sets up housekeeping on The Billboard 200 at No. 5. Wendy Schlesinger, director of country marketing for BMG Distribution, says that Jackson's superstar status and his recent entertainer-of-the-year coronation from the Country Music Assn. added to the vibrant retail welcome for Jackson's set. Schlesinger also cites the value of the 20-song set, which, with a \$16.98 CD list, is priced the same as most 10-song releases.

**ALL FOUR ONE:** All four titles that debut on Top Country Albums are under the BMG Distribution umbrella. Besides Alan Jackson's Hot Shot Debut, "Tool Box" by Aaron Tippin (RCA) enters at No. 14, "Looking For Christmas" by Clint Black (RCA) bows at No. 25, and the Tractors (Arista) check in at No. 62 with "Have Yourself A Tractors Christmas." The Tippin set, which sold 16,000 units during its debut week, enters The Billboard 200 at No. 74 and features a cover of Billy Swan's 1974 crossover hit "I Can Help." Tippin has not had an airplay single in Billboard's top 10 in two years, but Ron Howie, RCA sales VP, says that strong radio support for the new album's lead single, "That's As Close As I'll Get To Loving You" (20-19), fueled early album sales. Meanwhile, Tippin's single jumps 12-6 on Top Country Singles Sales, with unit sales increasing more than 30% over the prior week.

**WINNER'S CIRCLE:** With a 9% gain, Bryan White's self-titled Asylum set shows the largest unit increase to win Greatest Gainer honors on Top Country Albums (34-30). Our Pacesetter title on Top Country Albums goes to Ty Herndon's "What Mattered Most" (Epic), which jumps 71-63 on a 15% sales gain. Herndon's new single, a duet with labelmate Stephanie Bentley ("Heart Half Empty"), jumps 53-47 on Hot Country Singles & Tracks.

**TUNING IN:** George Strait (MCA) tops Hot Country Singles & Tracks for the 28th time with "Check Yes Or No." Strait's first No. 1, "Fool Hearted Memory" (1982), was featured in the film "The Soldier." Between 1986-89, the Texas calf-roper scored 11 consecutive No. 1 hits. Meanwhile, Strait's boxed set, "Strait Out Of The Box," moves more than 17,000 pieces, but with an 18% sales drop, it dips slightly (12-10) on Top Country Albums.

**IT TAKES TWO:** "I Will Always Love You," Dolly Parton's history-making return to the airwaves with Vince Gill, earns Airpower stripes on our airplay list, jumping 23-20. This is the third country incarnation for Parton's self-penned ballad, which she took to No. 1 twice (1974 and 1982). Her duets began making chart history when she teamed with Porter Wagoner in 1967 on "The Last Thing On My Mind," which peaked at No. 7. Parton scored duet hits with former TV host Wagoner until 1980 and later with Willie Nelson (1982), Kenny Rogers (1983-1990), and Ricky Van Shelton (1991). Heavy airplay for the Parton/Gill title is being detected at KDDK Little Rock, Ark., WZZK Birmingham, Ala., WMZQ Washington, D.C., and WIL St. Louis.

### JOE DIFFIE

(Continued from page 33)

The leadoff single for "Life's So Funny" is "Bigger Than The Beatles," which goes to radio Nov. 20, one week after servicing of the "Leroy" single and, Lameier notes, one day before the new Capitol Beatles anthology is issued. Thus, the company's slogan, Lameier says, is "The only thing bigger than the Beatles is country music." Broadhead expects "instant audience reaction" to the song and the accompanying video.

"It's a great song that really shows that Joe's one of the best vocalists on the Nashville scene," he says. "He can sing with the best of them—there are times when he phrases like George Jones." The album as a whole, he adds, "shows a lot of depth" compared with previous Diffie albums.

Diffie agrees. "I feel that this is a better album. To use a couple colloquialisms, I don't want to get off the horse I rode in on, but I don't go over already plowed ground. On every album I try to stretch out a little bit and do different things. I started off wanting to do a straight-ahead, by-God country album, but I didn't find the songs that lent themselves to that type of package, so I found other songs that were great songs and went with that. So the title track really fits what the whole album is about—it's about life."

"Life's So Funny" was again produced by Diffie and his longtime album co-producer, Johnny Slate. "They have such an incredible understanding of what works for Joe that it's one of the easiest A&R jobs we have," says Epic Nashville senior VP Doug Johnson, who was recently promoted from VP of A&R and is still involved in A&R. "I find myself just smiling and saying 'Hallelujah!' when they bring songs to me."

The new album, Johnson adds, is "a perfect combination of where Joe is as a consummate honky-tonk singer and a return to some of the soulfulness of his first album. There's some great, fun, loud music that makes you want to drink a cold beer, while some of the ballads take a closer look into his soul."

"On [his 1993 album] 'Honky Tonk Attitude,' Joe figured out who he was. He's now evolved into being very confident with who he is and what he does and who his fans are. On 'Life's So Funny,' he's made an effort at staying true to who Joe Diffie is and at the same time dig deeper inside Joe Diffie."

### ARISTA'S BLACKHAWK PROVES IT'S 'STRONG ENOUGH'

(Continued from page 33)

Paul says the "human element" was also a factor in the album's strong sales. "People were anticipating it. We got letters saying, 'OK, we know every square inch of your first album. Let's have some more.' I think they were really ready for it."

Van Stephenson says the group was very intent on fulfilling the fans' expectations. "We knew we had to have great songs like we did on the first album. We had said early on, 'If we don't have the songs, we're not going to cut,' but luckily we got some great songs... We went back to the same songwriters and got great material again."

The trio also feels its distinctive sound has been an asset. "There was a uniqueness in the first album," Paul says, "both instrumentally as a backdrop to our

songs and our singing. But more importantly, there was a uniqueness to our voices, and I think that separated us from the pack. [Additionally] our arrangements and our instrumentation are a little different than the normal, with the mandolin and high-powered acoustic guitars. I think it helps us with our identity on radio. If you hear us on the radio, you know exactly who it is instantly."

Gary McCartie, PD/operations manager at WMZQ Washington, D.C., agrees with Paul: "They're one of my favorite groups right now. I like the way they perform both on record and live. They are just one of those groups that are doing good things for the format right now."

### Twitty Honored In Documentary

BY CHET FLIPPO

NASHVILLE—"I feel like the Susan Lucci of country music," the late Conway Twitty once said of his career, referring to the fact that he was often nominated for Country Music Assn. Awards but won only for his duets with Loretta Lynn.

"He used to joke that he wanted to win the Horizon Award [the award for promising newcomers]," says Dee Henry Jenkins, Twitty's widow. "He never won a CMA Award on his own. He couldn't win the awards, because he refused to get into the politics of the industry. He just never played the game, and I know that hurt his career."

Jenkins served as consultant for an hourlong TV documentary on Twitty, the first to examine the life and career of the artist, who died June 4, 1993. "The Life And Times Of Conway Twitty," airs on The Nashville Network on Nov. 15 at 8 p.m. and midnight EST and will repeat Nov. 21 at 8 p.m. and midnight.

It's ironic, Jenkins says, that at 59, when he died of an abdominal aneurysm, Twitty's doctor had pronounced him in excellent shape. She and Twitty (his real name was Harold Jenkins) wed in 1987. "We had already started an exercise program, he quit smoking, and I would cook." Twitty shunned gyms and hotel exercise rooms because, says Jenkins, he "felt conspicuous. So we would exercise outside. We did that in Branson [Mo.] when we were there for his last show. There was just no indication that there was anything wrong with him."

Twitty was stricken on his tour bus en route from Branson to Nashville and died in a hospital in Springfield, Mo.

The documentary explores Twitty's last recording session, on May 3, 1993. He and soul singer Sam Moore combined for a stirring duet on "Rainy Night In Georgia" for the "Rhythm, Country & Blues" album. Dee Jenkins was there, and she remembers the obvious chemistry between the two men.

"I had never seen him more excited about a project than that project that day. [Producer] Don Was said to him, 'If you ever want to do an R&B album, I'd like to do it with you.' Conway wanted to pursue that." He was proud, she says, that he was able to keep re-creating his career: He charted hits in the '50s, '60s, '70s, '80s, and '90s, and he had 39 Billboard No. 1 country singles, a figure unmatched by any other artist.

At the time of his death, Twitty had just finished a studio album with producer Don Cook (it became the "Final Tracks" album) and was looking forward to cutting again with Cook.

Jenkins says she is working to tie up the loose ends of his career and wants to pursue developing his musical legacy. For the moment, she says, his estate is unresolved because of lawsuits by children of an earlier marriage and because of a pending IRS audit.

The documentary is produced by Greystone Communications, with Craig Haffner and Donna Lusitana as executive producers. For TNN, Steve T. Pickle is the executive in charge of production and Kevin T. Hale is executive producer.

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

| TITLE (Publisher - Licensing Org.)   | Sheet Music Dist.   |
|--|---|
| 8 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM  | 24 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM   |
| 65 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP)                               | 75 GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, BMI)  |
| 54 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL  | 43 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL  |
| 13 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM                                      | 47 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL  |
| 29 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL | 56 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL   |
| 62 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL   | 30 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL                                      |
| 31 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)  | 74 HIS MEMORY (BMG Songs, ASCAP/Acuff-Rose, BMI)  |
| 36 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL   | 73 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL  |
| 33 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL  | 72 IF I COULD SEE LOVE (Warner-Tamerlane, BMI/Rancho Belita, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI/Brett James, BMI) WBM |
| 1 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL  | 42 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Nasa, BMI) WBM                              |
| 25 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM            | 18 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL                      |
| 69 DOG ON A TOOLBOX (Malaco, BMI/Housenotes, BMI)  | 28 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL                       |
| 52 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL                           | 64 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG,   |
| 2 DUST ON THE BOTTLE (N2 D, ASCAP)   |   |

|   |   |   |   |
|---|---|---|---|
| BMI/Hugh Prestwood, BMI) HL   | 4 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) WBM  | 66 ASCAP/Watertown, ASCAP/Fame, BMI)  | 57 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL  |
| 21 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM  | 55 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)      | 27 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM   | 7 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL  |
| 14 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM   | 17 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL   | 3 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL                 | 58 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI)   |
| 46 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM  | 60 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI)               | 45 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL                       | 12 SOMETIMES SHE FORGETS (WB, ASCAP) WBM  |
| 35 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL                                   | 11 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL                        | 34 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM                            | 20 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL   |
| 20 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM   | 59 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM                  | 70 NO YESTERDAY (Magnasong, BMI/Red Quill, BMI/Annie Green Eyes, BMI/EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) | 22 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL  |
| 23 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL   | 44 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM                                    | 38 ONE BOY ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL   | 19 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (MCA, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merr, ASCAP/Siren, SABAM) WBM |
| 15 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomashawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL | 5 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM                  | 41 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM   | 40 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosnian, ASCAP/Analon Way, ASCAP) WBM                                       |
| 71 LIKE THERE AIN'T NO YESTERDAY (Rick Hall,  | 53 SAVE THIS ONE FOR ME (EMI April, ASCAP/Idea Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 48 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM   | 61 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP) HL                                      |
|   | 50 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI) WBM   | 49 ONE MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM  | 67 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI) HL                            |
|   |   | 51 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP)              | 26 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)   |
|   |   | 37 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL  | 49 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM   |
|   |   | 68 WHEN HE WAS MY AGE (Acuff-Rose, BMI/Laci Morgan, BMI/Collins Court, ASCAP)   | 9 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Shawbilly, BMI) HL  |
|   |   | 6 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL                              | 16 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM   |



# Hot Latin Tracks™



| THIS WEEK               | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST  | TITLE   |
|-------------------------|-----------------|------------|---------------|---|---|
| <b>*** No. 1 ***</b>    |                 |            |               |   |   |
| 1                       | 1               | 1          | 8             | <b>LUIS MIGUEL</b><br>WEA LATINA                    | ◆ SI NOS DEJAN<br>L. MIGUEL, K. CIBRIAN (J.A. JIMENEZ)  |
| 2                       | 2               | 2          | 9             | <b>GLORIA ESTEFAN</b><br>EPIC/SONY                  | ◆ ABRIENDO PUERTAS<br>F. ESTEFAN JR., K. SANTANDER, K. SANTANDER                                  |
| 3                       | 3               | 3          | 9             | <b>CRISTIAN</b><br>MELODY/FONOVISA                  | ◆ VUELVEME A QUERER<br>J. AVENDANO, L. UHRHS, J. AVE. VIANO, L. UHRHS                             |
| 4                       | 4               | 5          | 6             | <b>SELENA</b><br>EMI LATIN                          | ◆ TECHNO CUMBIA<br>A. B. QUINTANILLA III, (A. B. QUINTANILLA III), P. ASTUDILLO                   |
| 5                       | 6               | 6          | 5             | <b>ENRIQUE IGLESIAS</b><br>FONOVISA                 | ◆ SI TU TE VAS<br>R. PEREZ BOTIJA, (F. IGLESIAS, R. MORALES)                                      |
| 6                       | 5               | 4          | 13            | <b>LOS TIGRES DEL NORTE</b><br>FONOVISA             | ◆ GOLPES EN EL CORAZON<br>T. NINIS, (R. VALENCIA)   |
| 7                       | 7               | 7          | 4             | <b>PETE ASTUDILLO</b><br>EMI LATIN                  | ◆ COMO TE EXTRANO<br>A. B. QUINTANILLA III, (A. B. QUINTANILLA III), P. ASTUDILLO, (J. OJEDA)     |
| 8                       | 11              | 19         | 3             | <b>M. A. SOLIS Y LOS BUKIS</b><br>FONOVISA          | ◆ EQUIVOCADO<br>M. A. SOLIS, (M. A. SOLIS)  |
| 9                       | 9               | 9          | 8             | <b>RICKY MARTIN</b><br>SONY                         | ◆ TE EXTRANO, TE OLVIDO, TE AMO<br>K. C. PORTER (C. LARA)   |
| 10                      | 8               | 8          | 9             | <b>THALIA</b><br>EMI LATIN                          | ◆ PIEL MORENA<br>F. ESTEFAN JR., K. SANTANDER   |
| 11                      | 10              | 10         | 9             | <b>MAZZ</b><br>EMI LATIN                            | ◆ ESTUPIDO ROMANTICO<br>J. GONZALEZ, (P. ASTUDILLO, R. VELAZQUEZ)                                 |
| 12                      | 14              | 16         | 8             | <b>JULIO IGLESIAS</b><br>SONY                       | ◆ BAILA MORENA<br>R. ARCUSA, (L. UHRHS, R. FERRO)   |
| 13                      | 12              | 11         | 18            | <b>SELENA</b><br>EMI LATIN                          | ◆ TU SOLO TU<br>J. HERNANDEZ, (E. VALDEZ, L. FAL)   |
| 14                      | 13              | 12         | 3             | <b>CARLOS VIVES</b><br>POLYGRAM LATINO              | ◆ PA MAYTE<br>C. VIVES, R. BLAIR, (C. VIVES, J. BENAVIDES, F. CAMPO)                              |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 15                      | 29              | —          | 2             | <b>LOS REHENES</b><br>FONOVISA                      | ◆ ME PIDES TU LIBERTAD<br>NOT LISTED, (T. TORRES, S. GUZMAN)                                      |
| 16                      | 15              | 13         | 13            | <b>M. A. SOLIS Y LOS BUKIS</b><br>FONOVISA          | ◆ SERA MEJOR QUE TE VAYAS<br>M. A. SOLIS, (M. A. SOLIS)   |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 17                      | 18              | 21         | 5             | <b>GIRO</b><br>SDI/SONY                             | ◆ SI TU SUPIERAS<br>C. SOTO, (O. ALFARNO)   |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 18                      | 21              | —          | 2             | <b>JOSE JOSE</b><br>ARIOLA/BMG                      | ◆ LLORA CORAZON<br>R. LUI, (R. LUI, R. FERRO)   |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 19                      | 17              | 28         | 4             | <b>DAVID LEE GARZA Y LOS MUSICALES</b><br>EMI LATIN | ◆ TONTA<br>D. L. GARZA, L. GONZALEZ, (J. RODRIGUEZ, M. CISNEROS)                                  |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 20                      | 19              | 20         | 7             | <b>MANNY MANUEL</b><br>MERENGAZ/SONY                | ◆ SI UNA VEZ<br>J. QUEROL, (P. ASTUDILLO, A. B. QUINTANILLA III)                                  |
| <b>*** AIRPOWER ***</b> |                 |            |               |   |   |
| 21                      | 16              | 18         | 9             | <b>MOJADO</b><br>FONOVISA                           | ◆ TU PIERDES MAS<br>L. LOZANO, (E. CHAVEZ, MARQUEZ)   |
| 22                      | <b>NEW</b>      | 1          | 1             | <b>JOSE MANUEL FIGUEROA</b><br>FONOVISA             | ◆ EXPULSADO DEL PARAISO<br>J. SEBASTIAN, (J. SEBASTIAN)   |
| 23                      | 25              | 37         | 3             | <b>LAURA FLORES</b><br>FONOVISA                     | ◆ ANTES DE QUE TE VAYAS<br>M. A. SOLIS, (M. A. SOLIS)   |
| 24                      | 27              | 23         | 7             | <b>LOS FUGITIVOS</b><br>POLYGRAM RODVEN             | ◆ VELETA LOCA<br>P. MOTTA, (J. AGUILA)  |
| 25                      | 23              | 14         | 9             | <b>JUAN GABRIEL</b><br>ARIOLA/BMG                   | ◆ CANCION 187<br>JUAN GABRIEL, (JUAN GABRIEL)   |
| 26                      | 30              | 35         | 3             | <b>TRES RAZONES</b><br>FONOVISA                     | ◆ QUE MAS QUIERES<br>JUAN GABRIEL, (JUAN GABRIEL)   |
| 27                      | 24              | 26         | 7             | <b>LOS PALOMINOS</b><br>SONY                        | ◆ LA LLAMA<br>M. LICHTENBERGER, (M. BENITO)   |
| 28                      | 26              | 24         | 5             | <b>MARTA SANCHEZ</b><br>POLYGRAM LATINO             | ◆ ARENA Y SOL<br>C. DE WALDEN, M. DI CARLO, (C. DE WALDEN, M. DI CARLO, C. TORI, MONTELO, BARTHI) |
| 29                      | 33              | 30         | 8             | <b>PIMPINELA</b><br>POLYGRAM LATINO                 | ◆ PASE LO QUE PASE<br>J. GALAN, (J. GALAN, L. GALAN)  |
| 30                      | 31              | 27         | 8             | <b>INTOCABLE</b><br>EMI LATIN                       | ◆ LA MENTIRA<br>J. LAYLA, (NOT LISTED)  |
| 31                      | 22              | 22         | 5             | <b>THE BARRIO BOYZZ</b><br>SBK/EMI LATIN            | ◆ ERES MI VERDAD<br>K. C. PORTER, (J. M. SCARANO, A. G. J. RISKY, L. GOMEZ)                       |
| 32                      | 39              | —          | 3             | <b>VICENTE FERNANDEZ</b><br>SONY                    | ◆ NO PUEDO ACOSTUMBRARME A ESTAR SIN TI<br>P. RAMIREZ, (J. Z. MALDONADO)                          |
| 33                      | 32              | 39         | 4             | <b>LOS RIELEROS DEL NORTE</b><br>FONOVISA           | ◆ NO ME HAGAS MENOS<br>L. S. LOPEZ, (Y. ROMERO)   |
| 34                      | <b>NEW</b>      | 1          | 1             | <b>ROCIO DURCAL</b><br>ARIOLA/BMG                   | ◆ COMO HAN PASADO LOS AÑOS<br>R. LUI, (R. LUI, R. FERRO)  |
| 35                      | 20              | 15         | 6             | <b>MANA</b><br>WEA LATINA                           | ◆ HUNDIDO EN UN RINCON<br>F. HER. A. GONZALEZ, (J. QUINTANA, (L. FAL))                            |
| 36                      | 28              | —          | 2             | <b>BANDA MACHOS</b><br>FONOVISA                     | ◆ ELLA<br>J. ALFA RO, (J. A. JIMENEZ)   |
| 37                      | 38              | —          | 2             | <b>MANDINGO</b><br>FONOVISA                         | ◆ DIBUJA UN BESO<br>J. GUADALUPE ESPARZA, (J. G. ESPARZA)   |
| 38                      | <b>RE-ENTRY</b> | 9          | 9             | <b>GUARDIANES DEL AMOR</b><br>ARIOLA/BMG            | ◆ PARA QUE QUIERO UN CORAZON<br>R. PASI, (R. PASI, R. GONZALEZ)                                   |
| 39                      | 37              | 33         | 11            | <b>ALEJANDRO FERNANDEZ</b><br>SONY                  | ◆ COMO QUIEN PIERDE UNA ESTRELLA<br>P. RAMIREZ, (H. ESTRELLA)                                     |
| 40                      | <b>RE-ENTRY</b> | 2          | 2             | <b>LOS YONIC'S</b><br>FONOVISA                      | ◆ PERDONAME<br>M. BIFE, (PROVIZANO, (A. VEGA))  |

| POP  | TROPICAL/SALSA                                      | REGIONAL MEXICAN                                      |
|--|---|---|
| 19 STATIONS  | 21 STATIONS   | 57 STATIONS   |
| 1 CRISTIAN MELODY/FONOVISA<br>VUELVEME A QUERER      | 1 MANNY MANUEL MERENGAZ/SONY<br>SI UNA VEZ          | 1 LOS TIGRES DEL NORTE<br>FONOVISA GO... PES EN EL... |
| 2 RICKY MARTIN SONY<br>TE EXTRANO, TE OLVIDO...      | 2 GIRO SDI/SONY<br>SI TU SUPIERAS                   | 2 PETE ASTUDILLO EMI LATIN<br>COMO TE EXTRANO         |
| 3 LUIS MIGUEL WEA LATINA<br>SI NOS DEJAN             | 3 GLORIA ESTEFAN EPIC/SONY<br>ABRIENDO PUERTAS      | 3 LUIS MIGUEL WEA LATINA<br>SI NOS DEJAN              |
| 4 GLORIA ESTEFAN EPIC/SONY<br>ABRIENDO PUERTAS       | 4 REY RUIZ SONY<br>EL REY DEL MUNDO                 | 4 SELENA EMI ATIN<br>TECHNO CUMBIA                    |
| 5 JULIO IGLESIAS SONY<br>BAILA MORENA                | 5 ZAFRA NEGRA J&N/EMI LATIN<br>SUFRRIENDO POR ELLA  | 5 M. A. SOLIS Y LOS BUKIS<br>FONOVISA EQ JIVOCADO     |
| 6 PIMPINELA POLYGRAM LATINO<br>PASE LO QUE PASE      | 6 CRISTIAN MELODY/FONOVISA<br>VUELVEME A QUERER     | 6 MAZZ EMI LATIN<br>ESTUPIDO ROMANTICO                |
| 7 MARTA SANCHEZ POLYGRAM LATINO<br>ARENA Y SOL       | 7 TITO GOMEZ M.P.<br>DEJALA 2 ND PARTE              | 7 ENRIQUE IG. ESIAS FONOVISA<br>SI TU TE VAS          |
| 8 ENRIQUE IGLESIAS FONOVISA<br>SI TU TE VAS          | 8 LUIS MIGUEL WEA LATINA<br>SI NOS DEJAN            | 8 SELENA EMI ATIN<br>TU SOLO TU                       |
| 9 JOSE JOSE ARIOLA/BMG<br>LLORA CORAZON              | 9 JERRY RIVERA SONY<br>AHORA QUE ESTOY SOLO         | 9 LOS REHENES FONOVISA<br>ME PIDES TU LIBERTAD        |
| 10 ROCIO DURCAL ARIOLA/BMG<br>COMO HAN PASADO LOS... | 10 TITO ROJAS M.P.<br>LLORARE                       | 10 DAVID LEE GARZA EMI LATIN<br>TONTA                 |
| 11 CARLOS VIVES POLYGRAM LATINO<br>PA MAYTE          | 11 MARC ANTHONY SOHO LATINO/SONY<br>NADIE COMO ELLA | 11 MOJADO FONOVISA<br>TU PIERDES MAS                  |
| 12 JON SECADA & SHANICE<br>HOLLYWOOD/EMI LATIN SI... | 12 CARLOS VIVES POLYGRAM LATINO<br>PA MAYTE         | 12 GLORIA ESTEFAN EPIC/SONY<br>ABRIENDO PUERTAS       |
| 13 EDNITA NAZARIO EMI LATIN<br>DIME TU               | 13 TITO NIEVES RMM/SONY<br>NO ME VUELVO A ENAMORAR  | 13 JOSE MANUEL FIGUEROA<br>FONOVISA EXF ULSADO DEL... |
| 14 THALIA EMI LATIN<br>PIEL MORENA                   | 14 RICKY MARTIN SONY<br>TE EXTRANO, TE OLVIDO...    | 14 JUAN GABRIEL ARIOLA/BMG<br>CANCION 187             |
| 15 THE BARRIO BOYZZ SBK/EMI LATIN<br>ERES MI VERDAD  | 15 MARC ANTHONY SOHO LATINO/SONY<br>SE ME SIGUE...  | 15 LOS PALOMINOS SONY<br>LA LLAMA                     |

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.

# Artists & Music

## Brazil's Free Jazz Festival Pairs Stars

**C**ELIA, STEVIE BEDAZZLE Brazil: The 10th installment of the Free Jazz Festival in São Paulo, Brazil, witnessed two historical encounters: Brazilian singer/songwriter luminary Caetano Veloso singing with salsa diva Celia Cruz and Veloso's gifted Bahian counterpart Gilberto Gil doing likewise with the inimitable Stevie Wonder.

Both artistic meetings mesmerized concertgoers. What's more, Wonder said during his performance with Gil that he would cut a Portuguese-language album in 1996 with Brazilian composers and musicians.

"I'm sure that lots of Brazilians would love to try to write lyrics as beautiful as your melodies," said Gil upon hearing Wonder's announcement.

That the festival's two most successful nights featured Cruz and Wonder underlined the event's musical shift away from jazz.

"We felt we should broaden the limits of the festival to receive different kinds of audiences," said Sylvia Gardenberg, partner of festival promoter Dueto Promoções. "Nowadays, the 'classic' jazz nights are the hardest to sell."

Indeed, the Free Jazz lineup this year sported a smorgasbord of jazz and R&B acts, including Rachelle Ferrell and George Duke, Roy Hargrove, Harry Connick Jr., Branford Marsalis, Brand New Heavies, and Sounds Of Blackness.



by John Lannert

The Free Jazz events were offered Oct. 17-24 in São Paulo, Rio de Janeiro, and Porto Alegre, Brazil. Gardenberg confirmed that the festival will go national next year.

Both Veloso and Gil were nearly reverential when introducing their guest stars. "On this stage, I'm only part of the welcoming committee for Celia Cruz in Brazil," said PolyGram's Veloso, who later sang two standards with the RMM/Sony icon: "Mi Crocodilo Verde" and "Guantanamera."

Backed by the Tito Puente Orchestra, Cruz—now creeping close to 80—spiked her two-hour set Oct. 17 with several trademark cries of "azzuu-caaa!" "Usted Abusó," her late '70s Spanish-language hit, a take on "Você Abusou," conquered the cheering throng while demonstrating that Afro-Caribbean sounds have room to grow in Brazil.

Warner's famed singer/songwriter Gil maintained the same air of solemn admiration as Veloso. "My concert is just an appetizer for the main attrac-

tion," said Gil before performing a set of his evergreens that gave way to Wonder's nearly three-hour show. The concert took place Oct. 22 in São Paulo.

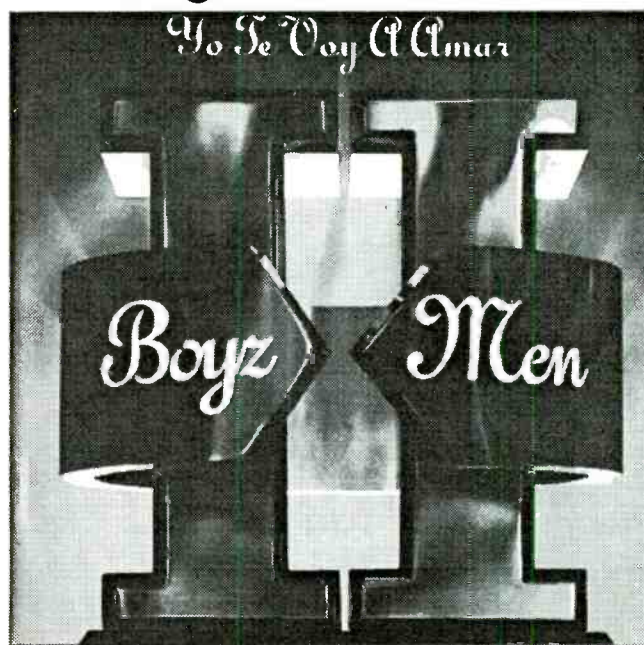
During his rendition of "Ribbon In The Sky," the Motown megastar followed Cruz's lead by playing crowd-pleasing segments of "Você Abusou" and "The Girl From Ipanema."

Wonder later called his "longtime friend" Gil on stage, and they sang a song that Gil had recorded, "The Secret Life Of Plants." At the end of the show, after running through a string of '60s and '70s hits with the audience singing along, Wonder again asked Gil to join him for a spirited version of Wonder's hit "I Just Called To Say I Love You."

**MCA APPOINTS KOLM:** In a move to further expand its presence in Latin America, MCA has tapped indie veteran Walter Kolm as managing director of MCA Argentina. Kolm most recently was president of Main Records. Kolm's position takes effect Jan. 1. MCA is expected to name a managing director for Mexico very soon.

**BOWS IN ARGENTINA:** Two major companies have just set up shop in Buenos Aires: Hard Rock Cafe and Handelman. Hard Rock's 260-seat outlet opened in October to a flurry of record-company showcases and long (Continued on next page)

## Boyz II Men Yo Te Voy A Amar



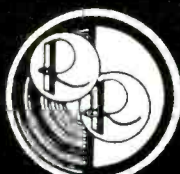
Re-edición del multi-platino "II" con 4 temas en español  
 "Yo te voy a amar"  
 "No dejemos que muera el amor"  
 "Yesterday"  
 "Me rindo ante ti"

After the huge success of their english album II, selling in excess of 12 million units worldwide. Boyz II Men release II with spanish versions of classics such as "Water runs dry" (no dejemos que muera el amor), "I'll make love to you" (Yo te voy a amar) This album proves that there are no boundaries when it comes to music.



**PolyGram**  
LATINO

SEL.# 314 530 576-214



**REYES RECORDS INC.**

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785  
 TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Member of **NAIRD**



# THE Billboard Latin 50™

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

| THIS WEEK                                | LAST WEEK | WKS. ON | ARTIST                          | LABEL & NUMBER/DISTRIBUTING LABEL | TITLE                                |
|--|-----------|---------|---------------------------------|-----------------------------------|--------------------------------------|
| <b>★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★</b> |           |         |                                 |                                   |                                      |
| 1  | 1         | 15      | SELENA                          | EMI LATIN/EMI 34123/EMI LATIN     | 15 weeks at No. 1<br>DREAMING OF YOU |
| 2  | 2         | 2       | LUIS MIGUEL                     | WEA LATINA 11212                  | EL CONCIERTO                         |
| 3  | 3         | 5       | GLORIA ESTEFAN                  | EPIC 67284/SONY                   | ABRIENDO PUERTAS                     |
| 4  | 4         | 84      | SELENA                          | EMI LATIN 28809/HS                | AMOR PROHIBIDO                       |
| 5  | 5         | 31      | GIPSY KINGS                     | NONESUCH 79358/AG                 | THE BEST OF GIPSY KINGS              |
| 6  | 6         | 18      | JULIO IGLESIAS                  | SONY 81604                        | LA CARRETERA                         |
| 7  | 7         | 3       | JON SECADA                      | SBK 35468/EMI LATIN               | AMOR                                 |
| 8  | 8         | 7       | MAZZ                            | EMI LATIN 30913/HS                | SOLO PARA TI                         |
| 9  | 9         | 17      | VARIOUS ARTISTS                 | ARIOLA 29136/BMG                  | MACARENA MIX                         |
| 10                                       | 11        | 44      | SELENA                          | EMI LATIN 30907                   | 12 SUPER EXITOS                      |
| 11                                       | 10        | 62      | LUIS MIGUEL                     | WEA LATINA 97234                  | SEGUNDO ROMANCE                      |
| 12                                       | 13        | 6       | RICKY MARTIN                    | SONY 81651                        | A MEDIO VIVIR                        |
| 13                                       | 16        | 102     | SELENA                          | EMI LATIN 42770                   | LIVE!                                |
| 14                                       | 12        | 12      | CARLOS VIVES                    | POLYGRAM LATINO 528 531/HS        | LA TIERRA DEL OLVIDO                 |
| 15                                       | 14        | 4       | GILBERTO SANTA ROSA             | SONY 81647                        | EN VIVO DESDE EL CARNEGIE HALL       |
| 16                                       | 20        | 97      | SELENA                          | EMI LATIN 42635                   | ENTRE A MI MUNDO                     |
| 17                                       | 18        | 123     | LUIS MIGUEL                     | WEA LATINA 75805                  | ROMANCE                              |
| 18                                       | 15        | 123     | GLORIA ESTEFAN                  | EPIC 53807/SONY                   | MI TIERRA                            |
| 19                                       | 21        | 27      | LOS TIGRES DEL NORTE            | FONOVISA 6030                     | EL EJEMPLO                           |
| 20                                       | 23        | 7       | THALIA                          | EMI LATIN 35217                   | EN EXTASIS                           |
| <b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>        |           |         |                                 |                                   |                                      |
| 21                                       | NEW       |         | ANA GABRIEL                     | SONY 81678                        | HOYAS DE DOS SIGLOS                  |
| 22                                       | 19        | 22      | INTOCABLE                       | EMI LATIN 32632                   | OTRO MUNDO                           |
| 23                                       | 27        | 12      | BANDA MACHOS                    | FONOVISA 6034                     | MI CHICA IDEAL                       |
| 24                                       | 42        | 2       | LOS TUCANES DE TIJUANA          | ALACRAN 34975/EMI LATIN           | 14 TUCANAZOS BIEN PESADOS            |
| 25                                       | 22        | 3       | VARIOUS ARTISTS                 | MAX 81670/SONY                    | TEJANO MIX                           |
| 26                                       | 24        | 27      | MANA                            | WEA LATINA 99707/HS               | CUANDO LOS ANGELES LLORAN            |
| 27                                       | 29        | 24      | M. A. SOLIS Y LOS BUKIS         | FONOVISA 0505/HS                  | POR AMOR A MI PUEBLO                 |
| 28                                       | 17        | 3       | ZAFRA NEGRA                     | J&N 34950/EMI LATIN               | VAMO AL MAMBO!!                      |
| 29                                       | 25        | 15      | JUAN GABRIEL                    | ARIOLA 29580/BMG                  | EL MEXICO QUE SE NOS FUE             |
| 30                                       | 28        | 17      | JUAN LUIS GUERRA 440            | KAREN 29418/BMG                   | GRANDES EXITOS                       |
| 31                                       | 34        | 31      | SELENA Y GRACIELA BELTRAN       | EMI LATIN 32639                   | LAS REINAS DEL PUEBLO                |
| 32                                       | 31        | 22      | MARC ANTHONY                    | SOHO LATINO 81582/SONY/HS         | TODO A SU TIEMPO                     |
| 33                                       | 26        | 14      | LOS HERMANOS ROSARIO            | KAREN 0169/POLYGRAM LATINO        | LOS DUENOS DEL SWING                 |
| 34                                       | 30        | 123     | SOUNDTRACK                      | ELEKTRA 961240/EEG                | THE MAMBO KINGS                      |
| 35                                       | 32        | 3       | DAVID LEE GARZA Y LOS MUSICALES | EMI LATIN 32899                   | ALGO DIFERENTE                       |
| 36                                       | 37        | 35      | LA MAFIA                        | SONY 81520/HS                     | EXITOS EN VIVO                       |
| 37                                       | 35        | 11      | KINITO MENDEZ                   | J&N 35164/EMI LATIN               | EL HOMBRE MERENGUE                   |
| 38                                       | 44        | 123     | MANA                            | WEA LATINA 90818                  | DONDE JUGARAN LOS NINOS              |
| 39                                       | 39        | 23      | VICENTE FERNANDEZ               | SONY 81565                        | AUNQUE ME DUELA EL ALMA              |
| 40                                       | 36        | 22      | LOS PALOMINOS                   | SONY 81567                        | EL GANADOR                           |
| 41                                       | 40        | 123     | LINDA RONSTADT                  | ELEKTRA 60765/EEG                 | CANCIONES DE MI PADRE                |
| 42                                       | 38        | 78      | CARLOS VIVES                    | POLYGRAM LATINO 518 884/HS        | CLASICOS DE LA PROVINCIA             |
| 43                                       | 33        | 4       | CACHAO                          | CRESCENT MOON/EPIC 67319/SONY     | MASTER SESSIONS VOLUME II            |
| 44                                       | 45        | 57      | INDIA                           | SOHO LATINO 81373/SONY            | DICEN QUE SOY                        |
| 45                                       | 48        | 5       | MANNY MANUEL                    | MERENGAZO 81453/SONY              | REY DE CORAZONES                     |
| 46                                       | NEW       |         | LOS RIELEROS DEL NORTE          | FONOVISA 6033                     | TENDRE QUE COMPARTIR                 |
| 47                                       | 46        | 18      | JERRY RIVERA                    | SONY 81583                        | MAGIA                                |
| 48                                       | 41        | 38      | BRONCO                          | FONOVISA 6029                     | ROMPIENDO BARRERAS                   |
| 49                                       | RE-ENTRY  |         | GIPSY KINGS                     | ELEKTRA 60845/EEG                 | GIPSY KINGS                          |
| 50                                       | RE-ENTRY  |         | JULIO IGLESIAS                  | SONY 38640                        | JULIO                                |

| POP   | TROPICAL/SALSA  | REGIONAL MEXICAN  |
|---|---|---|
| 1 SELENA EMI LATIN/EMI LATIN<br>DREAMING OF YOU             | 1 GLORIA ESTEFAN EPIC/SONY<br>ABRIENDO PUERTAS                          | 1 SELENA EMI LATIN<br>AMOR PROHIBIDO  |
| 2 LUIS MIGUEL WEA LATINA<br>EL CONCIERTO                    | 2 CARLOS VIVES POLYGRAM LATINO<br>LA TIERRA DEL OLVIDO                  | 2 MAZZ EMI LATIN SOLO PARA TI   |
| 3 GIPSY KINGS NONESUCH/AG<br>THE BEST OF GIPSY KINGS        | 3 GILBERTO SANTA ROSA<br>SONY EN VIVO DESDE EL...                       | 3 SELENA EMI LATIN<br>12 SUPER EXITOS                                       |
| 4 JULIO IGLESIAS SONY<br>LA CARRETERA                       | 4 GLORIA ESTEFAN EPIC/SONY<br>MI TIERRA                                 | 4 SELENA EMI LATIN LIVE!  |
| 5 JON SECADA SBK/EMI LATIN<br>AMOR                          | 5 ZAFRA NEGRA J&N/EMI LATIN<br>VAMO AL MAMBO!!                          | 5 SELENA EMI LATIN<br>ENTRE A MI MUNDO                                      |
| 6 VARIOUS ARTISTS<br>ARIOLA/BMG MACARENA MIX                | 6 JUAN LUIS GUERRA 440<br>KAREN/BMG GRANDES EXITOS                      | 6 LOS TIGRES DEL NORTE<br>FONOVISA EL EJEMPLO                               |
| 7 LUIS MIGUEL WEA LATINA<br>SEGUNDO ROMANCE                 | 7 MARC ANTHONY SOHO LATINO/SONY<br>TODO A SU TIEMPO                     | 7 ANA GABRIEL SONY<br>HOYAS DE DOS SIGLOS                                   |
| 8 RICKY MARTIN SONY<br>A MEDIO VIVIR                        | 8 LOS HERMANOS ROSARIO<br>KAREN/POLYGRAM LATINO<br>LOS DUENOS DEL SWING | 8 INTOCABLE EMI LATIN<br>OTRO MUNDO   |
| 9 LUIS MIGUEL WEA LATINA<br>ROMANCE                         | 9 SOUNDTRACK ELEKTRA/EEG<br>THE MAMBO KINGS                             | 9 BANDA MACHOS FONOVISA<br>MI CHICA IDEAL                                   |
| 10 THALIA EMI LATIN EN EXTASIS                              | 10 KINITO MENDEZ J&N/EMI LATIN<br>EL HOMBRE MERENGUE                    | 10 LOS TUCANES DE TIJUANA<br>ALACRAN/EMI LATIN 14<br>TUCANAZOS BIEN PESADOS |
| 11 MANA WEA LATINA<br>CUANDO LOS ANGELES LLORAN             | 11 CACHAO CRESCENT MOON/EPIC/SONY<br>MASTER SESSIONS VOLUME II          | 11 VARIOUS ARTISTS<br>MAX/SONY TEJANO MIX                                   |
| 12 M. A. SOLIS Y LOS BUKIS FONOVISA<br>POR AMOR A MI PUEBLO | 12 INDIA SOHO LATINO/SONY<br>DICEN QUE SOY                              | 12 JUAN GABRIEL ARIOLA/BMG<br>EL MEXICO QUE SE NOS FUE                      |
| 13 MANA WEA LATINA DONDE<br>JUGARAN LOS NINOS               | 13 MANNY MANUEL MERENGAZO<br>SONY REY DE CORAZONES                      | 13 SELENA Y GRACIELA BELTRAN<br>EMI LATIN LAS REINAS DEL PUEBLO             |
| 14 CARLOS VIVES POLYGRAM LATINO<br>CLASICOS DE LA PROVINCIA | 14 JERRY RIVERA SONY MAGIA  | 14 DAVID LEE GARZA Y LOS<br>MUSICALES EMI LATIN<br>ALGO DIFERENTE           |
| 15 GIPSY KINGS ELEKTRA/EEG<br>GIPSY KINGS                   | 15 ALBITA CRESCENT MOON/EPIC/SONY<br>NO SE PARECE A NADA                | 15 LA MAFIA SONY<br>EXITOS EN VIVO  |

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

# Artists & Music

## LATIN NOTAS

(Continued from preceding page)

queues of eager customers, and U.S. rackjobber Handelman has opened a store at a shopping mall in Buenos Aires. Six months ago, Handelman opened for business in Brazil.

**EMMAC COUNTERATTACKS:** Mexican publishing trade group EMMAC has countersued Mexican performance society SACM for alleged violations of the country's copyright law. Earlier this year, SACM sued dozens of publishers belonging to EMMAC for the exclusive right to collect author's mechanical and performance royalties (Billboard, Sept. 30). EMMAC's complaint called for SACM to respond to the suit by the end of last week. Stay tuned for details.

**STATESIDE BRIEFS:** Former radio PD Raúl López Bastidas is now producer/director of "Hecho En New York," a musical news magazine that airs on Telemundo's New York affiliate, Channel 47... Spanish-language music video and entertainment program "El Mundo Latino" debuted in Los Angeles Oct. 13 on Telemundo affiliate KVEA-TV. The show is produced and syndicated by Tejano Syndications in 11 markets... After a two-month investigation by the Association Of Latin American Record Manufacturers, the Los Angeles Police Depart-



**Jewel Of A Star.** Famed Sony Mexico recording artist Ana Gabriel performed a showcase Oct. 17 at Chapultepec Castle in Mexico to launch her latest album of Mexican classics, "Joyas De Dos Siglos" (Jewels From Two Centuries). Shown, from left, at the post-showcase reception are Frank Welzer, president, Sony Music, Latin American region; Gabriel; and Welzer's wife, Ann.

ment launched a raid Oct. 10 that netted 75,000 counterfeit Latin music cassettes. Eight persons were arrested on felony charges at the pirate factory,

where 20,000 illegal cassettes were being produced each week.

**CHART NOTES:** Selena continues to sizzle at retail, and five of her six EMI Latin titles on The Billboard Latin 50 gain bullets this week. "Dreaming Of You," which is back in the top 20 of The Billboard 200, drops this week from 18 to 19. The titular hit track moves 26-23 on the Hot 100.

Though sales for his live record "El Concierto" are off 26% this week, WEA Latina superthrob Luis Miguel remains atop Hot Latin Tracks with "Si Nos Dejan." Meanwhile, José Manuel Figueroa, son of famed troubadour Joan Sebastian, bows this week with "Expulsado Del Paraíso" (Fonovisa).

Assistance in preparing this column provided by Enor Paiano in São Paulo and Marcelo Fernández Bitar in Buenos Aires.

Largest Selection Of Latin Music In America!

**FIEBRE LATINA**

Compact Discs • Cassettes • Video Cassettes • Accessories

• Knowledgeable Sales Staff • Best Prices Guaranteed  
Call your Latin Sales Rep for a complete catalog today! Toll Free 800-74-LATIN FAX (310) 404-5557

15050 Shoemaker Ave., Santa Fe Springs, CA 90670

SAME DAY SHIPPING • CALL FOR BEST PRICES

## MANHATTAN LATIN MUSIC CENTER

◆ HABLAMOS SU IDIOMA ◆

SI LO CONSIGUE A MENOS NOSOTROS SE LO IGUALAMOS!

TIENE LOS MEJORES PRECIOS EN EL MERCADO

JENGAN Y COMPAREN

◆ Distribuidora one Stop ◆

Discos Compactos Cassettes / Videos

LLAMENOS HOY!

Envíos a todas partes en E.U. y el Mundo Entero

DOS CENTRICOS LOCALES PARA SERVIRLO A USTED.....  
New York Tel: (212) 563-4508  
Miami Tel: (305) 591-7684  
Toll Free 1-800-745-4609 Fax: (212) 563-4847  
Member of NARID Fax: (305) 477-0789

**H.L. DISTRIBUTORS, INC.**

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

**LLAMENOS HOY!**  
**1-800-780-7712**  
6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143



TOP BLUES ALBUMS™

| THIS WEEK   | LAST WEEK  | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                             |
|---|------------|---------------|--|------------------------------------|
| Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b> |            |               |  |                                    |
| ★★ NO. 1 ★★   |            |               |  |                                    |
| 1   | 1          | 11            | <b>FROM THE CRADLE</b> ▲ <sup>3</sup><br>DUCK/REPRISE 45735/WARNER BROS. 10 weeks at No. 1 | ERIC CLAPTON                       |
| 2   | 2          | 7             | <b>HANDFUL OF BLUES</b><br>BLUE THUMB 7004/GRP <b>HS</b>                                   | ROBBEN FORD AND THE BLUE LINE      |
| 3   | 4          | 11            | <b>SOME RAINY MORNING</b><br>MERCURY 526867  | ROBERT CRAY                        |
| 4   | 3          | 10            | <b>COVER TO COVER</b><br>ARISTA 18770  | THE JEFF HEALEY BAND               |
| 5   | 5          | 11            | <b>BLUES</b><br>MCA 11060  | JIMI HENDRIX                       |
| 6   | 7          | 11            | <b>CHILL OUT</b><br>POINTBLANK 40107/VIRGIN  | JOHN LEE HOOKER                    |
| 7   | <b>NEW</b> |               | <b>TURN IT ON, TURN IT UP</b><br>BULLSEYE BLUES 9566/ROUNDER                               | ROOMFUL OF BLUES                   |
| 8   | 12         | 11            | <b>KEB' MO'</b><br>OKEH 57863/EPIC   | KEB' MO'                           |
| 9   | 11         | 7             | <b>STANDING ON THE BANK</b><br>JUSTICE 1203  | TAB BENOIT                         |
| 10  | 13         | 11            | <b>TEXAS SUGAR/STRAT MAGIK</b><br>SILVERTONE 41546/JIVE <b>HS</b>                          | CHRIS DUARTE GROUP                 |
| 11  | 9          | 4             | <b>BLUE STREAK</b><br>ALLIGATOR 4834   | LUTHER ALLISON                     |
| 12  | 8          | 5             | <b>DEEP BLUE. 25 YEARS OF BLUES ON ROUNDER RECORDS</b><br>ROUNDER 20/21                    | VARIOUS ARTISTS                    |
| 13  | 10         | 7             | <b>LIVE '92/'93</b><br>POINTBLANK 40658/VIRGIN   | ALBERT COLLINS AND THE ICEBREAKERS |
| 14  | 6          | 11            | <b>ESSENTIAL BLUES</b><br>HOUSE OF BLUES 1149  | VARIOUS ARTISTS                    |
| 15  | 15         | 5             | <b>BLUES OF THE MONTH CLUB</b><br>VERVE 79992  | JOE LOUIS WALKER                   |

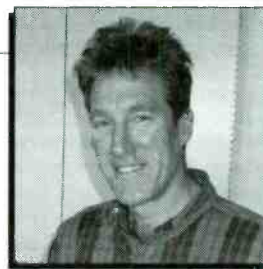
TOP REGGAE ALBUMS™

| THIS WEEK   | LAST WEEK | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST                             |
|-------------|-----------|---------------|---|------------------------------------|
| ★★ NO. 1 ★★ |           |               |   |                                    |
| 1           | 1         | 16            | <b>BOOMBASTIC</b><br>VIRGIN 40158* 16 weeks at No. 1          | SHAGGY                             |
| 2           | 2         | 15            | <b>'TIL SHILOH</b><br>LOOSE CANNON 524119*/ISLAND <b>HS</b>   | BLUJU BANTON                       |
| 3           | 3         | 23            | <b>NATURAL MYSTIC</b><br>TUFF GONG 524103*/ISLAND             | BOB MARLEY & THE WAILERS           |
| 4           | 5         | 11            | <b>SCENT OF ATTRACTION</b><br>550 MUSIC 67094* <b>HS</b>      | PATRA                              |
| 5           | 4         | 19            | <b>TOUGHER THAN LOVE</b> ●<br>WORK 64189*/COLUMBIA <b>HS</b>  | DIANA KING                         |
| 6           | 6         | 16            | <b>FREE LIKE WE WANT 2 B</b><br>ELEKTRA 61702*/EEG            | ZIGGY MARLEY AND THE MELODY MAKERS |
| 7           | 7         | 13            | <b>LYRICAL GANGSTA</b><br>EASTWEST 61764/EEG <b>HS</b>        | NI KAMOZE                          |
| 8           | 8         | 11            | <b>THE STRUGGLE CONTINUES</b><br>COLUMBIA 64197* <b>HS</b>    | SUPER CAT                          |
| 9           | 11        | 93            | <b>BAD BOYS</b><br>BIG BEAT 92261/AG                          | INNER CIRCLE                       |
| 10          | 10        | 21            | <b>REGGAE GOLD '95</b><br>VP 1429*                            | VARIOUS ARTISTS                    |
| 11          | 9         | 28            | <b>HERE COMES THE HOTSTEPPER</b><br>COLUMBIA 67056* <b>HS</b> | NI KAMOZE                          |
| 12          | 12        | 20            | <b>A MI SHABBA</b><br>EPIC 57801*                             | SHABBA RANKS                       |
| 13          | 13        | 93            | <b>PROMISES &amp; LIES</b> ▲<br>VIRGIN 88229                  | UB40                               |
| 14          | 14        | 25            | <b>REAL TING</b><br>WEEDED 2006*/NERVOUS <b>HS</b>            | MAD LION                           |
| 15          | 15        | 4             | <b>BLESSED</b><br>ISLAND JAMAICA 539950/ISLAND                | BEENIE MAN                         |

TOP WORLD MUSIC ALBUMS™

| THIS WEEK   | LAST WEEK       | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                             | ARTIST           |
|-------------|-----------------|---------------|--|------------------|
| ★★ NO. 1 ★★ |                 |               |  |                  |
| 1           | 1               | 31            | <b>BEST OF NONESUCH</b> 79358/AG 11 weeks at No. 1                     | G PSY KINGS      |
| 2           | 9               | 4             | <b>CELTIC CHRISTMAS</b><br>WINDHAM HILL 11178                          | VARIOUS ARTISTS  |
| 3           | 3               | 36            | <b>THE LION KING: RHYTHM OF THE PRIDE LANDS</b> ●<br>WALT DISNEY 60871 | LEBO M           |
| 4           | 2               | 12            | <b>CESARIA EVORA</b><br>NONESUCH 79379/AG <b>HS</b>                    | CESARIA EVORA    |
| 5           | 4               | 50            | <b>THE MASK AND MIRROR</b><br>WARNER BROS. 45420 <b>HS</b>             | LOREENA MCKENITT |
| 6           | 7               | 40            | <b>THE LONG BLACK VEIL</b> ●<br>RCA 62702                              | THE CHIEFTAINS   |
| 7           | 5               | 9             | <b>CELTIC VOICES: WOMEN OF SONG</b><br>NARADA 63921                    | VARIOUS ARTISTS  |
| 8           | 6               | 6             | <b>CELTIC TWILIGHT 2</b><br>HEARTS OF SPACE 11106                      | VARIOUS ARTISTS  |
| 9           | 8               | 10            | <b>THE BROTHERS MCMULLEN</b><br>ARISTA 18803                           | SOUNDTRACK       |
| 10          | 10              | 50            | <b>ALEGRIA</b><br>RCA 62701  | CIRQUE DU SOLEIL |
| 11          | 11              | 35            | <b>CLANNAD THEMES</b><br>CELTIC HEARTBEAT/ATLANTIC 82737/AG            | CLANNAD          |
| 12          | 12              | 37            | <b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b><br>NARADA 63916          | VARIOUS ARTISTS  |
| 13          | 13              | 53            | <b>GIPSY KINGS</b> ▲<br>ELEKTRA 60845/EEG                              | GIPSY KINGS      |
| 14          | 15              | 97            | <b>LOVE &amp; LIBERTE</b><br>ELEKTRA MUSICIAN 61599/EEG                | GIPSY KINGS      |
| 15          | <b>RE-ENTRY</b> |               | <b>BANBA</b><br>ATLANTIC 82503/AG                                      | CLANNAD          |

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



by Jim Macnie

**ALL ABOARD:** For most mainstreamers, the general consensus regarding John Coltrane's late work is that the saxophonist's wild and woolly adventures are befuddling. Those with an ear for passionate innovation and sonic extremity (who are often thought to be in the minority) are usually the only listeners applauding Trane's spiritually motivated derring-do.

So how did "Stellar Regions," the Impulse!/GRP issue of newly found music from February 1967, get to No. 12 on the Top Jazz Albums chart? Either the entire minority whipped out its wallet to claim the 10 previously unreleased tracks or the general consensus is way, way off. The band on "Stellar Regions" is pianist Alice Coltrane (who recently found the tapes in her husband's archives), bassist Jimmy Garrison, and drummer Rashied Ali.

In other Coltrane news, Rhino is set to release the vinyl version of its much ballyhooed boxed set "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane." The street date is Nov. 21. Consisting of 12 LPs, of which 10 are exact replicas of the original records, the set will retail for \$179. Some of jazz's most important music will be held on 150-gram virgin vinyl. A softcover book of 36 pages will contain the notes.

Only 3,000 copies of the set will be made on vinyl; that's about 500 copies less than the number of CDs "The Heavyweight Champion" has sold so far. But with the holiday season approaching, a jump in sales would not be shocking.

**BIG PICTURE:** Eric Dolphy zealots also have new manna from heaven. The Massachusetts-based GM label has just issued "Vintage Dolphy," which contains a previously unreleased live take of Gunther Schuller's "Variation On A Theme By Thelonious Monk," a landmark of third-stream music (a confluence of classical and jazz). The setting is a 1962 show in Syracuse, N.Y. The release coincides with the arrival of several positive reviews for "Hidden In Plain View," bassist Jerome Harris' interpretation of Dolphy tunes on New World. Others have tried to negotiate the esteemed saxophonist's work in the past—Oliver Lake, notably—but few have fully understood the compositional pliability at the heart of Dolphy's sound. Harris unquestioningly does.

Those same zealots will be in heaven come Nov. 16. That's the street date of "Eric Dolphy: The Complete Prestige Recordings," a nine-disc boxed set that includes the alto saxist/bass clarinetist's work for the label. Besides the sessions done under his own name, tracks will be culled from Oliver Nelson and George Russell. The retail price is \$140.

**HORNS & HANDS:** The World Saxophone Quartet augmented its reeds-only sound for a gig with three African drummers, Chief Bey, Mor Thiam, and Mar Gueye, at the Montreal Jazz Festival last July. The quartet has subsequently gone into the studio with the percussionists, recording a session for Canadian label Justin Time. Arthur Blythe has departed the unit, and multi-reedist John Purcell sits in for the Justin Time record. A release is set for early 1996, with no title decided upon yet.

The original WSQ foursome—David Murray, Oliver Lake, Hamiet Bluiett, and Julius Hemphill—have the honor of creating the most modern of the 95 tracks on the newly issued CD version of "Smithsonian Collection Of Classic Jazz," distributed by Koch. It's the title cut from the quartet's riveting 1978 Black Saint debut, "Steppin'."

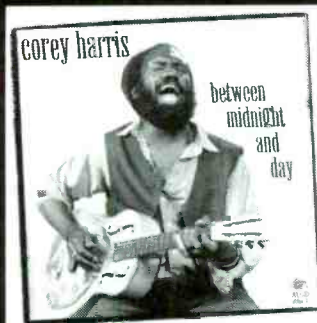
ALLIGATOR:

OUR BLUES MEANS BUSINESS



"genuine houserockin' music"

For 24 years, Alligator Records has released the finest quality blues and roots rock music with the label support to match.



AL 4837  
COREY HARRIS  
Between Midnight And Day

Armed with only a National steel guitar and an expressive voice that belies his 26 years of age, COREY HARRIS summons the musical spirits of Delta legends like Son House and Big Joe Williams on his Alligator debut.

Between Midnight And Day will delight acoustic blues lovers everywhere at a time when the phenomenal sales of the Robert Johnson boxed set and the emerging popularity of artists like Keb Mo (as well as the continuing popularity of Taj Mahal) indicates a burgeoning new audience for acoustic blues.

In Support Of Corey Harris

• Full page, full color ads in Living Blues and Blues Revue, plus ads in Blues Access, Dirty Linen & Sing Out

• Alligator publicity department placing national press and television stories

• Posters and in-store play copies

JUST RELEASED!

Available from these fine independent distributors:

- Action • Associated
- Bayside • Big State • CRD
- DNA • MS • Old Fogey •
- Passport • Record Depot
- Select-O-Hits • Silo • Tant

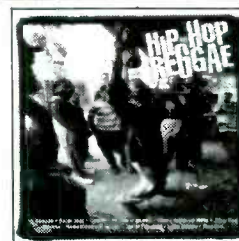
Member of NAIRD

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price  
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



HIP-HOP REGGAE  
Various Artists  
LP, CD & CASS  
VP 1422

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058  
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR



# Top Contemporary Christian™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL   | TITLE   |
|-----------|-----------|---------------|---|---|
|           |           |               | Compiled from a national sample of retail store and one-stop sales reports.               |   |
| 1         | 1         | 10            | <b>MICHAEL W. SMITH</b><br>REUNION 0105 10 weeks at No. 1                                 | I'LL LEAD YOU HOME  |
| 2         | 3         | 3             | <b>CECE WINANS</b> SPARROW 51441  | ALONE IN HIS PRESENCE                                     |
| 3         | 2         | 21            | <b>VARIOUS ARTISTS</b> WORD 0604  | MY UTMOST FOR HIS HIGHEST                                 |
| 4         | 7         | 4             | <b>STEVEN CURTIS CHAPMAN</b> SPARROW 1489 HS  | THE MUSIC OF CHRISTMAS                                    |
| 5         | 5         | 10            | <b>PETRA</b> WORD 9624 HS   | NO DOUBT  |
| 6         | 8         | 17            | <b>VARIOUS ARTISTS</b><br>SPARROW 1445/CHORDANT AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL |   |
| 7         | 4         | 22            | <b>JARS OF CLAY</b> ESSENTIAL 5573/BRENTWOOD HS   | JARS OF CLAY  |
| 8         | 10        | 13            | <b>RAY BOLTZ</b> WORD 41601 HS  | THE CONCERT OF A LIFETIME                                 |
| 9         | 11        | 76            | <b>KIRK FRANKLIN AND THE FAMILY</b> ●<br>GOSPO CENTRIC 72119/CHORDANT HS                  | KIRK FRANKLIN AND THE FAMILY                              |
| 10        | 6         | 34            | <b>POINT OF GRACE</b> WORD 5608 HS  | THE WHOLE TRUTH   |
| 11        | 12        | 61            | <b>AMY GRANT</b> ▲ MYRRH 6974/WORD  | HOUSE OF LOVE   |
| 12        | NEW►      |               | <b>THE WINANS</b> QWEST 45888/WARNER BROS.  | HEART & SOUL  |
| 13        | 9         | 11            | <b>RON KENOLY</b> INTEGRITY 02392 HS  | SING OUT WITH ONE VOICE                                   |
| 14        | 13        | 4             | <b>KATHY TROCCHI</b> REUNION 0110 HS  | SOUNDS OF HEAVEN  |
| 15        | 19        | 18            | <b>YOLANDA ADAMS</b> TRIBUTE 5921/DIADEM HS   | MORE THAN A MELODY  |
| 16        | 15        | 9             | <b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 5129/CHORDANT HS                          | HOME RUN  |
| 17        | 27        | 15            | <b>DONALD LAWRENCE &amp; TRI-CITY SINGERS</b><br>SPARROW 1480/CHORDANT                    | BIBLE STORIES   |
| 18        | 17        | 67            | <b>STEVEN CURTIS CHAPMAN</b> ●<br>SPARROW 1408/CHORDANT HS                                | HEAVEN IN THE REAL WORLD                                  |
| 19        | 14        | 65            | <b>NEWSBOYS</b> STARSONG 8814/CHORDANT HS   | GOING PUBLIC  |
| 20        | 20        | 153           | <b>DC TALK</b> ▲ FOREFRONT 3002/CHORDANT  | FREE AT LAST  |
| 21        | 23        | 38            | <b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b><br>VERITY 43010 HS                  | SHOW UP!  |
| 22        | 22        | 18            | <b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b><br>BENSON 4168 HS                         | LIVE IN NEW YORK BY ANY MEANS NECESSARY                   |
| 23        | 25        | 2             | <b>VARIOUS ARTISTS</b><br>BRENTWOOD 5342  | AMERICA'S 25 FAVORITE PRAISE & WORSHIP, VOL. 1            |
| 24        | 16        | 4             | <b>MICHAEL SWEET</b> BENSON 84175   | REAL  |
| 25        | 29        | 32            | <b>ANOINTED</b> WORD 67051  | CALL  |
| 26        | 35        | 3             | <b>JOHN BERRY</b> CAPITOL NASHVILLE 32663   | O HOLY NIGHT  |
| 27        | NEW►      |               | <b>PAUL WILBUR</b> HOSANNA 08632/INTEGRITY  | SHALOM JERUSALEM  |
| 28        | 32        | 107           | <b>CARMAN</b> ● SPARROW 1387/CHORDANT HS  | THE STANDARD  |
| 29        | 21        | 5             | <b>LARNELLE HARRIS</b> BENSON 84195   | UNBELIEVABLE LOVE   |
| 30        | 18        | 8             | <b>SUSAN ASHTON</b><br>SPARROW 51522  | SUSAN ASHTON SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE |
| 31        | 30        | 4             | <b>SHIRLEY CAESAR</b> WORD 3602   | SHIRLEY CAESAR LIVE... HE WILL COME                       |
| 32        | 38        | 11            | <b>BIG TENT REVIVAL</b><br>ARDENT/FOREFRONT 25112/CHORDANT                                | BIG TENT REVIVAL  |
| 33        | 28        | 107           | <b>MICHAEL W. SMITH</b> ● REUNION 0086/WORD   | FIRST DECADE 1983-1993                                    |
| 34        | RE-ENTRY  |               | <b>HELEN BAYLOR</b> WORD 66443 HS   | THE LIVE EXPERIENCE                                       |
| 35        | 34        | 13            | <b>OUT OF THE GREY</b> SPARROW 1466   | GRAVITY   |
| 36        | RE-ENTRY  |               | <b>WES KING</b> REUNION 3720  | COMMON CREED  |
| 37        | NEW►      |               | <b>VARIOUS ARTISTS</b> N SOUL 9927/DIAMANTE   | NITRO PRAISE II   |
| 38        | RE-ENTRY  |               | <b>THE BROOKLYN TABERNACLE CHOIR</b><br>WARNER ALLIANCE 45928                             | PRAISE HIM...LIVE!  |
| 39        | 31        | 21            | <b>CLAY CROSSE</b> REUNION 0104   | TIME TO BELIEVE   |
| 40        | RE-ENTRY  |               | <b>RON KENOLY</b> INTEGRITY 044/CHORDANT  | LIFT HIM UP WITH RON KENOLY                               |

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

## HIGHER GROUND



by Deborah Evans Price

**PETRA TRIBUTE:** Star Song will release a Petra tribute album in February 1996. Among the acts paying homage to the musical legacy of Christian music's most enduring rock band are Newsboys, Audio Adrenaline, Sixpence None The Richer, Galactic Cowboys, and Jars Of Clay. Star Song president and the project's executive producer Darrell Harris lauds Petra as "one of the first Christian rock bands to achieve serious commercial success at both the radio and sales levels. They defined an era musically, then transcended it with amazing longevity."

**NEW GREENERY:** I recently had a wonderful conversation with the late Keith Green's mother, and the good news for Green fans is that there's a new album available on Malibu, Calif.-based Sunrise Records titled "Keith Green Live: His Incredible Youth." The songs were recorded during a concert at the University of New Mexico when Green was 18. (Green died in 1982 in a plane crash.) The album includes "War Games," "Stay On The Path," and "We're All In This Together."

"He had a love affair with the world," Mrs. Green says. "On this collection you feel the joy, the enthusiasm, and the impact this young man made."

**ON THE ROAD AGAIN:** Myrrh's Amy Morriss and Star Song's Brian Barrett are currently on the 65-city I'm A Believer tour in support of Morriss' debut album of

the same name, and Barrett's just-released sophomore set, "Nailed In Stone." Dates will involve radio, retail, and church participation in each market. The two artists will perform for donations (aka "love offerings" on the Christian concert circuit) and donate a portion of the proceeds to the hosting church and radio station to aid the communities.

**NEWS NOTES:** Michael W. Smith and Kathy Troccoli performed for Pope John Paul II's recent mass in Baltimore... Steven Curtis Chapman, Twila Paris, and Eddie DeGarmo are among those scheduled to appear Thursday (9) at a Nashville event sponsored by Benson Music Group and SESAC celebrating Dallas Holm's new release, "Face Of Mercy," and his 25th anniversary as a recording artist... ForeFront's Rebecca St. James is currently on tour with labelmates and fellow Australians Serene & Pearl, a sister duo whose debut album, "Crazy Stories," was just released... "Release Backstage," a weekly, 30-minute show featuring Christian artists, premiered in October on the Faith and Values Channel. The show is produced by Royal Magazine Group, a division of Thomas Nelson Publishers, in conjunction with Release magazine... Amy Grant recently appeared as the musical guest for "A World Transformed," a private summit in Colorado Springs, Colo., to discuss the end of the Cold War. Participants included George Bush, Mikhail Gorbachev, Margaret Thatcher, François Mitterand, and Canadian Prime Minister Brian Mulroney, as well as CEOs from 100 companies around the world... Rugged Records' Bride invited retail and media people to skydive with the band celebrate the release of its new album, "Drop," by doing just that. However, weather conditions thwarted their attempted jump, and participants were happy to settle for a game of laser tag and a private concert by Bride and Paul Falzone. One label rep suggests that instead of "Splat," the next Bride album should be called "Tag."



## WEST ANGELES COGIC

Bishop Charles E. Blake, Pastor  
PRESENTS:

### LIFT YOUR HANDS A NEW WORSHIP EXPERIENCE

New name, New label,  
Just more saints in praise!

COMPACT DISC & CASSETTE  
NOW AVAILABLE IN STORES NATIONWIDE



## REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Cindee Weiss 212-536-5003



# Artists & Music

## In the SPIRIT



by Lisa Collins

**OUT OF THE SHADOWS:** It was in 1986 that Charlene Bell made her recording debut with "Jesus Christ Is Coming Back" for an independent label based out of Detroit. But without national promotion, the project went unnoticed and—for the most part—so did Charlene Bell, who is better known as Vanessa Bell-Armstrong's sister.

It is a distinction she has not been able to shake since Bell-Armstrong rose to prominence on the gospel music scene a decade ago. Charlene—the oldest of the three Bell sisters who were local favorites in their hometown of Detroit while still teens—is ironically the last to release an album on a major label. Through a deal with Atlanta International Records last year, she was teamed with veteran producer/artist Rudolph Stansfield, who is also Aretha Franklin's musical director.

The result of that collaboration, "Just Praise," released on Oct. 12, is being called one of AIR's best overall production pieces. That's according to VP Juandolyn Stokes, who says, "Early response has been phenomenal." Stokes believes it's due in part to the fact that "Charlene's about the only contralto soloist out there, and her music is simple enough for any choir soloist to do." Also, she adds, "the collaboration was all we could have asked for. Rudolph really pulled it out of her."

Bell makes no bones of the fact that Stansfield took her to a new level. "When they played the final product back, nobody believed it was me," she says. "Even I couldn't

believe it."

Bell's own hopes are that "Just Praise" puts her back out there. She, however, realizes that she will never fully escape comparisons to her sister Vanessa, some of which have been quite favorable to her:

"It's a matter of taste," Bell says. "It just depends on what people like. The fact is both of us have our own unique styles. At church, they give me the lowest mike because I can really bail it out and I'm a 'no-frills,' just-straight-gospel singer. I'm not one for riffs and runs. I just sing under the anointing. However the Lord gives it to me is how I put it out there."

**HAPPY DAYS:** Sparrow is still celebrating CeCe Winans' entry on The Billboard 200 at No. 189. Sparrow president Bill Hearn says he couldn't be happier with the early response to Winans' first solo recording, particularly since the label's marketing campaign is just getting underway. Meanwhile, GospoCentric Records is gearing up for the Dec. 5 release of "The Full Gospel Baptist Church Mass Choir: A New Thing." The album, which was recorded live at the second meeting of the Full Gospel Baptist Church Fellowship in New Orleans in July, features Daryl Coley, Kirk Franklin, Ann Nesby, BeBe Winans, and Bishop Paul S. Morton.

**BRIEFLY:** Albertina Walker's live recording for her fifth Benson Records release is slated for Monday, Nov. 13 in Chicago, at her home church, the West Point Missionary Baptist Church. Guests include Milton Brunson's Thompson Community Choir. The album is being slated for release in January. In related news, Benson recently announced the appointment (effective Oct. 16) of Earl Sellers to the newly created post of VP of gospel marketing.

# Top Gospel Albums

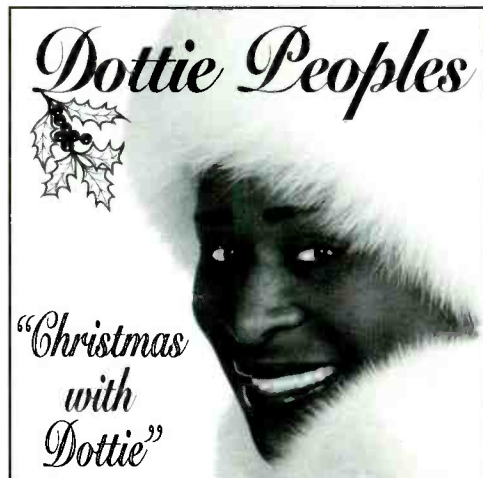
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL   | TITLE   |
|-----------|-----------|---------------|---|---|
|           |           |               | ★★ NO. 1 ★★   |   |
| 1         | 1         | 22            | WILLIAM BECTON & FRIENDS<br>WEB 9145/INTERSOUND [HS] 9 weeks at No. 1                   | BROKEN  |
| 2         | 4         | 19            | DONALD LAWRENCE & THE TRI-CITY SINGERS<br>CRYSTAL ROSE 51480/SPARROW                    | BIBLE STORIES                                       |
| 3         | NEW       |               | THE WINANS QWEST 45888/WARNER BROS.   | HEART & SOUL  |
| 4         | 6         | 7             | EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001                                     | HIGHER  |
| 5         | 2         | 121           | KIRK FRANKLIN AND THE FAMILY ●<br>GOSPO CENTRIC 2119 [HS] KIRK FRANKLIN AND THE FAMILY  |   |
| 6         | 3         | 3             | CECE WINANS SPARROW 51441   | ALONE IN HIS PRESENCE                               |
| 7         | 9         | 7             | KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR<br>BORN AGAIN 1008                    | EXCITED   |
| 8         | 7         | 39            | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE<br>VERITY 43010 [HS]                 | SHOW UP!  |
| 9         | 5         | 19            | THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO LIVE IN MEMPHIS II                         |   |
| 10        | 24        | 8             | MONTEL THOMAS & THE NEW YORK SOUL WINNERS<br>VECTRON 2178                               | SEALED BY THE HOLY GHOST                            |
| 11        | 8         | 5             | REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS<br>WORD 67303/EPIC               | SHOUT   |
| 12        | 17        | 61            | HELEN BAYLOR WORD 66443/EPIC [HS]   | THE LIVE EXPERIENCE                                 |
| 13        | 15        | 55            | DOTTIE PEOPLES ATLANTA INT'L 10200  | ON TIME GOD   |
| 14        | 12        | 14            | SHIRLEY CAESAR<br>WORD 67301/EPIC   | SHIRLEY CAESAR LIVE...HE WILL COME                  |
| 15        | NEW       |               | CARLTON PEARSON WARNER ALLIANCE 4189  | LIVE AT AZUSA                                       |
| 16        | 11        | 18            | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR<br>BENSON 4168 [HS]                            | LIVE IN NEW YORK BY ANY MEANS...                    |
| 17        | 20        | 23            | TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT   | WORTHY  |
| 18        | 16        | 5             | JAMES HALL AND WORSHIP & PRAISE<br>INTERSOUND 9163                                      | KING OF GLORY                                       |
| 19        | 10        | 17            | YOLANDA ADAMS TRIBUTE 3592 [HS]   | MORE THAN A MELODY                                  |
| 20        | 14        | 77            | THE NEW LIFE COMMUNITY CHOIR<br>ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L             | IT'S OUR TIME                                       |
| 21        | 22        | 129           | THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO  | LIVE IN MEMPHIS                                     |
| 22        | 27        | 33            | ANOINTED WORD 67051/EPIC  | THE CALL  |
| 23        | 18        | 11            | VANESSA BELL ARMSTRONG VERITY 43011   | THE SECRET IS OUT                                   |
| 24        | 30        | 16            | MICHAEL FLETCHER SOUND OF GOSPEL 216  | HIGHEST PRAISE                                      |
| 25        | 29        | 23            | MIGHTY CLOUDS OF JOY INTERSOUND 9147  | POWER   |
| 26        | 36        | 101           | YOLANDA ADAMS TRIBUTE 3937  | SAVE THE WORLD                                      |
| 27        | 28        | 73            | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR<br>BENSON 1097/CGI                             | LIVE IN ATLANTA AT MOREHOUSE COLLEGE                |
| 28        | 23        | 49            | BEBE & CECE WINANS CAPITOL 28216  | RELATIONSHIPS                                       |
| 29        | NEW       |               | DOROTHY NORWOOD MALACO 4476   | SHAKE THE DEVIL OFF                                 |
| 30        | 38        | 19            | NORTH EAST OHIO MASS CHOIR REDEMPTION 75001   | NO FAILURE  |
| 31        | 19        | 125           | MISSISSIPPI MASS CHOIR MALACO 6013  | IT REMAINS TO BE SEEN                               |
| 32        | 35        | 11            | GEORGIA MASS CHOIR SAVOY 7117/MALACO  | LORD TAKE ME THROUGH                                |
| 33        | 39        | 19            | THE JACKSON SOUTHERNAIRES MALACO 4472   | THE WORD IN SONG                                    |
| 34        | 32        | 2             | L.A. MASS CHOIR CGI 1161  | UNCONDITIONAL LOVE                                  |
| 35        | 25        | 71            | SOUNDS OF BLACKNESS<br>PERSPECTIVE 9006 [HS] AFRICA TO AMERICA: THE JOURNEY OF THE DRUM |   |
| 36        | 21        | 39            | FRED HAMMOND & RADICAL FOR CHRIST<br>BENSON 4008  | THE INNER COURT                                     |
| 37        | 37        | 6             | DONALD LAWRENCE PRESENTS RODNEY POSEY<br>SPARROW 51470                                  | LIVE IN PRAISE & WORSHIP WITH THE WHITFIELD COMPANY |
| 38        | 13        | 77            | CHICAGO COMMUNITY CHOIR<br>AMBASSADOR 47005/REDEMPTION                                  | WE GIVE YOU PRAISE                                  |
| 39        | 34        | 11            | GMWA WOMEN OF WORSHIP<br>ALEHO INT'L MUSIC 0080/STARSONG                                | JESUS IS THE NAME!                                  |
| 40        | 26        | 57            | STEPHANIE MILLS<br>GOSPO CENTRIC 72123/CHORDANT   | PERSONAL INSPIRATIONS                               |

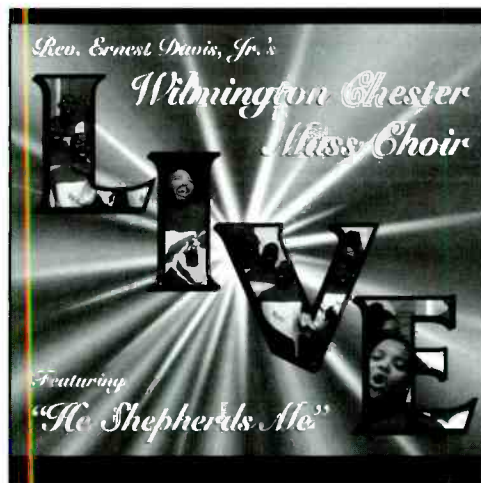
Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.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

# AVAILABLE NOW!

Just In Time For The Holidays!



Dottie Peoples - "Christmas with Dottie"  
AIR 10217



Rev. Ernest Davis, Jr.'s  
WILMINGTON CHESTER MASS CHOIR  
"LIVE-featuring: He Shepherds Me"  
AIR 10213

Distributed To C.B.A. Through BENSON MUSIC

**Are You a BILLBOARD Reader on the Move?**  
To change your address, just call  
BILLBOARD'S Subscription Department at  
**800-745-8922**  
or  
**(Outside U.S.) 614-382-3322**



## Classical KEEPING SCORE



by Heidi Waleson

**BURNED AGAIN:** Unlike the usual progress of soundtrack creation and production, **Richard Einhorn's** remarkable oratorio "Voices Of Light," just out on Sony Classical, post-dates the film that inspired it by about 60 years, and many more people will probably hear the music than will see the movie, at least for now. Einhorn—who saw **Carl Dreyer's** classic silent 1928 film "The Passion Of Joan Of Arc" in 1988 and was "shattered"—designed the work to stand alone or to be performed live with a screening of the movie. The film and music had two performances at the Brooklyn (N.Y.) Academy of Music in late October and will have a national tour in 1996-97.

The film, a grippingly claustrophobic account of **Joan of Arc's** trial for heresy and her execution, collapsed into a single day, is all closeups, shot in jagged camera angles and centering on the expressive face of French actress **Maria Falconetti**, whose cropped hair, bulging eyes, and astonishing emotional range nakedly portray Joan's suffering and death. Einhorn's haunting score, which sets texts by female mystics of the Middle Ages, excerpts from the transcripts of Joan's trial, and selections from the Old Testament—all in their original languages—is a seamless yet varied stream of vignettes that conjures up the period and the situation while sounding like **Philip Glass-style** minimalism and occasionally "Carmina Burana." The



work is scored for amplified chorus, soloists, and orchestra, and on the recording (and on the tour, though not at BAM), Joan's thoughts are voiced by the female quartet **Anonymous 4**.

The film and score fuse powerfully, particularly in the second half, but the recording can stand alone successfully, and Sony is planning to work the record heavily at radio. "We see this as a 'discovery record,' one that is more precious when you've discovered it yourself," says **David Weyner**, Sony Classical USA's senior VP/GM. "It's an intimate work, a sacred work, and going ballistic with marketing is the wrong style. We're seeking to market it with teasers to reach out to audiences likely to respond to it, rather than pounding people over the head."

Weyner, who calls the success of Nonesuch's **Gorecki Symphony No. 3** an important industry precedent for the project, is hoping to create a grass-roots groundswell of interest through radio play, including a serious pitch to college stations, plus listening stations and in-store play. Sony is also devoting several pages on its online site to the project: Computer users will be able to access a Q&A with **Falconetti's** granddaughter, sound clips of the oratorio, photos of Einhorn's studio, the historical background of Joan, and an introduction to **Anonymous 4**. In addition, the company is producing a five-track sampler for radio that will include selections of interviews with scholars specializing in Joan of Arc and with **Dreyer**, **Einhorn**, and **Anonymous 4**; the interviews will be available in longer form on the World Wide Web site on the Internet.

Issues about the film's ownership make speculation about the release of a synched home video version of the film and the score "premature," says Weyner. But he hopes that by the time the tour starts next year (21 dates are already scheduled, beginning in Orange County, Calif., in October 1996), "we will be well into our grass-roots exposure campaign, and there will be lots of 'Voices Of Light' converts, so we'll be primed for the second or even the third wave. It would be the icing on the marketing cake—we're not putting all our marketing eggs into that basket."

