

Levellers' 'Zeitgeist'
Captures Rock Spirit

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 9, 1995

# Verve's Shorter Living 'High Life' BY JIM MACNIE NEW YORK Wayne Shorter one of

NEW YORK—Wayne Shorter, one of jazz's most fertile minds, has long managed to braid the popular and the progressive. For more than four decades,



SHORTER

the quality of that combination has earned him a reputation as both daring bandleader and consummate mod-(Continued on page 130)

### Packages, Baby Acts Buoy Tour Biz

■ BY DOUGLAS REECE

LOS ANGELES—A continuing push toward creative packaging of acts and a number of hot new performers have bolstered U.S. concert revenue this year, making 1995 surprisingly profitable for most venues and promoters. However, larger venues have suffered from a lack of stadium-quality acts.

Despite the drought of superstar attractions, a few highprofile cancellations, the possible demise of one of history's most popular acts, and pre-(Continued on page 131)

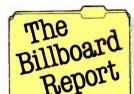


SEE PAGE 79

# Bachelor Pad Music From '50s, '60s Is Swingin' Again

■ BY CHRIS MORRIS

LOS ANGELES—Record labels may have gotten wise to the fact that something was going on with the genre



ESOLIIVEL

known as "space age bachelor pad music" when they became aware of phenomena like Mr. Phat's Royal Martini Club. The Thursday-night feature at the Viper Room in Hollywood, Calif., has DJ Dean R. Miller spinning vintage '50s and '60s sides.

"This is a scene, man," Capitol Records director of catalog A&R Wayne Watkins says of Mr. Phat's. understood that it was the young hip crowd that's probably turning around and buying a Big Head Todd record, too—then it was, 'Ah! It's the 12- to 24-year-olds that we sell the rest of our product to. If they dig it, let's go.'"

"Long gloves and spangly sequins on

the women, and the men are dressed

out in these funky, kind of neo-gang-

ster zoot suit things. It's a happening.

"And when [the label people] finally

Over the last two years, a new, young audience has hungrily embraced space age bachelor pad music. The in(Continued on page 114)

LI+ MCA

# Columbia Blitz For Carey's 'Daydream' A Global Reality

■ BY LARRY FLICK

NEW YORK—As the Oct. 3 release date of Mariah Carey's sixth album,

"Daydream," approaches, Columbia Records is preparing a multifaceted marketing blitz that is geared toward increasing the pop diva's status as one of the world's top-selling artists.

Although the label was still confirming

some of its plans at press time, executives at Columbia say they are looking at a year-plus commitment to "Daydream" that should include

a major network-television special, an Internet World Wide Web site, and her first live performances

The 25-year-old singer's 1993 release, "Music Box," has sold 23 million copies worldwide, according to the label. Carey also issued the seasonal "Merry Christmas" last year, which moved 8 million units worldwide. Those releases

sold 6.3 million and 2 million units, respectively, in the U.S., according to SoundScan. These fig-(Continued on page 20)

# **Tripping Daisy Blooms At Island**

■ BY CARRIE BORZILLO

Rooted with sold-out shows, top-requested songs on its local modern rock station, and the best-selling local album in Dallas, Island's Tripping Daisy is blossoming from hometown





hero to nationwide success.

The band topped the Heatseekers chart on Aug. 26 with its major label debut, "i am an Elastic Firecracker," released June 20. The band became Heatseekers Impact Artists when the album broke into the top half of The (Continued on page 120)

#### Nelson Supervises Hit MCA S'tracks

■ BY CRAIG ROSEN

LOS ANGELES—The success of "Music From The Motion Picture Dangerous Minds" is the



latest in a line of triumphs from MCA Soundtracks. The album remains on top of The Billboard 200 for the second consecutive week, while its first single,

Coolio's "Gangsta's Paradise," is No. 1

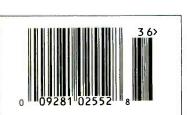
(Continued on page 127)



SEE PAGE 39



MUSIC TELEVISION







# Live, onstage and in the house!

Michael Jackson, Bon Jovi, Green Day, Hootie & the Blowfish Live, Alanis Morissette, Red Hot Chili Peppers, R.E.M., TLC, and White Zombie.

Bryan Adams, Drew Barrymore, Boyz II Men, George Clooney, Whitney Houston, Jamet Jackson, Madonna, Ricki Lake, and Much more!

# September 7th 8pm/7ct

#### best video of the year

GREEN DAY basket case

MICHAEL JACKSON AND JANET JACKSON scream

TLC waterfalls

WEEZER buddy holly

#### best male video

CHRIS ISAAK somebody's crying

**ELTON JOHN** believe

LUCAS lucas with the lid off

TOM PETTY you don't know how it feels

#### best female video

DES'REE you gotta be

PJ HARVEY down by the water

ANNIE LEI NOX no more I love you's

MADONNA take a bow

#### best group video

GREEN DAY basket case

ROLLING STONES love is strong

STONE TEMPLE PILOTS interstate love song

TLC waterfalls

#### best rap video

BRANDY FEATURING MC LYTE,

**QUEEN LATIFAH & YO YO** 

I wanna be down (v.2 remix)

DA BUSH BABEES remember we

DR. DRE keep their heads ringin'

CRAIG MACK flava in ya ear

PUBLIC ENEMY give it up

RAPPIN' 4-TAY FEATURING THE SPINNERS

i'll be around

#### breakthrough video

GREEN DAY basket case

MICHAEL JACKSON AND JANET JACKSON

TLC waterfalls

WEEZER buddy holly

#### best direction in a video

MARK KOHR FOR GREEN DAY basket case

MARK ROMANEK FOR MICHAEL JACKSON

AND JANET JACKSON scream

F. GARY GRAY FOR TLC waterfalls

SPIKE JONZE FOR WEEZER buddy holly

#### best alternative music video

THE CRANBERRIES zombie

GREEN DAY bas et case

HOLE: doll parts

STONE TEMPLE PILOTS interstate love song

WEEZER buddy holly

#### best new artist in a video

JEFF BUCKLEY last goodbye

DES'REE you gotta be

FILTER hey man, nice shot

HOOTIE & THE BLOWFISH hold my hand

PORTISHEAD sour times (nobody loves me)

#### best video from a film

BRYAN ADAMS have you ever really loved a woman

JIM CARREY cuban pete

SEAL kiss from a rose

U2 held me, thrill me, kiss me, kill me

URGE OVERKILL girl, you'll be a woman soon

#### best r&b video

BOYZ II MEN water runs dry

MICHAEL JACKSON AND JANET JACKSON

**JADE** 5-4-3-2 (yo! time is up)

MONTELL JORDAN this is how we do it

TLC waterfalls

#### best metal/hard rock video

GREEN DAY basket case

MEAT PUPPETS we don't exist

STONE TEMPLE PILOTS interstate love song

WHITE ZOMBIE more human than human



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# Did Stones Sell Their Music Short?

Whether its new computer software is purchased by a country parson or a cyberpunk hedonist, Microsoft apparently considers the product to be exciting enough to "make a dead man come. One can only assume that the company intends for this unchaste message to underlie its ad campaign for the Windows '95 program, since that phrase is the central point and climactic assertion of "Start Me Up," the 1981 Rolling Stones song the company has licensed as theme music for its sales pitch.

The biggest Stones hit of the last 17 years, "Start Me Up" lingered in the Hot 100's No. 2 spot for three weeks on the lascivious strength of Jagger/Richards' lyrical tribute to a woman so goading in her coital charms that her male "riders" actually "cry' as their "eyes dilate" and their "lips go green." Scanning the operating instructions on the back of the Windows '95 package, buyers may logically conclude that such parlance as "plug and play," "push the button on the taskbar," and "an open door to doing

more" mirrors the debauched double-entendres the Stones included in "Start Me Up's" rammish ode to "a mean, mean" female "machine."

If one aims to appropriate the '80s credibility of the Rolling Stones, one must accept their unequivocal artistry as originally conveyed. "What I do is sexual," Keith Richards said as early as 1966, adding to this writer in 1989, "I'm a Sagittarius-halfman, half-horse-with a license to shit in the street." Thus, the rock community welcomes Bill Gates and his disc/file patrons to a universal inbox of uniquely earthy dimensions.

And what do the Rolling Stones get out of this transaction? Moneywise, Microsoft says, the permissions fee for the deal (which is commencing at the close of a 1994-95 Rolling Stones world tour that grossed some \$315 million) is confidential. and the company asserts that press reports of \$12 million are "grossly exaggerated." As for the professional esteem and artistic enhancement gained from such a move, those consequences are murky.

Apologists might say that Microsoft merely

acquired 30- to 60-second edits of the guitar-andvocal hook from "Start Me Up," although it's exactly that musical trademark-which helped make the song a hit in the first placethat triggers one's memory of the full work and renders its presence in the promotional realm potentially meaningful.

Other defenders of the Stones could cite the ample precedents for such classic rock-meets-commerce payoffs, noting that a performer of the stature of Bob Dylan allowed the accounting firm of Coopers & Lybrand to exploit a hymn of moral reawakening, 'The Times They Are A-Changin'," for its own rather humble marketing purposes.

However, if the Stones or Dylan were so smitten with the notion of using their music to sell another's wares, perhaps they should have accepted assignments to contrive singular jingles for the occasion, as young Billy Joel once did for Bachman Pretzels, or they might simply have sung time-honored slogans, such as those proffered to Ray Charles or Whitney Houston by soft-drink or coffee firms. If the artist actually appreciates and uses the product, then such ringing musical endorsements are concordant with the desired perceptions of impressionable consumers.

And then there are the extenuating circumstances wherein an act's song catalog is owned/controlled by a third party, with licensing done despite the composers' objections (as in the case of Michael Jackson and the Beatles' output) or with the agreement of the sonewriter's representatives (as in the case of Paul McCartnev's administration of Buddy Holly's body of work).

But of all these contracts, the most fragile is the social/cultural bond of trust between the artist and his or her audience. The traditional, generationally renewed understanding between rock'n'roll performers and their devotees is that rock's value is based on the degree to which it inhabits a candid sphere beyond the bounds of show business proprieties or entertainment industry artifice. By this criteria, the best rock'n'roll is made only by those artists who have not compromised their primary expressions—with all exceptions to the rule relegated to lesser status.

At its highest end, creativity is an honorable calling, protective of its purity of purpose. We are touched that Picasso found the courage to paint "Guernica" in condemnation of war and fascism, and we feel proud that he did not later allow that masterpiece to

become a prop to peddle Pepto-Bismol.

At its finest, a song in the multigenre rock'n'roll canon is a public pronouncement of a personal truth. Its author makes a living by sharing that truth; and the truth cannot serve two masters. For the opportunist to state that such a song is no longer about the truth from which it sprang, implying that it is no longer useful as an emblem of honest insight and self-revelation, is to say that one is now done with the truth. And any culture that believes it is ever done with the truth has ceased to function as an engine of human ideals.

Many in the media were quick to claim last week that there was "hardly a whimper" (Newsweek) from Stones fans, or that they "sneered" (The Wall Street Journal) when news surfaced of the Microsoft pact. More accurately, reactions are still finding form in the hearts of those who take the Stones' legacy seriously.

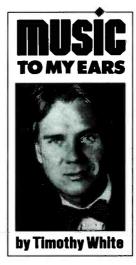
Over at Atlantic Records, the label where the band built its modern reputation, emerging groups experiencing their own initial hits are reevaluating the Stones as role models; they realize

"Start Me Up" is the Stones' property, to dispose of as they please, and their comments aren't punitive, just perplexed or deeply disappointed.

"We were offered a huge sum of money from a fast-food company to either write a new song or let them use 'Hold My Hand,' explains singer/songwriter Darius Rucker of Hootie & the Blowfish. "I would never, ever let any of our songs be used to sell some product. These things are just a matter of money, and you're selling yourself and your music short when you do it. I'm not knocking anybody, and I'm not saying what we do is art, but whatever artistic integrity we have we plan to keep intact.'

"A computer company offered us a million dollars to use 'says Ed Roland of Collective Soul, "but the song wasn't written for or about a computer, so that was out of the question. To write something from within yourself and then allow it to be used to sell some product seems hypocritical to me.

"I saw the Stones' commercial for the computer [software] on TV the other night," Roland adds. "'Start Me Up' was the first time I ever heard the Stones, and that song was very personal to me. It doesn't make me want to buy that computer program; it just makes me feel that what's happening with the song itself is very false.'



#### THIS BILLBOARD WEEK

#### A LABEL OF HIS OWN

It has no name, artist roster, or staff yet, but a new label created by FMI Records Group does have a chief; former Geffen Records executive Tom Zutaut. He calls the job "the chance of a lifetime. Senior talent editor Melinda Newman reports. Page 8

#### IT'S ALL IN THE PACKAGING

In a digital age, what's the best way to package the new varieties of music, video, and multimedia products? Both suppliers and retailers have ideas about standards to meet their needs. Enter\*Active editor Marilyn A. Gillen has the story.

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Billboard Music Group

# Commentary

# **Stop The Spread Of Royalties Buyouts**

■ BY MARK ALTMAN

The acquisition of rights on a "buyout" basis is a cancer that has been growing in the field of intellectual property in the U.S. and Canada. If left untreated, it will spread not only to formats that have not "arrived," but also to such established areas as mechanical royalties on CDs and cassettes.

The exposé by Seth Goldstein on the issue of per-unit royalties for videos (Billboard, Aug. 5) finally raises the question: Whose side are U.S. music publishers on, and how much money are they keeping from composers and songwriters by making these "buyout" deals?

Home video, which has generated billions of dollars for Hollywood studios, brings only a meager share to the American composers and publishers whose video mechanical rights are "bundled" with one-time synchronizationfee buyouts and in-perpetuity deals. Is it possible that for a vertically integrated organization, such as a studio, a buyout usually means more profit for the studio, which does not have to share that money with the composers? This is not how video mechanical royalties are shared by composers and publishers outside of North America. In other countries, a collective society representing local composers and publishers negotiates with video manufacturers and distributors a fair percentage rate of the wholesale price, and regular semi-annual royalty payments based on unit sales are a contractual obligation. This is the fair way to have composers participate in the success of their music now and for generations to come.

How much are copyright owners losing? How does \$1 billion a year sound? Whatever it is, it would be split between the songwriters and publishers. I doubt anyone has the answer, but a hint may be found in an article printed in the November 1994 edition of International Musician, the official journal of the American Federation of Musicians of the U.S. and Canada, in which it reports on the activity of its special funds; one for phonograph records and the other for television/motion pictures.

Record companies contributed \$12 million to the AFM's Phonograph Record Special Payments Fund last year. This fund distributed money to musicians who participated in recording sessions. The same companies paid almost \$400 million in mechanical royalties to

the Harry Fox Agency.
At the same time, Hollywood producers contributed a percentage of their revenues to the AFM's Theatrical and Television Motion Picture Special Payments Fund that amounted to \$26 million last year. If musicians made more than twice as much from movies as they did from recordings, why should songwriters, composers, and publishers not enjoy similar

Based on the proportion above, the home video industry should generate more than \$750 million in "video mechanical royalties" from domestic sales alone, with a similar amount from foreign sales. I don't believe figures have been compiled for the total home video rights collected by copyright owners, but I would estimate that they are less than \$75 million per year. Have we succumbed to a new "controlled composition clause," effectively giving songwriters, composers, and publishers a 90% rate reduction on video?

In his article, Goldstein suggests that the buyout fee protects vendors, and that "music

publishers, meanwhile, don't have to worry about keeping an exact count of sales in the 60,000-80,000 outlets that regularly carry



'Have we succumbed to a new controlled composition clause?

Mark Altman is president of Morning Music Ltd., in Mississauga,

sell-through hits." Music publishers manage to count sales in the retail outlets selling CD and cassettes (with the help of the Harry Fox

Agency and the Recording Industry Assn. of America), so control would not be a problem once the motion picture industry becomes accountable to songwriters and music publishers under an equitable agreement. What seems to be lacking is the initiative to reach an industry-negotiated agreement. Any industry that uses music as a component must remunerate the creators of that music on an equitable, quantitative basis.

Songwriter and composer associations are now, more than ever, able to speak with a united voice on a number of legislative issues that concern intellectual property. It's time for them to lobby for something that can result in huge financial rewards, for a change, and protect them from the pathetic fate of so many recording artists of the '50s and '60s who get no royalties on new compilations of their old hits.

#### TERS LET

#### **UNITY IN CHILDREN'S MARKET**

Bravo to Karan Bunin for her commentary on the power of a unified children's entertainment industry (Billboard, Aug. 26). For better or worse, there is no doubt that the media and television have a major influence on children (as they do on us all). It is important that we, as an industry, encourage overall quality in children's entertainment.

The American Academy of Children's Entertainment is another not-for-profit children's entertainment trade organization that was started just a few years ago. On Father's Day this past June, the group sponsored the first Children's Entertainment Awards at Opryland in Nashville. The gala event, which exposed promising new talent in the children's television field, was broadcast live on TNN to more than 70 million viewers nationwide. The exposure was unprecedented for the artists who performed; the program drew one of the highest ratings for a TNN show for that season.

The American Academy of Children's Entertainment also has joined the largest trade show for family entertainment, the Fun Expo, to be held at the Orlando Convention Center in Orlando, Fla., on Oct. 9-10. This event will bring together more than 6,000 children's entertainment buyers and providers as well as sponsoring educational seminars for the industry.

All of this confirms Bunin's urging that a unified voice can educate the consumer and help stimulate growth and creativity in children's entertainment.

Wallace Collins General Counsel American Academy of Children's Entertainment New York

#### INDIE SUITS NOT AN ISSUE

I read with great interest Dominic Pride's article on royalties (Billboard, June 10). For some reason. Pride's analysis of the artist rovalty situation contained information on various lawsuits concerning independent record companies, i.e., K-tel and Charly Records, concerning master rights.

After a careful reading of the pleadings from the K-tel lawsuit, it is clear that the case revolved around rights in various recordings, and K-tel was not in any way concerned with whether artists were being underpaid. If there is no correlation between the K-tel lawsuit and artist royalties, and/or between the Charly lawsuit and artist royalties, then these two items should have been left out of his otherwise fine article. These are separate and distinct issues and should remain as such.

Michael Chernow The San Juan Music Group Parlin, N.J.

#### FOCUS ON H.R. 789, FOR NOW

Because my letter of Aug. 26 was not run in its entirety, some readers may have misconstrued its meaning. While I wholeheartedly support the Performance Right for Sound Recordings and Life Plus 70 legislative proposals, I believe the industry must currently focus on defeating H.R. 789.

Monica Corton VP, creative affairs and licensing Next Decade Entertainment Inc. New York

#### SONY SUPPORTS SW NETWORKS

This letter is in response to the article titled 'Syndicator Plans A Rock Series 'With Attitude' (Billboard, Aug. 26). I was pleased to be quoted on the strength of Sony Electronics' relationship with SW Networks, but rather unnerved to find an unnamed source implying that Sony Electronics intends to lessen its commitment to the network, which is emphatically not the case.

As I pointed out to your writer, as director of advertising at Sony Electronics, I am the only individual privy to Sony Electronics' advertising plans as they relate to SW; as the sole source of information on that topic, I informed her that Sony Electronics intends to substantially expand its relationship in the immediate

Sony Electronics' commitment extends to both SW's specific programming and its overall vision. The philosophy of the company is absolutely unique in radio; SW's niche-targeted, genre-specific programming reminds us of how exciting and effective radio can be. SW Networks' ambitious Internet plans and its visionary move of adopting digital systems will help bring radio into a new era.

Richard Johnson Director of Advertising Sony Electronics Consumer Products Group Park Ridge, N.J.

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

# Our Customer is Your Customer





#### Our Music is Your Music

Joan Baez

Catie Curtis

The Rankin Family

"Ring Them Bells"
SEPTEMBER 26

"Truth From Lies"
JANUARY 1996

"Endless Seasons" February 1996

GUARDIAN Records 810 Seventh Avenue, New York, NY 10019 P/212.603.8729 F/212.603.8648 GUARDIAN Records is a label of the EMI Records Group North America.

## **Market Survey Confirms Good Health Of U.K. Music Industry**

■ BY ADAM WHITE

LONDON-The robust health of the U.K. music business was underscored Aug. 24 by the British Phonographic Industry's second-quarter market survey, published one day after leading music retailer Virgin Our Price announced record 1994-95 revenues and profits.

The BPI report, based on the trade deliveries of its member record companies, shows that album sales rose 17% to 39.6 million units from April to June, with a 12.7% increase in value. Singles increased 16.3% to 17.1 million units, with a 14.9% increase in value. Total label sales revenues rose 13% to \$315.7 million.

The quarter's top album was the 30th volume of EMI's "Now" series of hit-single compilations, which began in 1983. Other big contributors to the results were albums by Wet Wet Wet. Take That, Michael Jackson, Paul Weller, Bon Jovi, Pink Floyd, and Alison Movet.

'The music industry is doing very well at the moment," affirms Virgin Our Price managing director Simon Burke, pointing to the chain's own financial results (Billboard, Sept. 2)

## **Blockbuster Music Dips Toe In Multimedia**

LOS ANGELES-On the heels of Blockbuster Video's ongoing trial of CD-ROM departments, sister chain Blockbuster Music is preparing to step into the interactive ring with a test in select stores.

The test program, targeted to kick off by Oct. 1 and run through year's end, will involve 30-35 Blockbuster Music stores nationwide, according to an executive at Navarre Corp., which has been selected as exclusive distributor for the test departments. Sections will boast offerings of 250-300 titles across all multimedia categories, according to Navarre.

"We'll have 150-200 hit-oriented titles, plus an endcap of new releases, an endcap of packaged compilations, a budget CD-ROM selection in the \$14.99-\$19.99 range, and a full selection of enhanced CDs and CD Plus products," says Jim Adams, VP/GM of the computer products division at Navarre. "There'll be something for everyone.

Each component—from budget to music to games-will be evaluated individually at the end of the test period to see what works, and what doesn't, in the music store setting, Adams says.

Blockbuster Music has not carried any multimedia product in its stores to date, with the exception of a few enhanced CDs merchandised within the regular audio bins

'We are always looking at ways to provide greater selection and options for our customers, and we will look at any number of things that can potentially increase our business, says Mike Caruso, a spokesman for Blockbuster Music. "We will assess this periodically and see how it's doing, and take it from there.

MARILYN A. GILLEN

and noting the BPI figures. He says the BPI statistics are in line with the retailer's front-line experience during the same period.

"Things that give me optimism include the amount of excitement around [the] Blur and Oasis [chart contest]," says Burke. "Remember, this is the singles market we're talking about, which the business was almost writing off 18 months ago."

On the Virgin Our Price performance, Burke says, "This is the first time our profits have been broken out [by corporate parent W H Smith Group], and it's one of the success stories of the industry."

He says the company's two chains-currently, 281 Our Price outlets and 37 Virgin stores—felt "a big hike" in the music market from last (Continued on page 123)

■ BY MELINDA NEWMAN NEW YORK-EMI Records Group is creating a stand-alone label under

the direction of former Geffen Records executive Tom Zutaut. The New York-based label has no

name, artist roster, or staff-other than Zutaut-to announce yet, but its creation fulfills a lifetime dream for the executive and a potential creative and profit center for EMI.

Zutaut, who left Geffen in January, has signed a number of multiplatinum acts throughout his career, most notably Guns N' Roses, Motley Crue, Enya, and Tesla. The last act he signed to Geffen was burgeoning alternative band Elastica.

The deal between Zutaut and EMI, which was signed Aug. 30, came about after Zutaut paid a visit to Charles





Koppelman, chairman/CEO, EMI Records Group North America, "Tom came to visit me at the Capitol Tower in L.A. six weeks ago," says Koppelman. "I knew of him, but we didn't know each other that well. We spent two hours talking about music and what he wanted to do with the rest of his life. When we finished the meeting, we agreed that I would try to figure out a significant role for Tom in the company.

**New EMI Label For Ex-Geffen Exec** 

New York Label Fulfills Dream For Zutaut

Although Koppelman says he had not specifically been thinking about creating a new label before his meeting with Zutaut, after the powwow it seemed like the logical step. "Over the last couple of years, we've been

putting things in order here, and we've been putting creative executives in top positions," says Koppelman. "In my desire now to look at expanding the product that comes out from the labels, I thought he would be perfect to head a label.'

Zutaut reports directly to Koppelman, who has been steadily installing former A&R gurus into top positions at the labels he oversees. He brought in Gary Gersh, who was a colleague of Zutaut's at Geffen, to run Capitol Records two years ago and hired producer Davitt Sigerson to oversee EMI Records. Top Nashville producer Scott Hendricks took over Capitol Nashville earlier this year.

Zutaut says he has been meeting with heads of labels for the last sever al months to decide his next move. "I picked EMI because [EMI Records Group International CEO/president] Ken Berry and Charles offered me the chance of a lifetime," he says. "There are positives and negatives to every situation in life, and there were

(Continued on page 18)

Having A "Ball." EastWest Records executives present Angus Young and Brian Johnson of AC/DC with a plaque commemorating the group's overall sales of 80 million albums worldwide. Young and Johnson were in New York to promote AC/DC's upcoming EastWest album, "BallBreaker," which marks the return of original AC/DC drummer Phil Rudd. The band will embark on a world tour in January. Shown, from left, are Steve Barnett, the band's U.S. manager; Alan Voss, senior VP of sales; Johnson; Stuart Young, the band's manager; Craig Lambert, executive VP; Young; Steve Kleinberg, senior VP of marketing; Sylvia Bhone, Elektra chairman/CEO: Alvin Handwenker, the band's business manager: Seymour Stein, Elektra president; Greg Thompson, senior VP of promotions; and Derek Oliver, VP of A&R.

## **Time Warner, Turner Discuss Merger Worth \$8.5 Billion**

■ BY DON JEFFREY

NEW YORK—Time Warner's proposed acquisition of Turner Broadcasting System would create the largest media and entertainment company in the world-with increased market share in film and home video.

The merger would have no effect on Warner's music business. Atlanta-based Turner does not operate any record companies or music publishing units, and its cable networks do not program

music video. Warner Music Group is one of the largest music companies in the world

But Turner owns three movie companies-New Line Cinema, Castle Rock Entertainment, and Turner Pictures Worldwide—as well as a home video unit Turner Home Entertainment, These properties, if combined with Warner Bros. Pictures and Warner Home Video, would add significantly to Time Warner's market share in film and video.

According to Adams Media Research in Carmel Valley, Calif., Turner's home video companies had a 5.5% share of the video sell-through market in the first half of this year, with revenues of \$120 million, and an 8.4% share of the rental market, with revenues of \$86 million. Warner Home Video was the market share leader in rental, at 17.9%, with revenues of \$183 million, and it had a 7% share of the sell-through market, with \$153 million in revenues. A combined Warner/Turner would have had a 12.5% sell-through share and a 26.3% rental

Turner also owns Hanna-Barbera, which has animated properties that could produce additional home video revenue for Time Warner.

In a surprise move, Time Warner and Turner disclosed that they were "in discussions to merge their companies." Wall Street sources say that Time Warner proposes to buy the 82.6% stake it does not own in Turner in a deal worth approximately \$8.5 billion. The transaction would be an exchange of stock and thus would not add to Time Warner's burdensome \$15 billion debt. The combined companies would have revenues of approximately \$18.5 billion, Turner would become a wholly owned subsidiary of New York-based Time Warn-

Analysts say that the move is a reaction to Walt Disney's proposed acquisition of Capital Cities/ABC. At its announcement, Disney held out the possibility that this would create the world's largest media and entertainment conglomerate, with revenues of more than \$16 billion.

## **Billboard Adds Features, 'Supersections'** Changes Reflect Evolution In The Marketplace

NEW YORK—This week's Billboard is another watershed in the magazine's continuing evolution. The issue includes new editorial features, a new children's audio chart, and a major reorganization of the subject sections into five "supersections.

The biggest change this week is the debut of the Merchants & Marketing supersection, which is the new home for Billboard's intensified coverage of home entertainment retailers, suppliers, and distributors. The supersection includes elements of the former Retail and Home Video sections, as well as the Enter\*Active page.

Also new is the Reviews & Previews supersection, which for the first time gathers all of Billboard's product reviews under one roof. The supersection includes reviews of new albums, singles, home videos, and multimedia titles, as well as books, films, and TV and theatrical productions of interest to our readers.

The other supersections to be found each week in Billboard are Artists & Music, International, and Programmming, which comprises the former Radio and Music Video sections.

"The primary focus of this restructuring was to organize the publication

in a manner that allows our readers better access to our broadening coverage of the music and home entertainment industries," says Howard Lander, Billboard's president and publisher. "We've grouped the material in a logical sequence based on the informational needs of our worldwide reader base and to incorporate the new editorial features we've added over the last five years.

"Frankly," says Billboard editor in chief Timothy White, "the new Merchants & Marketing supersection and all the features that emanate from it simply reflect the new realities of the marketplace, where varieties of entertainment software are increasingly available under the same roof and in contrast with one another.'

As part of the Merchants & Marketing launch, Billboard kicks off "The Retooling Of Retail," a special four-week series of articles on new product lines, fixturing and systems developments, and distribution developments that are changing the face of traditional home entertainment stores in the '90s (see page 99).

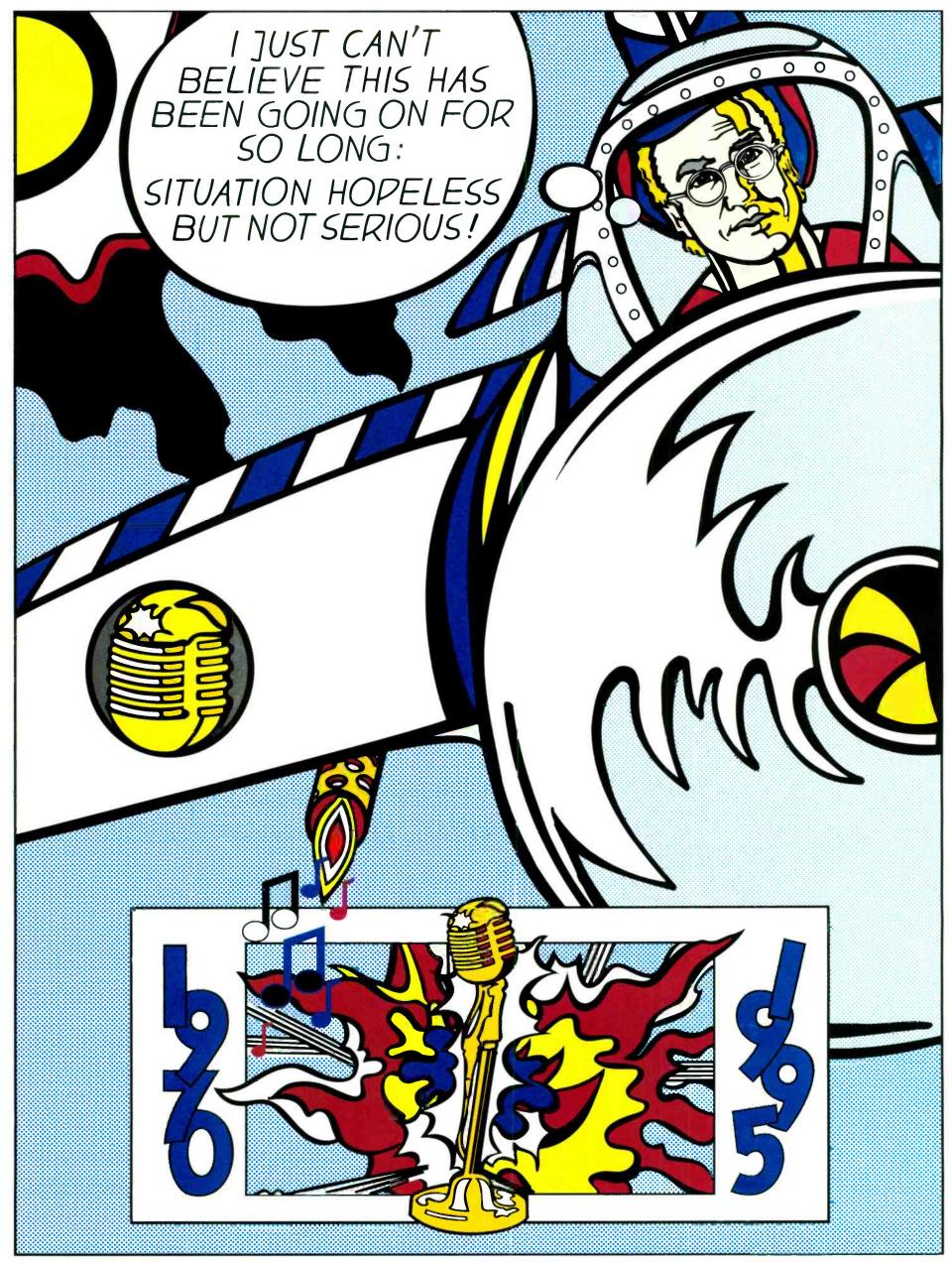
Also in this issue:

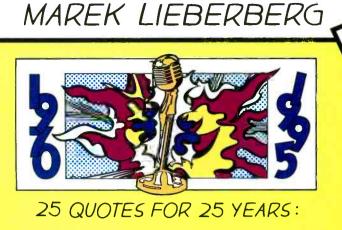
• Billboard introduces Top Kid Audio, a biweekly 25-position chart devoted to current children's product. The chart will alternate with the Top Kid Video chart in the Merchants & Marketing supersection. (Although it will be printed biweekly, Top Kid Audio will be compiled weekly. In the weeks that it does not appear in the magazine, it will be available to subscribers of the Billboard Information Network and SoundScan, For additional details, see page 96.)

· Child's Play, which provides news of children's music and video releases. increases from biweekly to weekly frequency. The column by Chicago correspondent Moira McCormick also appears in Merchants & Marketing.

• The Pro Audio section is moved forward to become part of the Artists & Music supersection. This reflects a redirection of the Pro Audio coverage to emphasize the role of producers, engineers, recording studios, and technology in the creation of new music.

With the introduction of the Reviews & Previews supersection, Paul Verna is named reviews editor of Billboard. Verna, who had been co-editor of the Album Reviews page, will coordinate all the reviews in the new supersection. He also continues as pro audio/technology editor of Billboard.





WHAT I LIKE ABOUT YOU, DEAR MAREK, REMAINS AN UNWRITTEN POEM, AND THEREFORE I RESTRICT MYSELF TO AMAZEMENT, CONTINUE TO APRECIATE, NOT EXPLAIN YOU. WHAT I LIKE ABOUT YOU IS REFINEMENT IN A WORLD OF SUPERFICIALITY, YOUR LOVE FOR FINE ARTS, BUT JUST AS MUCH YOUR SPORTSMANSHIP.

SOME ASK WHY PLAY GERMANY - THE WINTERS ARE A DRAG.
WELL TO BE QUITE HONEST MAREK, - IT'S BECAUSE YOU GIVE
GREAT SWAG.

GREAT SWAG.

YOU'RE HONEST & DEMURE - GENTLEMAN THROUGH AND THROUGH.

YOU'D THINK THAT MR. HOPPE - COULD LEARN A LOT FROM YOU.

SO CONGRATULATIONS MEIN LIEBERBERG FOR ALL THAT YOU HAVE DONE, - FRANKFURTER FRAULEINS (AND ALL THE OTHER KINDS OF FUN).

I HOPE YOUR ANNIVERSARY IS ALL THAT YOU WOULD WISH, AND WE'D ALL JUST LIKE TO SAY TO YOU: "ICH LIEBERBERG DICH".

CONGRATULATIONS ON A 25 GREAT YEARS IN THE BUSINESS. WITH LOVE AND BEST WISHES

AEROSMITH - STEVEN, JOE, TOM, BRAD, JOEY AND TIM

MAREK - BETTER LOOKING THAN HELMUT KOHL AND KARL LAGERFELD - NOTA BAD PROMOTER EITHER.

FD BICKNELL DAMAGE MANAGEMENT

...AN ICON IN THE INDUSTRY...CONGRATULATIONS, MAREK!... MANY MORE... JON BON JOVI

MAREK ... HIS HEART IS ALMOST AS BIG AS HIS MOUTH ... MAREK ... MORE FUN THAN MOST OF THE PEOPLE HE PROMOTES ...

ABOUT THOSE POSTERS ... ?? DAYLIGHT ROBBERY ... ?? BONO

CONGRATS MAREK - A REAL GENTLEMAN SURVIVED 25 YEARS IN THIS CRAZY BUSINESS! DON'T RISK YOUR LUCK A SECOND TIME - ONE ENCORE SHOULD DO!

HEINZ CANIBOL, MANAGING DIRECTOR, MCA MUSIC ENTERTAINMENT GERMANY, VICE PRESIDENT USA

THE NUMBER OF PROMOTERS THAT EXIST IN THE WORLD THAT CAN BE CONSIDERED IN THE SAME LEAGUE AS MAREK CAN AT BEST BE COUNTED ON ONE HAND. HIS LEVEL OF PROFESSIONALISM AND ABILITY TO SELL TICKETS IS UNSURPASSED. MORE IMPORTANT THAN ALL THIS, MAREK MAKES TOURING SUCH A PLEASURE. HIS ABILITY TO MAKE ONE LAUGH OR TO LAUGH AT HIMSELF, EVEN IN THE MOST DIFFICULT OF SITU-ATIONS, HAS ALWAYS ENDEARED HIM TO ME AND, INDEED, TO ALL THE ARTISTS I REPRESENT. WHAT MORE CAN YOU ASK FROM A PROMOTER?

IAN FLOOKS, MANAGING DIRECTOR, FAIR WARNING / WASTED TALENT

25 YEARS AND NEVER A DULL MOMENT. 25 YEARS OF EXCELLENCE AND STYLE. 25 YEARS OF GENIUS AND MADNESS. 25 YEARS OF LOVE AND AFFECTION. 25 YEARS OF GREAT RELATIONSHIP.