**OUT OF LATVIA:** Another Slavic soprano is taking the West by storm: **Inese** (or now, apparently, **Inessa Galante's** aria album, "Debut" (Campion) is doing some serious business. The label's U.S. distributor, **Qualiton**, reports that when New York's downtown Tower Records played **Caccini's** "Ave Maria" from the album, it sold its whole inventory (15 copies) in 90 minutes. The disc made it to No. 12 in Chicago's Tower, **KKGO** Los Angeles got two-dozen phone calls after playing it, and as of Oct. 30, it was No. 1 at L.A.'s **Sunset Boulevard Tower**, outselling **Cecilia Bartoli**. **Qualiton** shipped 1,000 discs initially and is happily accepting reorders. **Galante**, who has a darkly creamy voice and, if the CD is any indication, sings a luscious and heartfelt **Mimi**, was born in Riga, Latvia. She sang at the **Kirov** and in other Soviet houses, and, post-glasnost, got a contract at the **Mannheim Opera** and started branching out. She has quite a voice, and the **Latvian National Symphony Orchestra** sounds good, too.

## FINDING CREATIVE WAYS TO SELL FOLK

(Continued from page 5)

Promotions like these prove that folk labels are trying hard to build partnerships with music retailers. In fact, some record companies say that they are shipping more folk albums to retail now that chains are opening bigger stores with deeper inventory.

**Bruce Laks**, buyer for wholesaler **CD One Stop**, says that superstores have helped the folk business. The one-stop "gets a lot of special requests and brings in entire lines," Laks says, in order to meet the deep-catalog demands of retailers.

But the crisis in music retail—sluggish sales and shrinking profits—proves that more bins and wider aisles do not always mean higher volume.

Although the **Musicaland Group**, the nation's biggest music retailer, is aggressively rolling out its **Media Play** and **On Cue** superstores, executives say that this is no guarantee of higher folk sales.

"Just because it's a bigger store, that doesn't necessarily pick up the category much," says **Kathy Dossdall**, a **Musicaland** buyer. "The clientele decides."

The big bookstore chains that sell music, such as **Borders Books & Music** and **Barnes & Noble**, could be a boon to the business. Their customers often include people who do not shop in record stores. And bookstore demographics are right for folk.

With the aging of the average American consumer, the time may be right again for the gentler, more reflective sound of folk music to find mainstream acceptance. **Steve Bergman**, owner of the independent **Ann Arbor, Mich., store Schoolkids**, says that folk is "definitely crossing over" from its core audience. He attributes the change to maturing music consumers and younger customers who are "yearning to connect."

### REGIONAL RECOGNITION

Some national music chains, on the other hand, are cited by labels as being unreceptive to folk. This is because chain buyers are worried about getting stuck with costly inventory that does not sell quickly. Label executives have been using sales data from market researcher **SoundScan** to pinpoint the regions where their releases have sales strength and to make appropriate pitches to chains.

**Bev Paul**, director of sales and marketing for **Sugar Hill Records**, says that the label can persuade a chain buyer to consider a regional buy, based on **SoundScan** results, even if a national buy is not warranted.

The regionality of folk music is a concept stressed often by labels and retailers. **Susan Piver**, VP of sales and marketing for **Rounder Records**, the Cambridge, Mass.-based label that has led the folk revival, says that folk has always been a regional music and that recent sales trends show that it is becoming more popular in the markets where it has traditionally been strong, such as **Boston/Cambridge, Mass., the San Francisco Bay Area**, and **New York**.

**Minneapolis** is said to be an up-and-coming folk market, and for this **Piver** credits **Best Buy**, a chain headquartered there.

In September, **Rounder** completed a successful marketing campaign with **Best Buy**, in which the folk samplers

"**Hills Of Home**" and "**Hand Picked**" became two of the chain's top-selling titles.

Many retailers consider **Best Buy** to be the most savvy national chain for marketing folk music. A source at the retailer says that, on average, the chain can sell 10,000-15,000 units of catalog folk music per month and 700-4,500 units of a new title. By comparison, a recent new pop title sold more than 40,000 units in just one week at **Best Buy**.

**Debbie Abbott**, a music buyer at **Best Buy**, says that she buys more of a release when she knows that the label is willing to work with the chain to promote it. **Abbott** estimates that **Best Buy's** folk sales are up 20% over last year, but acknowledges that some of that increase is due to the addition of new stores.

One aid to the chain's folk sales is its system of district, rather than centralized, buying. With this system, it is easier to take advantage of regional preferences.

### INDIE STORES PINCHED BY CHAINS

Small independent stores specializing in folk music, meanwhile, are battling the wave of big chains.

**Sandy's Music**, a shop in Cambridge that sells instruments as well as folk recordings, has lost business to the **HMV** and **Tower** chains, which have opened stores in nearby **Harvard Square**.

**Sandy Sheehan**, the owner, says that he has to seek niches that the chains generally ignore, such as special ordering. At concerts, he sets up a table to sell music and take special orders for hard-to-find titles.

The hardships are real at mom-and-pop retail, but many folk labels see these establishments as the best accounts for folk.

Although his **Schoolkids** indie cannot compete with huge new superstores in terms of space, **Bergman** says that big-store inventory is "window dressing" and that his merchandise actually sells.

**Bergman** does all he can to promote the music. He previews new titles, places them on the walls, and writes reviews that are posted with the product. All of this is designed to "get it in the customer's face," he says.

While touring remains the best way to move product, especially when more than one artist appears on a bill, co-op advertising programs with retailers, built around the tours, are the most effective merchandising campaigns.

**George Deahl**, music buyer for **Anderson Merchandisers**, which racks **Wal-Mart** stores, says that folk sells best when labels come up with attractive promotions. But he points out that the average **Wal-Mart** customer still shops mainly for the hits, not for esoteric music, like folk.

**Deahl** believes that more radio airplay would help the genre. But commercial radio remains out of reach for most folk music (see story, page 5), and triple-A, which was initially open to folk artists, is now leaning more toward modern rock (**Billboard**, Oct. 12).

Labels and retailers, therefore, have learned to rely on listening stations in stores to get folk music into con-

sumers' consciousness.

To get an album on a listening post, an independent retailer may charge a label \$50 a month, while a chain may seek thousands of dollars for national exposure.

**Beverly Zeldin**, marketing director of **Flying Fish Records**, says that the label's strategy is to get new releases on listening stations in appropriate stores when the artists are touring.

**Sugar Hill's Paul** agrees that listening stations are "very beneficial; if customers hear the music, they will respond positively."

### PRICING AND PROMOTIONS

But no matter how the music is marketed, many people in the business believe folk suffers from an image problem. Observers say that major labels fear that young consumers view folk as the music of their parents. And the musicians prefer to be known as rockers or country acts rather than folk artists.

"Some of my artists don't want to be put in the folk bin," says **Steve Wilkison**, president of **Dejadisc**. "But they don't mind 'singer/songwriter.'"

Sometimes other methods are used to introduce consumers to the music. **Planet Music**, a five-superstore chain based in **Durham, N.C.**, came up with a successful promotion recently that both increased the exposure of new artists and provided extra value to customers. **Ryan Dimock**, independent buyer for the chain, says folk labels were solicited to place songs on a sampler album that **Planet** produced and gave away as an incentive to members of its consumer club. Approximately 2,500 copies of the sampler were manufactured.

Most retailers say that promotions move product. But at what price? **Wilkison** says that he participates in programs with retailers "as long as they don't require too much co-op from us; \$750 for an ad doesn't make sense."

Pricing is a key issue to many retailers. When folk music is on sale, it sells. **Bernie Grossman**, VP of sales and marketing for **Vanguard Records**, says that the label conducts several promotions a year with retail accounts.

"Certainly, sale-pricing works," he says. "We spread them out throughout the year. We've done them with the **Musicalands** and the **Camelots**, as well as with the mom-and-pops."

**Michael Evans**, folk buyer for **Tower Cambridge**, believes that record companies should develop midline pricing for folk. He wonders how long "the labels can continue to sell at \$15.99 albums that were recorded 15-20 years ago."

But catalog still sells. **Evans** believes that the vinyl-replacement factor, which fueled overall CD sales for a number of years, still operates in folk. Every week, he says, he sells four or five copies of an old **Peter, Paul & Mary** or **Leonard Cohen** album.

Mail order is a time-tested way to reach the consumer who doesn't shop in record stores. **Ben Lewis**, director of marketing and sales for **Oh Boy Records**, says that mail order has been an effective sales strategy since the early days of the label, when the late **Steve Goodman** sold his records at venues and through the mail.



# Songwriters & Publishers

ARTISTS & MUSIC

## Doormat Opens Door To New Acts Matador Co-Owners Help Things Along

BY IRV LIGHTMAN

NEW YORK—As a year-old publishing wing of Matador Records, a co-venture with Atlantic Records, Doormat Publishing has got the ears of label co-presidents Gerard Cosloy and Chris Lombardi to help it along creatively, even if contenders for publishing deals are not headed for a deal with the label.

For Lyle Hysen, VP of the company, that's important input, considering he is Doormat's only executive staffer.

"They are definitely active in persuading talent, even if there is no possibility at a given time that they could be signed to Matador," says Hysen. "We're not set up that way."

Conversely, Doormat has turned down deals with some of the 15 or so bands signed to Matador because the company could not offer the "insane vanity deals they could get elsewhere," Hysen adds.

One definite connection between Matador and those acts Doormat has

for publishing is that Hysen acts as a "one-stop" for those seeking master or song synchronization rights for usage of Matador/Doormat material in films or jingles.

Hysen, a musician who was a drummer for various bands in the '80s, was brought into Matador's publishing affiliate by Cosloy and Lombardi after managing some bands, including a current Matador attraction, Yo La Tengo.

The Doormat roster consists of such acts as DGC's Pell Mell, East Side Digital's the Schramms, Scat's Nothing Painted Blue (whose lead singer/songwriter is Franklin Bruno), and East Side Digital's Liquor Giant, whose singer/songwriter is Ward Dotson. The latter and his group have recorded an EP for Matador. Another Matador act in the Doormat stable is Bardo Pond. Matador's current big acts, Liz Phair and Pavement, are signed not to Doormat but to Sony Music and EMI Music, respectively.

Hysen, with both BMI (Doorman) and ASCAP (Door-man) affiliates, says

he is confident that current writers and those he'll bring on in the future are writers of songs that can be covered by other acts and exploited in film and TV and used as jingles.

Doormat has a worldwide administration arrangement with Warner/Chappell Music. Although Hysen remains the only day-to-day executive staffer at Doormat—which is housed at Matador's offices in downtown Manhattan—he says he can turn to Warner/Chappell staffers and even Matador label staffers to assist in spotting possible acts to sign and, at times, in getting covers for songs.

"While we don't have anyone on the order of Neil Sedaka yet, we can come up with important covers, especially if we pay attention to the country music area," he says.

"While I was a manager, I worked with publishing companies who weren't active or supportive of bands signed to them," says Hysen. "I want to be part of a band's career. They know where to find me, and I return calls."

## PUBLISHING VETERAN LOU LEVY DIES

(Continued from page 8)

With English lyrics by Cahn and Chaplin, the song became an international favorite and the Andrews Sisters' ticket to stardom. The title of the song was altered to "Bei Mir Bist Du Schoen (Means That You're Grand)."

Being one of the first publishers with links to foreign music markets, Levy introduced U.S. audiences to such writers as Europe's Charles Aznavour, Gilbert Becaud, and Charles Trenet. And he helped bring the bossa nova craze from Brazil in the '60s with works by Antonio Carlos Jobim, most notably "The Girl From Ipanema."

Levy also played a role in the calypso phenomenon by publishing songs performed by Harry Belafonte, including "Matilda, Matilda," "Mama Look At Bubú," and "Man Smart, Woman Smarter."

Levy also established an enviable catalog of jazz, boogie woogie, and blues from such talents as Louis Armstrong, Benny Carter, Albert

Ammons, "Big Bill" Broonzy, Dizzy Gillespie, and Louis Jordan. The pieces include "Struttin' With Some Barbecue," "Cow Cow Boogie," "In The Evening When The Sun Goes Down," "Salt Peanuts," "Night In Tunisia," and "Confessin' The Blues."

Leeds Music also nurtured young staffers who would become leaders of the music publishing scene. They include Al Brackman, Sal Chiantia, Mickey Goldsen, Andy Gurwich, Billy Meshel, and Howard Richmond. Chiantia eventually ran MCA Music, which purchased the Leeds Music Group in the mid-'60s. After Chiantia's death, MCA Music was headed by Levy's son, Leeds Levy, who now operates his own firm, Leeds Entertainment.

Lou Levy, in a 1989 piece in Sheet Music magazine called "And Then I Published . . .," wrote how, before forming Leeds Music, he got other publishers interested in material he was selling. "There was . . . a boot-

black boy in [the Decca building in New York], and Sammy Cahn had written a song called 'Please Be Kind.' So I paid the boot-black five dollars a week to go around on his cart singing, 'Please be kind, five cents.' Everyone had their shoes shined, every song publisher . . . there were thousands of people there in one publishing house."

In recent years, Levy served as a publisher adviser, behind-the-scenes broker in the sale and acquisition of catalogs, and artist manager.

As for Levy's career as a hooper, a 1933 edition of Billboard reviewed Levy and his partner Lee when the pair appeared at Roseland in New York, where they won a Lindy Hop contest, of which the up-and-coming Bob Hope was a judge. "It's easy to see how they won. The prancing is hot and surefire, and they stopped the show cold with it," said the review.

Levy served on the board of directors of ASCAP from 1958-70. He was cited by Billboard in its 90th anniversary edition in 1986 as "one of the 90 who made it happen." In 1986, he was honored by ASCAP for "outstanding contributions as a major force in music publishing," and in 1987 he was the recipient of the Songwriter's Hall of Fame Abe Olman Award for Excellence in Music Publishing.

Levy's survivors include Leeds and a stepson, Michael Sukin, an international entertainment lawyer, representing, among others, the estate of George Gershwin. He is also survived by two other children, Peter and Aleda, who were adopted by him and Andrews.

Memorial services for Levy are planned for Friday (10) at the Players Club in New York. The family has requested that charitable donations be made to the Sheet Music Society, which Levy helped found; the Society of Singers; or the Jacob Perlow Hospice at Beth Israel Hospital in New York.

| NO. 1 SONG CREDITS  |        |           |
|---|--------|-----------|
| TITLE   | WRITER | PUBLISHER |
| <b>HOT 100 SINGLES</b>  |        |           |
| 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 |        |           |
| <b>HOT COUNTRY SINGLES &amp; TRACKS</b>   |        |           |
| CHECK YES OR NO • Danny M. Wells, Dana Hunt Oglesby • John Juan/BMI, Victoria Kay/ASCAP   |        |           |
| <b>HOT R&amp;B SINGLES</b>  |        |           |
| WHO CAN I RUN TO • Roebuck, Simmons, Alstin, Jr. • Warner-Tamerlane/BMI   |        |           |
| <b>HOT RAP SINGLES</b>  |        |           |
| 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                                |        |           |
| <b>HOT LATIN TRACKS</b>   |        |           |
| SI NOS DEJAN • Jose Alfredo Jimenez • BMG Songs/ASCAP   |        |           |

## Executive Makes His Own Spirit; Online North Of The Border

THAT'S THE 'SPIRIT': After a 10-year association with BMI, most recently as senior director of writer-publisher relations, Mark Fried is stepping out on his own. Effective Nov. 1, he will operate a New York-based publishing firm called Spirit Music Group, a joint venture with U.K.-based Palan Music Ltd., which will be the company's subpublisher outside North America.

"The company," says Fried, "will be dedicated to the revitalization of older copyrights through administration and an aggressive menu of both traditional and nontraditional song-plugging."

Fried says he is assembling a board of advisers composed of "legendary writers," who will participate in "a regular dialog on a plethora of creative and ideological issues facing older copyrights and music publishing."

Input from such valued creators as Steve Cropper, Dennis Lambert, John Phillips and Lloyd Price—whose works the company may not necessarily represent—will help maintain Spirit's writer-friendly philosophy.

Fried notes that Palan, operated by ex-PRS executives Justin Sherry and Chris Gray, is "already seen as one of the continent's most thorough and aggressive players in tracking, auditing and recovery of so-called 'black box' monies."

Fried adds that he will be creating an online database of published works by title and theme for immediate use by ad firms, film music supervisors, among others.

**SPEAKING OF ONLINE SERVICES:** David A. Basskin, president of the Canadian Musical Reproduction Rights Agency, writes Words & Music to inform that his organization, as its counterparts in the U.S., has had a World Wide Web site on the Internet since August.

"On our Web site, you will find information about mechanical licensing in Canada, copies of briefs filed by the Canadian Music Publishers Assn. with Canada's broadcasting

and information highway government authorities and links to other interesting network sites," says Basskin. "We will shortly be adding forms to allow Web surfers to apply for mechanical and synchronization licenses online as well as other services."

CRMRA's site is at <http://www/cmra.ca>.

**ALL SET IN ASIA:** Famous Music, which recently switched administration of its catalog from Warner/Chappell to BMG Music in most territories (Billboard, Oct. 28), is sticking with Japan's Nichion Inc. in Asian markets, thus continuing a 24-year relationship with the U.S. catalog.

The territories covered under the deal are Japan, South Korea, Taiwan, Okinawa and Vietnam. Thirty-two-year-old Nichion is a subsidiary of Tokyo Broadcasting System and is headed by Mamoru Murakami.

## BIG SALUTE

**FOR NO. 10:** The National Academy of Songwriters plans to celebrate its 10th anniversary with the Salute to the American Songwriters, the highlight of which will be the awarding of three Lifetime Achievement honors to Alan and Marilyn Bergman, Kenny Gamble and Leon Huff, and Randy Newman.

The event will take place Nov. 29 at the Regent Beverly Wilshire Hotel in Los Angeles and will be hosted by comedian/actor Harry Shearer. Performers Lou Rawls and Bryndle have been confirmed.

A salute concert is held annually by NAS to underwrite the academy's educational programs, says executive director Brett W. Perkins.

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

1. Michael Jackson, "HIStory."
2. Green Day, "Dookie," guitar tab.
3. Bush, "16 Stone," guitar tab.
4. Melissa Etheridge, "Guitar Anthology."
5. "Batman Forever," soundtrack selections.



**Lucky Seven.** Writer Diane Warren's seventh anniversary as a writer with EMI Music Publishing was celebrated recently in Los Angeles, with the celebrants including Marty Bandier, chairman/CEO, left, and Peter Reichardt, managing director in the U.K. Warren's most recent compositions are the current Meat Loaf single, "I'd Lie For You (And That's The Truth)," and Al Green's "Your Heart's In Good Hands."



## AES' Cohen Advocates Future Media

BY STEVE TRAIMAN

NEW YORK—When the Audio Engineering Society marks its golden anniversary in 1997, it will have its first female president, with Dr. Elizabeth Cohen moving up from president-elect to the helm of the global organization for the 1996-97 term.

Known as Liz to thousands of audio engineers, scientists, and other members worldwide, Cohen has paid her dues in more than 21 years of active involvement with the society. Awarded a prestigious AES Fellowship at the society's 99th convention last month, she also presented a paper on "Audio In A 5.1-Channel Environment" with John Eargle of JME Consulting and JBL.

Committed to increasing the opportunities for women in the profession, Cohen also was on the committee that put together the "Women In Audio: Project 2000" session. With a focus on varied distaff success stories, the seminar drew over 400 at the convention to hear keynote speaker Catherine Steiner-Adair, among other participants.

Head of her own L.A.-based Cohen Acoustical Inc. since 1981, Cohen is a respected acoustician with extensive research in psychoacoustics, auditory perception, 3D sound, and implementing audio technologies on the Internet. As a result, Cohen has strong opinions on a wide range of topics affecting musicians and studio engineers today.

"Online, real-time transmission of music from one site to another is an opportunity for musicians to remain in communities that nurture them," she says, "but lets them get their work out to anywhere in the world. With growth in all areas of music for picture—film, the digital

videodisc, and a variety of online services—every artist has a vital stake in the new technologies."

This has led Cohen to be a vocal advocate for what she terms "open testing of sound formats that are candidates for the DVD. With the recent agreement between the SD [Toshiba/Time Warner] and MMCD [Sony/Philips] groups for one DVD format, audio no longer has to take a back seat, and everything is open for discussion.

"My personal feeling is that an artist has a right to faithfully reproduce what they intend, for sound with pictures," says Cohen. "One of my concerns for DVD is backward/forward compatibility, so that software recorded today won't be obsolete in a few years. As things go downstream from film, sync and timing issues become more vital, as we need a seamless, graceful process to transfer from one medium to another. We must have an intelligent-enough process to achieve this."

Noting that a good portion of the emotional content of most films is carried by music and sound effects, she points to Phil Ramone's comments as AES convention keynote speaker that "soundtracks have been driving the movies," and his own concern that while the new media offer great promise, there are no guarantees without a lot of hard work ahead.

"DVD is being positioned as a primary delivery medium for everything from games to music to movies and more," she says, adding that the creators of high-density CDs "are selling their product to deliver a high-quality picture and great sound. A lot of us in the professional sound industry are working to insure the latter.

"We're starting to see this control over spatial dimension of sound, and if the DVD engineers choose a

[digital] data-compression scheme that is transparent [i.e., pays attention to both phasing and timing information], we may usher in an incredible era of creativity in music."

In another area of contribution by Cohen, the former Hollywood Bowl acoustician and current Aspen Music Festival acoustician sees significant improvements in room acoustic design, with digital-signal-processing-chip-controlled loudspeakers now helping to optimize any room for speaker interaction.

"We're seeing the acceleration of very powerful tools in the hands of newer, younger engineers, with the home-studio trend and the home-theater trend both bringing the artist to the audience," says Cohen. "Our knowledge of what sounds 'natural' has increased dramatically in the last five years, through auditory imaging and vocalization. The great achievement is that you no longer have to go through a matrix, with both DTS and Dolby offering multichannel, discrete

sound."

Addressing the concerns of copyright protection as more music goes over the Internet, Cohen says, "Originality is the first line of defense against copyright violation, and the 'virtual experience' will serve as a stimulus to others."

For example, she cites the Grateful Dead, who not only allowed but encouraged people to tape the band's concerts. "This was not a violation of copyright as [the band] saw it, but rather [it] stimulated audience attendance at live performances," says Cohen.

Cohen believes that the concert hall and amphitheater experience on one hand, and home theater on the other, nurture each other. "Nothing replaces live music," she says, "but recordings are just a different feast. As our professional audio tools become more sophisticated, turning our cars into multichannel environments and our living rooms into concert experiences, the future offers exciting opportunities for all of us."



**Ham On It.** Pro audio industry veteran Ham Brosious held an auction of vintage recording equipment Oct. 24 in New York. Billed as the largest event of its kind, the auction included such items as a matched pair of Neumann M-249-C microphones; several Neumann U-47 mikes; preamps and equalizers from such quality makers as Neve, API, Pultec, and Telefunken; a 1955 Les Paul Gold Top; and, shown, a Neumann U-48 mike plated with 18-karat gold.

## NEW PRODUCTS & SERVICES

**IN A MARRIAGE** of vintage and state-of-the-art technologies, Berlin-based Neumann introduces the M 149 tube microphone, a large-diaphragm condenser microphone with switchable polar patterns. The product is Neumann's first tube mike in 30 years and claimed to be the world's first transformerless tube.

The head grille of the M 149 is that of the classic M 49/M 50 series, and the capsule (K 49)—also from the M 49—is a select version of the K 47 capsule from Neumann's famous U 47 microphone.

The circuitry of the M 149 includes a tube amplifier coupled with the same transformerless circuitry used in the award-winning TLM 50 model.

"We have been approached by scores of customers asking us to build again the classic U 47," says a statement from Neumann. "Unfortunately, the VF 14 tube of the U 47 is no longer available. We have optimized the M 149 tube to have a sound 'character' very similar to the U 47. Also, by incorporating modern technology with the tube amplifier, we are able to produce a tube microphone with unprecedented specifications. The M 149 tube has the lowest self-noise of any tube microphone on the market."

The M 149 has nine polar patterns switchable on the microphone body and a nine-position, high-pass filter on the

rear of the mike. The product is scheduled to begin shipping in December for a list price of \$4,750, which includes a power supply, elastic suspension, and carrying case.



NEUMANN M149

**BSS AUDIO** introduced the FCS-916 microphone preamplifier/parametric equalizer at the recent 99th Audio Engineering Society convention. The unit is a discrete, high-quality mike preamp with gain control and phantom power, according to a statement from BSS, a Harman International company. It has a separate line input with gain control, six filters (each with independent in/out switching), independent sweepable high- and low-pass filters, four full parametric bands (with a notch of up to 30-dB on each), bell/shelf selection on bottom and top bands, and a five-segment LED metering system that can be selected as pre- or post-equalization.

"With the FCS-916, customers can now get rid of their individual mixer channels," says David Angress, VP/GM of Harman Pro North America. "The FCS-916 can be used in digital recording for mike-to-workstation input; in analog recording for mike to mixer or direct to tape; in post-production for noise removal, equalization, and sweetening; and in the creation of sound effects."

The unit's list price of \$999 makes it suitable for project studios, sound reinforcement, and fixed installation applications, according to BSS.

**LOS ANGELES-BASED** Apogee Electronics introduced several new products at AES. Its enormously successful UV-22 mastering system is now available in a software version called MasterTools, which allows engineers to capture 20-bit resolution into the 16-bit CD in the same way as the original, hardware UV-22 processor. In addition, MasterTools

allows digital audio files to be captured from ProTools using the 24-bit TDM bus, then processed with the bit-reduction algorithm of UV-22. The metering functions of MasterTools are available separately in a software package called Naked Meter, which is upgradable with subsequent versions of MasterTools.

Another new Apogee product is the AD-8000 multichannel audio conversion system. Designed to offer eight channels of high-quality, analog-to-digital conversion for recording directly to modular digital multitracks, the unit carries a suggested list price of \$5,000. Apogee president Bruce Jackson says of the unit, "With the advent of 20-bit workstations, MDMs, and other high-resolution storage systems, there [is] a desperate need for high-quality analog-to-digital conversion. Unfortunately, in the past, only stereo A/D converters were available and were cost-prohibitive to much of this emerging market."

Apogee has also added a digital input with UV-22 processing to its famous AD-1000 analog-to-digital converter.

**OTARI CORP.** has just begun shipping its new UFC-24 universal digital audio format converter, which can convert up to 24 channels of audio at one time and simultaneously output up to five different formats. The UFC-24 comes with the capability to convert 24 channels of Aduat/RADAR, TDIF-1, PD, or SDIF-2, with AES/EBU as an option. The four-format standard version, without the AES/EBU option, carries a list price of \$1,995.

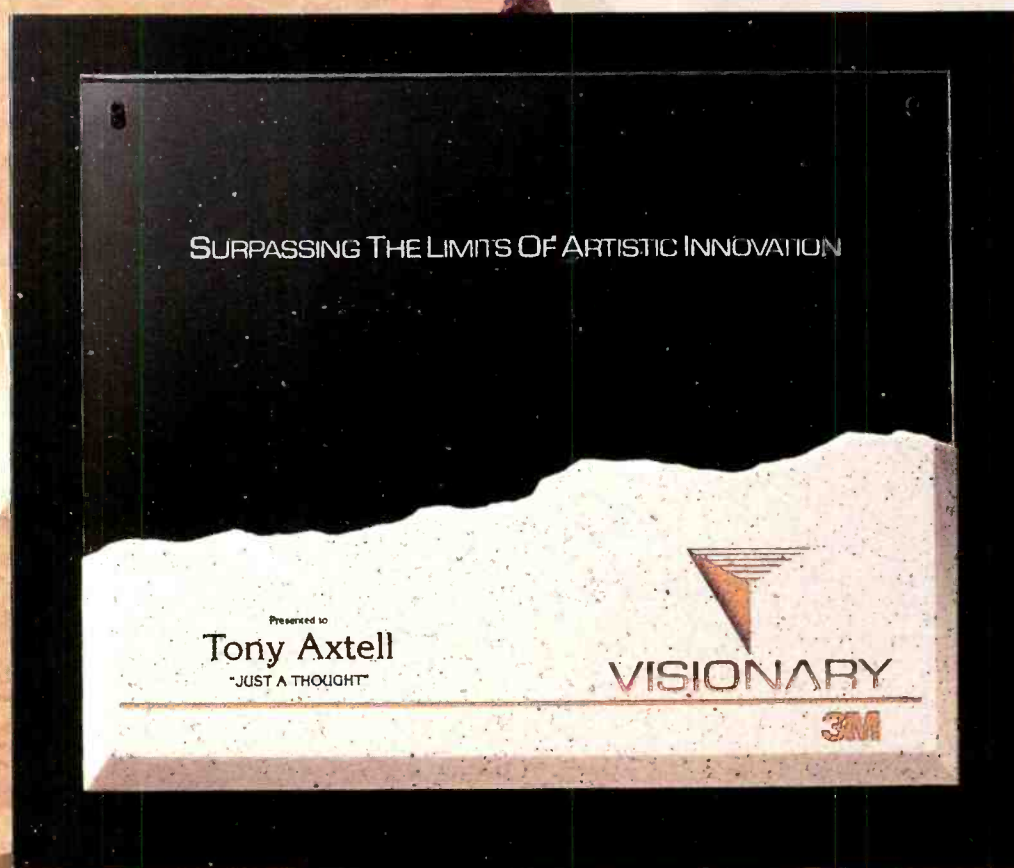
"Since the UFC-24 can be linked, digital audio can be easily transferred from any one source format to various machines, such as DTR-900s, 3324/48s, and multiple Adats and DA-88s," says a statement from Foster City, Calif.-based Otari.

(Continued on page 48)



**Wall Of Fame.** Bigger-than-life producer Phil Spector, left, is inducted into the Technical Excellence and Creativity Awards Hall of Fame at the recent Audio Engineering Society Convention. Spector was honored for an oeuvre that includes Ben E. King's "Spanish Harlem" and John Lennon's "Imagine." Presenting the award is "Late Show With David Letterman" bandleader Paul Shaffer.





## FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard® charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.

3M Audio and Video Markets Division  
3M Center, St. Paul, MN 55144  
Within the 703 area code: 1-800-831-8726  
All other US: 1-800-752-0732 ©1994 3M

**3M** *Reliability*



### NEW PRODUCTS AND SERVICES

(Continued from page 46)

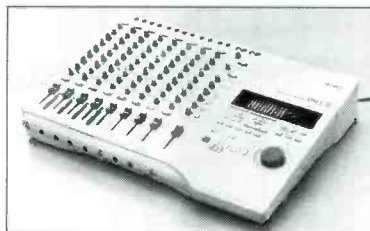
Otari marketing manager James Goodman says the UFC-24 can play 24 tracks from a RADAR and simultaneously record onto a 24-track digital multitrack, three Adats, three DA-88s, and 24 tracks of DTR-900. Track routing buttons on the front panel enable the machine to perform channel re-routing. For any output track selected, the user can specify any input track as the source. Plus, any given input can be assigned to any number of outputs at the same time. Up to six routing maps can be stored in the unit's internal memory.

FOSTEX introduced the DMT-8, an

eight-track, hard-disc recorder/editor/mixer. The unit is billed as a compact, integrated analog/digital studio with random-access editing features.

Offering 16-bit recording to an internal hard-drive, the DMT-8 features non-destructive cut/copy/paste editing keys, user-friendly interface, a jog-shuttle wheel, two bands of sweepable equalization, and 16 channels of mixdown to analog and digital outputs.

The unit comes with a 540-megabyte hard drive that provides 12.5 minutes of recording time across all eight tracks. The drive can be archived and restored from a low-cost DAT machine via an



FOSTEX DMT-8

S/PDIF fiber-optic cable.

Fostex also introduced an Adat-compatible modular digital multitrack machine, the CX-8. The unit is not only

fully compatible with Alesis' groundbreaking, S-VHS-based digital audio machine, but it is built to the specifications of the recently unveiled, second-generation Adat system (Billboard, Oct. 14).

Among the special features of the CX-8 are a tape transfer mechanism

vastly improved over the original Adat; balanced connections; an ergonomically designed front panel with access to 44 functions; and built-in tape location features that were previously available only via a remote controller.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

**P**EAVEY ELECTRONICS U.K. has acquired new, 58,000-square-foot premises in Corby as part of a plan to develop pan-European distribution of its products. Managing director Ken Archard paid tribute to the support received from Corby's Industrial Development Centre, the Borough Council, and the East Midlands office of the Department of Trade and Industry.

Included in the relocation is the company's manufacturing operation, which makes loudspeaker systems and microphones for the European market and has just released the HiSYS-XTF range of installation speaker systems.

**T**IMELINE HAS added the Peavey Electronics MediaMatrix sound card to its StudioFrame digital audio workstation. The Peavey card was designed originally for the architectural acoustics market and has been installed at the U.S. Senate, Disney World, the Houston Astrodome, and several other theme parks and stadiums in the U.S. MediaMatrix employs audio processing, software-based devices for mixing, dynamics processors, routers, signal generators, delay lines, distribution amps, crossovers, filters, and metering.

Timeline director of European operations Chris Hollebhone says the development illustrates TimeLine's eagerness to call on external product resources. The move coincides with sales to Studio Babelsberg Berlin (two), De Lane Lea London, and U.K.

freelancers Rodney Glenn and Peter Joly.

**D**AR has shown networking of two Sabre Plus DAWs interconnected to a new high-capacity server. "It's the result of our continued adoption of standard technology and our Open Media plans," says DAR managing director Mike Parker. "Our Open Media release works entirely in a native OM format on disc, and networking is the first consequence of this."

Complementary to the new net concept is the provisionally titled Open Media recorder being shown in prototype. Intended to be as accessible as a Tascam DA-88, the box has the added convenience of being an 8-track, hard-disc recorder with basic editing facilities. "We have developed a range of interconnecting and supporting technology," says Parker.

SWEDEN

**I**NDPENDENT television broadcaster TV4 is taking delivery of the first of three Calrec T Series digitally controlled analog desks for installation at a new television site in Stockholm. The news coincides with Suddescher Rundfunk in Germany ordering its second T Series for installation at TV studio PK2, following the installation of the first at PK4 two years ago.

Calrec's S Series has been ordered by Fountain TV in the U.K. "We required a comprehensive desk that was instantly recognizable to broadcasters coming in," says Fountain head of sound Peter Ball. "The S is a professional broadcast desk built for the broadcast environment at a price that was within our budget."

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 4, 1995)

| CATEGORY                                | HOT 100   | R&B   | COUNTRY  | ADULT CONT.   | ALBUM ROCK  |
|---|---|---|--|---|---|
| TITLE<br>Artist/<br>Producer<br>(Label) | FANTASY<br>Mariah Carey/<br>M. Carey<br>D. Hall<br>(Columbia) | FANTASY (R&B mix)<br>Mariah Carey/<br>M. Carey<br>D. Hall<br>S. Combs<br>(Columbia) | DUST ON THE BOTTLE<br>David Lee Murphy/<br>T. Brown<br>(MCA) | KISS FROM A ROSE<br>Seal/<br>T. Horn<br>(ZTT/Sire/<br>Warner Bros.) | NAME<br>Goo Goo Dolls/<br>L. Giordano<br>(Metal Blade/<br>Warner Bros.) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | CRAVE/HIT FACTORY<br>(New York)<br>Jay Healy                  | CRAVE/HIT FACTORY<br>(New York)<br>Jay Healy  | SOUNDSTAGE<br>(Nashville)<br>Steve Marcantonio               | SARM WEST<br>(London)<br>Tim Weidner                                | BEAR TRACKS<br>(Suffern, NY)<br>Lou Giordano                            |
| RECORDING<br>CONSOLE(S)                 | SSL 4000G Plus/<br>Neve VRSP Legend<br>with Flying Faders     | SSL 4000G Plus/<br>Neve VRSP Legend<br>with Flying Faders                           | SSL 4000E<br>G Computer                                      | SSL 4000<br>Euphonix  | Focusrite   |
| RECORDER(S)                             | Sony 3348   | Sony 3348   | Mitsubishi X-850   | Sony 3348   | Studer A820   |
| MASTER TAPE                             | 3M 996/Ampex 467  | 3M 996/Ampex 467  | Ampex 467  | Ampex 467   | Ampex 499   |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)    | HIT FACTORY<br>(New York)<br>Jay Healy                        | HIT FACTORY<br>(New York)<br>Tony Maserati  | SECRET SOUND<br>(Nashville)<br>Steve Marcantonio             | SARM WEST<br>(London)<br>Steve Fitzmaurice                          | BEAR TRACKS<br>(Suffern, NY)<br>Lou Giordano                            |
| CONSOLE(S)                              | SSL 4096G Plus<br>with Ultimition                             | Neve VRSP Legend<br>with Flying Faders  | SSL 4000G<br>w/ Ultimition                                   | Euphonix  | Focusrite   |
| RECORDER(S)                             | Sony 3348/<br>Studer A820 1/2"<br>(dolby SR)                  | Sony 3348/<br>Studer A820 1/2"  | Panasonic 3700   | Sony 3348   | Studer A820   |
| MASTER TAPE                             | Ampex 499   | Ampex 499   | Sony DAT   | Ampex 499   | Ampex 499   |
| MASTERING<br>Engineer                   | GATEWAY<br>MASTERING<br>Bob Ludwig                            | GATEWAY<br>MASTERING<br>Bob Ludwig  | GEORGETOWN<br>MASTERS<br>Denny Purcell                       | PRECISION<br>MASTERING<br>Stephen Marcussen                         | STERLING SOUND<br>Ted Jensen  |
| CD/CASSETTE<br>MANUFACTURER             | Sony  | Sony  | MCA  | WEA   | WEA   |

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

MORE STUDIOS  
GO GOLD ON AMPEX  
THAN ON ALL OTHER TAPES  
PUT TOGETHER

**AMPEX**  
A MASTER OF ENGINEERING

Ampex Recording Media Corporation · 401 Broadway, M.S. 22-02 B3 · Redwood City, California 94063 · (415) 367-3809



**Sony Opens In Oregon.** Sony Disc Manufacturing Inc. has just inaugurated a huge digital optical disc manufacturing plant in Springfield, Ore. Sony's first manufacturing plant on the West Coast, the 336,000-square-foot facility can handle up to 4 million discs per month, according to a statement from the company. Shown at the opening, from left, are John Kitzhaber, governor of Oregon; Michael P. Schulhof, president/CEO of Sony Corp. of America; James Frische, president of Sony Disc Manufacturing; and Thomas Constabile, senior VP of Sony Disc Manufacturing.



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## B'buster Expands In Australia Chain To Hit Market With Music

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Spurred by its success in Melbourne's video rental market, Blockbuster Entertainment Group has launched a \$74 million operation to break into the music retail sector, worth \$450 million-\$600 million.

### MCA Picks Heads For Asian Offices

HONG KONG—MCA Music Entertainment International has named heads for its five newest Asia-Pacific operations, bringing to seven the number of regional subsidiaries opened in the past 10 months (Billboard, May 13).

**MCA**

The latest appointments are George Ash, GM, New Zealand; Wei-Chung Wang, managing director, Taiwan; Young-In Kim, managing director, Korea; Raymond Hon, GM, Malaysia; and Gary See, GM, Singapore.

They all report to Greg Rogers, senior VP, Asia-Pacific, MCA Music Entertainment International. Rogers reports to division president Jorgen Larsen.

With domestic repertoire still under development, MCA's executives are focusing on such international acts as Live, Aerosmith, the Eagles, Bobby Brown, Robben Ford, Black Grape, and C.J. Lewis.

However, Rogers says that domestic releases will begin early next year with Cantonese and Mandarin albums, as well as Asian world music from Hong Kong joint-venture independent Schtung Music.

MCA Music Entertainment International now has 23 subsidiaries worldwide, including new operations in Ireland and Portugal.

MIKE LEVIN

Anticipating to open 20-40 sites annually, Blockbuster says it intends to have 100 megastores by the year 2000. The chain has already promised to keep CD prices under \$22 and also claims customer dissatisfaction with service and product availability in the other major chains.

Blockbuster's Melbourne-based Asia-Pacific VP John Mlynski says, "We're attacking music retailing the same way we did [with] video. We want to knock consumers out with our range and depth of product; store atmosphere; staff knowledge; listening booths for CDs, CD-ROMs, and computer games; long operating hours; and large parking spaces."

"We want to get them excited about music and entertainment product. Our research shows 70% of consumers in music stores leave without [making a] purchase."

Through four megastores in three state capitals from its former joint venture with Virgin Retail, Blockbuster currently has 3% of the Australian music market. Brash is the single largest player, with 138 stores nationally and a market share of 15%-20%.

Vox's 129 outlets across the country have 6.5%, and the Sanity chain—which is quickly expanding nationally—has 5%. A buying group of 200 independent stores accounts for 16%, while other chains, such as Melbourne's JB Hi-Fi and Sydney's HMV, have 3%-4% each. The remainder is divided among such large department stores as Myer Grace Brothers, Kmart, Target, and Big W.

If Blockbuster achieves its goal of becoming the biggest music retailer in Australia, it will expedite the chain's expansion in Asia. "There is no clear market leader," says Mlynski. "Brash is in its heyday was 20% [of the Australian market]. We clearly want market dominance wherever we operate, so that's a

realistic figure to aim for."

Despite the country's population of 18 million, Blockbuster is depending on high CD and video player penetration, and current enthusiasm for new music. Its greatest anticipated growth will be in the suburbs, which are underserved, according to Mlynski.

"The [Central Business District] localities have always been big and prominent, with ourselves, HMV, and Brash to a certain extent," he says. "In 10,000 square feet, you can stock 50,000 CDs and wide range of computer equipment and games. But out in the suburban malls, the 300-square-foot stores can't physically handle that range and depth."

Reaction from other retailers is predictably mixed. Most who spoke with (Continued on page 52)



## PolyGram Russia Turns To TV Spots To Push Pop Acts

BY ERKIN TOUZMOHAMED

MOSCOW—PolyGram Russia is developing something new for Moscow's music industry: using TV advertising to promote the latest album by a top local pop singer.

Phillip Kirkorov's double album, "Say Yes To The Sun," is being adver-

the country's second-largest TV advertising company, Video International.

"I am doing it to check if TV promotion will influence sales dramatically," says Boris Zosimov, who heads PolyGram Russia. "If the result is positive, we will be the first company in Russia to give heavy TV support to our new releases."

Zosimov has achieved another recent first: PolyGram Russia released the new Ace Of Base album, "The Bridge," one week before it was available elsewhere in Europe.

The goal was to preempt parallel imports and pirate copies of the album by an act that is highly popular with local music fans.

PolyGram reported first-day sales of "The Bridge" to be 5,000 units, an exceptionally strong result for the mainly cassette market.

### PolyGram

tised in November with 30-second TV spots on national all-Russian channel-RTR, Moscow outlet 2X2, and leading independent service NTV. The commercial is being seen more than 20 times a day, according to the label, which has teamed for the project with

## U.K.'s Sir Cliff Is Honored By ASCAP

BY ADAM WHITE

LONDON—"Thank God for singers who don't write," joked Marilyn Bergman on Oct. 27, as she presented Britain's Sir Cliff Richard with his latest accolade, the Pied Piper award.

Bergman, president/chairman of the board of ASCAP, was hosting the U.S. society's annual dinner honoring writer and publisher members of the U.K.'s Performing Right Society. Richard's award was in recognition of his "contribution to the songwriter."

The singer—who earlier that week received his knighthood from Queen Elizabeth at Buckingham Palace—described himself as "the last of a dying breed, the singer of songs." In fact, he told the audience of writers and publishers, "I'll be glad to hear of any good ones that are out there."

Another knight, Sir Tim Rice,

was among those at the occasion; he has written lyrics for Cliff Richard's forthcoming EMI album, "Songs From Heathcliff," which is based on "Wuthering Heights."

The evening also saw ASCAP



RICHARD

honor Elton John and EMI Music as songwriter and publisher of the year, respectively; Phil Collins' "Everyday" (published by Hit & Run Music) was named song of the year.

ASCAP's film awards went to Richard Rodney Bennett and Patrick Doyle for their respective

scores for "Four Weddings And A Funeral" and "Mary Shelley's Frankenstein." Honored as the most performed album on U.S. college radio from the PRS/ASCAP repertory was the Jesus & Mary Chain's "Stoned & Dethroned." An additional 17 songs licensed by ASCAP were recognized for being among its most-performed works in 1994.

They included three by Elton John and Bernie Taupin: "Don't Let The Sun Go Down On Me," "Philadelphia Freedom," and "The One."

### FOR THE RECORD

A story in the Nov. 4 issue incorrectly reported the date of the 1996 Brit Awards. The event will take place on Monday, Feb. 19, in London.

# First there were credible charts. Now there's incredible news!

Airplay Monitor—everything you expected and news coverage too!



• Top 40 Airplay Monitor • Country Airplay Monitor • R&B Airplay Monitor • Rock Airplay Monitor

The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems.

- Airplay Charts • Power Playlists • Biggest Gainers • New Releases
- Song Activity Reports • Impact Pages • Monitored Video Playlists
- PLUS all the latest radio and music industry news\* every week!

CALL 1-800-722-2346 TO SUBSCRIBE!

Part of the Billboard Music Group

Special Offer for Billboard Subscribers

Receive Top 40 Airplay Monitor for the discount rate of \$179/year. Receive any of the other Airplay Monitors (Rock, R&B, Country) for the discount rate of \$149/year. That's a 25% discount off of the regular subscription rates!

\*Top 40 Airplay Monitor, Country Airplay Monitor and R&B Airplay Monitor only.

H58A



# HITS OF THE WORLD

© 1993, Billboard / BPI Communications

| JAPAN         |           | (Dempa Publications Inc.) 11/6/95          |             |
|---------------|-----------|--|-------------|
| THIS WEEK     | LAST WEEK | SINGLES                                    |             |
| 1             | 2         | LOVE PHANTOM B'Z                           | BMG ROOMS   |
| 2             | NEW       | TAMASHII WO DAITEKURE KYOSUKE HIMURO       | POLYDOR     |
| 3             | NEW       | ROMANCE DREAMS COME TRUE                   | EPIC/SONY   |
| 4             | NEW       | BODY FEELS EXIT NAMIE AMURO                | AVEX TRAX   |
| 5             | NEW       | BRAND NEW TOMORROW TRF                     | AVEX TRAX   |
| 6             | 5         | MY BABE KIMIGA NEMURUMADE SHARANQ          | BMG VICTOR  |
| 7             | 1         | SURIRU TOMOYASU HOTEI                      | TOSHIBA-EMI |
| 8             | 7         | I BELIEVE TOMOMI KAHARA                    | PIONEER LDC |
| 9             | 6         | MESSAGE MASAHARU FUKUYAMA                  | BMG VICTOR  |
| 10            | 3         | HELLO, AGAIN MY LITTLE LOVER TOY'S FACTORY |             |
| <b>ALBUMS</b> |           |  |             |
| 1             | 10        | MASAYUKI SUZUKI MARTINI II                 | EPIC/SONY   |
| 2             | 1         | NAMIE AMURO DANCE TRACKS VOL. 1            | TOSHIBA-EMI |
| 3             | NEW       | KUBOH RURIKO BLUE TO BLUE                  | EPIC/SONY   |
| 4             | 2         | MARIAH CAREY DAYDREAM                      | COLUMBIA    |
| 5             | 7         | MASAHARU FUKUYAMA M-COLLECTION             |             |
| 6             | 5         | BIRTHDAY PRESENT                           | BMG VICTOR  |
| 7             | 6         | YUMI TANIMURA ATTOUTEKI NI KATAOMOI        | SONY        |
| 8             | 3         | SCATMAN JOHN SCATMAN'S WORLD               | BMG VICTOR  |
| 9             | 4         | SPIZ HACHIMITSU                            | POLYDOR     |
| 10            | NEW       | FIELD OF VIEW FIELD OF VIEW I              | ZAIN        |
|               |           | HIGH-LOWS THE HIGH-LOWS                    | KITTY       |

| CANADA        |           | (The Record) 11/4/95                       |              |
|---------------|-----------|--|--------------|
| THIS WEEK     | LAST WEEK | SINGLES                                    |              |
| 1             | 2         | RUNAWAY JANET JACKSON                      | A&M          |
| 2             | 1         | FANTASY MARIAH CAREY                       | COLUMBIA     |
| 3             | 3         | I'LL BE THERE FOR YOU METHOD MAN           | DEF JAM      |
| 4             | 4         | MACARENA LOS DEL MAR                       | QUALITY      |
| 5             | 5         | YOU ARE NOT ALONE MICHAEL JACKSON          | EPIC         |
| 6             | NEW       | STAYIN' ALIVE N-TRANCE                     | QUALITY      |
| 7             | 8         | DON'T TAKE IT PERSONAL MONICA              | ARISTA       |
| 8             | 10        | FAT BOY MAX-A-MILLION                      | RCA          |
| 9             | 13        | CAN I TOUCH YOU... THERE? MICHAEL BOLTON   | COLUMBIA     |
| 10            | 20        | WATERFALLS TLC                             | LAFACE       |
| 11            | NEW       | THROW YOUR SET IN THE AIR CYPRESS HILL     | COLUMBIA     |
| 12            | 12        | HUMAN NATURE MADONNA                       | MAVERICK     |
| 13            | 14        | TOTAL ECLIPSE OF... NIKKI FRENCH           | CRITIQUE     |
| 14            | 15        | BIG TIME WHIGFIELD                         | QUALITY      |
| 15            | 16        | SCREAM MICHAEL JACKSON                     | EPIC         |
| 16            | 6         | GANGSTA'S PARADISE COOLIO FEAT. L.V.       | MCA          |
| 17            | NEW       | SHY GUY DIANA KING                         | COLUMBIA     |
| 18            | 11        | LICK IT ROULA                              | SOS          |
| 19            | NEW       | I WANNA BE WITH U FUN FACTORY              | ATTIC        |
| 20            | 18        | THIS IS HOW WE DO IT MONTELL JORDAN        | PMP          |
| <b>ALBUMS</b> |           |  |              |
| 1             | 1         | VARIOUS ARTISTS DANCE MIX 95               | QUALITY      |
| 2             | NEW       | GREEN DAY INSOMNIAC                        | REPRISE      |
| 3             | 5         | A. MORISSETTE JAGGED LITTLE PILL           | MAVERICK     |
| 4             | 3         | MARIAH CAREY DAYDREAM                      | COLUMBIA     |
| 5             | 6         | JANET JACKSON DESIGN OF A DECADE 1986/1996 | A&M          |
| 6             | 4         | SOUNDTRACK DANGEROUS MINDS                 | MCA          |
| 7             | 7         | HOOTIE & THE BLOWFISH CRACKED REAR VIEW    | ATLANTIC     |
| 8             | 11        | K.D. LANG ALL YOU CAN EAT                  | WARNER BROS. |
| 9             | 9         | MICHAEL BOLTON GREATEST HITS 1985-1995     | COLUMBIA     |
| 10            | 8         | SHANIA TWAIN THE WOMAN IN ME               | MERCURY      |
| 11            | NEW       | VARIOUS ARTISTS PIRATE RADIO VOL. 4        | QUALITY      |
| 12            | 12        | SOUNDTRACK FRIENDS                         | REPRISE      |
| 13            | 17        | LISA LOEB TAILS                            | GEFFEN       |
| 14            | 13        | BLUE RODEO NOWHERE TO HERE                 | WEA          |
| 15            | 10        | AC/DC BALLBREAKER                          | EASTWEST     |
| 16            | 15        | LIVE THROWING COPPER                       | RADIOACTIVE  |
| 17            | 16        | OASIS (WHAT'S THE STORY) MORNING GLORY     | EPIC         |
| 18            | 14        | SEAL SEAL II                               | ZTT          |
| 19            | NEW       | SOUNDTRACK PULP FICTION                    | MCA          |
| 20            | NEW       | THE RANKIN FAMILY ENDLESS SEASONS          | EMI          |

| GERMANY       |           | (compiled by Media Control) 10/31/95                        |                      |
|---------------|-----------|---|----------------------|
| THIS WEEK     | LAST WEEK | SINGLES   |                      |
| 1             | 1         | GANGSTA'S PARADISE COOLIO FEAT. L.V.                        | MCA                  |
| 2             | 2         | SIE IST WEG FANTASTISCHEN VIER                              | SONY                 |
| 3             | 3         | BOOMBASTIC SHAGGY   | VIRGIN               |
| 4             | 4         | STAYIN' ALIVE N-TRANCE                                      | INTERCORD            |
| 5             | 7         | EINE INSEL MIT... DOLLS UNITED                              | EASTWEST             |
| 6             | 5         | FAIRGROUND SIMPLY RED                                       | EASTWEST             |
| 7             | 12        | I GOT 5 ON IT LUNIZ   | VIRGIN               |
| 8             | 9         | FREEDOM D.J. BOBO   | EAM                  |
| 9             | 8         | YOU ARE NOT ALONE MICHAEL JACKSON                           | EPIC                 |
| 10            | 6         | EVER AND EVER JUST FRIENDS                                  | EDEL                 |
| 11            | 10        | EIN SONG NAMENS... ARZTE                                    | METRONOME            |
| 12            | 14        | CELEBRATION FUN FACTORY                                     | EDEL                 |
| 13            | 13        | STARS CHARLY LOWNOISE & MENTAL THEO                         | URBAN MOTOR          |
| 14            | 11        | I WANNA... TECHNOHEAD                                       | INTERCORD/ROADRUNNER |
| 15            | 18        | LUCKY LOVE ACE OF BASE                                      | METRONOME            |
| 16            | 15        | WATERFALLS TLC  | ARIOLA               |
| 17            | NEW       | WILLY USE A BILLY... BOY                                    | E-ROTIC              |
| 18            | NEW       | I CAN'T GET NO MARK 'OH                                     | URBAN MOTOR          |
| 19            | 20        | FIRST TIME KELLY FAMILY                                     | EMI                  |
| 20            | NEW       | NORDISCH BY NATURE FETTS BRÖT                               | INTCHECK             |
| <b>ALBUMS</b> |           |   |                      |
| 1             | 7         | MARIAH CAREY DAYDREAM                                       | COLUMBIA             |
| 2             | 1         | SIMPLY RED LIFE   | EASTWEST             |
| 3             | 2         | PUR ABENTUEERLAND   | INTERCORD            |
| 4             | 3         | FANTASTISCHEN VIER LAUSCHGIFT                               | SONY                 |
| 5             | 4         | ARZTE PLANET PUNK   | METRONOME            |
| 6             | 6         | AC/DC BALLBREAKER   | EASTWEST             |
| 7             | 5         | BOHSE ONKELZ HIER SIND DIE ONKELZ                           | VIRGIN               |
| 8             | 8         | DIE SCHLUMPF MEGAPARTY VOL. 2                               | EMI                  |
| 9             | 9         | BADESALZ ZARTE METZGER                                      | SONY                 |
| 10            | 15        | BAP WAHNSINN - HITS VON 79-95                               | EMI                  |
| 11            | 10        | JANET JACKSON DESIGN OF A DECADE 1986/1996                  | POLYGRAM             |
| 12            | 18        | GREEN DAY INSOMNIAC   | WEA                  |
| 13            | NEW       | ROXETTE DON'T BORE US—GET TO THE CHORUS!                    | EMI                  |
| 14            | 11        | MARLA GLEN LOVE & RESPECT                                   | ARIOLA               |
| 15            | 13        | KELLY FAMILY OVER THE HUMP                                  | KEL-LIFE/EDEL        |
| 16            | 12        | MICHAEL BOLTON GREATEST HITS 1985-1995                      | COLUMBIA             |
| 17            | 14        | RED HOT CHILI PEPPERS ONE HOT... WB                         |                      |
| 18            | NEW       | BLUE SYSTEM FOREVER BLUE                                    | ARIOLA               |
| 19            | 17        | SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN | VIRGIN               |
| 20            | NEW       | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1    | EPIC                 |

| FRANCE        |           | (SNEP/IFOP/Tite-Live) 10/28/95                           |                                  |
|---------------|-----------|--|----------------------------------|
| THIS WEEK     | LAST WEEK | SINGLES  |                                  |
| 1             | 1         | JE S'EN PAS CELINE DION                                  | COLUMBIA                         |
| 2             | 3         | YOU ARE NOT ALONE MICHAEL JACKSON                        | EPIC                             |
| 3             | 2         | SCATMAN'S WORLD SCATMAN JOHN                             | BMG                              |
| 4             | 4         | STAYIN' ALIVE N-TRANCE                                   | DANCE POOL                       |
| 5             | 6         | SHIMMY SHAKE 740 BOYZ                                    | HAPPY MUSIC                      |
| 6             | 7         | FANTASY MARIAH CAREY                                     | COLUMBIA                         |
| 7             | 6         | BOOM BOOM... OUTHERE BROTHERS                            | HAPPY MUSIC                      |
| 8             | 11        | KISS FROM A ROSE SEAL                                    | ZTT/WEA                          |
| 9             | 8         | MELODY TEMPO HARMONY                                     | BERNARD LAVILLIERS & JIMMY CLIFF |
| 10            | NEW       | LUCKY LOVE ACE OF BASE                                   | BARCLAY                          |
| 11            | 5         | XXL MYLENE FARMER  | POLYDOR                          |
| 12            | 12        | '74-'75 CONNELLS   | EMI                              |
| 13            | 13        | TOMBE POUR ELLE PASCAL OBISPO                            | EPIC                             |
| 14            | 9         | SURRENDER YOUR LOVE NIGHTCRAWLERS                        | BMG                              |
| 15            | NEW       | FRUIT DE LA PASSION FRANCKY VINCENT                      | ARCADE                           |
| 16            | 18        | LET ME BE A... SISTER QUEEN                              | BAX DANCE                        |
| 17            | NEW       | TRY ME OUT CORONA  | POLYGRAM                         |
| 18            | NEW       | BOOMBASTIC SHAGGY  | DELABEL/VIRGIN                   |
| 19            | 16        | TOUT BAIGNE MENELIK & LA TRIBU                           | SMALL                            |
| 20            | NEW       | ANYBODY MASTERBOY  | BARCLAY                          |
| <b>ALBUMS</b> |           |  |                                  |
| 1             | 1         | CELINE DION D'EUX  | COLUMBIA                         |
| 2             | 2         | MYLENE FARMER ANAMORPHOSEE                               | POLYDOR                          |
| 3             | 3         | MARIAH CAREY DAYDREAM                                    | COLUMBIA                         |
| 4             | 4         | CRANBERRIES NO NEED TO ARGUE                             | ISLAND                           |
| 5             | 5         | AC/DC BALLBREAKER  | EASTWEST                         |
| 6             | NEW       | SOUNDTRACK LE ROI LION                                   | WALT DISNEY                      |
| 7             | 6         | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC                             |
| 8             | 12        | RED HOT CHILI PEPPERS ONE HOT MINUTE                     | WARNER BROS.                     |
| 9             | 12        | MARC LAVOINA MARC LAVOINA 1985-1995                      | RCA                              |
| 10            | 9         | TEARS FOR FEARS HAROUL AND THE KINGS OF SPAIN            | EPIC                             |
| 11            | 11        | JOHNNY HALLYDAY LA LORADA                                | MERCURY                          |
| 12            | NEW       | JOHNNY HALLYDAY PARELES D'HOMMES                         | MERCURY                          |
| 13            | 7         | SIMPLY RED LIFE  | EASTWEST                         |
| 14            | 14        | OASIS (WHAT'S THE STORY) MORNING...                      | SMALL                            |
| 15            | 10        | J. DUTRONC BREVES RENCONTRES                             | COLUMBIA                         |
| 16            | 18        | B. LAVILLIERS CHAMPS DU POSSIBLE                         | BARCLAY                          |
| 17            | 8         | CHARLES AZNAVOUR PALAIS DES CONGRES                      | 1994 EMI                         |
| 18            | NEW       | SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS | DELABEL/VIRGIN                   |
| 19            | NEW       | CLAUDE BARZOTTI JE T'APPENDRAI L'AMOUR                   | SONY                             |
| 20            | 16        | SACRED SPIRIT CHANTS ET DANSES DES...                    | VIRGIN                           |

| NETHERLANDS   |           | (Stichting Mega Top 50) 11/4/95            |              |
|---------------|-----------|--|--------------|
| THIS WEEK     | LAST WEEK | SINGLES                                    |              |
| 1             | 5         | GANGSTA'S PARADISE COOLIO FEATURING L.V.   | MCA          |
| 2             | 2         | KNOCKIN' DOUBLE VISION                     | PINK         |
| 3             | 1         | HET IS EEN NACHT GUUS MEEUWIS & VAGANT     | ARCADE       |
| 4             | 6         | TU M'AIMES ENCORE CELINE DION              | SONY         |
| 5             | 4         | BOOMBASTIC SHAGGY                          | VIRGIN       |
| 6             | 7         | FAIRGROUND SIMPLY RED                      | WARNER BROS. |
| 7             | 3         | HET BUSJE KOMT ZO HOLLENBOER               | BUNNY        |
| 8             | 8         | OMDAT IK ZO VAN JE HOU                     | GORDON CNR   |
| 9             | 9         | WHY GOD WHY ARNO KOLENBRANDER              | SONY         |
| 10            | NEW       | ZIA ME GRAAG CLOUSEAU                      | EMI          |
| <b>ALBUMS</b> |           |  |              |
| 1             | 4         | BZN ROUND THE FIRE                         | MERCURY      |
| 2             | 3         | CLOUSEAU OKER                              | EMI          |
| 3             | 6         | SIMPLY RED LIFE                            | WARNER       |
| 4             | 1         | MARIAH CAREY DAYDREAM                      | SONY         |
| 5             | 5         | CELINE DION D'EUX                          | SONY         |
| 6             | 2         | MARCO BORSATO ALS GEEN ANDER               | POLYDOR      |
| 7             | 8         | FRANS BAUER VEEL LIEFS                     | TIPTOP       |
| 8             | NEW       | JANET JACKSON DESIGN OF A DECADE 1986/1996 | POLYDOR      |
| 9             | 9         | RENE FROGER LIVE IN CONCERT                | DINO         |
| 10            | 7         | RUTH JACOTT GEHEIMEN                       | DINO         |

| NETHERLANDS |           | (Stichting Mega Top 50) 11/4/95            |              |
|-------------|-----------|--|--------------|
| THIS WEEK   | LAST WEEK | SINGLES                                    |              |
| 1           | 1         | VARIOUS ARTISTS DANCE MIX 95               | QUALITY      |
| 2           | NEW       | GREEN DAY INSOMNIAC                        | REPRISE      |
| 3           | 5         | A. MORISSETTE JAGGED LITTLE PILL           | MAVERICK     |
| 4           | 3         | MARIAH CAREY DAYDREAM                      | COLUMBIA     |
| 5           | 6         | JANET JACKSON DESIGN OF A DECADE 1986/1996 | A&M          |
| 6           | 4         | SOUNDTRACK DANGEROUS MINDS                 | MCA          |
| 7           | 7         | HOOTIE & THE BLOWFISH CRACKED REAR VIEW    | ATLANTIC     |
| 8           | 11        | K.D. LANG ALL YOU CAN EAT                  | WARNER BROS. |
| 9           | 9         | MICHAEL BOLTON GREATEST HITS 1985-1995     | COLUMBIA     |
| 10          | 8         | SHANIA TWAIN THE WOMAN IN ME               | MERCURY      |
| 11          | NEW       | VARIOUS ARTISTS PIRATE RADIO VOL. 4        | QUALITY      |
| 12          | 12        | SOUNDTRACK FRIENDS                         | REPRISE      |
| 13          | 17        | LISA LOEB TAILS                            | GEFFEN       |
| 14          | 13        | BLUE RODEO NOWHERE TO HERE                 | WEA          |
| 15          | 10        | AC/DC BALLBREAKER                          | EASTWEST     |
| 16          | 15        | LIVE THROWING COPPER                       | RADIOACTIVE  |
| 17          | 16        | OASIS (WHAT'S THE STORY) MORNING GLORY     | EPIC         |
| 18          | 14        | SEAL SEAL II                               | ZTT          |
| 19          | NEW       | SOUNDTRACK PULP FICTION                    | MCA          |
| 20          | NEW       | THE RANKIN FAMILY ENDLESS SEASONS          | EMI          |

| GERMANY       |           | (compiled by Media Control) 10/31/95                        |                      |
|---------------|-----------|---|----------------------|
| THIS WEEK     | LAST WEEK | SINGLES   |                      |
| 1             | 1         | GANGSTA'S PARADISE COOLIO FEAT. L.V.                        | MCA                  |
| 2             | 2         | SIE IST WEG FANTASTISCHEN VIER                              | SONY                 |
| 3             | 3         | BOOMBASTIC SHAGGY   | VIRGIN               |
| 4             | 4         | STAYIN' ALIVE N-TRANCE                                      | INTERCORD            |
| 5             | 7         | EINE INSEL MIT... DOLLS UNITED                              | EASTWEST             |
| 6             | 5         | FAIRGROUND SIMPLY RED                                       | EASTWEST             |
| 7             | 12        | I GOT 5 ON IT LUNIZ   | VIRGIN               |
| 8             | 9         | FREEDOM D.J. BOBO   | EAM                  |
| 9             | 8         | YOU ARE NOT ALONE MICHAEL JACKSON                           | EPIC                 |
| 10            | 6         | EVER AND EVER JUST FRIENDS                                  | EDEL                 |
| 11            | 10        | EIN SONG NAMENS... ARZTE                                    | METRONOME            |
| 12            | 14        | CELEBRATION FUN FACTORY                                     | EDEL                 |
| 13            | 13        | STARS CHARLY LOWNOISE & MENTAL THEO                         | URBAN MOTOR          |
| 14            | 11        | I WANNA... TECHNOHEAD                                       | INTERCORD/ROADRUNNER |
| 15            | 18        | LUCKY LOVE ACE OF BASE                                      | METRONOME            |
| 16            | 15        | WATERFALLS TLC  | ARIOLA               |
| 17            | NEW       | WILLY USE A BILLY... BOY                                    | E-ROTIC              |
| 18            | NEW       | I CAN'T GET NO MARK 'OH                                     | URBAN MOTOR          |
| 19            | 20        | FIRST TIME KELLY FAMILY                                     | EMI                  |
| 20            | NEW       | NORDISCH BY NATURE FETTS BRÖT                               | INTCHECK             |
| <b>ALBUMS</b> |           |   |                      |
| 1             | 7         | MARIAH CAREY DAYDREAM                                       | COLUMBIA             |
| 2             | 1         | SIMPLY RED LIFE   | EASTWEST             |
| 3             | 2         | PUR ABENTUEERLAND   | INTERCORD            |
| 4             | 3         | FANTASTISCHEN VIER LAUSCHGIFT                               | SONY                 |
| 5             | 4         | ARZTE PLANET PUNK   | METRONOME            |
| 6             | 6         | AC/DC BALLBREAKER   | EASTWEST             |
| 7             | 5         | BOHSE ONKELZ HIER SIND DIE ONKELZ                           | VIRGIN               |
| 8             | 8         | DIE SCHLUMPF MEGAPARTY VOL. 2                               | EMI                  |
| 9             | 9         | BADESALZ ZARTE METZGER                                      | SONY                 |
| 10            | 15        | BAP WAHNSINN - HITS VON 79-95                               | EMI                  |
| 11            | 10        | JANET JACKSON DESIGN OF A DECADE 1986/1996                  | POLYGRAM             |
| 12            | 18        | GREEN DAY INSOMNIAC   | WEA                  |
| 13            | NEW       | ROXETTE DON'T BORE US—GET TO THE CHORUS!                    | EMI                  |
| 14            | 11        | MARLA GLEN LOVE & RESPECT                                   | ARIOLA               |
| 15            | 13        | KELLY FAMILY OVER THE HUMP                                  | KEL-LIFE/EDEL        |
| 16            | 12        | MICHAEL BOLTON GREATEST HITS 1985-1995                      | COLUMBIA             |
| 17            | 14        | RED HOT CHILI PEPPERS ONE HOT... WB                         |                      |
| 18            | NEW       | BLUE SYSTEM FOREVER BLUE                                    | ARIOLA               |
| 19            | 17        | SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN | VIRGIN               |
| 20            | NEW       | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1    | EPIC                 |

| FRANCE        |           | (SNEP/IFOP/Tite-Live) 10/28/95                           |                                  |
|---------------|-----------|--|----------------------------------|
| THIS WEEK     | LAST WEEK | SINGLES  |                                  |
| 1             | 1         | JE S'EN PAS CELINE DION                                  | COLUMBIA                         |
| 2             | 3         | YOU ARE NOT ALONE MICHAEL JACKSON                        | EPIC                             |
| 3             | 2         | SCATMAN'S WORLD SCATMAN JOHN                             | BMG                              |
| 4             | 4         | STAYIN' ALIVE N-TRANCE                                   | DANCE POOL                       |
| 5             | 6         | SHIMMY SHAKE 740 BOYZ                                    | HAPPY MUSIC                      |
| 6             | 7         | FANTASY MARIAH CAREY                                     | COLUMBIA                         |
| 7             | 6         | BOOM BOOM... OUTHERE BROTHERS                            | HAPPY MUSIC                      |
| 8             | 11        | KISS FROM A ROSE SEAL                                    | ZTT/WEA                          |
| 9             | 8         | MELODY TEMPO HARMONY                                     | BERNARD LAVILLIERS & JIMMY CLIFF |
| 10            | NEW       | LUCKY LOVE ACE OF BASE                                   | BARCLAY                          |
| 11            | 5         | XXL MYLENE FARMER  | POLYDOR                          |
| 12            | 12        | '74-'75 CONNELLS   | EMI                              |
| 13            | 13        | TOMBE POUR ELLE PASCAL OBISPO                            | EPIC                             |
| 14            | 9         | SURRENDER YOUR LOVE NIGHTCRAWLERS                        | BMG                              |
| 15            | NEW       | FRUIT DE LA PASSION FRANCKY VINCENT                      | ARCADE                           |
| 16            | 18        | LET ME BE A... SISTER QUEEN                              | BAX DANCE                        |
| 17            | NEW       | TRY ME OUT CORONA  | POLYGRAM                         |
| 18            | NEW       | BOOMBASTIC SHAGGY  | DELABEL/VIRGIN                   |
| 19            | 16        | TOUT BAIGNE MENELIK & LA TRIBU                           | SMALL                            |
| 20            | NEW       | ANYBODY MASTERBOY  | BARCLAY                          |
| <b>ALBUMS</b> |           |  |                                  |
| 1             | 1         | CELINE DION D'EUX  | COLUMBIA                         |
| 2             | 2         | MYLENE FARMER ANAMORPHOSEE                               | POLYDOR                          |
| 3             | 3         | MARIAH CAREY DAYDREAM                                    | COLUMBIA                         |
| 4             | 4         | CRANBERRIES NO NEED TO ARGUE                             | ISLAND                           |
| 5             | 5         | AC/DC BALLBREAKER  | EASTWEST                         |
| 6             | NEW       | SOUNDTRACK LE ROI LION                                   | WALT DISNEY                      |
| 7             | 6         | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC                             |
| 8             | 12        | RED HOT CHILI PEPPERS ONE HOT MINUTE                     | WARNER BROS.                     |
| 9             | 12        | MARC LAVOINA MARC LAVOINA 1985-1995                      | RCA                              |
| 10            | 9         | TEARS FOR FEARS HAROUL AND THE KINGS OF SPAIN            | EPIC                             |
| 11            | 11        | JOHNNY HALLYDAY LA LORADA                                | MERCURY                          |
| 12            | NEW       | JOHNNY HALLYDAY PARELES D'HOMMES                         | MERCURY                          |
| 13            | 7         | SIMPLY RED LIFE  | EASTWEST                         |
| 14            | 14        | OASIS (WHAT'S THE STORY) MORNING...                      | SMALL                            |
| 15            | 10        | J. DUTRONC BREVES RENCONTRES                             | COLUMBIA                         |
| 16            | 18        | B. LAVILLIERS CHAMPS DU POSSIBLE                         | BARCLAY                          |
| 17            | 8         | CHARLES AZNAVOUR PALAIS DES CONGRES                      | 1994 EMI                         |
| 18            | NEW       | SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS | DELABEL/VIRGIN                   |
| 19            | NEW       | CLAUDE BARZOTTI JE T'APPENDRAI L'AMOUR                   | SONY                             |
| 20            | 16        | SACRED SPIRIT CHANTS ET DANSES DES...                    | VIRGIN                           |

| AUSTRALIA |           | (Australian Record Industry Assn.) 11/5/95       |                           |
|-----------|-----------|--|---------------------------|
| THIS WEEK | LAST WEEK | SINGLES  |                           |
| 1         | 1         | GANGSTA'S PARADISE COOLIO FEAT. L.V.             | MCA                       |
| 2         | 2         | STAYIN' ALIVE N-TRANCE                           | FESTIVAL                  |
| 3         | 5         | LET'S GROOVE CDB                                 | COLUMBIA                  |
| 4         | 9         | WATERFALLS TLC                                   | BMG                       |
| 5         | 3         | WHERE THE WILD ROSES GROW                        | NICK CAVE & KYLIE MINOGUE |
| 6         | 4         | KISS FROM A ROSE SEAL                            | WARNER BROS.              |
| 7         | 8         | YOU ARE NOT ALONE MICHAEL JACKSON                | EPIC                      |
| 8         | 10        | MYSTERIOUS GIRL PETER ANDRE                      | FESTIVAL                  |
| 9         | NEW       | I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF | VIRGIN                    |
| 10        | 7         | YOU OUGHTA KNOW A. MORISSETTE                    | WARNER BROS.              |
| 11        | 6         | FANTASY MARIAH CAREY                             | COLUMBIA                  |
| 12        | 11        | RUNAWAY JANET JACKSON                            | A&M                       |
| 13        | 15        |  |                           |



# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 10/28/95 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES   |
|-----------|-----------|---|
| 1         | 2         | BOOMBASTIC SHAGGY VIRGIN                                |
| 2         | 1         | YOU ARE NOT ALONE MICHAEL JACKSON EPIC                  |
| 3         | 4         | STAYIN' ALIVE N-TRANCE AATW                             |
| 4         | NEW       | GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA            |
| 5         | 3         | FAIRGROUND SIMPLY RED EASTWEST                          |
| 6         | 5         | FANTASY MARIAH CAREY COLUMBIA                           |
| 7         | 8         | WATERFALLS TLC LAFACE/ARISTA                            |
| 8         | 9         | LUCKY LOVE ACE OF BASE MEGA/METRONOME                   |
| 9         | NEW       | I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN |
| 10        | NEW       | JE SAIS PAS CELINE DION EPIC/COLUMBIA                   |
| ALBUMS    |           |   |
| 1         | 1         | SIMPLY RED LIFE EASTWEST                                |
| 2         | 2         | MARIAH CAREY DAYDREAM COLUMBIA                          |
| 3         | 3         | AC/DC BALLBREAKER EASTWEST                              |
| 4         | 4         | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION        |
| 5         | 5         | GREEN DAY INSOMNIAC REPRISÉ                             |
| 6         | 6         | MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA         |
| 7         | 8         | CELINE DION D'EUX EPIC/COLUMBIA                         |
| 8         | 10        | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M          |
| 9         | 7         | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.       |
| 10        | 9         | IRON MAIDEN THE X FACTOR EMI                            |

## BELGIUM (Promuvi) 11/3/95

| THIS WEEK | LAST WEEK | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | HET IS EEN NACHT GUUS MEEUWIS & VAGANT X-POLO MUSIC           |
| 2         | 2         | SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA         |
| 3         | 4         | FAIRGROUND SIMPLY RED WEA                                     |
| 4         | 3         | YOU ARE NOT ALONE MICHAEL JACKSON EPIC                        |
| 5         | 9         | BOOMBASTIC SHAGGY VIRGIN                                      |
| 6         | NEW       | WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE      |
| 7         | 8         | STAYIN' ALIVE N-TRANCE ROYAL                                  |
| 8         | NEW       | IK BEN EEN VENT JIMMY B PARADISO                              |
| 9         | NEW       | HET BUSJE KOMT ZO HOLLENBOER BUNNY                            |
| 10        | NEW       | NOT AN ADDICT K'S CHOICE DOUBLE T                             |
| ALBUMS    |           |   |
| 1         | 1         | CELINE DION D'EUX COLUMBIA                                    |
| 2         | 3         | K'S CHOICE PARADISE IN ME DOUBLE T                            |
| 3         | 4         | CLOUSEAU OKER EMI   |
| 4         | 6         | SIMPLY RED LIFE WEA   |
| 5         | 2         | VAYA CON DIOS ROOTS & WINGS BMG/ARIOLA                        |
| 6         | 5         | MARIAH CAREY DAYDREAM COLUMBIA                                |
| 7         | 7         | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M                |
| 8         | 8         | CELINE DION THE COLOUR OF MY LOVE COLUMBIA                    |
| 9         | 9         | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC |
| 10        | NEW       | WILL TURA BLOEED, ZWEET EN TRANEN TOPKAPI                     |

## SWEDEN (GLF) 10/27/95

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 2         | GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA                             |
| 2         | 1         | BOOMBASTIC SHAGGY VIRGIN   |
| 3         | 4         | LUCKY LOVE ACE OF BASE MEGA  |
| 4         | 3         | FISKARNA I HAVEN IDDE SCHULTZ MCA  |
| 5         | 5         | STAYIN' ALIVE N-TRANCE CNR MUSIC   |
| 6         | 8         | WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE                 |
| 7         | 6         | YOU ARE NOT ALONE MICHAEL JACKSON EPIC                                   |
| 8         | 7         | GIVE MY LIFE ARMY OF LOVERS STOCKHOLM                                    |
| 9         | NEW       | I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN                  |
| 10        | 9         | YOU DON'T UNDERSTAND ME ROXETTE EMI                                      |
| ALBUMS    |           |  |
| 1         | 1         | REBECCA TORNQVIST GOOD THING EMI   |
| 2         | NEW       | SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN          |
| 3         | 2         | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION                         |
| 4         | NEW       | OZZY OSBOURNE OZZMOSIS EPIC  |
| 5         | 3         | SIMPLY RED LIFE WARNER   |
| 6         | 4         | MILLENCOLIN LIFE ON A PLATE BURNING HEART                                |
| 7         | 5         | GREEN DAY INSOMNIAC WARNER   |
| 8         | 8         | EVA DAHLGREN JAG VILL SE MIN ALSKADE KOMMA FRÅN DET VILDA RECORD STATION |
| 9         | NEW       | OLLE LJUNGSTROM TACK TELEGRAM  |
| 10        | NEW       | ROBYN ROBYN IS HERE RICOCHET   |

## 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                     |

## NEW ZEALAND (RIANZ) 10/25/95

| THIS WEEK | LAST WEEK | SINGLES   |
|-----------|-----------|---|
| 1         | NEW       | GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA            |
| 2         | 2         | BOOMBASTIC SHAGGY VIRGIN                                |
| 3         | 1         | FANTASY MARIAH CAREY SONY                               |
| 4         | 3         | STAYIN' ALIVE N-TRANCE FESTIVAL                         |
| 5         | 4         | RUNAWAY JANET JACKSON A&M                               |
| 6         | NEW       | SUMMERTIME IN THE LBC DOVE SHACK MERCURY/POLYGRAM       |
| 7         | 10        | THROW YOUR SET IN THE AIR CYPRESS HILL SONY             |
| 8         | 6         | FAIRGROUND SIMPLY RED WARNER                            |
| 9         | 5         | SO IN LOVE WITH YOU UNV WARNER                          |
| 10        | NEW       | BOOM BOOM BOOM OUTHERE BROTHERS FESTIVAL                |
| ALBUMS    |           |   |
| 1         | NEW       | JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M/POLYGRAM |
| 2         | 1         | MARIAH CAREY DAYDREAM SONY                              |
| 3         | 2         | HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER          |
| 4         | NEW       | OASIS (WHAT'S THE STORY) MORNING GLORY? SONY            |
| 5         | 3         | SIMPLY RED LIFE WARNER                                  |
| 6         | 5         | CELINE DION THE COLOUR OF MY LOVE SONY                  |
| 7         | NEW       | K.D. LANG ALL YOU CAN EAT WARNER                        |
| 8         | NEW       | SEAL SEAL (1ST AND 2ND ALBUMS) WARNER                   |
| 9         | 6         | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER             |
| 10        | NEW       | SHAGGY BOOMBASTIC VIRGIN                                |

## SWITZERLAND (Media Control Switzerland) 10/25/95

| THIS WEEK | LAST WEEK | SINGLES                                     |
|-----------|-----------|---|
| 1         | 3         | WATERFALLS TLC BMG                          |
| 2         | 1         | YOU ARE NOT ALONE MICHAEL JACKSON SONY      |
| 3         | 8         | STAYIN' ALIVE N-TRANCE WARNER               |
| 4         | 2         | SIE IST WEG DIE FANTASTISCHEN VIER SONY     |
| 5         | 4         | BOOMBASTIC SHAGGY EMI                       |
| 6         | 10        | FREEDOM D.J. BOBO FRESH                     |
| 7         | 9         | KISS FROM A ROSE SEAL WARNER                |
| 8         | NEW       | WISH YOU WERE HERE REDNEX ZYX               |
| 9         | 6         | FAIRGROUND SIMPLY RED WARNER                |
| 10        | 5         | BABY COME BACK WORLDS APART EMI             |
| ALBUMS    |           |   |
| 1         | 4         | SIMPLY RED LIFE WARNER                      |
| 2         | 1         | MARIAH CAREY DAYDREAM SONY                  |
| 3         | 3         | CELINE DION D'EUX SONY                      |
| 4         | 2         | AC/DC BALLBREAKER WARNER                    |
| 5         | 5         | DIE FANTASTISCHEN VIER LAUSCHGIFT SONY      |
| 6         | 7         | MARLA GLEN LOVE & RESPECT BMG               |
| 7         | 8         | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER |
| 8         | NEW       | GREEN DAY INSOMNIAC WARNER                  |
| 9         | 10        | ARZTE PLANET PUNK POLYGRAM                  |
| 10        | 6         | VAYA CON DIOS ROOTS AND WINGS BMG           |

## FINLAND (Seura/IFPI Finland) 10/22/95

| THIS WEEK | LAST WEEK | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | LUCKY LOVE ACE OF BASE MEGA/REEL ART                              |
| 2         | 2         | BOOMBASTIC SHAGGY VIRGIN/EMI                                      |
| 3         | 9         | DO WHAT'S GOOD FOR ME 2 UNLIMITED BYTE/FAZER                      |
| 4         | 3         | MAN ON THE EDGE IRON MAIDEN EMI                                   |
| 5         | 6         | FEEEL SO GOOD WALDO BLUE BUBBLE/BLUEBIRD                          |
| 6         | 5         | GECK STINK BREATH GREEN DAY REPRISÉ/WEA                           |
| 7         | 8         | GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA                      |
| 8         | NEW       | HARD AS A ROCK AC/DC WARNER                                       |
| 9         | NEW       | YOU DON'T UNDERSTAND ME ROXETTE EMI                               |
| 10        | 10        | WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE/POLYGRAM |
| ALBUMS    |           |   |
| 1         | 5         | GREEN DAY INSOMNIAC REPRISÉ/WEA                                   |
| 2         | 1         | AC/DC BALLBREAKER WARNER  |
| 3         | 4         | YO PARHAAT POKO   |
| 4         | 2         | IRON MAIDEN THE X FACTOR EMI                                      |
| 5         | NEW       | KLAMYDIA SLIMIAT SOTAPOLULLA KRÄKLUND                             |
| 6         | NEW       | TOTO TAMBUI COLUMBIA  |
| 7         | 7         | TOMM LANTINEN MAALLA, MERELLA JA ILMASSAL COLUMBIA/SONY           |
| 8         | NEW       | AIKAKONE TAHTIKAAREN TAA RCA                                      |
| 9         | 3         | RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER                       |
| 10        | NEW       | ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER              |

## CHILE (APF Chile) 8/95

| THIS WEEK | LAST WEEK | ALBUMS   |
|-----------|-----------|--|
| 1         | NEW       | ILLAPU MULTITUDES EMI                            |
| 2         | NEW       | NICOLE ESPERANDO NADA BMG                        |
| 3         | NEW       | VARIOUS ARTISTS JUEGOS DE FUEGO POLYGRAM         |
| 4         | NEW       | LOS LLANEROS DE LA FRONTERA LLEGO EL AUSENTE EMI |
| 5         | NEW       | LA LEY LA LEY DE LA LEY POLYGRAM                 |
| 6         | NEW       | JUAN LUIS GUERRA GRANDES EXITOS BMG              |
| 7         | NEW       | VARIOUS ARTISTS HUGO A TODO RITMO POLYGRAM       |
| 8         | NEW       | VARIOUS ARTISTS 100% COOL POLYGRAM               |
| 9         | NEW       | GILLETTE ON THE ATTACK BMG                       |
| 10        | NEW       | CAFE TACUBA RE WARNER                            |

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** You should never underestimate the power of music to shape opinion and alter the course of political events. That was certainly the belief of the discredited former South African government, which was so concerned about the possible effects of the lyrics of certain folk musicians that its security police apparently assigned an agent to destroy one artist's career. That is the explanation given by a former policeman, Paul Erasmus, for the failure of the critically acclaimed folk-rock performer Roger Lucey to build a recording career. Erasmus has sold to the independent weekly Mail & Guardian excerpts from an unpublished book about the security police's dirty-tricks campaign against opponents of apartheid. In the book he admits that he personally launched the vendetta against Lucey. The singer's first album, "The Road Is Much Longer" (WEA), included a tribute to black activist Lungile Thabalazi, who was killed while in detention. The album was banned, but it was subsequently rereleased minus the tribute. Erasmus says he was sent to see Lucey play and "see what could be done about stopping this filth." He secretly recorded Lucey's concerts, informed WEA in Johannesburg that Lucey was a security police suspect, and personally confiscated the singer's albums from a major record store. "I don't know what happened with his WEA contract," Erasmus writes, "but assumed that our 'dirty tricks' had worked, as I know of no further LPs or tapes they produced." In fact, WEA did release Lucey's next album, a live recording titled "Half-A-Live." Although Erasmus pro-



claims himself a closet fan of Lucey's, his statements reveal the government's perennial ignorance of folk music in South Africa. White folk singers in the '60s were constantly harassed and had their music banned for the most innocuous lyrics. Ironically, such heavy-handed treatment enabled some artists of limited ability to claim a far greater relevance for their music than it deserved. But Lucey belonged to a new generation, which aligned itself with active resistance to apartheid rather than a nebulous protest movement. His career did not survive apartheid—he is a highly regarded TV news sound man today—but he is still revered in alternative music circles as one of the great inspirations during the darkest days of apartheid.