GERD GEBHARDT, MANAGING DIRECTOR, WARNER MUSIC GERMANY GMBH

TWO OF YOUR FELLOW PROMOTERS WROTE HISTORY:
JULIUS CAESAR WITH HIS GAMES IN ROME AND PIERRE DE
OUBERTIN WITH HIS OLYMPIC IDEA. WITH YOUR ORGANIZATIONAL TALENTS, HIGH MOTIVATION, GREAT WILLINGNESS TO
TAKE RISKS AND YOUR SAVOIR VIVRE, YOU HAVE PRESENTED
TO MILLIONS OF PEOPLE UNFORGETTABLE MUSICAL EXPERIENCES IN OVER TWO DECAPES. BUT YOU HAVE ALSO PROVED
THAT IT IS POSSIBLE TO BE A DEAR AND GOOD FRIEND TO
YOUR PARTNERS AND TO THE ARTISTS.

WOLF-D. GRAMATKE, CHAIRMAN CEO-POLYGRAM GMBH GERMANY

PETER GROSSLIGHT, WILLIAM MORRIS AGENCY

CONGRATULATIONS, AND MANY THANKS FOR ALLTHE PRO-FESSIONAL AND PERSONAL KINDNESSES. HERE'S TO ANOTHER 25 YEARS.

IAN GILLAN



## R ANNIVERSARY IN THE MUSIC INDUSTRY. (WITHOUT PAROLE!)





#### 25 QUOTES FOR 25 YEARS:

MOST OF THE TIME HE IS THE BEST PARTNER THERE IS.... THE REST OF THE TIME I MAKE SURE I AM NOT IN!

**ÖSSY HOPPE** 

OFALL THE GIGS WE'VE EVER PLAYED, THE HAMBURG NIGHT WAS THE BEST YOU'VE PAID!

BILLY JOEL (UBERMAN)

I DON'T KNOW HOW GOOD MAREK'S PRODUCTION AND ADVERTISING ARE, BUT HIS CONCERTS ARE THE BEST PLACE TO MEET GIRLS IN ALL OF EUROPE.

JOHN DAVID KALODNER, VICE PRESIDENT COLUMBIA RECORDS

I ALWAYS LOOK FORWARD TO SEEING MAREK AND HIS TEAM, WHO ARE AS GOOD AS IT GETS IN PROMOTING. THEY ARE OUR FRIENDS - RARE IN THIS GAME.

MARK KNOPFLER

I ALWAYS DO GOOD BUSINESS WITH YOU, BECAUSE I BELIEVE YOU ARE GOOD BUSINESS.

CARL LEIGHTON - POPE, LPO ORGANISATION

MAZEL TOV! THANKS FOR EVERYTHING. ALL THE VERY BEST. WITH LOVE,

ANNIE LENNOX

... NOT TO MENTION YOUR UNQUESTIONED PROFESSION-ALISM, COMMITMENT AND NEVERENDING ENERGY... MOST IMPORTANTLY YOU ARE A REAL MUSIC LOVER IN THE MUSIC BUSINESS - MAKING IT A PLEASURE TO WORK WITH YOU AND YOUR TEAM.

JOCHEN LEUSCHNER, SENIOR VICE PRESIDENT GERMANY, SWITZERLAND AND AUSTRIA REGION, SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

I AM DELIGHTED THAT MAREK'S BUSINESS IS GOING SO WELL. IT IS VITAL THAT NOTHING SHOULD INDUCE HIM TO RESUME HIS CAREER AS A PERFORMER.

WITH BEST WISHES FOR ANOTHER 25 YEARS TO MY FRIEND MAREK.

PAUL MCGUINNESS, PRINCIPLE MANAGEMENT

25 YEARS MAREK LIEBERBERG - THE BEST TIME OF MY LIFE. NOW YOU CAN IMAGINE, WHAT I WENT THROUGH. MAREK AND I DID NOT ONLY GET CLOSER AS TOURING PARTNERS BUT ALSO AS HUMAN BEINGS. THAT'S WHY WE ARE GETTING MARRIED IN SEPTEMBER.

OTTO

ONE WOULD BE HARD PRESSED TO FIND AN ORGANIZATION WITH MORE CLASS OR MORE EFFICIENT THAN YOURS.
CONGRATULATIONS ON A REMARKABLE 25 YEARS AND BEST WISHES FOR CONTINUED SUCCESS.

ROB PRINZ, CAA

ANDY AND I ARE VERY RELUCTANT TO TELL THIS, BUT MAREK LIEBERBERG AND CO. ARE THE BEST PROMOTERS IN THE WORLD. THEN AND NOW. PLEASE DON'T TELL MAREK BE-CAUSE HIS HEAD WILL GET EVEN BIGGER, AND OUR PERCEN-TAGE MAY GET SMALLER.

ANDY DODD WOULD LIKE IT KNOWN, THAT MAREK IS A WONDER -FUL HUMANITARIAN AND A GREAT AFTER -TOUR PRESENT GIVER. HOWEVER, I AM STILL TRYING TO FIGURE OUT WHY ANDY GOT A BREITLING WATCH AND I GOT AN ANORAK! MAREK, WHAT DID I DO WRONG?

ELLIOT RASHMAN AND ANDY DODD, SO WHAT ARTS, SIMPLY RED

WE MET WITH MAREK. WE SPEND A LONG TIME TALKING, BUT NOT SO MUCH ABOUT MUSIC OR SHOWS. WE SCHEDULED THE SHOWS AND WE DID SOME OF THEM, FINALLY. THANKS FOR EVERYTHING, MAREK.

R.E.M., BERTIS DOWNS AND JEFFERSON HOLT

YOU REACH YOUR 25 ANNIVERSARY THROUGH TALENT, CRE-ATIVITY, AND PERSEVERENCE. KEEP UP THE GREAT WORK. MAY ALL YOUR DAYS BE FILLED WITH MAGIC, MUSIC, AND HAPPINESS. TOI, TOI, TOI. MAGICALLY, YOUR FRIENDS

SIEGFRIED AND ROY

CLASS, STYLE, INTEGRITY, HONESTY, ALL THESE WORDS COME TO MIND. WELL DONE MAREK.

STING

# VTISTS&V

• RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

# **Blue Thumb Leaves Its Mark On Box**

#### Landmark Label Spotlights Acts From '68-'74

■ BY JIM BESSMAN

NEW YORK-The release of "All Day Thumbsucker Revisited: The History Of Blue Thumb Records" on Sept. 26 revives the landmark label's glorious heritage

BLUE THUMB RECORDS

While the first incarnation of the label lasted only six years, it featured eclectic group of

artists, including Ike & Tina Turner, the Pointer Sisters, Dave Mason, Captain Beefheart, Dan Hicks & His Hot Licks, and Albert Collins. Since its rejuvenation earlier this year, under the aegis of the GRP Recording Co., the label has issued new releases by Jonatha Brooke & the Story, Dr. John, Maysa, and Robben Ford.

"All Day Thumbsucker" thoroughly encapsulates the "controlled madness and "artistic alchemy" of which Ben Sidran, former Blue Thumb artist and its current catalog reissue producer, writes in the accompanying booklet "Ballad Of The Blue Thumb Gang." The collection is available in either a two-CD or three-disc vinyl package for



a list price of \$34.99.

"It was always a home for artists who had a voice of their own," says Gary Arnold, merchandise manager

for the 220-store Best Buy chain. "Throughout its history, it was very difficult to pigeonhole anything, because of the uniqueness of the prod-

The "Thumbsucker" set covers Blue Thumb from 1968-1974. The 32 tracks were compiled by Sidran, producer Gary Katz, GRP president and then-Blue Thumb senior VP Tommy LiPuma, and Blue Thumb's current label manager, Deborah Kern,

In addition to the veteran artists mentioned above, "All Day Thumbsucker" will include tracks by Mark-Almond, the Crusaders, Leon Russell, Hugh Masekela, Tyrannosaurus Rex, the Pointer Sisters, Philip Upchurch, the Aynsley Dunbar Retaliation, Gerry Rafferty, Luis Gasca, Sylvester & the Hot Band, Albert Collins, Bossa Rio, Love, João Donato, Gabor Szabo, John Mayall, Sun Ra, the Last Poets, and Ken Nordine.

"We went through the artists who were most important to the label and came up with either the most memorable or interesting tracks," says Kern. "Some were very easy, like Mark-Al-'The City' or 'The mond's (Continued on page 130)

## China's U.S. Invasion

### **Label Sees Signs** Levellers Roll For U.S. Fortune

■ BY DOMINIC PRIDE

LONDON-China Records is by no means the largest British independent label, but it is scoring a slate of U.S. releases that would be the envy





of British labels twice its size.

At least five of China's 11 core acts signed here are scheduled to be released through American labels within the next six months, a reflection of China's recent gearing up of its A&R work and new-found confidence.

The Levellers are China's largestselling and most enduring act, released through Elektra Records (see (Continued on page 121)

# Over The U.K.

■ BY DOMINIC PRIDE

BRIGHTON, England-Over the years, their music has incurred the wrath of the press, their style has had the fashion police in paroxysms, and



THE LEVELLERS

their radical politics have aroused the interest of Her Majesty's finest. Yet after seven years of criticism, it looks as if the Levellers' time might finally have arrived.

Their fourth album, "Zeitgeist," was released here Aug. 28 and is already garnering the kind of retail attention that suggests the band has found its well-earned place with the

(Continued on page 121)

## 'Punk Uprising' On E! A Must **For All Hardcore Insomniacs**

BY CHARLES M. YOUNG

The punk rock do-it-yourself ethic expands to the E! Entertainment Television network in the wee hours of the morning beginning Sunday (3), with the debut of "Punk Uprising."

For the next six weeks, the halfhour show will air at 3 a.m. EST (midnight Pacific) each Sunday. Taking a cue from infomercials, producer/director Susan Wills has purchased time on the commercial network but will not use it for direct sales. Instead,



the program will promote punk and underground bands that would not otherwise get exposure

True to the DIY tradition, Wills is (Continued on page 127)

# Christian Biz Hails Smith's Chart Bow

■ BY DEBORAH EVANS PRICE

NASHVILLE-In recent years, those involved in the Christian music industry have been proclaiming the rapid growth of their genre. Now, they have a major chart success sto-

ry to validate their claim.
"I'll Lead You Home," the new Reunion album by Michael W. Smith, debuts this week on The Billboard 200 at No. 16. The entry was fueled exclusively by sales of 51,500 units in Christian bookstores, according to SoundScan.

The SoundScan point-of-sale data from some 250 Christian bookstores

is included this week for the first time in The Billboard 200 and other key Billboard charts. In April, Billboard began using SoundScan data in the Top Contemporary Christian albums chart (Billboard, April 15).

Among Christian music artists.

Smith's debut is the second-highest ever on The Billboard 200, following Amy Grant's "House Of Love, which debuted September 1994 at No. 13. But while Grant's records are released in the Christian market on Myrrh and in the mainstream on A&M, the bragging rights for Smith go entirely to Reunion and the Christian music industry. (Smith's album did not go to mainstream

stores until Aug. 29.)
"We were confident that when SoundScan began including Christ-(Continued on page 132)



BILLBOARD SEPTEMBER 9, 1995 www.americanradiohistory.com

## **Word Delays Sandi Patty's Xmas Set; Affair Admitted**

■ BY DEBORAH EVANS PRICE

NASHVILLE-Word Records is postponing the September release of Sandi Patty's new Christmas album, "O Holy Night." due to the artist's acknowledgement that she had an extramarital affair during her estrangement from ex-husband/former manager John Helvering.



The decision to postpone the album was made jointly with Patty, and Word says it is not eliminating her from its roster.

"There was never any thoughts about dropping her from the ros-

ter," Word Records president Roland Lundy says. "The fact that she made a terrible mistake doesn't mean we're going to throw her out in the street. We believe in the process she's going through of restoration and being accountable to her pastor and church council. As that process continues, we'll be there to support her in any way we can."

An article regarding the circumstances surrounding Patty's divorce and extramarital affair is scheduled to run in the September issue of Christianity Today, a Chicago-based publication that publishes 14 times a year.

According to administrative editor Carol Thiessen, the publication wanted to put to rest rumors that had been circulating since Patty's divorce in 1992. When Patty's camp found out about the article, Thiessen says, the artist. her manager, and her pastor participated in an interview for the piece.

In addition to the Christmas album being pulled, Lundy says Patty will not appear in the upcoming multi-artist Young Messiah Christmas tour, which is usually one of the best-selling tours of the holiday season.

In a prepared statement, Patty says, "I admit that I have sinned and have made past mistakes, and regret the hurt I have caused those I love. I have, for the past three years, been seeking counsel from my pastor and the elders of my church, and through the process of repentance and healing I feel I have made significant progress toward wholeness both personally and with the Body of Christ."

While such an occurrence would not be cause to pull a record in the mainstream market. Christian labels are sensitive because they are concerned not only with their artists, but with the messages they put forth. The market was rocked approximately 18 months ago when it was revealed that Michael English had an extramarital affair with another married singer. His deal with Warner Alliance subsequently



An Award For Brian. BMI president/CEO Frances Preston presents the President's Award to Brian Wilson at a screening of "Brian Wilson: I Just Wasn't Made For These Times," a film that premiered on the Disney Channel, with a soundtrack to be released on MCA Records. The event was held at the Directors Guild in Hollywood, Calif., and was hosted by BMI, the Disney Channel, and MCA. The occasion marks the first time that a pop songwriter has been honored with the President's Award. Shown, from left, are Del Bryant, senior VP of writer/publisher relations of BMI; Doug Zwick, senior VP of original specials of the Disney Channel: Grammy-winning producer Don Was, who directed the movie: Preston; Wilson; Doreen Ringer-Ross, assistant VP of film/TV relations of BMI; and Rick Riccobono, VP of writer/publisher relations of BMI.

# **London Records Is Doing The 'She Thing'**

#### Benefit Album Features Women Artists For Women's Causes

■ BY TRUDI MILLER ROSENBLUM and TERRI HORAK

NEW YORK-Female artists from across the musical map have come together on the benefit album "Ain't Nothin' But A She Thing," due on London Records Oct. 24.

The album features new material from Salt-N-Pepa, Melissa Etheridge, Vanessa Williams with Me'shell NdegéOcello, Patti Smith, Annie Lennox, Queen Latifah, Sinead O'Connor, Come, Des'ree, Luscious Jackson, and Andi Oliver. It is being supported Nov. 4-5 with a "She Thing" weekend on MTV, which will include a two-hour special on heroic women along with other female-related programming.

Conceived by producer Leigh Blake Sebastian, founding director of the Red Hot Organization and creator/ producer of the "Red Hot + Blue" and 'Red Hot + Dance" albums and TV specials, "She Thing" benefits the Shirley Divers Foundation for Women, which distributes funds to such charities as the Global Fund for Women, the T.J. Martell Foundation.

the Ms. Foundation for Women, and the Design Industries Foundation Fighting AIDS.

"I had done the first two 'Red Hot' projects, and they were very successful, and human-rights organizations be-



gan coming to me and saying 'What about women? What about breast cancer, domestic violence, all the things that women

go through?'" says Blake Sebastian. "The concerns of women are hardly ever dealt with." In 1994, she founded the Divers Foundation, named for her best friend. Warner Bros. A&R veteran Shirlev Divers, who died of breast cancer in 1992.

London Records president Peter Koepke immediately embraced the idea of the album. "I was on a flight from New York to Los Angeles," recalls. "I was sitting next to [Poly-Gram U.K. chairman] Roger Ames, and he had the proposal on his lap. I read it and said, 'This sounds like a brilliant idea. I'd really like to do this.'"

Koepke had known Divers well and was pleased to support the foundation in her memory. "We all need a little bit of good karma at times," he says.

In addition, from a label standpoint, "It gives London Records more visibility in places that it's otherwise not Koepke says. "To have artists like Vanessa Williams and Annie Lennox and Patti Smith involved with our label is an honor.'

For Blake Sebastian, the artists on the album represent the strength and independence of women. "The women that came forward were the ones that knew that they could have an idea, that they could sing like songbirds, that they could walk into the studio and virtually produce it themselves," she says. "No one's going to tell these women what they will or will not do.'

The TV special, produced by Blake Sebastian's production company, Good Karma Inc., salutes 12 female heroes, including Petra Kelly, founder of Germany's Green Party; writer/ac-

(Continued on page 123)

## **Two Labels Mesh Classical Music And Online World**

■ BY MARILYN A. GILLEN

LOS ANGELES—Classical music meets the computer generation, and vice versa, with enhanced CD series due from Angel Records and Intersound.

Angel's interactive CD Plus line, the Key to Classics, launches in January with a raft of six titles, each geared to a different composer: Beethoven, Debussy, Mahler, Mozart, Tchaikovsky, and Vivaldi. The next six titles will also center on specific composers, according to Aimee Gautreau, Angel's VP of marketing and publicity, while future releases in the ongoing series may embrace genres, eras, or themes.

Each of the initial discs will contain 70 minutes of a composer's "greatest hits," playable on any audio CD deck, along with a full complement of multimedia enhancements accessible via a computer's CD-ROM drive.

Angel plans to use direct-response marketing heavily in selling the line via print, TV, radio, and online platforms, Gautreau says.

Atlanta-based Intersound is also tapping the classical genre to launch a new enhanced CD label, Audio Plus, which will expand its reach to encompass pop, "bass," and show music releases in the coming months.

The Intersound line bows this month with an 11-title slate of classical albums, carrying a suggested retail price of \$12.98 each. Albums range from such overviews as "A Musical Odyssey: A Journey Through The Classics" and "Baroque: The Best Of Baroque" to such composer-specific titles as 'Mozart: The Man & His Music.

Each has a full album's worth of music, along with such multimedia elements as the histories of composers, introductions to notations and musical scores, and "interactive staves" for composing melodies.

While individual content varies widely, each label is targeting a new-customer audience with the multimedia (Continued on page 35)

RECORD COMPANIES. Celia Hirschman is named VP of marketing and artist development at Mercury Records in New York. She was executive director of marketing at A&M.

Arista Records in New York appoints Keith Naftaly VP of A&R and Elena Ranieri coordinator of international production and sales. They were, respectively, VP of programming for KMEL San Francisco and KKBT Los Angeles, and assistant to the VP of international at Arista.

PolyGram Holding Inc. in New York promotes Janis Firstenberg to VP of royalty systems and accounting and Bill Stafford to director of copyright administration business affairs. They were, respectively, executive director of royalty accounting and supervisor of pop licensing.

Tom Gorman is named VP of promotion at Private Music in Los Angeles. He was VP of promotion at Imago in New York.



HIRSCHMAN



NAFTALY

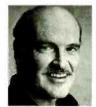




FIRSTENBERG









ANTHONY





Bob O'Neill is appointed general counsel at Rhino Entertainment in Los Angeles. He was VP/general counsel at EMI Records Group North America.

Ken Anthony is named national director of adult promotion for Zoo Entertainment in Los Angeles. He was PD at KLSX Los Angeles.

Shoji Dovama is named senior director of finance for Sony Music International in New York. He was an executive at the Strategic Planning and Business Development Group at Sony Corp. of America.