ARTHUR GOLDSTUCK

**U.K.:** The Lighthouse Family is an odd name for a pair of unrelated men, one black, the other white. But that hasn't stopped the duo from Newcastle in the north of England from scoring two hits this year with the singles "Lifted" and "Ocean Drive," both on Wildcard/Polydor. The Family distinguishes itself from other dance-based acts by creating radio-friendly and midtempo pop-soul songs with intelligent arrangements and lyrics. They are written by keyboard player Paul Tucker and brought to life by the pensive voice of Tunde Baiyewu. Ending a short U.K. tour at Dingwalls in London last month, the duo proved it had plenty of quality songs, such as the ballad "The Way You Are" and the funky, Seal-meets-Cat Stevens groove of "Loving Every Minute," with its lazy afternoon vibe enhanced by a brass line reminiscent of Herb Alpert's "This Guy's In Love With You." Among the audience members checking out the sounds were Mike Pickering and Shovell of M People. While the material and performances on the Lighthouse Family's album, "Ocean Drive," released Monday (6), are faultless, the two musicians are still learning their stagecraft, and Baiyewu could have projected his laid-back vocals more forcefully at the gig.

KWAKU

**NETHERLANDS:** Singer Patricia Paay, who scored 19 hit singles between 1967 and 1983 as both a solo artist and a member of the group the Star Sisters, has been signed by CNR/Arcade. Her comeback album, released Oct. 28, features covers of internationally well-known songs from feature films. The album's title track, "The Time Of My Life," is a duet with American singer and "Baywatch" star David Hasselhoff (Paay returns the compliment on Hasselhoff's new album, to be released worldwide by Arcade next year, by duetting with him on a cover of the old Freddy Fender hit "Before The Next Teardrop Falls"). On her album, Paay also sings with her 5-year-old daughter, Christina, on a version of "Tomorrow" from the film "Annie." The album features songs from such Disney classics as "Aladdin," "Beauty And The Beast," and "The Lion King," along with the title song from the latest Disney smash, "Pocahontas."

WILLEM HOOS

**FRANCE:** French-Canadian singer Céline Dion dominates the charts here like no other artist since Madonna in 1987. Dion's French-language album "D'Eux" (renamed "The French Album" in Britain and America), written and produced by Jean-Jacques Goldman, is still the top seller here, with cumulative sales of 1.6 million. And the media coverage surrounding her concerts in France has pushed four of her other albums back onto the charts. These are her live album, "Live A L'Olympia," a compilation of her earlier songs; "Les Premières Années"; "Des Mots Qui Sonnent"; and "The Colour Of My Love." Olivier Montfort, GM of Columbia France, says this impressive chart performance is the result of a three-year process to establish Dion as a leading performer. "The right artist, the proper timing, and lots of work," he explains, adding that while Dion was already well-known in this country, a significant part of the public discovered her only with the release of "D'Eux." According to Montfort, Dion's profile increased dramatically after she was the subject of a prime-time TV news show called "Envoyé Spécial," the French equivalent of "60 Minutes," in a mid-September broadcast just prior to her concerts in Paris. Dion will be one of the leading performers at the MIDEM trade fair next January in Cannes.



EMMANUEL LEGRAND



## 'Chinese World Music' Act Dadawa Drums Up Acclaim

**DADAWA** is the performing name chosen by 25-year-old Chinese singer **Zhu Zheqin**, because, she says, the sound of the name is accessible to Asian and Western listeners.

In the same way, this intriguing vocalist, on an album titled "Sister Drum," performs music that is both inspired by a specific culture and universal in its appeal.

With the release of "Sister Drum" by Warner Music labels in Asia, Australia, and Europe, and its impending arrival in the U.S. on Elektra Entertainment in January, Dadawa is emerging as the first Chinese pop artist brought to a global mainstream audience by a multinational label.

"Sister Drum" is the result of a two-year collaboration between Dadawa, composer **He Xuntian**, and co-lyricists

**He Xunyou** and **Lu Yimi**. The album draws on He Xuntian's 20-year interest in Tibetan folk music and marries lyrical and musical images of Tibet with modern recording styles. It is an ethereal, melodic, and engaging mix.

Recently, at the Royal College of Music in London, Dadawa stood alone on a darkened stage, draped in a crimson cloak, flanked by two video screens and a pair of red spotlights, singing live to the recorded music from "Sister Drum." Her voice rose and fell like the peaks of the Himalayas on the screens beside her. Over tracks that combine chants and drums with modern synthesizers, her voice wavered and spun like the prayer wheels in the hands of Tibetan monks on the video.

"Dadawa is Chinese world music," says **Michael Chang**, international director of UFO, the Warner Music label in Taiwan whose president, **Wu Tsu Tsu**, signed the artist. Speaking to Billboard correspondent **Hiroshi Fuji**, Chang says, "This is the first time for a Chinese artist to go on tour like this [in which] the focus is clearly on the international market."

That focus sharpened in May at MIDEM Asia in Hong Kong (Billboard, July 1), where a tape of "Sister Drum" was played by Warner VP and regional director **Paul Ewing** for such executives as **Seymour Stein**, who subsequently signed Dadawa to Elektra for the U.S. Similar strong reaction from other Warner labels followed, says **Ann-Marie Nicol**, VP of artist development at Warner Music International.

"Everybody [for whom] I played the music, whether they were from Argentina, Canada, Australia . . . everybody had the same reaction," says Nicol. "It has taken on a momentum of its own."

To maintain that development,

Warner is staging a showcase and promotion tour for Dadawa and He Xuntian. After opening in Tokyo, the tour will include stops in Stockholm, London, Hamburg, Paris, and Madrid, and then will go to Toronto and Vancouver, two North American cities with sizable Chinese populations. Warner also has confirmed plans for Dadawa to perform at the 30th anniversary of MIDEM in January in Cannes.

So far, says Nicol, "the French are leading the pack." Reaction to "Sister Drum" has been strong in that market, which has previously embraced such ethno-ambient artists as **Deep Forest**, **Enigma**, and, most recently, **Sacred Spirit**.

Like similar projects, "Sister Drum" may face claims of cultural plundering, particularly in light of China's long domination of Tibet and the sometimes violent

relationship between the two societies. Dadawa and He Xuntian, however, describe "Sister Drum" as a work of affection and respect for the unique spirituality of Tibet, a place like none other in the modern world, the singer notes.

And the woman at the center of this global marketing campaign, meanwhile, is a self-assured artist who views "Sister Drum" not as an international breakthrough for Chinese music, but in simpler terms as a reflection of a musical and spiritual journey by the album's creators.

"I'm not conscious of wanting to be a bridge for any gap," says Dadawa the afternoon after her London performance. "Basically I wanted to express what was in my inner self."

**BORDER CROSSINGS:** The Corrs from Ireland are supporting Canada's **Celine Dion** on a European tour that opened Oct. 27 in Glasgow and runs through December . . . New Zealand alternative rock band **the Nixons** (Billboard, Aug 26), to avoid confusion with an American band of the same name, have rechristened themselves **Eye TV** for a U.S. tour to promote their album of the same name, on San Francisco's Incandescent label. The tour, which began last month in Berkeley, Calif., will hit CBGB in New York Nov. 22.

*Assistance in preparing this column was provided by Hiroshi Fuji in Taiwan and Graham Reid in New Zealand.*

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount St., London, WC1E-7AH or faxed to 44-171-323-2316.*

### HOME & ABROAD



by Thom Duffy

## EMI Exec Shapes Canadian Music Cameron Engineered Several U.S. Breakthroughs

BY LARRY LeBLANC

TORONTO—EMI Music Canada president Deane Cameron wasn't the first major-label A&R executive in Canada. But with his nine-year run as EMI's A&R head, coupled with his seven years as president, he has greatly shaped the face of Canadian music.

With a national staff force of 240, EMI Music Canada has long led the way among multinationals based in Canada in recording and marketing domestic music. Some 22 Canadian artists are signed to EMI's domestic division, including Tom Cochrane, Anne Murray, Susan Aglukark, the Rankin Family, Tea Party, Moist, I Mother Earth, Rita MacNeil, Stompin' Tom Connors, Kim Stockwood, and John McDermott. In addition, Change Of Heart, Pluto, and Raggadeath are signed to EMI Music Canada's Virgin Music Canada division.

EMI Music Canada also distributes such independent domestic labels as Aquarius (Sass Jordan), fre (Jim Witter, Alfie Zappacosta), Alert (the Holly Cole Trio), Wawatay Records (Lawrence Martin), and Duckworth Distribution (Theresa Malenfant). Virgin distributes Vancouver-based label Essential Noise (D.O.A., Show Business Giants).

"We've never had such an [international to domestic] success ratio with Canadian repertoire as we're having now," says Cameron. "From January until the end of September, we sold 1.5 million units of Canadian music. You're talking a lot of [artist] successes, but that has taken a long time to build."

When Cameron, a former drummer with the group Cochrane, joined EMI Canada in 1977 as assistant to A&R head Paul White, the company (known as Capitol Records of Canada until 1993) had, until a year earlier, been empowered to develop its own acts and its own territorial strategy. However, with the exception of Anne Murray, it had faced bruising brawls with its American counterparts in trying to get them to release its Canadian acts.

Under a North American A&R restructuring in 1976 that took place shortly before Cameron's arrival, White reported to Rupert Perry, then head of A&R at Capitol Records U.S. Such Canadian acts as the Domenic Troiano Band and Colleen Peterson were signed directly to the American company in that year, and such previous Capitol Canada signings as Coyote, Peter Foldy, Suzanne Stevens, and Sylvia Tyson were released in North America.

At first, Capitol Record U.S. executives were reluctant to see their A&R activities in Canada become part of an integrated North American plan, and many Capitol Canada executives were apathetic about building a strong domestic roster. But after taking over the A&R position when White left in 1978, Cameron was hellbent on both cracking open the U.S.-Canada border and stifling skepticism about Canadian music at his company.

"I had to establish a whole credibility thing within this company and change the mentality that Canadian records were inferior," says Cameron.

To quickly boost Capitol's domestic profile, the first two major Canadian acts Cameron set his sights on were April Wine and Rush, both of which were on independent Canadian labels, Anthem

Records and Aquarius Records, respectively. Capitol then picked up Anthem and Aquarius for distribution in Canada.

Cameron's instincts paid off profitably. Anthem Records stayed with EMI until 1989 and provided a string of top-selling Canadian albums by Rush, Max Webster, Bob & Doug McKenzie, Boys Brigade, Ian Thomas, and Coney Hatch. Aquarius Records, which is still with EMI, has had a roster with such Canadian top-sellers as Jordan, April Wine, and Corey Hart.

Explaining the importance of the two distribution agreements, as well as a latter one with Nettwerk (Grapes Of Wrath, Sarah McLachlan), Cameron says, "My philosophy was, 'What's going

to bring the biggest sales and profile here?' I figured then I'd have some credibility to sign acts and develop them. Anthem and Aquarius immediately put sales volume in here, and bringing Prism here from



CAMERON

[bankrupt] GRT Records and doing deals like Streethart and Powder Blues was also important in the early days."

With his first few domestic signings to the label, Cameron earned a reputation as an A&R high roller in a period when Canadian-based multinationals were reluctant to spend big sums on recording Canadian acts.

"Working a week in Los Angeles every month then, I had my eyes opened," says Cameron. "I realized it wasn't such a big deal to spend a couple of thousand dollars making a record. If you believed in an act [there] you got the best producer and made the best record. In Canada, if you couldn't make a recording for \$7,500, it wouldn't get made. My philosophy became, 'If you're going to step in the game . . . go big or stay home.'"

Cameron's belief helped lay the groundwork for eventual U.S. breakthroughs for such Canadian acts as April Wine, Red Rider (with Tom Cochrane), Frank Mills, Sheriff, and Glass Tiger. His belief and increased internal label clout also led to the development of an impressive domestic A&R roster, as recordings by Prism, Strange Advance, David Wilcox, Streethart, Long John Baldry, Luba, Powder Blues, and Helix achieved significant Canadian sales. But there were also several critically lauded and costly failures, including recordings by (Lisa) Dal Bello, Sherry Kean, the Jitters, the Deserters, and Zappacosta.

"When I look back at recordings by the Deserters and [Lisa] Dal Bello, we were a little ahead of our time for Canada," Cameron says. "But [then Capitol U.S. A&R executives] John Carter and Rupert Perry told me a problem with the record business in Canada, and with a lot of the records I was bringing them, was that they already had [those kinds of albums] in the U.S."

"I realized the key for the future [of Capitol Records of Canada A&R] was to stop emulating what other countries already had," Cameron adds. "That's why I made crusades out of Max Webster and Boy Brigade, and why I put time into Dal Bello, the Deserters, Gary O'Connor, and Luba. I knew those acts weren't going to be instant hits in Canada, where the industry was still record-

ing music very similar to what was coming out elsewhere, but I was looking to get attention within EMI."

Pivotal to EMI Music Canada's current domestic success is Tim Trombley, VP of talent acquisition and artist development, who came to the company in 1983. He worked five years as Cameron's A&R assistant before taking over the department when Cameron became head of the label.

"When I came to work here, my perception was that the label was a player in the international record game," Trombley says. "I thought coming here that any acts that we did sign would get a shot in the U.S."

Trombley praises Cameron's ongoing support for his A&R department. "Since becoming president, Deane has never interfered with the A&R department," he says. "He's allowed my team to reshape the roster. We have a great balance between established mainstream artists, like Tom Cochrane, Anne Murray, and the Rankin Family, balanced out by the newer, more modern side of the roster, with bands like Tea Party, Moist, and I Mother Earth."

"It's well-known [in Canada that] this company is A&R-driven and that we believe in Canadian music," says Cameron. "I'm happy that I've been able to provide the environment in which a half-dozen A&R people know they're a major part of the company's culture. Every day when I came in to work [in A&R], I wondered that if I wasn't bringing in a Prism that was doing 400,000 units, would I still have a job."

### BLOCKBUSTER

(Continued from page 49)

Billboard agree that any chain's high-level promotion has a positive effect on the whole sector by lifting music retail's profile among consumers.

Brashs GM Matt Campbell is skeptical of the newcomer's aspirations for market dominance. He cites Brashs' own expansion, TV advertising, tour association, and special product launches (30% of the Australian sales of Michael Jackson's "HIStory") as examples of a company not about to relinquish its position.

Says one record company executive, "Blockbuster is just one of a number of chains which are expanding. It's up to all of them to show they can keep their promises. Good luck, because the market can be soft out there."

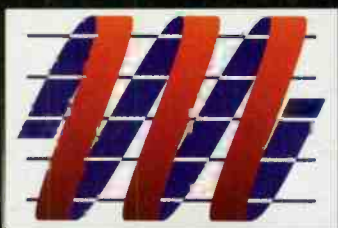
Blockbuster's four existing megastores have been refurbished in the style of its U.S. and European outlets at a cost of more than \$2 million. Product range has been widened to include Nintendo and Sony game software and hardware, CD-ROMs, and such computer software as Microsoft's Windows '95.

Two new stores are to open in Melbourne this month, one among the upscale boutiques of South Yarra and the other in suburban working-class Glenroy.

Brand repositioning began in mid-October with TV and theater ads starring Heather Locklear and Grant Show of "Melrose Place," targeting the 18-35 demographic. The campaign incorporates radio, press advertising, newspaper inserts, and billboards, and will continue into mid-1996.



A THIRTIETH



ANNIVERSARY CELEBRATION

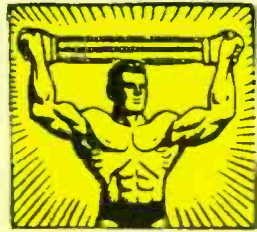
M

For the past 30 years, MIDEM has served the international music industry. Launched in 1967—the year of “Sgt. Pepper,” the Monterey Pop Festival and San Francisco’s Summer of Love—the world’s first marketplace for music rights anticipated the global growth that has now become the driving force of the music business. MIDEM ’96, which will be held Jan. 21 to 25 in Cannes, marks the 30th anniversary of an event that has both reflected and advanced the trends—artistic, economic and technological—that have shaped the music industry. MIDEM has staged hundreds of showcases to help launch an impressive array of artists to world markets beyond their home countries: the Supremes, Tom Jones and Sonny & Cher in the ’60s; Elton John, Stevie Wonder, Ike & Tina Turner in the ’70s; Simply Red, Fine Young Cannibals and Patricia Kaas in the ’80s; Jon Secada, Arrested Development and Tricia Yearwood in the ’90s, to cite but a few. Between 1967 and 1978, MIDEM participated in the economic boom of the worldwide music business. When recession struck in the late ’70s, MIDEM helped soften the effect of the crisis by offering a single consolidated event where deals for music and later music-video rights could be struck with international partners. When the arrival of the compact disc revitalized the industry in the ’80s, the stage was set for a new expansion of the music business with MIDEM once again playing its part. In 1967, MIDEM was attended by some 900 participants from 349 companies, representing 11 countries. In 1995, there were some 10,000 delegates from 3,367 companies and 73 countries. Since its launch, MIDEM has also been intimately linked to the city of Cannes. The city’s hotels, bars and restaurants have often played a key role in the many deals made at the Palais des Festivals. Many of the memories and anecdotes shared by MIDEM attendees in this tribute capture both the business and the pleasure that MIDEM and Cannes together offer. “MIDEM has always combined a double vocation—economic and artistic, show and business,” says Xavier Roy, chief executive of the Reed MIDEM Organization. “It is a United Nations of music. It is the premier rendezvous for all the men and women from all over the world who can meet and share the same passion, the same love—music.”

DEEM

**A BILLBOARD  
ADVERTISING  
SUPPLEMENT**

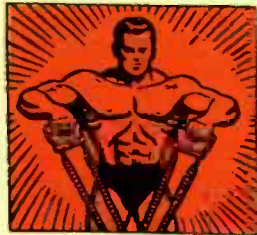




**GETTING**



**STRONGER**



**EVERY**



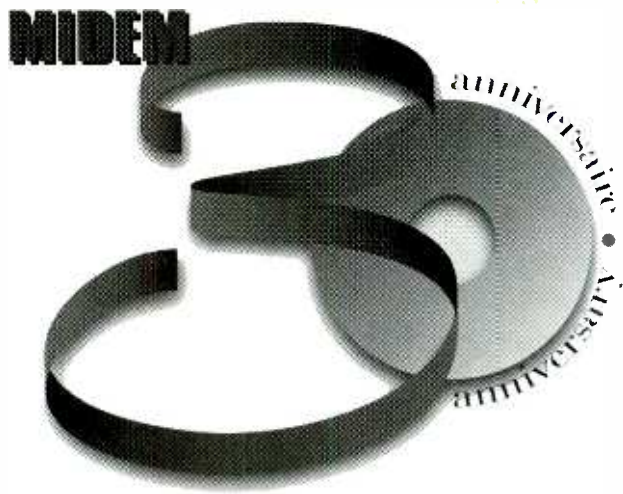
**DAY**



**Sony Music**  
  
PUBLISHING

*Our personal touch and international reach keep us in great shape.  
Congratulations, MIDEM, on 30 successful years.*





## A Q&A With Xavier Roy

Xavier Roy, chief executive of the Reed MIDEM Organization, recently met at the company's headquarters in Paris with Billboard international deputy editor Thom Duffy to discuss the past, present and future of MIDEM.

**Q:** After MIDEM was launched in 1967, what led to its subsequent acquisition by the Reed Exhibition Companies?

**A:** Reed Exhibition Companies are the largest organizers of trade shows in the world, and at that time, Reed was very active throughout the U.K., Asia and America, but much less in continental Europe. MIDEM was an ideal platform for the Reed Exhibition Companies to launch their activities in Europe. It had a good name and a good reputation.

Today, we have 117 staff people in Paris and Cannes. We have our own offices in New York, London and Hong Kong and representatives in Tokyo and many other countries. Of course, our corporate group expects better financial results every year, and to get those results we have a very dynamic and creative team. That's one of the keys.

**Q:** I would like to ask about your personal memories of the early days at MIDEM.

**A:** Right from the beginning, MIDEM was, of course, a professional place, but it was also a place for amusement, for fun. Since 1989, we've added events, such as the Man Of The Year tribute, more conferences, more cocktail parties, ever more special events and more and more live music concerts.

But now it is even more professionally oriented than in the past.

**Q:** Of the many performances at MIDEM through the years, what have been some of your favorites?

**A:** I will mention the one concert that had the greatest impact since I've been chief executive, the one which I cherish in my memory: the Marvin Gaye tribute [in 1993]. For two reasons: it was a remarkable lineup of artists, and more importantly, we were able to give 1 million francs to AIDS research.

Another fantastic memory, shared by 400 industry professionals, was the Diana Ross concert [in 1994]; a really unique occasion and a wonderful concert. It is a rare privilege to have Ms. Ross to perform a show of this kind.

I also have to mention the great performances organized by EMI Records and Publishing, by Charles Koppelman and Martin Bandier, which have featured Jon Secada and Arrested Development, among many other artists.

MIDEM has also served as the launching pad for artists whose careers were just about to start. Among them: Tom Jones, Elton John, Ike & Tina Turner, Julio Iglesias, Simply Red, Celine Dion, Patricia Kaas and Tricia Yearwood. And I would also like to mention one other very important memory, and it was the concert for South Africa, which we organized last year with Youssou N'Dour as MC and one of the star performers.

And, of course, we have had fantastic classical concerts. We try to



have all the musical trends represented. I love to organize crossover concerts, to mix different kinds of music.

**Q:** What is the best thing about the music business today?

**A:** I think the music industry has a healthy future. What is very important is the opening of new markets: Asia, with one-third of the total world population; Latin America, which has evolved from a ruined economy to an economy in full progression; and Eastern Europe, with all its future long-term potential. There also is the very important development within the European marketplace, where true home-grown talent, capable of crossing borders, now exists.

We are also now at the point where the new technologies will provide original and exciting means of distribution, and I hope digital radio and TV will give the possibility of specialized listening to niche music genres. I think that's also very good for

people who love music.

The biggest thing now is the globalization of the business, and MIDEM has played an important part in this. But I also want to mention MTV, which has done a lot as a pioneer of this internationalization.

**Q:** What is the worst thing about the music business today?

**A:** Music piracy. Not only for its negative impact on the financial aspect of the industry—producers and distributors—but especially for the very negative impact it has on creators—the authors and composers. I know the IFPI are fighting this fiercely, and I have excellent relationships with them, including in Hong Kong, because I was extremely concerned that MIDEM Asia would not become a platform for pirates.

**Q:** In America, and more recently in Europe, independent record and publishing companies have been acquired and absorbed by multinational companies who make global deals for repertoire internally. How has that trend affected MIDEM as a marketplace?

**A:** There is nothing new in this. It's part of the industry cycle. An active period of acquisitions, joint ventures and alliances is always followed by a flourish of new independents. Where MIDEM is concerned, this trend has no real negative effect and maybe to the contrary. It has obviously changed the way certain companies exhibit, because some do not exhibit independently any longer. But at MIDEM, every year you see new names.

MIDEM always has been a fantastic platform for independents, and this period of acquisitions encourages the launch of even more independents. And every year we have more and more companies represented. These kinds of consolidations do not change the essential nature of the industry.

**Q:** In the past 30 years, it has become easier than ever for people to

### ATTENDANCE AT MIDEM SINCE ITS CREATION

| Year | Participants | Companies | Countries |
|------|--------------|-----------|-----------|
| 1967 | 900          | 349       | 11        |
| 1968 | 1170         | 355       | 16        |
| 1969 | 1300         | 372       | 19        |
| 1970 | 1550         | 406       | 21        |
| 1971 | 4301         | 494       | 26        |
| 1972 | 3071         | 677       | 31        |
| 1973 | 3853         | 801       | 36        |
| 1974 | 3983         | 792       | 32        |
| 1975 | 4335         | 902       | 33        |
| 1976 | 4214         | 971       | 37        |
| 1977 | 4673         | 1054      | 39        |
| 1978 | 5050         | 1238      | 52        |
| 1979 | 5765         | 1366      | 51        |
| 1980 | 5370         | 1456      | 51        |
| 1981 | 4923         | 1176      | 50        |
| 1982 | 5065         | 1178      | 56        |
| 1983 | 7238         | 1308      | 56        |
| 1984 | 7271         | 1432      | 50        |
| 1985 | 7289         | 1411      | 51        |
| 1986 | 7519         | 1507      | 53        |
| 1987 | 7602         | 1624      | 54        |
| 1988 | 7480         | 1760      | 57        |
| 1989 | 8000         | 1719      | 59        |
| 1990 | 8200         | 2126      | 55        |
| 1991 | 6475         | 1853      | 51        |
| 1992 | 8648         | 2179      | 63        |
| 1993 | 8711         | 2285      | 71        |
| 1994 | 9470         | 2696      | 72        |
| 1995 | 10,000       | 3367      | 79        |

communicate around the world using e-mail, fax, etc. What advantage does a face-to-face marketplace such as MIDEM continue to offer in this new communications era?

**A:** MIDEM by modem would not work, and would be very boring! Nothing has ever—or will ever—replace the face-to-face meeting, the human element. Of course, communication means have multiplied over the past 30 years. That offers possibilities to prepare for MIDEM better. And in the future, I am sure we will have even more such technologies at each MIDEM, and as well, the reality of an electronic on-line lead-up to MIDEM to better prepare the market that already exists. With all respect for all these new technologies, they can't replace the buzz, the excitement, the presence of the live music shows, the contact with the artists, the innovative conferences. This can't be reduced to e-mail and faxes. It will be a combination in the future. And the preparation of MIDEM will be more and more online.

**Q:** What is your reaction to the growing popularity of Popkomm in Germany, and your view of this event?

**A:** It's a very good market. It's a sign of the growing vitality and importance of the music industry. Popkomm is concentrated on the regional German industry, and it is essential for the major players concerned with the German market, which is the biggest in Europe. MIDEM remains an entirely international event. I consider Popkomm totally complimentary to MIDEM and not a rival. And to underline this, Popkomm intends to have a concert at MIDEM, and we intend to have a MIDEM concert at Popkomm.

**Q:** What is the general strategy of the MIDEM organization regarding expansion and new ventures?

**A:** Our extension is both by sector of activity and geographical. It always aims to identify a need that exists in certain industry sectors and create the relevant response. Of course, before creating any event, we insist on a market study, and we have done that for MIDEM Asia and for [the multimedia marketplace] MILIA. After that, when we are sure of this idea to bring people from a certain sector together, we decide to launch the market. But we have to adapt our event formula to the specific sector and the geographic requirements. We have adapted MIDEM in Asia, and we are thinking of a MIDEM Latino maybe for 1997.

**Q:** What led to the launch in 1994 of MILIA?

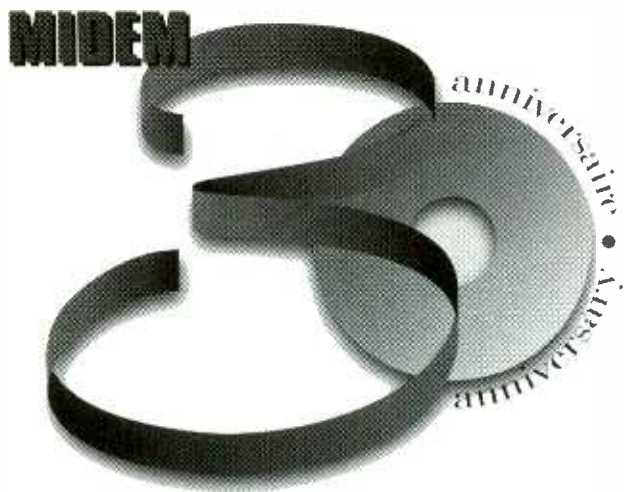
**A:** During the last 10 years, we have had a fantastic opportunity to observe the new technologies affecting the total entertainment industry. We realized that, with the emergence of multimedia, it was very important for professionals from all the sectors of entertainment activity—particularly all content-providers—to meet together and develop new forms of titles—not only TV, but also electronic publishing, games, computing and even the cinema industry.

**Q:** What led to the launch this past year of MIDEM Asia?

**A:** The dynamic economy of the region was, and remains, a major

Continued on page M-4





# MIDEM Memories

## Chevy MIDEM FOUNDER STILL INNOVATING

BY PATRICK FRATER

**I** was assumed to be something of an extraterrestrial at the time," says Bernard Chevy, recalling the reaction to his creation in 1963 of the international television programming market MIP-TV in Lyons. MIP-TV subsequently moved to its current hometown of Cannes, where, in 1967, Chevy launched MIDEM as the first international market for music rights. In 1985, to his roster of trade events, Chevy added MIPCOM, the international film and program market for TV, video, cable and satellite broadcasters.



In 1986, Chevy sold the three fairs to British company TVS, Television South and its subsidiary, Telso Communications. In 1989, the markets were acquired by the Reed Exhibition Companies, a subsidiary of the Reed International Group, the world's largest trade-show organizer. Chevy today views Reed's acquisition of the trade fairs as proof of his foresight.

His eye for a market has not deserted him, and today his company BC Editions is a

leading publisher of lifestyle magazines. His particular niche is travel titles. Even before he sold the MIDEM Organization, he had taken control of *Parcours*, the in-flight magazine of French internal airline Air Inter. Chevy declares that *Parcours* is not an ordinary in-flight title as it is good enough to be sold at newsstands.

Chevy has since bought *Grandes Lignes*, the in-train glossy monthly distributed on board France's TGV high-speed trains. Having also picked up *Approche*, the Paris airports' magazine and multiplied the circulation of France's *Golf Magazine* tenfold, Chevy has undertaken his latest project: the launch of a new title for Eurostar, the high-speed train that connects Paris, Brussels and London via the Channel Tunnel. Chevy is particularly pleased that his company has been awarded contracts by the rival forms of transport. "It proves we are producing quality magazines and are still innovating," he says. ■

### XAVIER ROY

Continued from page M-3

factor, but also the dramatic upsurge in the youth population. Fifty percent of this region's population is under 25 and very hungry for music and entertainment.

Also, the very particular way in which the Asian music-industry has developed, with each country developing its own local artists, and also the existence now of major companies throughout Asia, especially in Hong Kong. It must also be remembered that the music-industry community as a whole made it very clear to us that they welcomed an initiative such as MIDEM Asia.

All those factors made MIDEM Asia essential. You put all the elements of a market in place—a good conference, a good keynote speaker—but you never know if it will work. But it was magic. The first morning, immediately, people began exchanging information, getting to know each other, and starting to do business. That was really magic. It was very personally satisfying.

Q: How will MIDEM have changed by its 40th anniversary?

A: I'm sure MIDEM will have changed noticeably, because MIDEM is a mirror of the industry. We will always remain a creative and personalized, face-to-face affair. We will try to anticipate, to reveal and to reflect, to serve more and more, and to inform more and more, and to enrich the market we represent.

I would like to finish with a quote from one of my good friends, [EMI Music Publishing chairman] Martin Bandier: "MIDEM is like good wine, it improves with each year." ■

## The American Experience At The Annual French Confab Has Included A Broad Variety Of Planned Agendas And Chance Encounters

### NORMAN CHESKY, president, Chesky Records

"The international market is a crucial part of our company's existence, since over 50% of our business is international. MIDEM gives us the opportunity to find new distributors and cultivate relationships with our existing distributors, so it's a very productive show. I'm also one of the first American companies to go to MIDEM Asia."

### THOMAS BONETTI, CEO of Celebrity Licensing Inc.

"I've been going to MIDEM since 1968, and every year before I go I prepare an agenda of 10 things I'd like to accomplish and put them in order of importance. Every year on the plane coming back, there are at least two items in the top five of the list of things that were accomplished that weren't even on the original agenda—every year without fail! These are opportunities that spring out of dialogue and conversations with colleagues—and in some cases, competitors."

### PETER PASTERNAK, senior director of international sales and marketing, Rhino Records

"I've been going to MIDEM since 1974 and have always considered it worthwhile on many different levels. For those who don't have the opportunity because they don't have the time or wherewithal, it offers a chance to meet almost every player who means something in terms of record companies in one area, and it's not a bad place to be, even in January! Of course, my hotel stay is what I could buy a car for, but it's held its value through the years, and with the overdue addition of MIDEM Asia, they're beating on eight cylinders now."

### GENE NORMAN, president, GNP Crescendo Records

"I think I missed MIDEM maybe twice. It's absolutely vital for me because I'd been in the record business long before MIDEM and I used to have to travel from country to country to see people. So MIDEM is brilliant and valuable to me, and now all my foreign affiliates go. It's a marvelous thing and the meetings are very profitable for me and naturally, I've fallen in love with the South of France, with the great food and the chance to enjoy another culture. And culturally, it's unbelievable: I saw Maurice Chevalier there, and last time Yasha Heifetz played with Stefane Grappelli. Last year, I took five people!"

### HARRIS REA, president, Big Easy Distributing

"This was the first year we had a booth at MIDEM, and we gave away 700 catalogs in the first three days. We couldn't move, eat or go to the bathroom! The response was amazing among those who knew New Orleans music or wanted to have it, many of whom mispronounced the word 'Zydeco.' We also shipped



Michael Koch

600 pounds of Mardi Gras trinkets, which was really a kick, because we'd give out beads and people would wear them, and other people would see them in the aisle and get sent over to us."

### MICHAEL KOCH, president, Koch International

"It's the independent-music convention of the world, and MIDEM '87 was my first day in the music business! I went there to meet people, and it was very good for making business contacts. You meet a lot of people—not like an American convention, where you sit around the pool! We met New York City label Razor & Tie there two years ago. They'd just lost their distributor and were desperate! We're so close to them here, but we had to go to MIDEM to meet them! Now we're their distributor."

My first MIDEM was in 1969. My experiences and memories vary, from amusing and unusual encounters to intense and serious business meetings. Always important was the opportunity, first championed by Sal Chiantia, to gather with fellow publishers from around the world under the auspices of IFPMP. From MIDEM's early years to this year's 30th anniversary, MIDEM quite simply is the most important international music event of its kind."

### RALPH PEER, II, chairman and CEO, peermusic

"Just as Cal Ripkin Jr. never missed a baseball game, peermusic has never missed a MIDEM. Monique Peer was one of the earliest delegates.



Tom Bonetti



Norman Chesky



Peter Pasternak



Ralph Peer

### HARRY FINFER, president, Spiral Record Corp.

"This past year, I celebrated 50 years in the music business, and I've attended every MIDEM except last year's, which I missed due to illness. What's so important about MIDEM is that any newcomer can find it very profitable, since MIDEM provides worldwide exhibitors who look for buying and selling their music. Nothing else offers this one-stop, one-on-one contact."



Gene Norman



Harris Rea

### RAY HARRIS, president of R.P. Harris Entertainment Group and Miss Cassandra Music

"I've been to 29 consecutive MIDEMs from the second onward, so

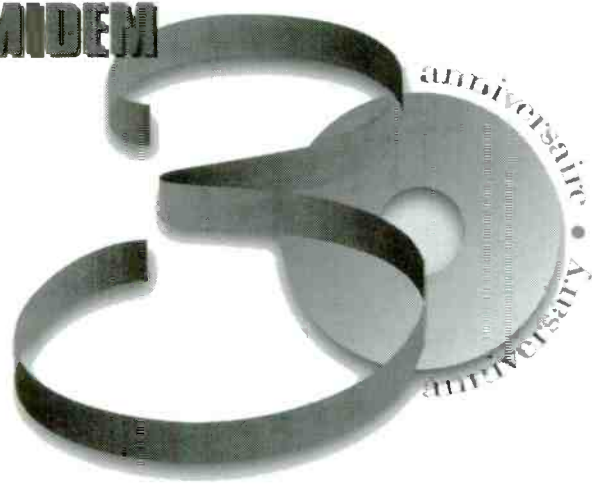
Continued on page M-6



*Congratulations*  
*MIDEM and Xavier Roy*  
*on 30 Brilliant Years*  
*as the industry's most cherished*  
*International Venue.*

**BMI**





**MIDEM MEMORIES**  
Continued from page M-4

I know what it really is. As a young record executive, I was running AVI Entertainment Group, and I attribute much of its growth to MIDEM. It's a place where Americans can learn much about the international marketplace, and aside from that, as my dear friend Nesuhi Ertegun pointed out, it gave us the opportunity to understand the cultures of other people and learn their styles of doing business, their foods, their wines. At the same time, it opened up the marketplace to where the big communication companies today are taking a big share of their business from overseas—not like when 70% to 80% was coming from America. When I started going, albums weren't even a factor in France—it was all singles."

**SAM WEISS, co-owner (with Michael Weiss), Nervous Records**

"MIDEM is still the best place to liaison with European labels and arrange releases with European licensees. In 1994, we set up the Winks' "Don't Laugh" release while at MIDEM, and it went on to go Top 40 in France, Germany, the U.K., and Spain. In addition, we concluded a massive publishing deal with EMI for Europe."

**IRWIN ROBINSON, chairman, Famous Music**

"I still think MIDEM is one of the last places to meet up with foreign affiliates to have meaningful discussions. I no longer think it's the place to make deals with American lawyers—which you can make back home. But if your time is sensibly used for overseas people, it's a great place to do it."

**RICK SANJEK, president, Sanjek Entertainment Enterprises**

"At my first MIDEM in the late '70s, I truly felt like a pioneer in a brave new world, selling country music in a market desperately seeking the next disco hit. But with my saddlebag of tapes, wearing my cowboy hat and boots, I was able to attract attention and make deals. Seventeen MIDEMs later, Nashville has grown, just as MIDEM has, into a diverse musical marketplace. More and more, I see my longtime MIDEM friends coming through Nashville and my Music City neighbors headed to MIDEM to partake in the international-music marketplace that MIDEM has helped nurture and prosper."

**PAT MARTIN, executive director, NAIRD**

"MIDEM has proven to be an excellent source for international contacts and business for many NAIRD member companies. The NAIRD stand at MIDEM continues to grow and expand each year."

**MERRILL WASSERMAN, VP international acquisition, MCA Music Publishing**

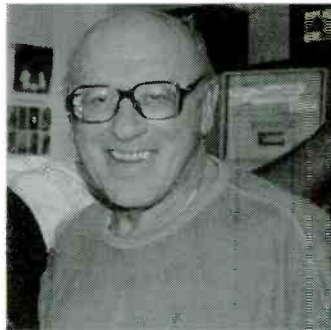
"MIDEM's terrific! It provides the opportunity to meet with international offices, renew old relationships, meet new people and, of course, make new deals. For me, it's an important part of annual planning."

**CHARLIE FELDMAN, VP writer-publisher relations, BMI**

"Last year's MIDEM was fantastic for me and BMI. It gave us a chance to celebrate with Clive Davis, who was Man of the Year, and Ace Of Base, who happened to be there, and we secured representation of their product and got a chance to celebrate their success with



Ray Harris



Sam Weiss



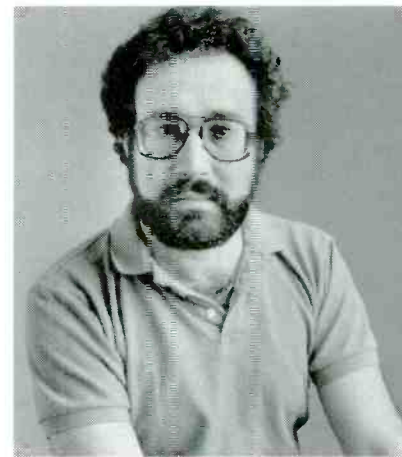
Irwin Robinson



Pat Martin



Charlie Feldman



Bruce Iglauer



Maxyne Lang

them. It also gave us the chance to interact and communicate not only with the heads of all the U.S. publishing companies, but with all the territorial executives throughout the world for each major publishing company."

**BRUCE IGLAUER, president, Alligator Records**

"I consider MIDEM to be an essential and vital convention for anybody in the independent record business who wants professional international representation. This will be my fifth year—I'm sorry I didn't go earlier."

**DAVID BERGUSON, P.A., Miami entertainment lawyer and chairman of Florida Bar section on music and records**

"For a lawyer, MIDEM is a way to do great service to your clients by getting them to a place they've never been before or acquiring product for them, and at the same time enhance your own practice. And the MIDEM staff is a dream to deal with, especially Boll Craig and Ronni Potosky. When I first went, I was so overwhelmed by the parties and concert opportunities, every night I tried to go out and see things from different parts of the world. I still have the desire, but now I start meetings at 8:30 in the morning, and the day is so intense that I don't have time for lunch anymore, so at 7 p.m. I grab a sandwich and go to sleep!

**MAXYNE LANG, president, Williamson Music**

"MIDEM is an invaluable way to get to know foreign reps and future foreign reps, all in one setting for a fixed, intense period of quality time. You also get to see aspects you don't normally get to see in meetings in your own office. One time, we tried to get to a restaurant up in the hills and were following one gentleman who said he knew the way.

There were several cars following him—for two and a half hours around the hills of Mougins—and we were about to kill him, but luckily, we became really good friends—and the friendship has continued."

**Todd Brabec, Senior VP/director of membership, ASCAP**

"The world has gotten larger, and so has MIDEM. But it's still the best place to meet and form friendships with those who are

shaping the world's industry today, as well as those who will shape it in the future. It's funny to look back at my initial years at MIDEM and realize that those who then were just starting out and struggling are now many of the primary powers that I deal with today. At a recent major music-awards week, I watched as [someone I met long ago at MIDEM] walked on stage multiple times to collect awards, and the person who had introduced us was publisher of the No. 1 song of the week. Probably the best 200 francs I ever spent was at the Martínez bar. ■

**SEYMOUR STEIN, president, Elektra Entertainment Group**

"I was at the very first MIDEM, which was held in very civilized fashion at the Martínez Hotel, with rooms and suites rented out by exhibitors instead of booths. I stayed around the corner from the Carlton at a cheap hotel and ate most of my meals at the pizzeria on the croisette near the Martínez, which in fact is still there. Feasting on scampi with three kinds of sauce. It was not only MIDEM's first year, it was Sire's, as well, and looking back, MIDEM got off to a better start.

"Richard Gottzhrer, my original partner in Sire, and I had just been at the San Remo Music Festival and took the train from there directly to Cannes when I heard about MIDEM



"I am happy to say I have attended every MIDEM but one since the first, that being in 1973 when I was anxiously awaiting the birth of my first daughter, Samantha, who actually arrived just after MIDEM on February 2. My younger daughter, Mandy, thankfully was born just before MIDEM, on January 14, 1973. I remember arranging for a limousine to take mother and I child home from the hospital prior to boarding my flight to Nice.

In recent years, although there is always strong new music presented and always a deal to be made, MIDEM has become a bit more social; a chance to see people from around the world. There was a time back in the late 1970s when I depended upon deals at MIDEM, both acquiring new acts and the advances from licensing the Sire catalog to get us off to a good start each year.

"For example I acquired world rights to Focus, Sire's first platinum-selling band, from Hubert Terheggen of Radio Tele Music in 1971. Hubert knew the shape Sire was in at the time, but he also knew the value of enthusiasm and passion, which we certainly had for Focus. I had first heard of the Dutch guitarist Jann Akkerman through his solo recordings and Bovema FM. When I learned he had founded Focus with classically trained musician Thijs van Leer, equally adept on keyboards and flutes, and that the band had no recording commitment, I was on the case plane to Amsterdam to catch one of their gigs.

"Unfortunately, that performance was as the backup band for the Dutch production of 'Hair,' but after the show we sat around an Indonesian restaurant, where I heard the music they were planning for their first album. Terheggen, who ran Radio Luxembourg's music publishing companies, controlled the global licensing of Focus product. We struck a deal at MIDEM for \$5,000 for world rights excluding Benelux. I immediately sold off the French rights to the legendary Lucien Morisse who ran not only Disc A-Z, but Euro 1 [the leading radio station in France in the 1970s], as well. With the combined strength of France's top two independent radio stations, RTL and Euro 1, we launched Focus

Continued on page M-8





congratulates

**MIDEM**

on its  
30th Anniversary

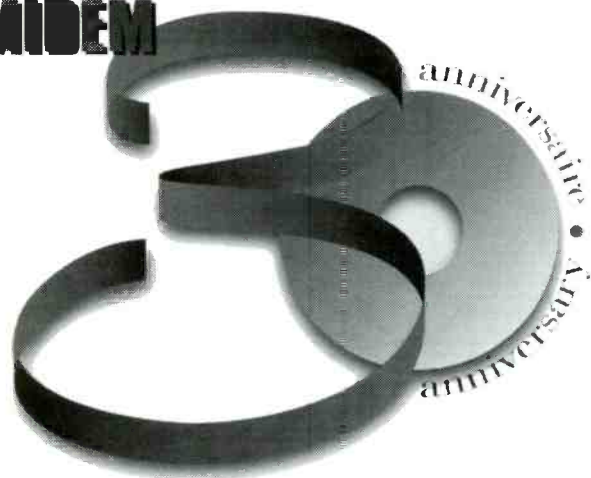


**RCA VICTOR**



deutsche  
harmonia  
mundi





**STEIN**  
Continued from page M-6

in France and Holland before breaking the U.S. and U.K. markets. "Sire's first European Licensee was Decca Records Ltd., in a deal first discussed with Mimi Trepel in New York and Sir Edward Lewis and Bill Townsley and later closed at MIDEM after meeting the Decca International staff. The deal excluded France, where I was committed to Disc 'A-Z, whose international department was run by Barbara Baker, wife of legend Mickey Baker (Mickey and Sylvia). Barbara's younger sister, who still looks remarkably the same, was Nanou Lamblin. Her [then] husband was Dominique Lamblin, who headed Sofrason/Decca's international department. Domestic disputes caused by Sire's opting to be with A-Z were memorable. Dominique, who developed a close relationship with the Rolling Stones, eventually moved to Warner Music France, along with former Disques Barclay executive Bernard de Bosson and Benoit Gautier. I am happy to say that Nanou, Dominique,

Bernard and Benoit still attend MIDEM and I look forward to seeing them each year.

"In the mid-1970s, Sire formed a joint venture company, Passport Records, with Marty Scott of Gem Records, pioneers in the record import/export field. His taste predominantly favored the German rock of the day, bringing me in contact with Branko Zivanovic of Bellaphon Records and his brilliant staff producer, Peter Hauke, from whom we signed the band Nektar at MIDEM.

"I had known of Roland Kluger long before MIDEM, having met his father, Jacques Kluger, co-founder (with Felix Faceq) of World Music Publishing and Palette Records, Belgium's first important indie label. World Music represented King Records' publishing arm, Lois Music, in Benelux in the days when I worked for Syd Nathan at King's headquarters in Cincinnati.

**Although there is always strong new music presented and always a deal to be made, MIDEM has become a bit more social; it's a chance to see people from around the world.**

"In 1977, strolling by Kluger's RKM MIDEM booth. I saw a great video. It was 'Ca Plane Pour Moi' by Plastique Bertrand, and I had to have it. We acquired it for the U.K., where it reached Top 5 and in the U.S. and Canada, where it reached Top 40. The record was masterminded and produced by Lou de Prick, not to be confused with Charlie Prick, both MIDEM perennials this day. From RKM came a long-standing relationship with Herman van Laar—now managing one of Belgium's most successful producers, Dan Laxman—from whom I licensed Telex at a later MIDEM, whose 'Moscow Disco' was a hit on both sides of the Atlantic.

"The British, early supporters of MIDEM, always turned out in Cannes. I expect this had something to do with the U.K. Board of Trade subsidizing the cost of MIDEM stands and travel costs, as well. U.K. record companies large and small were always in attendance, but none as prominent as EMI, with a delegation usually headed by managing director Len G. Wood, always a gentleman, always a pleasure to deal with, and his international VP, Frank Chalmers, the only early MIDEM attendee I knew who always stayed at the old Grey d'Albion Hotel, razed in the early '70s. I enjoyed several business breakfasts there with L.G. and Frank and in fact closed a publishing agreement there with L.G., who also looked after EMI's publishing companies, Ardmore and Beechwood Music.

"It was a different business back then in the late '60s and early '70s, with independent publishers still holding sway over much of the U.K. business, most of whom were early and longtime attendees at MIDEM, including Dick James, (original publisher of the

**It was a different business back in the late '60s and early '70s, with independent publishers—most of whom were early and longtime MIDEM attendees—still holding sway over much of the U.K. business.**

Beatles and later Elton John) and son Stephen; the flamboyant Cyril Simon of Leeds Music; Cyril Gee of Belwin Mills; Bob Kingston of Peer-Southern; Freddy Bienstock of Carlin and sidekick Paul Rick from their posh offices on Saville Row; Leslie Gould of Famous Music; Ben Nesbit of B. Feldman, who looked after one of Sire's U.K. bands, Renaissance; David Day of Francis Day and Hunter; Geoffrey Everitt of MAM; Mystery Man Hal Shapiro of the Florida/Sparta Group; John Nice from Decca's Burlington Music; Bernard Brown of Apple Music; Noel Rogers of United Artists Music, who also looked after Shirley Bassey; Sydney, son Gerry and wife Lillian Bron of Bron Music and elder statesman Teddy Holmes of Chappell's Jimmy Phillips of KPM Music, who was usually accompanied by his two sons, Robin and Pete.

"Young Turks of British publishing in those days Lionel Conway at Island, Bob Grace at Chrysalis, Malcolm Forrester of Getaway Music, Derek Green at Almo Irving and Tony Roberts of Warner Bros., soon to be succeeded by some 22-year-old upstart who was to become arguably the greatest U.K. publisher, Rob Dickins, were all early and frequent MIDEM attendees.

"I first met the late great Tony Stratton-Smith at MIDEM, when he was a publisher running Stratsongs. Later, it was a privilege to do business with him at Charisma Records, along with Gail Colson. Strat was equally at home holding court in the Carlton or Martinez bar as he was at The Ship, his local on Wardour Street. It was through that association that I first met Paul Conroy, who was then managing the Kursaal Flyers, and also Lee Gopthal of B&C Records. ■

**ATTIC**  
INDEPENDENT + PROUD.

FOR 22 YEARS ATTIC HAS BEEN GOOD FOR MIDEM,  
+ MIDEM HAS BEEN GOOD FOR ATTIC...

GOLD + PLATINUM ARTISTS ACQUIRED AT MIDEM:  
JENNIFER WARNES / TRIPLE PLATINUM ALBUM  
FRENTE / GOLD ALBUM  
HAGOOD HARDY / DOUBLE PLATINUM ALBUM, 2 GOLD ALBUMS, GOLD SINGLE  
KATRINA + THE WAVES / PLATINUM ALBUM, GOLD ALBUM, GOLD SINGLE  
DAVID ESSEX / GOLD SINGLE  
PLASTIC BERTRAND / PLATINUM SINGLE  
AND TOO MANY GREAT FRIENDS TO REMEMBER IN ANY AD.

MEMBER OF  
**NAIRID**

ATTIC MUSIC GROUP, 102 ATLANTIC AVENUE, TORONTO, ONTARIO, CANADA M6K 1X9 TEL 416.532.4487 FAX 416.532.9545 EMAIL attic@netc.on.ca

REPRESENTING . . .


ATTIC  
DISTRIBUTED IN CANADA BY MCA



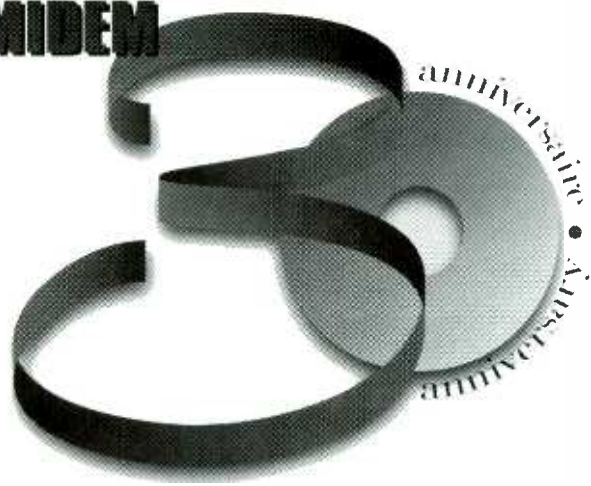


ede

HAMBURG · BERLIN · VIENNA · ZÜRICH · STOCKHOLM · HELSINKI · OSLO · COPENHAGEN · LONDON · PARIS · AMSTERDAM · MILANO · MADRID · BARCELONA

In the U.S.: **CURB** ede LOS ANGELES · NASHVILLE ·  NEW YORK



**MIDEM**

# International Recollections

Over three decades, MIDEM guests have seen it all, from spilt tea and sweaty palms to gale-force mistrals and Jackson Browne's Spanish double.

**In 30 years,  
we've yet to  
find a better  
excuse to  
expense a  
trip to  
France.**

**Merci, MIDEM!**



## The U.K.

Peter Knight Jr., general manager of Global Music in the U.K., is a veteran of every MIDEM, plus the debut of MIDEM Asia in 1995. "It's great to have eyeball contact with people," he says. "MIDEM is still very hard work, with about 80 appointments in five days as well as lunches, dinners and bar meetings, but it's very effective. The Global team stay on for two or three days afterward to review and assess what we've done and work out the next steps. It's a great social event as well, and my French wine knowledge has increased magnificently."



Peter Dadswell, secretary of the Music Publishers Assn. in the U.K., recalls with horror his first MIDEM, when the MPA unwittingly sponsored a purveyor of pornographic videos. "I casually played one of the tapes and spilt tea all over myself when I saw what it contained," shudders Dadswell. He says that the MPA attends every year to provide a "hands-on service" for all its members from its stand. Dadswell is gratified that the U.K. music-industry stand is now jointly shared by the Performing Rights Society, the Mechanical Copyright Protection Society and the British Phonographic Industry trade groups.



Peter Knight Jr.



Peter Dadswell



Ann-Marie Nicol



Stephen James

Ann-Marie Nicol, artist development VP at Warner Music International's office in London, traveled to Cannes for the first time in the mid-'80s and was greeted by a 120-mile-an-hour mistral gale. "It was bizarre, sitting in the [Hotel] Martinez bar watching chairs, display posters and bits of palm trees hurtling past," she recalls. "Later at a concert, we wondered whether Simply Red or the gale would raise the roof first." When attendance dropped in 1991 during the Gulf War, MIDEM actually benefited, Nicol suggests. "Those who didn't go that year realized how important and useful it can be. I value it from a media standpoint. A lot of coverage is possible, but you've got to work hard at it."



Continued on page M-12





**ONLY ONE ARTIST**

**CAPTURES  
THE DREAMS OF MILLIONS  
ACROSS A SPAN OF DECADES**

**NOW, THAT ARTIST IS BACK**

**WITH NOTHING LESS THAN  
THE ROCK & ROLL ADVENTURE  
OF A LIFETIME**

SPECIAL *Midem* PULL OUT-POSTER INSIDE



# Maureen







Welcome

TO THE  
NEIGHBORHOOD

MCA<sup>®</sup> *Virgin*

©1995 MCA Records, Inc.



# Meat Loaf

In 1993, he returned to the international spotlight with *BAT OUT OF HELL II: BACK TO HELL* - the sequel to the third biggest album in history, 1977's *BAT OUT OF HELL*.

*BAT II* took the world by storm, selling 12 million albums, topping the charts on three continents, and launching the Grammy-winning No. 1 single "I'd Do Anything For Love (But I Won't Do That)."

With *WELCOME TO THE NEIGHBORHOOD*, Meat Loaf is back to make rock history.

Again.



**IN THE AIR**

First Single Written By Diane Warren: "I'd Lie For You (And That's The Truth)"  
Video Directed By Howard Greenhalgh (Soundgarden, Sting, INXS)

**ON THE NET**

Exclusive Web Page (<http://www.meatloaf.mca.com>) Driven By Cutting-Edge Technology Like RealAudio And CDLink; Includes Sound Bytes, Photos, Lyrics, Sheet Music, Fan Club Addresses, Contests And Downloadable Screen Saver

**ON THE ROAD**

The Welcome To The Neighborhood World Tour February-December 1996

Like *BAT OUT OF HELL II*, *WELCOME TO THE NEIGHBORHOOD* will accelerate throughout the holiday season and beyond.

**SO HANG ON TIGHT — THE RIDE OF YOUR LIFE IS JUST BEGINNING!**





**JAPAN**

**a avex D.D., inc.**  
RECORD LABEL

**ce cutting edge**  
RECORD LABEL

**pd prime direction inc**  
MUSIC PUBLISHING, MUSIC & VIDEO PRODUCTION, RECORDING STUDIOS

**VELFARRE**  
DISCOTHEQUE & RESTAURANT

**API Advanced Promotion International, Inc.**  
ARTIST BOOKING & CONCERT PRODUCTION

**HOWDY INTERNATIONAL INC.**  
COMPUTER SOFTWARE DEVELOPMENT, MERCHANDISING

**WA! WHITE ATLAS**  
ARTIST MANAGEMENT PRODUCTION

**U.S.A.**

**avex/Critique Records, inc.**  
JOINT VENTURE RECORD LABEL

**AV EXPERIENCE AMERICA INC.**  
GROUP LIAISON

**U.K.**

**a avex uk ltd.**  
RECORD LABEL

**pd prime direction international ltd.**  
INTERNATIONAL MUSIC PUBLISHING

**Rhythm REPUBLIC**  
DANCE MUSIC PROMOTION

**BRANCH GROUP LIAISON**

**a avex D.D., inc.**  
LONDON BRANCH  
HONG KONG BRANCH

**a avex group**

NO.2 KUYO BLDG. 5-10-2 MINATO-KU MINAMI-AOYAMA, TOKYO JAPAN 107 PHONE:03-5467-2554 FAX:03-5467-2584



# With you since the first Midem Congratulations!

**Joaquín Alfonso**  
Teddysound's President

# TEDDYSOUND

MUSIC PUBLISHERS

Ronda General Mitre 207 08023 Barcelona - Spain Tel.(34.3) 417 87 90 Fax (34.3) 418 43 66



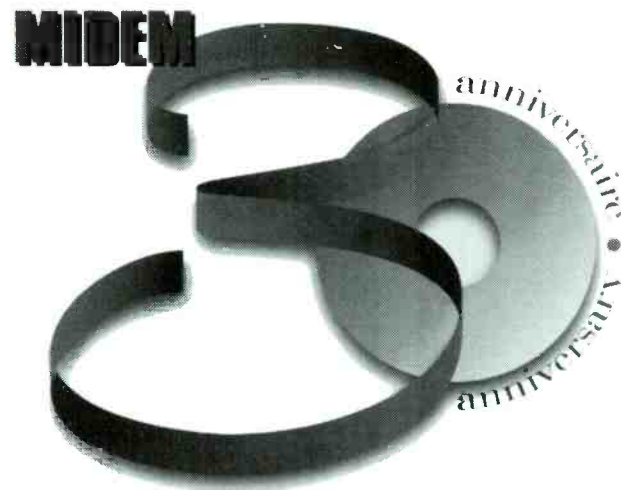
**CONGRATULATIONS TO MIDEM AND XAVIER ROY  
ON YOUR 30TH ANNIVERSARY  
THANKS FOR MAKING US PART OF YOUR FAMILY!**



**DAVID L. SHERMAN**  
VICE PRESIDENT MUSIC & BUSINESS AFFAIRS

**DEBRA L. LEONARD**  
ASSOCIATE DIRECTOR MUSIC PUBLISHING

ABC MUSIC 47 WEST 66TH STREET, NEW YORK, NEW YORK 10023



## INTERNATIONAL RECOLLECTIONS

*Continued from page M-10*

MIDEM is habit-forming, bordering on addictive. Those who attend from May complain about costs or accommodations, but they keep going back. Stephen James of Dejamus Limited has been to all but two MIDEMs. He missed the first and cancelled, along with many others, in 1991, the year of the Gulf War. "Since I sold DJM [Dick James Music] to PolyGram, my reason for being there has changed," James notes. "Dejamus has a worldwide sub-publishing deal with PolyGram, and it's useful to catch up with the people involved around the world and also let everybody know I'm still in the music business. MIDEM has changed dramatically over the years. There are a lot of non-music people attending now, and the less people from the major music companies there are, the less important it becomes. But it's still very good from a contact point of view."

Ronnie Simpson of Iona Records in Scotland first went to MIDEM in the early '80s and recalls hurting his shoulder as he carried packs of sample records around. "The second year, we took a stand instead of dashing about and worried that nobody would visit a company specializing in Scottish music," he says. "But on the first day, we were totally rushed off our feet by Australians, Canadians and others assuring us they could sell our product."



Iona and the rest of the Lismor Recordings group are now in 40 markets around the world and still expanding. "I find it hard to believe things like an inquiry from South Korea for Scottish harp music, but we got the order and we got paid and so it goes. MIDEM is great for face-to-face meetings, which can't be beaten for gauging the possibilities of overseas markets, he says."

## France

Village People producer Henri Belolo, now president of Scorpio Music, attended the first MIDEM at the Martinez Hotel in Cannes when he was A&R and marketing manager for Polydor France.



*Henri Belolo and the Village People*

"We all had the feeling we were living something unique for the first time—and many of us thought it was also the last time!" he recalls. In 1972, Belolo returned with his two-year-old company Carabine Music and cut a deal with a Swiss company for the instrumental production "Concerto pour un Eté," which sold 600,000 singles and 200,000 albums. "It was a good-luck sign," he says. In 1973, Belolo met a young American music attorney named Allen Grubman. "It was a meeting that really changed my life," Belolo explains. "He was just starting in the business and was unknown at that time. We got along quite well, and he became our partner in our American adventure. Thanks to



*Continued on page M-14*





• CONGRATULATIONS TO THE REED MIDEM ORGANISATION •  
BRINGING THE WORLD OF MUSIC TOGETHER FOR THIRTY YEARS •

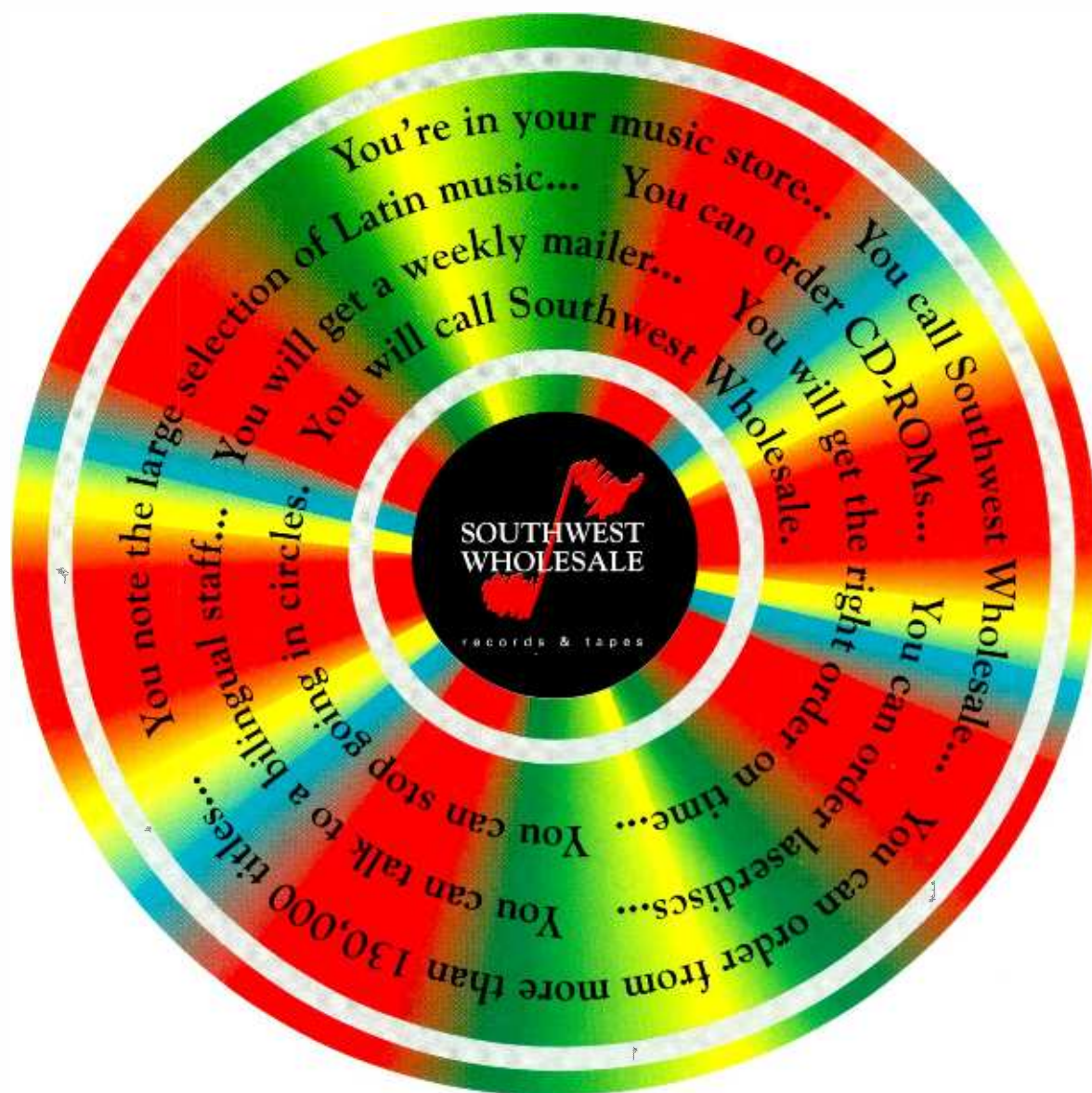
**nmpa**

NATIONAL MUSIC PUBLISHERS' ASSOCIATION  
& THE HARRY FOX AGENCY, INC.

711 Third Avenue, New York, NY 10017



# You are getting very sleepy...



## ELECTRONIC DATA INTERCHANGE

*Track your store inventory and orders the easy way.*

With Southwest Wholesale's Electronic Data Interchange (EDI) system you no longer have to spend hours on the phone, write out orders and log sales. EDI links your computer with ours, allowing you to spend less time placing orders and more time

taking them from your customers.

In addition to EDI, Southwest Wholesale is a national leader in service, and selection, with over 110,000 titles in stock. Southwest Wholesale is your best source for import titles,

laser discs and Latin music.

We have a comprehensive developing artist program and a weekly mailer, providing up-to-date new release information and weekly specials. Southwest Wholesale is your best One Stop choice.

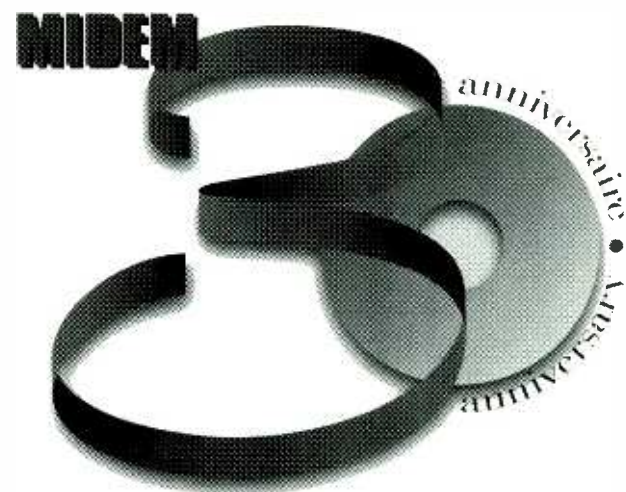
**Houston**

**800-275-4799**

**Atlanta**

**800-856-3874**

4240 Lockefield, Houston, Texas 77092  
713/681-0629 Fax 713/681-3037



### INTERNATIONAL RECOLLECTIONS

*Continued from page M-12*

him, I got to meet such key people in the industry as David Geffen, Clive Davis and Neil Bogart, at Casablanca, with whom we made a deal, for which Grubman was the architect. And we are still friends 23 years later—which proves it is possible to be friends with a U.S. lawyer."

Georges Mary, founder of independent company Les Editions Productions Georges Mary, attended his first MIDEM 26 years ago and has since become a legendary figure in the French music industry. In those early days, he recalls meeting French producer and business pioneer Eddie Barclay, who introduced him to many in the industry. "He was buying us dinners almost every evening," recalls Mary.



Georges Mary

In 1977, he remembers that someone put something on his ears. It was a Walkman, a new device the Japanese had brought to the market. Mary also remembers a day in the early 1980s when Alain Levy, then CEO of CBS in France, was trying to enter the hall where two of his acts were playing. "The control guy wouldn't let him come in," he says. "Levy was dressed with a leather jacket, and his shirt didn't exactly fit. He said 'I'm the president of CBS,' and [a security guard] answered 'And I'm the Queen of England.' I had to go to the guy and convince him [Levy] was really the president of CBS."



For Jean-François Michel of the French Export Office, MIDEM has always been a land of opportunities. "I went there for the first time 25 years ago and I haven't missed many of them," he says. "The best I can say is that MIDEM has given a rhythm to my professional life. For us, it is an inescapable event, during which we can see in a very short period of time all the people involved in the export of French music." Michel says MIDEM is like "saving 20,000 kilometers in just two days on the same spot to meet all that counts in the industry." His best memory is undoubtedly of the first MIDEM Man Of The Year dinner, held in honor of the late Nesuhi Ertegun, then president of WEA International: "Everything during this event was exceptional—the greatness of the man himself, his kind and warm presence, the general ambience. And one of the most touching moments was the speech he gave. It was very moving, and I will always remember this moment."

Loic de Poix, managing director of independent French manufacturing company MPO, praises MIDEM for having opened its doors to the international market. "In 1984, we had embraced CD technology, and the people at MIDEM had been very receptive to us," explains De Poix. "We were the first CD-pressing plant present at MIDEM, and the following year, others followed. This is where we meet all our clients from around the world." De Poix recalls that, during a MIDEM opening party in 1985, he initiated discussions with another attendee about opening a plant in Quebec. Six months later, a deal was signed with Quebec authorities, and the plant opened in 1987.

The company now has plants outside France in Spain and Thailand. De Poix shares the same vision as MIDEM chief executive Xavier Roy about the potential of the Asian market. "The creation of the MIDEM Asia in Hong Kong is a great thing," maintains De Poix. "We were at the first edition, where we announced the opening of our Thailand affiliate. This market has a fantastic potential, and both we and MIDEM view it as a land of opportunities."

*Continued on page M-16*





**MIDEM : STAND 2102/2303**

**Tel : (33) 92 99 81 46**



**MILIA : STAND 2401**

**Tel : (33) 92 99 81 13**

**W**hen we first came to MIDEM in 1984, we had just become the first French company to manufacture a compact disc operating out of our only plant in France. Just a few years later, the story of our first subsidiary outside France, Americ Disc - Drummondville, Canada - began at MIDEM.

**W**hen we get to MIDEM in 1996, we will be there as a multinational CD manufacturing network with six plants on three continents and a production capacity of one million CDs daily.

**W**hat lies in between ?

**Lots of CDs and the contacts made at MIDEM !**

**Congratulations!**

**MPO INTERNATIONAL**

MPO France  
Tel : (33) 1 41 10 51 51  
Fax : (33) 1 41 10 51 52

MPO U.K.  
Tel : (44) 1 81 600 39 00  
Fax : (44) 1 81 749 70 57

MPO Deutschland  
Tel : (49) 221 92 16 700  
Fax : (49) 221 92 16 703

MPO Iberica  
Tel : (34) 1 643 12 38  
Fax : (34) 1 643 02 38

MPO Replitec  
Tel : (34) 3 638 34 45  
Fax : (34) 3 638 15 72

Disque Améric - Canada  
Tel : (1) 800 263 0419  
Fax : (1) 819 474 2870

Americ Disc U.S.A.  
Tel : (1) 800 364 0759  
Fax : (1) 305 599 1107

MPO Siam  
Tel : (662) 651 91 51  
Fax : (662) 651 91 54

**Authors' Rights  
Are the Livelihood  
of those who make  
us DREAM**

*Congratulations for 30 years of dedication to music and constant support to authors, composers and music publishers. Happy birthday to Midem!*

**JEAN-LOUP TOURNIER**  
Président du Directoire

**GERARD CALVI**  
Président du Conseil d'administration

**sacem**  
*La musique, toute la musique*



-MIDEM CONFERENCE-



CONGRATULATIONS

ON 30 SUCCESSFUL

YEARS OF GROWTH

AND SERVICE TO

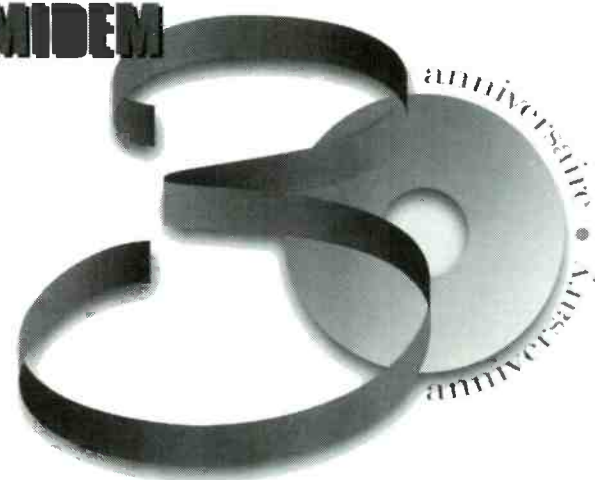
OUR INDUSTRY.

*M. Elfenbein*

MICKEY ELFENBEIN

Member of  
**NAIRD**

**MIDEM**



INTERNATIONAL RECOLLECTIONS

Continued from page M-14

**GERMANY**

BMG UFA's chief Hartwig Masuch met White Lion's lawyer at MIDEM, and a few weeks later, during his time at Warner Chappell, he concluded a worldwide publishing contract for the band. And he met his two subsequent employers, Ed Heine at Warner Chappell, and Nick Firth of BMG Music Publishing, for the first time at MIDEM. "A nightmare: the gale after the Simply Red debut at the Whiskey a Go-Go—I was a bit tipsy and had to drive along the coast at night while the waves were crashing onto the road," recalls Masuch. "That was tough."



Hartwig Masuch



Peter Ende



Ralph Siegel

Peter Kirsten, president of Global Music in Germany, recalls that one of the most important single song deals he made at MIDEM took place in 1976, when Neil Diamond's publisher, David Rosner, came to the Global stand offering a tune written by Larry E. Williams, a roadie for Diamond: "I immediately felt what I'm hearing is an absolute smash hit with standard potential. I was sure, rightly or wrongly, that David must have seen all my German competitors, as he came to our stand only in the last hour of the last day of MIDEM. I offered, being very excited and anxious to get the deal, a humble advance of \$750, on a 50/50 basis. David and I shook hands, and the rest is history." The song, "Let Your Love Flow," was a major hit for the Bellamy Brothers and a No. 1 cover by Germany's Juergen Drews, with German lyrics by Michael Kunze.

In the opinion of publisher Rolf Budde in Berlin, MIDEM has made considerable progress over the past 10 years. "Particularly in the past two or three years, the increased presence of independent companies has generally been very good for our business, and especially MIDEM 1995 was extremely successful for us," he says. "At this, fair we managed to conclude deals like the Gilbert O'Sullivan catalog and the Roy

Congratulations

to the

**No1  
Music Show  
from the**

**No1  
UK Exporter**

EXPORT ACHIEVEMENT



L I G H T N I N G   E X P O R T   L T D

Units 3-4, Northgate Business Centre,  
Crown Road, Enfield, Middlesex EN1 1TG

Switchboard Tel: (44)181 805 8005

Sales Tel: (44)181 805 5151 Fax: (44)181 805 5252

Accounts Fax: (44)181 805 1177

E-Mail: lightning@lightningexport.co.uk

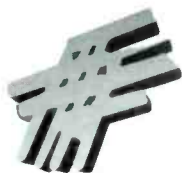
Compuserve: 100665,2337

CONGRATULATIONS

M I D E M

For your 30 years  
of worldwide  
success!!!

New Sounds  
MULTIMEDIA



Via Rovereto 23/29  
20059 Vimercate  
(Milano) - Italy

Phone 39 + (0)39 + 69911  
Fax 39 + (0) 39 + 6991401



Orbison catalog," says Budde. The most positive thing in the MIDEM years was undoubtedly the establishment of a joint stand for German music publishers, which has provided not only organizational assistance but has improved relationships among various publishers.



For Peter Ende of EMI Publishing, MIDEM opened the door to international business not tied to his own group.

"Friendships grew," he says. "The most vivid memory is of the group Days from Holland, with the song 'Weekend.' Four weeks after MIDEM, this group held the No. 1 position in the German charts for several weeks.



"As yesterday's memories always get nicer and bigger," says Ralph Siegel, publisher and owner of Jupiter Records in Munich. "I recall having the most wonderful time in our differ-

ent MIDEM exhibition stands at the old Festival Palais, making worldwide catalog deals in and out of Germany, promoting acts like Silver Convention, Penny McLean, Dee Dee Jackson, Ghenghis Khan, Nicole and many others. Altogether, I enjoyed MIDEM, with its people, restaurants, golf etc. more than any other business trip. The biggest nightmare was flying to MIDEM and not recognizing anybody anymore after all those years."



## JAPAN

For Avex D.D. chairman Tom Yoda, 1991's MIDEM was easily the most memorable. "Most Japanese delegates didn't go to MIDEM that year because of the Gulf War," recalls the dance label's chief executive. "But we did—in fact, [Avex managing director] Max Matsuura and I were about the only Japanese who went to Cannes that year. But we always do things differently from other people." Yoda and Matsuura's fortitude—or foolhardiness—in the face of the threat of war-related terrorism paid off. "We were able to license good techno-house music just as that genre was taking off," says Yoda. "and of course we were able to see all of our friends in the international music business at MIDEM." Yoda adds that his way of making each MIDEM memorable is to bring large quantities of sushi for Avex's annual party at the conference, something which is greatly appreciated by the many gourmets who come to Cannes each year.