Christopher Bren is named inter-

national director of Almo Sounds in New York. He was founder of Blackwiz

Lillian Matulic is appointed senior director of publicity at MCA Records in Los Angeles. She was VP of publicity for Priority Records.

Ron Carter is appointed senior director of publicity for Qwest Records in Los Angeles. He was artist development manager at Warner Bros.

Hollywood Records in Los Angeles names both Jeff Marks and Michael S. Motta national director of promotion. They were, respectively, an executive in the college promotion department at Interscope and regional director of promotion at Capitol.

Woody Firm is promoted to director of operations for Atlantic Records in New York. He was manager of operations and assistant to the GM.

Rick Meuser is named director of business affairs for Roadrunner Records in New York. He was director of copyright administration for Poly-

PUBLISHING. MCA Music Publishing in New York names both Kim Jackson and Spiro Phanos director of creative services. They were, respectively, associate director of writer and publisher relations at BMI, and alternative editor of the Hard Report.

RELATED FIELDS. Monica Petraglia McCabe is promoted to partner at Reid & Priest LLP in New York. She represents several record labels and has a strong practice in entertainment and intellectual property law. She was formerly a senior

## Relativity Set A Change For Satriani Guitar Hero Takes Expressive Approach

BY JIM BESSMAN

NEW YORK -There's the obligatory focus track for guitar hero Joe Satriani's new Relativity Recordings album, but Harry Palmer, the label's executive VP/GM, thinks of promoting the self-titled disc in broader terms.

"Our main interest is for people to be exposed to the music, and when I say that, I mean the entire album," says Palmer of the Oct. 10 release, Satriani's first since the 1993 two-disc "Time Machine" compilation. "This is a very deep album, and you don't get it if you hear just one track.'

Satriani's seventh recording is also a departure, notes Palmer, in that Satriani declined any production involvement, handing that role over entirely to Glyn Johns.

"It's not about structure and lavering so much as it's about pure playing, and there's a warmth that Joe's previous recordings don't continues Palmer. "He's moved in another direction creatively and from a production stand-

point with this album. It's more expressionistic It's more a musician's kind of expressive approach."

It's also music that's hard to de-

scribe, as Palmer recognizes, which is another reason to get "Joe Satriani" out there, both in

full and in advance, so people can hear it for themselves. "It's important

people to get the full-length album as early as they can, so we've made advance CDs with special fourcolor packaging, which are going out to press and retail and every VIP list we have. [1987 platinum album debut] 'Surfing With The Alien'-Joe's biggest success to this point-broke word-of-mouth at retail, so getting the music out to people is critical.'

The advance CDs are going out the first week of September, Palmer adds, along with the designated focus track, "(You're) My World," which will be serviced to rock radio and triple-A formats and to jazz/AC stations as part of a three-track sampler.

The initial radio servicing, he explains, is to get exposure "across the spectrum" early on; on street date, the full album will go to all rock and pop formats.

An ambitious electronic press kit is also in the works, with footage being culled from film shot during the recording sessions by

(Continued on page 36)



Innocent Luna-tics. The members of Innocence Mission meet with executives following the band's show at Luna Park, Hollywood. Shown, from left, are John Branigan, William Morris Agency; band members Don Peris and Karen Peris; David Anderle, senior VP of A&R, A&M; and band members Steve Brown and Mike Bitts.

# **Continuum Label Suspends Operations**; **Elektra And Island Appoint New GMs**

CONTINUUM CONTINUING? That's the question following the Aug. 22 resignations of Continuum Records GM Alex Miller and VP of sales Roger Holdredge. The two were among the last of the 32 employees at the Continuum Group's label following layoffs that started in May.

Uni-distributed Continuum, the home of solo projects for the Rolling Stones' Ron Wood and Charlie Watts, as well as Bobby Womack, Red Red Groovy, and Beautiful People, underwent a

restructuring in March in an effort to turn a profit. The company had accumulated losses of \$10 million in four years (Billboard, April 1).

However, according to Miller, who was brought in as GM last September, the difficult times continued following the restructuring. "I presented a one-year plan last April and [was] conducting a series of three Uni Distribution regional meetings

to outline to them the direction of the label. It was during the third regional meeting that the board had gotten together, unbeknownst to me, and had decided to lay off employees within the record divi-

Miller says that since May, even though artists have continued to work on new projects in the stu-dio, he basically dealt in "crisis management."

The last record released by Continuum was May's "Livin' Lounge: The Fabulous Sounds Of Now." The lounge music compilation had been well received, as had another collection, the February release "Ska: The Third Wave," which logged time on Billboard's Top Reggae Albums chart.

According to a statement from the Cranford, N.J.-based company, the Continuum Group has 'suspended active operations of its record label, Continuum Records, until further notice. The company is arranging with its domestic distributor, Uni Distribution Corp., for the continued proper servicing of Continuum's recorded product to retail accounts." Uni had no comment.

A source suggests that while Continuum continues to funnel existing releases through the pipeline, soon the deal with Uni will dry up and Continuum will begin selling off its assets. "I really believe that Continuum has no interest in running a record label," the source says.

According to Continuum's statement, the company's direct-marketing subsidiary, In-House Marketing, remains operational.

Miller, who has also logged time at Imago and Virgin, can be reached at 212-420-1724. Continuum's former head of A&R, Wagner Bucci, has set

up a new New York-based label, Beloved Recordings. The company's first release will be "Punk: The Decade," a compilation of previously unreleased punk cuts, which will be distributed through MMS/

GENERAL MANAGER MANIA: Both Elektra Entertainment and Island Records have named new GMs. Elektra has promoted Alan Voss to the

position of executive VP/GM. He was previously senior VP of sales. At the PGD convention in Laguna Beach, Calif., Island president John Barbis announced that the label is upping senior VP Hooman Majd to GM. Details are being finalized. In both cases, the position of GM has been vacant.



by Melinda Newman

BOLTON'S BEST: Two or three new songs on a greatest-hits package has somewhat become the norm, but Michael Bolton throws in a few extras with his Sept. 19 "Greatest Hits: 1985-1995" collection, which includes five new tunes along with 12 proven winners (I'm disqualifying Michael Jackson's "HIStory" as a greatesthits package, because we all know it's so much more). The album works perfectly for Columbia, which is already getting plenty of mileage out of first single and video "Can I Touch You... There?" The label also plans to release three other new tracks as singles over the coming months, so for all intents and purposes, the project works as a new album but with built-in sales appeal. The only track that will not be released as a single is his version of "I Found Someone," the Bolton-penned cut that was a top 10 hit for Cher in 1987.

HIS & THAT: Manager/attorney Ron Fierstein and producer Steve Addabbo have formed Plump Records. The indie label, distributed through AEC Music Distribution, will launch with "Shawn Colvin-Live '88," a collection of the artist's live recordings from her pre-Columbia Records days. The Aug. 23 heroin-overdose death of Skinny Puppy's Dwayne Goettel effectively ends the life of the industrial rock group. Vocalist Ogre had left the band several months ago. The band's label, American Recordings, is waiting to hear if remaining bandmate cEvin Key intends to complete the album the band first started working on two years ago . . . Prick has won the opening slot on the Nine Inch Nails/David Bowie tour.

# **Alias Gets Small For Its** 'Gleaming Death Machine'

■ BY DAVID SPRAGUE

NEW YORK-When it comes to marketing Small, one of the most promising acts on its roster, Alias Records is thinking, well, small. Both the label and the North Carolina-based quartet look at the Oct. 17 release of "Silver Gleaming Death Machine" as a reaffirmation of Small's indie roots.

"We're going to go back to square one and reach Small's fans first, which we may have taken for granted last time," Alias director of marketing Debbie Pisaro says of the label's plan for the band's third full-length release. "We're not assuming anything this time around."

Having rebuilt its identity after being forced to alter its name from Small to Small 23 for the 1993 album, "True Zero Hook," following a lawsuit from a same-named Washington-state band (Small switched back to its original moniker after the other band broke up), Small has gone on to assemble a dedicated core audience for its punchy poprock along the East Coast. "The name thing was a little confusing for a while," says bassist Matt Walter.
"But in a way it helped—some guy in St. Louis who'd never heard us came to a show there because he arranged his whole life around the number 23."

For the past four years, Small has been gradually building on that interest, touring tirelessly and maintaining a prolific release schedule (it also has two EPs, "Cakes" and "Free T-Shirts For Spain," to its credit). Walter says that while he wouldn't downgrade the band's recorded output, "Silver Gleaming



SMALL

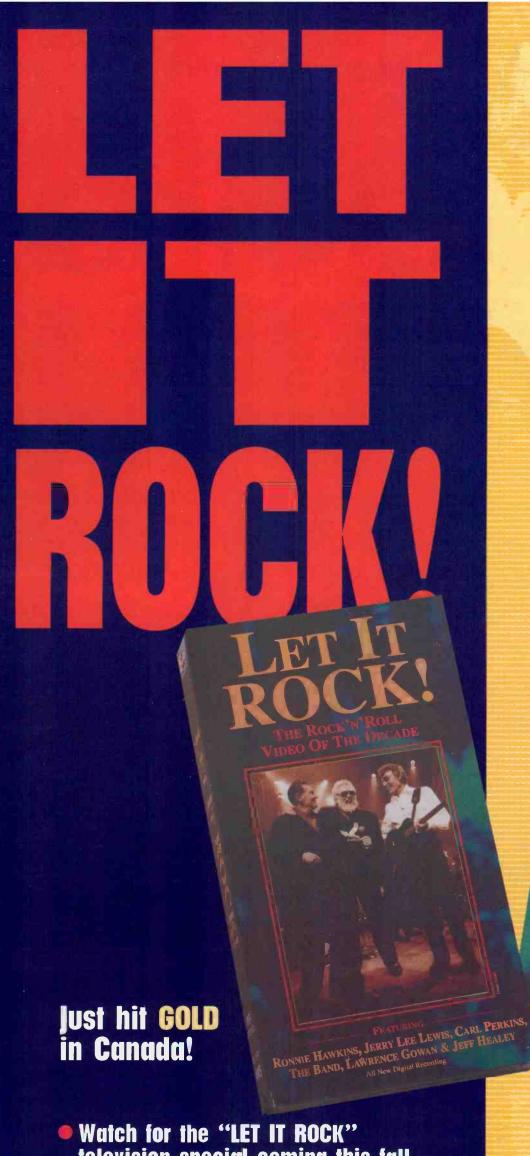
Death Machine" is the effort that best captures the punch of Small's

"We were looking to make a rawer record, and I definitely think we succeeded," he says. "Instead of making a big deal about recording, we just went into a small, local studio and went for it.

The results are often spectacular "Silver Gleaming Death Machine." While Dave Hollinghurst and Mike Kenlan (who share vocals, guitar, and songwriting duties) occasionally slipped into mannered college radio lethargy on releases like 1994's peppy-but-inconsistent "Chin Music," this outing maintains Small's high-energy assault throughout, characterized by such songs as the sly, sinuous leadoff track "The Bert Factor.'

"That's just a little song about a guy we know, who I won't identify because I don't want anyone to be bummed out," says Walter. "A friend of ours pointed him out one night and said, 'That guy's got really high Bert factor,' meaning he looks a lot like Bert from 'Sesame Street.

Although "The Bert Factor" will not be released as a commercial sin-(Continued on page 19)

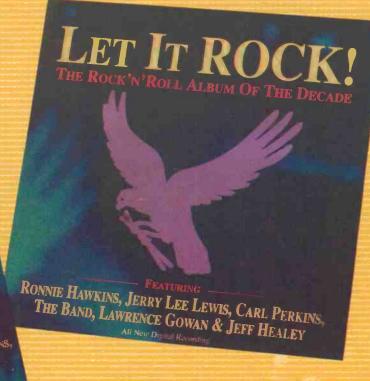


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#### **PRO SOUND**

AD CLOSE: SEPT. 12

ISSUE DATE: OCT. 7

This year's Pro Sound Spotlight contains the low down on the field's latest innovations, including features on sound reinforcement, sound enhancement at concerts, the automation of sound consoles, and an in-depth look at the growing trend of transient studios.

Bonus distribution at AES, (Oct. 6-9, NY).

Contact Lezle Stein 213-525-2329



#### **UK II SPOTLIGHT**

AD CLOSE: SEPT. 26

ISSUE DATE: OCT. 21

Billboard's second annual spotlight on the U.K. explores the tremendous growth within Britain's live concert and venue business, highlighting the role that touring plays in the development of artist's careers. The spotlight issue includes features on concert sites (reporting facts on ownership, capacity, etc.), a look at the rise of concert merchandising firms, and a general overview of the UK's music business climate.

Contact Robin Friedman 44 -171-323-6686



#### ASIA PACIFIC II

AD CLOSE: OCT. 3

**ISSUE DATE: OCT.28** 

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

Contact

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# WORDOWODE SPECIALS & DIRECTORIES 1995



HEALTH AND FITNESS/ SPECIAL INTEREST

AD CLOSE: OCT. 3

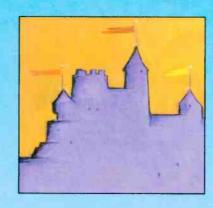
ISSUE DATE: OCT. 28

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

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

#### Contact:

Jodie Francisco 213-525-2304



#### **GSA**

AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

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

#### Contact

Christine Chinetti 44-171-323-6686



#### **DIRECTORIES**

INTERNATIONAL BUYER'S GUIDE

AD CLOSE: OCT. 4

PUB. DATE: DEC. 13

A global directory of record labels, home video companies, audio book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators, and tape duplicators (to name a few listed categories), the IBG is the bible of "who to call" and "where to find it" for smart industry professionals worldwide.

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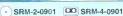
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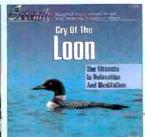
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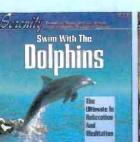




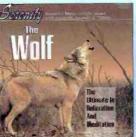
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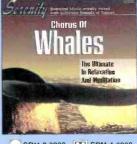


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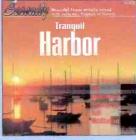




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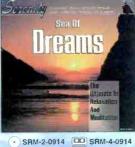


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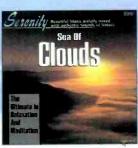
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USA DISTRIBUTION

NAIRD

#### **NEW EMI LABEL**

(Continued from page 8)

some great other opportunities out there, but they didn't necessarily fulfill my dream, which was to be the CEO and president of my own label."

Koppelman says he gave Zutaut no specific directives on how to run the company. "I haven't really given him any mandate," he says. "He's going to build an artist-friendly boutique label that only puts out music that they firmly believe in.

Zutaut, who officially started Sept. 1, will spend the next several weeks staffing his A&R, promotion, publicity, marketing, and sales departments. He could not say how many employees he expects to hire.

The label will be distributed by Cema, and its first release could be out as early as January, Zutaut says. "There are some things I've been looking at for the last eight or nine months," he says. "Unfortunately, one of them, 60 Foot Dolls, was signed to Geffen during this period."

Though Zutaut admits that "if Janet Jackson called me and told me she wanted to be part of this label, I wouldn't say no," he says his A&R focus will be on new acts in the pop/rock genre. "The most exciting part of this business is discovering new talent. That's where I've made my mark, and that's the primary vision for what we want to do here."

According to Koppelman, no acts currently signed to EMI imprints or labels will move over to Zutaut's new label. "But he certainly has free reign to go for other artists at other record companies,

Zutaut say that in three to five years, he would like to release 12-20 records a year. "I don't think you can [concentrate] on more than one new artist a month," he says. "So by the time we would be up to 20 annual releases, at least eight of those would be second records from artists that were already a little established."

While a location has yet to be announced, the new label's offices will not be at the EMI headquarters in New York. "We'll have our own office space somewhere else," Zutaut says. "It will have to be an artist-friendly environment. When I was at Geffen, I can't tell you how many artists' deals we closed after they toured the building." Eventually, he expects to add staffers in Los Angeles as well, "as the need arises."

#### **Oslin Recovering From Heart Surgery**

NASHVILLE-RCA recording artist K.T. Oslin is recovering in St. Thomas Hospital here after sudden quadruple-bypass heart surgery on Aug. 29. The 54-year-old Oslin had undergone a routine physical examination the day before, and doctors discovered major blockages.

Oslin's debut album, "80's Ladies," made history when it debuted at No. 15 on the Billboard country album chart in July 1987. The album went on to be certified platinum. Oslin has been honored with three Grammy Awards and was named vocalist of the year in 1988 by the Country Music Assn.

At press time, Oslin was in the hospital's critical-care unit; wellwishers were asked to hold off on sending gifts until the artist is moved to a regular room.



# 'It Came From Memphis': A Colorful Collection Of Artists, Crazies

BY BICK CLARK

MEMPHIS—This city is a lot more than Elvis Presley, Stax, Sun, and Hi Records, and that is exactly what award-winning author/critic Robert Gordon set out to underscore when he wrote the recently released, critically acclaimed book "It Came From Memphis," a collection of colorful stories about a number of artists and local crazies.

As Gordon wrote the book, it was foremost in his mind that people have a chance to hear the mostly obscure music by the people he discussed. To that end, Rounder-distributed Upstart Records connected with Gordon to release the book's musical complement, also titled "It Came From Memphis."

"I started kicking around the idea when I was still writing the book. To me, it was a natural complement for the music to go with the book," says Gordon.

Highlights include a primal rock rave

up, "Uptight Tonight," by Flash & the Board Of Directors, featuring lead vocals by David "Flash" Fleishman, now VP of promotion of MCA Records, as well as a fabulous live Mudboy & the Neutrons version of Sir Mack Rice's "Money Talks," featuring some utterly inspired testifying and singing by legendary producer Jim Dickinson. (Coincidentally, Koch Records is putting out a Jim Dickinson/Mud Boy & the Neutrons anthology called "The Way They Walk Among Us" in October.)

Lesa Aldridge's "The Story Of My Life" and Drive Inn Danny's "Rocket Ship Rocket Ship" are very different, but perfectly rendered, aural snapshots of the decadence that permeated the Memphis music subculture of the '70s, while renowned photographer William Eggleston's synthesized orchestral instrumental work and Othar Turner's North Mississippi fife-and-drum music portray the range, sophistication, and purity of the region's music.

Gordon dedicates "It Came From Memphis" to pioneering rock'n'roll Memphis DJ Dewey Phillips, who is given room to vent his uniquely brilliant lunacy on this disc. Not everything on "It Came From Memphis" is old, as evidenced by performances by current scene favorites Big Ass Truck (which includes Sid Selvidge's son, Steve) and Lorette Velvette.

Big Ass Truck presents the continuum of Memphis' hold on the groove, by being a smart, hip-hop-influenced blend of Booker T. & the MG's and "Low Spark"-era Traffic. Upstart is releasing Big Ass Truck's self-titled debut CD on Oct. 17, the same release date as that of "It Came From Memphis."

Included in the CD are lengthy notes, enthusiastically written by Gordon, which provide additional information outside of what appears in the book about the artists and the scenes in which they were involved.