Mamoru Murakami

Mamoru Murakami, president of Nichion Inc., Japan's biggest music publisher, says MIDEM was of immense help 12 years ago when he decided to enter the recorded-music library business, supplying prerecorded music to a variety of clients, including broadcasters. "When Nichion got into that business, MIDEM was the only place for us to get acquainted with other music publishers," says Murakami. "Thanks to MIDEM, we developed the Nichion Sounds Library into the No. 1 music library in Asia."

Hiroshi Inagaki, deputy president of Sony Music Entertainment (Japan), sees MIDEM as an opportunity to learn about new musical trends. "Going to MIDEM lets us learn about what's coming out of the American indies and European dance-music scenes, for example," he says. "And we've always been able to make contact with other major record companies and music publishers." Inagaki adds that MIDEM also serves as a good place to introduce Japanese music to a broader international audience.

## SPAIN

Felix Buget, director general of leading Barcelona-based indie label Blanco Y Negro, describes MIDEM as "something unique and really magical." But he swears his praise has nothing to do with the fact that years ago he was mistaken for Jackson Browne by autograph-seekers at the event. This was "when more artists used to visit the festival and walk around. Even when I insisted I was not Browne, the kids wanted me to sign an autograph," he recalls with amusement. "No, the great thing about MIDEM is that it gives me an opportunity to arrange meetings at the

*Continued on page M-18*



# HOTEL MARTINEZ CANNES

## For 30 years an unforgettable rendez-vous...



Photo Affirmaif

### The Hotel Martinez hosted the first Midem fair back in 1967.

Today, this legendary luxury hotel is still the place for a relaxed evening in the piano bar where the atmosphere lasts the whole night through.

Are you planning a successful cocktail party, lunch, dinner or press conference for Midem ?

Book one of our private function rooms now or reserve the best table in our gourmet restaurant «La Palme d'Or» or in «L'Orangerie» with its magnificent sea-view terrace.

#### For information and reservations :

Hôtel Martinez : 73, La Croisette - 06406 Cannes Cedex  
Tel : (33) 92 98 73 00 - Telex : 470708 - Fax : (33) 93 39 87 94  
Banqueting Service : François Rouliere - Tel : (33) 92 98 74 05

a member of *The Leading Hotels of the World*











Phil Tripp

makes continual contact and service feedback with customers "uneconomical and impractical, unless you have something like MIDEM, where you do a deal every 20 minutes." With 50 regulars contributing to the \$7 million annual turnover of Mushroom Exports, and Mushroom Distribution Services expanding its licensing of local talent, Murphy has been a regular attendee for nine years. Once robbed of his CD samples hours after arriving, he nevertheless brokered Aussie deals for KLF's "The White Room," a pair of 2 Unlimited albums that went gold (30,000 each) and a U.K. deal with Pulse 8 for Aussie dance act Ground Level, which resulted in a Top 40 hit.



Shock Records took out its own booth last year after being part of the Australian stand since 1989. "That's how much we rate MIDEM as the most important meeting place in the world to do music business," says Francesco Falvo, co-director of the company, which attained sales status on par with the multinational labels after five years in operation. "If it hadn't been for MIDEM, Shock would be considerably smaller." The company licenses 150 international and domestic labels, with an

annual export custom of around \$9 million. Falvo believes "the reputation we gained at MIDEM as a responsible and viable alternative when one thinks of Australia" led to important deals with 4AD, Beggars Banquet and Roadrunner and current negotiations for its Mr. Wilson Says publishing arm.

Phil Tripp, publisher and head of the the public-relations firm Immedia!, says the 2,000 copies of the "Australasian Music Industry Directory" distributed at MIDEM each year "have been important in terms of contacts and deals, not just for me, but for the hundreds of companies listed, as focus increasingly turns to the Australian and Asian marketplaces." Tripp's favorite MIDEM memory is of the time he was asked to receive a televised award on behalf of videomakers Rich Kids and decided to make the acceptance speech in French. "I rehearsed for half a day and scribbled notes on my palms, which were obliterated when they became sweaty." His worst experience was at his first MIDEM, in 1989, "when I discovered what one star for a French hotel means!" ■



## MIDEM SPOTLIGHT

ISSUE DATE:  
JANUARY 27

AD CLOSING:  
JANUARY 2

## GOING TO MIDEM '96?

U.S.A. Dance/Rap/R&B

**MICHAEL CAMPBELL**

will be there ready to deal!

*I Can Provide you with...*

- New artists for your label-
- Production of your current artists-
- Licensing deals on material ready for release-
- Investment opportunities in my current projects-

Appointments are now being set for meetings during MIDEM. Call (804) 321-2522

true success is  
one that endures

▶ peer music

Celebrating 30 years of music at MIDEM.



# WORLDWIDE

From Paris to London to Tokyo to New York, MIDEM has been a leader in supporting the international community of music.

ASCAP has been a leader in supporting the international community of music creators.

We were the first performing rights

organization to pay royalties for college radio performances; the first to pay for live concerts; and the first to provide an online title clearance system.

And, along with MIDEM, we're continuously seeking innovative new ways to benefit those who create and promote music throughout the world.



**WE CONGRATULATE MIDEM  
ON THEIR 30TH ANNIVERSARY!**

# ASCAP

American Society of Composers, Authors and Publishers



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Marketers Eye Online Advantages Intouch Moving Service To New Web Site

■ BY EILEEN FITZPATRICK

SCOTTSDALE, Ariz.—Entertainment companies are increasingly looking to the Internet as an advertising and promotional medium. In the latest instance, one well-known music marketer is abandoning traditional retailing in favor of the World Wide Web.

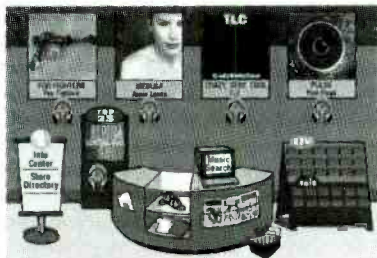
Unhappy with its return on investment, the Intouch Group has begun pulling its 511 i-Station music sampling kiosks from 225 retail locations, including Camelot and Strawberries, and has established a Web site, "World Wide Music," to provide a preview and buying service direct to consumers on the Internet. The site has 21 genre departments, listing over 5,000 titles. CDs are priced at \$11.99 for new titles and \$14.99 for catalog titles.

Intouch Group president Josh Kaplan announced the new strategy at the sixth Interactive Marketing Conference, held here Oct. 22-25. Kaplan and others at the confab lauded the marketing possibilities presented by the Internet.

"It is the first worldwide communication vehicle with a direct relationship with the consumer," said Paramount Television Group executive VP Richard Lindheim in his keynote address. "There's no time constraint, because it's available 24 hours a day. Online, the customer is always there."

Statements like that had the 300 marketing and advertising executives at the conference ready to scrap expensive promotional plans for an inexpensive space on the Web.

For the Intouch Group, that means trading in its retail kiosks for a Web site in which consumers will be able to purchase the music they preview. At the same time, Intouch will continue to gather data about people who access its service. Since 1992, the company has signed up 1.2 million i-Station members, creating



A page from the new "World Wide Music" Web site created by the Intouch Group.

a database, which, according to Kaplan, is worth \$15 million.

Kaplan said the company still wants to work with retailers and may establish cross-promotions with outlets via the Internet. "Online couponing can drive customers into stores," he said. "If retailers want sampling, you can give them a Netscape browser for 'X' amount of dollars per day. That's the future of kiosks." Additionally, Kaplan said that his firm would help retailers set up their own Web sites. Cost for the Web-site-building service would be \$75,000-\$150,000. Intouch would receive a flat fee—in the range of 30 cents to 90 cents—for each transaction on the retail site.

Most marketers at the Scottsdale confab were not ready to abandon traditional methods, but they were eager to hear the advantages and disadvantages offered by the Internet.

On the plus side, sites are inexpensive to launch and operate; start-up costs range from \$500-\$400,000, depending on the quality of the graphics. Sites can be used to promote products to individual consumers or to solicit actual sales.

Visitors to sites can also be monitored, and this information can be used for a variety of targeted marketing campaigns. One frequently cited is bounce-back E-mail, which

can alert specific site visitors to contests and new products. Direct communication via the Internet can also improve and cut the costs of customer service.

Although Internet users often use pseudonyms, which can make it difficult to create accurate consumer profiles, such companies as San Francisco-based Internet Profiles Corp. (I/PRO) have sought to register Internet users to improve tracking.

I/PRO offers its consumer-tracking service to companies that have Web sites. "You have to first understand the users in order to develop a relationship with them," said I/PRO president Ariel Poler.

Consumers also can be reached with a talk-back feature that allows Web sites to conduct user polls, such as if "Mad About You" characters Jamie and Paul should have a baby. "The Internet enables people to feel like they are empowered," said Richard Glosser, senior VP of interactive programming at Columbia

(Continued on page 60)

## Indie Music Store Coalition Uses R&B Marketing Model

■ BY ED CHRISTMAN

NEW YORK—In an attempt to win some of the privileges enjoyed by large music chains, a number of independent stores have joined forces to form a nationwide marketing coalition.

Dubbed the Coalition of Independent Music Stores, the organization is borrowing a page or two from the urban coalitions that have popped up throughout the U.S. in the last few years. Those coalitions consist of retailers in a single metropolitan area, such as New York, Chicago, Detroit, or Los Angeles, that have organized to promote R&B and rap music from baby acts being pushed by labels. The Coalition of Independent Music Stores focuses on rock and alternative music and is a nationwide organization consisting of 27 companies with 60 stores.

"A lot of indie stores have the complaint that we are out there breaking records, but when it comes to doling out advertising dollars, the labels pass over us due to the [small] volume of business we do," explains Don Van

Cleve, who heads up the coalition. "Instead, we watch the big guys get every square inch of their stores paid for" in price and position dollars.

At the National Assn. of Independent Record Distributors and Manufacturers convention in San Francisco, about 15 independent merchants discussed how the independents could make their presence more pronounced to the industry, says Van Cleve, who owns two Magic Platter stores in Birmingham, Ala.

Out of that conversation, the coalition was formed. In addition to Magic Platter, the retailers in the group are Bionic Records in Los Angeles; Cactus in Houston; Ear-X-tacy in Louisville, Ky.; Electric Fetus in Minneapolis; Face the Music in Eugene, Ore.; Fingerprints in Long Beach, Calif.; Kief's in Lawrence, Kan.; Manifest Disc in South Carolina; and Music Millennium in Portland, Ore.

Also in the group are Phillips Enterprises in Cary, N.C.; Record & Tape Traders in Owings Mills, Md.; Record Archives in Rochester, N.Y.; Record Exchange in Boise, Idaho; Record Revolution in King of Prussia, Pa.; Record Service of Champagne, Ill.; Red Tyler Records in Chicago; Repeat the Beat in Dearborn, Mich.; Rough Trade in San Francisco; Schoolkids in Ann Arbor, Mich.; Twist & Shout in Denver; Uncle Sam's in Miami; Vintage Vinyl in Fords, N.J.; Lou's Records in San Diego, Calif.; Lakeshore Record Exchange in Rochester, N.Y.; and Waterloo in Austin, Texas.

Van Cleve says that Mark Cope and Yvette Ziraldo Oyabe of Album Network served as catalysts in putting together the coalition. Also, George Daniels, of George's Music Room in Chicago, gave advice based on his experience in an urban coalition.

"We want to use our strength to get behind records," Van Cleve says of the coalition. "It's kind of like an adopt-a-band program, where we will do

(Continued on page 70)



Here's To Romance. Singer Remo Capra, center, recently visited the easy listening/classical section at HMV on 86th Street and Lexington Avenue in New York to promote his album "Romantic Standards," released on Sony Music Special Products. Shown with Capra, from left, are Jim Gavagan of Sony Music and Adam Feldman, manager of the department.

**We store the songs... CASE LOGIC**

When it comes to music storage, there's only one place to turn. And that's Case Logic, the world leader in quality cassette and CD storage systems.

6303 DRY CREEK PARKWAY  
LONGMONT, COLORADO 80503  
1-800-447-4848



## Rockaway Beach Taps Into Youthful Customer Base On New Jersey Shore

BY KAREN BRUNO

POINT PLEASANT BEACH, N.J.—There are three tattoo parlors and one record store in this seaside town—and the singularity of the latter pleases John Ficarrota, owner of Rockaway Beach Compact Disc.

"I plotted out all the towns near here with record stores, and this was the largest town without one," he says. He doesn't mind the tattoo parlors, except for the "bad image" they create.

Rockaway Beach Compact Disc is not named after the beach in New York, where Ficarrota grew up, although people who come here often think so. The name derives from rock-'n'-roll—practitioners of which play in the small area bars that dot these beach towns; Bruce Springsteen, for one, was discovered in just such a Jersey bar years ago—and, of course, from the nearby beach.

With his ponytail and sales personality, Ficarrota, 35, looks the part of a hip music-store owner and has obvious rapport with the young people who frequent his shop. One hot weekend



this past summer, when the beach was crowded, the store was bustling with conspicuously pale twentysomething customers. Most of these people heard about the store, which has been open about 18 months, by word of mouth. Ficarrota says he purposely did not advertise at first, because he wanted to build business the old-fashioned way: "A young person won't look in newspapers or read ads," he says. "They would rather come to a store because a friend has told them about it."

Considering their pallor, most of the customers that day probably didn't see the huge banner that flies over the beach every Saturday during the summer. Pulled by a small plane that flies along one section of the Jersey shore—from Seaside to Belmar—the sign gives only the store name and address. A \$175 a pop, Ficarrota feels that is well worth the expense and says he has gotten a "good" response from the banner. "That is where my core customers are," he says. "They are mostly college kids."

But now he's ready for television, with commercials set to run in the local market on MTV.

Rockaway Beach Compact Disc carries a little more than 5,000 titles, mostly new CDs, although there is a small selection of vinyl—"things that are hot and current," he says. The inventory includes about 600 used CD titles, although the section is expanding. The store specializes in rock—including grunge, metal, funk, and alternative—and also carries reggae, soundtracks, soul, world beat, folk, jazz, and country.

"Music is a disease, and if you have

the disease you buy a lot of it. My market is having the things that the people who spend half their paycheck on music want," he says. He also sells a lot of what he calls "core" music—Hootie & the Blowfish, Widespread Panic, Rusted Root, and Phish, as well as the Dave Matthews Band and Freddie Jones. "I get their releases before the malls do, so people come to me first," he says. Punk and hardcore are also big.

He says, "Ninety percent of people buy the same music, which you can get at a Kmart." But he specializes in serving the remaining 10%, those who may want, for instance, an old King Crimson album. "If you have that, people will remember you and come back."

Among the titles that Ficarrota stocks in the 500-square-foot store are King Crimson's "In The Court Of The Crimson King"; Carole King's "Tapestry"; the first albums by Meat Loaf and Boston; and the entire catalogs by the Doors, the Grateful Dead, Led Zeppelin, and Jimi Hendrix. He carries 20 Neil Young titles and 15 each of the Beatles and the Rolling Stones.

To reduce theft, he uses the LIFT system. And he'll play any title for a customer.

CDs sell for \$13.99, with some marked at \$11.99. Used CDs are \$4.99-\$7.99. Ficarrota's profit margins run 20% or \$3 a CD, although they can go as high as 40% on CDs on such independent labels as Lookout and Epitaph.

He carries every band on those two labels—about 20—and carries the catalog of such popular punk groups as Green Day. "My customers can't find this stuff at the malls, except maybe a current title."

Although independent product accounts for only 5%-10% of his CD inventory, it rings up about 30% of his sales.

(Continued on next page)



John Ficarrota is owner of Rockaway Beach Compact Disc, a music store in Point Pleasant Beach, N.J. (Photo: Karen Bruno)

## newsline...

**MUSICLAND STORES** reports that third-quarter revenues rose 18.2% to \$357.6 million from \$302.5 million in the same period last year. For the three months that ended Sept. 30, the Minneapolis-based retailer posted a net loss of \$144.5 million, compared with a loss of \$2.6 million a year ago. The quarterly loss includes a \$138 million charge to write down the value of certain assets and a \$5.4 million charge to close 35 mall stores. Sales from the mall outlets Sam Goody, Musicland, and Suncoast Motion Picture Co. declined 1.6% to \$248.9 million; on a same-store basis, sales were down 3.5%. Sales at Media Play and On Cue superstores jumped 123% to \$105.3 million; same-store sales were up 9.1%. Musicland's overall comparable-store sales fell 1.4%.

**BMG'S Loud Records/RCA Records** is teaming with three other major labels for an unusual marketing campaign involving Loud rap act Wu-Tang Clan. Loud/RCA, PolyGram/Island-distributed Def Jam Records, WEA-distributed Elektra Records, and Uni-distributed Geffen Records have created for retail accounts a life-size cardboard standup displaying the "Wu-Tang Clan Family Tree," showing titles from Wu-Tang members who have gone solo: Method Man (Def Jam), Ol' Dirty Bastard (Elektra), Raekwon (Loud), and Genius (Geffen). New and catalog product from these acts will be part of the promotion.



**THE ELECTRONIC ENTERTAINMENT EXPO**, organized by the Interactive Digital Software Assn., will be held May 16-18, 1996, at the Los Angeles Convention Center. The IDSA says it has already sold 360,000 square feet of exhibit space to 108 companies—almost as much as was booked for the entire 1995 show—and expects total space to be 30% above the '95 figure.

**ORION HOME VIDEO** and Major League Baseball Home Video will release "The Official 1995 World Series Video" Nov. 16. The one-hour-plus documentary about the contest between the Cleveland Indians and the winning Atlanta Braves has a suggested list price of \$19.98. It will be available in 24- and 50-piece floor displays and a 12-piece counter display.



**RECOTON**, the consumer electronics accessories manufacturer, says its board of directors has adopted a shareholders rights plan designed to prevent any attempt at a hostile takeover of the company. The rights plan would make it costly for any unauthorized bidder to acquire the company. However, Recoton says it is "not aware of any effort" for a takeover bid.

**UNAPIX CONSUMER PRODUCTS**, the sell-through video division of Unapix Entertainment, has acquired the North American video rights to the seven-volume collection "Planet Earth," the Emmy-winning series produced in association with the National Academy of Sciences. The series is scheduled for release during the first quarter of 1996.



### EXECUTIVE TURNTABLE

**RETAIL.** Larry Cohen is named VP of music and video for Ames Department Stores in Rocky Hill, Conn. He was director of music and video merchandising for Borders Books & Music.

**DISTRIBUTION:** Warner Christian Distribution in Nashville names Jay R. Schield national sales manager; Scott Wagner regional sales specialist, East, and Scott Harvey regional sales manager, West. They were, respectively, regional director for EMI/Chordant, regional sales and marketing director for Chordant Distribution Group, and manager of international sales for Benson Records.

**HOME VIDEO:** Richard Longwell is appointed senior VP/GM, international, for MGM/UA Home Entertainment in Santa Monica, Calif. He was senior VP, sales and distribution, for Buena Vista Home Video.

Playboy Entertainment Group in



SCHIELD



LONGWELL



LAI



ADLER

Beverly Hills, Calif., promotes Jeffrey Lai and Stuart Kricun to, respectively, senior VP and VP of business and legal affairs. They were VP and director of business and legal affairs.

Mark Workman is appointed VP, integrated marketing, for Turner Home Entertainment in Atlanta. He was VP of marketing for Buena Vista Television.

Hallmark Entertainment in New York appoints Janet Jacobson VP, legal and business affairs, and promotes Alan Lewis to senior director, legal and business affairs. They were, respectively, general counsel for Scala

Productions and director, legal and business affairs.

**ENTER\*ACTIVE:** Bruce L. Stein is named president/CEO of Sony Interactive Entertainment in Los Angeles. He was a consultant for DreamWorks SKG.

Martin Homlish is named president of Sony Computer Entertainment America in Foster City, Calif. He was senior VP of the consumer products group of Sony Electronics.

Disney Interactive in Burbank, Calif., names Dan Adler VP, talent and entertainment development.

## 'Lion King' Titles Reign At The NARM Indie Awards

PHOENIX—Walt Disney Records' soundtrack for "The Lion King" collected two Independent Best Seller Awards, and two "Lion King" spinoff records scored one award apiece at the Oct. 21 awards banquet held during the independents conference at the National Assn. of Recording Merchandisers' Wholesalers Conference here.

The awards were determined by SoundScan figures for the period between July 31, 1994, and Sept. 24, 1995.

"The Lion King" soundtrack, which has been certified for sales of 10 million units by the Recording Industry Assn. of America, took repeat NARM honors as best-selling record of the year and best-selling soundtrack. "The Lion King: Rhythm

Of The Pride Lands" won as best-selling world music recording, and "The Lion King Sing-Along" was acknowledged as best-selling children's recording.

GTS Records was honored in two categories: Label chief John Tesh's "Sax By The Fire" was named best-selling jazz recording, and his "Live At Red Rocks" was saluted as best-selling new age recording.

Offspring's Epitaph album "Smash" repeated its '94 successes as best-selling hard music recording and best-selling alternative music recording. Bone Thugs-N-Harmony also prevailed in two categories, best-selling rap recording and best-selling R&B recording, with its Ruthless/Relativity EP "Creepin On Ah Come" (Continued on next page)



## Strawberries Conference Awards Vendors, Chains

PROVIDENCE, R.I.—Approximately 600 people attended the annual management conference for Strawberries, the operator of 167 Strawberries and Waxie Maxie music stores, Oct. 9-12 at the Rhode Island Conference Center here.

Following are the vendor awards presented at the conference: label of the year, Island Records; independent label of the year, Tommy Boy; major vendor of the year, Sony Distribution; major-vendor sales representative of the year, Ben Kline, PGD; independent vendor of the year, Priority; independent sales representative of the year, Anne Rodgers, Allegro, and Deb Micallef, Koch; video vendor of the year, Sony Video; and accessory vendor of the year, Creative Point (Laserline).

Chain awards were as follows: district manager of the year, John Maron, Boston/North Shore District; store manager of the year, Warren Maddock, South Portland, Maine; best G.U.E.S.T. Star (the chain's customer-service program), Glade Odhner, Bala Cynwyd, Pa.; best visual presentation, Ann Marie Brennan, Hudson, N.Y.; training manager of the year, Michelle Bauer, North Haven, Conn.; Street Smart Award, Troy Scott, Security Md.; Rising Star, Kevin Leroux, Framingham, Mass.; and shrinkbuster of the year, Doug Fortner, Landmark, Va.



Strawberries presented its label of the year award to Island Records. Accepting for Island is Wayne Chernin, regional director, second from right. Also pictured, from left, are Strawberries executives Ivan Lipton, president/CEO; Al Wilson, senior VP, merchandising; and Tracy Waksler, head buyer.



Strawberries named Ben Kline of PGD as sales representative of the year. Pictured, from left, are Ivan Lipton, Strawberries president/CEO; Al Wilson, Strawberries senior VP of merchandising; Kline; and Paul Grasso, Strawberries director of sale promotion.



Geffen Records artist Lisa Loeb appears with label and Strawberries executives after her performance at the chain's annual awards banquet. Shown, from left, are Wayne Twitchell, Geffen East Coast regional sales; Al Wilson, Strawberries senior VP of merchandising; Ivan Lipton, Strawberries president/CEO; Loeb; Ivan Lipton's wife, Becki; Jane Simon, Geffen head of sales; Tracy Waksler, Strawberries head buyer; Paul Grasso, Strawberries director of sales marketing; and Kathryn Gawlak, Strawberries senior VP of stores.

## ROCKAWAY BEACH TAPS INTO YOUTHFUL CUSTOMER BASE

(Continued from preceding page)

Special orders are 10% of sales, which he expects will total \$250,000 in 1996.

Ficarrotta plans to sell more high-profit-margin items, such as T-shirts, posters, and bumper stickers. And he carries some rock videos, as well as a few on snowboarding, surfing, and skateboarding.

After studying broadcast communications at Suffolk Community College on Long Island, N.Y., working in the cable television industry, and making legal videos, he befriended the owner of a record store in New Hope, Pa., who "told me everything I needed to know to succeed in business," such as keeping overhead down and going for volume. He also knew about the long hours involved in running your own business, which do not bother him. He used to be a music collector. "Now I don't collect one thing. My job is to sell."

Rockaway Beach is open seven days a week, except on the major holidays and in late January or early February,

*'Music is a disease... if you have the disease, you buy a lot of it'*

when Ficarrotta takes time off. Business is seasonal, with summer and Christmas stronger than other times of the year.

He finds the economy of Point Pleasant Beach depressed. "I go to local council meetings, but they don't do much to promote business here," he says. In an effort to revitalize the town, he would like to offer free jazz and blues concerts during the summer, using an underutilized parking lot behind his store. These, he feels, would draw the adult audience he currently lacks.

"Older people are just finding out about me," he says.

Rockaway Beach draws its youngish customer base from surrounding working-class towns, such as Brick and Wall, as well as affluent seaside communities Bay Head and Mantoloking.

## 'LION KING'

(Continued from preceding page)

Up."

Following are other NARM Independent Best Seller winners:

**Best-selling single:** "Tootsee Roll," 69 Boyz (Rip It).

**Best-selling country recording:** "Now That I've Found You: A Collection," Alison Krauss (Rounder).

**Best-selling blues recording:** "Bow Wow," Johnny "Guitar" Watson (Wilma/Bellmark).

**Best-selling dance recording:** "Fantastic Voyage," Coolio (Tommy Boy).

**Best-selling gospel recording:** "Live In Atlanta At Morehouse College," Hezekiah Walker/Fellowship Crusade Choir (Benson/CGI).

The awards ceremony, which was hosted by Billboard senior writer and Declarations of Independents columnist Chris Morris, featured a performance by Sin-Drome recording artist Peter White.



Rockaway Beach Compact Disc is located not in Queens, N.Y., but in Point Pleasant Beach, a working-class resort town on the New Jersey shore. (Photo: Karen Bruno)



A customer browses through the CD racks at Rockaway Beach Compact Disc, a 500-square-foot store that stocks more than 5,000 music titles. (Photo: Karen Bruno)



**H.L.**  
DISTRIBUTORS, INC.

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

Tired of leaving messages on voice mail and hoping someone will call you back?  
**YOU SHOULD HAVE CALLED H.L.!**

**1-800-780-7712**

LOCAL: 305-262-7711 • FAX: 305-261-6143

6940 S.W. 2 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

Reach For The STARS!  
MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.



# UPCOMING

# Billboard®

Why Should you  
advertise in Billboard?  
Check out these  
highlights from our  
readership survey and  
see for yourself...

95.7% of  
readers  
worldwide  
find Billboard  
extremely  
important  
for work.

Billboard  
trade  
ads & editorial  
are the primary  
sources  
retailers use  
to find new  
releases.



## BRAZIL

**ISSUE DATE: DEC. 2**

**AD CLOSE: NOV. 7**

In a continuing effort to embrace Latin American markets worldwide, **Billboard** shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil's market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

**Contact:**

Angela Rodriguez  
305-441-7976



## QUINCY JONES

**ISSUE DATE: DEC. 16**

**AD CLOSE: NOV. 20**

Quincy Jones, one of the entertainment industry's premier talents, celebrates a half-century of wide-ranging accomplishments. **Billboard's** December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release *Q's Jook Joint* and his future projects.

**Contact:**

Gary Nuell  
213-525-2302



## YEAR IN MUSIC

**ISSUE DATE: DEC. 23**

**AD CLOSE: NOV. 28**

**Billboard's** 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue, it remains on the newsstand for two weeks.

**Contact:**

Pat Rod Jennings  
212-536-5136

## *Reach Billboard's 200,000 readers worldwide.*

### EAST/MIDWEST

212-536-5004 - PH  
212-536-5055 - FAX  
KEN PIOTROWSKI  
PAT ROD JENNINGS  
DEBORAH ROBINSON  
KEN KARP

### WEST

213-525-2307 - PH  
213-525-2394/5 - FAX  
JODIE FRANCISCO  
GARY NUEL  
LEZLE STEIN

### SOUTHEAST

615-321-4294 - PH  
615-320-0454 - FAX  
LEE ANN PHOTOGLO

### FLORIDA/

**LATIN AMERICA**  
305-441-7976 - PH  
305-441-7689- FAX  
ANGELA RODRIGUEZ

### AUSTRALIA

613-824-8260 - PH  
613-824-8363 - FAX  
AMANDA GUEST

### MEXICO/

### **WEST COAST LATIN**

213-525-2307  
DAISY DUCRET



# WORLDWIDE SPECIALS & DIRECTORIES *1996* *1995*



## YEAR IN VIDEO

**ISSUE DATE: JAN. 6**

**AD CLOSE: DEC. 12**

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of **Billboard's** home video charts, including Top video sales, Top video rentals and Top kid video. In addition, **Billboard** takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

**Contact**

Jodie Francisco  
213-525-2304



## FRANCE

**ISSUE DATE: JAN. 20**

**AD CLOSE: DEC. 26**

Preceding the Victoire de la Musique awards ceremony, **Billboard's** spotlight on France offers readers a comprehensive current overview of the French music market. In addition to listing key contenders in the various categories for the awards, the January 20 issue also explores the revitalization of French popular music, featuring capsule reports on French acts, music video production and always important... French radio! Large Bonus distribution at MIDEM!

**Contact**

Francois Millet  
331-4549-2933



## PRE-MIDEM MIDEM

**PRE:**

**ISSUE DATE: JAN. 20**

**AD CLOSE: DEC. 26**

**MIDEM:**

**ISSUE DATE: JAN. 27**

**AD CLOSE: JAN. 2**

After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. **Billboard's** January spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and Asian Pacific and Latin American music explosion. Large Bonus distribution at MIDEM!

**Contact**

Christine Chinetti  
Catherine Flintoff  
0171-323-6686  
NY: Pat Rod Jennings  
212-536-5136

Over 50%  
of **Billboard**  
retailers  
purchase  
products or  
services as  
a result  
of reading  
**Billboard**.

**International**

Over 7  
individuals  
read each  
subscriber  
copy of  
**Billboard**.

**Place your ad today!**

**LONDON**

44-171-323-6686 - PH  
44-171-323-2314 - FAX  
CHRISTINE CHINETTI  
ROBIN FRIEDMAN

**FRANCE**

331-4549-2933 - PH  
331-4222-0366 - FAX  
FRANCOIS MILLET

**ASIA PACIFIC**

310-330-7888 - PH  
310-330-7889 - FAX  
GRACE IP

**JAPAN**

213-661-8884 - PH  
213-661-8885 - FAX  
AKI KANEKO  
81-44-433-4067 PH/FAX  
TOKURO AKIYAMA

**ITALY**

39-36-254-4424 - PH  
39-36-254-4435 - FAX  
LIDIA BONGUARDO

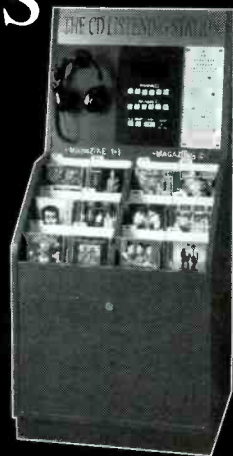


## THE MOST RELIABLE CD LISTENING STATIONS IN THE WORLD

A SOUND INVESTMENT IN QUALITY



MODEL CDLS 106  
59"H X 19"W X 23.5"D



MODEL CDLS 212  
56"H X 25.5"W X 23.25"D

FULL ONE YEAR WARRANTY INCLUDED

DEVELOPED BY

**HIGH LEVEL MARKETING**

TEL: (818)769-7700 FAX: (818)769-7133

8033 SUNSET BOULEVARD SUITE 3518 LOS ANGELES, CALIFORNIA 90046

## 400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

**Browser**<sup>®</sup>  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822-0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

## Ring Bell for Service



### Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere



800-329-7664 Ask For Wanda

15959 N.W. 15TH. AVE. MIAMI, FL 33169 FAX 305-628-1508

## MCI Reaches Out, Touches Retail With Direct Marketing

**B**EWARE: Retailers, brace yourself: Starting on Wednesday (8) and rolling out over the following three weeks, prepare for a direct-marketing onslaught, as MCI launches its effort at selling music over the phone. In every major market, be ready for radio DJs at as many as five stations—every day, dozens of times a day—to play a song such as “Fantasy” and then say, “That was Mariah Carey, and if you want to buy that record call 1-800 . . .” followed by that number.

When those listeners call that number, they will be given a choice of five genres—country, rock, R&B, alternative rock, and pop—and after choosing one, they will be greeted by the recorded voice of a radio personality from the local station playing that format who will guide them through a menu. If they choose to buy an album, which likely will be about \$1 below list price, they will receive their purchases within three or four days at a slight incremental cost.

And if having every major radio format in a market isn't enough to get people to call, MCI plans to unveil a multimillion dollar campaign to advertise the service. As one person familiar with the operation says, “We will make sure all of America knows about it.”

The service has been created by a company called Diamond Creative Partners, which includes MCI and Album Network (Billboard, Sept. 23). Uni Distribution will do fulfillment for the service, which will stock as many as 8,000 titles.

Sources say that MCI is touting the service as having the potential to obtain a 2% market share of The Billboard 200, which would place it among the 25 largest music accounts.

One main advantage of the service is to shorten the time between the impulse to buy and the actual purchase, says the source, adding that the service will be easier and more convenient than going to a store. But he also says that he doesn't expect the service to cannibalize retail sales.

MCI thinks there is a demand that retail and the two record clubs are not meeting. “MCI really expects to grow the market,” says the source.

Retail Track finds it hard to believe that the service won't eat into retail sales. But the service will probably also generate incremental sales. However it works out, merchants should view this as only the first of what will likely be many serious direct-marketing efforts that will compete for music sales. Undoubtedly, other deep-pocket competitors will come along with their own methods of selling music directly to the customer.

Some retailers are already concerned about the MCI effort and are trying to discourage their local radio stations from participating. Some stations already recognize this and tell Billboard that they will refrain from taking part. But retailers should recognize that unlike record clubs, MCI will be working on a “level playing field” with merchants.

**C**AMERAS, ACTION: The Musicland Group is launching its own in-store network, dubbed Sam Goody TV or SG-TV, in 600 of its largest stores in the top 20 markets, according to a press release. The initial program will be a two-hour video countdown show that will play the hottest videos and provide music news and touring information. The show will be produced by Request Media, the Musicland division that produces the chain's in-store magazine.

**Y**EAH, YEAH, YEAH, YEAH: Sony Signatures has signed on as exclusive worldwide licensing and merchandising agent for the Beatles. Under the agreement, Sony Signatures is developing a line of products based on Beatles album covers and other well-known Beatles artwork. In addition to its own line of Beatles apparel, Sony Signatures plans to issue limited-edition collectables, accessories, toys,

housewares, gifts/novelty items, paper products, and games, according to a press release.

The merchandise is timed to hit store shelves to coincide with the Nov. 21 release of the Beatles “Anthology.”

**RETAIL TRACK**  
by Ed Christman

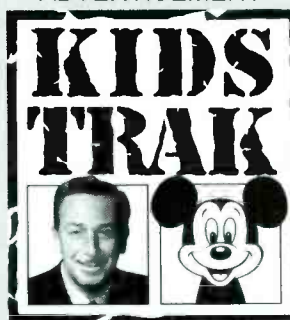
**B**EYOND THE CALL OF DUTY: This week, Retail Track trekked to Fez, a club in New York's Greenwich Village, for Razor & Tie's listening party to celebrate the release of its Joe Meek compilation. Meek, who has been dubbed the British Phil Spector, produced such hits as the Tornadoes' “Telstar” and the Honeycombs' “Have I The Right?”

In addition to an hourlong open bar, free food, and high-caliber schmoozing, the night featured a performance by the Joe Meek Unlimited Orchestra, which was under the direction of Smithereens drummer Dennis Diken, who wrote the liner notes for the album. The band consisted of Marshall Crenshaw and other local music luminaries, including former Bongos, Aquanettas, and Waitresses. And anchoring the band on bass was Mike Rosenberg, Razor & Tie's head of sales. Talk about going the extra yard to insure a successful listening party.

**O**OPS: A few weeks ago (Billboard, Oct. 21), I misspelled Sony Music Distribution VP of distribution Rich Bengloff's last name. For the correct spelling, see the preceding sentence . . . In the market-share story in the same issue, I made a mistake of omission. In naming independently distributed records that have moved over a million units, as counted by SoundScan, I was remiss in not mentioning Bone Thugs-N-Harmony's “E.1999 Eternal” and Alison Krauss' “Now That I Found You: A Collection” as albums that have accomplished that feat.

**M**AKING TRACKS: Pat Berry, VP of sales and marketing at Windham Hill Records, has left the label.

ADVERTISEMENT



## Mickey Music Mania

HE CAN SING! COUNTRY, Rap, Disco — you name it.

He can dance! Just ask Minnie.



He's Mickey! And Mickey music mania is sure to break out with our reissuing of the collection of children's albums featuring everyone's favorite pal!

It's our Special Values Collection. And it allows you to offer timeless Disney children's music to your consumers at a great price, including seven titles never before released on CD!



We're shipping December. You should be ordering now. With this collection at a hot retail price, you'll be making some Mickey music sales mania of your own come January. What a nice way to start the year!



Share the Music of Disney

at our website:

<http://www.disney.com/records>  
Now on-line!



© DISNEY



## FLOOD OF RELEASES IN '95's 4TH QUARTER WORRIES RETAIL

(Continued from page 17)

over are albums by Def Leppard, Madonna, Frank Sinatra, Ace Of Base, Alice In Chains, Bonnie Raitt, Coolio, Queen, Melissa Etheridge, Boyz II Men, the Rolling Stones, R. Kelly, Meat Loaf, Garth Brooks, the Beatles, L.L. Cool J, Vince Gill, Bruce Springsteen, and Don Henley.

John Marmaduke, president of Amarillo, Texas-based Hastings Books, Music & Video, says, "We should do a post-mortem in March to determine all of the great records that will get lost in this fourth quarter because artists, attorneys, and managers are deciding release dates."

Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, says, "We have them again, don't we, a whole bunch of superstar releases at the end of the year. I am thankful to have the releases at any time, but it is unfortunate that we can't level out the flow."

Of the 41 albums that have achieved more than 1 million in sales so far this year, as recorded by SoundScan, the only superstar albums released in the first eight months were by Van Halen, Michael Jackson, Springsteen, White Zombie, Bon Jovi, and Annie Lennox. A couple of other superstar releases from that time period, such as albums by Paula Abdul and Rod Stewart, have had weak sales.

Label sales and distribution execu-

tives respond by saying that they traditionally release big records in the fourth quarter because that's when artists deliver them. Also, they point out, that's when the customers are in the stores.

Garrett says, "Admittedly, there're not as many customers in the stores in February as there are in December, but it's not like we don't have customers then or in August or January."

Marmaduke wonders why, if the movie industry can hold back a \$50 million movie for the right release date, labels can't hold back an album release to a date that will be more advantageous for sales.

At the National Assn. of Recording Merchandisers' Wholesalers Conference, held in Phoenix Oct. 20-25, distribution executives called on NARM to do a traffic study so they can show artists and managers that it is worthwhile to release albums at other times of the year.

The International Council of Shopping Centers, a trade association based in New York, tracks specialty-store sales in 400 malls. According to Mark Schoifet, a spokesman for the council, annual sales from home entertainment and consumer electronics stores are as follows: January accounts for 6.3% of sales for the category; February is 6.1%; March, 6.8%; April, 6.1%; May, 6.2%; June, 7%; July, 7.3%; August, 7.2%; September, 7.1%; October, 7.4%; Novem-

ber, 9.6%; and December, 22.8%.

Next year will be different, according to some distribution executives. At the NARM conference, John Madison, executive VP at distributor PGD, announced that among the releases coming in the first quarter are sets by the Cranberries, Stereo MC's, Van Morrison, Lionel Richie, Soundgarden, the Gin Blossoms, and Johnny Gill.

In the first six months of 1996, says John Burns, president of Uni Distri-

*'The industry is cutting off its nose to spite its face'*

bution, his company will release albums by Salt-N-Pepa, Weezer, Hole, Vince Gill, George Strait, Wynonna Judd, George Michael, Guy, and Counting Crows.

In the first quarter of next year, WEA will release albums by Ministry, Color Me Badd, Tevin Campbell, Jackson Browne, Tracy Lawrence, Tori Amos, and Stone Temple Pilots, among others. BMG will have out Toni Braxton, Usher, Wu-Tang Clan, SWV, Craig Mack, and Diamond Rio. Cema will release albums by Rosanne Cash, Cocteau Twins, Butthole Surfers, the second Beatles "Anthology" album, and Shenandoah, as well as best-of albums from M.C. Hammer and Con-

crete Blonde and a second "Dead Presidents" soundtrack set.

Sales, which have seen an annual growth rate of approximately 10% over the last five years, are down 0.2% from last year, according to SoundScan.

Al Wilson, senior VP of purchasing at Milford, Mass.-based Strawberries, says the product flow this year was "ugly" and played into the weak sales that the industry has been suffering throughout the year.

"We went for five or six months with virtually nothing. Then there was the nirvana month of June when all the titles that were being held until then were supposed to ignite our business, but it was summer already and nobody cared about the releases," Wilson says. "And then another long period of time went by without any significant releases, and now they are coming out fast and furious."

In fact, albums are coming out so fast that there is not enough time for them to develop, according to merchants. Stan Goman, senior VP at West Sacramento, Calif.-based Tower Records, says the labels are putting out so many titles now that "the hot new records are not lasting. That is more alarming than anything else."

Among the star releases that have fizzled too quickly, according to Goman and other merchants, are those by Green Day, Janet Jackson, Lenny Kravitz, and Candlebox.

Also, merchants wonder what is going to happen with all the developing artists that are releasing albums now. "There is not a prayer we can merchandise all the other titles correctly," says Garrett. "So there is no need to buy them, or if you do, then [you] severely reduce orders on them."

Skip Young, senior music buyer at Hastings, says that endcap slots are filled for the rest of the year. Some supposedly best-selling titles are not going to get positioning. Given that big acts will lose out, this will also be "detrimental" to newer acts, he says.

"The industry is cutting off its nose to spite its face by releasing so many big records in the fourth quarter," Young says. "The lost sales will hurt everybody."

John Grandoni, director of purchasing at National Record Mart, says that with the "avalanche of product hitting all at once," he is being more conservative with his initial orders. "Not everything will be a hit in the fourth quarter. There is too much coming out, so we have to remain cautious. I would rather lose 3% or 5% on a buy-in deal than get hit with a 10% return penalty down the line."

Tower's Goman wonders when the labels will learn that "you can't have all the excitement compressed into one three-month period. You have to spread the excitement all year around" for a healthy industry.

# YOUR MUSIC BOOK ONE-STOP!

→ MUSIC BOOK SERVICES! ←

Over 800 MUSIC BOOK TITLES IN STOCK! *Biographies, photo documentaries, chart references, music guides, critical anthologies and more!* From HUNDREDS of subjects including:

|  |               |                   |
|--|---------------|-------------------|
| Beatles  | Madonna       | Sonic Youth       |
| The Cure   | Pet Shop Boys | Stevie Ray Vaughn |
| Miles Davis                                      | Henry Rollins | Van Halen         |
| Grateful Dead                                    | Selena        | Frank Zappa       |
| <i>Absolutely Fabulous</i> 🎱 <i>Monty Python</i> |               |                   |

Our exclusive CD BOOKS are 120 page, full color biographies and are the same size as a CD jewel box. OVER 20 ARTISTS are featured including:

|           |                   |            |
|-----------|-------------------|------------|
| Pearl Jam | Smashing Pumpkins | Pink Floyd |
| REM       | Metallica         | Tori Amos  |
| Green Day | Nine Inch Nails   | Nirvana    |



FOR A FREE CATALOG CALL 1-800-555-2626  
OR FAX (305) 620-8484



## Warner Cos. Restructured As WEA Inc. Move Melds Manufacturing, Printing, Distribution

NEW YORK—Warner Media Manufacturing and Distribution has restructured its organization and changed its name to WEA Inc.

WEA Inc., which consists of WEA Corp., WEA Manufacturing, and Ivy Hill, was reorganized to "enhance the focus and coordination of the companies' various activities," according to a company statement.

In the statement, WEA chairman/CEO Dave Mount says, "We took a fresh look at the way our three separate companies were doing business, to see if we could improve our stand-alone operations."

"Since last March, we have dramatically upgraded manufacturing and delivery times and yielded significant service and profit improvements for Warner Music Group."

Mount says that the new name is symbolic of the company's belief that it can further improve customer service by breaking down barriers between manufacturing, printing/packaging, and distribution.

Warner Media Manufacturing and Distribution was formed in March 1994, when all three companies were placed under Mount's command.

Coinciding with the name change, Mount announced that Lawrence Weiss has been promoted to executive VP of operations at the company, while Michael White has been named execu-

tive VP of administration and general counsel. Both had been senior VPs for the company.

WEA Corp., the distribution arm, is headquartered in Burbank, Calif., and has 15 sales offices in major markets throughout the U.S., as well as fulfillment centers in Los Angeles, Chicago, Philadelphia, and Atlanta.

Ivy Hill, the printing and packaging

company, is headquartered in New York and has manufacturing facilities in Long Island, N.Y.; Louisville, Ky.; Terre Haute, Ind.; Burbank, Calif.; and Vernon, Calif.

WEA Manufacturing, which makes compact discs, CD-ROMs, and video cassettes, has facilities in Olyphant, Pa., and Commerce, Calif.

### ONLINE ADVANTAGES

(Continued from page 53)

TriStar Television, which produces "Mad About You." "We don't look at the Internet as being part of a marketing plan, but as a way to create entertaining programming."

And it's entertaining programming with a corporate logo emblazoned across the home page, in the tradition of Hallmark's "Hall of Fame" TV specials, product placement in movies, or the "Jurassic Park" Happy Meal at McDonald's.

Despite such enticements, conference attendees were warned that no Internet site can be guaranteed to attract attention.

"You have to give consumers a compelling reason to go to a site," said ElectroMedia/Virtual Vegas director of online services John Bates. "Reality is just fine, and peo-

ple don't need a computer buddy. They want it to be able to do stuff that makes ordinary life better."

One way to do that using the Internet is shopping at home, which as evidenced by the explosion of catalog sales and home-shopping channels in the '90s.

According to the Intouch Group's Kaplan, i-Station research indicates that 57% of users would purchase music online. Among all the products offered on the Internet, music was the one that most consumers wanted to buy, Kaplan said.

Not all statistics about online buying habits are as upbeat as those cited by Kaplan. For example, Time Inc. New Media GM Bruce Judson, who put up Time's Pathfinder Internet site, said that his company's research shows 65% of Web users go online for information, but only 15% purchase products.

He suggests the potential for sales is hurt by the perception that online transactions are not secure, a lack of name brands on the Web, high prices, few women on the Web, and slow consumer adaptation levels.

Judson points to Shopper's Advantage, which sell 250,000 products, as the only Web site to offer a wide variety of brand-name merchandise.

But, Judson said, shopping on the Internet is "moving into that possibility," and by next year more branded products will be for sale. It may take another year or two before consumers catch onto the idea, he said.

"It's ultimately enormous," said Judson. "Like the ATM, shopping on the Internet is an extraordinary convenience."

## Billboard® BIG EIGHT ESSENTIAL REFERENCE GUIDES

**1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers distributors & more. \$109

**2. International Talent & Touring Directory:** The source for U.S. & international talent, booking agencies, facilities, services & products. \$95

**3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135

**4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50

**5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50

**6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each.  
(Fall and Spring \$119—order Spring edition now & save more than 40%—mails in March'96)

**7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60

**8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$50~~ \$40

Mail in this ad with check or money order or call today!  
For fast service call: 1-800-223-7524 or 1-800-344-7119.  
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.  
All sales are final. BDZZ3095

## REPRINTS

For reprints  
advertisements or articles  
appearing in Billboard

(minimum of 100)

call

Cindee Weiss  
212-536-5003

## Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)          | TITLE  | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
|           |           | ★ ★ NO. 1 ★ ★<br>SOUNDSCAN®  |  |               |
| 1         | 12        | KENNY G ▲<br>ARISTA 18767 (10.98/16.98)                                | MIRACLES: THE CHRISTMAS ALBUM<br>1 week at No. 1 | 3             |
| 2         | 2         | BOB MARLEY AND THE WAILERS ▲<br>TUFF GONG 846210*/ISLAND (10.98/16.98) | LEGEND   | 223           |
| 3         | 1         | BEASTIE BOYS ▲<br>DEF JAM 527351/ISLAND (7.98 EQ/11.98)                | LICENSED TO ILL                                  | 154           |
| 4         | 3         | NINE INCH NAILS ▲<br>TVT 2610* (9.98/15.98)                            | PRETTY HATE MACHINE                              | 112           |
| 5         | 4         | SOUNDTRACK ▲<br>POLYDOR 825095/A&M (9.98/15.98)                        | GREASE   | 50            |
| 6         | 6         | PINK FLOYD ▲<br>CAPITOL 46001* (9.98/15.98)                            | DARK SIDE OF THE MOON                            | 234           |
| 7         | 7         | PINK FLOYD ▲<br>COLUMBIA 36183* (15.98 EQ/31.98)                       | THE WALL   | 234           |
| 8         | 5         | JIMMY BUFFETT ▲<br>MCA 5633* (7.98/11.98)                              | SONGS YOU KNOW BY HEART                          | 231           |
| 9         | 8         | JIMI HENDRIX ●<br>MCA 10829 (10.98/17.98)                              | THE ULTIMATE EXPERIENCE                          | 27            |
| 10        | 11        | BOYZ II MEN ▲<br>MOTOWN 530231 (9.98/15.98)                            | COOLEYHIGHARMONY                                 | 49            |
| 11        | 15        | JOURNEY ▲<br>COLUMBIA 44493 (9.98 EQ/15.98)                            | JOURNEY'S GREATEST HITS                          | 234           |
| 12        | 9         | VAN MORRISON ▲<br>POLYDOR 41970/A&M (10.98/16.98)                      | BEST OF VAN MORRISON                             | 24            |
| 13        | 10        | ENYA<br>REPRISE 45681/WARNER BROS. (10.98/16.98)                       | THE CELTS  | 18            |
| 14        | —         | SMASHING PUMPKINS ▲<br>VIRGIN 88267 (9.98/15.98)                       | SIAMESE DREAM                                    | 1             |
| 15        | 23        | CAROLE KING ▲<br>COLUMBIA 34946 (7.98 EQ/11.98)                        | TAPESTRY   | 50            |
| 16        | 16        | ENYA ▲<br>REPRISE 26774/WARNER BROS. (10.98/15.98)                     | WATERMARK  | 210           |
| 17        | 13        | JAMES TAYLOR ▲<br>WARNER BROS. 3113* (7.98/11.98)                      | GREATEST HITS                                    | 232           |
| 18        | 14        | GRATEFUL DEAD ▲<br>WARNER BROS. 2764 (7.98/11.98)                      | THE BEST OF SKELETONS FROM THE CLOSET            | 124           |
| 19        | 18        | STEVE MILLER BAND ▲<br>CAPITOL 46101 (7.98/11.98)                      | GREATEST HITS                                    | 229           |
| 20        | 17        | ELTON JOHN ▲<br>ROCKET 51252/ISLAND (7.98/11.98)                       | GREATEST HITS                                    | 222           |
| 21        | 21        | JANIS JOPLIN ▲<br>COLUMBIA 32168 (5.98 EQ/9.98)                        | GREATEST HITS                                    | 183           |
| 22        | 19        | CREEDENCE CLEARWATER REVIVAL ▲<br>FANTASY 2* (10.98/17.98)             | CHRONICLE VOL. 1                                 | 139           |
| 23        | 20        | THE DOORS ▲<br>ELEKTRA 60345/EEG (12.98/19.98)                         | BEST OF THE DOORS                                | 217           |
| 24        | 22        | METALLICA ▲<br>ELEKTRA 60812/EEG (9.98/15.98)                          | ...AND JUSTICE FOR ALL                           | 220           |
| 25        | 26        | AC/DC ▲<br>ATLANTIC 92418/AG (10.98/15.98)                             | BACK IN BLACK                                    | 128           |
| 26        | 24        | THE BEATLES ▲<br>CAPITOL 46442* (10.98/16.98)                          | SGT. PEPPER'S LONELY HEARTS CLUB BAND            | 111           |
| 27        | 25        | U2 ▲<br>ISLAND 842298* (10.98/16.98)                                   | THE JOSHUA TREE                                  | 187           |
| 28        | 30        | MEAT LOAF ▲<br>CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)             | BAT OUT OF HELL                                  | 201           |
| 29        | 31        | EAGLES ▲<br>ELEKTRA 105*/EEG (10.98/15.98)                             | GREATEST HITS 1971-1975                          | 234           |
| 30        | 33        | VARIOUS ARTISTS<br>WALT DISNEY 60605 (6.98/11.98)                      | DISNEY CHILDREN'S FAVORITES VOLUME 1             | 26            |
| 31        | 27        | PATSY CLINE ▲<br>MCA 12* (7.98/12.98)                                  | GREATEST HITS                                    | 222           |
| 32        | 39        | THE BEATLES ▲<br>CAPITOL 46446 (10.98/16.98)                           | ABBEY ROAD                                       | 77            |
| 33        | 34        | ERIC CLAPTON ▲<br>POLYDOR 800014/A&M (7.98 EQ/11.98)                   | TIME PIECES - THE BEST OF ERIC CLAPTON           | 231           |
| 34        | 28        | MADONNA ▲<br>SIRE 26440*/WARNER BROS. (13.98/18.98)                    | THE IMMACULATE COLLECTION                        | 34            |
| 35        | 48        | THE BEATLES ▲<br>CAPITOL 97039* (15.98/31.98)                          | 1967-1970  | 43            |
| 36        | 36        | LED ZEPPELIN ▲<br>ATLANTIC 82638/AG (10.98/15.98)                      | LED ZEPPELIN IV                                  | 201           |
| 37        | 42        | ORIGINAL LONDON CAST ▲<br>POLYDOR 831273/A&M (10.98 EQ/16.98)          | PHANTOM OF THE OPERA                             | 81            |
| 38        | 35        | METALLICA ▲<br>MEGAFORCE 60396/EEG (9.98/13.98)                        | RIDE THE LIGHTNING                               | 211           |
| 39        | 37        | METALLICA ▲<br>ELEKTRA 60439/EEG (9.98/15.98)                          | MASTER OF PUPPETS                                | 210           |
| 40        | 32        | SOUNDTRACK<br>MCA 10541 (10.98/15.98)                                  | RESERVOIR DOGS                                   | 33            |
| 41        | 43        | LYNYRD SKYNYRD ▲<br>MCA 42293 (7.98/12.98)                             | BEST-SKYNRYD'S INNYRDS                           | 101           |
| 42        | 45        | ALICE IN CHAINS ▲<br>COLUMBIA 52475 (10.98 EQ/15.98)                   | DIRT   | 5             |
| 43        | 50        | WHITE ZOMBIE ▲<br>Geffen 24460* (9.98/13.98)                           | LA SEXORCISTO: DEVIL MUSIC VOL. 1                | 27            |
| 44        | 44        | EAGLES ▲<br>ELEKTRA 103/EEG (7.98/11.98)                               | HOTEL CALIFORNIA                                 | 136           |
| 45        | —         | ZZ TOP ▲<br>WARNER BROS. 26846 (10.98/16.98)                           | GREATEST HITS                                    | 15            |
| 46        | 41        | FLEETWOOD MAC ▲<br>WARNER BROS. 25801 (9.98/16.98)                     | GREATEST HITS                                    | 197           |
| 47        | 29        | SEAL ▲<br>SIRE 26627/WARNER BROS. (9.98/15.98)                         | SEAL   | 39            |
| 48        | 38        | CHICAGO ▲<br>REPRISE 26080/WARNER BROS. (9.98/15.98)                   | GREATEST HITS 1982-1989                          | 197           |
| 49        | —         | MARVIN GAYE<br>MOTOWN 6058 (7.98/11.98)                                | EVERY GREAT MOTOWN HIT                           | 20            |
| 50        | —         | ANNIE LENNOX ▲<br>ARISTA 18704 (10.98/15.98)                           | DIVA   | 24            |

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.



## Never-Hard Inventions On Zappa Records; 20/20's Vision Sharpened On New Release

**ZAPPED AGAIN:** Hitherto unheard music by the late **Frank Zappa** will be issued in 1996 by the newly reactivated Zappa Records in Studio City, Calif., via a distribution deal with New Hope, Minn.-based Navarre Corp.

**Gail Zappa**, Frank's widow, has started up the label again to issue works that the prolific musician completed before his death in December 1993. The imprint was originally active in the late '70s, when it released such Zappa fare as "Sheik Yerbouti" and the two-part rock opera "Joe's Garage."

The back catalog of Zappa and the **Mothers Of Invention** is also available independently: Earlier this year, Salem, Mass.-based Rykodisc, which purchased the catalog last year, rereleased 53 titles (Billboard, May 6). Two other Ryko sets are scheduled for release in 1996.

Zappa Records plans to issue non-pop orchestral works, including Zappa's last production, "The Music Of Edgard Varèse," devoted to the compositions of Zappa's favorite avant-gardist. (Varèse coined the maxim "the present-day composer refuses to die," which was often quoted by his latter-day acolyte.)

The first release from the reactivated label, set for February, is "Music For Pets," a new album by Z, the group featuring Zappa's sons **Dweezil** and **Ahmet**. (Dweezil has also been finishing work on his father's orchestral recordings, with engineer **Spencer Chrislu**.) A Frank Zappa orchestral album will follow in the spring, while the album of Varèse compositions is tentatively slated for December 1996.

**SOUNDING RETREAT:** The National Assn. of Independent Record Distributors and Manufacturers' 1996 convention in Baltimore is still seven months away, but the dozen members of NAIRD's board of trustees will begin planning for the confab—and the years ahead—in early December.

On Dec. 2-3, the NAIRD board will convene on Sanibel Island, off the Florida coast near Fort Myers, for its first-ever retreat.

"I brought this [idea] up when I was on the board," says NAIRD executive director **Pat Martin**. "At that time, there wasn't enough interest to do it."

Martin sees the retreat as an opportunity to forward topics that get short shrift in regular board meetings.

"At every board of trustees meeting I have led since taking this job, we get into these discussions that we don't have time to finish," she says. "I have to cut short some very good discussions."

"The primary purpose of the retreat is to have some time to talk about some bigger issues we need to address. It's imperative as an organization that we take some time to address . . . flux in the industry, things that are going on with the retail marketplace, and our focus on trying to get more involvement from the retail community."



by Chris Morris

One potential area of fruitful discussion could be NAIRD's opportunities for growth in the realm of service to the wholesale and start-up label communities. As noted here last week, this year's National Assn. of Recording Merchandisers Wholesalers Conference was lightly attended by new companies, leaving distributors with some unexpected time on their hands.

Could NAIRD's spring convention become a more important locus for interplay between distributors and new labels? That's a likely agenda item at the retreat, along with the trade group's continuing solicitation of retail players.

**FLAG WAVING:** For anyone who followed the Los Angeles new wave scene of the late '70s and early '80s, 20/20 was among the cream of the crop.

The Tulsa, Okla.-bred band was among the most popular L.A. attractions at the Whisky A Go Go and Madame Wong's in Chinatown; the group's piquant hard pop was showcased on a pair of Portrait albums, "20/20" (1979) and "Look Out" (1981). Long after the act disbanded, it was fondly remembered: Big Deal Records' recent power pop series "Yellow Pills" drew its title from a 20/20 tune.

The original Portrait LPs have now been reissued on a single CD by the Redondo Beach, Calif.-based Oglia Records, which specializes in vintage new wave acts. But the best news for fans is that Oglia has also released "4 Day Tornado," the first new 20/20 record in 14 years.

Guitarist **Steve Allen** says that the idea for a 20/20 reunion started brewing four years ago during a conversation with bassist **Ron Flynt**.

"We've been friends since the sixth grade, and we really missed playing together," says Allen, who visited Flynt in Tulsa, where the bassist returned several years ago.

"We started to jam, and hey, it was great," Allen says. "It was mainly out of friendship . . . and Ron thought there was some unfinished business."

To fill the drum chair on "4 Day Tornado," Allen and Flynt called upon **Bill Belknap**, who runs a local studio and played on some demos that Allen cut for Warner Bros. during the '80s.

If anything, 20/20 sounds even punchier on "4 Day Tornado" than it did in its major-label days. The album is studded with tautly played, tuneful material, with "Song Of The Universe" and "Nothing At All" standing out among a solid set of songs.

Beyond the fine new music, the enhanced CD includes video inter-

views and performances. "We did a day of live video shooting in Tulsa," Allen says. "Three or four of those performances are on there . . . There's a whole new realm of possibilities for artists."

The members of 20/20 are currently scattered around the country—Allen lives in Nashville, Flynt has moved to Austin, Texas, and Belknap remains in Tulsa—but they are looking forward to a date tentatively set for Texas in the spring.

"We are ready to play live," Allen says. "We've all got our own gigs and own families, so we don't want to get into a van forever . . . [but we want to do] a few gigs here or there."



Where you're not just another number... We VALUE our customers!

- ◆ Knowledgeable & friendly sales reps ready to answer any questions
  - ◆ Compact Discs
  - ◆ Cassettes
  - ◆ Videos
  - ◆ Same Day shipping
  - ◆ Vinyl
  - ◆ Weekly Mailer
  - ◆ CD Singles
  - ◆ Inquire about FREE NEXT DAY DELIVERY
  - ◆ Cassette Singles
  - ◆ CD-ROM
  - ◆ Accessories
- LOW PRICES • GREAT SERVICE • EXCELLENT FILL . . . WHAT MORE COULD YOU WANT!
- NAIRD**  
MEMBER

Impact Music: 800-899-DISC (3472)

# SEND US YOUR OUTS

- 120
- 110,000 Titles in Stock and Counting...
- Same Day Shipping
- Custom Inventory Services
- Special Order Programs

FOUR-TIME WINNER OF NARM'S  
**ONE STOP OF THE YEAR**  
INCLUDING 1993 & 1994



## Valley Record Distributors, Inc.

For more information and to receive our 800-page catalog  
Call Toll Free: 800.845.8444 Fax Toll Free: 800.999.1794.  
Outside U.S. call: 916.661.6600.



# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## Retail Seeks Space, Strategy For CD-ROMs

■ BY FRANK DICOSTANZO

LOS ANGELES—With growing numbers of CD-ROM music titles beginning to penetrate conventional music stores and crossing distribution channels, many retailers are finding that effectively positioning such product within their merchandising mix takes more than the click of a mouse.

For instance, does Bob Dylan's "Highway 61" CD-ROM belong in the music section or alongside computer software? And how do music retailers deal with CD-ROM packaging differences, especially following the longbox battle?

The whole multimedia convergence can be confusing even from a subject standpoint, says Rob Simonds, CEO for the Minneapolis-based national distributor REP. "Does a musical soundtrack to a National Park CD-ROM qualify as a music product?" he asks.

### TAKING THE PLUNGE

REP, owned by Rykodisc, recently took the plunge into CD-ROM when it reached an agreement with the Voyager Co. to distribute its CD-ROM line to record stores. Voyager, an industry leader in multimedia with more than 60 titles, has published such targeted music CD-ROMs as the Residents' "Freak Show" and Laurie Anderson's "Puppet Motel."

REP's initial thrust, says Simonds, will focus on 12 music-based CD-ROM titles that will easily fit in with music-store product. Part of the promotional mix, he adds, will include freestanding racks, discounts, and low-cost (\$10) samplers.

"There will be 30 million CD-ROM drives in homes by early 1996," says Michael Kushner, senior VP/GM for Philips Media Multimedia Music, who adds that, once CD-ROM music titles begin to proliferate, retailers will have the incentive to merchandise them as a separate section, similar to music videos.

Meanwhile, music retailers continue to test the CD-ROM waters.

"Right now, we're sticking to the best-selling music CD-ROMs and putting them in selected stores," says Dave Robicheau, accessories and software buyer for the 160-store Massachusetts-based Strawberries. Robicheau says the chain will be making a very serious push into CD-ROM in the fourth quarter. "We'll be working closely with distributors to familiarize our employees in CD-

ROM so that they in turn can help our customers understand it via in-store demos."

Although Strawberries is designing fixtures to accommodate both CD-ROM jewel boxes and the larger software packages, Robicheau says he's "anxious to see some level of standardization in CD-ROM packaging for the sake of better merchandising."

Nevertheless, larger, higher-priced CD-ROM packages are not likely to change, despite the convergence into music stores, observes Angela Aber, executive VP at Graphix Zone, a leading developer and publisher of such CD-ROM titles as Dylan's "Highway 61."

### BIG AND SMALL PACKAGES

"Our experience is that retailers and end users are not leaning toward jewel case packaging because of the software's higher price point," Aber says.

Mike Gaffney, VP/GM of Minnesota-based Navarre, a music and computer software national distributor, sees the packaging differences as simply the early stages of two industries coming together. The distributor has been strategically coordinating its music and software divisions to help bring more interactive product to music channels. To that end, Navarre has been working closely with such retailers as Blockbuster, Strawberries, and Trans World, all of which have recently started selling computer software.

As for Navarre's CD-ROM promotional strategy, Gaffney says the distributor will work toward cross-promoting artists who have both CD-ROM and audio CD releases.

Oversize software packaging remains one of the main concerns for the 402-store, Ohio-based Camelot. "It's an issue with us, because our stores are configured for jewel cases," says spokesman Bob Roberts. "Frankly, we feel we could do a better job merchandising them if they were in jewel boxes." He also notes that CD-ROM prices, which tend to be higher due to the product's development costs, tend to discourage impulse purchases—a key part of music retailing.

"A \$20 CD-ROM is really what's needed, but CD-ROMs just aren't there yet," Roberts says. The chain carries 500-600 CD-ROM titles.

CD-ROMs that are shipped in jewel boxes, he explains, are merchandised similarly to music in an individual sec-



While music-based CD-ROM titles, such as Queensryche's forthcoming "Promised Land," pictured above, are increasingly finding homes in music and video retail stores, they are also the subject of ongoing retail questions about merchandising, pricing, and packaging.

tion designated CD-ROM/multimedia. The chain's CD-ROMs are sold on a store-by-store basis.

Although Camelot's CD-ROM sales and customer acceptance have visibly increased in the past 12-18 months, Roberts remains cautious. "It's still early in the game," he says.

Also diving into the CD-ROM testing waters is Florida-based, 533-store Blockbuster Music. So far, the chain has set up 24-square-foot in-store sections of assorted CD-ROMs in 20 of its stores, which feature nearly 300 titles. Navarre will serve as the exclusive distributor for the test areas (Billboard, Sept. 9).

"Obviously, it's a developing category," says Andrew Bailen, director of merchandising. "The installed base of CD-ROMs is growing dramatically each year, and it's something we have to look at—but it's risky in terms of the heavy inventory investment that's needed."

With video game sales on the decline, Bailen says, the chain will allocate part of that section to CD-ROMs, in addition to creating in-store demonstration systems. Prices on CD-ROMs will range from \$12.99 for budget to \$59 for mainline product.

## Rock The Vote Active Online

FOR THOSE blissfully unaware, here's some bad news: The '96 election campaign is underway. The silver lining is a should-be-happening Internet World Wide Web site launching Nov. 20 from the Rock the Vote organization, a Santa Monica, Calif.-based nonpartisan, non-profit group aimed at encouraging participation among young voters. Accessible at <http://www.rockthevote.org>, the site will feature an "artist spotlight" arena boasting a collection of public-service announcements from a variety of music and entertainment figures, including L.L. Cool J, talking about the moments in which they first got politically active. The primary focus of the site, a production of Los Angeles-based AND Interactive Communications Corp., will be analysis and commentary on issues believed key to a young demo.

FURTHER PROOF THAT it's fashionable to be online comes from Motown diva Diana Ross, whose new album is being uniquely showcased within the "@fashion" arena of News Corp./MCI's pace-setting online information/retailing site (<http://www.internet.MCI.com>). Within the @fashion pages are audioclips from Ross' new album, "Take Me Higher," an exclusive interview, and a multimedia showcase of Ross.

VIACOM NEW MEDIA and sister company Paramount Home Video are joining forces to cross-promote their respective "Congo" CD-ROM and home video releases, both due in stores in November. Paramount's home video of the hit film, due on store shelves Nov. 21, will sport a 30-second spot touting Viacom's CD-ROM. The CD-ROM, "Congo: The Movie—Descent Into Zinj," due in mid-November, will reciprocate with a 30-second trailer promoting the video at the beginning of its own program.

KUNG FU KOs multimedia fans? That's the hope behind a groundbreaking new accord between Fremont, Calif.-based Tao Research Corp. and four Chinese film studios for exclusive rights to 40 kung-fu movies produced by the Beijing, Shanghai, Xian, and Manchule studios. Tao plans to incorporate video-clips from the Chinese-language films into upcoming chapters of "Reflux," its quarterly series of interactive comic books, the first of which is out now.

## BILLBOARD'S MUSIC VIDEO CONFERENCE & EXPO

PUTTING THE FOCUS ON MULTIMEDIA!!!

### PANELS INCLUDE:

- Creating software for multimedia
- Online opportunities
- Licensing videos for multimedia
- Creating a website

• Keynote address by Quincy Jones live via satellite & Herbie Hancock discussing the creative links between the music video and multimedia communities

And much more!

To register or exhibit call: Maureen Ryan at (212) 536-5002 or fax: (212) 536-5055

- MULTIMEDIA EXPO II: Back by popular demand — Multimedia and online companies exhibit their products & services to the music video community.



# The Enter\*Active File

A BILLBOARD EXPANDED SECTION

## Multimedia Music

CD-ROMS Give Users/Listeners Opportunity To Play More Than The Music

BY MARILYN A. GILLEN

While music and technology's newest offspring—the Enhanced CD—learns to crawl, the coupling's firstborn product is already testing its legs and pushing up against the existing bounds of creative possibilities and retail expectations with a strong slate of the highest-profile and most hotly awaited music-based CD-ROMs ever.

Unlike their more traditional younger kin, these "full-blown" CD-ROMs use music only as the jumping-off point for a much deeper multimedia experience, which can take a myriad of forms, from the rich interactive autobiographies/biographies of, say, MCA's "On The Road With B.B. King" (January) and GTE Entertainment's "Forrest Gump—Music, Artists And Times" (Nov. 7) to the "Myst"-type explorations possible in EMI's "Queensryche: Promised Land" (March) and Philips Media's "H.O.R.D.E. Festival CD-ROM" (Jan. 30).

The broad range also encompasses the performance-heavy likes of "The MTV Unplugged CD-ROM" (November) and the game-skewed approaches of Inscape's "Devo Presents The Adventures Of The Smart Patrol" (early '96) and the Residents' "Bad Day On The Midway" (Oct. 31), as well as such band-centric titles as Virgin's "Rolling Stones Voodoo Lounge Interactive CD-ROM" (Nov. 7) and Starwave's "All This Time," featuring Sting (November), and "Eve," centered around music by Peter Dinklage (early '96).

Also among the high-profile CD-ROM releases on the 1995-96 retail radar are Crunch Media's "Virtual Graceland," Interplay's "Tommy," 7th Level/Quincy Jones' "Q's Jook Joint," Graphix Zone/Herbie Hancock's still-unnamed history of jazz, Philips Media's multi-artist "Virtual Nightclub" and Santana, and Inscape's Thomas Dolby-scored Edgar Allan Poe adaptation "The Dark Eye."

In short, music-based CD-ROMs are as different as the growing number of artists creating them—and are adamant about not being pigeonholed. And while that may give headaches to marketers, who must somehow position them for consumers as music/games or music/bios or music/explorations, and to retailers, who must decide where to stock them, it's giving artists a "new canvas," in the words of A&M artist Sting, and software developers a rich new source of content.

### WE ARE NOT ROMS

"Devo had a lot of ideas and concepts and humor that we never got to use because we were funneled into being a band on a label putting out pop records and doing videos for MTV," says Devo's Gerald Casale, who along with partner Mark Mothersbaugh scripted and wrote the music for a CD-ROM due

out early next year from Santa Monica-based startup Inscape, a Warner Music Group/HBO joint venture with founder Michael Nash.

"We felt a little like bartenders that ended up being drunks—we ended up on the wrong side of the bar somehow," Casale continues. "With CD-ROM, we're back in the director's chair creatively, and that feels nice."

"We are musicians first and foremost, but there is a lot more that we feel like we have to say than we can say on an album," says Chris DeGarmo, guitarist for Queensryche, whose two-disc "Promised Land" also hits next year. The band originally had planned to film a documentary video about the making of their most recent album of the same name, but eventually decided



Rolling Stones' "Voodoo Lounge" and a scene from "Devo Presents The Adventures Of The Smart Patrol."

to wrap that footage into a much broader game/adventure CD-ROM, which features five distinct "worlds" representing each of the band members.

"It's not a sales piece for the band or a career retrospective or fanzine, although there is a strong documentary element," says Matthew MacLaurin, president of Santa Cruz, Calif.-based MediaX, which developed the Queensryche title as well as MCA's forthcoming "B.B. King." "I'd describe it as an island of documentary in a sea of fantasy."

Like "Devo Presents The Adventures Of The Smart Patrol," the Queensryche title also contains new music in addition to snippets from its "Promised Land" album. An exclusive song, "Two Mile High," which the band wrote for the project, is the gamer's "reward" for solving all of the CD-ROM's mysteries and puzzles.

The Devo CD-ROM, which Casale describes as a "darkly humorous adventure game," also represents, in effect, a new album from the band, though one with a number of twists.

While the title features classic Devo songs and music videos, it also contains new songs written by the band members but performed by the titular "Smart Patrol," real-life musicians

assembled to play the in-game band as it tries to overcome mind-stretching obstacles in order to make it to a gig.

### STONES' ROLLOUT

Virgin's hotly awaited Rolling Stones CD-ROM, developed by Los Angeles-based Second Vision New Media and distributed by GTE Entertainment, also is getting a new-album tie-in and cross-promotion: The Stones' new "Stripped" album, an Enhanced-CD due Nov. 14 from Virgin Records, includes a "trailer" promoting the CD-ROM, which hits stores Nov. 7.

For distributor GTE, which will also ship the music-intensive "Forrest Gump—Music, Artists & Times" to stores Nov. 7, the one-two punch of these big-name properties promises to pave new inroads in what has until now been a relatively tough sell.

"The general attitude [in software stores] is that music CD-ROMs haven't been particularly hot properties," says Tim Pivnicny, director of product and channel marketing for GTE Entertainment. "While there has been some critical acclaim, there hasn't been the sort of explosive hit they maybe would have liked to have seen."

The release by Graphix Zone of the Bob Dylan CD-ROM "Highway 61 Interactive" this past summer marked the beginning of a shift, Pivnicny believes, in that perception. "That showed that there was potentially a true mainstream audience for the first time," he says.

Chuck Cortright, president/CEO of the Irvine, Calif.-based Graphix Zone, has a longer-term view on the subject, having released one of the first major-artist CD-ROMs last year: "Prince Interactive."

"We've sold more than 80,000 copies of that title to date, and that many of Dylan in the few months since it's been out," he says. "They are the two most successful music CD-ROMs out there."

It's a moving target other contenders will be shooting at this winter. "Every new genre needs a category-breaker," says Pivnicny.

Toni Young, co-executive producer of the Stones' CD-ROM, is among the many developers who think they've got what it takes. "This is truly the band's project; there is so much of them in this," she says. "We went out on the road with them, we caught them doing exclusive acoustic jams of songs, we've got their influences and their humor and live footage and casual banter. It's really like hanging out with the band."

The title, expected to retail around \$40, is themed around a 3-D rendering of a virtual "Voodoo Lounge," throughout which visitors can wander and explore—going into bedrooms (don't ask) and bathrooms (ditto), the library and the lounge. At the bar, visitors can choose a drink and create their own customized screensaver, choosing background music for it from a menu of previously unreleased mixes of tracks from the "Voodoo Lounge" album. In

(Continued on page 64)

## License To CD-ROM Drive

Publishers Keep Up With New Media's Opportunities And Challenges

BY STEVE TRAIMAN

The expanding use of music in an exploding number of CD-ROMs in a wider spectrum of entertainment programs beyond the initial game-based releases has led to a more focused look at all licensing aspects. The growing number of households owning multimedia computers with CD-ROM drives is augmented by others upgrading older systems with external CD-ROM kits.

The National Music Publishers Assn. (NMPA) and its subsidiary Harry Fox Agency (HFA) represents more than 20,000 publishers. ASCAP, BMI and SESAC license the right to perform publicly all copyrighted musical compositions of thousands of their respective members. Record companies have an investment in their respective catalogs, and individual publishers represent their songwriters' rights.

### FAIRLY FLEXIBLE

All share the belief that there is a need for flexibility and fairness in dealing with producers of the new CD-ROM programs. "The first CD-ROM licensing activity for some of our publishers began several years ago," recalls Ed Murphy, president and CEO of both NMPA and HFA. "We're now starting to see some very substantial royalty payments in the most recent quarter—as high as six figures for one of the first games to incorporate one of our member's music back in 1994."

"Our job is to help producers cut the red tape to get in touch with any publisher through the HFA. It's such a confusing problem to clear all the rights in a multi-song CD-ROM and to do it quickly and efficiently. We can help any producer get a license directly from any NMPA member, or work through the HFA with that publisher—or any number of publishers."

"With a new, growing technology like CD-ROM or the E-CD, this is where the royalty payment makes a lot of sense. Producers shouldn't have to make a buy-out to survive, and our publishers have to be mindful of the need to nurture this new area of income and share the risk on this new programming."

His comments draw solid agreement from several key publishers. Brady Benton is manager of the film, TV and new media department for peermusic—a global network of 74 wholly owned music publishing companies in 24 countries, with a catalog of more than 250,000 titles. "While our key duty is to protect our writers' rights, we want to be an active participant in all the new technologies," says Benton. "We want producers of CD-ROMs, as an example, to tell us what they want—not just musically, but how we can work together to make the opportunity work for the writers, the publishers and the producers."



peermusic's Benton



Most important from peer-music's point of view, says Benton, is that "with a growing number of CD-ROM and E-CD projects in the works, we're definitely willing to share some of the risks. We want every new product to be a success, but if for some reason it's less successful than anticipated, we're not going to put the screws to the producers. We take each project on its own merits; our writers are eager to participate in the creation of a whole new product."

Benton also observes that CD-ROM is a particularly active emerging market in France and, of course, Japan. "Having offices in 24 countries makes it that much easier for CD-ROM producers to contact us," notes Benton. "For these producers, we have five new CD samplers out earlier this year, covering country, Latin and pop hits from the '20s to the '90s. In Europe, we've added a sixth sampler for key markets over there and may do a CD-ROM sampler down the line."

### STAYING ON TOP OF IT

At EMI Music Publishing, Joanne Boris, executive VP, music services, has seven departments, with licensing, copyright, promotion and tracking (payments) most involved with CD-ROM and E-CD product. "Publishers have the responsibility to educate themselves and their staffs," Boris says. "We attend many conferences and share notes with the entire staff; we have speakers from ASCAP, BMI and other groups come in to talk about key topics like online licensing; we constantly review articles on the 'new media' from a variety of publications. And we're looking to develop our own Internet home site by next year."

Her department has both a licensing form and a data form in place to cover CD-ROMs. The latter includes the number of songs, duration of use, number of times each song can be accessed, the selling price and the nature of the product. "We have to make a distinction between a 'music-enhanced' product, which might have more or less music content, and a 'music-based' program that would be artist-oriented, like a history of rock, for example," she explains. "A lot of judgments come into play, and, as the volume of these projects increases, we want to have guidelines in place."

Boris believes that developers have to recognize that publishers have a lot

(Continued on page 64)



### MULTIMEDIA MUSIC

(Continued from page 63)

the library, they can watch vintage videoclips of the Stones' blues and country influences.

One of many nifty nuggets is onstage footage, shot through a tiny camera attached to Ronnie Wood's glasses. It gives users a chance to see what it would be like to be the band up there.

#### STING'S "TIME" TO SHINE

Another title with sure appeal is "All This Time," a two-disc collaboration between multiplatinum Sting and Seattle-based developer Starwave that's due out by Thanksgiving at under \$50.

"The emphasis was on really getting to know Sting," says Ralph Derrickson, VP of entertainment product development, who racked up reams of frequent-flier mileage working with the U.K.-based artist. "And I don't mean in terms of a biographical approach or career retrospective, but in a way that you understand him as an artist."

Set within a 3-D environment, the title includes a number of distinct areas to explore, including a room in which Sting's musical influences are hanging out, and with whom users can interact while the singer offers commentary on the impact the other artists had on him. There's also an area in which users can watch videoclips from Sting's film career, again while the artist offers his take on the experience.

There is also untold exclusive interview and performance footage, Derrickson says, all within a Tarot-influenced setting that changes with every return visit and newly drawn card. "The idea is to offer things you couldn't get anywhere else," Derrickson says. "Otherwise, why bother?"

#### CONCERT IN A BOX

Philips Media's Multimedia Music label, which released a Cranberries Enhanced CD in September, taps a very different vein for its own two-disc take on the music CD-ROM genre, "The H.O.R.D.E. Festival CD-ROM," due in stores Jan. 30.

"It's all the fun, none of the mud," quips Philips Media VP Ted Cohen of the innovative "festival in a box."

Keyed to the 1995 alternative-music tour, the title includes more than 30 minutes of live performances by main-stage acts including Blues Traveler,

Sheryl Crow, The Dave Matthews Band, the Black Crowes, and Ziggy Marley & The Melody Makers, as well as music clips and bios for all the "second stage" bands and for many bands from past H.O.R.D.E. tours, Cohen says.

Beyond the real-world experience captured on disc, the title also offers experiences few actual attendees could have had. Users can hang out with the artists in 3-D tour buses, for instance, while a romp through the cool but dicey "Psychedelic Forest" allows them to sneak backstage without a laminate. Also included are band-member recipes, a beer garden with details on 40 microbreweries and an area for ordering band and tour merchandise.

With more than 10 million records sold between the five main-stage acts, and plenty more from the up-and-coming second-stagers, Philips has high hopes for this CD-ROM, which is already getting a strong online promotion in advance of its launch and will target both music and computer stores.

#### PLUGGING INTO ROM

In a similar vein, MTV is merging one popular medium into another—and adding new elements that couldn't be experienced otherwise—with its "MTV Unplugged CD-ROM," due out by Christmas from Viacom New Media at an expected retail price under \$20.

The disc, developed by New York-based REV uses video-compression technology from New York-based Duck Corp. to render full-screen moving video along with CD-quality sound. It features more than 40 different artists who have performed on the MTV series since its inception, with a rundown of the songs performed, lyrics and performance videoclips.

The title's "Unreleased" section will feature full performances that weren't included on the televised programs by Lenny Kravitz, Paul McCartney and 10,000 Maniacs, according to MTV senior VP of program enterprises and business development Van Toffler. The "All Access" area will include behind-the-scenes footage and interviews.

"This is the ultimate guide to 'Unplugged' and to the artists featured on it," says Toffler. "And the full-screen video is as pristine and the sound as great as you'd get anywhere."

The low price point is key to helping the title reach its targeted audience, Toffler adds. "That is near and dear to

us at MTV—that there is distribution to the places where our audience shops and that it's in record stores," he says. "That's the reason we pushed to keep the price point around that of an album."

#### KING OF THE ROM

Still another approach can be found at MCA, where the time was deemed right for an in-depth look at a premier bluesman, according to Alex Melnyk, VP of interactive for the MCA Music Entertainment Group.

"When I started looking at our roster, I thought about B.B. King and was amazed to find that no one had done anything (with the exception of a book in the '60s) about this man, who is an icon," Melnyk says.

Thus began "On The Road With B.B. King," a groundbreaking "interactive autobiography" led onscreen by the legend himself and due in January at around \$40.

From the main interface of a 3-D tour bus, users can travel through time and space with King to a variety of fully navigable environments, including Indianola, Miss., in the '30s; Memphis' Beale Street in the late '40s; and the present-day B.B. King Blues Club in Los Angeles, in which footage of King performing with other legends can be found.

Also included are stories relating to King's life, illustrated in a variety of African-American traditions by five different artists.

"We had B.B. in to see the final product," says Melnyk, "and he said, 'That's it.' Then we knew we had really done it right."

#### CLOSING THE SALE

However "right" these and other titles are, however, the question remains whether the public is ready to embrace this new breed of music.

A strong marketing push by all parties into music and video stores as well as computer software outlets can be expected to help, as will mass-market campaigns aimed at moving beyond "preaching to the converted," in the words of marketing executives.

"The fact is, this whole area is so new that no one really knows yet what's going to work and what's not going to work," says Graphix Zone's Cortright. "So like with an album or a movie, you just make the best product you can and trust that the market will follow." ■

## Rights-Clearance Is Like A Box Of Chocolates...

"It was the mother of all rights-clearance projects," exclaims Nels Anderson, director of music business development for GTE Interactive Media. He's talking about "Forrest Gump—Music, Artists And Times," a three-disc CD-ROM out this month at \$39.95 suggested retail, based on the super-hit Paramount film (Billboard, Sept. 23).

"I knew what to expect, and it wasn't impossible to do, but it was arduous," he says. It took three months of concentrated effort to secure all clearances for 23 of the 32 songs in the movie and on the multi-platinum Epic Soundtrax two-CD soundtrack used in the CD-ROM. "Each act had a record label and publisher, and that meant 46 sets of papers with close to 40 different companies," he adds.

Kim Cahill, a new-media attorney with his own Cahill and Co., headed up the process, and for rights-clearance assistance, GTE used the Loeb and Loeb entertainment firm. Anderson also worked closely with the Paramount Pictures legal department for clearance of talent, artist's approval rights, use of likeness and other movie-related aspects.

"One thing that helped get things through more quickly was co-opting the assistance of the CD-ROM production company Upstream, headed by Larry Johnson and partner Tim Broderick," Anderson notes. "Larry has a 25-year-plus history with many of the artists, going back to the first



Woodstock. With the talent's full support, he helped put pressure on both the labels and publishers to cooperate with getting the necessary clearances."

Artists sharing stories and songs on the CD-ROM include Clarence "Frogman" Henry, "(I Don't Know Why) But I Do"; Michelle & John Philips of The Mamas & The Papas, "California Dreamin'"; Joan Baez, "Blowin' In The Wind"; Brian and Carl Wilson, "Sloop John B"; Eric Darling, "Walk Right In"; and Scott McKenzie, "San Francisco (Be Sure To Wear Some Flowers In Your Hair)."

Anderson makes it clear that he understands much of the holdup was due to the fact that they were in "uncharted territory."

"Nobody knows the value of this new medium, and there is no 'normal' royalty pattern for this combination of music, pictures and live interviews," he notes. "If everybody looks for a 'reasonable' advance and royalty structure, focusing more on the potentially greater royalties over the long haul, more of these projects have a chance of getting made—and establishing this emerging CD-ROM music marketplace." —ST

### LICENSE TO DRIVE

(Continued from page 63)

to contribute to the content of a successful release. "When you look at both CD-ROMs and the new E-CDs, the developing design is considerably better every day, and competition is going to heat up," Boris says. "As producers develop projects upfront, they have to think about—and cover—many more options. More producers and others involved in clearing these rights are getting educated in dealing with publishers, and that's why educating our staff is so important."

#### ASCAP ONLINE

Randy Castleman, director of ASCAP's department of new media and technology strategy, reports that the society is determined "to respond flexibly and fairly to allow for a multiplicity of uses of music over the Internet and for public performances of the underlying musical works in any CD-ROM, E-CD or other new media." ASCAP has a New Media Lab at its N.Y. headquarters, enabling staff and members to explore interactive media like CD-ROMs and E-CDs. It is expanding the ASCAP Online Service on the World Wide Web, which includes the ASCAP Clearance Express (ACE) database with free information on its catalog, which represents several million compositions by more than 68,000 members.

He also points to ASCAP's first-ever performance license agreement for computer transmissions of music with Santa Monica, Calif.-based

Internet radio station Radio HK back in June. The tiered agreement allows each online service to control the annual fee by electing from three rate schedules: based on a percentage of gross revenues derived from operation of the service, based on a percentage of revenues attributable to the use of music on the service, or based on a percentage of revenues attributable to use of ASCAP repertory music on the service.

BMI's Technology Committee, headed by John Shaker, senior VP, licensing, was instrumental in structuring the industry's first Internet blanket music license. Granted to Manhattan-based On Ramp in April for unlimited access to more than 3 million BMI compositions of 160,000 songwriters, composers and music publishers, it covers a variety of planned music uses.

"This groundbreaking agreement already is starting to generate new income from new media for our writers and publishers," Shaker notes. "Our committee of about 10 BMI executives in all departments is focusing on how best to meet the challenges and opportunities from new media and new technology like CD-ROMs and E-CDs. We're constantly studying the best approach to efficiently and effectively ensure that producers, developers and other customers are informed of the law and are not taking advantage of another's intellectual property. At the same time, we want to encourage them to use our members' music to enhance their programs and services." ■

## Analog Promotion For Digital Technology™

For interactivity at retail. For multimedia coverage at both record and software channels (& on-line). For 25 years of experience.

**MLM is for you.**

Macey Lipman Marketing. LIP SERVICE newsletter.

8739 Sunset Blvd., Los Angeles, CA 90069  
310.652.0818 fax:310.652.0907 e-mail: mlmls@aol.com



MACEY LIPMAN MARKETING

**LIP SERVICE**  
A NEWSLETTER OF POTENTIALLY WORTHLESS GOSSIP & NEWS  
A LEGENDARY SERVICE OF WORLD TRAVEL MARKETING

Visit our Web site at <http://cdnow.com/lipservice>



**THEIR WORLD TOUR WAS THE MOST SUCCESSFUL IN HISTORY.  
AND NOW COMES THE FIRST EVER CD-ROM FROM ONE OF  
THE WORLD'S GREATEST ROCK 'N' ROLL BANDS.**

# ROLLING STONES

## VOODOO LOUNGE CD ROM

**It's a busy year for The Rolling Stones. Now the band that doesn't stop invites you to explore their first ever CD-ROM. A very special place called The Voodoo Lounge. 16 fully navigable 3D environments. Featuring acoustic jam sessions. Full length songs. Rare remixes. Live footage. And official Stones' animations. All new and exclusive.**

**Look for the Rolling Stones' CD-ROM this fall. It'll be everywhere. In the right stores. In the right consumer and computer magazines. On the radio. And online.**

**You've never experienced a rock 'n' roll CD-ROM quite like it. But then, there's never been a band like The Rolling Stones.**

**Available this Fall. Windows™ and Macintosh® on the same CD. Windows '95 compatible.**

**GTE Entertainment**

© 1995 Virgin Records, Inc. All rights reserved. CD, "Rolling Stones" and "The Stones" are trademarks of Virgin Records, Inc. The GTE logo is a trademark of the GTE Corporation. GTE Entertainment is a trademark of GTE Venture Inc. All rights reserved. "Rolling Stone" and "The Stones" are trademarks of Virgin Records, Inc. All rights reserved. CD-ROM

Virgin

SECOND VISION

MAC / PC  
CD-ROM





# Wherever There Is Music, There's Billboard



Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard's worldwide reach is unrivaled.

**Put it to work for you.**

NEW YORK

LOS ANGELES

NASHVILLE

HONG KONG

TOKYO

LONDON



# Home Video

MERCHANTS & MARKETING



**The Bucks Started Here, With Him.** Blockbuster Video went home to celebrate its 10th anniversary in Dallas, where the first store opened in the Medallion Shopping Center on Oct. 19, 1985. Diane Lucas, regional director of operations in Blockbuster's central zone, met there to recall old times with Peter Dickson, an early and loyal customer. Blockbuster, now a Viacom subsidiary, has 3,200 locations in North America and 1,400 overseas.

## East Coast Show Deals Winning Hand Atlantic City Confab Fills Void For Vid Vendors

■ BY SETH GOLDSTEIN

ATLANTIC CITY, N.J.—The East Coast Video Show held Oct. 24-26 drew a royal flush in New Jersey's gambling capital—high time for an industry plagued by a yearlong run of losing hands.

Rental activity has been disappointing, down 10%-20% from previous years, and observers don't see a revival in the cards, given the paucity of box-office hits. Consolidation among retailers, indicative of a maturing business that rewards only the big and the strong, has scared the independents out of several year's growth. Worried about their future and unhappy with

the venue, the rank and file largely avoided the Video Software Dealers Assn.'s convention in Dallas in May, the worst-attended VSDA in a decade.

Retailers anxious for a show to attend were one reason for ECVS' success in Atlantic City. Event organizer Expocon Management Associates in Fairfield, Conn., counted 7,030 retailers, 15% more than the 1994 total of 6,200. This year's turnout exceeded that of Dallas, which drew more people but fewer store personnel.

A second reason ECVS prospered was a four-letter word: "porn." The adult community, threatened with arrest if triple-X vendors exhibited in

Dallas, flocked to Atlantic City. Expocon, anticipating the response, gave them the equivalent of the penthouse suite at Motel 6 prices. Adult exhibitors were moved off the main floor of the Trump Taj Mahal to a spacious mezzanine ballroom, probably the most luxurious setting for their wares at any trade show.

Diane Stone, Expocon show manager, says the 110 adult booths constituted almost half of the ECVS exhibit space and, on occasion, contained nearly all the attendees. An hour before the 5 p.m. closing one afternoon, the ballroom was packed with distributors and

(Continued on page 71)

## Felix Latest Member Of BMG's Catalog; Internet Study Bad News For Home Vid

**B**REAKOUT: BMG Video is cat-footing it out of the exercise cage. Some hamburgers will aid in the escape.

The New York-based vendor, which has had little to market except "The Firm" fitness tapes, has bought rights to 13 episodes of a new cartoon series, "The Twisted Tales Of Felix The Cat," at \$12.98. Three titles arrive in January. Wendy's has been enlisted to cross-promote "Twisted Tales" on 20 million fast-food bags, backed by TV ads through March.

Trade veterans will recall that this is Felix's second life on cassette. The old black-and-white series, once a TV-syndication staple, had been available on a variety of small labels. BMG's deal doesn't include those programs.

The new edition, from producer Film Roman, is in color and can presently be seen Saturday mornings on CBS. For BMG, it's the first kid-vid addition since the Olsen Twins decamped to WarnerVision earlier this year. More should be forthcoming. "We're hot on the trail of good children's product," says BMG marketing VP Mindy Pickard.

She won't have far to look for some titles. BMG's U.K. operation is sourcing two 1996 titles, "Peter And The Wolf," directed by legendary animator Chuck Jones, and "Wind In The Willows." Pickard, newly arrived from CBS/Fox Video, thinks that the 60-minute "Peter" may have a shot at a precassette theatrical release.

**T**HE INDUSTRY MOURNS the loss of Jeff Rabinovitz, sales VP of Columbia TriStar Home Video. Rabinovitz, 38, died Oct. 30 of heart failure. He is survived by his wife, Kathy. Rabinovitz began his video career with Ingram Distribution and then moved to Sony Video Software in New York before joining Columbia TriStar in 1991.

**V**IDBITS. The Internet is offering home video some serious competition. A Nielsen Media Research survey of 4,000 households found that 24 million North American users of the Internet spend an average of five hours online each week, more time than TV viewers spend with their VCRs, according to The Wall Street Journal. The study has gotten the attention of the ad community, which has been afraid to commit to online services without sufficient audience research.

More bad news has surfaced from the Inteco study noted here a few weeks ago (Picture This, Billboard, Oct. 28). Not only are direct satellite subscribers not renting as many tapes, they're not buying as many, either. Inteco, based in Norwalk, Conn., says that 41% of the 1.2 million DSS or Primestar homes with VCRs had not purchased a new or used cassette in the past 12 months, compared to 34% of the total population. Only 34% of cable subscribers and 29% of pay-per-view customers, by contrast, had abstained over the same period.

Kultur/White Star has acquired all video and audio rights to United Nations concerts performed annually since 1954. It will release one concert every other month over the next three years, at \$19.95 per tape.

**O**N THEIR OWN. A couple of Handelman alums will sink or swim

together. Dave Stevens, formerly video VP, and Mark Schwartz, who had been marketing VP, now operate S&S Entertainment Group in Birmingham, Mich.

Record distribution is their game right now, but Stevens says, "There may be some video in the future. We believe there are opportunities. I don't see us in films, but we'd like to be active in original programming." He lists children's and fitness as two possibilities.

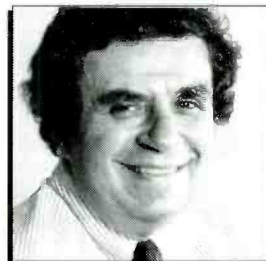
Stevens, Schwartz, and record veteran Jerome Bowie are partners in the Coyote record label, which is releasing a line of \$9.99 CDs.

**T**APE TO DISC TRANSFER: More refugees from home video have found a home in CD-ROM. Danny Wettreich, whose Dallas-based Camelot Corp. used to license Random House kid-vid titles for the discount trade, is busy establishing Mr. CD-ROM, a retail chain that he claims could sport 100 locations by the end of 1996. About six stores have opened in the Dallas area, where Blockbuster had its start.

Wettreich says that he hired Patrick Kane to run Mr. CD-ROM, in order to tap Kane's experience in introducing rental revenue sharing to Wal-Mart supercenters. "We got rid of everything to focus on CD-ROM," says Wettreich. "We can establish our presence very quickly." This is unlike the studio-dominated, marginless sell-through business. Camelot, traded on Nasdaq, has raised \$3.5 million to finance the development of franchise sales.

PICTURE  
THIS

by Seth Goldstein



## Sell-Through Stays Strong Through First Half Of '95

■ BY SETH GOLDSTEIN

NEW YORK—Sell-through was old reliable during the first half of 1995—and thank heavens for that, says an industry plagued by a year of declining rentals.

According to MRCA Information Services in Stamford, Conn., consumer purchases of cassettes hovered around 30 million a month from January through June with one exception. February volume unaccountably dropped 30% to 21.4 million units, "and we don't know why," says president David Learner. Whatever the cause, it was a relatively minor glitch in otherwise strong sell-through performance.

MRCA data, drawn from monthly market research calls to 12,000 households and 33,000 individuals, place total purchases at approximately 170 million cassettes. Based on that number, Billboard estimates that sales for 1995 could approach 500 million tapes with a wholesale value of \$5.5 billion-\$6 billion. Rental is expected to add \$2.5 billion, unchanged from 1994, for a total of \$7.5 billion-\$8 billion, 10%-15% ahead of last year.

Not surprisingly, mass merchants and supermarkets were the big movers of big sell-through titles in the January-June period, as is clear from the accompanying table that MRCA has compiled exclusively for

(Continued on page 72)

## DAILY DOUBLE.



Every day's a winner on the calendar featuring one beautiful date after another. *Playboy's Playmate Video Calendar 1996*. An all-new edition in the annual collection that makes each day twice as much fun. Double their pleasure and double your profits with this odds-on favorite!



PLAYBOY HOME VIDEO

© 1995 Playboy. All Rights Reserved.



### Playboy Cools Down To R; Disney Vid Feeding Frenzy

**EASIER ON THE EYES:** Playboy Home Video wants to make Pamela Anderson and Anna Nicole Smith easier on the eyes for stores that avert their gaze from sexy videos.

The vendor has R-rated versions of its unrated releases of both Playmates, priced at \$19.95, and hopes to entice orders from mass merchants and chains, such as Blockbuster. PG-13 editions might follow. "I think we have more than enough material," says Playboy Home Video senior VP/GM Barry Leshtz, to flesh out new tapes.

He thinks that less-revealing cassettes of either model could generate 25%-30% of the sales of the original titles. In the case of

Anderson, that could be an impressive figure. "The Best Of Pamela Anderson" is closing on 200,000 units with steady reorders, Leshtz says.

If the idea works, Playboy is prepared to turn down the heat of its 13-tape erotic couple series, which, Leshtz says, has sold 1 million units. Big retailers haven't been solicited, but Leshtz expects them to respond favorably.

**FOOD FOR THOUGHT:** Burger King and Planet Hollywood will put Disney on the menu to stimulate the consumer's video appetite. In conjunction with the Feb. 27 video release of "Pocahontas," Burger King will debut six toys from the movie, to be included in Kids Meals.

Burger King partnered in a similar promotion with the theatrical release of "Pocahontas" that parlayed into 8 million Kids Meals sales per week, according to the fast-food chain. A multimillion-dollar television advertising campaign alerting consumers to the new offer runs for five weeks starting on street date. TV ads and in-store materials will also alert consumers to retail availability.

In addition to Burger King, Buena Vista has Nestlé, Mattel, and Chex cereal ready to spread the word about "Pocahontas." Nestlé will offer a \$5 rebate with the purchase of the title and Nestlé Quik, chocolate chips, or ice-cream treats. A Mattel "Pocahontas" toy bought with the video can produce three lithographs for \$3.99. The lithographs normally sell for \$15 and are only available until May 31. Finally, inside several million boxes of Chex are instant-win "Pocahontas" game cards that give cereal lovers the chance to win the movie or various "Pocahontas" merchandise.

If that's not enough, Buena Vista will offer an additional \$5 rebate with purchase of the title and participating Masterpiece Collection or Family Film Collection titles. "Pocahontas" is priced at \$26.99.

Over at Planet Hollywood, "While You Were Sleeping," "Crimson Tide," and "Judge Dredd" will be on the menu and featured at the restau-

rant's locations in 22 cities.

Customers can already order a "While You Were Sleeping" specialty drink and will soon get a taste of "Crimson Fries" and "Fudge Dredd." Each is set to appear on the menu for one week only near the respective street dates of Nov. 14 and Dec. 12.

Tent cards on tables will urge diners to rent the movies, and the restaurant will conduct contests with cassettes as prizes. The tie-in is the first that Planet Hollywood has conducted with a video vendor.



**BRAND NEW BRAND:** In yet another attempt to get that all-important brand recognition, MGM/UA Home Entertainment has

formed the "Family Treasures" label.

Four titles will debut under the line: "Please Don't Eat The Daisies," "Tom Sawyer," "Tom Thumb," and "Yours, Mine And Ours." Each is priced at \$14.95 and will be available Jan. 23. The new family entertainment label dotes on animated titles, such as "All Dogs Go To Heaven."

Four repackaged and repriced live-action features will be added to the Family Treasures quarterly.

To satisfy cultist customers, retailers should reserve some space for "Blaxploitation," also set for release Jan. 23. MGM/UA is spiffing up the packaging and price of six titles, including three "Shaft" videos. Each is priced at \$14.95.

Other titles include "I'm Gonna Git You Sucka!," "Cotton Comes To Harlem," and "Body And Soul."

**EVERYTHING YOU WANTED TO KNOW:** Can't find that video about how to repair your 1965 Mustang or how to make the perfect putt? "The Complete Guide To Special Interest Video" probably has the answer.

Available from the Video Learning Library in Scottsdale, Ariz., the book lists more than 10,000 how-to titles. The guide includes such details as whether the title is available in the European or PAL format.

The book costs \$19.95, plus shipping and handling, and can be ordered by calling 800-383-8811.

**QUIZ MASTER:** Ingram Entertainment sales rep Tom Harold of East Rutherford, N.J., knows videos—and baseball. Harold beat out 100 contestants to win the Orion Home Video World Series contest.

The distributor contest asked participants to answer 10 difficult baseball questions. Several answered them all correctly, but Harold was lucky as well as smart. He won the final-elimination lottery to pick up tickets for the first two World Series games in Atlanta. The only negative: He and his wife are Yankee fans.

Seth Goldstein contributed to this week's Shelf Talk.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

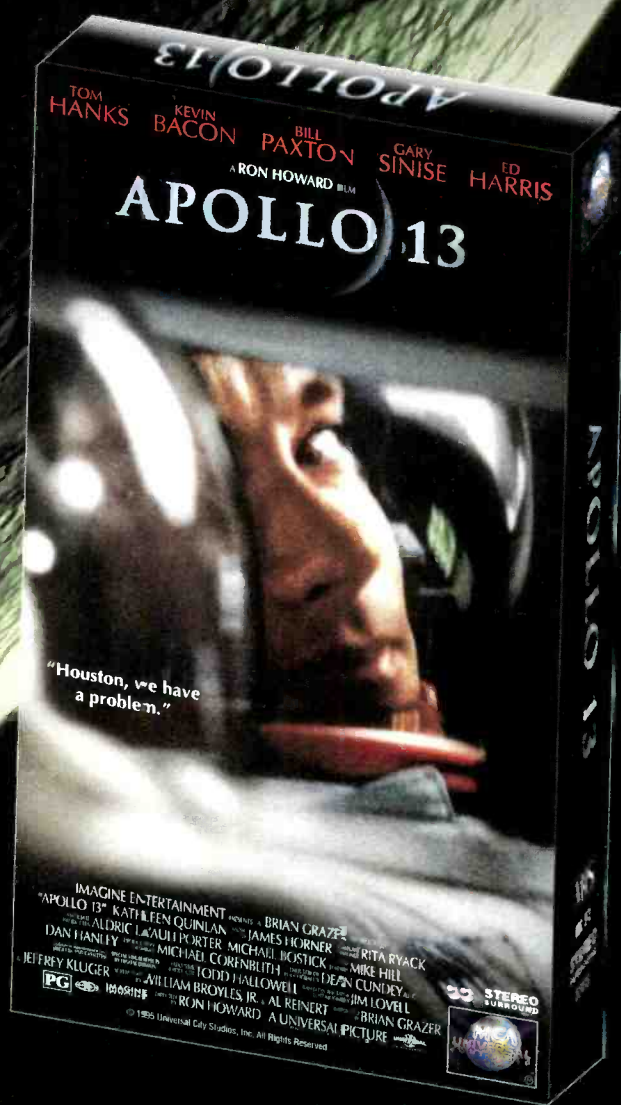
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE   | Label<br>Distributing Label, Catalog Number               | Principal<br>Performers            | Year of<br>Release | Rating | Suggested<br>List Price |
|-----------|-----------|---------------|---|---|------------------------------------|--------------------|--------|-------------------------|
|           |           |               |   | ★★★ No. 1 ★★★   |                                    |                    |        |                         |
| 1         | 2         | 3             | CASPER  | MCA/Universal Home Video<br>Uni Dist. Corp. 82586         | Christina Ricci<br>Bill Pullman    | 1995               | PG-13  | 22.98                   |
| 2         | 1         | 134           | CINDERELLA                                    | Walt Disney Home Video<br>Buena Vista Home Video 410      | Animated                           | 1950               | G      | 26.99                   |
| 3         | 4         | 34            | STAR WARS TRILOGY                             | FoxVideo 0609   | Mark Hamill<br>Harrison Ford       | 1995               | PG     | 49.98                   |
| 4         | 3         | 4             | LEGENDS OF THE FALL                           | Columbia TriStar Home Video 78723                         | Brad Pitt<br>Anthony Hopkins       | 1994               | R      | 19.95                   |
| 5         | 5         | 18            | PLAYBOY: THE BEST OF PAMELA ANDERSON          | Playboy Home Video<br>Uni Dist. Corp. PBV0790             | Pamela Anderson                    | 1995               | NR     | 19.95                   |
| 6         | 6         | 5             | A LITTLE PRINCESS                             | Warner Home Video 19100                                   | Liesel Matthews                    | 1995               | G      | 24.94                   |
| 7         | 10        | 11            | PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES | Playboy Home Video<br>Uni Dist. Corp. PBV0777             | Various Artists                    | 1995               | NR     | 19.95                   |
| 8         | 7         | 8             | A GOOFY MOVIE                                 | Walt Disney Home Video<br>Buena Vista Home Video 4658     | Animated                           | 1995               | G      | 22.99                   |
| 9         | 8         | 2             | JANET JACKSON: DESIGN OF A DECADE 1986/1996   | A&M Video 6577  | Janet Jackson                      | 1995               | NR     | 19.98                   |
| 10        | 9         | 9             | MORTAL KOMBAT-THE ANIMATED VIDEO              | New Line Home Video<br>Turner Home Entertainment 4010     | Animated                           | 1995               | PG     | 14.98                   |
| 11        | 13        | 113           | STAR WARS                                     | FoxVideo 1130   | Mark Hamill<br>Harrison Ford       | 1977               | PG     | 19.98                   |
| 12        | 11        | 45            | RETURN OF THE JEDI                            | FoxVideo 1478   | Mark Hamill<br>Harrison Ford       | 1983               | PG     | 19.98                   |
| 13        | 18        | 11            | PLAYBOY: WET & WILD-HOT HOLIDAYS              | Playboy Home Video<br>Uni Dist. Corp. PBV0776             | Various Artists                    | 1995               | NR     | 19.95                   |
| 14        | 16        | 55            | THE EMPIRE STRIKES BACK                       | FoxVideo 1425   | Mark Hamill<br>Harrison Ford       | 1980               | PG     | 19.98                   |
| 15        | 12        | 11            | PLAYBOY: THE GIRLS OF RADIO                   | Playboy Home Video<br>Uni Dist. Corp. PBV0775             | Various Artists                    | 1995               | NR     | 19.95                   |
| 16        | 15        | 5             | STARGATE                                      | Live Home Video 60222                                     | Kurt Russell<br>James Spader       | 1994               | PG-13  | 19.98                   |
| 17        | 14        | 5             | CLEAR AND PRESENT DANGER                      | Paramount Home Video 32463                                | Harrison Ford<br>Willem DaFoe      | 1994               | PG-13  | 14.95                   |
| 18        | 20        | 6             | BEAVIS & BUTT-HEAD: CHICKS N' STUFF           | MTV Music Television<br>Sony Music Video 49684            | Animated                           | 1995               | NR     | 14.98                   |
| 19        | 37        | 2             | PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF      | Penthouse Video<br>WarnerVision Entertainment 50793-3     | Various Artists                    | 1995               | NR     | 19.95                   |
| 20        | 17        | 10            | ABSOLUTELY FABULOUS SERIES 1, PART 1          | BBC Video<br>FoxVideo 8258                                | Jennifer Saunders<br>Joanna Lumley | 1995               | NR     | 19.98                   |
| 21        | 21        | 2             | INDIGO GIRLS: WATERSHED                       | Columbia Music Video<br>Sony Music Video 49195            | Indigo Girls                       | 1995               | NR     | 19.98                   |
| 22        | 23        | 35            | THE LION KING                                 | Walt Disney Home Video<br>Buena Vista Home Video 2977     | Animated                           | 1994               | G      | 26.99                   |
| 23        | 40        | 2             | PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE      | Penthouse Video<br>WarnerVision Entertainment 50789-3     | Various Artists                    | 1995               | NR     | 19.95                   |
| 24        | 25        | 2             | THE REAL WORLD: VACATIONS                     | MTV Music Television<br>Sony Music Video 49686            | Various Artists                    | 1995               | NR     | 14.98                   |
| 25        | 35        | 21            | THE CROW                                      | Miramax Home Entertainment<br>Buena Vista Home Video 3034 | Brandon Lee                        | 1994               | R      | 19.99                   |
| 26        | NEW ▶     |               | THE SANTA CLAUSE                              | Walt Disney Home Video<br>Buena Vista Home Video 3633     | Tim Allen                          | 1994               | PG     | 19.99                   |
| 27        | 33        | 26            | FORREST GUMP                                  | Paramount Home Video 32583                                | Tom Hanks                          | 1994               | PG-13  | 22.95                   |
| 28        | 28        | 9             | PENTHOUSE: BEHIND THE SCENES                  | Penthouse Video<br>WarnerVision Entertainment 50785-3     | Various Artists                    | 1995               | NR     | 19.95                   |
| 29        | 22        | 8             | ABSOLUTELY FABULOUS SERIES 2, PART 2          | BBC Video<br>FoxVideo 8261                                | Jennifer Saunders<br>Joanna Lumley | 1995               | NR     | 19.98                   |
| 30        | 27        | 4             | NATURAL BORN KILLERS                          | Warner Home Video 13228                                   | Woody Harrelson<br>Juliette Lewis  | 1994               | R      | 19.98                   |
| 31        | 19        | 9             | ABSOLUTELY FABULOUS SERIES 1, PART 2          | BBC Video<br>FoxVideo 8259                                | Jennifer Saunders<br>Joanna Lumley | 1995               | NR     | 19.98                   |
| 32        | RE-ENTRY  |               | IT'S THE GREAT PUMPKIN, CHARLIE BROWN         | Paramount Home Video 83718                                | Animated                           | 1994               | NR     | 12.95                   |
| 33        | RE-ENTRY  |               | PINK FLOYD: PULSE ▲                           | Columbia Music Video<br>Sony Music Video 50121            | Pink Floyd                         | 1995               | NR     | 24.98                   |
| 34        | 36        | 9             | SCHINDLER'S LIST ◊                            | MCA/Universal Home Video<br>Uni Dist. Corp. 82133         | Liam Neeson<br>Ben Kingsley        | 1993               | R      | 29.98                   |
| 35        | 39        | 60            | RESERVOIR DOGS                                | Live Home Video 68993                                     | Harvey Keitel<br>Tim Roth          | 1992               | R      | 14.98                   |
| 36        | NEW ▶     |               | BON JOVI: LIVE FROM LONDON                    | PolyGram Video 8006392193                                 | Bon Jovi                           | 1995               | NR     | 19.95                   |
| 37        | RE-ENTRY  |               | PLAYBOY: PLAYMATE OF THE YEAR 1995            | Playboy Home Video<br>Uni Dist. Corp. PBV0773             | Julie Lynn Cialini                 | 1995               | NR     | 19.95                   |
| 38        | 24        | 9             | ABSOLUTELY FABULOUS SERIES 2, PART 1          | BBC Video<br>FoxVideo 8260                                | Jennifer Saunders<br>Joanna Lumley | 1995               | NR     | 19.98                   |
| 39        | 32        | 24            | PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC         | Playboy Home Video<br>Uni Dist. Corp. PBV0771             | Various Artists                    | 1995               | NR     | 19.95                   |
| 40        | 34        | 12            | THE SWAN PRINCESS                             | Turner Home Entertainment 8021                            | Animated                           | 1995               | G      | 24.98                   |

● 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.



...URGENT UPDATE ON THE BOX  
OFFICE EVENT OF THE YEAR...

**Apollo 13 Will Splashdown One  
Week Ahead Of Schedule!**



**Retail Availability Date: 11/21/95**  
**Nationally Advertised Availability Date: 11/24/95**

This updated release date also affects *Apollo 13: To The Edge And Back*, *Apollo 13 Letterboxed*, *Apollo 13 Spanish version* and expands retail eligibility dates with cross promotional partners. Laserdisc street dates are not affected.

IMAGINE  
UNIVERSAL



© 1995 Universal City Studios, Inc. All Rights Reserved.

[www.americanradiohistory.com](http://www.americanradiohistory.com)



# Olsen Twins Debut Feature, Video Double-Header

**TWO FOR THE SHOW:** The premiere of *Mary-Kate and Ashley Olsen's* first feature film, "It Takes Two," is set for Nov. 17, and WarnerVision expects the movie to have a sizable impact on the twins' Dualstar Video/WarnerVision catalog. According to **Robert Thorne**, lawyer for the Olsens' Dualstar Entertainment Group, "WarnerVision and Dualstar Video have stepped up manufacturing, warehouse inventory, co-op and consumer advertising, and television bartering by 100%."

Thorne says public previews of "It Takes Two" (the working title was "Me And My Shadow") racked up a 96.8% approval rating for adults and kids together. That, plus favorable reactions from exhibitors and producer Warner Bros. resulted in the movie's release date being moved up from spring 1996 to the '95 holiday season. "It's their family holiday release," says Thorne. "It tested so high with adults, it's not being positioned as [simply] a kids' movie."

"It Takes Two" will follow Warner Bros.' *Ace Ventura* sequel, "When Nature Calls," by a week, says Thorne, and will be previewed on the record-breaking number of screens showing the **Jim Carrey** movie.

Thorne estimates that the Olsens' video catalog will have moved 3 million-4 million units by the end of '95, includ-

ing tapes sold by BMG, which lost the line several months ago (Billboard, April 15). "Every quarter, the Dualstar Video catalog has grown 25% or more in terms of initial shipments." He notes that the twins' inaugural release, "Our First Video," which he says has sold 500,000 tapes, was recently reordered by Wal-Mart to the tune of 90,000-110,000 units.

"It Takes Two" will reach home video in the spring or summer of 1996. "We expect to sell 2 million-4 million," says Thorne. A cross-promotion between the Dualstar catalog and the Warner Home Video sell-through title will involve 60-second on-cassette spots and insert cards pushing Olsen product. Thorne says the studio released the twins' first two made-for-TV movies in cardboard sleeves, rather than the customary clamshell, so that they could be displayed alongside the line "The Adventures Of Mary-Kate And Ashley."

Two new "Adventures" installments debut in February. The first is "The Case Of The U.S. Space Camp Mission," taped at Space Camp in Huntsville, Ala. On Oct. 21, after the taping, the twins and Apollo 12 astronaut **Alan Bean**, the fourth moon walker, made a public appearance at the U.S. Space & Rocket Center in Huntsville.

A national retail/broadcast promo-



by *Moira McCormick*

tion, "Lift Off With The Olsen Twins At U.S. Space Camp," will kick off the release, with prizes including Space Camp trips and a space-shuttle launch viewing with Mary-Kate and Ashley. The other "Adventures" episode to be released in February is "The Case Of The Shark Encounter," taped at Sea World in Florida.

Meanwhile, Thorne claims that "Sleepover Party," the first installment of the newest Olsen series, "You're Invited To Mary-Kate And Ashley's," is outselling the other titles.

**KIDBITS:** Disney's new sell-through title, "Gordy," which debuted Wednesday (8), comes with cross-promos galore, including a plush toy of the title character (a talking pig), a \$3 mail-in rebate (with purchase of "Gordy" and one of 16 eligible titles), and a \$2 off "Gordy" coupon (available to those who participate in Disney's concurrent refund offers for "A Goofy Movie,"

"Cinderella," or "The Santa Clause") . . . Barney producers the Lyons Group recently named **Ernie Frausto** president. Frausto is an 18-year entertainment-industry vet who previously served as senior VP and CFO of Lyons parent Lyric Corp.

Republic Pictures Home Video will support its Dec. 19 release of direct-to-video "Rent-A-Kid," starring **Leslie Nielsen** and **Christopher Lloyd**, with a multifaceted promo package. It includes a "Rent Your Dreams" screener game, available to distributors and retailers, with prizes including a rental home at Disney World, passes to indoor play facility

Discovery Zone, and \$500 in cash (earmarked for the winner's choice of special services); a "Kid Power Give-Away," involving a \$500 toy shopping spree, Discovery Zone birthday parties, and "Rent-A-Kid" backpacks; and "DZ Dollars," which can be redeemed at Discovery Zones.

"How A Car Is Built, With IQ Parrot" from Think Media in New York has received laurels from Parents' Choice and the Kids First! program of the Coalition for Quality Children's Media, among others . . . "It's Just Good Manners," aimed at 4- to 10-year-olds, is the latest from Mind Your Manners in Atlanta.

## Billboard®

FOR WEEK ENDING NOVEMBER 11, 1995

### Top Kid Video™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.  |  | Year of Release | Suggested List Price |
|-----------|------------|---------------|---|--|-----------------|----------------------|
|           |            |               | TITLE   | Label, Distributing Label, Catalog Number          |                 |                      |
|           |            |               | *** No. 1 ***   |  |                 |                      |
| 1         | 1          | 167           | <b>CINDERELLA</b>   | Walt Disney Home Video/Buena Vista Home Video 410  | 1950            | 26.99                |
| 2         | 2          | 7             | <b>A GOOFY MOVIE</b>  | Walt Disney Home Video/Buena Vista Home Video 4658 | 1995            | 22.99                |
| 3         | 4          | 35            | <b>THE LION KING</b>  | Walt Disney Home Video/Buena Vista Home Video 2977 | 1994            | 26.99                |
| 4         | 3          | 7             | <b>MORTAL KOMBAT-THE ANIMATED VIDEO</b>                         | New Line Home Video/Turner Home Entertainment 4010 | 1995            | 14.98                |
| 5         | 8          | 11            | <b>THE SWAN PRINCESS</b>  | Turner Home Entertainment 8021                     | 1995            | 24.98                |
| 6         | 7          | 15            | <b>DISNEY'S SING ALONG SONGS: POCAHONTAS</b>                    | Walt Disney Home Video/Buena Vista Home Video 4814 | 1995            | 12.99                |
| 7         | 5          | 7             | <b>MARY-KATE &amp; ASHLEY'S SLEEPOVER PARTY</b>                 | Dualstar Video/WarnerVision Entertainment 53307-3  | 1995            | 12.95                |
| 8         | 6          | 7             | <b>FREDDIE THE FROG</b>   | MCA/Universal Home Video/Uni Dist. Corp. 82368     | 1995            | 19.98                |
| 9         | 15         | 11            | <b>SCHOOLHOUSE ROCK: GRAMMAR ROCK</b>                           | ABC Video/Paramount Home Video 47021               | 1995            | 12.95                |
| 10        | 10         | 5             | <b>MARY-KATE &amp; ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY</b> | Dualstar Video/WarnerVision Entertainment 53306-3  | 1995            | 12.95                |
| 11        | 11         | 109           | <b>ALADDIN</b>  | Walt Disney Home Video/Buena Vista Home Video 1662 | 1992            | 24.99                |
| 12        | 13         | 9             | <b>THE PEBBLE AND THE PENGUIN</b>                               | MGM/UA Home Video/Warner Home Video 505247         | 1995            | 22.98                |
| 13        | 12         | 5             | <b>MARY-KATE &amp; ASHLEY: THE CASE OF THE CHRISTMAS CAPER</b>  | Dualstar Video/WarnerVision Entertainment 53305-3  | 1995            | 12.95                |
| 14        | RE-ENTRY   |               | <b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b>                    | Paramount Home Video 83718                         | 1994            | 12.95                |
| 15        | 9          | 7             | <b>THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE</b>           | Kidvision/WarnerVision Entertainment 51232-3       | 1995            | 12.95                |
| 16        | 14         | 3             | <b>BARNEY: RIDING IN BARNEY'S CAR</b>                           | Barney Home Video/The Lyons Group 2007             | 1995            | 14.95                |
| 17        | 19         | 53            | <b>SNOW WHITE AND THE SEVEN DWARFS</b>                          | Walt Disney Home Video/Buena Vista Home Video 1514 | 1937            | 26.99                |
| 18        | 16         | 11            | <b>SCHOOLHOUSE ROCK: AMERICA ROCK</b>                           | ABC Video/Paramount Home Video 47022               | 1995            | 12.95                |
| 19        | 18         | 11            | <b>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</b>                    | ABC Video/Paramount Home Video 47023               | 1995            | 12.95                |
| 20        | 21         | 5             | <b>BEAVIS &amp; BUTT-HEAD: CHICKS N' STUFF</b>                  | MTV Music Television/Sony Music Video 49684        | 1995            | 14.98                |
| 21        | RE-ENTRY   |               | <b>SCHOOLHOUSE ROCK: SCIENCE ROCK</b>                           | ABC Video/Paramount Home Video 47024               | 1995            | 12.95                |
| 22        | 17         | 7             | <b>WINNIE THE POOH: FRANKENPOOH</b>                             | Walt Disney Home Video/Buena Vista Home Video 3944 | 1995            | 14.99                |
| 23        | 25         | 33            | <b>WE'RE BACK!: A DINOSAUR STORY</b>                            | MCA/Universal Home Video/Uni Dist. Corp. 81289     | 1993            | 14.98                |
| 24        | 20         | 43            | <b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b>                | Walt Disney Home Video/Buena Vista Home Video 3491 | 1994            | 12.99                |
| 25        | 22         | 11            | <b>BARNEY: MAKING NEW FRIENDS</b>                               |  |                 |                      |

◆ 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.

## INDIE MUSIC STORE COALITION USES R&B MARKETING MODEL

(Continued from page 53)

things in our stores to make that record happen. The people that we have been dealing with have been cool about not getting corporate with us."

The coalition is looking for vehicles to emphasize that it is made up of "key players" in many markets, Van Cleve explains. Labels that participate in the program pay about \$175 per store for a month, and in return, the coalition promises to provide a big in-store pres-

ence for featured albums. Although that effort doesn't include advertising, Van Cleve says that the emphasis will be on using a variety of tools to promote albums, including listening booths (depending on the store), in-store play, displays of the album on counters and in windows, and give-away contests.

According to Van Cleve, the coalition chooses albums that it wants to

support and for which it believes it can make a difference, and then labels are approached. In October, the first two albums promoted by the coalition were Ben Harper for Virgin and Hum for RCA.

Van Cleve says that the coalition chose Ben Harper, because the artist "was No. 1 on everybody's list of who we wanted to [support]. We all did well with him on the first album, but the album didn't go too far. The new record is a really incredible album that hasn't gotten the attention it deserves."

Joyce Castagnola, senior VP of sales at Virgin, says that attitude is one of the main reasons why she chose to support the coalition. "It's one thing when you go to retailers and ask them to promote an album," she says. "It's another when they come to you and say they are high on a record and want to promote it."

Melanie Levy, national alternative marketing coordinator for Virgin, says that so far the label's participation has been "overwhelmingly positive. Although retail sales were down in October, the exposure and visibility the coalition provided has definitely helped in sales. You can look in SoundScan [markets] where the coalition's stores are and see a difference being made."

The coalition, according to Levy, delivered "everything you would want for a developing artist."

In November, the coalition is working the "Empire Record" soundtrack on A&M and albums by Southern Culture On The Skids on Geffen and John Hiatt on Capitol.

## EXPERIENCE THE POWER!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — **THE POWER BOOK!**

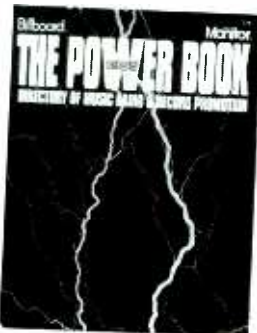
JAM-PACKED WITH LISTINGS: ■ Radio Stations —Top 40, Country, Rock, R&B ■ Record Company Promotion Personnel ■ Radio Syndicators ■ Top 100 Arbitron Markets

The most important tool for music, radio, and promotion executives to use everyday!

Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders). Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156.

Or mail this coupon with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.



BDPB3085



## EAST COAST SHOW

(Continued from page 67)

program suppliers who weren't stationed at booths on the floor below. Except on those occasions, however, mainstream exhibits drew plenty of attention.

For the first time in the history of ECVS, which stretches back to the mid-'80s, exhibitors lavished considerable attention on their booths. The ubiquitous low-rent card tables gave way to displays that, on occasion, rivaled the glitz of VSDA. Turner Home Entertainment, the biggest exhibitor in terms of floor space, went to the greatest heights as well, suspending a circular banner with the company name from the ceiling.

Also for the first time, the studios that exhibited far outnumbered those that didn't. Columbia TriStar Home Video was the only major not present. "We do have a tremendous relationship with distributors and retailers. We participate in the regional meetings of the VSDA, and at this time they serve our purposes," says Columbia TriStar's Fritz Friedman. But, he maintains, "we're always open to new ideas."

ECVS got the desired effect from those present. "They've built a great show," said Herb Dorfman, president of Orion Home Entertainment, who thought ECVS lived up to the expectations that had been dashed in Dallas. Orion has already committed to the 1996 show, he added.

Buena Vista Home Video executive Matt Brown, giving Atlantic City two thumbs up, said the studio put time and money into its exhibit and reaped the rewards of heavy traffic. So did Playboy Home Video, which spent \$30,000-\$40,000, and a new label, Independent Filmworks in Santa Monica, Calif.

Independent Filmworks founder Claire Tamarelle, a veteran of the subtitles market, gambled that ECVS would draw a crowd to her line of foreign titles, many of them reissues now priced for sell-through. "The response was great," she said. Independent is a division of Japanese animation specialist Streamline Pictures, distributed by Orion, another foreign movie specialist.

Next to the quantity of retailers, exhibitors were most impressed by their quality, including that of Stop & Shop and publicly held chains, such as Moovies and Video Update. The \$15 admission fee helped to keep out the retail wannabes who "just come for the free stuff," says Flash Distributors' Steve Scavelli. "At first, I didn't like the charge, but then I saw the results. There was good representation." Flash took an off-the-floor room for "nice, quiet, and professional meetings."

Scavelli's only complaint: ECVS lacked celebrities. Playboy did bring in about a dozen Playmates, who mingled among exhibiting distributors. "It was a triple win, for the show, for Playboy, and for us," Scavelli says. "If the studios would have spent a few dollars, that would have helped."

Returning exhibitors will be in a familiar location in 1996, but perhaps not the year after. Expocon's Stone said that the Atlantic City convention center, presently under construction, is being considered for 1997.

Stone predicts further growth for ECVS and more comparisons to VSDA. However, she cautions, "We don't make them. This show has grown of its own hard work."

# GUMBY will rock your sales!



Gumby's back with a new movie, his own band - *The Clayboys* - and all kinds of trouble in a totally new clay animation adventure!



## Hero Size Promotion!!!

|   | December | January | February |
|---|----------|---------|----------|
| National & Spot Television<br><i>Lifetime</i> <i>USA</i>                            | ☆☆       | ☆☆      | ☆☆       |
| National Radio Contest & Promotion<br>Top 20 markets                                | ☆☆       | ☆☆      | ☆☆       |
| Consumer Print<br><i>People</i> <i>WorkingMother</i> <i>Nickelodeon</i> <i>KIDS</i> | ☆☆       | ☆☆☆☆    | ☆☆☆☆     |

Subject to change

### DIRECT FROM NATIONWIDE FALL THEATRICAL RELEASE!

- Millions of fans watch the Gumby® TV Show on Nickelodeon! - The #1 rated network for kids.
- Massive nationwide Gumby® merchandising & licensing program commencing Fall '95.
- Releasing pre-Christmas. Peak rental and sell-through period.

### DON'T BE A BLOCKHEAD. - STOCK UP ON DISPLAYS!



48-Pack  
18" x 9" x 40 7/8"  
Cat. #53703-3  
Price: \$957.60

24-Pack  
18" x 9" x 40 7/8"  
Cat. #53702-3  
Price: \$478.80

18-Pack  
13 1/4" x 12 1/2" x 18 1/8"  
Cat. #53706-3  
Price: \$359.10

Purchase GUMBY'S RENTAL 6-PACK and receive 24 FREE GUMBY® Growth Charts\* for in-store giveaways and promotions!  
Price: \$119.70 Cat. #53705-3

3" Bendable Gumby® not available in rental pack  
\*While supplies last



ARROW ENTERTAINMENT INC. PRESENTS A PREMIER PRODUCTION GUMBY: THE MOVIE A FILM BY ARTHUR & GLORIA CLOKEY ©1995 BY JERRY GERBER & MARCO D'AMBROSIO  
MUSIC BY DAZIE AHLERS FEATURING GUEST ARTIST CRAIG CHADWICK SONG LYRICS BY GLORIA CLOKEY VOCALS BY MALISA KARY LEONIE LYNN STEVENSON ART DIRECTOR GLORIA CLOKEY DIRECTED BY ARTHUR CLOKEY  
© 1995 Arrow Home Video Inc. TM & ® are registered trademarks in the U.S. Patent and Trademark Office. Puddy, Prickle, Tara, Goo and the Blockheads are trademarks of Arrow Home Video. All rights reserved. Printed in USA.

Contact your local **wea** representative for more information.



Street Date: December 19, 1995  
Pre-Order Date: November 28, 1995  
Running Time: Approx. 88 mins. Cat. #53700-3 (Clamshell)



### SELL-THROUGH

(Continued from page 67)

Billboard. Such key titles as Buena Vista Home Video's "The Lion King" and Paramount Home Video's "Forrest Gump" did especially well in both classes of trade. Video stores, which still consider sell-through as cheap rental inventory, were a distant third.

MRCA's figures indicate that consumers purchased about 15 million copies of "The Lion King," below Buena Vista's figures, and close to 10 million of "Gump," within hailing distance of Paramount's. Most of the entries on the MRCA list were released direct to sell-through, but several, including FoxVideo's "True Lies" and Warner Home Video's "Maverick," had been rental hits. In fact, direct-to-sell-through is a small part of the whole.

The MRCA top 10 represents just 22.4% of total volume; none of the bottom five reached the 1% mark. "If a title has a 0.25% share, you've got a success on your hands," says Learner. "In this business it works, but in no other I know." But success requires that discounters and gro-

|                               | Share Of Total Market | Discount/Dept. Stores | Direct Mail | Video Stores | Super-Market/Grocery | All Others |
|-------------------------------|-----------------------|-----------------------|-------------|--------------|----------------------|------------|
| <b>The Lion King</b>          | 8.6%                  | 14.6%                 | 0.4%        | 4.0%         | 14.3%                | 9.8%       |
| <b>Forrest Gump</b>           | 5.8%                  | 9.5%                  | 0.9%        | 4.0%         | 13.6%                | 3.5%       |
| <b>Angels In The Outfield</b> | 2.0%                  | 3.3%                  | 0.2%        | 2.3%         | 1.3%                 | 2.0%       |
| <b>True Lies</b>              | 1.1%                  | 1.1%                  | 2.1%        | 1.0%         | 0.9%                 | 1.3%       |
| <b>Jungle Book</b>            | 1.1%                  | 1.3%                  | 0.2%        | 1.1%         | 3.2%                 | 1.8%       |
| <b>Jurassic Park</b>          | 0.8%                  | 0.8%                  | 0.8%        | 1.0%         | 1.2%                 | 1.3%       |
| <b>Maverick</b>               | 0.8%                  | 1.1%                  | 0.9%        | 1.0%         | 0.8%                 | 0.3%       |
| <b>Little Rascals</b>         | 0.8%                  | 1.2%                  | 0.2%        | 0.3%         | 1.9%                 | 0.5%       |
| <b>Snow White</b>             | 0.8%                  | 1.1%                  | 0.2%        | 0.3%         | 1.3%                 | 1.0%       |
| <b>Speed</b>                  | 0.6%                  | 0.4%                  | 0.6%        | 1.7%         | 0.6%                 | 0.3%       |

Source: MRCA Information Services

ceries be involved. Without them, he adds, "you're dead."

Note: The figures in each column refer to the percentage of sales in that

class of trade. Since the columns are not weighted to account for their share of the total, the figures cannot be added across to reach 100%.

## Top Special Interest Video Sales

| THIS WEEK                   | 2 WKS. AGO | WKS. ON CHART | TITLE   | Program Supplier, Catalog Number | Suggested List Price |
|-----------------------------|------------|---------------|---|----------------------------------|----------------------|
| <b>RECREATIONAL SPORTS™</b> |            |               |   |                                  |                      |
|                             |            |               | ★★ NO. 1 ★★                                     |                                  |                      |
| 1                           | 4          | 23            | <b>SHAWN KEMP THE REIGNMAN</b>                  | FoxVideo (CBS/Fox) 8219          | 19.98                |
| 2                           | 1          | 97            | <b>BAD GOLF MADE EASIER</b>                     | ABC Video 45003                  | 19.98                |
| 3                           | 3          | 55            | <b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> | PolyGram Video 8006319053        | 19.95                |
| 4                           | 2          | 13            | <b>MIKE TYSON: THE INSIDE STORY</b>             | MPI Home Video 7074              | 19.98                |
| 5                           | 14         | 7             | <b>NFL'S GREATEST EVER: VOL. 1</b>              | PolyGram Video 8006353713        | 14.95                |
| 6                           | 5          | 71            | <b>SIR CHARLES</b>                              | FoxVideo (CBS/Fox) 5992          | 19.98                |
| 7                           | 9          | 39            | <b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b>       | FoxVideo (CBS/Fox) 8179          | 19.98                |
| 8                           | 8          | 13            | <b>OFFICIAL 1995 NHL STANLEY CUP VIDEO</b>      | FoxVideo (CBS/Fox) 6779          | 19.98                |
| 9                           | 6          | 39            | <b>NBA SUPER SLAMS 2</b>                        | FoxVideo (CBS/Fox) 8198          | 14.98                |
| 10                          | 10         | 29            | <b>NBA JAM THE MUSIC VIDEOS</b>                 | FoxVideo (CBS/Fox) 4301          | 14.98                |
| 11                          | 7          | 125           | <b>MICHAEL JORDAN: AIR TIME</b>                 | FoxVideo (CBS/Fox) 5770          | 19.98                |
| 12                          | 15         | 3             | <b>NFL: TURF TALK</b>                           | PolyGram Video 8006353653        | 19.95                |
| 13                          | 12         | 45            | <b>LESLIE NIELSEN'S BAD GOLF MY WAY</b>         | PolyGram Video 8006331153        | 19.95                |
| 14                          | 13         | 294           | <b>MICHAEL JORDAN: COME FLY WITH ME</b>         | FoxVideo (CBS/Fox) 2173          | 19.98                |
| 15                          | RE-ENTRY   |               | <b>NFL ROCKS-EXTREME FOOTBALL</b>               | PolyGram Video 4400876853        | 14.95                |
| 16                          | 16         | 9             | <b>THE OFFICIAL 1995 NBA FINALS VIDEO</b>       | FoxVideo (CBS/Fox) 8271          | 19.98                |
| 17                          | 11         | 57            | <b>WORLD CUP USA: OFFICIAL PREVIEW</b>          | PolyGram Video 8006315733        | 14.95                |
| 18                          | NEW        |               | <b>NFL: CAROLINA PANTHERS</b>                   | PolyGram Video 8006351933        | 14.95                |
| 19                          | 19         | 3             | <b>THE FOOTBALL HALL OF SHAME</b>               | ABC Video 44033                  | 19.95                |
| 20                          | 17         | 25            | <b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b>      | FoxVideo (CBS Video) 8217        | 19.98                |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

| THIS WEEK                  | 2 WKS. AGO | WKS. ON CHART | TITLE  | Program Supplier, Catalog Number   | Suggested List Price |
|----------------------------|------------|---------------|--|------------------------------------|----------------------|
| <b>HEALTH AND FITNESS™</b> |            |               |  |                                    |                      |
|                            |            |               | ★★ NO. 1 ★★                                    |                                    |                      |
| 1                          | 1          | 19            | <b>THE GRIND WORKOUT HIP HOP AEROBICS</b>      | Sony Music Video 49659             | 12.98                |
| 2                          | 2          | 9             | <b>DENISE AUSTIN: HIT THE SPOT (ABS)</b>       | Parade Video 183                   | 9.98                 |
| 3                          | 3          | 13            | <b>KATHY SMITH'S NEW YOGA BASICS</b>           | WarnerVision Entertainment 50910-3 | 19.95                |
| 4                          | 13         | 185           | <b>ABS OF STEEL WITH TAMILEE WEBB</b>          | WarnerVision Entertainment 132     | 9.95                 |
| 5                          | 9          | 57            | <b>STEP REEBOK: THE POWER WORKOUT</b>          | PolyGram Video 4400877673          | 19.95                |
| 6                          | 4          | 7             | <b>PAULA ABDUL'S GET UP AND DANCE!</b>         | Live Home Video 0114               | 14.98                |
| 7                          | 6          | 5             | <b>DAISY FUENTES: TOTALLY FIT WORKOUT</b>      | WarnerVision Entertainment 51760   | 19.95                |
| 8                          | 11         | 37            | <b>MEN OF STEEL: ABS OF STEEL</b>              | WarnerVision Entertainment 185     | 14.95                |
| 9                          | 15         | 3             | <b>THE FIRM: 5 DAY ABS</b>                     | BMG Video 80116-3                  | 14.98                |
| 10                         | 5          | 41            | <b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> | Buena Vista Home Video 3851        | 19.99                |
| 11                         | 10         | 49            | <b>ALI MACGRAW'S YOGA MIND &amp; BODY</b>      | Warner Home Video 35826            | 19.98                |
| 12                         | 7          | 17            | <b>KAREN VOIGHT: STRONG &amp; SMOOTH MOVES</b> | ABC Video 44038                    | 19.95                |
| 13                         | 20         | 81            | <b>YOGA PRACTICE FOR BEGINNERS</b>             | Healing Arts 1088                  | 19.98                |
| 14                         | 16         | 61            | <b>JANE FONDA'S YOGA EXERCISE WORKOUT</b>      | WarnerVision Entertainment 55021-3 | 19.98                |
| 15                         | 8          | 139           | <b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b>  | GoodTimes Home Video 7032          | 19.99                |
| 16                         | RE-ENTRY   |               | <b>ABS OF STEEL 2 WITH TAMILEE WEBB</b>        | WarnerVision Entertainment 133     | 9.95                 |
| 17                         | 12         | 13            | <b>KATHY SMITH'S NEW YOGA CHALLENGE</b>        | WarnerVision Entertainment 50911-3 | 19.95                |
| 18                         | RE-ENTRY   |               | <b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b>       | WarnerVision Entertainment 131     | 9.95                 |
| 19                         | NEW        |               | <b>THE FIRM: LOW IMPACT AEROBICS</b>           | BMG Video 80111-3                  | 19.98                |
| 20                         | 19         | 95            | <b>CINDY CRAWFORD/THE NEXT CHALLENGE</b>       | GoodTimes Home Video 05-7100       | 19.99                |

## Top Video Rentals

| THIS WEEK  | LAST WEEK | WKS. ON CHART | TITLE (Rating)                        | Label<br>Distributing Label, Catalog Number                  | Principal<br>Performers                   |
|--|-----------|---------------|---------------------------------------|--|---|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS |           |               |                                       |  |   |
|  |           |               | ★★★ NO. 1 ★★★                         |  |   |
| 1  | 1         | 7             | <b>PULP FICTION (R)</b>               | Miramax Home Entertainment<br>Buena Vista Home Video 1438    | John Travolta<br>Samuel L. Jackson        |
| 2  | 2         | 4             | <b>FRENCH KISS (PG-13)</b>            | FoxVideo 8823  | Meg Ryan<br>Kevin Kline                   |
| 3  | 5         | 3             | <b>CASPER (PG-13)</b>                 | MCA/Universal Home Video<br>Uni Dist. Corp. 82586            | Christina Ricci<br>Bill Pullman           |
| 4  | 37        | 2             | <b>WHILE YOU WERE SLEEPING (PG)</b>   | Hollywood Pictures Home Video<br>Buena Vista Home Video 5396 | Sandra Bullock<br>Bill Pullman            |
| 5  | 3         | 4             | <b>DON JUAN DEMARCO (PG)</b>          | New Line Home Video<br>Turner Home Entertainment 4027        | Johnny Depp<br>Marlon Brando              |
| 6  | 7         | 3             | <b>ROB ROY (R)</b>                    | MGM/UA Home Video 905228                                     | Liam Neeson<br>Jessica Lange              |
| 7  | 4         | 12            | <b>OUTBREAK (R)</b>                   | Warner Home Video 13632                                      | Dustin Hoffman<br>Morgan Freeman          |
| 8  | 10        | 2             | <b>TOMMY BOY (PG-13)</b>              | Paramount Home Video 33131                                   | Chris Farley<br>David Spade               |
| 9  | 6         | 7             | <b>KISS OF DEATH (R)</b>              | FoxVideo 8782  | David Caruso<br>Nicolas Cage              |
| 10   | 8         | 13            | <b>JUST CAUSE (R)</b>                 | Warner Home Video 13623                                      | Sean Connery<br>Laurence Fishburne        |
| 11   | 11        | 2             | <b>FRIDAY (R)</b>                     | New Line Home Video<br>Turner Home Entertainment 3019        | Ice Cube<br>Chris Tucker                  |
| 12   | 9         | 6             | <b>MAJOR PAYNE (PG-13)</b>            | MCA/Universal Home Video<br>Uni Dist. Corp. 82323            | Damon Wayans                              |
| 13   | 12        | 5             | <b>THE MADNESS OF KING GEORGE (R)</b> | Hallmark Home Entertainment 65013                            | Nigel Hawthorne<br>Helen Mirren           |
| 14   | 16        | 2             | <b>VILLAGE OF THE DAMNED (R)</b>      | MCA/Universal Home Video<br>Uni Dist. Corp. 82823            | Christopher Reeve<br>Kirstie Alley        |
| 15   | 13        | 4             | <b>THE BASKETBALL DIARIES (R)</b>     | PolyGram Video 8006358993                                    | Leonardo DiCaprio                         |
| 16   | 18        | 5             | <b>ONCE WERE WARRIORS (R)</b>         | New Line Home Video<br>Turner Home Entertainment 4177        | Rena Owens<br>Temuera Morrison            |
| 17   | NEW       |               | <b>THE PEREZ FAMILY (R)</b>           | Hallmark Home Entertainment 75043                            | Marsa Tomei<br>Alfred Molina              |
| 18   | 14        | 10            | <b>CIRCLE OF FRIENDS (PG-13)</b>      | HBO Home Video 91214   | Chris O'Donnell<br>Minnie Driver          |
| 19   | NEW       |               | <b>TALES FROM THE HOOD (R)</b>        | HBO Home Video 91217   | Clarence Williams III<br>David Alan Grier |
| 20   | 15        | 6             | <b>LOSING ISIAH (R)</b>               | Paramount Home Video 32836                                   | Jessica Lange<br>Halle Berry              |
| 21   | NEW       |               | <b>PANTHER (R)</b>                    | PolyGram Video 8006363093                                    | Kadeem Hardison<br>Courtney B. Vance      |
| 22   | 17        | 11            | <b>THE QUICK AND THE DEAD (R)</b>     | Columbia TriStar Home Video 73513                            | Sharon Stone<br>Gene Hackman              |
| 23   | 21        | 5             | <b>A LITTLE PRINCESS (G)</b>          | Warner Home Video 19100                                      | Liesel Matthews                           |
| 24   | 23        | 4             | <b>NEW JERSEY DRIVE (R)</b>           | MCA/Universal Home Video<br>Uni Dist. Corp. 42520            | Sharron Corley<br>Saul Stein              |
| 25   | 19        | 5             | <b>ROOMMATES (PG)</b>                 | Hollywood Pictures Home Video<br>Buena Vista Home Video 2559 | Peter Falk<br>D.B. Sweeney                |
| 26   | 20        | 11            | <b>NOBODY'S FOOL (R)</b>              | Paramount Home Video 32941                                   | Paul Newman<br>Jessica Tandy              |
| 27   | 22        | 8             | <b>HIDEAWAY (R)</b>                   | Columbia TriStar Home Video 73463                            | Jeff Goldblum<br>Christine Lahti          |
| 28   | 27        | 4             | <b>THE JERKY BOYS-THE MOVIE (R)</b>   | Touchstone Home Video<br>Buena Vista Home Video 3624         | The Jerky Boys<br>Alan Arkin              |
| 29   | 33        | 29            | <b>THE SHAWSHANK REDEMPTION (R)</b>   | Columbia TriStar Home Video 74593                            | Tim Robbins<br>Morgan Freeman             |
| 30   | 26        | 14            | <b>BOYS ON THE SIDE (R)</b>           | Warner Home Video 13570                                      | Whoopi Goldberg<br>Mary-Louise Parker     |
| 31   | 34        | 15            | <b>IMMORTAL BELOVED (R)</b>           | Columbia TriStar Home Video 74763                            | Gary Oldman<br>Isabella Rossellini        |
| 32   | NEW       |               | <b>FARINELLI (R)</b>                  | Columbia TriStar Home Video 10623                            | Stefano Dionisi<br>Enrico Loverso         |
| 33   | 24        | 11            | <b>BILLY MADISON (PG-13)</b>          | MCA/Universal Home Video<br>Uni Dist. Corp. 82395            | Adam Sandler                              |
| 34   | 30        | 19            | <b>DISCLOSURE (R)</b>                 | Warner Home Video 13575                                      | Michael Douglas<br>Demi Moore             |
| 35   | 25        | 11            | <b>MAN OF THE HOUSE (PG)</b>          | Walt Disney Home Video<br>Buena Vista Home Video 4703        | Chevy Chase<br>Jonathan Taylor Thomas     |
| 36   | 29        | 5             | <b>JEFFERSON IN PARIS (PG-13)</b>     | Touchstone Home Video<br>Buena Vista Home Video 4708         | Nick Nolte<br>Greta Scacchi               |
| 37   | 28        | 8             | <b>A GOOFY MOVIE (G)</b>              | Walt Disney Home Video<br>Buena Vista Home Video 4658        | Animated                                  |
| 38   | 38        | 17            | <b>CINDERELLA (G)</b>                 | Walt Disney Home Video<br>Buena Vista Home Video 410         | Animated                                  |
| 39   | 31        | 5             | <b>LITTLE ODESSA (R)</b>              | Live Home Video 69979  | Tim Roth<br>Edward Furlong                |
| 40   | 32        | 14            | <b>THE BRADY BUNCH MOVIE (PG-13)</b>  | Paramount Home Video 32678                                   | Shelly Long<br>Gary Cole                  |

◆ 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.



## GREEN LINNET MAPS WORLD OF CELTIC MUSIC AND BEYOND

(Continued from page 13)

of years."

A peace and civil- and human-rights activist during the Vietnam War, Newton and her husband, David, took a holiday in 1975, winding up in Ireland at a pub in the town of Ennistymon, County Clare.

"We were in the right bar at the right time," says Wendy Newton. "I heard some fiddlers and was stunned, and came back to America wanting to find out more. Ultimately, I acquired a tiny folk record company as a vehicle to record traditional Irish music.

Green Linnet's first releases under Newton in 1976 were traditional, including field recordings of deceased Irish pipers Tommy Reck and Seamus Ennis. Newton eventually added Scottish and other Celtic music to the Green Linnet mix, which in the late '70s also included traditional Irish music played by first-generation Irish-Americans.

"After a while we began to deal with working bands, like the Irish tradition out of Washington, D.C., and developed the Redbird Series of original American artists, like folk legend Rosalie Sorrels (see story, page 13), James Keelaghan, and Brooks Williams."

Irish folk artists on Green Linnet include Tommy Sands, Niamh Parsons, and Fairport Convention. Among the many noteworthy tradition-derived acts recorded by the label are the Bothy Band, Silly Wizard, Patrick Street, De Dannan, Capercaillie, Tannahill Weavers, Altan, and Wolfstone.

Accordionist Sharon Shannon, Newton notes, is one of the younger Green Linnet artists who are scoring for the company, as are fiddler Martin Hayes (son of great Irish fiddler P.J. Hayes) and Cherish The Ladies, a group of female Irish traditional players.

The label's 19 staffers are still recovering from Green Linnet's third annual Irish Music Weekend Party of the Year, held in mid-October, which featured more than 100 Irish musicians performing before 1,200 guests at Kutsher's Country Club in the heart of "the borscht belt" in New York's Catskill Mountains.

"We had the same technical team that did the Million Man March!" says Newton, adding that attendance at the festival was up 50% from last year.

Meanwhile, Green Linnet's Celtic Classics series continues to reissue out-of-print albums from other labels by such older masters as Ennis, fellow fiddler Martin Mulvihill, and accordionist/flutist Joe Burke.

"We have to make sure that people understand that without the older players, from whom the tradition comes from, there isn't anything," says Newton.

### BEYOND CELTIC

In addition to preserving the Celtic tradition, Green Linnet also offers music from around the world on its Xenophile imprint.

Three years ago, Newton instituted Xenophile as a Green Linnet series for music outside the label's traditional realm.

"I got a demo tape of a half-Argentinian, half-Mexican singer accompanied by a jazz bassist—which was obviously inappropriate for Green Linnet," says Newton. "So we started a new world music series, with a name that didn't sound self-righteous or have 'earth' or 'world' in it."

Xenophile—"the opposite of xenophobe, which you usually hear," says Newton—became a separate imprint this year. Its best seller is Cuban music act Conjunto Cespedes; other prominent artists include Chile's Inti Illimani, Samite of Uganda, Puerto Rico's Yomo Toro, and Madagascar's Tarika Sammy. The imprint also has a "Finnish Fever" roster that includes Väärttinä and Klezmer group the Klezmatiks (Billboard, June 5, 1993).

Altogether, the Green Linnet

labels—which are distributed by several major indies, including Passport, DNA, and City Hall—had sales in the "mid-seven figures" last year, says Newton, and a "mid-30% increase" over the preceding year. She adds that this year's sales should also increase by 30%.

"People are tired of listening to bad rock'n'roll," Newton says of the increasing demand for her product, which is reflected also in Green Linnet's T-shirt slogan: "The sky's the Linnet."

## RHINO BRIT FOLK SET DOCUMENTS HISTORY

(Continued from page 5)

in the U.S. on Nov. 21.

Even by its own standards, this history of Britain's most traditional, yet also its most contemporary, music form rates among the label's most ambitious projects. Containing some 50 tracks and spanning 40 years, the three discs have the individual titles "Unearthing The Tradition," "Folk Into Rock," and "An Evolving Tradition."

The trio of volumes will be issued separately in the U.S. for \$15.98 each and only on CD, with the possibility of a later slipcase edition encompassing all three.

There are no international distribution or marketing plans, as Rhino has licensed the material for U.S. release only.

The releases follow a similar Rhino series devoted to the U.S. genre, "Troubadours Of The Folk Era," issued in April 1992. Two further discs covering '70s and '80s performers appeared in March.

The British volumes have been compiled by Sam Epstein, who works at the Rhino Records store in Claremont, Calif., and is credited by the label's A&R coordinator, Ted Myers, as the prime mover behind the project.

"Sam is the real brains behind it," says Myers. "He's the real expert around here on British folk. One thing I can say with relative certainty is that we've covered the bases with this project as thoroughly as it can be done."

Myers says that the "troubadours of folk" phrase was his concept. "We started with the American folk stuff from the folk revival of the '50s and '60s, which I remember and lived through," says Myers. "I hung out in Greenwich Village [New York] as a kid. It was only later that I found out that a parallel scene had been happening in London."

Rhino publicity manager John Hagelston says that the label's journeys into the folk archives have been well received, if not commercial groundbreakers.

"[The U.S. folk albums] weren't huge sellers, but they certainly did well enough for us to keep going back to the well," says Hagelston.

The first bricks in that well were laid many hundreds of years ago. In the liner notes to the first volume of British folk, veteran journalist and musician Karl Dallas notes a visit by Henry VIII to a factory in Newbury, England, where the king witnessed workmen singing at their looms. "The song they sang was a somewhat literary effusion . . . but the anecdote showed that song could survive in the factory."

In documenting the development of British folk, the compilations deliberately set ambassadors of the genre in its purest form among those troubadours who have taken the style beyond

specialist clubs and early radio programs to a wider audience.

Thus, the first volume, "Unearthing The Tradition," makes no bones about opening with England's "King Of Skiffle," Lonnie Donegan, and the 1955 recording that gave him the first of 17 U.K. top 10 hits, "Rock Island Line."

The disc also mixes landmark recordings, such as Ewan MacColl's "Dirty Old Town," with traditional pieces, such as "Down In The Coal Mine" by the Ian Campbell Folk Group, along with Donovan's 1965 pop hit "Colours."

Volume one goes on to take the folk tradition through the '60s with entries by Bert Jansch, the Incredible String Band, Fairport Convention, and Steeleye Span.

"When we do a genre compilation," says Myers, "we do it expecting that we're not really going to touch on this again. We try to do a genre compilation for the neophyte, as a sampler for someone that's not really familiar with the genre at all."

### 'AN EVOLVING TRADITION'

As the title of the second volume suggests, "Folk Into Rock" plots the folk-rock explosion of the early '70s, an era that, as journalist Colin Irwin's liner notes acknowledge, "produced a lot of garbage, pretentious chancers, and bandwagon-hoppers, but its effect on folk and rock were huge."

Fairport Convention's famous 1969 recording "Matty Groves" is here, with Traffic's "John Barleycorn" and two songs that breached the U.K. top five in the mid-'70s, Ralph McTell's "Streets Of London" and "All Around My Hat" by Steeleye Span.

On volume three, "An Evolving Tradition," the listener is invited to witness how such contemporary stars as Richard Thompson, Billy Bragg, and even the Proclaimers (with "accents as thick as phone books") have turned centuries of musical lore into a breathing art form for the '90s.

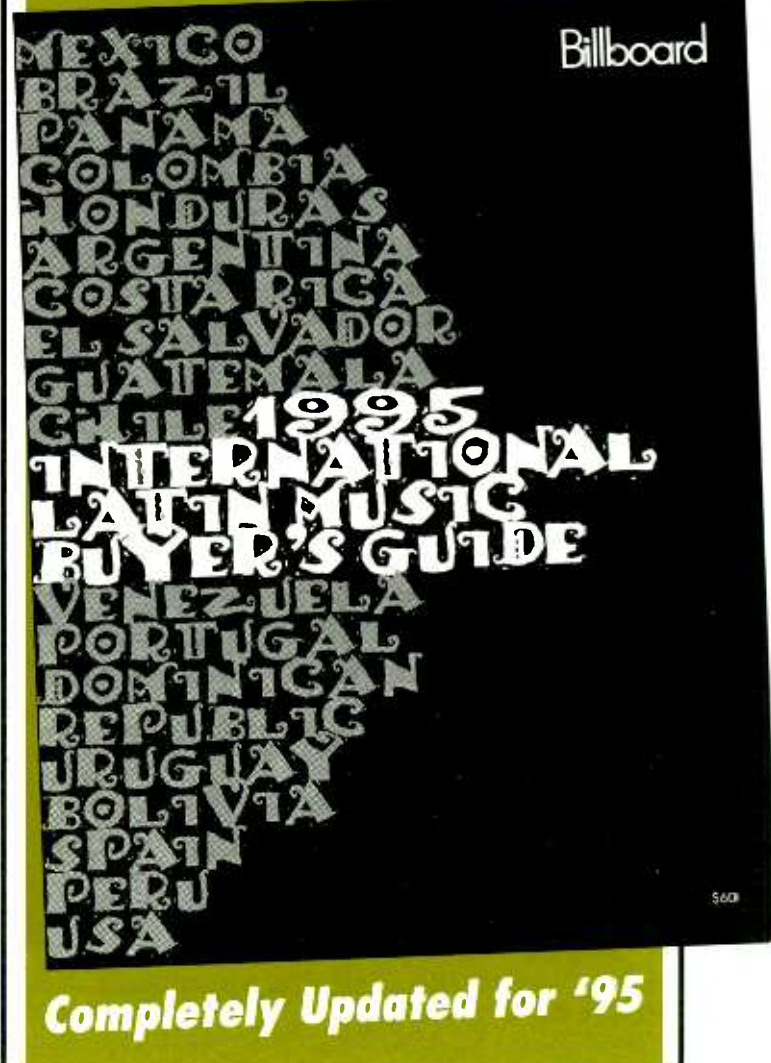
Other respected performers, such as June Tabor, the Oyster Band, and Runrig, take their places on this closing disc, with liner notes by writer Simon Jones and the artists themselves explaining how British folk music survived punk, an era in which it seemed to have "jigged itself up a dead end."

While accepting that the project will necessarily have fringe appeal at radio, Rhino feels that radio and retail may be wooed by the current activity of artists whose work furthers the folk tradition, such as Robyn Hitchcock, John Wesley Harding, and Thompson.

The label will look toward airplay on some triple-A stations. However, the focus will be on more folk-oriented public radio stations, which Rhino national promotions manager Eric

(Continued on next page)

Billboard's 1995  
International Latin  
Music Buyer's Guide  
puts a world of Latin  
Music contacts in the  
palm of your hand!



Completely Updated for '95

Over 3,000 listings in 18 countries worldwide lets you reach record company executives... research music publishers... find a wholesaler or distributor... get in touch with Latin Music radio stations in the U.S. and Puerto Rico... locate clubs, latin talent and their managers and agents... and much more!

The 1995 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free 1-800-344-7119 or 1-800-223-7524. In NJ 908-363-4156. In NY 212-536-5174. Or send check for \$60 plus \$5 shipping & handling (\$12 for international orders) with this ad to: Billboard Directories, Dept. BDL3075, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BDLD3065



## 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. 6-15, **Special Music CD Packaging**, design exhibition, the One Club Gallery, New York. 212-979-1900.

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

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

Nov. 9, **"How Music Finds Its Audience,"** presented by the Entertainment Publicists Professional Society, Beverly Hilton Hotel, Los Angeles. 213-891-2781.

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

Nov. 12-14, **Seventh Annual EPM Entertainment Marketing Conference**, "Extending Your Promotional Reach," Universal City Hilton & Towers, Los Angeles. 312-988-3700.

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

Nov. 13, **"Getting Songs Into Soundtracks,"** panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

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

Nov. 15, **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.

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

Nov. 16, **"Opportunities In Broadcasting,"** seminar presented by On the Air Studios, Sobelson School, New York. Richard Bianco, 212-362-0830.

Nov. 16-17, **Telco Video Platforms 101 Summit**, co-sponsored by the Interactive Television Assn. and Video Information Provider Consulting, ANA Hotel, Washington, D.C. 202-408-0008.

Nov. 16-19, **National Assn. For Music Therapy 46th Annual Conference**, "Music Therapy: Exploring Frontiers, Expanding Horizons," Westin Galleria Hotel, Houston. 301-589-3300.

Nov. 20, **"The Making & Breaking Of The Independent CD,"** symposium presented by the Los Angeles chapter of NARAS, A&M Chaplin Sound Stage, Los Angeles. 310-392-3777.

Nov. 20, **"Hip-Hop: Where It's At,"** panel and performance sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-1121.

Nov. 29, **Tenth Annual Salute To The American**

**Songwriter**, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-7178.

Nov. 30, **Women's Health Luncheon '95**, sponsored by Sony Music Entertainment, proceeds to benefit the Kristen Ann Carr Fund and Home Alive, at Sony Music, New York. 212-833-8485.

### 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. 4, **"Entertainment Law: The Year In Review,"** presented by the Entertainment, Arts & Sports Law Section of the New York State Bar Assn.,

Marriott Marquis, New York. 518-487-5630.  
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.

Jan. 8-10, **19th National Nightclub And Bar Convention And Trade Show**, Bally's Grand Hotel, Las Vegas. 601-236-5510.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.



**Bowling For Charity.** Sparrow artist Steven Curtis Chapman chats with Arista duo Brooks & Dunn at the recent T.J. Martell Bowling Bash benefit in Nashville. Brooks & Dunn co-hosted the bowling segment of the event, with proceeds going to cancer, leukemia, and AIDS research. Chapman recently released his first Christmas album, "The Music Of Christmas," and will co-host the Young Messiah Farewell Tour with Twila Paris beginning Nov. 24 in San Jose, Calif.

## LIFELINES

### BIRTHS

Girl, Victoria Edmunds Holt, to Jill and Sid Holt, Oct. 12 in New York. Mother is a senior account executive at Technology Solutions Inc. public relations agency, representing interactive entertainment and music accounts. Father is managing editor of Rolling Stone magazine.

Girl, Rachel Claire Devery, to Anita Acosta and Glenn Devery, Oct. 13 in Woodland, Calif. Mother is field merchandising rep for Sony Music in San Francisco. Father is sales manager for Bayside Distribution in West Sacramento, Calif.

Boy, Christian Robin, to Robin DiMag-

gio and Angie Cimaglio DiMaggio, Oct. 17 in Los Angeles. Father is a drummer and session musician who has worked with such artists as El DeBarge, All-4-One, and David Bowie and conducts drum clinics for Peavey Drums.

Girl, Angelina Belle, to Will and Debbie Golemon, Oct. 22 in Nashville. Father plays guitar and banjo in Capitol recording group the Cactus Brothers.

### MARRIAGES

Phil Michaels to Kathia Umana, Oct. 21 in Miami. Groom is assistant PD/music director at WHQT (Hot 105) Miami.

Catharina Masters to Michael Plen,

Oct. 22 in Hartford, Conn. Bride is president of Catalyst Artist Management. Groom is senior VP of promotion at Virgin Records.