"When Robert pitched the idea of doing 'It Came From Memphis,' we thought it was a cool project, but we were concerned that it would take years to license all of this stuff," says Jake Guralnick, who is in charge of business affairs for Upstart. "Robert said that he would be able to do it right away, and he did."

"One of the parameters I set was to use music from people's private vaults or local record companies. I didn't want to have to go licensing anything from major labels. That would be one way to be sure that I wouldn't fall into the past Memphis tracks that are always used on many collections," explains Gordon. "It is almost assured that you will be unfamiliar with everything on here. It is all new, like the book was, I hope."

Obviously, one of the lures in doing the project concerned the tandem marketing possibilities with the book's publisher, New York-based Faber and Faber.

"It seemed that this was a book that should have a record with it," says Guralnick. "You are reading the book, and it is talking about music and the colorful people associated with it. My immediate reaction was like "Wow, I want to hear this!" I imagine other people have felt this way, when reading the book."

Faber and Faber obviously agrees and is working with Upstart to crossmarket the release in outlets that sell books and CDs, such as Barnes & Noble, Borders Books & Music, and came from memphis

Tower, as well as similarly inclined specialty catalogs and museum shops.

"We are going to make sure that a store that can carry CDs and books puts them together for us in a display," says Faber and Faber executive editor Betsy Uhrig. "We are not going to wait around for stores to figure out that the book and CD have the same title and similar art. We are going to point that "We are going to send Robert on tour again, and he will be promoting the book in bookstores and then, in other places, the CD. The places where he can do both, he will," adds Uhrig.

Concerning specialty catalogs, Rounder's Bing Broderick says, "There are catalogs targeted for this, like Collector's Choice or Book of the Month, which seems like an obvious one, because of the book and audio complements. The Southern Culture catalog and Good As Any, out of Pennsylvania also easily come to mind. Many of the people that I am approaching specialize in older music and alternative music and the generally offbeat."

"Memphis isn't just Elvis or Al Green. There is a bunch of other stuff that goes on there," says Uhrig. "I think the greatest thing about the book is that it points out what else is going on. The great thing about the CD is that it will let people hear it, because a lot of that stuff is very obscure now. It is really great that you can now listen to the book."

#### ALIAS GETS SMALL FOR ITS 'DEATH MACHINE

(Continued from page 14)

gle, Alias will target college radio, where, Pisaro says, "it will have a chance to develop naturally." The label will approach commercial outlets after the beginning of 1996.

"We'll probably reservice it then and approach bigger outlets for the first time in January, since the fourth quarter is such a tough time for younger acts." Subsequent emphasis tracks have yet to be chosen.

Walter formed the Durham, N.C.-based band in 1991 with guitarist Eric Bachmann, Kenlan, and a drummer who was replaced in 1992 by current drummer Chuck Garrison (Bachmann also left in 1992 to devote his time to his other band, Archers Of Loaf, and was replaced by Hollinghurst).

From the days of its earliest 7-inch singles (like 1991's "Makes Me High"), the band has had a strong base at mom-and-pop retail. Pisaro says that Alias is already at work setting up "Silver Gleaming Death Machine" with those accounts. "We've sent advance cassettes to our 700 top stores and one-stops," she says. "And we're working on a

retail display contest, which should guarantee us placement in stores where we need it."

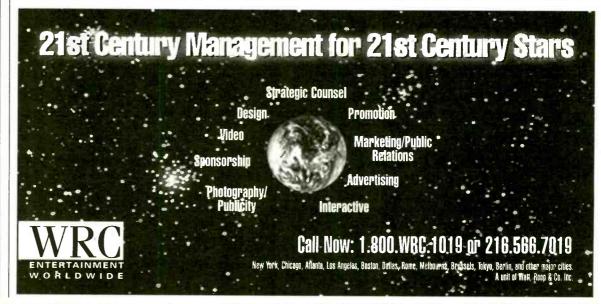
Since the label does a significant amount of mail-order business on its own, the most recent Alias catalog teased the album's release a month in advance. "There are 15,000 people who look at that catalog," says Pisaro. "Some are already fans, and most of the rest probably have some interest in the

In the meantime, the band will be touring heavily, beginning with a short trek through its stronger markets—which Pisaro identifies as New York, Chicago, and Philadelphia, in addition to its Southeastern

"We've always done well around home, partly because it seems like everyone's in a band and real supportive of everyone else's efforts," says Walter. "It's funny, because we never really noticed that there was this so-called scene down here until it got national attention. I think we all heard about it first from national magazines."



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#### COLUMBIA BLITZ FOR CAREY'S 'DAYDREAM' A GLOBAL REALITY

(Continued from page 1)

ures account for one-third of the 60 million-unit global sales mark that Carey has achieved since her 1990 self-titled debut, according to Colum-

bia.
"I don't think the industry at large knows the full extent of her impact on a worldwide level, because we tend not to play the P.T. Barnum role with her—we prefer to let her artistry tell the story," says Don Ienner, president of Columbia.

The first chapter in the story of "Daydream" began at 10 a.m. Aug. 23, when the single "Fantasy" became available for radio airplay via satellite. Stations that did not have access to a satellite feed were handdelivered a promotional CD of the song at the same time. Co-produced by Carey with Dave "Jam" Hall, the uptempo pop tune sports a plethora of mulitformat remixes that include hip-hop versions featuring guest rapping by Ol' Dirty Bastard and postproduction by Sean "Puffy" Combs. A club-oriented rerecording of the song was produced by Carey with club icon David Morales.

Early radio reaction to "Fantasy" has been overwhelmingly positive, with a total of 183 pop, R&B, and crossover stations jumping on the track out of the box, according to Broadcast Data Systems. Erik Bradley, music director at the rhythm/ crossover WWBM Chicago, describes the single as "pure pop at its best. It's fun, it's fresh, and it sounds incredible over the air. Mariah has always been real successful for this station. We're excited about eventually getting the album and exposing different cuts to our audience.

Mike Morgan, PD at the top 40 WFLY Albany, N.Y., adds that the lively pace of "Fantasy" will be a plus for Carey's image at radio. "It's a nice change from the ballads that closed out the last album," he says. "It should go over well with our audience, particularly since we play a lot of Mariah in recurrent rotation. She's one of those artists who is very strong with young listeners, as well as in the 18-34 age range."

With "Fantasy" off and running at radio, retail will enter the picture on Sept. 12, which is when the single becomes commercially available. "This is the kind of project that makes everyone happy, because we all know that it will probably sell tons," says Roy Burkhert, buyer for Harmony House, a 37-store chain based in Troy, Mich. "Mariah has an acrossthe-board audience that is just waiting for something new from her. I have no doubt that the album and single will be a smash."

The next promotional step will be the unveiling of the videoclip for "Fantasy" on Thursday (7), for which Carey makes her directorial debut. The singer is slated to do a round of appearances on MTV, VH1, the Box, and BET in support of the video that week. Several additional options for exposing the project on VH1 are in discussion, including the possibility of a live, on-air performance. Carey is also under consideration for December Artist of the Month status on

MTV will premiere the clip for "Fantasy" worldwide during its MTV Video Music Awards "pregame"

show, which Andy Schuon, senior VP of music and programming at MTV, says is the first time the network has

unveiled a video in this setting.
"Our audience has always responded so well to Mariah, and her popularity just continues to grow, Schuon says. "This was the perfect clip for her to make. It's real fun and youthful. It's going to go over real well."

Other television-related ventures connected to exposing "Daydream" include a possible network special, which the label is still negotiating. According to Julia Eisenthal, VP of marketing at Columbia, details of the program, which will likely air in November, will be confirmed in the next couple of weeks.

The interests of technologically advanced Carey fans are being met with an Internet Web site for the artist that can be accessed within the larger Sony Web site. Later this month, the Carey site will offer an extensive menu that will include CD and singlesleeve pictures of the singer by famed photographer Steven Meisel; footage



from the "Fantasy" videoclip; biographical information; recent magazine and newspaper articles; and sound bites from "Daydream."

"We will eventually do online chats with Mariah, which will be an excellent way for her to talk to her fans,' says Eisenthal, who notes that a computer screen saver with portions of the "Fantasy" video is being developed for release in the coming weeks.

A considerable amount of effort will be devoted to promoting the project in the international market. "Fantasy" will be released overseas Sept. 11, with "Daydream" due abroad Sept. 28. High on Carey's agenda of personal appearances will be a live performance of "Fantasy" on the U.K. television program "Top Of The Pops" Sept. 13, as well as a live satellite performance for Asian television from a London sound stage. Julie Borchard, VP of international at Columbia, says that a Carey concert tour of Japan, Europe, and the U.K. is being considered for early 1996.

"There is a lot of excitement and anticipation for this project all over the world," Borchard says. "There are so many people [abroad] who are dying to have her over and see her perform.

According to Borchard, the Latin market will likely be treated to a Spanish-language rerecording of a song from "Daydream" later this year. "At the moment, we're trying to decide which would be the appropriate song," she says. "Mariah rerecorded 'Hero' from 'Music Box' in Spanish specifically for this market. and it was an effective tool in selling an additional 500,000 albums in Latin America.

#### **LEANER SOUND**

"Daydream" shows Carey deftly walking a tightrope between the romantic pop balladry that has become her stock in trade at radio and a leaner, more R&B-driven sound. She co-produced each of the set's 12 cuts, working primarily with longtime collaborator Walter Afanasieff-though Hall, Morales, and hip-hop luminary Jermaine Dupri also contributed to the production of the project.

"The first song I recorded for this album was 'Underneath The Stars.' which has a real '70s soul vibe," Carey says, "We even put those scratches you hear on old records to give it that kind of flavor. [That song] was a good place to start, because it got me into the head of making an album that was more R&B-more in the vibe of the Minnie Riperton era, which has always been an inspiration to me.'

Superstar sparkle is brought to "Daydream" by Babyface, who co-wrote the rhythmic slow jam "Melt Away," and Boyz II Men, who help out on the set's next single, "One Sweet Day." Carey says the latter song, a poignant ballad about losing loved ones, is the result of her unexplainable karmic connection with Nate Morris from Boyz II Men.

"This past year, I lost a lot of people who were very close to me, and I started to write a song about how it affected me," Carey says. "I already had the chorus and the melody down when I met with Nate, who had written a song for his road manager who was killed. When we looked at both songs, half the words were the same, so we put the two together. The whole thing was kind of eerie, but also kind of magical."

In addition to the results of Carey's musical exploration and development, "Daydream" includes elements that will be familiar to supporters of her previous albums. Among them is her reverent rendition of Journey's 1982 No. 1 power ballad "Open Arms," which is already slated to be the set's third single. But even the moments that the singer describes as "traditional for me" are delivered exclusively on her own terms.

"I had the desire to be in full control early on," Carey says. "But how could I at the age of 19 and just starting out? To get to the point where I am today, I had a lot of learning to do, and I had to prove myself-which I feel like I've done. As truly proud as I am of my work in the past, I feel like more of me is coming across now in my music."

Once Carey completes her promotional commitments to "Daydream," the singer will likely launch her own Sony-distributed label (Billboard, Aug. 19). The label is still in the early

stages of discussion.
"I love the idea of working with other artists," Carey says. "I'm not only about writing songs for myself. I enjoy the process of writing and producing songs that fit voices that are different from mine. And I love collaborating with different people."

# **Continental Drift**

STROUDSBURG, PA.: When was the last time you heard of an unsigned regional band turning down radio airplay? Such is the case with Solution A.D., a quartet that asked modern rocker WHFS Washington, D.C., to refrain from playing its track "Fearless," which was already getting banged heavily at such outlets as WHTG Asbury Park, N.J., where the single ranked at No. 1 on the July 18

playlist. The WDRE radio network reports that "Fearless" is seeing at least 14 spins a week. Feeling that "Fearless" would be the logical first single to get the band signed to a major, the hand's management didn't want high-profile stations to burn out on the song and pass on it when it is rereleased. "Pretty amazing situation, isn't it?" asks singer/ songwriter Toby Costa. He notes that the band also had to "walk away from air time because our product isn't in stores ... PDs are upset because their listeners aren't able to buy our stuff." The "stuff" of which Costa speaks is the six-song EP, "A Week There One Night," a stunning, strip-



ped down, raw guitar bash that was produced by fellow Pennsylvanian and Live guitarist Chad Taylor (the bands share a co-manager). The EP has only been available at Solution A.D.'s gigs, which number about 15 a month. Headlining clubs up and down the East Coast, the band has opened for such acts as Tom Petty, the Ramones, Gene, Green Apple Quickstep, Goo Goo Dolls, Pretty & Twisted, and, of course, Live. Costa is joined in the band by drummer M.J. Law, bassist Kevin Leggieri, and guitarist Mike Hoover. Contact co-manager Greg Epler at Media Five Entertainment, 610-954-8100. J. DOUG GILL

CLEVELAND: Slack Jaw's dedicated following in northeast Ohio and western Pennsylvania has been growing steadily since the band's 1993 debut, "Trailer Park Renaissance," received enthusiastic airplay on Cleveland's commercial alternative/modern rock stations WENZ and WMMS and Pittsburgh album rock stalwart WDVE. The self-released EP, which sold out of its initial pressing of 3,000 units, was named among the top five local recordings by Cleveland Scene magazine, and the band was a finalist in WDVE's 1993 Rock Challenge. "Father Misery," the band's second effort, is a solid, 14-cut payoff to that building process. At its core is a classic cynic/romantic songwriting team made up of the band's intense front man, vocalist Chris Leonardi, and drummer/vocalist John



SLACK JAW

Koury. Remixed versions of three strong singles, "Not Guilty,"
"Blinded," and the urgent "I Could Crack," mine a heavy alternative vein, while Leonardi nails an embittered, weary tone to a punkish, stream-ofconsciousness anthem for "A Place In The Sun." The project ends with the unlisted track "Christmastime in Painesville," a wry look through the eyes of the dumpee. Throughout the disc, direction is taken from Steve

May's versatile guitar and color from Ron Gordon's melodic basslines. "Father Misery" was recorded for Pittsburgh indie Blue Duck Records (which was the home of former Continental Drift band Rusted Root before the act signed with Mercury). Among the national acts Slack Jaw has opened for are Tom Petty, Material Issue, and Elvis Costello. Contact John Koury at 216-425-3082.

KYMBERLI HAGELBERG

ATLANTA: Over the last few years, Atlanta-based band Buttermilk has developed quite a following throughout the South with its brand of blues rock, jazz, funk, folk, and H.O.R.D.E.-style groovy jams. The band, which averages 250 dates a year, has just released "On Tap," the sophomore follow-up to its 1994 debut, "Star Spangled Bubblegum." "On Tap" was recorded at Ardent Studios in Memphis and expertly produced and engineered by Jeffrey Reed, whose credits include work with C.J. Chenier and Alex Chilton. Fans of bands like Blues Traveler, Little Sister, and Widespread Panic will find "On Tap" a very

satisfying listen, thanks to lead singer Maggie Louie's fiery emotive delivery and the band's richly dynamic delivery. Lead guitarist David Simmons is a particular standout. Buttermilk is rounded out by the solid foundation of Ryan Sauls (bass, vocal) and Geoff Brannon (drums). "I guess you would say blues-based rock is the base line of our music. There is a little bit of the hippie feel, but we tried to stay away



from that. The majority of the songs are between three and four minutes," says Maggie Louie. "On Tap" is scheduled for fall release, but the band is currently selling it at gigs. Contact Odom-Meaders Mgmt. at 404-521-9747. RICK CLARK

#### BILLBOARD'S H ALBUM CHART

| -           |              |                  |  |                                    |
|-------------|--------------|------------------|--|------------------------------------|
|             | ~            | WKS. ON<br>CHART | COMPILED FOR WEEK ENDING SEPT. 9, 1995 FROM A NATIC<br>SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLEC<br>COMPILED. AND PROVIDE | DNAL SoundScan®<br>TED, TED TETTER |
| THIS        | LAST<br>WEEK | WKS.             | ARTIST   | TITLE                              |
| ->          | ۷>           | >0               | LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE  | NT FOR CASSETTE/CD)                |
|             |              |                  | * * * No. 1 * * *  | k                                  |
| (1)         | 3            | 10               | TOADIES INTERSCOPE 92402/AG (10.98/15.98)  | RUBBERNECK                         |
| (2)         | 8            | 16               | KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)   | KORN                               |
| (3)         | 14           | 3                | THE PRESIDENTS OF THE UNITED STATES COLUMBIA 67291   | (7.98 EQ/11.98) PRESIDENTS         |
| 4           | 5            | 2                | B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.9  | 98 EQ/15.98) REAL BROTHAS          |
| (5)         |              | 1                | RON KENOLY INTEGRITY 02392 (11.98/17.98)   | SING OUT WITH ONE VOICE            |
| 6           | 4            | 9                | MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)  | AZZ IZZ                            |
|             | 12           | 14               | DAVID LEE MURPHY MCA 11044 (10.98/15.98)   | OUT WITH A BANG                    |
| 8           | 6            | 8                | BRYAN WHITE ASYLUM 616122 (9.98/15.98)   | BRYAN WHITE                        |
| 9           | 2            | 11               | HUM RCA 66577 (7.98/15.98)   | YOU'D PREFER AN ASTRONAUT          |
| 10          | 1            | 2                | EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)   | HONOR AMONG THIEVES                |
| 11          | 7            | 7                | THE JAZZMASTERS JVC 2049 (9.98/15.98)  | THE JAZZMASTERS II                 |
| (12)        | 20           | 4                | GOO GOO DOLLS METAL BLADE 45750/WARNER BROS. (9.98/15.98)  | A BOY NAMED GOO                    |
| 13          | 11           | 7                | JEFF CARSON MCG CUR8 77744/CURB (10.98/15.98)  | JEFF CARSON                        |
| 14          | 10           | 2                | PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)   | SCENT OF ATTRACTION                |
| <b>15</b>   | 18           | 16               | JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)  | RELISH                             |
| <b>16</b> ) | 19           | 4                | DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98   | /15.98) HOME                       |
| 17          | 13           | 8                | BROTHER CANE VIRGIN 40564 (10.98/15.98)  | SEEDS                              |
| 18          | _            | 1                | PETRA word 67302/EPIC (10.98 EQ/15.98)   | NO DOUBT                           |
| 19          |              | 1                | RAY BOLTZ WORD 41601/EPIC (9.98/15.98)   | THE CONCERT OF A LIFETIME          |
| 20          | 15           | 14               | DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)   | TOUGHER THAN LOVE                  |

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 immediate 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.

| 1         |    |    | *   |  |
|-----------|----|----|---|--|
| <b>21</b> | _  | 1  | NOFX FATWRECK CHORDS 528 (8.98/13.98)                 | I HEARD THEY SUCKLIVE                  |
| 22        | 16 | 2  | KITARO DOMO 71005 (10.98/16.98)                       | AN ENCHANTED EVENING                   |
| <b>23</b> | 32 | 2  | <b>TAKE THAT</b> ARISTA 18800 (9.98/15.98)            | NOBODY ELSE                            |
| 24        | 21 | 4  | LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98 | WHOLESALE MEATS AND FISHES             |
| 25        | 17 | 6  | BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) | 'TIL SHILOH                            |
| 26        | 22 | 7  | THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)   | MORTAL KOMBAT                          |
| 27        | 24 | 97 | ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)        | THEY'RE ALL GONNA LAUGH AT YOU         |
| 28        | _  | 1  | RICH MULLINS REUNION 7726/ARISTA (9 98/15 98)         | BROTHER'S KEEPER                       |
| 29        |    | 1  | POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)         | THE WHOLE TRUTH                        |
| 30        | 29 | 2  | GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)       | GARBAGE                                |
| 31        | 25 | 18 | RHETT AKINS DECCA 11098/MCA (10.98/15.98)             | A THOUSAND MEMORIES                    |
| 32        | 26 | 3  | FREDDY JONES BAND CAPRICORN 40240 (10.98/16.98)       | NORTH AVENUE WAKE UP CALL              |
| 33 ´      | 37 | 2  | JEWEL ATLANTIC 82700/AG (7.98/11.98)                  | PIECES OF YOU                          |
| 34        | _  | 1  | MY LIFE WITH THE THRILL KILL KULT INTERSCOPE 92       | 591/AG (10.98/17.98) HIT & RUN HOLIDAY |
| 35        |    | 1  | CIV LAVA 92603/AG (10.98/15.98)                       | CIV                                    |
| 36        | 23 | 2  | TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)  | TERRI CLARK                            |
| 37        | 28 | 59 | TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)          | BLOODY KISSES                          |
| 38        | _  | 1  | LISA GERRARD 4AD 45916/WARNER BROS. (10.98/15.98)     | MIRROR POOL                            |
| 39        | 31 | 11 | KENNY CHESNEY BNA 66562/RCA (9.98/15.98)              | ALL I NEED TO KNOW                     |
| 40        | 27 | 8  | JAMES HOUSE EPIC 57501 (7,98 EQ/11.98)                | DAYS GONE BY                           |
|           |    |    |   |  |

**B**RIDGING THE GAP: "It's hard not to be affected," says Widespread Panic's Dave Schools about working with Vic Chesnutt on the side project brute. "I almost cried in the studio, because to look at Vic you notice the physical frailty that hangs about him, but what comes out of his mouth is anything but frail. It really gave me a lot of strength.