### DEATHS

Eric Heim ("Iya"), 34, of gunshot wounds, Oct. 16 in Minneapolis. Iya was a reggae musician and soul singer on October Records. Born in Tokyo, he traveled around the world before settling in Minneapolis and beginning a music career in 1982. He was a longtime member of the band Shangoya and released his first solo album, "Send The Love," in July of this year. A versatile songwriter and musician who played saxophone and guitar, Iya wrote music that reflected themes of peace and harmony. He was gunned down by an unknown assailant. He is survived by his

parents.

Joseph ("Mickey") Franko, 51, of cancer, Oct. 24 in Columbia, Ohio. Franko was head of radio operations for Nationwide Communications Inc. since 1989. The company owns 12 radio stations. Franko began his tenure with NCI in 1977 as general sales manager of WKTQ Pittsburgh. He was named GM of WSHH-FM Pittsburgh in 1979. From 1982-85, he headed WBJW-AM-FM Orlando, Fla., and from 1985-89, he was group manager, based at KZZP Phoenix. He is survived by his wife, Linda Lee, and daughter, Courtney Lee.

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

## GOOD WORKS

**MUSIC ON CAMPUS:** Nashville's Belmont University honored Curb Records chairman Mike Curb Nov. 3 by renaming its music business program the Mike Curb Music Business Program. In an event featuring speakers and music on campus, Belmont president William E. Troutt hailed Curb for his generosity and fund-raising efforts on behalf of the program and its 9,000-square-foot Center for Music Business.

"This program was born out of industry initiative," Dr. Troutt told *Billboard*, "and we're grateful at the level of commitment from the industry." The full-time faculty of 12 is complemented by 14 adjunct professors who work full time in the music industry.

Associate dean for music business Robert E. Mulloy said that music-industry involvement and interchange have been invaluable in the program's 25-year history. He noted that there are now 582 students majoring in the subject, and that at any one time, there may be as many as 200 interning on Music Row.

"The music business is so fragmented, with virtually no employee recruitment," he says, "that a Belmont internship is the major key to breaking into the industry."

The program leads to a four-year B.B.A. degree, with music emphasis and specialization areas in product develop-

ment, marketing, and management. Its most illustrious recent graduate is Trisha Yearwood, class of '87.

**FOR THE KIDS:** Singer/songwriter Richard Marx will perform at the 11th annual Adam Walsh Dinner and Auction Nov. 11 at the Radisson Hotel in downtown Rochester, N.Y. The event is held each year to raise money for the

New York branch of the National Center for Missing and Exploited Children, formerly known as the Adam Walsh Center. The dinner is in honor of the late son of John Walsh, host for the popular Fox TV show "America's Most Wanted." Adam Walsh was abducted and slain; a TV film about his life was made. For ticket information, call 716-242-0900.

**SERVING MANY NEEDS:** Delight-

ful Divas Productions is presenting "Thanks And Giving," a fund-raiser to benefit the Partnership for the Homeless, Children's Hope Foundation, and Hale House, which provides homes for children born addicted to drugs and alcohol or with AIDS. The event is Nov. 12 at the System in New York. There will be cocktails and dancing, with Red Alert serving as DJ. Tickets are \$20 in advance, \$25 at the door. Contact: 800-935-1261.

## RHINO BRIT FOLK SET DOCUMENTS HISTORY

(Continued from preceding page)

Kayser will target via a "folk newsgroup" on the Internet.

"It was started by a folk DJ at Penn State University," says Kayser. "It's a newsgroup where anyone interested in folk music, especially DJs, can trade information. What I do is send a message in advance of product coming out, and I've built a mailing list from all the responses. It's a good way to hit a lot of people all at once for free."

Jeff Gill, music director of commercial folk music station WADN Boston, says that "Troubadours Of British Folk" should be "right up our alley."

Gill adds that most of the artists will fit in with the station's main pro-

gramming, but there will be additional interest from the station's specialty shows.

At press time, the label's retail strategy had not been determined, but Myers says that Rhino will "seek out some alternative marketing strategies" and looks to place the albums "in bookstores and other places where you wouldn't normally find CDs."

At retail, Pemberton Roach, folk buyer at Manhattan's Tower Records on the Upper West Side, is confident that Rhino's reputation will generate interest.

"Almost every Rhino compilation does well; they do a good job of putting those out," Roach says.

"There isn't really much else available in terms of compilations of British folk, apart from the traditional Celtic stuff, and [the Rhino discs] have extra appeal because they cross over to a couple of different genres."

Myers says he is particularly proud of the liner notes, for which a quote has been gathered from a participant in each track. "Seeing all this material laid out, when I got the first round of galleys, I flipped out," he says. "I said, 'This is a book, it's a historical document. It deserves to be in a library.'"

Assistance in preparing this story was provided by Terri Horak in New York.

## FOR THE RECORD

In the special section on enhanced CDs in the Nov. 4 issue, Chris Tobey, senior VP of marketing/new technologies for Elektra Entertainment, was incorrectly identified.



# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ▶ JOHN HIATT

**Walk On**  
 PRODUCER: Don Smith  
 Capitol 33416  
 Indiana-born singer/songwriter makes his label debut with a collection of songs that showcase his cynical wit and rootsy rock'n'roll delivery. Album takes awhile to shift into high gear, but once it does, it stays there. Among Hiatt's most inspired moments are "Shredding The Document," "Wrote It Down And Burned It," and "The River Knows Your Name."

#### ★ FRANCIS DUNNERY

**Tall Blonde Helicopter**  
 PRODUCER: Richard Dodd  
 Atlantic 82825  
 On his second Atlantic album, English singer/songwriter Francis Dunnery demonstrates a mastery of various pop/rock forms, from hook-laden tunes that measure up to Nick Lowe's best material ("48 Hours") to confessional ("Too Much Saturn," "In My Dreams") and ironic portraits ("The Johnny Podell Song," about the artist's booking agent). Dunnery also turns in a heartfelt cover of "Father And Son" by the artist formerly known as Cat Stevens.

#### LAINIE KAZAN

**Body & Soul**  
 PRODUCER: Dae Bennett  
 Music Masters 65126  
 Kazan, who hit paydirt as a vocalist in the '60s and more recently has had a respectable career as an actress, appears as comfortable as ever in the studio, performing with warmth and swinging grace a collection of notable

### SPOTLIGHT



#### TONY BENNETT

**Here's To The Ladies**  
 PRODUCER: David Kahne  
 Columbia 67349  
 Perennial ladies' man Tony Bennett keeps his considerable momentum going with a dazzling collection of 18 tunes popularized by women, from Barbra Streisand vehicle "People" to Billie Holiday standard "God Bless The Child" to Doris Day nugget "Sentimental Journey." Singing in a mixture of band, orchestra, and small-group settings (with the Ralph Sharon Trio), Bennett is the essence of suave here. Among his most surprising selections is a spirited take on Judy Garland classic "Somewhere Over The Rainbow." A well-conceived, superbly executed, and impeccably timed release, sure to delight fans in high schools, nursing homes, and every place in between.

evergreens that include the title song, "When I Fall In Love," "I'm A Fool To Want You," and "I Concentrate On You." She's accompanied by a cozy jazz trio that keeps the singer up front, where she most assuredly should be. Her frequent TV exposure and dates on the cabaret trail are a sales plus.

### SPOTLIGHT



#### MICHAEL NYMAN

**Carrington**  
 PRODUCER: Michael Nyman  
 Argo 444 873  
 More than any other composer for film, Michael Nyman fashions soundtracks that stand as works of art independent of any accompanying images. Nyman scores, such as those for "The Piano" and the films of Peter Greenaway, have merited attention far beyond their considerable programmatic duties. The music for "Carrington" is no different, drawing as it does from Nyman's underappreciated "String Quartet No. 3" for its haunting main theme, "Outside Looking In." Bonus: The album features the Amadeus Quartet performing the adagio from Schubert's "String Quintet in C," which figures prominently in the film.

### R & B

#### ▶ INTRO

**New Life**  
 PRODUCERS: Various  
 Atlantic 82662  
 Youthful act's sophomore effort emphasizes classic song construction and meaty lyrics resulting in head-nodding, 11-track set. Threesome's vocals show

### SPOTLIGHT



#### THE RENTALS

**Return Of The Rentals**  
 PRODUCERS: Matt Sharp & Tom Grimley  
 Maverick/Reprise 46093  
 In the tradition of ground-breaking bands like Suicide, the Cocteau Twins, and Polara, the Rentals make great power pop that happens to shatter the sonic boundaries between instruments—guitars, basses, synthesizers, etc. Lead single "Friends Of P" is a Modern Rock Tracks chart climber with a \$400 video that is the most unlikely MTV hit of the year. Other cuts, such as "Waiting" and "The Love I'm Searching For," could easily follow suit. Band bills itself, tongue in cheek, as a pioneering Czech synth-pop outfit, but it's actually a side project for Weezer bassist Matt Sharp that features other members of the L.A. alternative rock community.

maturity, and project benefits from array of producers, yet maintains overall theme consistency. Production varies from complex, multilayered tracks, such as the mellow rock'n'groove "Strung Out On Your Lovin'," to simplistically styled selections, such as the drum and rhythm track "Funny How Time Flies." Album includes well-adapted rendition

of Bobby Caldwell's "What You Won't Do For Love."

### RAP

#### ▶ THA DOGG POUND

**Dogg Food**  
 PRODUCER: Dat Nigga Daz  
 Death Row/Interscope/Priority 50546  
 Tongue-tied and stale, Kurupt and Daz remain content to peddle trite ghetto ghoulishness for cash on such tracks as "Ridin', Slipin' And Slidin'," "If We All Fuc," and "Some Bomb Azz Pussy," treating women as gang-rape trophies while selling their bigoted portrait of the urban poor as a sea of pompous felons. Out of sync with the diverse multitude of African-American men who marched on D.C. to defend themselves against such stereotypes, this moldy Pound cake is an instant relic.

#### ▶ CYPRESS HILL

**III (Temple Of Boom)**  
 PRODUCER: DJ Muggs  
 Ruffhouse/Columbia 669911  
 Group consisting of DJ Muggs, B-Real, and Sen Dog has made its landmark first album over once again—except that there's less nimble noise and more jazzy jingle accompanying the blunted bounce. The songs "Illusions" and "Red Light Visions" are "I Could Just Kill A Man" reborn, while much of the rest talks about—what else?—smoking weed. Sen Dog's monotone barks are mostly missing throughout; "Killa Hill" features Wu-Tang wordsmith RZA.

#### ▶ KRS-ONE

**PRODUCERS: Various**  
 Jive 41570  
 Veteran artist who once claimed "I am hip-hop!" embodies the passion, intelligence, and experience lacking in much of now-school hip-hop. He's an anomaly: In a genre that's all about change, his eighth album shows signs of being his biggest commercial hit to date. First single, "MC's Act Like They Don't Know," has fluid lines that offer brilliant refills on skills. The service continues throughout the set with braggadocio, social commentary, and political activism riding bubbly B-boy beats. "Wannabemceez" features Mad Lion, "Represent The Real Hip-Hop" showcases Das EFX, and "De Automatic" spotlights Fat Joe. On "Free Mumia," ONE pairs with Channel Live for some sharp rap journalism.

### JAZZ

#### ▶ JOHN SCOFIELD

**Groove Elation**  
 PRODUCER: Lee Townsend  
 Blue Note 32801  
 Deepening the grooves he set down on  
*(Continued on next page)*

### VITAL REISSUES™

#### VARIOUS ARTISTS

**Blues, Boogie And Bop**  
 PRODUCER: Kiyoshi "Boxman" Koyama  
 Mercury Jazz 314 525 609  
 Despite its title, this limited-edition set from the Mercury vaults is heavy on the first two B's but light on the third—the jazz is mostly pre-bop mainstream. Housed in a replica vintage plastic radio case are seven discs containing 172 songs (most never on CD) from such diverse

artists as Eddie "Cleanhead" Vinson, boogie-woogie king Albert Ammons, vocalist Helen Humes, bandleader Jay McShann, Ellingtonians Rex Stewart and Cootie Williams, and Buddy Rich's debut as a leader. There are also two unreleased tracks by pianist Mary Lou Williams and several classic New Orleans R&B sides by Roy Byrd (aka Professor Longhair). Variety is king here. A single-CD sampler is also available.

#### THE GEORGE SHEARING TRIO

**Jazz Moments**  
 ORIGINAL PRODUCER: Tom Morgan  
 REISSUE PRODUCER: Michael Cuscuna  
 Capitol 32085  
 In 1962, George Shearing hired the rhythm section from Ahmad Jamal's newly disbanded trio, Israel Crosby on bass and Vernell Fournier on drums. The only recording they made—and the last one for Crosby, who died later that year—is one of Shearing's finest and a

high point in traditional jazz trios. The understated power of Shearing's "locked hands" voicings combines effortlessly with Crosby's fluidly melodic basslines. Included in this 12-song set are an effervescent version of "Makin' Whoopee" and a richly harmonized "When Sunny Gets Blue." The recording is not just a textbook lesson in jazz piano harmonization, but as near perfect a listening experience as one could wish for.

## Alpha Security

# STOP THEFT...AND SECURE SALES!

The industry leader provides security solutions for:

- CDs
- Cassettes
- Videos
- Video Games including SATURN™ and PlayStation™
- And more...
- E.A.S. Tag Compatible

Call (800) 525-3401 for free product samples or the distributor nearest you.

**Solutions You Can Trust**

**ALPHA**



# Reviews & Previews

(Continued from preceding page)

last year's "Hand Jive," John Scofield keeps the backbeat in motion with this newest blues/funk excursion, featuring percussionists Idris Muhammad and Don Alias, brass men Randy Brecker, Steve Turre, and deep-lunged Howard Johnson, whose tuba can be heard driving the edgy groove of "Peculiar." Other highlights include the acoustic, understated lilt of "Old Soul," the lyrical interludes of "Carlos," the wicked blues riffery of "Lazy," and the snappy, Vince Guaraldi-like ambience of "Let It Shine."

## COUNTRY

### ► PAM TILLIS

All Of This Love  
PRODUCER: Pam Tillis  
Arista 18799

Tillis continues to mature as a singer, writer, and producer. She is also a shrewd judge of writing talent, who calls on such diverse songwriters as Kim Richey, Bob Dipiero, Bruce Hornsby, Kim Carnes, and her dad, Mel Tillis. She's even got the rarity: a female novelty song, in "Betty's Got A Bass Boat."

### ► ILLRD TYME OUT

Letter To Home  
PRODUCERS: Illrd Tyme Out  
Rounder 0333

One of the youngest bluegrass ensembles remains one of the most effective working today, effortlessly blending the old—from the Delmore Brothers to the Carter Family—with new, original material. Even an a cappella rendering of the Platters' "Only You" works here. Instrumentally, the group is flawless.

## GOSPEL

### ► MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS

Shout  
PRODUCER: Percy Bady  
Epic 67303

Perennial chart-toppers the "Tommies" continue to be masters of mixing contemporary and traditional gospel into a sound that is always identifiably and irresistibly its own. Producer Percy Bady draws from a pool of richly gifted soloists and adds his own distinctive touch throughout with full, rich choral vocals underpinned by a righteously funky rhythm section. With celebratory uptempo romps to wake the dead and a number of strong, heart-stopping ballads, the Tommies are a gospel institution still as fresh and vital as the day they were born.

## NEW AGE

### ► BRIAN ENO & JAH WOBBLE

Spinner  
PRODUCERS: Brian Eno & Jah Wobble  
Gyroscope 6614

With ambient music reaching a popular peak, Brian Eno, the man who coined the term, returns with an album that both challenges and embraces ambient concepts. "Spinner" was supposed to be Eno's long-awaited "Glitterbug" album, the soundtrack to a Derek Jarman film. Instead, he gave the mixed tracks to bassist Jah Wobble (of Public Image Ltd./Invaders Of The Heart), who added his own music on top. The result is a bracing, often swampy mix of textures moving toward melody, edgy, mechanistic rhythms, and dubbed basslines swirled in a neo-psychedelic brew.

## CONTEMPORARY CHRISTIAN

### PHILLIPS, CRAIG & DEAN

Trust  
PRODUCER: Paul Mills  
StarSong 0074

Each member of this trio—Randy Phillips, Shawn Craig, and Dan Dean—

also serves as pastor in his respective church. Their dual roles compliment each other, and their pastoral experiences imbue their musical endeavors with extra depth and passion. Like the group's two previous albums, this release is marked by strong vocals and solid songs. Highlights include "You Don't Have The Right," "Reckless Ride Of Faith," contemplative tune "Ready For The Rain," and "Thank You For Praying"—a beautiful ballad Phillips co-wrote in remembrance of a woman whose prayers had tremendous impact on his life.

## LATIN

### ► DI BLASIO

Latino  
PRODUCER: Phil Ramone  
Ariola/BMG 31945

Expressive Argentinian pianist takes dead aim at mainstream market with exquisite, Latin-gazed pop opus anchored by his tasteful tinkling and Phil Ramone's stylish, often dramatic backdrops. Leadoff single, "Eva," heads up strong cast of radio candidates that includes majestic cover of "Bridge Over Troubled Water."

### ► ANA GABRIEL

Joyas De Dos Siglos  
PRODUCER: Ana Gabriel  
Sony 81678

Always emotive siren returns with a 15-song set featuring climactic Mexican standards from the 19th and 20th centuries. Wisely redone with only Ana Gabriel's familiar raspy intonations and sublime guitar accompaniment, compelling album contains several memorable entries, led by "Reconciliación," "Boda Negra," and "Pobre Bohemio."

### ★ WILLIE ROSARIO

iSorpresas!  
PRODUCER: Willie Rosario  
Tiffany 0070

While appealing salsa record seldom explores the new musical terrain that its title suggests, this 10-song set by veteran timbalero boasts smart, roots-style arrangements, memorable choral segments, and heartfelt vocal performances by front men Henry Santiago, Cheo Andújar, and Rico Walker. Best radio bets are "Lo Que Más Yo Quiero," "Esperando Llamada," and "Rutina."

## CLASSICAL

### ★ BRAHMS: LIEBESLIEDER-WALZER; NEUE LIEBESLIEDER WALZER

Barbara Bonney, Anne Sofie Von Otter, Kurt Streit, Olaf Bär; Helmut Deutsch, Bengt Forsberg

PRODUCER: David R. Murray  
EMI Classics 55430

This is truly generous casting. You don't generally get voices of this quality singing such an engaging repertoire. The women, in particular, are splendid, and the singing is well integrated and suitably understated—it's not a bunch of divas competing. The Schumann "Spanische Liebeslieder" included on the disc isn't as fine as the Brahms.

### ★ TRAVELER

The Waverly Consort  
PRODUCER: Tim Martin and Christianne Orto  
Angel 55559

This American group's output sometimes has mixed results, but this is an excellent record. The Spanish music (14th-century pilgrim songs from the "Libre Vermell" of Montserrat and 13th-century Galician/Portuguese lyrics) is well-selected for interest and variety, nicely arranged, and extremely well-rehearsed and performed. The atmosphere is spiritual but has a certain gutsy earthiness that fits the music.

## SINGLES

## POP

### ► COOLIO Too Hot (4:31)

PRODUCER: Brian Dobbs  
WRITERS: A. Ivey Jr., B. Dobbs, G. Brown  
PUBLISHERS: T-Boy/Boo Daddy, ASCAP, Wino Funk/Second Decade/Warner-Tamerlane, BMI  
Tommy Boy 713 (cassette single)

With this wicked follow-up to the No. 1 "Gangsta's Paradise," Coolio is primed for deserved props as hip-hop's best and most successful export into the pop mainstream in eons. The hook from Kool & the Gang's timeless song of the same name will draw immediate recognition, though Coolio's savvy, world-conscious rhymes are what will hold listeners' attention beyond initial novelty—as will the track's bumpin' midtempo funk pace. With luck, the song's safe-sex message will not be lost on the millions of kids who will be jammin' on this future smash in the months to come.

### ► BOYZ II MEN I Remember (3:38)

PRODUCERS: Tim & Rob  
WRITERS: N. Morris, W. Morris, S. Stockman, T. Kelley, B. Robinson  
PUBLISHERS: Vanderpool/Aynaw/Shawn Patrick/Ensign/Tyme For Flyte/Butter Jinx, BMI  
Motown 860480 (c/o PGD) (cassette single)

Umpteenth single from the vocal quartet's rightfully massive "II" opus is a percussive and richly atmospheric jeep jam that couples smooth signature harmonies with pleasantly fluid soulful lead vocals. It sure would be nice to see programmers warm up to something other than a ballad by this talented act. To that end, it remains to be seen whether or not this refreshing, wholly playable single will find the across-the-board radio approval it deserves.

### ★ DIANA ROSS Gone (4:02)

PRODUCER: Jon-John  
WRITER: Jon-John  
PUBLISHERS: Sony Songs/Yab Yum/Brownstown Sound, BMI

Motown 860492 (c/o PGD) (cassette single)  
Fast on the heels of "Take Me Higher" comes a shuffling, R&B-spiced ballad that shows La Ross in tip-top form. The influence of producer/artist Jon-John is strongly felt in the song's subtle jeep-soul nuances, which are deep in the pocket of current radio trends without sacrificing the legendary vocalist's distinctive, much beloved style. Play it.

## NEW & NOTEWORTHY

### J'SON Take A Look (3:33)

PRODUCERS: Red Hot Lover Tone, Poke  
WRITERS: S. Barnes, J.C. Olivier, T. Robinson  
PUBLISHERS: Slam U Well/Jumping Bean, BMI; Evette/Warner-Chappell/Twelve And Under/Jelly's Jams, ASCAP  
Hollywood 64003 (cassette single)

It would be no surprise to see Hollywood Records enjoy its biggest hit to date with this charming, instantly memorable pop/hip-hop gem. Fifteen-year-old J'son triggers fond comparisons to a boyhood Michael Jackson and Tevin Campbell within an arrangement that places an impressive lead vocal atop pillowey layers of his own harmonies and a sweet, shuffling groove that is mildly reminiscent of Mariah Carey's "Dream Lover." A fun sing-along ditty that will sound just dandy cranked to peak volume on top 40 and R&B radio.

### JILL SOBULE Good Person Inside (3:12)

PRODUCERS: Brad Jones, Robin Eaton  
WRITER: J. Sobule  
PUBLISHERS: Warner-Tamerlane/If I Show You, BMI  
Lava/Atlantic 6059 (cassette single)

After singing the not-so-flattering virtues of being a "Supermodel," Jill Sobule explores below the surface at the "Good Person Inside." Sobule digs deep into the infectious melody with hopelessly clever lyrics and a happy-go-lucky vocal. From the self-titled album.

### SORELLA What You Do To Me (4:45)

PRODUCER: Michael Castaldo  
WRITER: C. Virola  
PUBLISHERS: Seminar/C/F/V, SESAC  
MJM 7275 (CD single)

Highly videogenic female duo is ready to invade crossover radio airwaves and dancefloors with this lively pop/dance twirler. Diva wailing is in ample supply here, as are youthful harmonies and slick retro-disco keyboard references. One of several notable moments on the act's fine "Symmetry In Motion" EP. Contact: 212-947-7271.

## R & B

### AL GREEN Your Heart's In Good Hands (4:09)

PRODUCER: Narada Michael Walden  
WRITER: D. Warren  
PUBLISHER: not listed  
MCA 3563 (c/o Uni) (cassette single)

With a solid production team at the helm, multiple-Grammy winner Al Green is in good hands with his latest soul spinner. Produced by Narada Michael Walden and written by Diane Warren, this smooth and slightly uptempo track should soar at R&B radio. From the album of the same name.

## COUNTRY

### ► REBA MCENTIRE Ring On Her Finger, Time On Her Hands (3:56)

PRODUCERS: Tony Brown, Reba McEntire  
WRITERS: D. Goodman, P. Rose, M. A. Kennedy  
PUBLISHERS: Sony Tree/Egypt Hollow/My Choy, BMI  
MCA 55161 (c/o Uni) (7-inch single)

The second single from McEntire's "Starting Over" album of cover tunes is a deft reworking of Lee Greenwood's mid-'80s hit. Changing the lyrics slightly to deliver the song from a woman's perspective works well, and McEntire performs the song with her usual vocal passion. If the production had been solidly country and less an orchestrated AC affair, the song could have been more effective.

### ► BLACKHAWK Like There Ain't No Yesterday (3:17)

PRODUCER: Mark Bright  
WRITERS: W. Aldridge, M. Narmore  
PUBLISHERS: Ricky Hall/Waterdown, ASCAP: Fame, BMI  
Arista 2897 (c/o BMG) (7-inch single)

From the a cappella opening line, front man Henry Paul's voice grabs you and pulls you into this well-written tune about leaving the past behind: "Throwing caution into the wind/Getting down to the business of livin' again/Back in the saddle and holdin' the reins/Gonna find someone and love her like there ain't no yesterday." Paul's compatriotes, Dave Robbins and Van Stephenson, add their considerable talents, and the result is one of the best country singles this year. These guys just keep getting better and better.

### LISA BROKOP She Can't Save Him (3:01)

PRODUCER: Jerry Crutchfield  
WRITERS: L. Henger, B. Regan  
PUBLISHER: not listed  
Capitol 10318 (c/o Cema) (CD promo)

The first single from Brokop's new album, "From The Heart" (due in January), is a powerful ballad about a woman coming to terms with the fact that she can't save the man she loves from destroying himself. Brokop has a strong and powerful voice that, on this

song, exhibits more ability to capture subtle nuances than it did in some of her previous outings. The strength of the song and her performance make this a strong contender for country radio.

### MARK COLLIE Steady As She Goes (2:56)

PRODUCERS: James Stroud, Mark Collie  
WRITERS: B. Di Piero, J.S. Sherrill, M. Mudge  
PUBLISHERS: Little Big Town/American Made/Sony Tree/All Over Town/New Wolfe/M.S.L., ASCAP  
Giant 7801 (c/o Warner Bros.) (7-inch single)

Lively and full of infectious energy, Collie delivers this up-tempo ode to a man trying to keep control of his love life with charming hillbilly panache. Another strong release from his fine "Tennessee Plates" collection.

### ★ DOUG STEVENS & THE OUTBAND When Love Is Right (2:35)

PRODUCERS: Marjorie Fein, Anne Pope, Doug Stevens  
WRITERS: D. Stevens, M. Fein  
PUBLISHER: not listed  
Red Hill 102 (CD cut)

The title track from this openly gay country singer's second album is an old-fashioned two-stepper, replete with fine fiddling and cry-in-your-beer lyrics. Will country radio make room for a gender-specific gay twanger? Not likely. But this is a crackling, credible, and brave effort that open minds should seek out nonetheless. Contact: 718-274-1455.

## DANCE

### ★ ZEN COWBOYS Mad World (6:27)

PRODUCERS: Zen Cowboys  
WRITERS: Leclair, Mansobr, Pomerans  
PUBLISHER: not listed  
REMIXERS: Pete Lorimer, Vicki, Greta & Splee, the Crystal Method, Danny Saber  
Moonshine 88426 (CD single)

Count the genre nuggets that spike this winning and clever club hybrid: country, hip-hop, ambient-pop, dancehall, and retro-funk. Though that sounds like a messy hodgepodge, this single actually deserves high marks for its brash inventiveness and crazy-catchy chorus. Five varied remixes are aimed at alternative-thinking club DJs and modern-rock radio. Let your curiosity draw you to the track the first time, and then let its high quality bring you back again and again.

## ROCK TRACKS

### ► ALICE IN CHAINS Grind (4:45)

PRODUCERS: Toby Wright, Alice In Chains  
WRITER: J. Cantrell  
PUBLISHER: Buttnugget, ASCAP  
Columbia 7444 (c/o Sony) (CD promo)

From the opening attack of rumbling guitar riffs to the surprisingly harmonic vocal pop hook, Alice In Chains grinds out another winner for modern rock radio. From the act's forthcoming self-titled Columbia album.

### ► SILVERCHAIR Pure Massacre (4:30)

PRODUCER: Kevin Shirley  
WRITERS: D. Johns, B. Gillies  
PUBLISHER: not listed  
Epic 7275 (c/o Sony) (CD promo)

Those Nirvana-like teenagers from Down Under are back with a follow-up to their breakthrough debut "Tomorrow." Naysayers will be surprised by the lyrical and musical depth of this track, which is filled with gliding vocal intonations, raging guitar riffs, and intense drumming. From the megalaure album "Frogstomp."

### ★ BABE THE BLUE OX Hazmats (3:27)

PRODUCERS: Brian Martin, Babe The Blue Ox  
WRITERS: T. Thomas, Babe The Blue Ox  
PUBLISHER: Babe The Blue Ox, BMI  
Red Hot/Kinetic 45983 (c/o Warner Bros.) (CD cut)

Emphasis cut from the "Red Hot + Bothered: The Indie Rock Guide To Dating" AIDS awareness/fund-raiser album is a rumbling rocker that tempers its grinding grunge attack with a

(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 Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Marilyn Gillen** (L.A.); **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleson** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

**SINGLES:** 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)

raw funk edge. An easy programming choice for modern rock and college radio formats, programmers should view this as a chance to feast on substantial music and help out a worthy cause at the same time.

**SMILE Rock Anthem For the Retarded Teenage Hipster Population** (3:19)  
 PRODUCER: not listed  
 WRITERS: Smile  
 PUBLISHER: not listed  
**Atlantic 6485** (CD promo)  
 Though this track does not quite live up to its overly ambitious title, Smile does deliver an impressive effort that non-hip, older, mentally competent rock fans will enjoy. Intriguing lyrics and rowdy rock vocals are layered over a compelling guitar-laden hook. From the album "Marquee."

**SHELTER Here We Go** (2:38)  
 PRODUCER: Tom Soares  
 WRITER: R. Cappa  
 PUBLISHERS: Roadblock/Govindaji, ASCAP  
**Roadrunner 137** (CD single)  
 With a rock sound that is somewhere between Green Day and Sigue Sigue Sputnik, this quintet balances punk-like vocals and powerful guitar melodies with a shamelessly simple pop hook. From the album "Mantra."

**TIM MAHONEY Lay Down Low** (3:28)  
 PRODUCERS: Tom Herbers, Tim Mahoney  
 WRITER: T. Mahoney  
 PUBLISHER: Meenie, BMI  
**Meenie 2502** (CD cut)  
 Minneapolis-based rocker will continue to make friends in album rock circles with this rootsy, live-sounding throw-down. Mahoney has a sense of lyrical irony that harkens back to "Scarecrow"-era John Mellencamp, with a boyish charisma that would play well at top 40 radio. Jangly good fun. Contact: 612-379-0735.

## AC

★ **DEBBIE GIBSON Didn't Have The Heart** (4:00)  
 PRODUCER: Deborah Gibson  
 WRITER: D. Gibson  
 PUBLISHER: EMI-April/Possibilities, ASCAP  
**SBK/EMI 10432** (c/o Cema) (cassette single)  
 It is such a shame that more folks have not embraced Gibson's mature and utterly satisfying SBK debut, "Think With Your Heart." Radio programmers and consumers get another chance with this lushly arranged pop ballad, on which Gibson performs with theatrical finesse in front of a 40-piece orchestra. Give it a fair shake.

## RAP

**SUPERNATURAL Buddha Blessed It** (4:05)  
 PRODUCER: Djinji Brown Siiround  
 WRITER: Supernatural  
 PUBLISHERS: Be Black/Mind Purpose, ASCAP  
**EastWest 9352** (CD single)  
 A raspy-voiced rapper reveals his blunt passions as he blesses the attributes of his own homegrown Buddha. Subtle musical textures are created by lingering hip-hop beats and a casual melody, which contains a sample from Cal Tjader's "Cherry Blossom." Smokin'.

**OMNISCE Amazin'** (4:10)  
 PRODUCER: Rheji Burrell  
 WRITERS: Omniscence, R. Wilson, C. Wilson, B. Morgan  
 PUBLISHERS: Burrell, ASCAP; 3 Boyz From Newark/Warner-Chappell/One Liner/Takin' Care Of Business/Bam Jams, BMI  
**EastWest 9330** (CD single)  
 This quirky rap track contains a hoarse vocal and a crafty hook that integrates melodic elements of SWV's "Weak." The 3 Boyz From Newark Ka-Ka Lak mix, which is produced by Fanatic, adds a bumbling backbeat to the mix. A bammin' jam.

**FATHER M.C. Hey, How Ya Doin'** (5:16)  
 PRODUCERS: Fabian Ashe, Mark Adlam  
 WRITERS: F. Ashe, M. Adlam, T. Brown  
 PUBLISHERS: Spirit/Vy Music, ASCAP  
**Moja 1900** (CD single)  
 Father M.C., who is now signed to the independent Moja Entertainment, returns with a smooth and funky track that lingers somewhere between R&B

and rap. Soulful vocals soar through a laid-back hip-hop beat, while a sexy rap delivers a positive message.

**SPECIAL ED Lyrics** (4:24)  
 PRODUCER: Mark Sparks  
 WRITERS: E. Archer, M. Sparks, L. Parker  
 PUBLISHERS: Promuse/Special Ed/Clyde Otis, BMI; Zomba/Itself/BDP, ASCAP  
**Profile 7446** (maxi-cassette single)  
 Some of today's younger rappers could learn a thing or two from Special Ed, who delivers a well-seasoned street perspective within these well-worn grooves. Old-school scratching abounds on the Buckwild remix, which contains a sample from KRS-ONE's "Mortal Thought." Spin it.

**TWINZ Jump Ta This** (2:53)  
 PRODUCER: Warren G.  
 WRITERS: D. Williams, D. Williams, W. Griffin  
 PUBLISHERS: not listed  
**RAL/Def Jam 7082** (c/o PGD) (maxi-cassette single)  
 With Warren G. aboard as producer, this track's shrewd rap should grab the ears of rap-friendly pop radio programmers. The Twinz' funk-driven vocal twists over a deep bass beat. From the album "Conversation." Jump on it.

**DJ TRANS Thump That Funk** (4:25)  
 PRODUCER: DJ Trans  
 WRITERS: J. Nash, G. Gamble, T. Weeks  
 PUBLISHER: Jeff Cohen, ASCAP  
**Attitude 17025** (cassette single)  
 DJ Trans thumps another bass booty thang. The bassmeister bumps and grinds a boisterous vocal chant over screaming samples and deep dub beats. From the album "Quad Central."



## MUSIC

**MUDHONEY: NO. 1 VIDEO IN AMERICA THIS WEEK**  
 Warner Reprise Video  
**45 minutes, \$14.98**  
 From its tasty Sub Pop beginnings to its current Reprise run with "Piece Of Cake" and the recently released "My Brother The Cow," Mudhoney has cultivated its own distinct take on grunge that continues to turn heads. This videoclip collection, which is peppered with hangout scenes of the guys tooling around town, inhaling meals, and other such morsels, features such untamed numbers as "Here Comes Sickness," "Judgment, Rage, Retribution And Thyme," "Into The Drink," "Suck You Dry," and "Generation Suicide."

**SLAYER: LIVE INTRUSION**  
 American Recordings  
**75 minutes, \$19.95**  
 The metal arsenal's first longform begins with a closeup of somebody carving the name Slayer in his forearm with a knife, dousing the wound in gasoline, and then lighting it on fire. This special moment segues into a live performance of "Reign



**NAKED LUNCH**  
 By William S. Burroughs  
 Read by the author  
 Warner Audio Video Entertainment  
 3 hours (abridged), \$17.00  
 Originally published in 1959, Burroughs' disturbing, surreal story of a junkie's journey from New York to Tangier, Morocco, to the other-worldly Interzone has become a modern classic and has sold more than 2 million copies in two dozen languages worldwide. Burroughs has become a cult icon, particularly among modern rockers, and alternative music stores have been eagerly awaiting this audiobook release. Burroughs' gravelly, slurred reading effectively evokes the book's atmosphere of a drug-induced nightmare. The cover features a photo of Burroughs reading the work. "Naked Lunch" marks Time Warner Audio-books' name change to Warner Audio Video Entertainment.

**COUPLEHOOD**  
 By Paul Reiser  
 Read by the author  
**BDD Audio**  
 3 hours, 20 minutes (unabridged), \$18.99.  
 Reiser's book hit No. 1 on The New York Times best-seller list when it came out last year; the audiobook version is tied in to the release of the paperback edition, which is already doing well on the paperback charts. The big advantage of the audio is Reiser's familiar voice and relaxed delivery, as the popular star of "Mad About You" reflects humorously on marriage, relationships, driving, answering machines, and the other minutiae of everyday life.



**A JACK KEROUAC ROMnibus**  
 Penguin Electronic  
 Hybrid PC/Macintosh CD-ROM, \$49.95  
 The Beat Generation gets wired—again—via this way-hep trek through all things Daddy-O. Primed for placement in forward-thinking bookstores, the disc contains the entire multimedia-annotated text of Kerouac's "Dharma Bums," along with selections from other seminal works of his (though, oddly, not "On The Road"). Multimedia elements, which can seem forced on other book-derived CD-ROMs, shine in this particular setting, allowing users to experience in video and audio segments the singular sights and jazz-fueled sounds that were so intimately tangled up with the San Francisco Beat scene. A keeper.

**PEACE ON EARTH/LITTLE DRUMMER BOY**  
 Oglio Records  
 Hybrid PC/Macintosh Enhanced CD, \$7.98  
 One of the more offbeat—and endearing—titles to emerge in the nascent enhanced CD arena, this multimedia single unearths a classic scene from holiday TV programming: when a dapper David Bowie introduced himself to an always-suave, besweatered Bing Crosby before launching into an unexpectedly stirring and memorable Christmas duet during Crosby's 1977 Christmas special. The ECD single contains the full song they performed on the show—playable on CD audio decks—as well as the complete video of their TV performance, including some delicious presong banter, accessible via CD-ROM drives.



**SPIN ALTERNATIVE RECORD GUIDE**  
 Edited by Eric Weisbard with Craig Marks  
 Vintage Books, \$20

Spin steps up with its guide to the world of alternative records, and if readers are familiar with the magazine at all, much of what is talked about here will come as no surprise: Guided By Voices, the Mekons, Yo La Tengo, the Fall, the Raincoats, et al. But, if you're expecting much more than these faves or, at least, an objective dissertation on them, then you'd better move on.

Like a busted water main, the writing gushes—bleating about some groups, venting a spleen on others, and short on biographical info all around. Song lyrics worked into the write-ups is a common artifact that works but is overused.

There's the obligatory "what is alternative rock?" introduction, which says (five years too late): "This may be the last moment in time when alternative rock can be summed up as a musical genre apart," and, in the same paragraph, "alternative lacks strong boundaries."



This book does try to focus on the important and seminal, as well as the commercially successful, and while some entries are quite welcome (Ornette Coleman, Hal Willner, John Fahey), there are baffling inclusions and egregious omissions. For every Frightwig, Arvo Pärt, Plastic People Of The Universe, and Teena Marie, there's an Uncle Tupelo, Buffalo Tom, the Shoes, and Sisters Of Mercy missing in action.

There's also a big emphasis on rap and hip-hop, and less of one, but still too much, on world beat, country, and jazz, among others. These could be trimmed considerably and still not detract from the book's overall diversity. While it's commendable to give these genres exposure to the mainstream people supposedly buying this, the guide's choices and manner of presenting them (such as trying to cram an essay on world beat compilations into 1,000 words) are inexplicable and/or misguided.

Wide-ranging compilations and other genres are organized haphazardly. Instead of being separated or alphabetized according to a general name, they tend to be put under the name of a specific title (ie., hardcore under "Flex Your Head"). Plus, some of these lists are far too long—who wants to read about volumes 1-25 of "Ultimate Breaks & Beats"?

In short, even though the editors hedge their bets by saying that this volume was meant to be "suggestive more than comprehensive," the result is mostly that of looking at the in-crowd, instead of peering toward the fringe.

BETH RENAUD



Call Jeff Serrette NY State - 212-536-5174  
 Billboard Classified • 1515 Broadway  
 New York, NY 10036

**FAX YOUR AD**  
**212-536-5055**

**CALL TOLL FREE: 1-800-223-7524**

Regular Classified: \$5.20 per word, minimum order: \$105.00  
 DISPLAY CLASSIFIED:

1" - 1 Issue \$146.00 PER  
 1" - 3 Issues 134.00 PER  
 1" - 13 Issues 127.00 PER  
 1" - 26 Issues 119.00 PER  
 1" - 52 Issues 98.00 PER

REVERSE ADVERTISEMENTS: \$18.75  
 POSITION WANTED: \$70.00 PER COLUMN INCH  
 BOX NUMBER: \$20.00/RADIO HELP WANTED: \$85.00 PER INCH  
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

**\*\*REAL ESTATE TO THE STARS\*\***  
 For Real Estate information call Susan Mazo  
 In NY (212) 536-5173

**Real Estate To The Stars**  
**\$70.00 per inch**  
 ALL MAJOR CREDIT CARDS ACCEPTED

**SERVICES**

**PROFESSIONAL MULTITRACK MASTERING CASSETTES**

| Maxell MS Studio - High Bias (Type II) |                   |           | TDK SM Studio Master - High Bias (Type II) |                 |           |
|--|-------------------|-----------|--|-----------------|-----------|
| Model                                  | Qty               | Price     | Model                                      | Qty             | Price     |
| MS-20                                  | 20 Mins. XLII Pro | 10 \$1.48 | SM-10                                      | 10 Mins. SA Pro | 10 \$1.45 |
| MS-30                                  | 30 Mins. XLII Pro | 10 \$1.56 | SM-20                                      | 20 Mins. SA Pro | 10 \$1.50 |
| MS-60                                  | 60 Mins. XLII Pro | 10 \$1.75 | SM-30                                      | 30 Mins. SA Pro | 10 \$1.65 |
| MS-90                                  | 90 Mins. XLII Pro | 10 \$1.89 | SM-60                                      | 60 Mins. SA Pro | 10 \$1.82 |

**TDK NEW SM-X Extended Dynamic Range Studio Master - High Bias (Type II)**

| Model  | Qty               | Price     |
|--------|-------------------|-----------|
| SM-X10 | 10 Mins. SA-X Pro | 10 \$1.75 |
| SM-X20 | 20 Mins. SA-X Pro | 10 \$1.85 |
| SM-X30 | 30 Mins. SA-X Pro | 10 \$2.00 |
| SM-X60 | 60 Mins. SA-X Pro | 10 \$2.20 |
| SM-X90 | 90 Mins. SA-X Pro | 10 \$2.60 |

**NEW PRODUCT** CALL FOR FREE FULL LINE A/V CATALOG

**NOW! RECORDING SYSTEMS, INC.**  
 32 WEST 39TH STREET, 9TH FLOOR, NEW YORK, NY 10018  
 Telephone: 212-768-7800 • 800-859-3579 • Fax 212-768-9740  
 MASTER DISTRIBUTORS OF:  
 3M • AMPEX • BASF • DENON • DIC • FUJI • MAXELL • SONY • TDK • TELEX  
 AND MUCH, MUCH, MORE  
 We Accept VISA • MasterCard • American Express or UPS COD Cash Only  
 \$25 minimum product order. Mixed orders okay. Shipping charges extra.  
 Prices subject to change without prior notice.

**SERVICES**

**EUROPADISK, LTD.**

**CD-Audio or CD-ROM**

**Factory Direct!** as low as **75¢** From your CD Master & label film.

Also, **BEST PRICE & SERVICE** in the industry for Complete, Retail-Ready Packages - CD & Cassettes!

**CALL FOR OUR CATALOG!**  
**EUROPADISK, LTD. 1-800-455-8555**

75 Varick Street, New York, NY 10013 • FAX (212) 966-0456

**SERVICES**

**COMPACT DISCS**

**ESP**

**EASTERN STANDARD PRODUCTIONS, INC.**  
 37 JOHN GLENN DR. BUFFALO, NY 14228  
 (716) 691-7631 • FAX (716) 691-7732

**NEW CASSETTE & CD COMBO PACKAGES!**

**CALL TOLL-FREE**  
**1-800-527-9225**  
 FOR A FREE BROCHURE

**YES!**

**KLARITY KASSETTE**

**COMBINATION SPECIAL !!**  
 500 TAPES AND 500 CD'S  
 COMPLETE RETAIL READY PACKAGE

Combination Special Price \$2,355

**800-458-6405**

**PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES**

CUSTOM AUDIO CASSETTE BLANKS  
 1 Min. - 126 Min.  
 Loaded With:  
**BASF CHROME PLUS, CHROME SUPER & MAXELL XL II HIGH BIAS TAPE**

**BASF** **AMPEX**  
**3M** **TDK**  
**maxell** **SONY** **SHURE**

AUDIO/VIDEO CASSETTES, DIGITAL MULTITRACK PRODUCTS

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG

764 5th Avenue, Brooklyn, New York 11232  
 In New York Telephone: (718) 369-8273  
 24 Hour Fax: (718) 369-8275

**NRS** National Recording Supplies Inc.

**TOLL FREE 1-800-538-2336**

**COMPACT DISCS • 89¢ EACH**

(Bulk from your C.D. ready master and label positives) minimum 1000  
 Complete CD and Cassette Packages Available in quantities of 250/500/1000

**1-800-874-4174**  
 CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

**NATIONAL TAPE DISC**  
 1110-48th Avenue North • Nashville, TN 37209

**DIGITAL FORCE™**  
**212-333-5953**  
 E-Mail: digitalforce@morebbs.com

TOTAL CD, CD-ROM & CASSETTE PRODUCTION

MASTERING GRAPHIC DESIGN  
 REPLICATION PRINTING  
 PERSONALIZED EXPERT SERVICE PACKAGING

The Power of Excellence SM

330 WEST 58th ST, NY, NY 10019

**COMPACT DISCS 500 - \$1099.00**

**CASSETTE SINGLE**

FROM YOUR CD-READY MASTER:  
**Glassmaster**  
**Free Layout & Design**  
**2 Color Label Printing**  
**Protective Vinyl Sleeve**

Convertible to our 1 Color CD Package anytime: (from your Camera-Ready Art):  
 1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap  
 (including Composite Negs) add \$399.00.  
 1 Color Rear Cards including Typesetting add \$100.00

500 - \$499.95 (Reorder - \$349)  
 1000 - \$799.95 (Reorder - \$659)

Includes:  
 RUNNING MASTER  
 TEST CASSETTE  
 APEX PRINTING ON SHELL  
 1 COLOR WRAP-AROUND CARD  
 COMPOSITE NEGS • SHRINK WRAP

ASK FOR OUR FREE BROCHURE!!!

**COMPACT DISC / VINYL / CASSETTE PRODUCTION**  
**DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP**  
**QUALITY!**

FREE CATALOGUE or SPECIAL QUOTE, CALL:  
 ALIGNED AUDIO 1 - 800 - 869 - 6561  
 or 718 - 788 - 6969 / FAX 718 - 499 - 0421

**SMALL AD. BIG VALUE!**

**WORK WITH US**

**CALL TOLL FREE!**  
**1-800-APD-DISC**  
 (1-800-273-3472) APD quality CD & cassette production services include: Printing cover design, warehousing and storage. Our experts can help you save time & money guaranteed. Call today for your free estimate and catalogue.

**APD**  
 AMERICAN PRO DIGITAL INC.

**GLOSSY PHOTOS**  
 In Quantity  
 B&W 8x10's from 27 cents  
 Color from 70 cents

Jet Photo Service 15 Academy Hill Rd Brighton MA 02135  
 Call 1-800-252-4JET

**FROM THE USA-AIR FREIGHT**  
 Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:  
 Dennis Kleinberg, Dir.  
**BERKLEY AIR SERVICES CORP.**  
 POB 665, JFK Airport, NY 11430, U.S.A.  
 Fax: 718-917-6434 Ph: 718-656-6066

**CUSTOM COMPACT DISCS**  
 Affordable single copy CDs starting at \$35. Write, call or fax for information.

**46 PRODUCTIONS**  
 42W557 Hawk Circle, St Charles, IL 60175  
 TEL (800) 850 5423  
 FAX (800) 203 1725

**Rainbo Records and Cassettes**  
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

**CASSETTES 1000 \$899**  
 DIGITAL BIN DUPLICATION  
 CHROME - HX PRO

**COMPACT DISCS 1000 \$1890**  
 FREE REFERENCE CD

PACKAGES INCLUDE: DIGITAL MASTER & TEST • PROFESSIONALLY DUPLICATED CASSETTES OR CD'S • FULLY PACKED • PRINTED INSERTS (FROM CUSTOMER'S FILM)

**GUARANTEED QUALITY**  
 (800) 423-2936 • FAX (818) 569-3718

**ALSHIRE**  
 CUSTOM SERVICE  
 1015 W. ISABEL STREET • BURBANK, CA 91506

**PROMOTION**  
 National promotion, distribution and marketing of the highest caliber. In business 25+ years.

**RCI RECORDS, INC.**  
 4721 Trousdale Dr. Nashville, TN 37220  
 (615)833-2052 • Fax (615)833-2101  
**1(800)737-9752**

**NOVELTIES**

**MUSIC MERCHANDISE**  
 The greatest variety of licensed product around!  
 POSTERS, T-SHIRTS, STICKERS, PATCHES, CAPS, JEWELRY, TAPESTRIES, BUTTONS, ETC.  
 Same day shipping, NO minimums  
 GET IT ALL WITH ONE CALL!!!  
 DEALERS ONLY • 1-800-248-2238 • CALL FOR CATALOG  
 ZMACHARS POSTERS, INC.  
 (305) 888-2238 • FAX (305) 888-1924  
 7911 NW 72 AVE, SUITE 102 MEDLEY, FL 33166  
 SERVICE IS OUR #1 GOAL!

**INVESTORS WANTED**

**INVESTORS WANTED**  
 Independent distribution label with 5 major current projects that have a min. potential of 3 million sales each is seeking investors. Only serious investors need reply.  
 For more info, fax 1-202-364-1362

**NEW SONGS**  
 wanted ?  
**0067 234 4280**  
 International Music Line

**1,000 CDs & 1,000 CASSETTES \$2,895**  
 RETAIL READY!  
**FREE CATALOG**  
**FREE DIGITAL BIN DEMO**  
**CALL 1-800-955-7271**

**SECURE A MAJOR MANAGEMENT CONTRACT**  
 National management company with successful track record and close Major Label A&R ties is running competition for unsigned artists in Contemporary Jazz. Submit demos with bio info for consideration. All considered. First come basis. Mail to: PROTOCOL, GRP, P.O. Box 607245, Orlando, FL 32860. No returns w/o prepd mail. No ph calls.



## HELP WANTED

### LOOKING FOR AN ALTERNATIVE: MAJOR LABEL SEEKS MANAGER OF ALTERNATIVE DISTRIBUTION

Needed now: a self-starter with extensive knowledge of independent distribution and a solid marketing background. Focus on alternative music, but familiarity with all music genres is necessary. Will interface with national promotion, publicity and product development departments to design and implement artist marketing campaigns at grass roots level. Field marketing experience highly desirable. Retail/distribution background a plus. Send resumé and cover letter to:

Box 8280  
Billboard Classified  
1515 Broadway  
New York, NY 10036

One of the world's fastest growing, rule breaking, international and (still) truly independent record labels is looking for:

Experts in Music Marketing/Promotion/publicity to help lead in the development of our artists in Europe.

Show us we're not looking for the impossible! We want you if you are:

1. A dedicated and hard working team player ( you're not a clock watcher, a solitaire player, or a lazy bastard)
2. An experienced, but non-corporate, professional with a pan-European perspective.
3. Fluent in at least two Euro-tongues.
4. Hungry enough to eat stress for breakfast.
5. Stoked about living in Amsterdam.
6. Not an over-sensitive, whiny, wimp.
7. Ready to start kicking ass with us NOW!
8. High tech enough to know the difference between Super VGA and Rad VGS\*.
9. In possession of an E.U. passport.

Send your propaganda to:  
Meneer Beffen  
c/o Epitaph Europe  
PO Box 10574  
1001 EN Amsterdam  
The Netherlands

Fax (+31) 20 626 7365

\*—One of our new bands



### SINGLE MINDED MAJOR LABEL SEEKS NATIONAL SINGLES COORDINATOR

West Coast Major seeks motivated person with a strong background in single sales. Must have ability to coordinate and implement national sales campaigns, as well as interface with distribution staff and national account base. Strong retail/distribution background with some manufacturing experience a plus.

Send resume to:  
Box 8282  
Billboard Classified  
1515 Broadway  
New York, N.Y. 10036

## HELP WANTED

### ART DIRECTOR

Challenge your creative vision:  
Make the world see us through your eyes!

Columbia House, the leading direct marketer of audio and video entertainment, is looking for a seasoned art director to give our material a whole new dimension. If you can perform equally well as an artist and a mentor...if you've done your best work under tight deadlines...if you've accomplished more than most of your peers, we'd like to see your work.

We're looking for someone like you to work with Associate Art Directors, Marketing, Production and Film departments to design and develop all areas of our Video Club magazine and related materials from start to electronic final output. We require that you have 3-5 years experience as an Art Director, strong typographic/design skills, an extensive knowledge of production and printing, and strong interpersonal skills. Proficiency in Quark, Adobe Illustrator and Photoshop is a must. In return, we offer a competitive salary, comprehensive benefits and growth potential.

Send your resume with sample of your work on disk or hard copy (we regret samples cannot be returned) and salary history to: Director, Recruitment, Columbia House, 1221 Avenue of the Americas, New York, NY 10020-1090. Only resumes with salary information will be considered. EOE M/F/D/V



### DIRECTOR, QUALITY ASSURANCE

EMI Manufacturing (USA) is looking for an experienced individual to direct the Quality Assurance function in its Injection Molding, Cassette and Compact Disc facility in Jacksonville, Illinois. The position reports directly to the President and requires a BS in Engineering, Science or Industrial Technology; or equivalent experience of 7-10 years in a high volume, fast-paced manufacturing environment. The individual should have a background in SPC & SQC and a knowledge of ISO 9000. Good interpersonal skills are required since this individual will be interacting with all levels of personnel within and external to the company. Resumes will be kept confidential.

EMI Manufacturing (USA)  
Attn: Professional Employment  
#1 Capitol Way  
Jacksonville, IL 62650  
Fax: (217) 479 2523  
E O E

### PRODUCT MANAGER, CHRISTIAN MUSIC New York, New York

A growing U.S. music company is seeking a product manager with a strong background in Christian Music. The successful candidate should have professional experience within a Christian products/media company. Primary responsibilities include serving as a liaison from the company to the Christian music industry which includes contacts with record labels and artists. Experience in Christian retail is a plus. Moreover, strong communication and writing skills as it relates to Christian music are essential. Strong computer skills are also critical. If you have a passion and appreciation for the message and the impact of all forms of Christian music, and are interested in this growing industry, please send or fax resume in confidence to:

Meridian Consulting Group  
Five Riverway, Suite 300  
Houston, Texas 77056  
Fax (713) 840-7953

### SALES POSITION

Fast Growing New York Based One-Stop / Trading Card Distributor Seeks Self-Motivated Experienced Salesperson(s).

#### IN-HOUSE TELEPHONE SALES

\* Must Have Strong Knowledge of Music \*  
(Hip Hop, Dance, R&B, Reggae, Freestyle, Rock, etc.)

Motivated / Professional Style  
Awareness of Customer Satisfaction and Service

Fax Resume (516) 294-1644  
Or Call Fran (516) 294-5905 Ext. 420

#### RETAIL SALES REPS

Established Poster Co. needs top quality reps in many key mkt's including New England, MO, NC SC, GA & CO. We carry the hottest selection of music, movies, fantasy, collegiate, grateful dead & more!  
Fax resume to 513-577-7110

## HELP WANTED

DYNAMIC RECORD COMPANY LOOKING FOR EXPERIENCED INTELLIGENT, PERSONABLE HIGH ENERGY SENIOR DIRECTOR, PRODUCTION WITH EXTENSIVE KNOWLEDGE AND BACKGROUND IN PRE-PRODUCTION IMPLEMENTATION AND POST-PRODUCTION MANUFACTURING. A MAJOR PRE-REQUISITE IS ABILITY TO WORK UNDER EXTREME PRESSURE AND COMMUNICATE WELL WITH STAFF SENIOR EXECUTIVES, AND OUTSIDE CONTACTS. SALARY WILL COMMENSURATE WITH EXPERIENCE. PLEASE SEND RESUMES ONLY TO BOX # 8245 - BILLBOARD MAGAZINE - 1515 BROADWAY - NYC, NY 10036

### ENTERTAINMENT RELATIONS MANAGER ORLANDO OFFICE GIBSON GUITAR CORP

Gibson Entertainment Relations is seeking a highly motivated management professional. This is a fast moving job with a growing company. Must have music industry experience and connections, be extremely organized and have outstanding people skills. Must also have general business experience with an emphasis on personnel, and inventory. PC skills a must, Film industry experience a plus. Only the BEST need apply! Fax resume and salary history (resumes without salary history will not be considered) to:

Fax: (800)-846-4376  
ATT: OMOR  
1818 Elm Hill Pike  
Nashville, TN 372210

### MUSIC PUBLISHING OPPORTUNITY

Small multinational publisher requires a bright, ambitious individual w/excellent music industry contacts to become Mgr of Creative & Adm. Services. Exp. in songplugging, synchronization placement, copyright adm. and royalties is ideal. Please send letter & resume to:

Box 8281, Billboard Classified  
1515 Broadway, New York, NY 10036

### A&R MANAGER

Windham Hill Records is looking for an A&R Production Manager. Responsibilities include assembly, editing, mastering on Sonic Solutions system, rep-ing, talent acquisition. Strong technical skills essential. Previous label experience preferred. Mac literate. Please send letter, resume, tape and salary history to:

Billboard Magazine  
1515 Broadway - Box 8283  
New York, NY 10036

### LIVE MUSIC TALENT BUYER

1600 capacity concert club in Detroit suburb needs experienced talent buyer. Must have agency and record company contacts.  
1-800-340-0110

"Well-financed Los Angeles based independent record label seeks experienced sales, marketing and advertising personnel with substantial experience in breaking musical artists throughout the United States and in foreign territories. Send all resumes to Human Resources, P.O. Box 6103, Burbank, California 91510. At least 2 current references required."

(Continued on next page)



## FOR SALE

### VIDEOS • AUDIO CASSETTES/CDs COMPUTER SOFTWARE

Thousands of Titles!  
Call for Catalog  
Contact Ext. 300  
(800) 486-6782  
FAX (803) 548-3335



Colored Jewels • Jewel Boxes  
CD Blisters • Security Packaging  
Plastic Sleeves • Price Guns  
Mailers • Dividers • Norelcos

The Jewelmaster Packaging System  
Retail-level shrinkwrapping. Does CD's, Videos  
cassettes, LP's, posters & more...only \$189.95!  
Indies • Budgets • Novelities • Accessories • Blank Tape  
**Performance Dist's.**  
2 OAK ST. NEW BRUNSWICK NJ 08901  
Tel: 908.545.3004 Fax: 908.545.6054

### LEASE FOR SALE

In Major Western Nassau County Strip  
Mall (with major anchor stores). For use  
of records, tapes, CD's etc. Reply To:  
Art Glo Company,  
45-45 B. Austin Blvd. - Suite 124  
Island Park, NY 11558

Buy direct and save! While other people are  
raising their prices, we are slashing ours. Major  
label CD's, cassettes and LP's as low as 50¢.  
Your choice from the most extensive listings  
available. For free catalog call (609) 890-6000.  
FAX: (609) 890-0247 or write  
SCORPIO MUSIC, INC.  
P.O. BOX A  
TRENTON, NJ 08691-0020

### SPANISH CUTOUTS

Large Selection of Cassettes & CD's  
Custom Prepacks Available  
**TARGET MUSIC DISTRIBUTORS**  
7925 NW 66th Street - Dept. S  
Miami, Florida 33166  
PH: 305-591-2188 • FAX: 305-591-7210  
DEALERS ONLY

Psychodelic • Heavy Metal • Punk • Jazz • Blues • R&B  
**Campus Records**  
Wholesale Distributor of  
"Deletions/Overstocks" IMPORT  
874 Albany Shaker Road EXPORT  
Latham, NY 12110  
(518) 783-6698  
(518) 783-6753 FAX  
For a Unique Blend of Independent and  
Major Label Closeouts and Overstocks  
Frank • Note • New Age • Dance • Electronic • Reggae • Club • Indie •

## BUSINESS OPPORTUNITIES

Original rock act from California  
seeks good representation to the  
recording industry.

R. p.o. box 7441  
Santa Cruz, Ca 95061  
408/459 7947

**AT&T, MCI 900#'S**  
STARTING A TURNKEY 900 LINE  
AS A SIDE BUSINESS IS EASIER  
THAN YOU THINK!  
\*FREE INTERNET ADVERTISING\*  
Call 1-800-417-4900  
FOR FREE INFORMATION!

"Management and distribution  
wanted for established  
hard rock band  
with independent CD,  
airplay and touring experience.  
For more info, contact  
718.449.9415."

## COMPUTERS

### YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeni-  
ably the leader in computer systems for  
music and video retailers and wholesalers.  
We built 20+ years of music and video in-  
dustry experience into our computer systems  
to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338  
Fax (404) 840-9723  
Australia: (08) 338-2477  
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

### RecordTrak

Inventory Management  
For Record Stores  
800-942-3008  
Fax 203-269-3930  
Voice 203-265-3440

**Musicware**  
Complete POS / Inventory  
Control for ALL your record and  
multimedia store needs!  
Available in Spanish too!  
PHONE: (919) 833-5533  
FAX: (919) 833-1900  
515 S. Salisbury St. Suite 408, Raleigh, NC 27605 (Also in Europe)

## PROFESSIONAL SERVICES

**Songs Wanted ?**  
Call:  
+ (672) 3 4444 3  
+ (672) 3 4444 4  
+ (672) 3 4444 5

## WANTED TO BUY

**WE PAY TOP \$**  
CD's-Cassettes  
Videos &  
Audio Books  
**WE BUY IT ALL**  
(305) 351-0000  
FAX (305) 351-0561 - CALL NOW!

**WANT TO BUY CLOSEOUTS!**  
VIDEOS/PVs • COMPUTER SOFTWARE  
AUDIO CASSETTES / CDs  
Contact Ed Pernick  
or Steve Nicholson  
(800) 486-6782  
FAX (803) 548-3335

## WANTED TO BUY

MUSIC PUBLISHING CASH PAID  
FOR CATALOGS WITH A  
PROVEN TRACK RECORD.  
Call (305) 969-1623

## POSTERS

### WHOLESALE POSTER CATALOG

Hottest Music, Movies,  
Fantasy, Collegiate & More!  
Plus it's FREE!  
POSTERSERVICE, INC.  
Available to retailers only.  
800-666-7654

POSTERS • POSTERS  
BUY DIRECT FROM THE LARGEST  
MANUFACTURER IN THE U.S.  
ROCK 'N' ROLL • PIN-UPS • SPORTS • WE ALSO  
SPECIALIZE IN BLACK LIGHT VELVET POSTERS  
AND MUCH MORE!!  
FULL COLOR CATALOG AVAILABLE  
CALL Toll Free 1-800-221-6730  
(In N.Y. 718-441-5500)

**Kinky** ENTERPRISES, INC.  
132-05 ATLANTIC AVE.  
RICHMOND HILL, N.Y. 11418  
DEALERS ONLY

## FIXTURES

**FACTORY DIRECT**  
• CD JEWELBOX STORAGE  
CABINETS. In Stock Now. No  
Waiting. Choice of colors. 2 sizes.  
2 drawer. 570 Capacity. \$234  
3 drawer. 855 Capacity. \$289

Prices INCLUDE locks. Textured  
steel construction.

• CD JEWELBOX SHELF, 2-TIER.  
Gridwall, Slatwall, Pegboard. 8  
facings. capacity 64. 25" long,  
double tier. Black, white, grey.  
Adjustable dividers. "Flip-thru"  
browsing. Use for CD-ROM

Architectural Merchandising Floor  
Plans at no cost or obligation.

• JEWEL BOX OR LONG BOX  
COMPACT DISC DISPLAYERS  
• AUDIO CASSETTE DISPLAYERS  
• LASER DISC DISPLAYERS  
• VIDEO CASSETTE DISPLAYERS  
• ELECTRONIC ARTICLE  
SURVEILLANCE SYSTEMS

**NEW!**  
• COMIC BOOK DISPLAYERS  
• TRADING CARD DISPLAYERS  
• COLLECTIBLES DISPLAYERS  
For Gridwall, Slatwall, Pegboard  
• GLASS SHOWCASES

Stocked in Chicago, Baltimore,  
Los Angeles, and London, England  
Free 100 Page Color Catalog  
1-800-433-3543  
Ask for Jim McFarland  
Fax: 213 624-9022

### USED LIFT FIXTURES

1. Storage cabinets
2. Wall / Center units

"Call for best selection and price"  
(408) 446-0276

## BUSINESS FOR SALE

\*\*\*\*\*  
\* NASHVILLE Showcase/ \*  
\* Beat 'N' Track Cafe; \*  
\* 50-seats; 48K \*  
\* (615) 889-4192 \*  
\*\*\*\*\*

# REAL ESTATE TO THE STARS

If you seek luxury,  
elegance and refinement, this  
will be music to your ears.

The elegant new apartment residences of L'Estancia reflect the rich  
heritage of Mediterranean architecture, with graceful arched door-  
ways and lush gardens around a tiled courtyard with pool and spa. Located  
in the heart of the entertainment industry, L'Estancia is freeway-close to  
all of your destinations. Customized floor plans include charming studios,  
one and two bedroom residences and magnificent penthouse suites.  
Apartments feature wood-burning fireplaces, spacious balconies, granite  
countertops, individual alarms and a complete Fitness Center. The lifestyle  
of L'Estancia is not easy to come buy. Yet now it's quite simple to lease.

**L'ESTANCIA**

The Most Elegant Apartment Residence in Los Angeles

Vineland Avenue at Ventura Blvd. • Open daily from 9AM to 6PM

Shown by appointment only • (818) 506-6000

A Development of Ellis Ring and Ring Financial. Professionally Managed by E & S Ring Management Corporation.

**Commercial building –  
NASHVILLE'S MUSIC ROW –  
OFFICE, RESTAURANT, RETAIL SALES,  
MUSEUM; UNBELIEVABLE EXPOSURE!**  
3,600+ sq.ft. • \$749,000.  
Call Berni Nash at The Realty Center  
615-244-2626

**Reach For The STARS!**  
**Moving? Relocating?**  
ARE YOU INTERESTED IN RESIDENTIAL,  
COMMERCIAL OR STUDIO PROPERTIES?  
BE SURE TO READ THE ADS IN THE REAL  
ESTATE TO THE STARS CLASSIFIED  
SECTION EVERY WEEK IN BILLBOARD

## TAPES

1-800-TAPE WORLD or 1-800-245-6000  
We'll beat any price! 5.95 SHIPPING • FREE CAT.  
SONY MAXELL TDK FUJI  
DAT-120 5.99 XL11-90 1.89 DAT-120 6.49 SVHS-T120 6.49  
DAT-124 9.99 XL115-90 1.99 D-90 .79 MMS-74 10.99  
T-120V 1.79 ST-120 6.99 SA-90 1.59 HI 8 120 5.99  
L-750HG 3.99 DAT 124 7.99 SA-90 1.99 DENON  
COR-74 7.49 T120HG 2.49 T 120 EHG 2.49 DAT-120 5.99  
MDW-74 9.99 KE11 30 99 JVCST120 5.99 DAT-60 4.99  
TAPE WORLD 220 SPRING ST., BURLINGAME, CA 94003 FAX 415-283-8298  
OVER 500 DIFFERENT. SAME DAY SHIPPING. M-F, 8-5

**"TARA" – NASHVILLE**  
Stately mansion,  
retiring music exec.;  
7 acres, guest house,  
pool and poolhouse,  
separate artist/music/  
workout studio, tennis court,  
6-car garage;  
near Radnor "Walden Pond"  
Lake and Music Row.  
\$2.9 million.  
Call Berni Nash at The Realty Center  
615-244-2626

## ACCESSORIES

**PROSING Karaoke**  
Free Catalog: World's largest  
selection. All Brands of equipment.  
CD+G, LD's, Vocal Eliminators,  
Players, Speakers, Mics  
CSP P.O. BOX 1106  
Bridgeview, IL 60455  
1-800-800-8466

## T-SHIRT

**LICENSED T-SHIRTS!**  
Mortal Kombat • Elvis Presley  
Barney Fife / The Andy Griffith Show  
**BELOW MARKET PRICE! Call Today!**  
(800) 486-6782 ext. 300  
UAV 2200 Carolina Place  
Fort Mill, SC 29715

YOUR ADVERTISEMENT  
HERE ...  
800-223-7524



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



**Reunion, Sort Of.** Two legends from WABC New York's "Musicradio" era and two stalwarts of sister station WPLJ's rock heyday were at the kickoff party for the Museum of Television and Radio's two-week radio festival. Shown, from left, are Maureen Donnelly and her husband, Dan Ingram, formerly of WABC and now at WCBS-FM New York; EFM Media's Ed McLaughlin, former WPLJ morning man Jim Kerr, now with WMXV New York; Chuck Leonard, formerly of WABC and now at WBLN New York; and former WPLJ host Pat St. John, now morning man at WNEW-FM.

## WFNX Holes Up At Fort Apache Studio Is Home To Weekly Live B'casts

■ BY KRISTIN LIEB

BOSTON—Every Thursday afternoon, WFNX, "the station that plays it first," also plays it live from the legendary Fort Apache Studios.

Listeners tuning in to the modern rock station Thursdays between noon and 1 p.m. will find high-quality live broadcasts of a different artist performing at the Cambridge, Mass.-based Fort each week. In addition, WFNX runs a contest on Tuesdays to give away 101 pairs of exclusive tickets to the intimate shows.

The series is slated to run for two eight-week sessions each year. The first season began in May and featured such

artists as Belly, Juliana Hatfield, Morphine, and Fort co-owner Billy Bragg. The current season kicked off Sept. 28 with Radiohead. Recent shows include local favorites the Mighty Mighty Boss-tones, Letters To Cleo, and Buffalo Tom.

The Innocence Mission played the second show of the fall season, and guitarist Don Peris describes his Fort experience as the nicest radio encounter of his life. "It was interesting to play live at the same time the broadcast was going out over the air," he says. "It added a whole new dynamic to the show. I was also amazed at the fidelity of the recording."

WFNX PD Troy Smith shares the enthusiasm. "With the Fort Apache series, we turn an amazing recording

studio into a radio-ready broadcast stage for one hour," he says. "It's the best of both worlds. You have a legendary alternative-driven recording studio, with well-respected board operators, engineers, and producers, working with a radio station completely devoted to the alternative artists who record there."

Asked what the series does to change competition in the market, Smith says, laughing, "Competitors in the market are trying to emulate something we've been doing—the lifestyle we've been living—for the last 10 years. But they aren't us. They don't break new artists; they just play hit records. I don't feel threatened by them, ever."

Assistant PD Todd Wilkinson adds, "We didn't start the series for any competitive reason. Co-owner Gary Smith approached us, and we thought it would be a really cool promotion. Since then, [former album rock, now modern rock] WBCN has programmed against us, and we think that's great, but that really wasn't a consideration at the time. I mean, they were still playing Aerosmith and Pink Floyd."

Nevertheless, Troy Smith says the series is giving WFNX a competitive edge, while boosting its image.

"The Fort Apache series gives us excellent ratings and is our way of sharing with Boston a heritage that is truly representative of the alternative music format," Smith says.

Gary Smith says he wants to push for national syndication and eventually live broadcasts over the Internet. "But there are a lot of legal issues we will have to confront first," he says.

Still, both Smiths say the first phase—some degree of national syndication—should be an easy sell and just around the corner. "We're gonna make it happen, and it's gonna rule," WFNX's Smith says.

Both add that they would like to become the U.S. version of John Peel, and without giving away any secrets, Troy Smith indicates that the Fort may release consented recordings akin to the Peel sessions, donating the proceeds to a charity agreeable to all parties.

## Fragmenting Formats Foster Several New Subgenres

■ BY CHUCK TAYLOR

Maybe it isn't news that radio programming has fragmented into enough slices to amply feed the narrowest of music and/or information tastes.

Perhaps it is not a new concept that an artist like the Gin Blossoms fits any number of formats today, from top 40 and modern rock to AC and album rock.

But according to a new study released by CBS Radio Representatives, the quest to reach underserved listeners has led to the evolution of nearly 50 discernable formats over the airwaves of the mid-'90s. While the number is eye-popping as a stand-alone statistic, consider that little more than a decade ago, saleable radio formats could be counted on a pair of hands.

"This isn't surprising. I could probably come up with 100 legitimate formats today," says Robert Unmacht, co-publisher of the M Street Journal, whose mission includes the exhaustive tracking of radio-format evolution. "This is a business that is ideally suited to fragmentation."

The CBS study is based on interviews with radio programmers and supports radio's reputation as a highly targetable

medium for both listeners and advertisers.

"Understanding the changing radio climate, as well as the diversity of formats and their audiences, makes radio a user-friendly, effective medium for today's advertiser," the study says. "This evolution allows advertisers to target specific customers by age, sex, qualitative profile, and buying habits."

The 50 formats identified in the study are categorized under eight general headings: AC, adult rock, top 40, country, new age, oldies, R&B, and information. There is also a miscellaneous catch-all classification.

The largest fragmenting, according to CBS, has occurred within the AC format. In all, nine splinters are cited: soft AC, with music from the late '50s through the '80s; light AC, from the '80s to today; the ubiquitous '70s format; easy listening, which adds limited instrumental cuts; personality AC, with an emphasis on a.m.-drive DJs; rock AC, featuring rock-oriented songs from such artists as Rod Stewart and Genesis; oldies-based AC, like soft AC but with a heavier emphasis on songs from the '50s and '60s; the deflated beautiful music,

which includes pop instrumentals and orchestral arrangements with limited soft vocals; and hot AC, tending toward top 40, with heavy use of recurrents. Overall, AC appeals to women 25 to 54 years old.

Under the identity-challenged top 40 format, just three format segments are identified: top 40, a combination of strong personalities and top hit records in high rotation; rock 40, with top 40 rotation of rock cuts; and rhythm-leaning, which emphasizes dance-oriented Hispanic product. In general, the study says, top 40 is mass appeal, high cume, service oriented in drive times and offers a strong morning show to its 12- to 34-year-old core.

Among country formats, there are young country, playing "fresh and upcoming" artists from the '80s and '90s; modern country, with upbeat '90s artists; traditional country, playing such classic artists as Jim Reeves and Conway Twitty; and easy country, with light, mellow artists. Overall, the format features a loyal audience, high time spent listening, and unlimited age appeal.

New age stations offer two focuses: traditional jazz vocals (or instrumentals,

the study claims) to contemporary jazz hits; and melodic, structured, instrumental new age music. The target of these stations is an upscale 25-54, with a 35- to 44-year-old core, most often shared with urban AC and AC.

Urban formats, which the study says offer high cume, high time spent listening, and high loyalty, consist of urban contemporary, including disco, house, and rap targeted to black/Hispanic teens and young adults; R&B, a mixture of spiritual, gospel/soul, and Motown; urban AC, which is music intensive and often has an oldies base; gospel; and, simply, black, targeted specifically to African-Americans.

Rock radio, characterized as personality oriented and music intensive, with a loyal 25- to 34-year-old male core, consists of music-intensive album rock with a strong male appeal; modern rock with a male audience of 18-34; hard rock/heavy metal, going for 12- to 24-year-olds; triple-A with a softer classic/folk/modern rock bent, targeting those 30-49; and rock 40, a top 40 crossover.

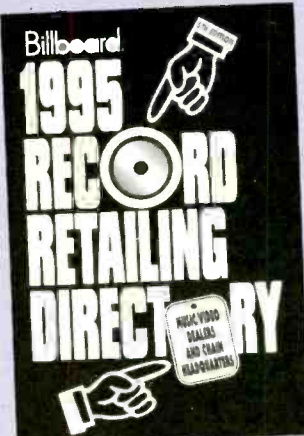
The study cites two rock fragments  
(Continued on page 84)

**A MUST BUY FOR '95!**

**Billboard's 1995 Record Retailing Directory**

"Outstanding source material...an invaluable tool in seeking new opportunities." H. Brown, Impel Marketing

Billboard's 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.



Relied upon by the entire record and video industry, Billboard's 1995 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.

Packed with comprehensive listings that give you the information you require to reach record retailers...phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1995 RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$135 plus \$5 shipping and handling (\$12 for international orders) call 1-(800) 344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or send check to: Billboard Directories, Dept. BDRD3035, P.O. Box 2016, Lakewood, NJ 08701.

**Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!**

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDRD3035



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE  | ARTIST                           |
|--------|--------|--------|---------|--|----------------------------------|
|        |        |        |         | LABEL & NUMBER/DISTRIBUTING LABEL  |                                  |
| 1      | 1      | 1      | 20      | <b>***No. 1***</b><br>KISS FROM A ROSE<br>ZTT/SIRE 17896/WARNER BROS.        | ◆ SEAL<br>12 weeks at No. 1      |
| 2      | 2      | 2      | 25      | AS I LAY ME DOWN<br>COLUMBIA 77801   | ◆ SOPHIE B. HAWKINS              |
| 3      | 3      | 3      | 17      | ONLY WANNA BE WITH YOU<br>ATLANTIC 87132                                     | ◆ HOOTIE & THE BLOWFISH          |
| 4      | 5      | 5      | 14      | BACK FOR GOOD<br>ARISTA 1-2848   | ◆ TAKE THAT                      |
| 5      | 4      | 4      | 23      | RUN-AROUND<br>A&M 0982   | ◆ BLUES TRAVELER                 |
| 6      | 6      | 7      | 13      | ROLL TO ME<br>A&M 1114   | ◆ DEL AMITRI                     |
| 7      | 8      | 9      | 11      | RUNAWAY<br>A&M 1194  | ◆ JANET JACKSON                  |
| 8      | 7      | 6      | 23      | I CAN LOVE YOU LIKE THAT<br>BLITZ 87134/ATLANTIC                             | ◆ ALL-4-ONE                      |
| 9      | 12     | 11     | 10      | CARNIVAL<br>ELEKTRA 64413/EEG  | ◆ NATALIE MERCHANT               |
| 10     | 10     | 12     | 13      | TIL I HEAR IT FROM YOU<br>A&M ALBUM CUT                                      | ◆ GIN BLOSSOMS                   |
| 11     | 9      | 10     | 10      | FANTASY<br>COLUMBIA 78043  | ◆ MARIAH CAREY                   |
| 12     | 13     | 13     | 25      | I'LL BE THERE FOR YOU<br>EASTWEST 64384/EEG                                  | ◆ THE REMBRANDTS                 |
| 13     | 11     | 8      | 14      | YOU ARE NOT ALONE<br>EPIC 78002  | ◆ MICHAEL JACKSON                |
| 14     | 19     | 20     | 4       | BLESSED<br>ROCKET 2394/ISLAND  | ◆ ELTON JOHN                     |
| 15     | 14     | 14     | 16      | I COULD FALL IN LOVE<br>EMI LATIN ALBUM CUT/EMI                              | ◆ SELENA                         |
| 16     | 17     | 19     | 13      | DECEMBER<br>ATLANTIC 87157   | ◆ COLLECTIVE SOUL                |
| 17     | 15     | 17     | 50      | IN THE HOUSE OF STONE AND LIGHT<br>MERCURY 8940                              | ◆ MARTIN PAGE                    |
| 18     | 16     | 15     | 21      | COLORS OF THE WIND<br>HOLLYWOOD 64001  | ◆ VANESSA WILLIAMS               |
| 19     | 18     | 16     | 40      | I KNOW<br>COLUMBIA 77750   | ◆ DIONNE FARRIS                  |
| 20     | 37     | —      | 2       | EXHALE (SHOOP SHOOP)<br>ARISTA 1-2885  | ◆ WHITNEY HOUSTON                |
| 21     | 21     | 25     | 5       | I'D LIE FOR YOU (AND THAT'S THE TRUTH)<br>MCA 55134                          | ◆ MEAT LOAF                      |
| 22     | 23     | 28     | 6       | RUNAWAY<br>143/LAVA 98133/ATLANTIC   | ◆ THE CORRS                      |
| 23     | 22     | 24     | 11      | FOREVER TONIGHT<br>RIVER NORTH 3005  | ◆ PETER CETERA & CRYSTAL BERNARD |
| 24     | 24     | 26     | 10      | LET ME BE THE ONE<br>EMI 58443   | ◆ BLESSID UNION OF SOULS         |
| 25     | 25     | 29     | 6       | ANTS MARCHING<br>RCA ALBUM CUT   | ◆ DAVE MATTHEWS BAND             |
| 26     | 29     | 30     | 5       | GOOD INTENTIONS<br>COLUMBIA ALBUM CUT/REPRISE                                | ◆ TOAD THE WET SPROCKET          |
| 27     | 26     | 27     | 34      | I'LL STAND BY YOU<br>SIRE 18160/WARNER BROS.                                 | ◆ PRETENDERS                     |
| 28     | NEW    | 1      | 1       | <b>***Hot Shot Debut***</b><br>YOU'LL SEE<br>MAVERICK ALBUM CUT/WARNER BROS. | MADONNA                          |
| 29     | 28     | 31     | 15      | WATERFALLS<br>LAFACE 2-4107/ARISTA   | ◆ TLC                            |
| 30     | 31     | 32     | 5       | NAME<br>METAL BLADE 17758/WARNER BROS.                                       | ◆ GOO GOO DOLLS                  |
| 31     | 30     | 33     | 4       | DO YOU SLEEP?<br>Geffen 19388  | ◆ LISA LOEB & NINE STORIES       |
| 32     | 27     | 22     | 12      | CAN I TOUCH YOU...THERE?<br>COLUMBIA 77991                                   | ◆ MICHAEL BOLTON                 |
| 33     | 34     | 36     | 4       | I WILL REMEMBER YOU<br>ARISTA 1-2893   | ◆ SARAH MCLACHLAN                |
| 34     | 39     | —      | 2       | TIME<br>ATLANTIC 87095   | ◆ HOOTIE & THE BLOWFISH          |
| 35     | 32     | 23     | 18      | WALK IN THE SUN<br>RCA 64382   | ◆ BRUCE HORNSBY                  |
| 36     | 35     | 37     | 4       | BREAKFAST AT TIFFANY'S<br>RAINMAKER 98138/INTERSCOPE                         | ◆ DEEP BLUE SOMETHING            |
| 37     | 36     | 34     | 10      | MEXICO<br>MARGARITAVILLE ALBUM CUT/MCA                                       | JIMMY BUFFETT                    |
| 38     | 38     | 38     | 3       | BELIEVE IN YOU<br>ISLAND ALBUM CUT   | JUDE COLE                        |
| 39     | 33     | 35     | 25      | BIG YELLOW TAXI<br>A&M 0976  | ◆ AMY GRANT                      |
| 40     | 40     | 40     | 22      | SOMEBODY'S CRYING<br>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  | 1  | 1  | 1  | 1  | 1  |
| 1  | 2  | 2  | 2  | 11 | 11 | 11 | 11 | 11 | 11 |
| 2  | 1  | 1  | 5  | 5  | 5  | 5  | 5  | 5  | 5  |
| 3  | 1  | 1  | 5  | 5  | 5  | 5  | 5  | 5  | 5  |
| 4  | 3  | —  | 2  | 2  | 2  | 2  | 2  | 2  | 2  |
| 5  | 4  | 6  | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| 6  | 7  | 5  | 9  | 9  | 9  | 9  | 9  | 9  | 9  |
| 7  | 8  | 8  | 34 | 34 | 34 | 34 | 34 | 34 | 34 |
| 8  | 10 | 4  | 7  | 7  | 7  | 7  | 7  | 7  | 7  |
| 9  | —  | 9  | 30 | 30 | 30 | 30 | 30 | 30 | 30 |
| 10 | 9  | 10 | 27 | 27 | 27 | 27 | 27 | 27 | 27 |

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        | Su   | Fa   | W    | Sp   | Su   | Call                            | Format        | Su   | Fa   | W    | Sp   | Su   |
|---------------------------|---------------|------|------|------|------|------|---------------------------------|---------------|------|------|------|------|------|
|                           |               | '94  | '94  | '95  | '95  | '95  |                                 |               | '94  | '94  | '95  | '95  | '95  |
| <b>AUSTIN, TEXAS—(54)</b> |               |      |      |      |      |      |                                 |               |      |      |      |      |      |
| KASE                      | country       | 14.6 | 13.7 | 14.1 | 13.8 | 13.6 | WAEB-AM                         | N/T           | 5.0  | 4.4  | 5.9  | 4.8  | 3.9  |
| KHFI                      | top 40        | 9.4  | 7.8  | 9.1  | 9.3  | 9.9  | WXTU                            | country       | 2.8  | 3.0  | 1.8  | 2.8  | 2.4  |
| KVET-FM                   | country       | 6.0  | 7.0  | 5.0  | 6.0  | 7.6  | WEST                            | adult std     | 2.4  | 2.2  | 3.0  | 1.5  | 2.2  |
| KMMJ                      | AC            | 6.5  | 7.9  | 7.3  | 6.8  | 7.0  | WYSP                            | cls rock      | 1.7  | 2.7  | 2.6  | 2.2  | 2.1  |
| KLBJ-FM                   | album         | 6.2  | 5.7  | 7.0  | 8.1  | 6.5  | <b>FRESNO, CALIF.—(64)</b>      |               |      |      |      |      |      |
| KLBI-AM                   | N/T           | 5.5  | 6.5  | 6.7  | 6.2  | 5.5  | KMJ                             | N/T           | 11.9 | 14.7 | 11.2 | 10.9 | 10.2 |
| KEYI                      | oldies        | 3.9  | 2.7  | 5.0  | 4.6  | 4.0  | KBOS                            | top 40/rhythm | 10.4 | 9.6  | 11.1 | 11.2 | 8.6  |
| KPEZ                      | cls rock      | 4.6  | 4.9  | 3.0  | 3.4  | 3.4  | KSXS                            | country       | 6.9  | 5.8  | 4.1  | 5.9  | 5.2  |
| KGSR                      | album         | 4.0  | 3.8  | 3.9  | 3.3  | 3.1  | KHTT                            | AC            | 3.8  | 3.0  | 3.3  | 3.0  | 4.8  |
| KPTY                      | AC            | 3.5  | 2.4  | 2.3  | 2.5  | 2.6  | KFSO                            | oldies        | 4.5  | 3.1  | 4.3  | 4.8  | 4.7  |
| KUTZ                      | album         | 3.4  | 3.5  | 2.8  | 2.8  | 2.6  | KRZR                            | album         | 5.8  | 5.7  | 4.8  | 6.0  | 4.7  |
| <b>LAS VEGAS—(55)</b>     |               |      |      |      |      |      |                                 |               |      |      |      |      |      |
| KJUL                      | adult std     | 7.4  | 9.2  | 8.7  | 9.8  | 8.9  | KNAX                            | country       | 4.3  | 3.9  | 4.5  | 4.5  | 4.2  |
| KSNE                      | AC            | 7.6  | 7.8  | 7.3  | 8.7  | 7.8  | KQOO-AM-FM                      | Spanish       | 7.1  | 5.2  | 3.5  | 4.3  | 4.0  |
| KWNR                      | country       | 6.7  | 7.8  | 9.0  | 6.7  | 7.0  | KFRE                            | country       | 2.2  | 1.6  | 2.2  | 1.4  | 3.4  |
| KEDG                      | modern        | 4.9  | 6.6  | 6.2  | 5.6  | 6.4  | KRBT                            | country       | 2.1  | 2.0  | 2.2  | 1.6  | 3.0  |
| KLUC                      | top 40/rhythm | 9.1  | 8.7  | 7.3  | 6.7  | 6.2  | KJOI                            | AC            | 4.4  | 3.5  | 4.1  | 3.2  | 2.9  |
| KOMP                      | album         | 5.4  | 4.4  | 4.4  | 5.3  | 5.8  | KEZL                            | cls rock      | 2.2  | 4.2  | 4.1  | 4.0  | 2.5  |
| KMZQ                      | AC            | 5.4  | 5.1  | 5.8  | 5.2  | 5.2  | KJZF                            | cls rock      | 4.5  | 3.2  | 3.0  | 3.6  | 2.5  |
| KQOL                      | oldies        | 2.4  | 1.7  | 2.0  | 3.0  | 5.1  | KZFO/KHOT                       | AC            | 1.8  | 1.5  | 2.3  | 4.8  | 2.3  |
| KFMS                      | country       | 5.8  | 5.6  | 5.1  | 5.0  | 4.8  | KKDJ                            | oldies        | 1.9  | 1.5  | 2.2  | 2.6  | 2.1  |
| KFBI                      | cls rock      | 4.3  | 3.9  | 3.5  | 3.7  | 3.9  | <b>GRAND RAPIDS, MICH.—(65)</b> |               |      |      |      |      |      |
| KXTZ                      | top 40/rhythm | 4.7  | 4.1  | 4.0  | 4.8  | 3.9  | WBCT                            | country       | 9.8  | 9.7  | 9.5  | 10.1 | 9.3  |
| KLZL                      | cls rock      | 5.2  | 3.4  | 2.9  | 4.6  | 3.7  | WOOD-FM                         | AC            | 7.0  | 8.8  | 7.8  | 8.1  | 9.0  |
| KDWN                      | N/T           | 4.0  | 2.5  | 3.3  | 3.9  | 3.0  | WKLO                            | album         | 8.1  | 8.5  | 9.0  | 9.4  | 8.9  |
| KEYV                      | country       | 2.4  | 2.0  | 3.2  | 3.0  | 2.3  | WLAV                            | cls rock      | 8.5  | 6.9  | 5.8  | 5.6  | 7.9  |
| KLQ                       | Spanish       | —    | —    | —    | 9    | 2.1  | WLHT                            | AC            | 7.1  | 6.4  | 6.3  | 6.0  | 6.5  |
| <b>RICHMOND, VA.—(56)</b> |               |      |      |      |      |      |                                 |               |      |      |      |      |      |
| WKHK                      | country       | 9.6  | 11.8 | 10.3 | 9.4  | 11.7 | WOOD-AM                         | N/T           | 7.7  | 8.3  | 7.8  | 7.2  | 6.5  |
| WCX                       | R&B           | 12.3 | 11.7 | 10.0 | 10.0 | 10.9 | WSNX-FM                         | top 40        | 5.0  | 5.0  | 5.2  | 5.0  | 5.6  |
| WYFR-FM                   | AC            | 5.3  | 8.7  | 10.7 | 8.8  | 8.4  | WGRD-AM-FM                      | modern        | 5.4  | 5.8  | 6.5  | 5.6  | 4.6  |
| WRVA                      | AC            | 9.9  | 8.9  | 10.6 | 7.9  | 8.2  | WODI                            | oldies        | 4.1  | 5.1  | 4.2  | 4.5  | 4.4  |
| WRVQ                      | top 40        | 8.6  | 7.0  | 7.1  | 7.1  | 7.1  | WCUZ-FM                         | country       | 4.4  | 4.9  | 5.2  | 4.9  | 3.4  |
| WRXL                      | album         | 6.1  | 6.0  | 6.7  | 5.8  | 6.3  | WJQK                            | religious     | 2.3  | 1.7  | 2.9  | 1.3  | 2.2  |
| WRXB                      | AC            | 6.5  | 5.7  | 5.3  | 5.4  | 5.8  | WKWM                            | R&B           | 2.1  | 2.6  | 7    | 2.3  | 2.1  |
| WPLZ                      | R&B           | 7.5  | 6.3  | 6.0  | 6.9  | 4.9  | <b>McALLEN, TEXAS—(66)</b>      |               |      |      |      |      |      |
| WLEE-FM                   | '70's oldies  | 3.9  | 3.0  | 2.8  | 4.0  | 4.6  | KBFM                            | top 40        | 15.4 | 12.2 | 12.7 | 12.3 | 12.6 |
| WYGO                      | album         | 5.8  | 5.0  | 4.5  | 3.8  | 4.2  | KIWW                            | Spanish       | 10.2 | 12.0 | 12.4 | 14.3 | 11.5 |
| WSDJ                      | R&B           | 2.9  | 2.1  | 2.5  | 3.3  | 3.2  | KIWX                            | country       | 9.1  | 8.7  | 9.8  | 9.2  | 10.5 |
| WBZU                      | modern        | 1.8  | 2.8  | 2.4  | 2.5  | 2.7  | KGBT                            | Spanish       | 9.4  | 11.5 | 9.8  | 12.1 | 8.3  |
| WTVR-AM                   | adult std     | 1.3  | 1.6  | 1.7  | 1.9  | 2.0  | KFRQ                            | album         | 4.6  | 3.8  | 8.9  | 5.8  | 7.0  |
| <b>ALBANY, N.Y.—(57)</b>  |               |      |      |      |      |      |                                 |               |      |      |      |      |      |
| WGNA-AM-FM                | country       | 11.2 | 12.2 | 12.8 | 12.2 | 9.8  | KKPS                            | Spanish       | 6.0  | 5.7  | 4.5  | 4.6  | 6.2  |
| WNY                       | N/T           | 8.9  | 9.1  | 9.1  | 8.6  | 9.2  | KVLY                            | oldies        | 7.4  | 6.9  | 5.0  | 4.9  | 4.8  |
| WFY                       | top 40        | 9.7  | 8.9  | 9.3  | 8.4  | 9.0  | KQXN                            | Spanish       | 3.9  | 2.3  | 4.7  | 4.0  | 4.3  |
| WYJB                      | AC            | 6.0  | 8.2  | 6.8  | 8.5  | 7.2  | KRIN/KTJX                       | Spanish       | 5.3  | 4.9  | 5.6  | 6.1  | 3.8  |
| WPTX                      | album         | 6.9  | 7.3  | 6.8  | 6.5  | 7.6  | KSOX-FM                         | oldies        | 3.8  | 2.0  | 1.7  | 1.7  | 2.4  |
| WRYE                      | AC            | 7.4  | 7.3  | 6.3  | 6.4  | 5.9  | KURV                            | N/T           | 3.0  | 3.5  | 2.8  | 1.4  | 2.2  |
| WBYE/WQBK-FM              | modern        | 3.9  | 3.6  | 4.2  | 4.0  | 5.0  | KVJY                            | easy          | 1.2  | 1.7  | 1.4  | 1.5  | 2.1  |
| WKLI                      | AC            | 3.3  | 5.1  | 4.8  | 5.7  | 4.8  | <b>SYRACUSE N.Y.—(68)</b>       |               |      |      |      |      |      |
| WZRO                      | album         | 3.1  | 2.5  | 3.3  | 2.2  | 3.1  | WNTQ                            | top 40        | 10.6 | 10.0 | 9.5  | 9.4  | 10.3 |
| WAL                       | adult std     | 3.8  | 3.9  | 2.9  | 4.8  | 2.5  | WSYR                            | N/T           | 11.2 | 13.2 | 10.8 | 9.4  | 9.8  |
| WROW                      | N/T           | 4    | 9    | 2.4  | 2.6  | 2.5  | WAOX                            | album         | 9.8  | 9.4  | 8.3  | 8.0  | 9.0  |
| WRRL                      | jazz/AC       | 1.1  | 7    | 1.1  | 1.7  | 2.4  | WBBS                            | country       | 6.5  | 6.0  | 8.5  | 7.5  | 8.3  |
| WQBK-AM                   | N/T           | 2.8  | 2.3  | 2.8  | 1.5  | 2.2  | WYTY                            | AC            | 11.7 | 11.1 | 9.2  | 10.4 | 8.2  |
| <b>HONOLULU—(58)</b>      |               |      |      |      |      |      |                                 |               |      |      |      |      |      |
| KIKI-FM                   | top 40/rhythm | 7.3  | 10.3 | 9.5  | 8.8  | 12.4 | WSEB-FM                         | oldies        | 6.8  | 6.2  | 6.9  | 6.6  | 5.0  |
| KSSK-FM                   | AC            | 11.4 | 11.7 | 9.9  | 10.6 | 9.9  | WFBL                            | adult std     | 4.8  | 5.3  | 3.1  | 3.6  | 4.2  |
| KCCN-FM                   | Hawaiian      | 8.7  | 8.8  | 9.0  | 7.6  | 9.1  | WKRL                            | album         | 3.6  | 3.0  | 4.9  | 5.0  | 4.2  |
| KSSK-AM                   | AC            | 9.2  | 8.0  | 8.5  | 7.9  | 9.1  | WHEN-FM                         | country       | 3.3  | 4.0  | 4.0  | 3.6  | 3.8  |
| KQMG-AM-FM                | top 40        | 7.1  | 6.1  | 5.6  | 6.5  | 6.4  | WTKW                            | cls rock      | 2.7  | 1.9  | 3.1  | 3.2  | 3.2  |
| KLKJ                      | cls rock      | 7.3  |      |      |      |      |                                 |               |      |      |      |      |      |



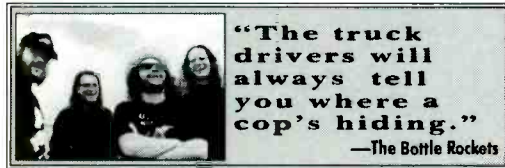
This band has never got a speeding ticket," boasts Brian Henneman of the Bottle Rockets, calling from a pit stop in the middle of Missouri. The band's ode to state troopers, "Radar Gun," clocks in at No. 28 on the Album Rock Tracks chart.

"In the old days we were just lucky. Actually, what we used to use was the CB. The truck drivers will always tell you where a cop's hiding.

"Now we'll never get [pulled over] because we've got a new rental van with cruise control," he reports, a perk of being picked up by TAG Records.

"It's a big huge long Dodge thing with air conditioning, reading lights all the way back. Totally airtight—no wind whistling around. Yeah, we're stylin'."

Quite a move up from the band's previous vehicle, a war-torn '87 Ford. "Aw, it's like a Learjet. That poor old thing's for sale now in [our hometown] Festus [Mo.]. We're asking \$1,500, but nobody's calling, so we'll have to lower it. It just



"The truck drivers will always tell you where a cop's hiding."  
—The Bottle Rockets

wore out.

"We bought it with 100,000 miles on it and put on another 100,000. It was just too old and too

small. It was a cargo van we fixed up. Went down to the custom van shop, put a window in the back, put a bench seat in there, which actually came out of the old Uncle Tupelo [band] van. We bought her for \$2,900. Got it from a friend in Jasper, Ind., at a place called Ruxer Ford.

"It tried to heat us, but it didn't do too good. The problem with it was there was so much wind leaking around inside, you couldn't ever get it too warm in there."

The band found that out firsthand during its first trip to New York . . . during the blizzard of '93.

"In Washington, D.C. it started icing. Philadelphia, it was snowing, and then we were done. It was rough, man. The washer thing was frozen up, so we had to keep pouring coffee on the windshield."

Billboard® FOR WEEK ENDING NOVEMBER 11, 1995

| Album Rock Tracks™  |          |         |                             | ARTIST   |
|---|----------|---------|-----------------------------|--|
| T. WK.  | L. WK.   | WKS. ON | TRACK TITLE                 | ALBUM TITLE (IF ANY)                           |
| ★★★★ No. 1 ★★★★★  |          |         |                             |  |
| 1   | 1        | 10      | NAME                        | A BOY NAMED GOO                                |
| 2 weeks at No. 1 ♦ GOO GOO DOLLS METAL BLADE/WARNER BROS. |          |         |                             |  |
| 2   | 2        | 8       | HARD AS A ROCK              | BALLBREAKER                                    |
| ♦ AC/DC EASTWEST/EEG                                      |          |         |                             |  |
| 3   | 5        | 6       | MY FRIENDS                  | ONE HOT MINUTE                                 |
| ♦ RED HOT CHILI PEPPERS WARNER BROS.                      |          |         |                             |  |
| 4   | 3        | 14      | COMEDOWN                    | SIXTEEN STONE                                  |
| ♦ BUSH TRAUMA/INTERSCOPE                                  |          |         |                             |  |
| 5   | 4        | 5       | PERRY MASON                 | OZZY OSBOURNE                                  |
| ♦ OZZY OSBOURNE EPIC                                      |          |         |                             |  |
| 6   | 9        | 3       | YOUR LITTLE SECRET          | MELISSA ETHERIDGE                              |
| ♦ MELISSA ETHERIDGE ISLAND                                |          |         |                             |  |
| 7   | 7        | 9       | LUMP                        | THE PRESIDENTS OF THE UNITED STATES OF AMERICA |
| ♦ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA |          |         |                             |  |
| 8   | 6        | 19      | TOMORROW                    | FROGSTOMP                                      |
| ♦ SILVERCHAIR EPIC  |          |         |                             |  |
| 9   | 11       | 6       | HAND IN MY POCKET           | JAGGED LITTLE PILL                             |
| ♦ ALANIS MORISSETTE MAVERICK/REPRISE                      |          |         |                             |  |
| 10  | 12       | 4       | GRIND                       | ALICE IN CHAINS                                |
| ♦ ALICE IN CHAINS COLUMBIA                                |          |         |                             |  |
| 11  | 10       | 9       | CUMBERSOME                  | AMERICAN STANDARD                              |
| ♦ SEVEN MARY THREE MAMMOTH/ATLANTIC                       |          |         |                             |  |
| 12  | 14       | 4       | BULLET WITH BUTTERFLY WINGS | MELLON COLLIE AND THE INFINITE SADNESS         |
| ♦ SMASHING PUMPKINS VIRGIN                                |          |         |                             |  |
| 13  | 13       | 6       | GEEK STINK BREATH           | INSOMNIAC                                      |
| ♦ GREEN DAY REPRISE                                       |          |         |                             |  |
| 14  | 8        | 9       | SIMPLE LESSONS              | LUCY   |
| ♦ CANDLEBOX MAVERICK/WARNER BROS.                         |          |         |                             |  |
| 15  | 17       | 6       | I'LL STICK AROUND           | FOO FIGHTERS                                   |
| ♦ FOO FIGHTERS ROSWELL/CAPITOL                            |          |         |                             |  |
| 16  | 15       | 23      | POSSUM KINGDOM              | RUBBERNECK                                     |
| ♦ TOADIES INTERSCOPE                                      |          |         |                             |  |
| 17  | 16       | 20      | AND FOOLS SHINE ON          | SEEDS  |
| ♦ BROTHER CANE VIRGIN                                     |          |         |                             |  |
| ★★★★ AIRPOWER ★★★★★                                       |          |         |                             |  |
| 18  | 20       | 7       | HOOK                        | FOUR   |
| ♦ BLUES TRAVELER A&M                                      |          |         |                             |  |
| 19  | 21       | 5       | GOOD INTENTIONS             | FRIENDS  |
| ♦ TOAD THE WET SPROCKET COLUMBIA/REPRISE                  |          |         |                             |  |
| 20  | 22       | 5       | RAININ'                     | ROTTING PINATA                                 |
| ♦ SPONGE WORK   |          |         |                             |  |
| 21  | 25       | 5       | DROWNING                    | CRACKED REAR VIEW                              |
| HOOTIE & THE BLOWFISH ATLANTIC                            |          |         |                             |  |
| 22  | 18       | 16      | IN THE BLOOD                | DELUXE   |
| ♦ BETTER THAN EZRA ELEKTRA/EEG                            |          |         |                             |  |
| 23  | 19       | 14      | TIL I HEAR IT FROM YOU      | "EMPIRE RECORDS" SOUNDTRACK                    |
| ♦ GIN BLOSSOMS A&M  |          |         |                             |  |
| 24  | 24       | 15      | YOU OUGHTA KNOW             | JAGGED LITTLE PILL                             |
| ♦ ALANIS MORISSETTE MAVERICK/REPRISE                      |          |         |                             |  |
| 25  | 29       | 3       | BREADMAKER                  | SEEDS  |
| ♦ BROTHER CANE VIRGIN                                     |          |         |                             |  |
| 26  | 26       | 24      | ALL OVER YOU                | THROWING COPPER                                |
| ♦ LIVE RADIOACTIVE/MCA                                    |          |         |                             |  |
| 27  | 33       | 3       | DEJA VOODOO                 | LEDBETTER HEIGHTS                              |
| ♦ KENNY WAYNE SHEPHERD GIANT                              |          |         |                             |  |
| 28  | 35       | 2       | RADAR GUN                   | THE BOTTLE ROCKETS                             |
| THE BOTTLE ROCKETS ESD/TAG/ATLANTIC                       |          |         |                             |  |
| 29  | 39       | 2       | LOCK AND LOAD               | IT'S A MYSTERY                                 |
| BOB SEGER & THE SILVER BULLET BAND CAPITOL                |          |         |                             |  |
| 30  | 40       | 2       | PURE MASSACRE               | FROGSTOMP                                      |
| ♦ SILVERCHAIR EPIC  |          |         |                             |  |
| 31  | NEW ▶    | 1       | THE WORLD I KNOW            | COLLECTIVE SOUL                                |
| ♦ COLLECTIVE SOUL ATLANTIC                                |          |         |                             |  |
| 32  | 23       | 7       | SCUM                        | NO JOKE  |
| ♦ MEAT PUPPETS LONDON/ISLAND                              |          |         |                             |  |
| 33  | 30       | 2       | (YOU'RE) MY WORLD           | JOE SATRIANI                                   |
| ♦ JOE SATRIANI RELATIVITY                                 |          |         |                             |  |
| 34  | 28       | 10      | SOLITUDE                    | HONOR AMONG THIEVES                            |
| ♦ EDWIN MCCAIN LAVA/ATLANTIC                              |          |         |                             |  |
| 35  | 31       | 11      | WARPED                      | ONE HOT MINUTE                                 |
| ♦ RED HOT CHILI PEPPERS WARNER BROS.                      |          |         |                             |  |
| 36  | RE-ENTRY | 22      | ONLY WANNA BE WITH YOU      | CRACKED REAR VIEW                              |
| ♦ HOOTIE & THE BLOWFISH ATLANTIC                          |          |         |                             |  |
| 37  | NEW ▶    | 1       | ONE OF US                   | RELISH   |
| ♦ JOAN OSBORNE BLUE GORILLA/MERCURY                       |          |         |                             |  |
| 38  | NEW ▶    | 1       | CABIN DOWN BELOW            | WILDFLOWERS                                    |
| ♦ TOM PETTY WARNER BROS.                                  |          |         |                             |  |
| 39  | 38       | 17      | ANTS MARCHING               | UNDER THE TABLE AND DREAMING                   |
| ♦ DAVE MATTHEWS BAND RCA                                  |          |         |                             |  |
| 40  | 27       | 13      | SMASHING YOUNG MAN          | COLLECTIVE SOUL                                |
| ♦ COLLECTIVE SOUL ATLANTIC                                |          |         |                             |  |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations and 63 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING NOVEMBER 11, 1995

| Modern Rock Tracks™                                       |        |         |                                    | ARTIST   |
|---|--------|---------|------------------------------------|--|
| T. WK.  | L. WK. | WKS. ON | TRACK TITLE                        | ALBUM TITLE (IF ANY)                           |
| ★★★★ No. 1 ★★★★★  |        |         |                                    |  |
| 1   | 1      | 14      | NAME                               | A BOY NAMED GOO                                |
| 4 weeks at No. 1 ♦ GOO GOO DOLLS METAL BLADE/WARNER BROS. |        |         |                                    |  |
| 2   | 4      | 4       | BULLET WITH BUTTERFLY WINGS        | MELLON COLLIE AND THE INFINITE SADNESS         |
| ♦ SMASHING PUMPKINS VIRGIN                                |        |         |                                    |  |
| 3   | 3      | 6       | GEEK STINK BREATH                  | INSOMNIAC                                      |
| ♦ GREEN DAY REPRISE                                       |        |         |                                    |  |
| 4   | 5      | 7       | MY FRIENDS                         | ONE HOT MINUTE                                 |
| ♦ RED HOT CHILI PEPPERS WARNER BROS.                      |        |         |                                    |  |
| 5   | 2      | 13      | LUMP                               | THE PRESIDENTS OF THE UNITED STATES OF AMERICA |
| ♦ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA |        |         |                                    |  |
| 6   | 7      | 11      | POSSUM KINGDOM                     | RUBBERNECK                                     |
| ♦ TOADIES INTERSCOPE                                      |        |         |                                    |  |
| 7   | 6      | 12      | HAND IN MY POCKET                  | JAGGED LITTLE PILL                             |
| ♦ ALANIS MORISSETTE MAVERICK/REPRISE                      |        |         |                                    |  |
| 8   | 9      | 8       | I'LL STICK AROUND                  | FOO FIGHTERS                                   |
| ♦ FOO FIGHTERS ROSWELL/CAPITOL                            |        |         |                                    |  |
| 9   | 8      | 17      | COMEDOWN                           | SIXTEEN STONE                                  |
| ♦ BUSH TRAUMA/INTERSCOPE                                  |        |         |                                    |  |
| 10  | 12     | 4       | FRIENDS OF P                       | RETURN OF THE RENTALS                          |
| ♦ THE RENTALS MAVERICK/REPRISE                            |        |         |                                    |  |
| 11  | 10     | 9       | A GIRL LIKE YOU                    | GORGEOUS GEORGE                                |
| ♦ EDWYN COLLINS BAR NONE/A&M                              |        |         |                                    |  |
| 12  | 13     | 22      | NATURAL ONE                        | "KIDS" SOUNDTRACK                              |
| ♦ FOLK IMPLOSION LONDON                                   |        |         |                                    |  |
| 13  | 15     | 8       | QUEER                              | GARBAGE  |
| ♦ GARBAGE ALMO SOUNDS/GEFFEN                              |        |         |                                    |  |
| 14  | 11     | 12      | TIME BOMB                          | AND OUT COME THE WOLVES                        |
| ♦ RANCID EPITAPH  |        |         |                                    |  |
| ★★★★ AIRPOWER ★★★★★                                       |        |         |                                    |  |
| 15  | 17     | 7       | ONE OF US                          | RELISH   |
| ♦ JOAN OSBORNE BLUE GORILLA/MERCURY                       |        |         |                                    |  |
| ★★★★ AIRPOWER ★★★★★                                       |        |         |                                    |  |
| 16  | 18     | 6       | HOOK                               | FOUR   |
| ♦ BLUES TRAVELER A&M                                      |        |         |                                    |  |
| 17  | 16     | 11      | WALK THIS WORLD                    | OYSTER   |
| ♦ HEATHER NOVA BIG CAT/WORK                               |        |         |                                    |  |
| 18  | 14     | 21      | TOMORROW                           | FROGSTOMP                                      |
| ♦ SILVERCHAIR EPIC  |        |         |                                    |  |
| 19  | 19     | 3       | GRIND                              | ALICE IN CHAINS                                |
| ♦ ALICE IN CHAINS COLUMBIA                                |        |         |                                    |  |
| 20  | 23     | 5       | GOOD INTENTIONS                    | FRIENDS  |
| ♦ TOAD THE WET SPROCKET COLUMBIA/REPRISE                  |        |         |                                    |  |
| 21  | 27     | 3       | CUMBERSOME                         | AMERICAN STANDARD                              |
| ♦ SEVEN MARY THREE MAMMOTH/ATLANTIC                       |        |         |                                    |  |
| 22  | 26     | 4       | WONDER                             | TIGERLILY                                      |
| ♦ NATALIE MERCHANT ELEKTRA/EEG                            |        |         |                                    |  |
| 23  | 21     | 9       | DO YOU SLEEP?                      | TAILS  |
| ♦ LISA LOEB & NINE STORIES GEFEN                          |        |         |                                    |  |
| 24  | 25     | 4       | UNINVITED                          | LAUGHING GALLERY                               |
| ♦ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.                 |        |         |                                    |  |
| 25  | 20     | 21      | IN THE BLOOD                       | DELUXE   |
| ♦ BETTER THAN EZRA ELEKTRA/EEG                            |        |         |                                    |  |
| 26  | NEW ▶  | 1       | PURE MASSACRE                      | FROGSTOMP                                      |
| ♦ SILVERCHAIR EPIC  |        |         |                                    |  |
| 27  | 34     | 3       | ALL I REALLY WANT                  | JAGGED LITTLE PILL                             |
| ♦ ALANIS MORISSETTE MAVERICK/REPRISE                      |        |         |                                    |  |
| 28  | 24     | 6       | MORNING GLORY                      | (WHAT'S THE STORY) MORNING GLORY               |
| ♦ OASIS EPIC  |        |         |                                    |  |
| 29  | 31     | 3       | DON'T STAY HOME                    | 311  |
| ♦ 311 CAPRICORN   |        |         |                                    |  |
| 30  | 22     | 8       | CAN'T WAIT ONE MINUTE MORE         | SET YOUR GOALS                                 |
| ♦ CIV LAVA/ATLANTIC                                       |        |         |                                    |  |
| 31  | NEW ▶  | 1       | GLYCERINE                          | SIXTEEN STONE                                  |
| ♦ BUSH TRAUMA/INTERSCOPE                                  |        |         |                                    |  |
| 32  | NEW ▶  | 1       | SANTA MONICA (WATCH THE WORLD DIE) | SPARKLE AND FADE                               |
| ♦ EVERCLEAR CAPITOL                                       |        |         |                                    |  |
| 33  | 33     | 3       | YOUR LITTLE SECRET                 | MELISSA ETHERIDGE                              |
| ♦ MELISSA ETHERIDGE ISLAND                                |        |         |                                    |  |
| 34  | 35     | 2       | RAININ'                            | ROTTING PINATA                                 |
| ♦ SPONGE WORK   |        |         |                                    |  |
| 35  | 29     | 22      | CARNIVAL                           | TIGERLILY                                      |
| ♦ NATALIE MERCHANT ELEKTRA/EEG                            |        |         |                                    |  |
| 36  | 30     | 6       | BREAKFAST AT TIFFANY'S             | HOME   |
| ♦ DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE                |        |         |                                    |  |
| 37  | 39     | 2       | JUST                               | THE BENDS                                      |
| ♦ RADIOHEAD CAPITOL                                       |        |         |                                    |  |
| 38  | 32     | 23      | SAY IT AIN'T SO                    | WEEZER   |
| ♦ WEEZER OGC/GEFFEN                                       |        |         |                                    |  |
| 39  | NEW ▶  | 1       | ROSEALIA                           | DELUXE   |
| ♦ BETTER THAN EZRA ELEKTRA/EEG                            |        |         |                                    |  |
| 40  | NEW ▶  | 1       | PIRANHA                            | I AM AN ELASTIC FIRECRACKER                    |
| ♦ TRIPPING DAISY ISLAND                                   |        |         |                                    |  |



# HITS! IN TOKIO

Week of October 22, 1995

- ① Fantasy / Mariah Carey
- ② Runaway / Janet Jackson
- ③ Fairground / Simply Red
- ④ Roll With It / Oasis
- ⑤ Endorphinmachine / ♪
- ⑥ Lost In You / Matt Bianco
- ⑦ Rock And Roll Is Dead / Lenny Kravitz
- ⑧ Warped / Red Hot Chili Peppers
- ⑨ Scatman / Scatman John
- ⑩ Country House / Blur
- ⑪ Walk This World / Heather Nova
- ⑫ Downtown Venus / P.M. Dawn
- ⑬ Do You Sleep? / Lisa Loeb & Nine Stories
- ⑭ Jump To My Love / Incognito
- ⑮ Take Me Higher / Diana Ross
- ⑯ 3 Is Family / Dana Dawson
- ⑰ Kiss And Tell / G. Love And Special Sauce
- ⑱ The Hearts Filthy Lesson / David Bowie
- ⑲ I Could Fall In Love / Selena
- ⑳ Come Into My Life / Gerry DeVeaux
- ㉑ Money / Ragga Twins
- ㉒ You Learn / Alanis Morissette
- ㉓ Are You Ready? / Pebbles
- ㉔ Scatman's World / Scatman John
- ㉕ Abriendo Puertas / Gloria Estefan
- ㉖ I'll Be There For You / The Rembrandts
- ㉗ Naked / Reef
- ㉘ R To The A / C.J. Lewis
- ㉙ Strength / Tohko Furuuchi
- ㉚ Ainokotoba / Spitz
- ㉛ You Are Not Alone / Michael Jackson
- ㉜ Yes, I'm Ready / Janet Kay With Drummie Zeb
- ㉝ Sentimental / Deborah Cox
- ㉞ It's A Beautiful Day / Carnation
- ㉟ Pull Up To The Bumper / Patra
- ㊱ To Love You More / Celine Dion
- ㊲ Could It Be I'm Fallin' In Love / Regina Belle
- ㊳ Funk It Up / Toshi Kubota
- ㊴ Sunday To Saturday / Take That
- ㊵ Tunnel Vision / Lenny Kravitz
- ㊶ Kurayamide Kiss - Kiss In The Darkness / Flying Kids
- ㊷ Waterfalls / TLC
- ㊸ Naked And Sacred / Chynna Phillips
- ㊹ Let It Go / Maysa Leak
- ㊺ Oh Baby / Great 3
- ㊻ When Love & Hate Collide / Def Leppard
- ㊼ Baby Come Back / Heaven Featuring New York Voices
- ㊽ Thank You / Boyz II Men
- ㊾ Stay / Lisa Loeb & Nine Stories
- ㊿ The Long And Winding Road / George Benson

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/>



## Sample Snafu Gets Fresno Arbs Axed; Jay Albright Resigns To Become Jaye

**ARBITRON** HAS canceled phase one fall Arbitrends for Fresno, Calif., and will delete them from the fall book because of an error that caused 39.8% of the metro to go unsampled during the first four weeks of the survey.

The mistake resulted from 10 ZIP codes being dropped from the city's high-density Hispanic area. Six other Arbitron markets have been affected by variations in sample allocation: Albuquerque, N.M., Buffalo, N.Y., Dallas, Milwaukee, New York, and Philadelphia. Additional samples have been added in phases two and three to make up for the sample imbalance.

In other news, well-known radio consultant Jay Albright has relinquished his position as GM of Seattle-based BP Consulting Group as he prepares to undergo "gender correction" surgery in early November that will turn him into a woman. Albright, who will change his first name to Jaye after the operation, will continue to consult some BP clients as an independent contractor.

Albright says that he has struggled for four decades with a condition known as "gender dysphoria," which involves having the biological characteristics of one gender and the emotional and psychological characteristics of the other.

"I have come to the point in my life where I do not have the energy to continue to hide, deny, and ignore the full reality of my situation," Albright said in a letter to clients.

BP clients were alerted to the change Oct. 26 via letters from Albright and Edith Hilliard, president/GM of parent company Broadcast Programming. Response from clients has been overwhelmingly supportive, BP says. Wrote one, "You are our consultant; you'll remain our consultant." Albright will spend November recuperating.

The Radio Advertising Bureau reports the industry's 37th consecutive month of revenue gains in September. Local and national spot advertising was up 8% over September 1994.

And confirmed at deadline: Park Communications sold New York AC WPAT-FM to SBS for a reported

\$83.5 million. WPAT-AM went to Hef-tel for \$19.5 million.

### PROGRAMMING

PD Randy Lane is out after only eight months at Viacom's KYSR (Star 98.7) Los Angeles. The station has been seguing to



by Chuck Taylor  
with reporting by Eric Boehlert  
and Douglas Reece

a modern rock-based adult top 40. At crosstown KJLH, PD Frankie Ross steps down; those duties are being handled by assistant PD Cliff Winston for now.

WYSP Philadelphia has dropped its classic rock format to become "the Rock Station." The Infinity station offers Howard Stern, Greaseman, and Scott Farrell, followed by a mix of modern and album rock.

Radio One director of programming Terri Avery exits to pursue a master's in business. The two R&B adult stations that Avery programmed—WWIN-FM Baltimore and WMMJ Washington, D.C.—are to get separate PDs. APD Doug Gilmore is handling the latter for now.

KDGE Dallas PD Joel Folger is consulting KTBB (the Buzz) Houston. Buzz PD Cruze did mornings for Folger years ago at KJYO (KJ103) Oklahoma City. Jeff Pollack will continue to consult both Cruze and Folger.

PD Don Cody is out at WTMP Tampa, Fla. Midday host Stacy Powers is upped to music director. Operations manager Yolanda Anderson assumes the remainder of Cody's duties. Cody is headed back to St. Louis.

APD/p.m. driver Alex Luke is named PD at KPNT (the Point) St. Louis.

APD Sonia Jimenez becomes acting PD at KGGI Riverside, Calif., following

Carmy Ferreri's move to KRLA Los Angeles. Overnighter Jeff Garcia is temporarily handling nights.

KXTZ Las Vegas picks up the old KJMZ calls from the station now known as KRBB (V100) Dallas... KUPL-AM Portland, Ore., which simulcast its country FM sister, flips to religion.

As of Monday (6), WDJX Louisville, Ky, PD Chris Shebel (aka Chris Hamilton) is PD at WPRO-FM Providence, R.I., replacing 15-year station vet David Simpson.

KOOJ San Bernardino, Calif., has changed its handle from "OJ92.7" to "New Country 92.7" as part of the fallout from the O.J. Simpson verdict. KFRG/KOOJ OM Lee Logan says the station's handle generated a slew of angry calls after the verdict. The station will change calls.

### PEOPLE: SHAKES SHAKE-UP

KIOI San Francisco OM Dave Shakes will resign at the end of the year. Shakes will consult owner Evergreen on special projects. Consultant Steve Wyrostok will be more involved in day-to-day operations for now.

WEJM (106 Jamz) Chicago morning co-host A.J. Parker—who is expected to become Doug Banks' co-host when he moves to the ABC Networks in January—is off the air for what The Chicago Sun-Times calls "contract renegotiation." Remaining morning-team members "Jammin'" Dave Michaels and Melle-Mel are handling mornings with help from 13-year-old Kidd Kool, who had been part of the weekend mix show. Also, part-timer J.C. Collins is upped to overnights.

Crosstown WGCI-FM adds weekenders Devante Stone (formerly Don Powers at KPRS Kansas City, Mo.) and First Lady from WEJM. Donnie DeVoe returns as overnight weekend host.

WYXR (Star 104.5) Philadelphia ups swing jock Rich Davis to full-time nights, replacing Walt Seal. Davis (aka Joe Friday) leaves the MD/night post at WAEB-FM Allentown, Pa. Also, Rob Mason and Gary Dixon join for mornings from WWWW Detroit. PD Bill Young will do afternoons. Nights are still open as the station ends its initial jockless stint.

### FORMATS

(Continued from page 81)

shared with oldies radio: CBS' own Arrow rock'n'roll classics format, which includes artists from the late '60s to the mid-'80s, with a focus on the '70s; and classic rock, centering on 1964-73.

Oldies radio's remaining segments are graffiti gold/golden oldies, with '50s and '60s artists, such as Elvis and Buddy Holly; and doo-wop '50s groups, including a cappella. Generally, oldies radio is service oriented, features speciality shows and weekends, and appeals to a strong, 25- to 54-year-old loyal audience with an even mix of men and women.

Among information stations, the study cites news/talk; talk only; sports; news/talk/sports; and full service, which blends the previous elements with music. The format skews an upscale 35- to 64-year-old audience and dominates on AM.

Finally, under miscellaneous formats, the study lists classical or modern classical, nostalgia, big band, adult standards, ethnic, Spanish, and religious.

## Hennes' Back-To-Basics Top 40 Takes Over WQSL

**BROADCAST VETERAN** Bill Hennes certainly knows top 40 radio.

He programmed CKLW Detroit and WKLO Louisville, Ky., during their top 40 heyday, before moving to heritage stations WMAQ/WKQX Chicago in the late '70s/early '80s. He later was GM of WBCK/WBXX Battle Creek, Mich. He also operated Bill Hennes & Associates, a programming, management, and sales consultancy.

Until August, Hennes was GM of Tri-State Broadcasting's country/'70s combo WNWN/WFAT Kalamazoo, Mich. That's when he got the call to travel south to head the "Q-Network," becoming GM of HVS Partners' country WWQQ Wilmington, N.C., as well as '70s-based classic rocker WXQR (Star105.5) and AC WQSL (Whistle 92.3)—both dual-licensed to Wilmington/Jacksonville, N.C.

The results of Hennes' first research were clear. "There was a huge hole in the Wilmington and Jacksonville markets for a pure top 40 station," he says. There had been no top 40 in Wilmington for at least three years, although nearby New Bern/Jacksonville has top 40 WRHT.

Hennes decided to break every rule of today's overly niched top 40 and program the format as it was originally designed: Play the most popular hits, regardless of musical genre, in heavy rotation.

"Everybody wants to put a label on everything," Hennes says. "No one lives by one genre alone. That becomes evident when you look at anyone's record collection. People's tastes are eclectic by nature. It was up to us to put the blend together."

The new WQSL (All Hit 92.3) plays Bone Thugs-N-Harmony, Tim McGraw, and Green Day. Initially, it played powers 133 times a week to establish an identity; it has since backed off to 95. The station plays no gold. "The listeners always hear a popular song when they tune in."

And the response after less than two months on the air? "The reaction has been phenomenal, both on the phones and on the street. People have identified with this station immediately, saying it's a breath of fresh air. This was a radio station that nobody knew or cared about, and suddenly listeners care about us. Top 40 radio, done correctly, becomes a part of the listeners' lives. What's not to like?"

"The key word that keeps coming back to us in our research is 'variety,'" Hennes adds, using a buzzword often associated with AC stations. That word is not used on the air, but the perception is that WQSL delivers a variety of music. "All the songs we play transcend their labels," Hennes says. "We play popular songs for regular folks who don't apply labels to

records they like."

Here's a recent 6 p.m. hour: Janet Jackson, "Runaway"; Luniz, "I Got 5 On It"; Goo Goo Dolls, "Name"; Groove Theory, "Tell Me"; Take That, "Back For Good"; Shaggy, "Boombastic"; Green Day, "Geek Stink Breath"; Coolio, "Gangsta's Paradise"; Gin Blossoms, "Till I Hear It From You"; Natalie Merchant, "Carnival"; Mariah Carey, "Fantasy"; TLC, "Waterfalls"; Red Hot Chili Peppers, "My Friends"; AC/DC, "Hard As A Rock"; and Lisa Loeb, "Do You Sleep."

So what about train-wreck segues? "The audience only cares if they like the songs or not, and they wind up listening longer," Hennes says. "With our quick rotations, if they do go away, they'll come back quicker. [For example,] Sophie B. Hawkins has a big AC song, but they'll hear it more often here than from [AC] WGNI.

"The same holds true with the biggest hits on crosstown modern rocker WSFM and urban WMNX. We're rotating their biggest hits and rotating them faster than they do. When a song is hot, the listeners want to hear it more often. We want equal-opportunity enemies."

As for WQSL's music meetings, Hennes says, "we check retail sales in both markets, our callout research, requests, Billboard/Airplay Monitor, and weigh everything to give us a well-balanced playlist. During an average week, we may lean more urban, rock, or pop, depending on what's hot at any given time." Label reaction, Hennes says, has been "fabulous, very supportive. They recognize what we're doing is reality."

Hennes recently hired new PD/p.m. driver Jake "the Jammer" Edwards from WKPK Traverse City, Mich. Music director/morning host Gary Alexander is a WQSL veteran. The night jock is Tyler Richman from KYKY St. Louis. Middays and overnights are currently being handled by part-time talent.

WQSL is in the process of assembling its sales staff. "It's important for us to train our sales staff in the value of this format," says Hennes. "Top 40 has always been about putting bodies in seats, not about whether the advertiser likes the format or not. The bottom line is, 'Can we deliver the consumer, the lifeblood of their business?' Not every advertiser listens to every station, but if they're smart, they'll spread the message around."

For now, Hennes and company continue to use a word-of-mouth, grassroots campaign to create awareness of WQSL. "We treat it like a big secret and let the listeners find out about it," Hennes says.

KEVIN CARTER



## newsline...

**BILL STAKELIN** joins Regent Communications as executive VP/COO. He was formerly president/CEO of Apollo Radio. The announcement follows Regent's acquisition of KALL/KKAT/KODJ Salt Lake City and KMXV/KUDL Kansas City, Mo., from Apollo.

**JOAN GERBERDING** has been upped from VP/GM to executive VP/COO at WHWH/WPST Princeton, N.J. She will oversee day-to-day operations there and at Nassau Broadcasting Partners' other stations, which include WVPO/WBSG Stroudsburg, Pa., and WHCY Blairstown, N.J. Daniel Henrickson has been promoted to senior VP/GM of WHWH/WPST.

**STATION SALES:** WINE/WRKI Danbury, Conn., and nearby WVIB, WVYB, and WPUT, from BCI Advisors to Commodore for \$15 million; WADK/WOTB Newport, R.I., from, respectively, Newport Broadcasting and Perry Communications of Rhode Island to Bear Broadcasting Co. (Newport and Perry were both owned by Bernard and Jane Perry.)

WWWZ/WMGL Charleston, S.C., from Southern Communications to Mayo Radio; WRDJ/WJJS/WJXX/WLDJ/WVLR Roanoke/Lynchburg, Va., from Virginia Network to Cavalier Communications for \$5 million.



# Music Video

PROGRAMMING

## Maxwell Brews Righteous 'Freak' DC Talk Aims To Turn Heads With Clip

BY BRETT ATWOOD

It's an odd pairing, but Christian act DC Talk has teamed with Simon Maxwell, known for his direction on Nine Inch Nails' "Hurt," for one of the most progressive religious music clips ever released.

In the video for "Jesus Freak," white doves and Christian imagery collide with footage of burning books and crosses, hate crimes, and World War II propaganda films, while screechy guitars and aggressive vocals form a loud rock hook. The clip's slick style and in-your-face imagery could easily fit between cutting-edge videos from the likes of Nirvana and Nine Inch Nails—which is exactly the point.

"We had seen some of Simon's work with Nine Inch Nails," says DC Talk vocalist Toby McKeehan. "His style appealed to us. Our manager suggested we try to work with him for the video, and when we contacted him, he was extremely interested."

Maxwell says that after a career of work on alternative clips, such as the Orb's "Little Fluffy Clouds," he took on the project for a challenge and a change.

"The track inspired me greatly," says Maxwell of his work on the clip, which is a production of Los Angeles-based the Underground. "I didn't think of the political implications of it. Maybe it's because I come from England, where there are less preconceived ideas about Christianity than in the U.S. I had no prejudices about it. In many ways, the challenge was to portray something different than what people expect. [DC Talk] are so cutting edge, in terms of the Christian music community."

Maxwell says the process of creating the DC Talk clip wasn't much different from what he did on the Nine Inch Nails video.

"Both artists were equally concerned about their art and clearly getting across their point," says Maxwell. "They were just different points."

McKeehan says that DC Talk gave Maxwell a lot of creative freedom to create the clip, but that the group made

clear its concerns about the meaning behind the music.

"The first thing that we told him was that this wasn't just another song to us," says McKeehan. "This song represents our beliefs. It is about our faith, and we were not about to back down from that. Then we told him that we did not want to send out a message that



DC TALK

was confusing. We are not confused about our faith, and it was important that the video represent our strength and conviction. He was extremely sensitive to our belief and to our faith."

McKeehan says the intention of the clip was to "push the envelope" of the Christian music community.

"The problem with a lot of religious and Christian music is that it tends to be watered down," says McKeehan. "Some artists tend to back away from what they really want to say. People respect you more for taking hold of a stance and sticking with it. Our goal has always been to be out there on a

mainstream level, but we won't compromise our message to achieve that."

To reach a wider audience, the clip's theme of strength despite intolerance transcends the subject of religion.

"The video shows the perseverance of standing up for what you believe in—even in the midst of persecution," says McKeehan. "The visuals point toward many types of oppression, whether it is based on religious belief or color of skin."

McKeehan and Maxwell say that they expect some of the more conservative members of the Christian community to frown on the adventurous clip.

"There will obviously be some people who miss the point entirely or who interpret this differently," says Maxwell. "But you can't please everybody. That would be completely bland."

The clip isn't too cutting edge for Z Music, which programs 24-hour Christian music to 17 million cable households and broadcasts part time to 13 million homes. The channel is airing the clip in heavy rotation.

"It's definitely more aggressive for DC Talk," says Graham Barnard, Z Music network programming manager. "But this is not out of step for the types of Christian music that we are now playing. Some people still generally associate Christian music as shoddy and inferior, but clips like this show otherwise. It's an inspiring message that happens to be delivered through an aggressive, driving tune."

## PRODUCTION NOTES

### LOS ANGELES

**Daniel Zirilli** of Pop/Art Film Factory directed the **Twinz'** "Jump Ta This" with **Warren G**, as well as **BG Knocc Out & Dresta's** "Jealousy." Zirilli also produced **Jonatha Brooke's** clip "Nothing Sacred," which was directed by **Michael Nesmith**.

**Russell Young** of One World Productions recently completed directing duties on several clips, including

**Dana Dawson's** "Got To Give Me Love," **Louise's** "Light Of My Life," and **Gemini's** "Even Though You Broke My Heart."

### NEW YORK

**Daniel Zirilli** directed **Suga's** "What's Up Star." The clip, which is taken from the soundtrack to "The Show," was produced by **Marlon Parry** and **Carrie Bornstien**. **Jamie Rosenberg** directed photography.

**Real Live's** "Real Live Shit" was directed by **Dwayne B. Perryman III**, and **Stephen Chase** produced. **Sean Ramjerdi** directed photography for **GPA Films**.

**Brian "Black" Luvar** directed the **Grouphomes'** clip "Livin' Proof," which was produced by **Anissa Davis**. **Baron Claiborne** directed photography on the shoot.

**Stacie Passon** is the eye behind **Babe The Blue Ox's** "Hazmat" clip, which is taken from the "Red, Hot + Bothered" compilation. **Romeo Tirone** directed photography on the Brooklyn shoot.

The **Mighty Dub Kats'** "Magic Carpet Ride" clip was directed by **Yaron**. **Daniel Sollinger** produced.

### OTHER CITIES

The **Phunk Addict Crew's** "Get With You" clip was directed by **the General** and **Tommy Bone**. **Grant Washburn** directed photography on the Monterey, Calif., shoot.

## Billboard Music Vid Conference Sessions Will Inform, Entertain

**CONFERENCE UPDATE:** The Billboard Music Video Conference is almost here! Registration information for the event, which will be held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif., is available from **Maureen Ryan** at 212-536-5002.

**JUST ADDED:** Atlantic Records act **the Corrs** will perform live at the Billboard Music Video Awards on Nov. 10. Admission to the event is included in the conference registration. Additional tickets for the show can be purchased separately for \$65 at the walk-up registration booth at the hotel.

Multimedia and music artist **Todd Rundgren** will join the "Multimedia and Music Video: the Real Deal" panel, to be held Thursday (9) at 11 a.m.

Rundgren was among the first musicians to explore the merging of music, music video, and multimedia with his 1993 project "No World Order." The artist has just released another interactive music project, "The Individualist" on Digital Entertainment. The disc contains an interactive music video that can be directed by the computer user.

Rundgren tells the Eye that he plans to transfer all of his recordings to new media formats so that the music becomes interactive.

"There are a lot of old and interesting things hidden in there," he says. "The audience will be able to take advantage of it immediately by digging deeper into the music. They can go back and revisit the music and even disassemble it, if they want to."

**BREAKFAST ROUNDTABLE:** The Music Video Assn. is finalizing its agenda for the Breakfast Roundtables, which will take place Nov. 10 at 8:30 a.m. Following are some of the topics to be discussed at the session, which is open to all attendees:

- "Nielsen Music Video Tracking": Nielsen Media Research senior product planner **Brian Fuhrer** will discuss Nielsen's new rating and research efforts for music video programming (Billboard, Oct. 4).

- "Creating A Web Site": BoxTop Interactive leader **Charles Como** will discuss the ins and outs of getting online with your company's own site on the Internet's World Wide Web. BoxTop Interactive has created Web sites for Fox Broadcasting Co., United Paramount Network, and **Lenny Kravitz**.

- "Licensing Videos For Multimedia": This group will discuss the legal realities of licensing music videos for use in CD-ROM and online ventures. Sony Music's **Steve Gordon** will guide the discussion.

- "Broadcast Data Systems: Video Monitor": **BDS GM George Chaltas** will be available to discuss BDS and the Video Monitor that appears weekly in Billboard.

- "Positive Forces: Music Video And Community Service": The effects of music video on youth are falling further under the microscope of many political forces. This group will examine ways to make a positive impact with music video through community service.

- "Regional Programming: Pulling It All Together": This group will discuss how to use programming tools, retail tie-ins, and original productions to make your show more valuable to the record companies.

In addition, don't forget that the

MVA will hold a meeting Nov. 8 from 3 to 4 p.m. at the hotel. The first 100 people to attend will receive a free Kodak single-use camera. Immediately following the meeting will be an MVA cocktail reception, sponsored by Kodak.

**AWARDS UPDATE:** For the first time ever, the final round of voting for this year's Billboard Music Video Awards will take place on-site at the Loews Santa Monica Beach Hotel. To place their votes, conference attendees will enter private

booths that look suspiciously like those used in political elections. A large-screen video presentation will expose voters to all nominated clips and regional music video shows so that they can see and hear the final entries before they cast their votes. Please note that we will allow write-in votes in the best local/regional video show categories. All votes must be received by noon on Nov. 10.

**REMEMBERING SELENA:** Selena may be gone, but she is not forgotten by the director of most of her music videos. **Cecilia Miniucchi** seamlessly merges unused footage of Selena with a cast of lively young dancers for a new video for the singer's "Techno Cumbia."

"It was very much a challenge to do," says Miniucchi, who constructed the Visages Film clip from outtakes of the singer's last video, "Bi Di Bi Di Bom Bom."

"We had footage of her dancing against a blue screen for that video, but we never got around to using it. The spirit of her movement was right for this song, so we decided to use it. It is a celebration of her life, more than anything else."

In addition, Miniucchi recently prepared a documentary on Selena's life, to be released Nov. 14 on home video by EMI Latin (Billboard, Oct. 7).

# THE EYE



by Brett Atwood



**Law(s) And Order.** Jazz artist **Ronnie Laws** takes a break from the video shoot for his new clip "Soon As The Posse Rides Out," which details the role of African-American cowboys in the exploration of the American West. Pictured, from left, are director **Bill Pratt**, Laws' manager **Alistair Abrahams**, Laws, and the Right Stuff's **Tom Cartwright** and **Charles Levan**.



In Memory Of  
Maxine Andrews,  
Who With  
The Andrews Sisters  
Brought Us Hope  
In Times Of Strife  
And In More Than  
One Hundred Hits  
A Legacy Of Joy,  
Success And Victory



**MCA**  
Music Entertainment Group



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Boyz II Men, Vibir
- 2 Mariah Carey, Fantasy
- 3 Whitney Houston, Exhale
- 4 Groove Theory, Tell Me
- 5 Coolio Feat. L.V., Gangsta's Paradise
- 6 TLC, Diggin' On You
- 7 Deborah Cox, Sentimental
- 8 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 9 Pure Soul, I Want You Back
- 10 Xscape, Who Can I Run To
- 11 Immatute, Feel The Funk
- 12 Monica, Before You Walk Out Of My Life
- 13 Janet Jackson, Runaway
- 14 Gerald & Eddie Levert, Sr., Already Missing You
- 15 Anointed, It's In God's Hands Now
- 16 Earth Gyriz, Love Of Mine
- 17 Diana Ross, Take Me Higher
- 18 Brandy, Brokenhearted
- 19 Skee-Lo, I Wish
- 20 Solo, Heaven
- 21 Faith Evans, You Used To Love Me
- 22 Monica, Like This And Like That
- 23 Craig Mack, Making Moves With Puff
- 24 Goodie Mob, Cell Therapy
- 25 After 7, Damn Thing Called Love
- 26 Tamia, You Put A Move On My H
- 27 Keith Murray, This That Hit
- 28 Pharcyde, Runtin'
- 29 Blackstreet, Tonight's The Night
- 30 Jon B., Pretty Girl

★ ★ NEW ONS ★ ★

- Coolio, Too Hot
- Soultrix, Cash Money
- Spearhead, Positive
- Supercat, My Girl Josephine
- Simply Red, Fairground
- Mystidious Misfits, Upside Down
- Iziti, Iziti Everywhere



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Travis Tritt, Sometimes She Forgets
- 2 Little Texas, Life Goes On
- 3 Sawyer Brown, 'Round Here
- 4 Vince Gill, Go Rest High On That Mountain
- 5 John Michael Montgomery, No Man's Land
- 6 Shania Twain, The Woman In Me
- 7 Daryle Singletary, I Let Her Lie
- 8 Clay Walker, Who Needs You Baby
- 9 Reba McEntire, On My Own
- 10 Kenny Chesney, All I Need To Know
- 11 Blackhawk, I'm Not Strong Enough To Say

- 12 Wade Hayes, What I Meant To Say
- 13 Alan Jackson, Tall, Tall Trees †
- 14 Martina McBride, Safe In The Arms...
- 15 Lisa Brokop, She Can't Save Him
- 16 Aaron Tippin, That's As Close As I'll Get...
- 17 Terri Clark, Better Things To Do
- 18 Tim McGraw, Can't Be Really Gone
- 19 David Lee Murphy, Dust On The Bottle †
- 20 Tracy Lawrence, If The World Had A Front...
- 21 George Strait, Check Yes Or No †
- 22 Chely Wright, Listenin' To The Radio †
- 23 Terri Clark, When Boy Meets Girl †
- 24 Helen Darling, I Haven't Found It Yet †
- 25 Ty Herndon, Heart Half Empty †
- 26 Ty England, Smoke In Her Eyes †
- 27 Pam Tillis, Deep Down †
- 28 John Berry, If I Had My Pride Left At All †
- 29 Lee Roy Parnell, When A Woman Loves A Man
- 30 Mark Chesnut, Trouble
- 31 John Prine, Ain't Hurtin' Nobody
- 32 Rhett Akins, She Said Yes
- 33 Faith Hill, Let's Go To Vegas
- 34 Ken Mellons, Rub-A-Dubbin'
- 35 Bellamy Brothers, We Dared The Lightning
- 36 Jeff Carson, The Car
- 37 The Mavericks, Here Comes The Rain
- 38 Bryan White, Rebecca Lynn †
- 39 Rhonda Vincent, What More Do You Want...
- 40 Asleep At The Wheel, Lay Down Sally †
- 41 Shelby Lynne, I'm Not The One
- 42 Rick Trevino, Save This One For Me
- 43 James Hogue, Anything For Love
- 44 Brett James, If I Could See Love
- 45 Bobbie Cryer, I Just Can't Stand To Be...
- 46 Doug Supernaw, Not Enough Hours In
- 47 Trisha Yearwood, On A Bus To St. Cloud
- 48 Tracy Byrd, Love Lessons
- 49 Hutch Crosby, The Trouble With Love
- 50 Hutchens, Knock, Knock

★ ★ NEW ONS ★ ★

Faith Hill, It Matters To Me



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Red Hot Chili Peppers, My Friends\*\*
- 3 Alanis Morissette, Hand In My Pocket
- 4 Presidents Of The United States, Lump
- 5 Bush, Come Down
- 6 Janet Jackson, Runaway
- 7 Green Day, Geek Stink Breath
- 8 Goo Goo Dolls, Name
- 9 Smashing Pumpkins, Bullet With Butterfly...
- 10 Mariah Carey, Fantasy
- 11 Whitney Houston, Exhale
- 12 TLC, Diggin' On You
- 13 Hootie & The Blowfish, Time
- 14 Brandy, Brokenhearted
- 15 Melissa Etheridge, Your Little Secret
- 16 Foo Fighters, I'll Stick Around
- 17 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 18 Lisa Loeb & Nine Stories, Do You Sleep?
- 19 L.V., Throw Your Hands Up

- 20 Toadies, Possum Kingdom
- 21 R.E.M., Tongue
- 22 Rancid, Time Bomb
- 23 Garbage, Queer
- 24 Heather Nova, Walk This World
- 25 Meat Loaf, I'd Lie For You
- 26 Joan Osborne, One Of Us
- 27 Deep Blue Something, Breakfast At Tiffany's
- 28 AC/DC, Hard As A Rock
- 29 Take That, Back For Good
- 30 Candlebox, Simple Lessons
- 31 Edwyn Collins, A Girl Like You
- 32 Natalie Merchant, Carnival
- 33 Rentals, Friends Of P.
- 34 Ozzy Osbourne, Perry Mason
- 35 Xscape, Who Can I Run To
- 36 Mariah Carey & Boyz II Men, One Sweet Day
- 37 Boyz II Men, Vibir
- 38 LL Cool J, Hey Lover
- 39 Sophie B. Hawkins, As I Lay Me Down
- 40 Groove Theory, Tell Me
- 41 Dave Matthews Band, Ants Marching
- 42 Dr. Dre, Keep Their Heads Ringin'
- 43 Edwin McCain, Solitude
- 44 Seal, Kiss From A Rose
- 45 Shaggy, Boomastic
- 46 Beastie Boys, Sabotage
- 47 Silverchair, Tomorrow
- 48 Nirvana, Come As You Are
- 49 Snoopy Doggy Dogg, What's My Name?
- 50 Stone Temple Pilots, Interstate Love Song

★ ★ NEW ONS ★ ★

- Coolio, Too Hot
- The Dogg Pound, Let's Play House
- Alice In Chains, Grind
- Bone Thugs-N-Harmony, 1st Of The Month
- Madonna, You'll See
- Rancid, Ruby Soho
- Bon Jovi, Lie To Me
- R. Kelly, You Remind Me Of Something
- Ruth Ruth, Invited
- Silverchair, Pure Massacre



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Tracy Lawrence, If The World Had A Front...
- 2 Tim McGraw, Can't Be Really Gone
- 3 Martina McBride, Safe In The Arms...
- 4 John Michael Montgomery, No Man's Land
- 5 Shania Twain, The Woman In Me
- 6 Daryle Singletary, I Let Her Lie
- 7 Kenny Chesney, All I Need To Know
- 8 Faith Hill, Let's Go To Vegas
- 9 The Mavericks, Here Comes The Rain
- 10 Neal McCoy, If I Was A Drinkin' Man
- 11 Tracy Byrd, Love Lessons
- 12 Little Texas, Life Goes On
- 13 Vince Gill, Go Rest High On That Mountain
- 14 Clay Walker, Who Needs You Baby
- 15 Reba McEntire, On My Own
- 16 George Strait, Check Yes Or No
- 17 Alan Jackson, Tall, Tall Trees

- 18 Ken Mellons, Rub-A-Dubbin'
- 19 Helen Darling, I Haven't Found It Yet
- 20 Ty Herndon, Heart Half Empty
- 21 Wade Hayes, What I Meant To Say
- 22 Jeff Carson, The Car
- 23 Lee Roy Parnell, When A Woman Loves A Man
- 24 Travis Tritt, Sometimes She Forgets
- 25 Aaron Tippin, That's As Close As I'll Get
- 26 Perfect Stranger, I'm A Stranger Here My
- 27 Ty England, Smoke In Her Eyes
- 28 Bryan White, Rebecca Lynn
- 29 Pam Tillis, Deep Down
- 30 Rhonda Vincent, What More Do You Want...

★ ★ NEW ONS ★ ★

- Terri Clark, When Boy Meets Girl
- Tracy Lawrence, The Acoustic Sides Of...
- Sawyer Brown, 'Round Here
- Trisha Yearwood, On A Bus To St. Cloud



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Runaway
- 2 Sophie B. Hawkins, As I Lay Me Down
- 3 Gin Blossoms, Till I Hear It From You
- 4 Blues Traveler, Run Around
- 5 Melissa Etheridge, Your Little Secret
- 6 Mariah Carey, Fantasy
- 7 Whitney Houston, Exhale
- 8 Natalie Merchant, Carnival
- 9 Seal, Kiss From A Rose
- 10 Hootie & The Blowfish, Time
- 11 Joan Osborne, One Of Us
- 12 k.d. lang, If I Were You
- 13 Meat Loaf, I'd Lie For You
- 14 TLC, Waterfalls
- 15 Elton John, Blessed
- 16 Alanis Morissette, Hand In My Pocket
- 17 Hootie & The Blowfish, Only Wanna Be With You
- 18 Edwin McCain, Solitude
- 19 Dave Matthews Band, Ants Marching
- 20 Hootie & The Blowfish, Let Her Cry
- 21 Dionne Farris, I Know
- 22 Lisa Loeb & Nine Stories, Do You Sleep?
- 23 Bryan Adams, Have You Ever Really Loved...
- 24 Take That, Back For Good
- 25 Phil Collins, Take Me Home
- 26 Boyz II Men, Water Runs Dry
- 27 Elton John, Believe
- 28 Bruce Springsteen, Glory Days
- 29 Blues Traveler, Hook
- 30 Collective Soul, December

★ ★ NEW ONS ★ ★

- Madonna, You'll See
- Tina Turner, Goldeneye
- Rolling Stones, Like A Rolling Stone
- TLC, Diggin' On You
- Toad The Wet Sprocket, Good Intentions
- Heart, Alone
- Chynna Phillips, Naked & Sacred
- Xscape, Who Will You Run To

## PRE-1978 SONG COPYRIGHTS IN JEOPARDY

(Continued from page 7)

needs to be remedied immediately."

Complicating the situation further is a 1976 2nd Circuit Court of Appeals ruling that concluded pre-1978 songs are still protected by copyright.

Industry lawyers and other experts worry that new court cases outside of the jurisdiction of the 2nd Circuit could side with the 9th Circuit decision.

The judgment of the 9th Circuit contradicted the music industry's decadeslong practice of releasing records without first securing federal copyright protection for the songs, according to Murphy and copyright experts such as Peters and Michael S. Oberman of Kramer Levin, lead counsel for the coalition of music-industry groups that sought a Supreme Court review.

"This practice was based on and approved by authoritative court decisions, pronouncements of Congress, and the U.S. Copyright Office's century-old policies and procedures," says Oberman.

The interpretation of the law was based on the 1908 Supreme Court decision in the case of White-Smith Music Corp. vs. Apollo Co. that a player-piano roll was not a "copy" of the composition performed, but merely a mechanical reproduction and thus not entitled to copyright protection. Protection of the songs was not afforded until a sheet music "copy" was registered and published. (Further, the sound recording itself was not entitled to copyright protection until a 1971 amendment to the Copyright Act.)

"Now, uncertainty reigns on a question of paramount importance to the music industry because of the continuing conflict between the 2nd Circuit Court of Appeals and the 9th Circuit," says Oberman.

Peters agrees. "What [the decision] does is cast a huge cloud over a lot of the songs, whether they are in the public domain or not."

Peters adds, "We have practices that

go way back that say that if you distributed a [record], and you had a circle-C notice on it, we would register the claim. So this case goes against all of our practices."

Adding to the confusion is the 1971 amendment that granted protection to sound recordings. After that development, the copyright notification was almost always for the record itself, not for the underlying musical compositions.

Even ZZ Top's label, Warner Bros. Records, weighed in with a Supreme Court amici brief containing a dire prediction. Curiously, although the company opposed a Supreme Court review on several legal points, it favored a review on the so-called "divestment" issue of copyright protection of the songs, which it said "would have a devastating effect on composers and music publishers, including a sister corporation in the Warner family, Warner/Chappell Music."

The brief also called the 9th Circuit's decision "grossly at odds with the interests of the creators and owners of copyrighted musical works."

The Warner brief continued, "A conflict between the two most influential circuits on copyright law on a fundamental principle at once leaves in doubt the status of a countless number of copyrights... unless this conflict is resolved, there is certain to be immediate confusion and heightened strife in the music industry."

Industry veterans say chances are slim that hordes of opportunists will suddenly decide not to pay for songs and risk going to court. But the NMPA's Murphy warns that it would take only a few cases for the issue to become a disaster for the industry.

"It's a time bomb waiting to explode," Murphy says. "The ZZ Top case established this appeal, and now the next action would be for local groups of people to use the material and refuse to pay, and when that happens, that's when the time bomb goes off."

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 11, 1995.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bones Thugs-N-Harmony, East 1999

BOX TOPS

- Mystikal, Y'all Ain't Ready Yet
- Whitney Houston, Exhale
- Larry Loc, I'm Having Flashbacks
- Eightball & MJG, Break 'Em Off
- Jodeci, Love U 4 Life
- Luniz, I Got 5 On It(Remix)
- Click, Hurricane
- Coolio Feat. L.V., Gangsta's Paradise
- Xscape, Who Can I Run To?
- Junior M.A.F.I.A., I Need You Tonight
- Bone Thugs-N-Harmony, 1st Of The Month
- Mariah Carey, Fantasy
- 2 Pac, Temptations
- Silk, Hooked On You
- Onyx, Last Dayz
- Blackstreet Boys, We've Got It Goin' On
- Immatute, Feel The Funk
- Deborah Cox, Sentimental
- Fat Joe, Success
- Mack 10, On Them Things
- Genius/GZA, Liquid Swords
- 3T, Anything
- Das EFX, Real Hip Hop
- Groove Theory, Tell Me
- Raekwon, Ice Cream
- Shal, Come With Me
- L.A.D., Ridin' Low
- Jodeci, Freak'n You
- A-Town Players, Wassup, Wassup
- Ruth Ruth, Invited
- Take That, Back For Good

NEW

- Blahzay Blahzay, Danger Danger
- Blind Melon, Toes Across The Floor
- Coolio, Too Hot
- Mariah Carey & Boyz II Men, One Sweet Day
- Spice 1/MC Eiht, 1990-Slick
- The Dogg Pound, Let's Play House



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 Raitt, 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
- 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



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Smashing Pumpkins, Bullet With...
- Black Grape, In The Name... (new)
- Wild Strawberries, Fall (new)
- The Pharcyde, Runtin'
- The Tragically Hip, Thugs (new)
- The Cranberries, I Can't Be... (new)
- Cipher, Peep(new)
- Alanis Morissette, Hand In My Pocket



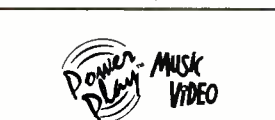
Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Pet Shop Boys, Paninaro '95
- Take That, Back For Good
- Alanis Morissette, You Oughta Know
- Lenny Kravitz, Rock & Roll...
- Shaggy, In The Summertime
- Diana King, Shy Guy
- La Ley, El Duelo
- Edwyn Collins, A Girl Like You
- Michael Jackson, You Are Not Alone
- Los Tres, La Espada Y La Pared
- Real McCoy, Come And Get Your Love
- Bjork, Isobel
- Wet Wet Wet, Don't Want To Forgive Me
- Bon Jovi, Something For The Pain
- Natalie Merchant, Carnival
- Mariah Carey, Fantasy
- Charly Garcia, Cerca De La Revolucion
- Hootie & The Blowfish, Only Wanna Be With You
- Boyz II Men, Water Runs Dry
- Faith No More, Evidence



Five 1/2-hour shows weekly  
Signal Hill Dr  
Walf, PA 15148

- Christafari, Listening
- Rich Mullins, Creed
- Lightmusic Band, Mother Nature's Son
- Innocence Mission, Wonder Of Birds
- Voice Of The Spirit, Allies
- Out Of The Grey, Gravity
- Jars Of Clay, Flood
- Petra, Think Twice
- DC Talk, I Wish We'd All...
- PFR, Wonder Why
- Steve Taylor, On The Fritz
- Dakota Motor Co., Stand Up
- Eric Champion, Touch
- Walter Eugenes, Crawl
- Audio Adrenaline, We're A Band



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Tim Keyes, All I Need Is You
- Ozzy Osbourne, Perry Mason
- Smoking Popes, Rubella
- Hootie & The Blowfish, Time
- Natalie Merchant, Wonder
- The Pretenders, Sense Of Purpose
- Salt-N-Pepa, Ain't Nuthin' But A She Thing
- Jonathan Brooke, Nothing Sacred
- Babes In Toyland, We Are Family
- Joan Osborne, One Of Us
- Jason Weaver, I Can't Stand The Pain
- Smashing Pumpkins, Bullet With...
- Mike Watt, E Ticket Ride
- TLC, Diggin' On You
- Sponge, Raintin'
- Jann Arden, Insensitive
- Meat Loaf, I'd Lie For You
- Sonic Youth, Diamond Sea
- Shampoo, Delicious
- Pure Soul, I Want You Back



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- TLC, Diggin' On You
- Groove Theory, Tell Me
- Xscape, Who Can I Run To?
- Mariah Carey, Fantasy
- Dove Shack, Summertime In The LBC
- Janet Jackson, Runaway
- Petra, Think Twice
- The Pharcyde, Runtin'
- The Click, Hurricane
- Frost, Eastside Rendezvous

## MODERN AGENCY HAS FOLK APPEAL

(Continued from page 23)

circuit.

That often required working with people and groups who were not in the music business, showing them the steps and helping them develop, just as the agency did with its artists. There are literally hundreds of stories around the country about people or organizations who have called Fleming-Tamulevich wanting to do one concert or benefit and ending up, with the agency's help, starting a folk series, opening a coffeehouse, or becoming professional producers. In many cases, this meant telling presenters that they were offering too much money.

"A lot of producers, especially in the early days, were willing to give it all away," Fleming says. "They'd just get so excited about the artists. And we'd explain to them that if they had 10 shows that were hits, they could still get blown away by one bomb if they weren't prepared for it."

When artists are ready for bigger venues, Fleming-Tamulevich works hard to help the loyal, small promoters develop their skills, rather than deserting them for established major producers. That is one of the things that drew radical singer/songwriter DiFranco to them (see story, page 13).

"It's important for me to work with people who are kind, who are political," says DiFranco. "Now that I'm sort of outgrowing some of the small, independent folk promoters and getting into the

commercial rock-promoter world, we want to help those small promoters to grow, even if there are growing pains involved."

Venerable folk star Phillips says, "They've had to overcome a real onus attached to agents in our medium, that they're hard-sell and all about money. And they've overcome that with their civility and the humane way they do business. These people's lives are not about money; they're about art."

Fleming and Tamulevich are excited about mainstream interest in folk music, though many in the field worry that the recording industry, with its hunger for what's hot and its trend-driven attention span, could end up strip mining the genre, then abandoning it, as happened after the '60s folk revival.

But the folk market did not have such deeply rooted business structures around it then. Fleming-Tamulevich & Associates is not just stopping by folk music; it built its house there.

"When people ask me why folk music or singer/songwriters are popular again, I tell them that I honestly don't pay much attention to that type of thing, because the nature of a trend is that it changes," says Fleming. "We just keep on doing what we're doing the best way that we can."

Scott Alarik is editor of the Cambridge, Mass.-based New England Folk Almanac.



Hot 100 Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs like 'Fantasy' by Mariah Carey and 'I Can Love You Like That'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- Vertical list of song titles and artists, including '1 ST OF THE MONTH', 'Ain't Nuthin' But a She Thing', 'I Can Love You Like That', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs by sales, such as 'Macarena' and 'I Can Love You Like That'.

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

- Vertical list of song titles and artists, including 'Macarena', 'I Can Love You Like That', 'Runaway', etc.



In Memory Of Lou Levy

Whose Songs Shaped Our Past

And Whose Spirit

Inspires Our Future



December 3, 1910 To October 31, 1995

MCA Music Publishing



# 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 11, 1995



| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |
|-----------|------------|-----------|---------------|--|---|---------------|
| <b>1</b>  | <b>NEW</b> |           | 1             | <b>SMASHING PUMPKINS</b><br>VIRGIN 40861 (19.98/22.98)   | *** <b>No. 1/HOT SHOT DEBUT</b> ***<br>MELLON COLLIE AND THE INFINITE SADNESS | 1             |
| 2         | 1          | 1         | 4             | MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)   | DAYDREAM  | 1             |
| 3         | 2          | 3         | 20            | ALANIS MORISSETTE ▲ <sup>3</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) <b>HS</b>     | JAGGED LITTLE PILL  | 1             |
| <b>4</b>  | <b>NEW</b> |           | 1             | OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)  | OZZMOSIS  | 4             |
| <b>5</b>  | <b>NEW</b> |           | 1             | ALAN JACKSON ARISTA 18801 (10.98/16.98)  | THE GREATEST HITS COLLECTION  | 5             |
| 6         | 4          | 6         | 68            | HOOTIE & THE BLOWFISH ▲ <sup>10</sup> ATLANTIC 82613/AG (10.98/16.98) <b>HS</b>                  | CRACKED REAR VIEW   | 1             |
| <b>7</b>  | 7          | 11        | 6             | <b>MICHAEL BOLTON</b> COLUMBIA 67300 (10.98 EQ/16.98)  | *** <b>GREATEST GAINER</b> ***<br>GREATEST HITS 1985-1995                     | 5             |
| 8         | 5          | 5         | 14            | SOUNDTRACK ▲ <sup>2</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)                               | DANGEROUS MINDS   | 1             |
| 9         | 3          | 4         | 3             | JANET JACKSON<br>A&M 540399* (11.98/17.98)   | DESIGN OF A DECADE 1986/1996  | 3             |
| 10        | 6          | 2         | 3             | GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)  | INSOMNIAC   | 2             |
| 11        | 8          | 10        | 50            | TLC ▲ <sup>6</sup> LAFACE 26009/ARISTA (10.98/16.98)   | CRAZYSEXYCOOL   | 3             |
| 12        | 9          | 8         | 6             | TIM MCGRAW CURB 77800 (10.98/16.98)  | ALL I WANT  | 4             |
| 13        | 10         | 9         | 35            | SHANIA TWAIN ▲ <sup>2</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>                  | THE WOMAN IN ME   | 6             |
| 14        | 11         | 7         | 4             | REBA MCENTIRE MCA 11264 (10.98/16.98)  | STARTING OVER   | 5             |
| 15        | 13         | 14        | 7             | RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)   | ONE HOT MINUTE  | 4             |
| 16        | 16         | 17        | 19            | NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)   | TIGERLILY   | 13            |
| 17        | 14         | 26        | 5             | SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)   | DEAD PRESIDENTS   | 14            |
| 18        | 12         | 13        | 14            | BONE THUGS-N-HARMONY ▲ <sup>2</sup> RUTHLESS 5539/RELATIVITY (10.98/15.98)                       | E. 1999 ETERNAL   | 1             |
| 19        | 18         | 25        | 15            | SELENA EMI LATIN 34123/EMI (10.98/16.98)   | DREAMING OF YOU   | 1             |
| 20        | 15         | 12        | 5             | AC/DC EASTWEST 61780/EEG (10.98/16.98)   | BALLBREAKER   | 4             |
| 21        | 17         | 16        | 48            | BLUES TRAVELER ▲ <sup>2</sup> A&M 540265 (9.98/15.98)  | FOUR  | 8             |
| <b>22</b> | <b>NEW</b> |           | 1             | ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)  | ALL WE GOT IZ US  | 22            |
| 23        | 20         | 23        | 11            | THE PRESIDENTS OF THE UNITED STATES OF AMERICA ●<br>COLUMBIA 67291 (7.98 EQ/11.98) <b>HS</b>     | THE PRESIDENTS OF THE UNITED STATES   | 20            |
| 24        | 19         | 21        | 42            | BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>  | SIXTEEN STONE   | 17            |
| 25        | 21         | 18        | 18            | SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) <b>HS</b>  | FROGSTOMP   | 9             |
| <b>26</b> | 30         | 45        | 55            | SOUNDTRACK ▲ <sup>2</sup> MCA 11103* (10.98/16.98)   | PULP FICTION  | 21            |
| <b>27</b> | <b>NEW</b> |           | 1             | BOB SEGER CAPITOL 99774* (10.98/16.98)   | IT'S A MYSTERY  | 27            |
| 28        | 22         | 20        | 15            | JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)  | GAMES REDNECKS PLAY   | 8             |
| 29        | 23         | 27        | 56            | DAVE MATTHEWS BAND ▲ <sup>2</sup><br>RCA 66449 (9.98/15.98)                                      | UNDER THE TABLE AND DREAMING  | 11            |
| 30        | 24         | 29        | 15            | XSCAPE ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)  | OFF THE HOOK  | 23            |
| <b>31</b> | 51         | 62        | 7             | <b>MANNHEIM STEAMROLLER</b><br>AMERICAN GRAMAPHONE 1995 (11.98/17.98)                            | *** <b>PACESSETTER</b> ***<br>CHRISTMAS IN THE AIR                            | 31            |
| 32        | 34         | 30        | 5             | LISA LOEB & NINE STORIES GEFEN 24734 (10.98/16.98)   | TAILS   | 30            |
| 33        | 31         | 41        | 9             | FAITH EVANS ● BAD BOY 73003/ARISTA (10.98/15.98)   | FAITH   | 22            |
| 34        | 25         | 34        | 5             | GERALD LEVERT & EDDIE LEVERT, SR.<br>EASTWEST 61859/EEG (10.98/15.98)                            | FATHER AND SON  | 20            |
| 35        | 38         | 36        | 46            | GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)                                | THE HITS  | 1             |
| 36        | 26         | 33        | 69            | SEAL ▲ <sup>2</sup> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)                                    | SEAL  | 15            |
| <b>37</b> | <b>NEW</b> |           | 1             | TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)  | IN LIGHT SYRUP  | 37            |
| 38        | 35         | 32        | 7             | TRAVIS TRITT<br>WARNER BROS. 46001 (10.98/16.98)   | GREATEST HITS - FROM THE BEGINNING  | 21            |
| 39        | 29         | 28        | 10            | SOUNDTRACK ● TVT 6110 (9.98/16.98)   | MORTAL KOMBAT   | 10            |
| 40        | 33         | 35        | 79            | LIVE ▲ <sup>3</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)   | THROWING COPPER   | 1             |
| 41        | 43         | 43        | 10            | GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) <b>HS</b>  | A BOY NAMED GOO   | 41            |
| 42        | 28         | 22        | 4             | CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)   | LUCY  | 11            |
| 43        | 32         | 31        | 11            | SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)  | THE SHOW  | 4             |
| 44        | 41         | 38        | 31            | JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup><br>ATLANTIC 82728/AG (10.98/16.98)                        | JOHN MICHAEL MONTGOMERY   | 5             |
| 45        | 37         | 37        | 3             | K.D. LANG WARNER BROS. 46034* (10.98/16.98)  | ALL YOU CAN EAT   | 37            |
| 46        | 39         | 24        | 38            | ALISON KRAUSS ▲<br>ROUNDER 0325* (9.98/15.98) <b>HS</b>  | NOW THAT I'VE FOUND YOU: A COLLECTION   | 13            |
| <b>47</b> | <b>NEW</b> |           | 1             | ANTHRAX ELEKTRA 61856/EEG (10.98/16.98)  | STOMP 442   | 47            |
| <b>48</b> | <b>NEW</b> |           | 1             | JOHN HIATT CAPITOL 33416 (10.98/15.98)   | WALK ON   | 48            |
| 49        | 48         | 49        | 5             | SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)  | FRIENDS   | 44            |
| 50        | 46         | 47        | 14            | VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)   | JOCK JAMS VOL. 1  | 30            |
| 51        | 52         | 48        | 61            | BOYZ II MEN ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)   | II  | 1             |
| 52        | 58         | 55        | 12            | DAVID LEE MURPHY MCA 11044 (10.98/15.98) <b>HS</b>   | OUT WITH A BANG   | 52            |

| THIS WEEK  | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE  | PEAK POSITION |
|------------|------------|-----------|---------------|--|--|---------------|
| 53         | 27         | 15        | 3             | AZ EMI 32631* (10.98/15.98)  | DOE OR DIE                                   | 15            |
| 54         | 59         | 56        | 15            | JODECI ▲<br>UPTOWN 11258*/MCA (10.98/16.98)  | THE SHOW, THE AFTER PARTY, THE HOTEL         | 2             |
| 55         | 56         | 50        | 29            | WHITE ZOMBIE ▲<br>GEFFEN 24806* (10.98/16.98)  | ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION | 6             |
| 56         | 36         | 19        | 3             | KRS-ONE JIVE 41570* (10.98/15.98)  | KRS-ONE                                      | 19            |
| 57         | 49         | 42        | 7             | BLACKHAWK ARISTA 18792 (10.98/15.98)   | STRONG ENOUGH                                | 22            |
| 58         | 42         | —         | 2             | SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)  | BLACKFACE                                    | 42            |
| <b>59</b>  | <b>NEW</b> |           | 1             | MARILYN MANSON NOTHING 92641/INTERSCOPE (9.98/11.98)   | SMELLS LIKE CHILDREN                         | 59            |
| 60         | 60         | 59        | 14            | TOADIES INTERSCOPE 922402/AG (10.98/15.98) <b>HS</b>   | RUBBERNECK                                   | 56            |
| 61         | 53         | 44        | 19            | MICHAEL JACKSON ▲ <sup>3</sup><br>EPIC 59000* (23.98 EQ/32.98)                                   | HISTORY: PAST, PRESENT AND FUTURE BOOK 1     | 1             |
| 62         | 54         | 46        | 17            | FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)  | FOO FIGHTERS                                 | 23            |
| 63         | 55         | 61        | 17            | D'ANGELO ● EMI 33629 (9.98/13.98)  | BROWN SUGAR                                  | 42            |
| 64         | 50         | 68        | 7             | GEORGE STRAIT MCA 11263 (39.98/49.98)  | STRAIT OUT OF THE BOX                        | 50            |
| 65         | 57         | —         | 2             | CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)   | HYPNOTIZE THE MOON                           | 57            |
| <b>66</b>  | 68         | 69        | 15            | MONICA ● ROWDY 37006/ARISTA (10.98/15.98)  | MISS THANG                                   | 36            |
| 67         | 63         | 52        | 22            | SOUNDTRACK ▲ <sup>3</sup> WALT DISNEY 60874 (10.98/16.98)  | POCAHONTAS                                   | 1             |
| 68         | 62         | 53        | 9             | JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)   | CONSPIRACY                                   | 8             |
| <b>69</b>  | <b>NEW</b> |           | 1             | GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)   | GROOVE THEORY                                | 69            |
| 70         | 65         | 78        | 12            | SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)  | WHALER                                       | 65            |
| <b>71</b>  | <b>NEW</b> |           | 1             | FAT JOE RELATIVITY 1239* (10.98/16.98)   | JEALOUS ONE'S ENVY                           | 71            |
| 72         | 40         | —         | 2             | STEELY DAN GIANT 24634/WARNER BROS. (10.98/16.98)  | ALIVE IN AMERICA                             | 40            |
| 73         | 47         | 40        | 3             | INDIGO GIRLS EPIC 67229 (15.98/24.98)  | 1200 CURFEWS                                 | 40            |
| <b>74</b>  | <b>NEW</b> |           | 1             | AARON TIPPIN RCA 66740 (9.98/15.98)  | TOOL BOX                                     | 74            |
| 75         | 44         | 39        | 5             | Ⓢ NPG 45999/WARNER BROS. (10.98/16.98)   | THE GOLD EXPERIENCE                          | 6             |
| 76         | 73         | 97        | 10            | JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) <b>HS</b>                              | RELISH                                       | 73            |
| <b>77</b>  | <b>NEW</b> |           | 1             | SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)  | LIFE   | 77            |
| 78         | 69         | 57        | 67            | VINCE GILL ▲ MCA 11047 (10.98/15.98)   | WHEN LOVE FINDS YOU                          | 6             |
| 79         | 70         | 72        | 17            | LUNIZ ● NOO TRYBE 40523 (9.98/13.98)   | OPERATION STACKOLA                           | 20            |
| 80         | 71         | 66        | 16            | SHAGGY ● VIRGIN 40158* (10.98/15.98)   | BOOMBASTIC                                   | 34            |
| 81         | 74         | 71        | 51            | EAGLES ▲ <sup>5</sup> GEFEN 24725 (12.98/17.98)  | HELL FREEZES OVER                            | 1             |
| <b>82</b>  | <b>NEW</b> |           | 1             | ERASURE ELEKTRA 61852*/EEG (10.98/16.98)   | ERASURE                                      | 82            |
| 83         | 76         | 58        | 5             | THE MAVERICKS MCA 11257* (10.98/15.98)   | MUSIC FOR ALL OCCASIONS                      | 58            |
| 84         | 64         | 127       | 15            | BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)   | BETTE OF ROSES                               | 64            |
| 85         | 67         | 54        | 9             | DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)  | SOMETHING SPECIAL                            | 54            |
| 86         | 66         | 83        | 7             | SOLO PERSPECTIVE 549017/A&M  | SOLO   | 66            |
| 87         | 45         | —         | 2             | LUIS MIGUEL WEA LATINA 11212 (15.98/22.98)   | EL CONCIERTO                                 | 45            |
| 88         | 75         | 63        | 12            | BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)   | I REMEMBER YOU                               | 22            |
| 89         | 79         | 77        | 33            | COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)  | COLLECTIVE SOUL                              | 23            |
| 90         | 61         | 51        | 3             | JOE SATRIANI RELATIVITY 1500 (10.98/16.98)   | JOE SATRIANI                                 | 51            |
| 91         | 72         | 65        | 13            | RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ●<br>LOUD 66663*/RCA (10.98/16.98)        | ONLY BUILT 4 CUBAN LINX...                   | 4             |
| 92         | 85         | 75        | 21            | ALL-4-ONE ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)  | AND THE MUSIC SPEAKS                         | 27            |
| 93         | 82         | 60        | 9             | FAITH HILL WARNER BROS. 45872 (10.98/16.98)  | IT MATTERS TO ME                             | 36            |
| 94         | 83         | 70        | 21            | SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)   | BATMAN FOREVER                               | 5             |
| 95         | 91         | 104       | 29            | SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)   | FRIDAY                                       | 1             |
| 96         | 89         | 96        | 10            | DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) <b>HS</b>                        | HOME   | 89            |
| 97         | 78         | 73        | 10            | SOUNDTRACK A&M 540384 (10.98/16.98)  | EMPIRE RECORDS                               | 63            |
| 98         | 86         | 86        | 56            | THE CRANBERRIES ▲ <sup>4</sup> ISLAND 524050 (10.98/16.98)                                       | NO NEED TO ARGUE                             | 6             |
| 99         | 80         | 81        | 5             | GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)  | ABRIENDO PUERTAS                             | 67            |
| <b>100</b> | <b>NEW</b> |           | 1             | TONY BENNETT COLUMBIA 67394 (10.98/16.98)  | HERE'S TO THE LADIES                         | 100           |
| <b>101</b> | <b>NEW</b> |           | 1             | PRETENDERS WARNER BROS. 46085 (10.98/16.98)  | THE ISLE OF VIEW                             | 101           |
| 102        | 81         | 64        | 5             | GRATEFUL DEAD GDR 14020/ARISTA (13.98/20.98)   | HUNDRED YEAR HALL                            | 26            |
| 103        | 87         | 87        | 10            | RANCID EPITAPH 86444* (8.98/13.98)   | AND OUT COME THE WOLVES                      | 45            |
| 104        | 77         | 90        | 28            | RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) <b>HS</b>   | WHEN I WOKE                                  | 51            |
| <b>105</b> | 108        | 117       | 53            | BOB SEGER & THE SILVER BULLET BAND ▲ <sup>2</sup><br>CAPITOL 30334* (10.98/15.98)                | GREATEST HITS                                | 8             |
| 106        | 99         | 92        | 33            | ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)  | MEDUSA                                       | 11            |
| 107        | 90         | 88        | 84            | TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)  | NOT A MOMENT TOO SOON                        | 1             |
| <b>108</b> | 105        | 109       | 9             | TAKE THAT ARISTA 18800 (9.98/15.98) <b>HS</b>  | NOBODY ELSE                                  | 105           |

○ 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.



# A Christmas Celebration of Motherhood

*Amy Grant*

*Olivia Newton-John*

*Shanice & Crystal Wilson*

*Martina McBride*

*CeCe Winans*

*Belinda Carlisle*

*Vesta*

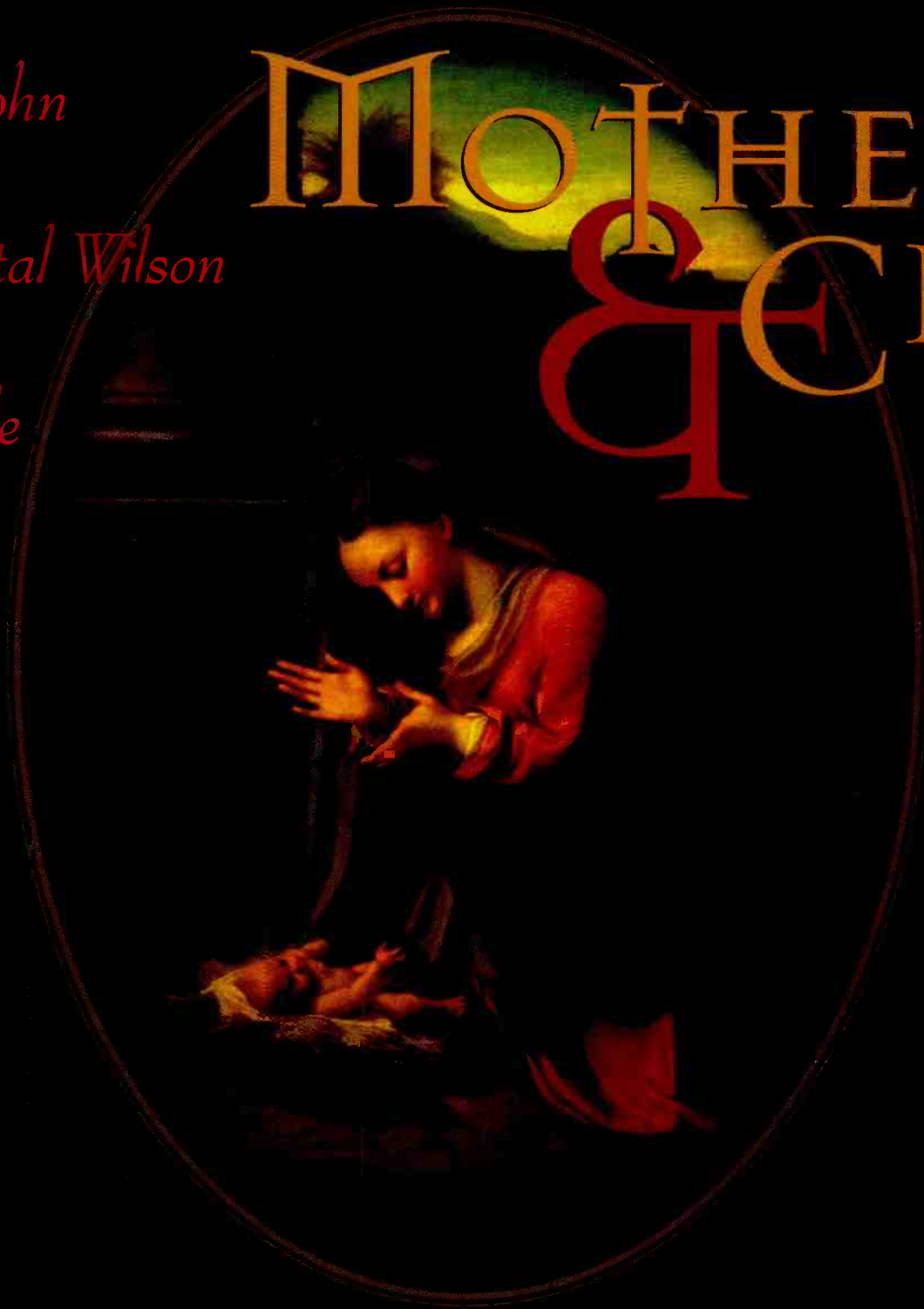
*Suzy Bogguss*

*Wendy Moten*

*Beth Nielsen Chapman*

*Kindred Spirit*

# MOTHER & CHILD



EXECUTIVE PRODUCER: TONY CLARK

Album available in stores on CD and Cassette (X2/4-35173)\*

A very special album of original and classic Christmas songs.



PANGA

gaiSABER

PRIMAL

I.R.S. ..SOUND BUSINESS



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST               | TITLE                                      | PEAK POSITION |
|-----------|-----------|-----------|---------------|----------------------|--|---------------|
| 109       | 84        | 67        | 5             | DAS EFX              | HOLD IT DOWN                               | 22            |
| 110       | 104       | 106       | 57            | BRANDY               | BRANDY                                     | 20            |
| 111       | 94        | 79        | 3             | TEARS FOR FEARS      | RAOUL AND THE KINGS OF SPAIN               | 79            |
| 112       | 100       | 82        | 5             | LITTLE TEXAS         | GREATEST HITS                              | 82            |
| 113       | 101       | 93        | 90            | GREEN DAY            | DOOKIE                                     | 2             |
| 114       | 109       | 108       | 220           | METALLICA            | METALLICA                                  | 1             |
| 115       | 92        | 95        | 13            | JIMMY BUFFETT        | BAROMETER SOUP                             | 6             |
| 116       | 110       | 100       | 11            | ALABAMA              | IN PICTURES                                | 100           |
| 117       | 88        | 84        | 5             | KOOL G RAP           | 4, 5, 6                                    | 24            |
| 118       | 113       | 122       | 15            | AFTER 7              | REFLECTIONS                                | 40            |
| 119       | NEW       |           | 1             | FROST                | SMILE NOW, DIE LATER                       | 119           |
| 120       | 103       | 91        | 18            | LORRIE MORGAN        | GREATEST HITS                              | 46            |
| 121       | 96        | 89        | 10            | MICHAEL W. SMITH     | I'LL LEAD YOU HOME                         | 16            |
| 122       | 102       | 105       | 3             | DEBORAH COX          | DEBORAH COX                                | 102           |
| 123       | 97        | 74        | 10            | COLLIN RAYE          | I THINK ABOUT YOU                          | 40            |
| 124       | 111       | 112       | 31            | REAL MCCOY           | ANOTHER NIGHT                              | 13            |
| 125       | 95        | 76        | 7             | LENNY KRAVITZ        | CIRCUS                                     | 10            |
| 126       | 107       | 98        | 64            | WEEZER               | WEEZER                                     | 16            |
| 127       | 98        | 85        | 5             | MARTINA MCBRIDE      | WILD ANGELS                                | 77            |
| 128       | 118       | 120       | 110           | MELISSA ETHERIDGE    | YES I AM                                   | 15            |
| 129       | 93        | 80        | 5             | DAVID BOWIE          | OUTSIDE                                    | 21            |
| 130       | NEW       |           | 1             | SOUNDTRACK           | NOW & THEN                                 | 130           |
| 131       | 114       | 102       | 30            | BETTER THAN EZRA     | DELUXE                                     | 35            |
| 132       | 117       | 115       | 87            | SHERYL CROW          | TUESDAY NIGHT MUSIC CLUB                   | 3             |
| 133       | 122       | 121       | 86            | NINE INCH NAILS      | THE DOWNWARD SPIRAL                        | 2             |
| 134       | 115       | 103       | 3             | MYSTIKAL             | MIND OF MYSTIKAL                           | 103           |
| 135       | 120       | 114       | 76            | OFFSPRING            | SMASH                                      | 4             |
| 136       | NEW       |           | 1             | MANDY PATINKIN       | OSCAR & STEVE                              | 136           |
| 137       | 125       | 126       | 74            | SOUNDTRACK           | THE LION KING                              | 1             |
| 138       | NEW       |           | 1             | CLINT BLACK          | LOOKING FOR CHRISTMAS                      | 138           |
| 139       | 106       |           | 2             | VARIOUS ARTISTS      | INNER CITY BLUES: THE MUSIC OF MARVIN GAYE | 106           |
| 140       | RE-ENTRY  |           | 9             | BLIND MELON          | SOUP                                       | 28            |
| 141       | 119       | 110       | 4             | OASIS                | (WHAT'S THE STORY) MORNING GLORY?          | 72            |
| 142       | 121       | 151       | 11            | EDWIN MCCAIN         | HONOR AMONG THIEVES                        | 107           |
| 143       | 128       | 119       | 64            | JEFF FOXWORTHY       | YOU MIGHT BE A REDNECK IF...               | 38            |
| 144       | 127       | 146       | 7             | GARBAGE              | GARBAGE                                    | 127           |
| 145       | 142       | 142       | 6             | VARIOUS ARTISTS      | CLUB MIX '95 VOLUME II                     | 142           |
| 146       | 124       | 129       | 12            | KORN                 | KORN                                       | 99            |
| 147       | 134       | 147       | 154           | KENNY G              | BREATHLESS                                 | 2             |
| 148       | 140       | 135       | 15            | TRACY BYRD           | LOVE LESSONS                               | 44            |
| 149       | 145       |           | 2             | VARIOUS ARTISTS      | JOCK ROCK VOLUME 2                         | 145           |
| 150       | 158       | 177       | 297           | ORIGINAL LONDON CAST | PHANTOM OF THE OPERA HIGHLIGHTS            | 46            |
| 151       | 130       | 138       | 7             | VARIOUS ARTISTS      | IDIOT'S GUIDE TO CLASSICAL MUSIC           | 104           |
| 152       | 123       | 133       | 23            | CHRIS ISAAK          | FOREVER BLUE                               | 31            |
| 153       | 129       | 145       | 5             | EMMYLOU HARRIS       | WRECKING BALL                              | 94            |
| 154       | 138       | 164       | 23            | JON B.               | BONAFIDE                                   | 79            |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST                        | TITLE   | PEAK POSITION |
|-----------|-----------|-----------|---------------|-------------------------------|---|---------------|
| 155       | 136       | 123       | 30            | MONTELL JORDAN                | THIS IS HOW WE DO IT                              | 12            |
| 156       | 126       | 99        | 57            | BROOKS & DUNN                 | WAITIN' ON SUNDOWN                                | 15            |
| 157       | 194       |           | 58            | ABBA                          | GOLD  | 63            |
| 158       | 141       | 154       | 69            | SOUNDTRACK                    | FORREST GUMP                                      | 2             |
| 159       | 146       | 131       | 5             | EMILIO                        | LIFE IS GOOD                                      | 82            |
| 160       | 139       | 149       | 33            | 2PAC                          | ME AGAINST THE WORLD                              | 1             |
| 161       | 149       | 158       | 102           | TOM PETTY & THE HEARTBREAKERS | GREATEST HITS                                     | 5             |
| 162       | 163       | 171       | 245           | ENIGMA                        | MCMXC A.D.  | 6             |
| 163       | 112       | 101       | 18            | BON JOVI                      | THESE DAYS  | 9             |
| 164       | 175       | 181       | 13            | BRYAN WHITE                   | BRYAN WHITE                                       | 120           |
| 165       | 137       | 150       | 68            | BONE THUGS-N-HARMONY          | CREEPIN ON AH COME UP (EP)                        | 12            |
| 166       | 132       | 107       | 30            | JOHN BERRY                    | STANDING ON THE EDGE                              | 69            |
| 167       | 192       | 189       | 3             | CECE WINANS                   | ALONE IN HIS PRESENCE                             | 167           |
| 168       | 133       | 139       | 8             | REGINA BELLE                  | REACHIN' BACK                                     | 115           |
| 169       | 144       | 116       | 4             | MARK CHESNUTT                 | WINGS   | 116           |
| 170       | 162       | 157       | 52            | NIRVANA                       | MTV UNPLUGGED IN NEW YORK                         | 1             |
| 171       | 160       | 159       | 13            | AL GREEN                      | GREATEST HITS                                     | 127           |
| 172       | 161       | 172       | 202           | PEARL JAM                     | TEN   | 2             |
| 173       | 151       |           | 2             | SOUNDTRACK                    | MALLRATS  | 151           |
| 174       | 168       | 175       | 87            | YANNI                         | LIVE AT THE ACROPOLIS                             | 5             |
| 175       | 177       | 170       | 122           | THE CRANBERRIES               | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?      | 18            |
| 176       | 169       | 174       | 51            | SADE                          | THE BEST OF SADE                                  | 9             |
| 177       | 131       | 125       | 18            | SKEE-LO                       | I WISH  | 53            |
| 178       | 147       | 183       | 3             | IRON MAIDEN                   | X FACTOR  | 147           |
| 179       | 181       |           | 2             | HEATHER NOVA                  | OYSTER  | 179           |
| 180       | 180       | 185       | 89            | SARAH MCLACHLAN               | FUMBLING TOWARDS ECSTASY                          | 50            |
| 181       | 116       | 94        | 3             | VARIOUS ARTISTS               | WORKING CLASS HERO: A TRIBUTE TO JOHN LENNON      | 94            |
| 182       | 164       | 163       | 28            | SOUNDTRACK                    | DON JUAN DEMARCO                                  | 61            |
| 183       | 190       | 200       | 3             | EDWYN COLLINS                 | GORGEOUS GEORGE                                   | 183           |
| 184       | 157       | 134       | 79            | REBA MCENTIRE                 | READ MY MIND                                      | 2             |
| 185       | 176       | 180       | 3             | VARIOUS ARTISTS               | CINDERELLA: TRIBUTE TO A CLASSIC                  | 176           |
| 186       | RE-ENTRY  |           | 27            | VARIOUS ARTISTS               | CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC | 95            |
| 187       | 195       |           | 2             | SEVEN MARY THREE              | AMERICAN STANDARD                                 | 187           |
| 188       | 187       | 190       | 208           | NIRVANA                       | NEVERMIND   | 1             |
| 189       | 155       | 136       | 8             | TERRI CLARK                   | TERRI CLARK                                       | 136           |
| 190       | 159       | 152       | 19            | MACK 10                       | MACK 10   | 33            |
| 191       | 156       | 160       | 59            | THE NOTORIOUS B.I.G.          | READY TO DIE                                      | 15            |
| 192       | 191       |           | 30            | ELTON JOHN                    | MADE IN ENGLAND                                   | 13            |
| 193       | 150       | 128       | 21            | SOUL ASYLUM                   | LET YOUR DIM LIGHT SHINE                          | 6             |
| 194       | 153       | 161       | 20            | BJORK                         | POST  | 32            |
| 195       | 189       | 193       | 163           | QUEEN                         | GREATEST HITS                                     | 11            |
| 196       | 184       | 182       | 39            | SPONGE                        | ROTTING PINATA                                    | 58            |
| 197       | 154       | 137       | 40            | VAN HALEN                     | BALANCE   | 1             |
| 198       | 167       | 144       | 10            | VARIOUS ARTISTS               | MY UTMOST FOR HIS HIGHEST                         | 99            |
| 199       | 174       | 148       | 73            | TRACY BYRD                    | NO ORDINARY MAN                                   | 30            |
| 200       | 179       | 155       | 6             | DOWN                          | NOLA  | 57            |

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

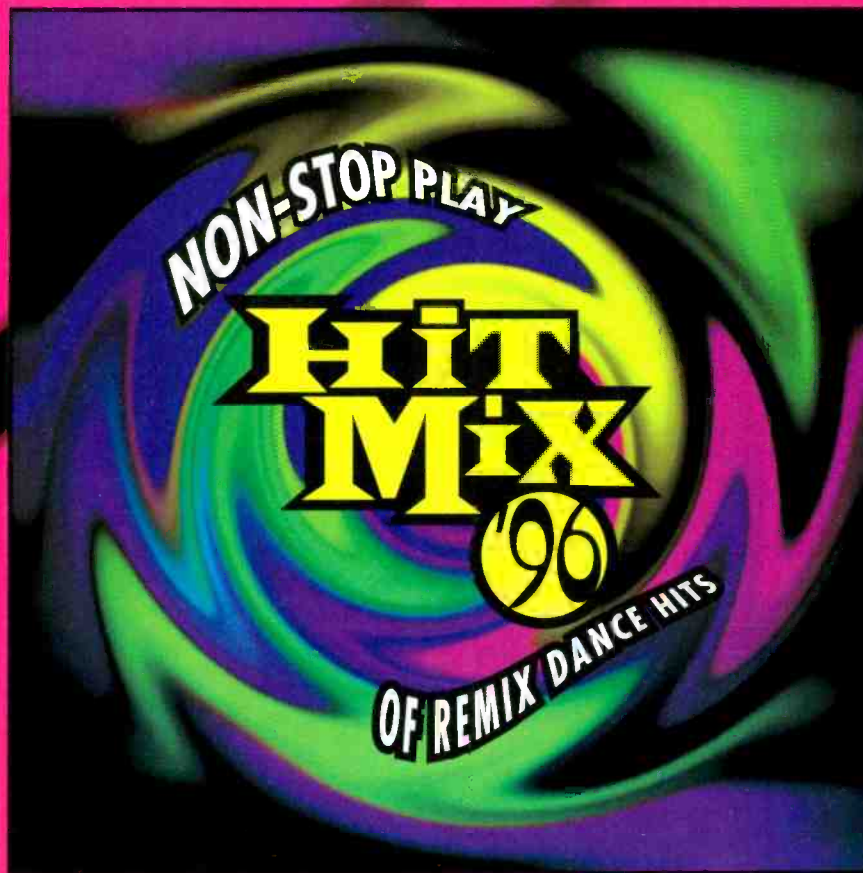
|                              |                         |                                      |                             |                                     |  |   |                                     |
|------------------------------|-------------------------|--------------------------------------|-----------------------------|-------------------------------------|--|---|-------------------------------------|
| 2Pac 160                     | Jimmy Buffett 115       | Jeff Foxworthy 28, 143               | Kool G Rap 117              | Luis Miguel 87                      | Queen 195                              | SOUNDTRACK  | Van Halen 197                       |
| Abba 157                     | Bush 24                 | Frost 119                            | Korn 146                    | Monica 66                           | Raekwon 120                            | Batman Forever 94                                 | VARIOUS ARTISTS                     |
| AC/DC 20                     | Tracy Byrd 148, 199     | Kenny G 147                          | Alison Krauss 46            | John Michael Montgomery 44          | (Ghost Face Killer) 91                 | Dangerous Minds 8                                 | Cinderella: Tribute To A Classic    |
| After 7 118                  | Candlebox 42            | Lenny Kravitz 125                    | Garbage 144                 | Alanis Morissette 3                 | Rancid 103                             | Dead Presidents 17                                | Classic Disney Vol. 1 - 60 Years Of |
| Alabama 116                  | Mariah Carey 2          | KRS-One 56                           | Vince Gill 78               | David Lee Murphy 52                 | Collin Raye 123                        | Don Juan Demarco 182                              | Musical Magi 186                    |
| All-4-One 92                 | Mark Chesnut 169        | k.d. lang 45                         | Goo Goo Dolls 41            | Mystikal 134                        | Real McCoy 124                         | Empire Records 97                                 | Club Mix '95 Volume II 145          |
| Anthrax 47                   | Terri Clark 189         | Annie Lennox 106                     | Grateful Dead 102           | Nine Inch Nails 133                 | Red Hot Chili Peppers 15               | Forrest Gump 158                                  | Idiot's Guide To Classical Music    |
| AZ 53                        | Collective Soul 89      | Gerald Levert & Eddie Levert, Sr. 34 | Al Green 171                | Nirvana 170, 188                    | Rusted Root 104                        | Friday 95   | 151                                 |
| Jon B. 154                   | Edwyn Collins 183       | Green Day 10, 113                    | Al Green 171                | The Notorious B.I.G. 191            | Sade 176                               | Friends 49  | Inner City Blues: The Music Of      |
| Regina Belle 168             | Deborah Cox 122         | Groove Theory 69                     | Live 40                     | Heather Nova 179                    | Joe Satriani 90                        | The Lion King 137                                 | Marvin Gaye 139                     |
| Tony Bennett 100             | The Cranberries 98, 175 | Lisa Loeb & Nine Stories 32          | Lisa Loeb & Nine Stories 32 | Oasis 141                           | Seal 36                                | Mallrats 173                                      | Jock Jams Vol. 1 50                 |
| John Berry 166               | Sheryl Crow 132         | Luiz 79                              | Mack 10 190                 | Offspring 135                       | Bob Seger 27                           | Mortal Kombat 39                                  | Now & Then 130                      |
| Better Than Ezra 131         | D'Angelo 63             | Mannheim Steamroller 31              | Marilyn Manson 59           | Onyx 22                             | Bob Seger & The Silver Bullet Band 105 | Pocahontas 27                                     | My Utmost For His Highest 198       |
| Bjork 194                    | Das EFX 109             | Marilyn Manson 59                    | Dave Matthews Band 29       | ORIGINAL LONDON CAST                | Phantom Of The Opera Highlights 150    | Pulp Fiction 67                                   | Working Class Hero: A Tribute To    |
| Clint Black 138              | Deep Blue Something 96  | Michael Jackson 61                   | The Mavericks 83            | Phantom Of The Opera Highlights 150 | Joan Osborne 76                        | The Show 43                                       | John Lennon 181                     |
| Blackhawk 57                 | Down 200                | Alan Jackson 5                       | Martina McBride 127         | Phantom Of The Opera Highlights 150 | Ozzy Osbourne 4                        | Sponge 196  |                                     |
| Blind Melon 140              | Eagles 81               | Janet Jackson 9                      | Edwin McCain 142            | Phantom Of The Opera Highlights 150 | Reba McEntire 14, 184                  | Steely Dan 72                                     | Clay Walker 65                      |
| Blues Traveler 21            | Emilio 159              | Joe Jackson 5                        | Martina McBride 127         | Phantom Of The Opera Highlights 150 | Reba McEntire 14, 184                  | George Strait 64                                  | Weezer 126                          |
| Michael Bolton 7             | Enigma 162              | Junior M.A.F.I.A. 68                 | Edwin McCain 142            | Phantom Of The Opera Highlights 150 | Tim McGraw 12, 107                     | Shaggy 80   | Bryan White 164                     |
| Bon Jovi 163                 | Erasme 82               | Michael Jackson 61                   | Reba McEntire 14, 184       | Phantom Of The Opera Highlights 150 | Brian McKnight 88                      | Shal 58   | White Zombie 55                     |
| Bone Thugs-N-Harmony 18, 165 | Gloria Estefan 99       | Alan Jackson 5                       | Tim McGraw 12, 107          | Phantom Of The Opera Highlights 150 | Sarah McLachlan 180                    | Simply Red 77                                     | CeCe Winans 167                     |
| David Bowie 129              | Melissa Etheridge 128   | Janet Jackson 9                      | Brian McKnight 88           | Phantom Of The Opera Highlights 150 | Natalie Merchant 16                    | Skee-Lo 177                                       |                                     |
| Boyz II Men 51               | Faith Evans 33          | Jodeci 54                            | Sarah McLachlan 180         | Phantom Of The Opera Highlights 150 | Montell Jordan 155                     | Smashing Pumpkins 1                               | Xscape 30                           |
| Brandy 110                   | Fat Joe 71              | Junior M.A.F.I.A. 68                 | Natalie Merchant 16         | Phantom Of The Opera Highlights 150 | Montell Jordan 155                     | Soul Asylum 193                                   | Yanni 174                           |
| Brooks & Dunn 156            | Foot Fighters 62        | Michael Jackson 61                   | Montell Jordan 155          | Phantom Of The Opera Highlights 150 | Junior M.A.F.I.A. 68                   | Tom Petty & The Heartbreakers 161                 |                                     |
| Garth Brooks 35              |                         | Michael Jackson 61                   | Junior M.A.F.I.A. 68        | Phantom Of The Opera Highlights 150 | Tom Petty & The Heartbreakers 161      | The Presidents Of The United States Of America 23 |                                     |
|                              |                         | Michael Jackson 61                   | Montell Jordan 155          | Phantom Of The Opera Highlights 150 | Pretenders 101                         | Travis Tritt 38                                   |                                     |
|                              |                         | Michael Jackson 61                   | Montell Jordan 155          | Phantom Of The Opera Highlights 150 |  | Shania Twain 13                                   |                                     |





PRESENTS  
HIGH

PERFORMANCE



## HIT MIX '96

- Includes current Billboard singles:
  - **OUTHERE BROTHERS**  
– Boom, Boom, Boom
  - **MAX-A-MILLION**  
– Take Your Time
  - **AND MANY MORE!!**
- Non-Stop-Remixed Hits

*Rock My Heart (Extended Mix)*  
**HADDAWAY**

*Take Your Time (Euro Mix)*  
**MAX-A-MILLION**

*Lick It (20 Fingers Club Mix)*  
**ROULA**

*Boom, Boom, Boom (U.S. O.H.B. Extended Mix)*  
**OUTHERE BROTHERS**

*Color Of My Skin (Original Mix)*  
**SWING 52**

*Short Short Man (Bass Mix)*  
**20 FINGERS**

*Body To Body (Original Mix)*  
**SHADES OF LOVE**

*Absolute E-Sensual (Jak-D House Mix)*  
**JAKI GRAHAM**

*My Love Is Deep (Lenny B's House Of Love Mix)*  
**SARAH PARKER**

*Conway (Erick "More" Club Mix)*  
**REEL 2 REAL**

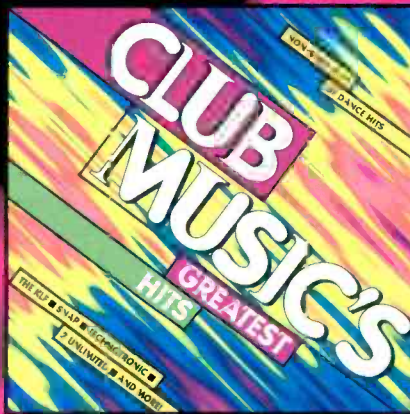
*Jump For Joi*  
**JOI CARDWELL**

CS 6207-4 CD 6207-2

CLUB MIX 95 V.2



CLUB MUSIC'S GREATEST HITS



- Billboard Top 200 Pacesetter Album For Oct. 14, 1995

*Total Eclipse Of The Heart (Mobius Loop Mix)*  
**NICKI FRENCH**

*Cotton Eye Joe (Madcow Mix)*  
**REDNEX**

*Mr. Personality (Radio Mix)*  
**GI-LETTE**

*Fat Boy (J.J.'s Club Mix)*  
**MAX-A-MILLION**

*What Hope Have I (The Big Mix)*  
**THE SPHINX**

*Get Ready For This (East Orange Boot Mix)*  
**2 UNLIMITED**

*Tootsie Roll (Set It Off Dance Version)*  
**66 BOYZ**

*Wanna Get Busy (Club Mix)*  
**REALITY**

*Yolanda (Club Mix)*  
**REALITY**

*Back & Forth*  
**AALIYAH**

*Lick It (20 Fingers Club Mix)*  
**ROULA**

CS 6186-4 CD 6186-2

- Non-stop Dance Classics
- Includes Many Billboard Top 10 Hits
- Budget Priced

*What Time Is Love*  
**THE KLF**

*No Limit*  
**2 UNLIMITED**

*Move This*  
**TECHNOTRONIC**

*Yo'anda (Club Mix Version)*  
**REALITY**

*Strike It Up*  
**BLACK BOX**

*Doops Up*  
**SNAP**

*Back To Life*  
**SOUL II SOUL**

*The Key The Secret*  
**UFBAN COOKIE COLLECTIVE**

*Just Got Paid*  
**JOHNNY KEMP**

*What's On Your Mind (Pure Energy)*  
**INFORMATION SOCIETY**

CS 3219-4 CD 3219-2

DANCE MUSIC



Member of

**NAIRD**

RECOGNIZE THE REAL

To order, contact your K-tel sales representative or any major one stop. Call 1-800-328-6640 (ext. 877) for more information.

Distributed by K-tel International (USA), Inc.



## GORKA, SMITHER DO IT ON THE ROAD

(Continued from page 5)

says Smither. "The access to it is getting tight, just the way it was for every other kind of radio . . . As soon as the major labels see another outlet for stuff that they're trying to sell, just by their very presence they tend to dominate it."

Gorka concurs: "It seems like there was a window of opportunity for people like me for about maybe 15 minutes, and then it got overwhelmed by the major labels." (See story, page 5.)

Fortunately, both men are hard-working veterans whose live shows have built a healthy fan base for their music.

Smither's blues-inflected sound flourished in Boston in the late '60s, when he played with such folk stalwarts of the day as Eric von Schmidt and Bonnie Raitt (who later covered Smither's "Love Me Like A Man").

After Smither recorded his first albums for Poppy Records in the early '70s, a long hiatus ensued. However, two albums for Flying Fish Records in Chicago garnered attention in the early '90s; earlier this year, he cut an earthy debut set for Oakland, Calif.-based HighTone Records, "Up On The Lowdown."

Gorka got his start as an aspiring banjo player and bluegrass fan; he cites the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken" as a favorite. Since making his recording debut in 1987 on St. Paul, Minn.-based Red House Records, he has cut four albums for Windham Hill subsidiary High Street Records. The most recent, last year's "Out Of The Valley," reflected the root of Gorka's style: Recorded in Nashville by Mary Chapin Carpenter's producer/guitarist John Jennings, it featured guest appearances by Carpenter, Kathy Mattea, and guitarist Jerry Douglas, among others.

### 'WHAT DO YOU CALL YOURSELF?'

Both Gorka and Smither have found that their eclectic styles can enlist listeners beyond straight-ahead folk enthusiasts.

Smither says, "I play folk festivals; I play blues festivals; I play semi-pop stuff. The people who really like it come up and ask, 'What do you call yourself?' I say, 'Well, if you want me to get academic about it, I call myself a singer/songwriter with a lot of blues influences.'"

Gorka, a Pennsylvania native who lived in Nashville for several years, has managed to penetrate the Music City establishment through television rather than radio. He has made in-person and video appearances on both TNN and CMT.

But Gorka confesses that even though "Out Of The Valley" utilized some of the cream of Nashville in its supporting cast, "it didn't expand [my career] in country radio or anything like that. That's been pretty closed off. The country video people have been a lot more open to what I'm doing than the radio [people]."

Both musicians say that live performing is the critical element on their career agendas.

Smither says he tours "a lot—between 150 and 200 [dates]. I haven't done less than 150 for three or four years.

"One of the advantages of being a solo act is that I can actually make money touring," he adds. "None of the people that I know in bands can afford to tour. It costs them money to tour, for the most part, unless they're really big. It costs them more than

they can possibly earn."

Says Gorka, who plays 130-150 dates a year, "I enjoy the traveling, and I enjoy performing. I don't see it as a real burden."

He adds, "The focus for what I do has always been the writing and the performing, and I've not really concentrated all that much on getting radio play, because I didn't see the opportunities there."

The roadwork has paid off in increasing dividends, though none that can be measured on a platinum-record, or even a gold-record, scale.

Smither says, "The last two records, each one of them has just about doubled [in unit sales]. But we're still talkin' small numbers. We're not even talkin' to the point where major labels are pickin' up

your options yet."

Gorka says, "It seems like there's been a slow increase. Each record has sold more than the last. The record company, especially for the first three records, did a good job of promoting things."

Tim Ziegler, manager of Hear Music in Santa Monica, Calif., part of the eclectic seven-store, Boston-based chain, says that Smither and Gorka have performed well when featured in the store's listening posts.

"They've both done well when we've done features [on them], which is kind of our vibe with people who don't get radio play," Ziegler says. "They sell consistently."

### COVERS HELP CAREERS

Beyond recording their own mate-

## TAPPING INTO CANADA'S RICH FOLK HERITAGE

(Continued from page 13)

Ashley MacIsaac (A&M/Loose Cannon), who plays an unlikely mix of traditional, punk, and grunge musical styles.

Traditional folk music of European descent has been present in Canada since the arrival of the first French and British settlers in the 16th and 17th centuries, providing a rich French, English, Gaelic, and Irish musical heritage. In the decades following World War II, there were massive arrivals here of refugees from Europe, Southeast Asia, and Latin America, who also brought their unique musical traditions.

During North America's '60s folk music boom, such Canadian performers as Ian & Sylvia, Gordon Lightfoot, Leonard Cohen, Buffy Sainte-Marie, and Bonnie Dobson had substantial followings outside Canada.

In the '70s, such folk-based acts as singer/songwriters Bruce Cockburn, Stan Rogers, Murray McLauchlan, John Allan Cameron, Valdy, Willie P. Bennett, as well as Kate & Anna McGarrigle, Stringband, and Figgy Duff, spoke eloquently of Canadian sensibilities at home and abroad.

As well, chansonniers Georges Dor, Claude Gauthier, Félix Leclerc, Raymond Levesque, and Gilles Vigneault preserved the unique qualities of French-speaking Quebec folk music throughout the '60s and '70s.

While many Canadian performers today have difficulty defining contemporary folk, they generally agree that it encompasses music acoustically performed by singer/songwriters or groups rooted in traditional styles.

"Folk music is alive and well in Canada, but many people now avoid the term and call it roots music," says Jack Schuller, president of Vancouver-based Festival Distribution Inc., the country's leading distributor of grass-roots folk. "They consider folk a four-letter word."

Says Nancy Franklin, music producer of CBC-Radio's Peter Gzowski's "Morningside" program, "A lot of Canadian artists worry about being labeled folk because [music-industry] people would think they'd only be able to get airplay on CBC and nowhere else."

Industry observers agree that without access to commercial mainstream radio, it's important for folk-based acts, particularly newcomers, to get national CBC-Radio airplay.

"We've been very successful with the Rankin Family, Laura Smith, and even the Barenaked Ladies, which

we looked at as being folk-pop, making their first national exposures on 'Morningside,'" says Franklin. "Our program is the first-stop call for [folk] artists."

CBC programs, like "Morningside," "Gabereau," "Disc Drive," and "Gilmour's Albums," are very important to Festival, according to Schuller. "Our acts get little airplay on commercial stations, mostly on specialty programs," he says.

Canadian music retailers have been wary of Canadian folk, but there are signs that this is changing. "In general, it's improving at [retail] chains," says Schuller. "A chain like Pindoff Record Sales, which was top 40, is starting to look at Connie Kaldor, the Arrogant Worms, and the cream of our catalog."

### WRITERS 'LOST IN ANTIQUITY'

"[Today's] folk music is actually roots-based music," says folk pioneer Sylvia Tyson of Quartette and formerly of Ian & Sylvia. "Artists who've taken from their own traditions, their own folk music, and created current music. I'm a bit of a purist, because, for me, folk music is songs whose writers have been lost in antiquity. Nobody knows who wrote those songs. They passed into the oral tradition and survived to present day."

Folklorist/bagpipe player Ian McKinnon of Rawlin's Cross agrees: "The majority of the groups from [the Atlantic] region are from a folk music tradition that is learning old tunes from someone else. The roots music description is not in the vernacular here. When I think of folk music, I think of [folklorist] Helen Creighton's collections. When I think of traditional music, I think of a largely instrumental Celtic tradition that is here."

The leading Canadian English-speaking folk artists today are from the Atlantic region, including traditional-based Rawlin's Cross (Groundswell), the Rankin Family (EMI), Barra MacNeils (PolyGram), Irish Descendants (WEA), Tom Lewis (Flying Fish), and such aboriginal acts as Kashtin (Sony), Susan Aglukark (EMI), Tom Jackson (Oak Street), and Lawrence Martin (Wawatay).

Among the prominent English-speaking singer/songwriters with folk music roots are Bruce Cockburn (True North), Rita MacNeil (EMI), John McDermott (EMI), James Keelaghan (Green Linnet), Ron Hynes

playing scattered shows in Virginia, Massachusetts, and Colorado before "woodshedding" for his next album; a tour of Australia is scheduled for spring.

Gorka, who is managed by Fleming, Tamulevich & Associates in Ann Arbor, Mich. (see story, page 5), has finished most of his next record, which he hopes to have released in the first quarter of 1996. He has cut five songs with Carpenter's band and another 10 with a small acoustic ensemble that includes Peter Ostroushko on mandolin and violin, Dean Magraw on acoustic guitar, Michael Manring on bass, and Jennifer Kimball, formerly of the Story, on backup vocals. "I wanted this to be a little bit more intimate than the last couple of records," Gorka says.

rial, both Smither (whose publishing company is Homunculus Music, administered by Bug Music) and Gorka (published by Blues Palace Music/ASCAP) have benefited from covers by other artists. Smither—who admits that most of his covers have come about "through friendships in the past"—can look forward to a new version of "Love Me Like A Man" on Raitt's live album "Road Tested," due Tuesday (7). Three of Gorka's songs were recently covered by Irish vocalist Mary Black.

In the immediate future, Smither, whose career is directed by Young/Hunter Management in Arlington, Mass., will squeeze some songwriting between concert dates. Having wrapped up a tour of Europe and the U.K. this month, he will be

(EMI), Quartette (Denon), Laura Smith (Atlantic), Connie Kaldor (Coyote), Eileen McGann (Dragon Wing Music), Three Sheets To The Wind (Canal), UHF (Tangible), and the Arrogant Worms (Arrogant Worms label).

Selling significant numbers of albums in New Brunswick and Quebec are such French-speaking folk-styled acts as Beau Dommage (EMI), Richard Séguin (Musi-Art), Daniel Bélanger (Audiogram), Dan Bigras (Disques de L'Angeanimal), Edith Butler (Kappa), Paul Piché (Audiogram), Francine Raymond

(Deauville), Kevin Parent (Tacca), and traditional-styled group La Botine Souriante (Audiogram). According to Mario Lefebvre, marketing director of Distribution Select in Montreal, current recordings by all of the above French-speaking folk acts have sold platinum (100,000 units), while Beau Dommage and Daniel Bélanger are double platinum.

"I'd say that at the core of any successful Quebec hit over the last 50 years, there's been folk music," says Lefebvre.

## PHILO PRESERVES FOLK LEGACY

(Continued from page 13)

partners tried, the label was unable to recover. Philo's distributor and pressing plant went out of business. Eventually, Rounder took over distribution, thus beginning the relationship that would ultimately secure Philo's future as the preeminent source of folk music. Rounder purchased Philo outright in 1984.

Even though its financial ground was shaky, Philo's musical legacy was firmly entrenched. "One of the main reasons why Rounder bought the label was because it was simpatico with Rounder," says Brad Paul, Rounder's VP of national promotion and publicity. "Philo was very much of the belief that it's best to give the artists complete control."

Schubart and Couture are no longer affiliated with Philo. Schubart is president of and Couture is partner in Resolution, a duplication and fulfillment facility in Burlington, Vt.

Early Philo signings under Rounder's leadership not only expanded on the parent company's bluegrass and traditional folk reputation, but went a long way toward revitalizing the popularity of singer/songwriter folk.

Some of the first, then relatively unknown, acts to come on board in the mid-'80s were Christine Lavin, Nanci Griffith, Patty Larkin, and Bill Morrissey. "Rounder wanted to work with artists like them," Paul says, "and once it bought Philo, we were in a really good [position] within the Rounder framework to promote those acts."

While Rounder had distributed Philo exclusively for two years prior to its purchase, once that was

complete it was quickly able to take advantage of other promotion avenues, such as its existing radio and retail contacts, to "get the ball rolling."

Now entering its third decade, Philo has seen a number of its core artists move on to other labels. Larkin, Lavin, and Griffith have sought to build on their national breakthroughs achieved by Philo, though, as Paul says, "Nanci has probably made more money off of her Philo catalog than her MCA records."

But one of Philo's biggest recent success stories is Kansas City, Mo.-based singer/songwriter Iris DeMent. When Warner Bros. bought her contract from Philo, it also bought and reissued her breakthrough album "Infamous Angel."

"That attracted attention to Philo and gave us the cash to continue to grow and get more aggressive," says Paul.

While being enterprising was always part of the Rounder/Philo marketing plan, its means have certainly improved. "Back in '84, the promotion department was pretty much me, myself, and I," Paul says. Now he has a staff of 10, and there's also a marketing department with an additional 10 staffers.

"The concept is the same—we try to leave no stone unturned—but it's more doable now because we have a larger staff," Paul says.

Such recent signings as Carrie Newcomer, Ellis Paul, Vance Gilbert, and the Burns Sisters will reap the benefits of the success of two previous generations of Philo artists. And with much greater re-

(Continued on next page)



## BLACK FOLK IS VOCAL MINORITY

(Continued from page 5)

such notable folk artists of color as Odetta, Richie Havens, Taj Mahal, Ben Harper, and Tracy Chapman come readily to mind, these acts seem few and far between.

Or are they? Venerable Rhino artist Havens, who, it should be noted, sees himself not as a black folk artist but as "an American singer of songs," says he sees just as many artists now as there were in the fertile '60s folk scene in New York's Greenwich Village.

"I travel every weekend all year round," says Havens, "and run into quite a few people in different places who are black with acoustic guitars who are doing some traditional stuff and modern folk singer/songwriter stuff."

Like the '60s—when Haven and fellow black folkies Odetta, Josh White Jr., Len Chandler, Hal Waters, and Casey Anderson inspired and played alongside their white conferees tackling issues like racism and civil rights—the '90s are ripe for folk in terms of topical issues, notes Havens.

Christine Lavin, Shanachie singer/songwriter and acknowledged "ambassador" of contemporary folk, expects increased participation from black artists and audiences.

"The whole black community is going through a real awakening and transition," Lavin says, pointing to the Million Man March in Washington, D.C., in October. "Folk music has always had an elite, upscale, educated, and politically aware crowd, which tends to be more white. But more black people are moving into that category, and I bet there will be more black folk artists."

Still, Peter, Paul & Mary's Peter Yarrow says that while disadvantaged black children are often familiar with the trio's songs, such as "Puff The Magic Dragon" and "If I Had A Hammer," even great black folksingers like Havens, Odetta, Josh White Sr., and Harry Belafonte failed to attract a substantial African-American following.

"I believe it has something to do with the music," says Yarrow. "It doesn't culturally express what the African-American community embraces, with the exception of blues—which is a folk form—and blues has a completely integrated audience. But the folk music of the kind we sing, although it incorporates music descended from slave songs, which became Negro spirituals, mainly derives from English, Irish, and Scottish folk music. There's not much of an audience for that in the black community."

White Jr., who began singing folk music as a 4-year-old with his father in the '40s, also notes the paucity of blacks, particularly in young folk audiences.

## PHILO PRESERVES FOLK LEGACY

(Continued from preceding page)

sources the label can turn over bigger stones.

"Now, as we're coming into the mid-'90s, successful albums by artists like Tish Hinojosa, Cheryl Wheeler, and Iris have enabled the label to be more aggressive, and also the bigger staff and budgets enable us to cover a lot more bases," Paul says.

Philo has just issued "Mrs. Pinocci's Guitar," the label's second release by Wheeler, and plans its largest and most expensive campaign to date.

Wheeler is touring nationally and, in addition to standard local promotions at radio and retail, Philo is en-

"I don't want to be stereotypical and say it's because [folk music is] not finger-poppin'," White says, "but most [black] students aren't brought up with this music and can be very narrow-minded. Some of the worst times I ever had [performing] was at black schools, though more and more black faces are coming into the folk audience—though that's maybe because I've been around so long, and they've heard of me and are curious."

Red House Records artist Guy Davis, whose music is more acoustic blues-based than White's, also comes from black entertainment lineage—he's the son of actors Ossie Davis and Ruby Dee. He agrees that folk seems to lack appeal for black listeners.

"I'm presenting a culture that's largely African-American, and it seems that my audience is largely Caucasian," Davis says. "But this music essentially goes back to slave times and reminds black people of the closeness to their victimization, which isn't pleasant to hold so close—even though the music itself is absolutely a treasure."

Philo/Rounder artist Vance Gilbert notes that black pop music of today is far from folk.

"Turn on black radio, you're not going to hear a folk tune," says Gilbert. "You'll hear something from the African tradition that's more rhythmic—not this British Isles-based thing, which is where lyrics come from. I really want to be known as a lyricist, but the hallmark of black music—except for Smokey Robinson and Ashford & Simpson and the occasional Stevie [Wonder] tune—is the groove, because that's where we came up musically."

Gilbert says that early Roberta Folk albums were lyrical cornerstones for him.

"I bust my behind writing a lyric and want to get a lyric over to my people. So it's disheartening, but that's what I'm up against. I don't think audiences are always willing to hear that I put together a kick-ass lyric, so that's my personal experience in being black in this acoustic music scene."

Gilbert, whose music is in the contemporary folksinger/songwriter genre, loves to make fun of his being black in a predominantly white performing style.

White feels a similar musical and cultural isolation. "I look black, but I'm not a funky, bluesy person, so when I go on stage, what they hear can come off more like John Denver," White says. "I don't really sound black—whatever the hell that means—and I enjoy the fact that I have the element of surprise on my side. If people open up, white or black, they should have a good time. But it sort of isolates you from your

own culture, though for those of us who've been doing it a long time it helps break down the stereotypical thing that blacks dig one type of music."

### BEWARE OF 'NEGROPHILIA'

The means of exposing black folk artists to any audience can be a problem, as Rounder has found with Gilbert. "He's doing quite well on the folk circuit, but we're finding difficulty in getting airplay," says VP of national promotion and publicity Brad Paul. "He gets some on [jazz/AC], some triple-A, some Americana, but he's got a jazz or pop vocal delivery and is not fully embraced by any one format, maybe because stations are used to getting records which are more clearly in one pocket."



ODETTA

Gilbert has experienced another, more benign, problem on the club level. "More than once, a club owner came to me with a glint in his eye and said something like, 'Say I get a show with you and Richie Havens and Josh White Jr., and wouldn't it be great if we get Tracy Chapman?' I call it negro-philia: They get so happy they can get this lineup of black people, whereas the challenge for me would be to put me in front of June Tabor & the Oyster Band. I mean, let's do something really different!"

Otherwise, though, the folk segment of the music industry—which must struggle for mainstream exposure regardless of the ethnic background of its performers—has traditionally been open to black artists.

### 'IT'S A HARD INDUSTRY'

Few black artists have been performing folk music longer than Bernice Reagon, whose first group, the Freedom Singers, formed in 1962 as a product of the civil-rights movement, and whose current group, EarthBeat Records' Sweet Honey In The Rock, celebrates its 22nd year this month.

"The African-American struggle for freedom hit what would be called folk music in the '60s in a major way, and because the movement was against racism, that movement was open to African-American musicians," says Reagon. "As for the folk music industry, it's an American institution that's progressive, but an American institution that's still commercially based, so it's going to have some racial bias in it."

Reagon says she came into the folk industry "as a radical, where music has to help people in their struggle to change and transform their lives and situations in the community. Otherwise, it's a hard industry, looking for hits and shooting stars rather than longtimers, which is why Pete Seeger and Odetta were very important to me in defining what folk music is—and that you can work 'til you can't work no more."

Reagon's comments bring to mind one of the genre's central issues: Just what is folk music? "For me, it's such a broad term, and to define it sheds the light of clarity entirely," says Virgin artist Ben Harper. "But it has a simple melody and a lyric with a positive and powerful meaning behind it that's not just for black folks or white folks, and I'm really glad to see a whole new association with folk and blues music and black America—which is great because folk music is news and a part of African-American history that's defi-

nately been missing in this country for a long time."

For Harper, then, such artists as Public Enemy, De La Soul, Spearhead, and Keb' Mo' qualify as folk music.

For Epic/Okeh folk/blues artist Kevin Moore (aka Keb' Mo'), "blues is black folk music," and black folk music is open, he says, even to a fortysome-

thing artist who signed his first major-label deal four years ago.

"The only obstacle is inside your head," says Moore. "If you've been led to believe that as a folk or blues artist you can't do this, it becomes true. So once I believed it's not true—that this is what I wanted to do—then things started happening."



by Geoff Mayfield

**ROLLING BIG NUMBERS:** Smashing Pumpkins' new double set debuts with a head-turning total atop The Billboard 200, while our charts rumble with noise that portends an even louder debut next week for the much-talked-about album from **Tha Dogg Pound**.

**THIS WEEK'S CHAMP:** The Pumpkins' first-week total—246,500 units—is The Billboard 200's highest one-week sum since Aug. 12, when **Bone Thugs-N-Harmony** debuted at No. 1 with 306,000 units. The Pumpkins' "Mellon Colie And The Infinite Sadness" becomes only the third double-length album to debut at No. 1 since Billboard began using SoundScan data in May 1991. The first was **Pink Floyd's** live set, which opened with 198,000 units on the June 24 chart, followed two weeks later by **Michael Jackson's** "HIStory," which had first-week sales of 391,000 units, still the largest single-week total of any 1995 album.

Among twofers in the SoundScan era, "Mellon Colie's" first-week total ranks third, behind "HIStory" and **the Beatles'** "Live At The BBC," which debuted at No. 3 on The Billboard 200 on Dec. 24, 1994, with 360,000 units. The \$22.98 shelf price for the Pumpkins' CD version is lower than that normally tagged on a twofer. Jackson's set (No. 61) has a CD price of \$32.98.

A majority of the Pumpkins' sales came from retail locations, as opposed to rackjobber-serviced stores. The album was No. 1 for all but two of the industry's leading chains. Industrywide, the band leads No. 2 **Mariah Carey** (149,000 units) by a 65% margin and No. 3 **Alanis Morissette** (145,000) by a 69% margin.

**MORE:** New sets from vet metallurgist **Ozzy Osbourne** (No. 4) and country star **Alan Jackson** (No. 5) represent high-water marks for both artists. The former opens with 127,000 units, by far the largest single-week tally for any of his three SoundScan-era albums—59% higher than the best week scored by 1991's "No More Tears," which debuted at No. 7 with close to 80,000 units. Jackson's hits set hits 115,000 units this week, 23% more than his previous best week, which was 93,000 units, scored in July 1994 by "Who I Am."

Speaking of Jackson, the four albums that debut on Top Country Albums are all sold by BMG Distribution.

**LESS:** Of the other five acts that debut in the top 50, all but one posted larger SoundScan totals with previous albums. The exception is **John Hiatt**, who debuts at No. 48 with 21,500 units. His last A&M set, a live album, never reached The Billboard 200, and the best week for 1993's "Perfectly Good Guitar" was 20,000 units. The peak 1992 week for the stellar **Little Village**—which included Hiatt, **Ry Cooder**, and **Nick Lowe**—was 14,000 units.

The 38,500 units that place **Onyx** at No. 22 this week are more than the 30,500 that pushed its first album on the charts in 1993, but less than that album's single-week high (50,000 units). **Bob Seger's** 33,500 units (No. 27) are little more than half of the 62,500 units that placed 1991's "The Fire Inside" at No. 7 and less than half the first-week sales—77,000 units—of last year's "Greatest Hits." (That album's strongest week saw 177,500 units in sales.) **Toad The Wet Sprocket's** 25,500 units (No. 37) are 4,500 units shy of the peak seen by "Dulcinea" in June 1994, and the 22,000 units turned in this week by **Anthrax** are less than half those of 1993's "Sound Of White Noise" and 7,000 units less than the peak seen by the band's 1991 B-sides set. You have to wonder if this quarter's incredibly jammed release schedule (see story, page 17) puts a damper on these albums' first-week numbers.

**TRIM THE TREE:** Weeks before Thanksgiving, **Kenny G's** 1994 Christmas album jumps to No. 1 on Top Pop Catalog (10,506 units), **Mannheim Steamroller's** new one wins the Pacesetter award on The Billboard 200 (51-31, a 38% unit gain), and seasonal sets by **Clint Black** and **the Tractors** debut on Top Country Albums (Nos. 25 and 62, respectively).

**GET READY:** More than 3,500 copies of **Tha Dogg Pound's** debut were sold prior to street date, one of the largest street-date violations we've seen in the SoundScan era. That's why the album hits Heatseekers at No. 21 and Top R&B Albums at No. 28. Since Billboard and SoundScan began allowing albums to chart prior to street date earlier this year, four other titles reached the R&B list a week before soaring to No. 1: sets by **Naughty By Nature** (No. 43, June 10) and **Bone Thugs-N-Harmony** (Aug. 5, No. 78), "The Show" soundtrack (No. 90, Aug. 26), and **Kool G Rap's** album (No. 70, Oct. 7). You can assume these Doggs will bite off a huge number next week when they reach No. 1 on The Billboard 200.



# billboard's 17th annual MUSIC VIDEO conference & awards

Loews Santa Monica Beach Hotel  
November 8 - 10

## HIGHLIGHTS INCLUDE:

Opening night party hosted  
by MTV & VH1.  
Evening of gambling hosted  
by The Box & Sony.  
"Meet The Artists" Suites  
Music Video Focus Group  
Multimedia Expo II

## JOINT KEYNOTE ADDRESS

by industry legends  
QUINCY JONES via  
satellite and HERBIE HANCOCK,  
who will discuss the challenges  
of music video and multimedia.

## BILLBOARD'S 17TH ANNUAL MUSIC VIDEO AWARDS

sponsored by Atlantic Records  
with special live performance by  
**THE CORRS**

## WALK-UP AND REGISTER!!!

\$450  
LOEWS SANTA MONICA BEACH HOTEL  
5TH FLOOR FOYER,  
1700 OCEAN AVE.

## FREE ADMISSION TO MULTIMEDIA EXPO II

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

|         | 1994        | 1995                  |
|---------|-------------|-----------------------|
| TOTAL   | 523,355,000 | 521,551,000 (DN 0.2%) |
| ALBUMS  | 443,075,000 | 443,565,000 (UP 0.2%) |
| SINGLES | 80,280,000  | 77,985,000 (DN 2.9%)  |

### YEAR-TO-DATE SALES BY ALBUM FORMAT

|          | 1994        | 1995                   |
|----------|-------------|------------------------|
| CD       | 258,536,000 | 287,377,000 (UP 11.2%) |
| CASSETTE | 184,056,000 | 155,939,000 (DN 15.3%) |
| OTHER    | 483,000     | 649,000 (UP 34.3%)     |

### OVERALL UNIT SALES THIS WEEK

12,245,000

### LAST WEEK

11,831,000

### CHANGE

UP 3.5%

### THIS WEEK 1994

12,324,000

### CHANGE

DOWN 0.6%

### ALBUM SALES THIS WEEK

10,478,000

### LAST WEEK

9,951,000

### CHANGE

UP 4.9%

### THIS WEEK 1994

10,531,000

### CHANGE

DOWN 0.5%

### SINGLES SALES THIS WEEK

1,767,000

### LAST WEEK

1,841,000

### CHANGE

DN 4%

### THIS WEEK 1994

1,793,000

### CHANGE

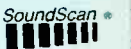
DN 1.5%

### DISTRIBUTORS' TOTAL MARKET SHARE (10/2/95 - 10/29/95)

| WEA   | INDIES | SONY  | PGD   | BMG   | UNI   | CEMA |
|-------|--------|-------|-------|-------|-------|------|
| 23.9% | 17.7%  | 15.2% | 12.9% | 10.6% | 10.4% | 9.3% |

ROUNDED FIGURES

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



## Smashing The Pumpkins' Trend

**W**ITH THE DEBUT OF the Virgin release "Mellon Collie And The Infinite Sadness" at No. 1 on The Billboard 200, Smashing Pumpkins continue a tradition: Each of the group's albums has achieved a higher chart position than the previous release, and all four have debuted and peaked in the same position.

That trend began with the release of "Gish" on the independent Caroline label in 1991. The Pumpkins' debut entered and peaked at No. 195 (and spent one lone week on the chart). In 1993, "Siamese Dream" entered and peaked at No. 10. A year later, "Pisces Iscariot" peaked at its debut position, No. 4. With "Mellon Collie" entering and peaking at No. 1, we can be absolutely certain that the trend will stop here, for no matter how well the next Pumpkins album performs, it will not peak higher than No. 1.

"Mellon Collie" is the first double album of all new material to debut at No. 1 since The Billboard 200 has been compiled from SoundScan data. Pink Floyd's "Pulse" consisted of new recordings of older material, and Michael Jackson's "HIStory" combined greatest hits with new tracks.

The Pumpkins also make a smashing debut on the Hot 100, where "Bullet With Butterfly Wings" is the Hot Shot Debut at No. 28. It's the first time the quartet has had a title on the pop singles chart.

**P**ARADISE BEATS HEAVEN: American rap has not always translated well in other countries, but "Gangsta's Paradise" by Coolio Featuring L.V. is an impressive exception. It's topped the charts in Germany, Australia, Norway, and the U.K., where this week it held off a strong challenge from the highly anticipated release of "Heaven

For Everyone," the last expected single from Queen to feature lead vocals by the late Freddie Mercury.

**B**ACH TO BASICS: Just one week after I mentioned Vanessa-Mae's performance on the Top Classical Crossover chart, the Angel artist debuts at No. 45 on an entirely different chart. "Toccata & Fugue In D Minor" is on the Hot Dance Music: Club Play chart, which could make Vanessa-Mae the only classical artist to appear on a Billboard dance chart. "Toccata" isn't the only classical piece to move people to the dancefloor: In 1976, Walter Murphy & the Big Apple Band put a disco spin on "A Fifth Of Beethoven."

**S**EALING THE DEAL: Singles by Seal and Sophie B. Hawkins both decline in airplay, but hold in the same order on the Hot Adult Contemporary chart. That means that "Kiss From A Rose" has been No. 1 for 12 weeks, tying "Said I Loved You . . . But I Lied" by Michael Bolton and "River Of Dreams" by Billy Joel as the longest-running AC chart-toppers of all time.

**O**N THE RHODE AGAIN: Larry Cohen of Trumbull, Conn., salutes his neighboring state with some chart trivia. He cites Providence, R.I.'s Jon B. as the sixth act from the nation's smallest state to reach the top 40 of the Hot 100. The others, according to Cohen, are Bill Conti, Wadsworth Mansion, the Cowsills, John Cafferty & the Beaver Brown Band, and Jeffrey Osborne.

**B**ASE HIT: The latest single from Ace Of Base is the Swedish quartet's highest-debuting entry on the Hot 100. "Beautiful Life" is new at No. 30, besting the No. 53 debut of "Living In Danger."



by Fred Bronson



## SORRELS REMAINS TRUE TO HER 'HEART'

(Continued from page 13)

[On this album] everyone liked each other, everyone liked the material. We didn't have to rush, we had enough time to do it, to sit together, to give the attention to each song. That doesn't mean it took a year—we did three tunes a day."

Green Linnet is supporting the record with an independent promoter who will work it to roots-oriented commercial radio, and the label is also promoting the record at public and college radio, according to director of publicity Judith Joiner.

"We came up with this promotional concept that she is the 'Highway Woman,'" says Joiner. "It's almost like a country rock album. She's in top form and has some awesome players on it, and we've decided to give it the push she's probably deserved all her life."

Plans are in the works for a retail tour

that will encompass such books-and-music stores as Borders and Barnes & Noble, as well as the independent bookstores and coffeehouses that have always been crucial to folk, according to Joiner.

The album's literary bent—including one song taken from the book "Demon Box" by Ken Kesey—makes it a perfect match for bookstore tie-ins and advertising in literary magazines, notes Joiner.

In addition, the label is focusing on the album's blending of country and rock: Sorrels will be featured on the CD sampler in the December issue of *New Country* magazine.

As a child, Sorrels listened to the singing of her father and pored over a scrapbook of songs compiled by her grandmother. But her music aspirations

were put on hold when, in 1949, at the age of 16, she underwent a botched, illegal, motel-room abortion. A year later, as a high school honors student, she gave up a baby girl for adoption, whom she has not seen since.

Married at 19, Sorrels spent the next 14 years as a housewife in Salt Lake City collecting songs and stories while singing as a hobby with her husband, Jim. In the '50s and early '60s, their home hosted beat literati, offbeat musicians, artists, writers, and poets.

But her marriage was stormy, and Sorrels divorced at 33. With her five children loaded into a truck (an odyssey chronicled by Nanci Griffith in her song "Ford Econoline"), the "Travelling Lady" took to the road. She landed at the Newport (R.I.) Folk Festival and showed folkdom that a hard-edged

woman could break the Joan Baez/Judy Collins mold.

"I never really thought about becoming a performer," says Sorrels. "My marriage broke up, and I had to do something... I tried to get a job, and I just couldn't find one. Then, somebody offered me a concert that made me more money than anybody would pay me for working a whole month. I thought I'd try it. It's all I've done ever since."

Ever since Sorrels took her tumbled life and swaddled it into a small truck, she has served as a role model for many roots-based musicians and young singer-songwriters seeking to emulate her brand of empowering songs.

"The American public has suffered enough from people trying to homogenize women and ethnicity into something blander," says Sorrels. "I am

thrilled and excited to see a group like Los Lobos reach the number of people they do. They are a perfect example of real American folk music. They take their music from where they came, and they take it back to the people that they extracted it from. They sing their roots, sing their current situation, and they sing it to their people and to everybody. To see that accepted in the marketplace is a real thrill for me."

But Sorrels deigns to discuss any semblance of a folk scene, saying that things are pretty much the same now as when she started: "I played for people who wanted to hear me then, as I do now," she says.

On a personal level, Sorrels, whose music publisher is Grimes Creek Music/ASCAP, says she tells more stories with her songs now. "When I began to think of myself as a storyteller as opposed to a folksinger, I began to feel more secure and more like I belonged," she says.

Sorrels offers a world-weary, hauntingly sweet-voiced tour of life's brambles. Her vocalization is half a mother's comforting lullaby, half a brisk October wind wafting down Idaho's Bitterroot Mountains foreboding winter.

Sorrels tells hushed, unspoken secrets: washing an unfamiliar shade of lipstick out of her husband's shirt collar; confronting a midwife; having doctors patch your insides just so they can sue you; and the most tragic—a child's suicide.

Sorrels' next project is the writing of a play about her late friend, activist/songwriter Malvina Reynolds. Reynolds' songs, including "Little Boxes," "Turn Around," and "What Have They Done To The Rain," helped define the sound of the '60s protest movement.

Sorrels, on tour through November mainly on the West Coast, is booked by her daughter Jacki Murray.

## NIGERIA'S KING SUNNY ADE BRINGS WORLD BEAT BACK TO U.S.

(Continued from page 17)

Smith.

"If you give people a chance to hear this album, it may even attract people who aren't familiar with King Sunny Ade," says Smith, adding that he expects "E Dide" to fare better at retail than Ade's recent "Live At The Hollywood Palace" release on I.R.S./Hemisphère.

Outside the U.S., Mesa/Bluemoon retains rights to "E Dide" for all territories except Nigeria, where Ade releases his product through his own label, according to Santos. He notes that worldwide marketing for the Ade album is subject to the artist's global touring plans, which have yet to be established.

So far, U.S. dates are tentatively scheduled for the spring of 1996, according to Santos. Ade is expected to tour with a "reduced" ensemble of approximately 25 musicians—half the number who typically join him on stage in his homeland.

Santos says that Mesa/Bluemoon will pace its marketing and promotion efforts to accommodate the lag time between the November album release and next year's tour.

"We won't be spending all of our retail budget in the first month, but rather work with each retailer on specific campaigns, so that we'll be running with retail promotions from the release right

through the tour," says Santos.

"E Dide" was recorded in 1992 at the unlikely locale of Robert Lang Studios in Seattle, an alternative rock hotbed that has yielded hit albums by Foo Fighters, the Presidents Of The United States Of America, and Candlebox. It was Ade's manager, Andrew Frankel, who set up his client at Lang's facility.

The album is consistent with Ade's three groundbreaking Mango albums: "Juju Music" (1983), "Synchro System" (1984), and "Aura" (1985). They feature up to 25 musicians on such traditional African instruments as the talking drum, the omele, and the shekere, as well as on Western instruments, such as electric guitars, basses, and the pedal steel. Ade and his backup vocalists sing in a mixture of English, Yoruba, and Nigerian dialects.

There are no singles or videos planned from "E Dide," according to Santos. However, programmers at world music, triple-A, and other eclectic radio outlets express optimism for the record's airplay potential.

"This album is going to be great for a station like ours," says Michele Flannery, music department director at Pacifica community station KPFA Berkeley, Calif. "We have world music programming every weekday from 9 a.m. until noon, and we're still playing 'Juju Music.'"

Flannery adds that even though Ade has not released a studio album in the U.S. for 10 years, he has continued to tour stateside and his appearances have always generated airplay and sales.

Despite his absence from the U.S. marketplace, the 49-year-old Ade has been busier than ever in the past sever-

al years. In Nigeria—where he continues to release albums that sell an average of 200,000 units per title—he operates an entertainment conglomerate that comprises a record label, a video label, a film company, a nightclub, a recording studio, and a petroleum company. In addition, he runs charity foundations and is promoter of copyright reform in his country, where piracy of intellectual property is rampant.

Ade still performs an average of four shows per week in Nigeria, where his concerts usually start at 9 p.m. and extend into the dawn hours.

On the advice of his doctor, Ade slowed down his performance pace a few years ago, but he seems to have lost none of his enthusiasm for playing live.

"I know that everywhere in America I have fans who are waiting for me," says Ade. "I'll play any available venue."

## JONES OPENS DOORS TO 'Q'S JOOK JOINT'

(Continued from page 17)

But it's hard to use all the names attached to this project without seeming [excessive]."

Another problem is trying to coordinate the schedules of the album's featured artists. Given the difficulty of mounting a promotional tour or concert performances, the label is left with radio, video, and media exposure as the project's primary marketing tools.

However, the 63-year-old Jones has been more than happy to make the industry rounds.

"Our pre-eminent marketing tool was Quincy, who went on a promotion tour to radio and retail around the nation," says Swindel.

Jones, who will produce next year's Academy Awards, will make appearances at a gala celebration hosted by Time Warner Inc. on Tuesday (7) at the Roseland Ballroom in New York, in honor of his 50th anniversary in show business. He will also issue a keynote address via satellite on Thursday (9) to kick off Billboard's annual Music Video Conference and MultiMedia Expo, which runs Wednesday to Friday (8-10).

Jones, who is signed to Warner/Chappell for publishing, is booked by the William Morris Agency. He operates without a manager.

In much the same way that "Back On The Block" introduced vocalist Tevin Campbell to listeners, "Q's Jook Joint" bows new Qwest songstress Tamia, who is featured on "You Put A Move On My Heart," the set's first single.

"You Put A Move On My Heart" was released Oct. 10 to R&B and crossover

radio formats and arrives Nov. 14 at top 40/mainstream and AC stations. The single is supported by a clip that was serviced Oct. 23 to BET, VH1, the Box, MTV, and local video programs.

Top 40/rhythm-crossover KMEL San Francisco music director Joey Arbagey says that "You Put A Move On My Heart" works with his listeners because of Tamia's emotional vocals and Jones' quality production.

"It's not as formula as other records," he says. "Tamia has the potential to become a superstar; she's gorgeous, and her vocal delivery on this song makes you have goose bumps."

Mike Tully, buyer at the 390-store, North Canton, Ohio-based Camelot Music, says, "She's gonna be huge, and because of her powerful delivery, she has the potential to become an across-the-board success."

R&B/mainstream WGGI Chicago music director Don E. Cologne agrees that Tamia rates as a vocalist. However, he says that product identification and ballad competition have kept "You Put A Move" from receiving more spins.

Says Cologne, "It's hard to introduce the song, because it's Quincy's record, but a female sings the song... It confuses listeners... they should just put all the juice behind her."

Qwest plans to release Tamia's still-untitled debut album in mid-1996.

Broadcast Data Systems reports 620 detections of "You Put A Move On My Heart" over 82 R&B, crossover, and top 40 stations for the week ending Oct. 31.

Qwest is servicing a five-song jazz sampler to AC and jazz/AC stations beginning Monday (6). "Our attitude is that the only single that we can say that we're picking is the first one," says Swindel. "Subsequent singles will depend on what radio likes."

The label released "You Put A Move On My Heart" in European markets on Nov. 3 and will issue the single in Japan on Friday (10). As in the U.S., the label put heavy emphasis on airplay and video exposure.

Jones will conduct a European promotional tour starting Saturday (11), followed by a similar Japanese tour beginning Nov. 26.

©Copyright 1995 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$249.00, Continental Europe £205. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan ¥119,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

## 'CASPER' SALES

(Continued from page 8)

ing retailers.

"Casper" is doing better than 'Cinderella,' and that was a surprise," says Jaworski, adding that the sell-off rate for the title is 50%.

Dealers say that the Friendly Ghost will have legs well beyond Halloween. "This title will go all the way through Christmas," Pagano predicts.

MCA senior VP of marketing Andrew Kairey says that "Casper" has been getting "continuous re-orders."

"The combination of the quality of the film, timing, and marketing support has pulled it through the pipeline," he says.

MCA shipped about 7 million copies of "Casper," according to distributor sources.

Warner Home Video's "Batman Forever," which arrived in stores Oct. 31, also appears to be off to a flying start.

Strawberries sold 15% of its initial order of 2,000 units during the first day of sales, Jaworski says.

After one day on the shelf, the Warner title was called "a success story" by Best Buy's Pagano.

The chain sold 20% of its initial buy, which is 2% higher than first-day sales of "Casper," according to Pagano.

According to distribution sources, "Batman Forever" shipped 9 million units.

Overall, however, retailers say that October sales are flat compared with 1994. That year saw two of the biggest-selling videos of all time—"Jurassic Park" and "Snow White And The Seven Dwarfs." The two titles shipped a total of nearly 50 million units during October 1994.

### CASSETTES IN 7 DAYS!

**300 C-12 Cassettes**  
for only **\$495**



**INCLUDES**

- FREE Deluxe Graphic Design
- Black & white inserts
- Major-Label-Quality
- No-Fine-Print Guarantee

Call today for your FREE, 1995 full color catalog  
**1-800-468-9353**  
24 HOURS TOLL FREE  
Outside USA call 609-663-9030. FAX 609-661-3458

**DISC MAKERS**  
AMERICA'S LEADING MANUFACTURERS FOR THE RECORDING MUSIC INDUSTRY



# INHALE



**THE #1 FEMALE ARTIST OF OUR TIME  
WITH THREE CLASSIC NEW PERFORMANCES**

**PLUS  
A DAZZLING ARRAY OF TODAY'S  
TOP PLATINUM ARTISTS PERFORMING ALL NEW SONGS  
WRITTEN AND PRODUCED BY  
KENNY "BABYFACE" EDMONDS**

**THE NEXT DEFINING SOUNDTRACK ALBUM  
ALBUM IN-STORE NOVEMBER 14TH**



# EXHALE

## Waiting to Exhale

Original Soundtrack Album



FEATURING NEW MUSIC BY:



Mary J. Blige



Brandy



Toni Braxton



Faith Evans



Aretha Franklin



Chaka Khan



Patti LaBelle



Chanté Moore



SWV



TLC



CeCe Winans

Also, additional music by For Real, Shanna and Sonja Marie

OF OUR TIME IS JUST GETTING STARTED!

THE TWENTIETH CENTURY FOX FILM OPENS NATIONWIDE DECEMBER 22ND.

ARISTA





# CATCHING AIR