The two-year collaboration

last Texas Hotel Records album, "Is The Actor Happy?" After learning that Chesnutt

and fellow Athens, Ga., natives Widespread Panic had a mutual admiration for each other's vastly different work, they got together to record nine songs written by Chesnutt and backed by Panic's improvisational rock stylings.

The album also features the song "Snowblind Friend" by Hoyt Axton, as well as Cracker members David Lowery and Johnny

Hickman on the track "Cataclysm."

"Vic is the most ingenious songwriter I've ever known," savs Schools. "He can in-SAT corporate English words into songs that have real meaning to people."

The collaboration helped to bridge a musical gap in the Athens music scene.

"His clique was very different than ours," says Schools. "A lot of people were really sur-

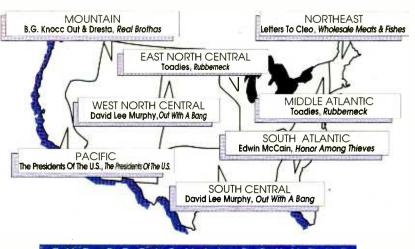
prised when we got together." When they did, Schools says, each side was "walking on eggshells" for fear of stepping on the other's toes.

On the marketing end, the existence of two separate 'cliques" works to the label's advantage. Mark Pucci, senior VP/GM at Capricorn, says the label will use Chesnutt's reputation with the alternative press and college radio and Panic's radio track record and crossover appeal to work "Nine High A Pallet.



Lounge Love. Zoo's first shot at radio for lounge kings Love Jones is off to a good start. Modern rock KUKQ Phoenix and several triple-A stations are playing "The Thing," the first single from "Powerful Pain Relief," due Sept. 12. They hit the road Saturday (9) and will appear Sept. 27 on KROQ L.A.'s "Loveline."

#### REGIONAL HEATSEEKERS #1'S



#### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL
  David Lee Murphy, Out With A Bang
  Bryan White, Bryan White
  Goo Dolls, A Boy Named Goo
  Jeff Carson, Jeff Carson
  B.G. Knocc Out & Dresta, Real Brothas

- Joan Osborne, Relist . Korn, Korn . Edwin McCain, Honor Among Thieves . Freddy Jones Band, Norht Avenue Wake. . Toadles, Rubberneck
- MIDDLE ATLANTIC

- MIDDLE ATLANTIC

  1. Toadies, Rubberneck

  2. Patra, Scent Of Attraction

  3. Deep Blue Something, Home

  4. Hum, You'd Prefer An Astronaut

  5. Buju Banton, 'Til Shiloh
- 6. Goo Goo Dolls, A Boy Named Goo 7. CIV, CIV

"Vic is the antithesis of what came before him, and Widespread Panic is the antithesis of what alternative music has become in Athens," explains

The label will service the album to modern rock radio, where Panic has had more support than Chesnutt, triple-A,

and college radio. Ads will be placed in the top 25 college newspapers, as well as Alternative Press and Raygun. A video for "Good Morning Mr. Hard-On" will be serviced to video outlets.

ANCIFUL: "Sinner Man," the highly anticipated fulllength debut from L.A.-based queercore punk act Extra Fancy, streets Tuesday (5) via indie Diablo Musica.

On the strength of its single,

"You Look Like A Movie Star. Honey, and powerful live shows, the band landed two dates on Lollapalooza's "Lab Stage" this year, a few spins on MTV's "120 Minutes," and interest from such artists as Porno For Pyros Perry Farrell and L7's Donita Sparks, who appear on the album. Major-label interest is heating up as well, as

representatives from Atlantic and Priority attended a recent San Francisco gig.

In addition, modern rock radio is taking notice. WFNX Boston invited the band to play at its show on Saturday (9). Other upcoming dates include the Whisky in L.A. Sept.

 $J_{AZZ}$ TALES: Mark Winkler hopes to spread what he dubs his "jazz noir" style via a string of Borders Books & Music appearances beginning Saturday (9) in L.A.

"The Big Nowhere," Winkler's homage to Humphrev Bogart detective films with "the" in the title, from his Unity Label Group album "Tales From Hollywood," is getting airplay on such jazz outlets as KCFE Minneapolis, KNJZ St. Louis, and jazz/AC KBLX San Francisco.

The song is also used in a Minneapolis TV spot for a new



Glorious Debut. Warner Bros. is hoping to spread the gospel word on the Sisters Of Glory (aka Thelma Houston, CeCe Peniston, Phoebe Snow, Lois Walden, and Albertina Walker) to pop and R&B markets with their "Good News In Hard Times" debut. Already, the group has played at both the Vatican and Woodstock '94.

club, the Lounge,

HOADWORK: Island's Local H teams with labelmate Tripping Daisy (see story, page 1) through Thursday (7) and plays with Epic Aussies Silverchair Sunday (3) in Boston and Wednesday (6) in Washington, D.C. The band's second single, "Scott-Rock," from its "Ham Fisted" debut, goes to modern rock radio in early October.

BILLBOARD SEPTEMBER 9, 1995

Dave's World. New

Zealand singer/songwriter

Dave Dobbyn makes his

U.S. debut Sept. 12 with

'Twist'' on TriStar. The

album is co-produced by

of Crowded House, "The

former schoolmate Neil Finn

Lap Of The Gods" is the first

single that is being worked

at triple-A and public radio.

of Widespread Panic and para-

plegic Chesnutt will finally be

shared by others come Sept.

12, when Capricorn, Panic's la-

bel, releases "Nine High A Pallet." The album couldn't come

out until sardonic singer/song-

writer Chesnutt delivered his

Influential public outlet

KCRW Los Angeles is

playing the album.

# Martin's Benito: 'Big Poppa' Of R&B

#### Featured Vocalist For Hammer Has Solo Debut

BY J.R. REYNOLDS

LOS ANGELES-After serving as featured vocalist on M.C. Hammer's albums and touring with him for four years, vocalist Benito has laid the groundwork to be large, but in more than just the physical sense. The artist has big plans for his debut album, "Show Me Some Love," which arrives Oct. 17 on Martin Entertainment, a label he began with his cousin.

The six-foot-two, 220-pounder from Arkansas has a booming singing voice and touts himself as R&B's answer to rapper the Notorious B.I.G. Says Benito, "I'm marketing myself as the big poppa" of R&B-just as Notorious is the 'big poppa' of rap."

"Big Poppa" was a No. 1 Hot Rap Singles hit for the Notorious B.I.G. in Janu-

Benito, whose last name is Glosson, wrote all but one song on "Show Me Some Love" and takes co-producer credits throughout the set. He, along with cousin Fred Martin, created Martin Entertainment after Martin asked Benito how intent he was on pursuing a solo career. "When I convinced him how serious I was, he put the money together to start the label," says Benito. Martin serves as the label's CEO, and Benito is president.

The vocalist says his experience being signed to M.C. Hammer's Bust It label

helped prepare him to run Martin Entertainment. Benito was featured on Hammer's "Please Hammer Don't Hurt 'Em" and "Too Legit To Quit" sets, and also recorded with the defunct Bust It act Oaktown 3-5-7.

Says Benito, "I learned a lot by watching the Bust It peo-



ple work. I left in 1992, after the company started having problems, but while I was there, I learned a whole lot about the music business," he says. Benito and Mar-

tin are executive

producers of "Show Me Some Love." Upon the set's completion, they chose a first single (the title track), commissioned a video, and went shopping for a distributor. "That was probably the most difficult part of the whole project," says Benito. We had the album, the single, the video, and financing, but we still needed a dis-

During their frustrating search, Benito ran into Cameo's Larry Blackmon, whom he had met while working with Hammer. After listening to the album, Blackmon introduced Benito to executives at the independent distributor Raging Bull, who ultimately offered Martin Entertainment the distribution it needed.

In addition to being impressed with

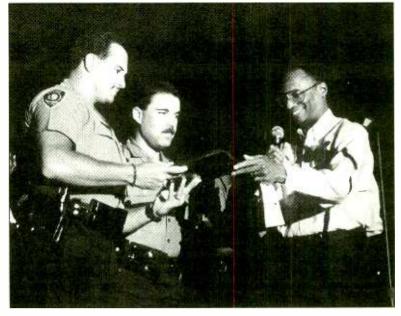
Martin and Benito as businessmen, Raging Bull executives were taken by the preparation and enthusiasm Benito demonstrated as an artist.

Says Raging Bull marketing director Jerome Mas, "Benito understands what it takes to be a success and is a true partner in helping to break him as a new act."

"Show Me Some Love" will be serviced to R&B/mainstream stations and arrives at retail Sept. 19. To prepare consumers and the industry for its arrival, the label will service the videoclip three to four weeks in advance.

The label is currently conducting a postcard mailer campaign bearing the catchy "big poppa of R&B" tag. ' helps make him hip for kids and helps establish an identity," says Mas. "The postcard will have a bar code on the back in case retailers want to order right away. At any rate, [the postcard] works as a friendly reminder, instead of calling and bugging radio that he's coming."

(Continued on page 25)



Urban Knight Blues. Keyboardist Ramsey Lewis, member of GRP act Urban Knights, presents a plaque to representatives of the Oklahoma City Police Department in honor of the department's heroic efforts in the aftermath of the Oklahoma City bombing in April. A special concert featuring the Urban Knights was held July 29 at the Boar's Head and benefited the Governor's Victims and Families Relief Fund.

## He Is L.V.—And Gets Added Push From Coolio; **Uptown Has Sounds Of 'New York Undercover'**

COOLIO & DA GANG: "Gangsta's Paradise" by Tommy Boy's Coolio Featuring L.V., from the current MCA soundtrack "Dangerous Minds," is receiving lots of attention on the Hot R&B Singles, Hot Rap Singles, and the Hot 100 charts, where the single is No. 2 with a bullet, No. 1, and No. 1, respectively. (See Suzanne Baptiste's Rhythm Section, page 25, and the Hot 100 Singles Spotlight, page 123.)

While most of the industry attention from the track is directed toward Coolio, the single subtly serves as a primer for his R&B labelmate L.V., whose first single, "Throw Your Hands Up," is due Oct. 17. Be sure and check for Naughty By Nature's Treach on the remix.

L.V. is apparently very important to Tommy Boy,

because the label held a small listening party in Los Angeles for local toast-makers. and the album isn't even finished.

In addition, Tommy Boy is priming key press and retail, mix-show jocks, and club pools with the presingle release of a promotion cassette single that features two tracks: "Gangsta's Boogie" and "The Wrong Come Up"-both from the R&B

vocalist's January-slated set, "I Am L.V."

This artist's music ain't no joke; it has a no-rip-off, Marvin Gaye vibe, but is very much rooted in a contemporary sound. As with Gaye's records, the lyrics are meaty, often coming from a sociopolitical perspective.

L.V. takes the writing credits, while South Central Cartel's Prodejeé and Montell Jordan produce.

Be on the lookout, 'cause L.V.'s for real.

NCOVERED: Uptown is issuing a soundtrack from the urban police TV drama "New York Undercover." As Undercover-philes know, the show is a virtual music jukebox, featuring all of the hottest rap and R&B acts. There's even a local nightclub hangout on the show, where cops and robbers go to unwind, which offers real recording artist performances.

Appearing on the soundtrack are artists such as Mary J. Blige, who covers the Aretha Franklin hit "Natural Woman"; a reunion track by Guy; Jodeci brothers JoJo and KCi Hailey; and Uptown baby acts Anthony

Hamilton, Monifa, Little Shawn, and the Lost Boyz. Chante Moore and Gladys Knight, who appeared on episodes last season, also contribute tracks.

So far, three videoclips have been taped. The album drops in mid-September.

Speaking of Guy, Teddy Riley and Aaron and Damion Hall are scheduled to appear on one of the new season's episodes.

BANNED BAND: Bus bench advertising for the album from Hood Rat Records/Priority rap act Watts Gangstas, "The Real," has been banned in Inglewood,

The 30-bench ad campaign was nixed by city officials

who decided the ad-which depicts the two rappers with their backs turned on a drug measuring scale filled with drugs-was inappropriate.

The artwork also appears on "The Real" album cover. The same scale is shown on the album's back cover, except that the drugs have been replaced with cassettes and

A spokeswoman for the group insists the ad's message

is clear: "They're turning their backs on drug dealing."

So far, the city isn't budging.
Similar ads are on 30 bus benches in Los Angeles.

**U**UICK HITS: NFL Green Bay Packer Reggie White has launched a label in Nashville called Big Doggie Records, distributed by Chicago-based M.S. Distribution. The first artist from the label is Detroit rapper Mike-E. His current single, "Back In The Day," is from his debut album, "Pass It On". . . The artist formerly known as Prince has packed his bags and is headed back to his original digs in Minneapolis. The purple one is selling his L.A. home and his nightclub, Glam Slam. His royalness has opened the doors of his Paisley Park facility in Minnesota every Tuesday through Saturday for "Love 4 One Another," evening events designed to "provide a drug, alcohol, and violence-free environment for the community"... Death Row CEO Suge Knight has opened a nightclub in Las Vegas. Club 662 will feature music, dancing, and live performances.

## Ronnie White Of Miracles Dies; Co-Wrote 'My Guy,' 'My Girl'

Baritone vocalist Ronnie White, cofounder of the Motown group the Miracles, died Aug. 26 of leukemia in Detroit. He was 57.

The Miracles were originally called



the Matadors, and they formed in 1955 at Northern High School in Detroit. The group initially consisted of White, Warren "Pete" Moore, lead William singer "Smokey" Robinson, and cousins

Bobby and Emerson Rogers.

In 1956, Emerson Rogers left the group to join the Army and was replaced by his sister, Claudette Rogers, and the group became known as the Miracles.

Claudette Rogers, who married Robinson, retired from the group in 1964. Robinson exited the act in 1972 to pursue a solo career, and William Griffin replaced him.

Among White's songwriting and producer credits were "My Guy" (Mary Wells), which was No. 1 on the Hot 100 in 1964, and "My Girl" (the Temptations), which was No. 1 on the Hot Rhythm & Blues Singles chart in 1965. Both were co-written with Robinson.

Other writing credits include "Everybody's Gotta Pay Some Dues" (the Miracles), "You Beat Me To The Punch" (Mary Wells), and "Another Train Coming" (Kim Weston).

Says Claudette Rogers, "He was a

22

wonderfully brilliant guy, with great talent as a songwriter as well as singer. He will be greatly missed."

In addition to his songwriting and singing talents, White was credited by Motown founder Berry Gordy with bringing in 9-year-old Stevie Wonder for his first audition with the label.

The Miracles hit the No. 1 position on the R&B singles chart four times during their 18-year recording career: "Shop Around" in 1960, "You've Really Got A Hold On Me" in 1962, "I Second That Emotion" in 1967, and 1970's "The Tears Of A Clown."

Interestingly, 1975's "Love Machine (Part 1)" was No. 1 on the Hot 100 Singles chart, but only made it to No. 5 on the Hot Soul Singles chart.

The group recorded with Tamla until 1977, when it signed with Columbia, where the act released its last album, "Love Crazy." In all, 25 albums were released by the group.

In 1994, the Miracles recorded on the Laserlight Records Christmas compilation "A Soulful Christmas," which also featured Little Anthony & the Imperials, the Platters, the Impressions, and Martha Reeves.

Says Bobby Rogers, who was with White on the day he died, "It's a great loss. We were friends since high school, and he was a loving person to know. He helped us to become a great group."

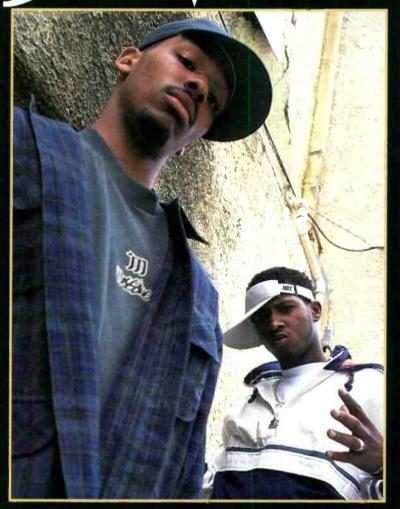
White is survived by his wife, Gloria, daughter Pamela White Das Gupta, and son Ronnie White II. He was preceded in death by daughter Michelle Lynn White.



by J. R. Reynolds

BILLBOARD SEPTEMBER 9, 1995

# I GOT 500,000 ON IT





THE DEBUT ALBUM OPERATION STACKOLA

GOLD

THE DEBUT SINGLE "I GOT 5 ON IT"

GOLD

"PHAT 5 ON IT" PARTY TBA!



EXECUTIVE PRODUCER ERIC L. BROOKS FOR NOO TRYBE RECORDS AND CHRIS HICKS AND ACCRRAAA J. PAVEL FOR C-NOTE RECORDS



# Bilboard TOP R&B ALBUNS

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

| PEAK    | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)  | WKS. ON<br>CHART | 2 WKS<br>AGO | LAST<br>WEEK | THIS           |
|---------|--|------------------|--------------|--------------|----------------|
|         | ***No.1***   |                  |              |              |                |
| . 1     | SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98) 2 weeks at No. 1 THE SHOW  | 3                | 90           | 1            | 1              |
| 2       | SOUNDTRACK MCA 11228* (10.98/17.98) DANGEROUS MINDS  | 5                | 5            | 3            | 2              |
| 1       | BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL  | 6                | 1            | 2            | 3              |
| 2       | RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINK.  | 4                | 2            | 4            | 4              |
| 1       | LOUD 66663*/RCA (10.98/16.98)  JODECI THE SHOW, THE AFTER PARTY, THE HOTEL   | 6                | 3            | 5            | 5              |
|         | UPTOWN 11258*/MCA (10.98/16.98)  |                  |              |              |                |
| 3       | BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)  I REMEMBER YOU  OFF THE HOOK  | 3                | 4            | 6            | 6              |
| 3       | XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)  | 6                | 7            | 8            | 7              |
| 8       | * * * HOT SHOT DEBUT * * *   |                  |              |              |                |
| _       | TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98) CONVERSATION   | 1                |              | NEV          | 8              |
| 5       | D'ANGELO EMI 33629 (10.98/15.98) BROWN SUGAR   | 8                | 8            | 9            | 9              |
| 1       | LUNIZ NOO TRYBE 40523 (9.98/13.98) OPERATION STACKOLA  | 8                | 6            | 7            | 10             |
| 2       | TLC ▲5 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL   | 41               | 11           | 10           | 11             |
| 2       | MACK 10 PRIORITY 53938 (9.98/14.98) HS MACK 10   | 11               | 10           | 11           | 12             |
| 13      | THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)  THIS IS THE SHACK  | 1                | NÞ           | NE           | 13)            |
| 1       | MICHAEL JACKSON ▲ 5<br>EPIC 59000* (23.98 EQ/32.98) HISTORY: PAST, PRESENT AND FUTURE BOOK 1   | 10               | 9            | 12           | 14             |
| 7       | AFTER 7 VIRGIN 40547 (10.98/16.98) REFLECTIONS   | 6                | 14           | 16           | 15             |
| 3       | THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*(ARISTA (9.98/15.98) READY TO DIE   | 50               | 13           | 14           | 16             |
| 1       | 2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)  ME AGAINST THE WORLD  | 24               | 12           | 13           | 17             |
| 15      | B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899/ISLAND (10.98/15.98) IS REAL BROTHAS   | 2                |              | 15           | 18             |
| 9       | MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG   | 6                | 15           | 17           | 19             |
| 6       | <b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 82610/AG (9.98/15.98) BRANDY   | 48               | 19           | 20           | 20)            |
| 1       | BOYZ II MEN ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)   | 52               | 21           | 22           | 21             |
| 11      | SHAGGY VIRGIN 40158* (10.98/15.98)  BOOMBASTIC   | 7                | 16           | 18           | 22             |
| 1       | MARY J. BLIGE ▲ 2 UPTOWN 11156*/MCA (10.98/15.98) MY LIFE  | 39               | 20           | 19           | 23             |
| 3       | BUSHWICK BILL RAP.A-LOT 40512*/NOO TRYBE (10.98/15.98) PHANTOM OF THE RAPRA  | 7                | 17           | 21           | 24             |
| 4       | BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98) FROM THE BOTTOM UP  | 33               | 22           | 23           | 25             |
| 26      | TRU NO LIMIT 52983*/PRIORITY (10.98/15.98) <b>IS</b> TRUE  | 5                | 26           | 35           | 26)            |
| 8       | SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)  ANOTHA DAY ANOTHA BALLA  | 8                | 18           | 24           | 27             |
| 24      | MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98) IS AZZ IZZ  | 10               | 27           | 25           | 28             |
| 1       | SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) FRIDAY  | 20               | 28           | 29           | 29             |
| 16      | GURU CHRYSALIS 34290/EMI (10.98/15.98)  JAZZMATAZZ VOL. II NEW REALITY   | 6                | 23           | 27           | 30             |
| 28      | PATRA 550 MUSIC 67094 (10.98/15.98) IS SCENT OF ATTRACTION   | 2                | _            | 28           | 31             |
| 4       | MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98) THIS IS HOW WE DO IT   | 21               | 30           | 31           | 32             |
| 3       | MOBB DEEP   LOUD 66480+/RCA (9.98/15.98)  THE INFAMOUS   | 18               | 24           | 30           | 33             |
| 6       | KIRK FRANKLIN AND THE FAMILY   GOSPO CENTRIC 72119 (9.98/13.98)   GIRS KIRK FRANKLIN AND THE FAMILY  | 38               | 34           | 34           | 34             |
| 35      | WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98)  BROKEN  | 11               | 50           | 46           | 35)            |
| 4       | C-BO AWOL 7197 (9.98/14.98)  TALES FROM THE CRYPT  | 12               | 29           | 36           | 36             |
| 27      | BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) IS 'TIL SHILOH   | 6                | 37           | 32           | 37             |
| 1       | NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)  POVERTY'S PARADISE  | 14               | 25           | 26           | 38             |
| 24      | JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) (IS) BONAFIDE   | 14               | 31           | 39           | 39             |
| 40      | VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)  JOCK JAMS VOL. 1   | 3                | 42           | 40           | 40             |
| 2       | E-40 ♠ SICK WID' IT 41558/JIVE (10.98/15.98) IN A MAJOR WAY  | 24               | 33           | 37           | 41             |
| 35      | THE JAZZMASTERS JVC 2049 (9.98/15.98) IS THE JAZZMASTERS II  | 5                | 35           | 38           | 42             |
|         |  | 4                | 43           | 44           | 43             |
| 43      | AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)  GREATEST HITS  | 4                | 32           | 33           | 44             |
|         |  |                  |              |              |                |
| 43      | SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98) CANDY RAIN   | 22               | -            |              | 45)            |
| 43<br>5 | SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98) CANDY RAIN   |                  | 47           | 48           | 45<br>46       |
| 43<br>5 | SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)         CANDY RAIN           METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)         TICAL | 22<br>41         | -            |              | 45<br>46<br>47 |

| 19                           | 47                      | 40    | 9    | SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)                 | I WISH                   | 37 |
|------------------------------|-------------------------|-------|------|--|--------------------------|----|
| 0                            | 43                      | 46    | 26   | ADINA HOWARD  MECCA DON/EASTWEST 61757/EEG (10.98/15.98)         | DO YOU WANNA RIDE?       | 7  |
| 1                            | NE                      | N Þ   | 1    | J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)                      | BLUE MOON                | 51 |
| 52                           | 51                      | 58    | 37   | PHIL PERRY GRP 4026/MCA (9.98/15.98)                             | PURE PLEASURE            | 50 |
| 53                           | 41                      | 39    | 22   | OL' DIRTY BASTARD   ELEKTRA 61659*/EEG (10.98/15.98)  RETUR      | RN TO THE 36 CHAMBERS    | 2  |
| 54                           | 52                      | 54    | 62   | BONE THUGS-N-HARMONY ▲3  | PIN ON AH COME UP (EP)   | 2  |
|                              |                         |       |      | ROTHLESS 5526 /RELATIVITY (7.50/12.56/148)                       |                          | _  |
| E)                           | 90                      | 6.7   | O.C. | * * GREATEST GAINER *  |                          | 55 |
| 55)                          | 80                      | 57    | 25   | MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)                            | MYSTIKAL                 |    |
| 66                           | 49                      | 56    | 42   | SADE ▲² EPIC 66686* (10.98 EQ/16.98)                             | THE BEST OF SADE         | 7  |
| 57                           | 55                      | 49    | 9    | TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)             | SEXSATIONAL              | 17 |
| 8                            | 50                      | 41    | 10   | GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)                      | 2000                     | 5  |
| _                            |                         |       |      | ★ ★ PACESETTER ★ ★   |                          |    |
| 59)                          | 73                      | 66    | 12   | IMPROMP2 MOJAZZ 530541/MOTDWN (9.98/13.98)                       | YOU'RE GONNA LOVE IT     | 52 |
| 60                           | 57                      | 65    | 23   | THE WHISPERS CAPITOL 30270 (10.98/15.98)                         | TOAST TO THE LADIES      | 8  |
| 61)                          | RE-E                    | NTRY  | 14   | AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)               | TATTOOED HEART           | 50 |
| 62                           | 63                      | 55    | 39   | THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98)         | WHAT'S ON MY MIND?       | 38 |
| 63                           | 54                      | 48    | 9    | B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)              | FACES OF DEATH           | 29 |
| 64)                          | 67                      | 61    | 4    | MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)         | NO EQUAL                 | 59 |
| 65                           | 62                      | 62    | 10   | SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98)                      | THE OTHER SIDE           | 22 |
| 66                           | 64                      | 51    | 4    | BLACK MENACE BIG BOY 0017 (10.98/15.98)                          | DRAMA TIME               | 51 |
| 67                           | 59                      | 71    | 51   | GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)                 | GROOVE ON                | 2  |
| 88                           | 53                      | 38    | 4    | SMOOTH T.N.T. 41556/JIVE (10.98/15.98)                           | SMOOTH                   | 35 |
| 69                           | 61                      | 63    | 50   | GLADYS KNIGHT 		● MCA 10946 (10.98/15.98)                        | JUST FOR YOU             | 6  |
| 70                           | 60                      | -     | 2    | SUPER CAT COLUMBIA 64197* (10.98 EQ/15.98) IS                    | HE STRUGGLE CONTINUES    | 60 |
| 71                           | 65                      | 44    | 4    | RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98)      | FOREVER HUSTLIN'         | 39 |
| 72                           | 70                      | 73    | 12   | INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)                  | 100 DEGREES AND RISING   | 29 |
| 73                           | 58                      | 53    | 24   | KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS                | SURRENDER                | 12 |
| 74                           | 72                      | 74    | 145  | KENNY G ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)                | BREATHLESS               | 2  |
| 75                           | 71                      | 67    | 7    | JODY WATLEY AVITONE 73007*/BELLMARK (10.98/16.98)                | AFFECTION                | 59 |
| 76                           | 66                      | 69    | 84   | WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)  ENTER THE           | WU-TANG (36 CHAMBERS)    | 8  |
| 77                           | 76                      | 78    | 49   | ANITA BAKER ▲² ELEKTRA 61555/EEG (10.98/16.98)                   | RHYTHM OF LOVE           | 1  |
| 78                           | 87                      | 76    | 65   | 69 BOYZ ▲ RIP-IT 6901 (8.98/15 98) <b>IS</b>                     | NINETEEN NINETY QUAD     | 13 |
| 79                           | 68                      | 64    | 4    | INI KAMOZE EASTWEST 61764/EEG (10.98/15.98) IS                   | LYRICAL GANGSTA          | 58 |
| 80)                          | 94                      |       | 2    |  | HE MOOD OF MOONLIGHT     | 80 |
| 81                           | 90                      | 75    | 45   | BARRY WHITE MERCURY 522459 (10.98/15.98)                         | ALL TIME GREATEST HITS   | 70 |
| 82)                          |                         | w Þ   | 1    | JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)        | CONSPIRACY               | 82 |
| 83                           | 89                      | 85    | 81   | ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)          | ALL THE GREATEST HITS    | 9  |
| 84                           | 81                      | 88    | 28   | VARIOUS ARTISTS SMOOTH GROOVES: A SEN                            | SHAL COLLECTION VOL. 1   | 33 |
|                              |                         | -     |      | RHINO /1859/AG (7.98/11.98)                                      |                          |    |
| 85                           | 86                      | 89    | 8    | DIANA KING WORK 64189*/COLUMBIA (10.98/15.98)                    | TOUGHER THAN LOVE        | 85 |
| 86                           | 75                      | 84    | 50   | USHER LAFACE 26008/ARISTA (9.98/15.98) IS                        | USHER                    | 25 |
| 87                           | 69                      | 72    | 46   | THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)                       | VOLUME 1                 | 6  |
| 88)                          |                         | NTRY  | 10   | VARIOUS ARTISTS ARISTA 18780 (10.98/15.98) IS BROTHA LYNCH HUNG  | THE D&D PROJECT          | 39 |
| 89                           | 88                      | 68    | 26   | BLACK MARKET 53967*/PRIORITY (10.98/17.98)                       | SEASON OF DA SICCNESS    | 26 |
| 90                           | 93                      | 87    | 90   | R. KELLY ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)                 | 12 PLAY                  | 1  |
| 91                           | 91                      | 94    | 25   | VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98) SMOOTH GROOVE: A SEN | SUAL COLLECTION, VOL. 2  | 34 |
| 92)                          | RE-I                    | ENTRY | 85   | SNOOP DOGGY DOGG ▲4 DEATH ROW/INTERSCOPE 92279*/AG (10.9         | 8/15.98) DOGGY STYLE     | 1  |
|                              | 97                      | _     | 124  | RACHELLE FERRELL   | RACHELLE FERRELL         | 25 |
| <b>JJ</b>                    | RE-I                    | ENTRY | 40   | CHANTE MOORE SILAS 11157/MCA (10.98/15.98)                       | A LOVE SUPREME           | 11 |
| 93<br>94)                    |                         | 60    | 9    | SPECIAL ED PROFILE 11463* (10.98/16.98)                          | REVELATIONS              | 12 |
|                              | 74                      | -     | 19   | VARIOUS ARTISTS  D-SHOT PRESENTS BOSS BALLII                     |                          | 15 |
| 94)<br>95                    |                         | NTDV  |      | SHOT 7000 (9.98/15.98)   | 1 - DEST IN THE BUSINESS |    |
| 94)<br>95<br>96)             | RE-I                    | ENTRY | -    |  |                          |    |
| 94)<br>95<br>96)<br>97       | <b>RE</b> -I            | -     | 61   | BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)                  | BLACKSTREET              | 7  |
| 94)<br>95<br>96)<br>97<br>98 | <b>RE-I</b><br>84<br>96 | 82    | 61   | CRIME BOSS SUAVE 3* (9.98/15.98) (15                             | ALL IN THE GAME          | 11 |
| 94)<br>95<br>96)<br>97       | 84<br>96<br>RE-I        | -     | 61   |  |                          | -  |

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. ■ Indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

# Junior M.A.F.I.A. Grows Up Fast On Undeas Set

F GROWING UP black in the inner city is a process of losing hope and developing paranoia, then the members of Junior M.A.F.I.A. have grown up fast. Ranging in age from 16 to 21, Little Caesar, Chico, Nino Brown, Trife, Larceny, MC Klepto, and Little Kim speak about the lifestyles of the shamelessly struggling on their debut cinematic album, "Conspiracy" (Undeas/Big Beat/Atlantic).

"Some of our songs are real hard, some are party records," says Little Kim. "We got a lot of narratives, because we all got a story to tell—everybody had their own little thing going, being caught up in the struggle."

On "Conspiracy," Junior M.A.F.I.A. has given its past confusion a certain warmth. From the soul swoosh of "I Need You Tonight" to the smooth skip of "Player's Anthem" to the Robocop precision of "White Chalk," the set is a flowing, cinematic wash of sound that ears crave.

On Aug. 29, the label shipped 800,000 units of "Conspiracy."

The members of Junior M.A.F.I.A.



by Havelock Nelson

are protégés of Bad Boy quasar the Notorious B.I.G. "If it wasn't for him, we'd all still be in the streets doin' things we ain't supposed to be doin',"

says Little Kim.

The loose parts of the collective form four separate acts, which will all release albums: Kim and Klepto are soloists; Trife and Larceny are members of the Snakes; and Little Caesar; Chico, and Nino Brown are from the Sixes.

"Basically, we were family," says Little Kim.

The Notorious B.I.G. adds, "To be in Junior M.A.F.I.A., you've got to be a friend, and they're my friends. I knew them since we was little. So I

just had to make sure they was straight."

The group was signed to Big Beat late in 1994, after Big Beat president Craig Kallman received the act's demo tape from manager Mark Pitts, who handles Big Beat's Changing Faces, as well as B.I.G.

"The songs were just stunning," says Kallman. "There was so much talent and vision there; I really felt the same vibe I felt from B.I.G., who I think has the potential to become one (Continued on next page)

BILLBOARD SEPTEMBER 9, 1995

Billboard<sub>®</sub>

# SUZANNE BAPTISTE'S RHYTHIN SECTION

AKE ME HIGHER: "You Are Not Alone" by Michael Jackson (Epic) remains at the top of the Hot R&B Singles chart this week. A combination of strong sales and a huge lead in airplay holds this record at No. 1. On the airplay side, "You Are Not Alone" is ahead of the No. 2 record, "He's Mine" by MoKenStef (Outburst/RAL/Island), by almost 50%. In sales, "Alone" is a close No. 2 behind "Gangsta's Paradise" by Coolio Featuring L.V. (MCA), and these two records are ahead of the pack by almost two to one. "Gangsta's Paradise," although still at No. 2 on the R&B singles chart, is by far the biggest gainer in sales and airplay on the entire chart and is likely to challenge for No. 1 next week. "You Are Not Alone" is still far ahead, but shows a slight decrease in points this week.

LIKE THE DURACELL BUNNY, she just keeps on going and going and going. Brandy continues with yet another impressive release. "Brokenhearted" (Atlantic), which is the fourth single from her self-titled album, is this week's Hot Shot Debut. Recently, Brandy performed during the Vibe Music Conference in New York and rocked the house with an acoustic/jazzy set, proving just how talented she really is. In its first week, "Brokenhearted" is already No. 1 at KKBT Los Angeles, WPEG Charlotte, N.C., and KJMS Memphis.

GROOVE ON: In general, things are a little slow on the chart, and lots of records seemed to have stalled, but there are a few records that managed to pull out ahead. "Tell Me" by Groove Theory (Epic) continues to grow at a steady pace in both airplay and sales. This week it has the second-largest increase in total points, boosting it 22-18. "Tell Me" is top five at six stations, including WCDX Richmond, Va., WAMO Pittsburgh, and WHUR Washington, D.C. "Love T.K.O." by Regina Belle (Columbia) rocks the boat and jumps 48-40. Recently, Columbia Records and WBLS New York sponsored a party cruise around New York to celebrate the release of Belle's new album, "Reachin' Back."

GREATEST GAINERS: "You Can't Run" by Vanessa Williams (Wing/Mercury) wins the Greatest Gainer/Airplay award this week. This track was written and produced by Babyface. "You Can't Run" is No. 1 at KQXL Baton Rouge, La., and is top five at WEDR Miami, WBLK Buffalo, N.Y., and KXOK St. Louis. "Jeeps, Lex Coups, Bimaz & Benz" by Lost Boyz (Uptown/MCA) garners the Greatest Gainer/Sales award. This is very impressive, as the single is receiving very limited airplay. However, there is a big buzz on the streets, and this is a hot one in the clubs. "Jeeps" is featured on the upcoming "New York Undercover" soundtrack, which features cuts from Guy, Mary J. Blige, and the Hailey Brothers (from Jodeci).

UP AND COMING: Next week Janet Jackson should have no problem debuting in the top 10 with her single "Runaway" (A&M). This is the first single off her best-of package, "Design Of A Decade 1986/1996," which is due in September. "Runaway" is No. 20 on the Hot R&B Airplay chart. A little further down the line, you can expect a hot release from the artist formally known as Prince. "I Hate U" (Warner Bros.), which is due in mid-September, is already No. 7 in airplay. Another upcoming release that is already receiving significant airplay is "Fantasy" by Mariah Carey (Columbia). It is No. 27 on the airplay chart.

# BUBBLING UNDER HOT R&B SINGLES

| _         |           |          |  | _ | _         |           |          |  |
|-----------|-----------|----------|--|---|-----------|-----------|----------|--|
| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                          |   | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                  |
| 1         | _         | 1        | WHERE'Z DA' PARTY AT?<br>MILKBONE (CAPITOL)                      |   | 14        | 15        | 2        | PUT YA BACK INTO IT<br>TRE BLACK (MCA)                   |
| 2         | 21        | 3        | THIS THAT SHIT<br>KEITH MURRAY (JIVE)                            |   | 15        | _         | 1        | CAN I TOUCH YOUTHERE?<br>MICHAEL BOLTON (COLUMBIA)       |
| 3         | 7         | 3        | JUST FOR MY MAN<br>SKILLZ (RAGING BULL)                          |   | 16        | -         | 1        | DWELLIN' IN THA LABB<br>J.T. THE BIGGA FIGGA (PRIORITY)  |
| 4         | _         | 1        | CLAP YO HANDS<br>NAUGHTY BY NATURE (TOMMY BOY)                   |   | 17        | _         | 1        | ROCK IT LIKE THAT<br>SOULS OF MISCHIEF (JIVE)            |
| 5         | 6         | 3        | U SHOULD BE MINE J. SPENCER (MOTOWN)                             |   | 18        | 16        | 9        | DUNKEY KONG<br>KILO (WRAP/ICHIBAN)                       |
| 6         | 5         | 7        | SPELLBOUND AND SPEECHLESS INCOGNITO (TALKIN LOUD/VERVE FORECAST) |   | 19        | 19        | 14       | CIRCUMSTANCE<br>WAYMAN TISDALE (MOJAZZ/MOTOWN)           |
| 7         | _         | 1        | RETURN OF THE CROOKLYN DODGERS<br>CROOKLYN DODGERS '95 (MCA)     |   | 20        | 24        | 2        | I LIKES IT<br>LORI GOLD (CUTTING)                        |
| 8         | 9         | 7        | FAITH<br>LORDS OF THE UNDERGROUND (PENDULUM)                     |   | 21        | _         | 1        | KISS FROM A ROSE<br>SEAL (ZTT/SIRE/WARNER BROS.)         |
| 9         | 12        | 3        | WASSUP WASSUP<br>A-TOWN PLAYER'S (WARNER BROS.)                  |   | 22        | 18        | 5        | CHESTER DANA DANE (LIFESTYLES/MAVERICK/WB)               |
| 10        | 11        | 5        | SPECIAL<br>GARY TAYLOR FEAT B. BRYANT (MORNING CREW)             |   | 23        | _         | 1        | TAKE A LOOK AROUND<br>THE B.U.M.S (PRIORITY)             |
| 11        | 14        | 4        | SUMMER BREEZE<br>DJ QUIK (PROFILE)                               |   | 24        | 23        | 6        | ME AND YOU<br>J. LITTLE (ATLANTIC)                       |
| 12        | 8         | 5        | 50/50 LUV<br>B.G. KNOCC OUT & DRESTA (OUTBURST/RAL)              |   | 25        | _         | 2        | NO WOMAN NO CRY<br>WORL-A-GIRL (ELEKTRA/EEG)             |
| 13        | 13        | 2        | WEST UP<br>WC & THE MAAD CIRCLE (LONDON/ISLAND)                  |   |           |           |          | er lists the top 25 singles under No. 100 t yet charted. |
|           |           |          |  |   |           |           |          | •  |

**BENITO DEBUTS** 

(Continued from page 22)

Tehirts and stickers beginn the sk

T-shirts and stickers bearing the slogan will also be issued as promotional items.

Mas says independent retail will play an important role in marketing "Show Me Some Love." "We're hitting the nation's top 50 one-stops to generate awareness and create enthusiasm with their sales crews," he says. "We also have our own sales reps keying on [independent R&B retail], because they're the ones who really break new R&B acts."

Airplay and sales of the single will dictate when the label will begin focusing on retail chains. "They'll come on board once we've got a story to tell," says Mas.

In lieu of a promotional tour, the label will attempt to package Benito with existing concert tours. Recently, Benito received a standing ovation following an impromptu performance at the Summer Jam '95 concert, held at Irvine Meadows in Irvine, Calif. Ironically, the Notorious B.I.G. took the stage following Benito.

"I got an incredible response from the crowd," says the artist. "Working on tour with Hammer, I learned what it takes to really get an audience going."

#### THE RAP COLUMN

(Continued from preceding page)

of the most important artists in the history of the music."

As a result of his respect for B.I.G., Kallman agreed to meet with the group. "I really felt we could build something here and make a home for Junior M.A.F.I.A. to really develop all of the groups there."

Unlike Loud Records' deal with Wu-Tang Clan, all of the associates in Junior M.A.F.I.A. will record solo sets for Big Beat.

Junior M.A.F.I.A.'s first single, "Player's Anthem," gained early attention due to B.I.G.'s mentions of the act during press interviews and on his records. Over four months, mixshow DJs and street jocks played the song, which helped it to percolate.

In addition, Big Beat/Atlantic carried out sticker and flier campaigns in such cities as New York, Philadelphia, Dallas, Detroit, Cleveland, and Atlanta, and in North and South Carolina. Later, the label released the "Player's Anthem" clip, which garnered more attention for the group.

As the record developed, bootleg versions popped up at swap meets and other places. "That's a mixed blessing," says Kallman. "On the one hand, they certainly cut into our sales, and ... they sound bad. But it developed anticipation and created the kind of vibe that gives album releases more of an impact."



JUNIOR M.A.F.I.A.

# Hot Rap Singles...

|  |  |  | Щ   | h amaica   |
|--|--|--|---|--|
| THIS   | LAST<br>WEEK   | 2 WKS<br>AGD   | WKS. ON   | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan® TITLE LABEL & NUMBER/DISTRIBUTING LABEL  ARTIST   |
| 1  | 1  | 6  | **  | * * * No. 1/GREATEST GAINER * * *  GANGSTA'S PARADISE (FROM "DANGEROUS MIND'S") * COOLID FEATURING LY (IC) (ID) MCA 55104  |
| 2  | 3  | 3  | 15  | I GOT 5 ON IT ♦ LUNIZ  |
| 3  | 2  | 26   | %° 3  | (C) (T) NOO TRYBE 38474  HOW HIGH (FROM "THE SHOW!")  ◆ REDMAN/METHOD MAN  |
| 4  | 4  | 2  | 8   | (C) (T) (X) DEF JAM/RAL 9925/ISLAND  PLAYER'S ANTHEM  JUNIOR M.A.F.I.A.  |
| 5  | 5  | 1  | 8   | (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG  BOOMBASTIC/IN THE SUMMERTIME   SHAGGY  |
| 6  | 6  | 49   | 3   | (C) (T) (V) (X) VIRGIN 38482  1ST OF THA MONTH  BONE THUGS-N-HARMONY   |
| 7  | 7  | 4  | 12  | (C) (T) (X) RUTHLESS 6331/RELATIVITY  ONE MORE CHANCE/STAY WITH ME   THE NOTORIOUS B.I.G.  |
| 8  | 8  | 5  | 10  | (C) (D) (M) (T) BAD BOY 7-9031/ARISTA  SUGAR HILL  AZ  (C) (Z) (Z) (Z) (Z) (Z) (Z) (Z) (Z) (Z) (Z  |
| 9  | 10   | 8  | 20  | (C) (T) (X) EMI 58407  I WISH   ◆ SKEE-LO  |
| 10   | 9  | 7  | 14  | (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.  FEEL ME FLOW   NAUGHTY BY NATURE  |
| 11   | 14   | 13   | 5   | (C) (T) (X) TOMMY BOY 682  1,2 PASS IT  THE D&D PROJECT FEATURING D&D ALL-STARS  |
| (12)   | 15   | 16   | 10  | (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA  SUMMERTIME IN THE LBC (FROM "THE SHOW")  THE DOVE SHACK   |
| 13   | 11   | 11   | 19  | (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND  I'LL BE THERE/YOU'RE ALL I ▲ METHOD MAN/M.J. BLIGE   |
| (14)   | 24   | 25   | 4   | (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND  JEEPS, LEX COUPS, BIMAZ & BENZ  ◆ LOST BOYZ   |
| 15   | 16   | 14   | 16  | (C) (M) (T) (X) UPTOWN 55062/MCA  FOE LIFE   ◆ MACK 10   |
| 16   | 13   | 9  | 12  | (C) (T) PRIORITY 53192  SPRINKLE ME  ◆ E-40 (FEATURING SUGA T)   |
| (17)   | 18   | 17   | 3   | (C) (T) (X) SICK WID' IT 42298/JIVE  SULTRY FUNK   ◆ M.C. HAMMER   |
| 18   | 12   | 10   | 11  | (C) (D) (X) GIANT 17791/WARNER BROS  SO MANY TEARS  • 2PAC   |
| (19)   | NE\  | -  | 1   | (C) (M) (X) INTERSCOPE 98145/AG  MC'S ACT LIKE THEY DON'T KNOW  ♦ KRS-ONE  |
| 20   | 20   | 20   | 7   | (C) (T) (X) JIVE 42319  WHATZ UP, WHATZ UP  ◆ PLAYA PONCHO FEATURING L.A. SNO  |
| 21   | 17   | 12   | 8   | (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA  GLACIERS OF ICE/CRIMINOLOGY  ◆ RAEKWON   |
| 22   | 19   | 15   | 8   | (C) (D) (T) LOUD 64375/RCA   |
| (23)   | 33   | 34   | a<br>å  | (C) (T) (X) COLUMBIA 77940  DOM PERIGNON   ◆ LIL' SHAWN  |
| (24)   | NEV  |  | 1   | (C) (M) (T) UPTOWN 55042/MCA  SITTIN' ON CHROME   ◆ MASTA ACE INCORPORATED   |
| (25)   | 32   | 42   | 6   | (C) (T) (X) DELICIOUS VINYL 58452/CAPITOL  WHERE'S DA PARTY AT?  ◆ DOUG E. FRESH   |
| 26   | 22   | 24   | 20  | (C) (T) GEE STREET INDEPENDENT/4TH & B'WAY 0612/ISLAND  ALL GLOCKS DOWN   ◆ HEATHER B.   |
| 27   | 21   | 19   | 23  | (C) (T) (X) PENDULUM 58367/EMI  FREAK ME BABY  ◆ DIS 'N' DAT   |
| (28)   | NEV  | _  | 1   | (C) (T) EPIC STREET 77845/EPIC  RETURN OF THE CROOKLYN DODGERS (FROM "CLOCKERS")  ◆ CROOKLYN DODGERS '95   |
| (29)   | 44   | 43   | 3   | (C) (M) (T) 40 ACRES & A MULE 55114/MCA  THIS THAT SH*T  ♦ KEITH MURRAY  |
| 30   | 42   | 32   | 4   | (M) (T) (X) JIVE 42303*  THE NOD FACTOR   ♦ MAD SKILLZ   |
| 31   | 30   |  |   |  |
| -  | 30   |  | -111  | (C) (T) (X) BIG BEAT 98142/AG  LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  |
| 27   | 25   | 29   | 21  | LIFESTYLES OF THE RICH AND SHAMELESS   ◆ LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA  |
| 32   | 25   | 22   | 16 -  | LIFESTYLES OF THE RICH AND SHAMELESS  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  ◆ LOST BOYZ  ◆ OL' DIRTY BASTARD   |
| 33   | 27   | 22   | 16 s  | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV  |
| 33   | 27   | 22<br>31<br>18   | 16 ×<br>5   | LIFESTYLES OF THE RICH AND SHAMELESS ◆ LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV  ◆ B.G. KNOCC OUT & DRESTA (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND   |
| 33<br>34<br>35   | 27<br>23<br>26   | 22<br>31<br>18<br>21   | 16 × 5 6 4 3 8  | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV   |
| 33<br>34<br>35<br>36   | 27<br>23<br>26<br>NEV  | 22<br>31<br>18<br>21   | 16 × 5 6 4 3 1  | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!) (C) (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG  (CLAP YO HANDS (C) (T) (X) TOMMY BOY 703   |
| 33<br>34<br>35<br>36<br>37   | 27<br>23<br>26<br><b>NEV</b>                                     | 22<br>31<br>18<br>21<br>V > 28                                     | 16 · 5 6 4 <sup>38</sup> 1  | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV  © 10) (M) (T) OUTBURST//DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!) (C) (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS (C) (T) (X) TOMMY BOY 703  CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING    THE NOTORIOUS B.I.G.   |
| 33<br>34<br>35<br>36<br>37<br>38   | 27<br>23<br>26<br>NEV<br>31<br>39                                | 22<br>31<br>18<br>21<br>V > 28<br>37                               | 16 ° 5 6 4 38 1 11 34   | LIFESTYLES OF THE RICH AND SHAMELESS   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39   | 27<br>23<br>26<br>NEV<br>31<br>39                                | 22<br>31<br>18<br>21<br>V > 28<br>37                               | 16 ° 5 6 4 3 ° 7 1 11 34 1  | LIFESTYLES OF THE RICH AND SHAMELESS   C(D) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (D) (T) (D) ELEKTRA 64419/EEG  50/50 LUV  (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!) (C) (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS (C) (T) (X) TOMMY BOY 703  CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING A (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA  DWELLIN' IN THA LABB (C) (T) PRIORITY 53215  KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")   CHANY  DRICK THE BIGGA FIRGA  DRICK THE SHOWLESS    THE NOTORIOUS B.I.G.  DIT. THE BIGGA FIGGA  CO TO PRIORITY 53215   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40   | 27<br>23<br>26<br>NEV<br>31<br>39<br>NEV<br>28                   | 22<br>31<br>18<br>21<br>V > 28<br>37<br>V > 30                     | 16 5 6 4 3 1 11 34 1 26   | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (V) ELEKTRA 64419/EEG  50/50 LUV  50/50 LUV  C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!) (C) (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS (C) (T) (X) TOMMY BOY 703  CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING A (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA  DWELLIN' IN THA LABB (C) (T) PRIORITY 53215  KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")  |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40   | 27<br>23<br>26<br>NEV<br>31<br>39<br>NEV<br>28                   | 22<br>31<br>18<br>21<br>28<br>37<br>V > 30<br>36                   | 16 · 5 · 6 · 4 · 7 · 1 · 11 · 34 · 1 · 26 · 5 · 5                               | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG  50/50 LUV  50/50 LUV  B .G. KNOCC OUT & DRESTA  LIVE!!! (FROM THE SHOW!)  C( (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS  C(C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS (C) (T) (X) TOMMY BOY 703  CHAMPION (C) (D) (T) LOSE CANNON 6980/ISLAND  BIG POPPA/WARNING A (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA  DWELLIN' IN THA LABB (C) (T) (X) TOMMY BOY TO STAND SINGIN' (FROM "FRIDAY")  |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42                               | 27<br>23<br>26<br>NEV<br>31<br>39<br>NEV<br>28<br>34<br>29       | 22<br>31<br>18<br>21<br>V > 28<br>37<br>V > 30<br>36<br>23         | 16 ° 5 6 4 3 ° 1 11 34 1 26 ° 5 15 .  | LIFESTYLES OF THE RICH AND SHAMELESS  LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA  (D) (T) (X) ELEKTRA 64419/EEG  50/50 LUV  B.G. KNOCC OUT & DRESTA  (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!)  (C) (D) (T) DEF JAM/RAI 9620/ISLAND  A LITTLE OF THIS  GRAND PUBA  (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS  (C) (T) (X) TOMMY BOY 703  CHAMPION  (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING  BUJU BANTON  (C) (D) (M) (T) (Y) (X) BAD BOY 7-9015/ARISTA  DWELLIN' IN THA LABB  J.T. THE BIGGA FIGGA  (C) (D) (M) (T) (T) (S) BAD BOY 7-9015/ARISTA  DWELLIN' IN THA LABB  J.T. THE BIGGA FIGGA  (C) (D) (T) PRIORITY 53215  KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")  BEENIE MAN  C) (T) ISLAND JAMAICA 0140/ISLAND  |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43                         | 27<br>23<br>26<br>NEV<br>31<br>39<br>NEV<br>28<br>34<br>29<br>37 | 22<br>31<br>18<br>21<br>28<br>37<br>30<br>36<br>23<br>27           | 16 - 5 - 6 - 4 - 3 - 1 - 1 - 26 - 5 - 15 - 13 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - | LIFESTYLES OF THE RICH AND SHAMELESS   LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA (C) (T) (V) ELEKTRA 64419/EEG  50/50 LUV  50/50 LUV  6 B.G. KNOCC OUT & DRESTA  LIVE!!! (FROM THE SHOW!) (C) (T) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS (C) (T) (X) TOMMY BOY 703  CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING A (C) (T) PRIORITY 5315  DWELLIN' IN THA LABB (C) (T) PRIORITY 53158  SLAM (C) (T) ISLAND JAMAICA 0140/ISLAND  MIND BLOWIN' (C) (T) (X) TN.T. 42286/JIVE  C OL (T) (X) TN.T. 42286/JIVE  C OL (T) (X) TN.T. 42286/JIVE  C OL (T) (X) TN.T. 42286/JIVE  C OL' DIRTY BASTARD  C OL' DIRTY BASTARD  A OL' DIRTY BASTARD  A OL' DIRTY BASTARD  A NAUGHTY BY NATURE  C NAUGHTY BY NATURE  THE NOTORIOUS B.I.G.  A THE NOTORIOUS B.I.G.  A DR. DRE  C DR. DRE  C SMOOTH |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44                   | 27<br>23<br>26<br>NEV<br>31<br>39<br>NEV<br>28<br>34<br>29<br>37 | 22 31 18 21 28 37 30 36 23 27                                      | 16 5 6 4 3 1 11 34 1 26 5 15 13 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1                 | LIFESTYLES OF THE RICH AND SHAMELESS  LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA  (C) (T) (S) ELEKTRA 64419/EEG  50/50 LUV  (C) (D) (M) (T) OUTBURST/DEF JAM 9716/SLAND  LIVE!!! (FROM THE SHOW!)  (C) (D) (T) DEF JAM/RAL 9620/SLAND  A LITTLE OF THIS  (C) (T) (X) ELEKTRA 64389/EEG  CLAP YO HANDS  (C) (T) (X) TOMMY BOY 703  CHAMPION  (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44<br>45             | 27 23 26 NEV 31 39 NEV 28 34 29 37 NEV 41                        | 22<br>31<br>18<br>21<br>28<br>37<br>30<br>36<br>23<br>27<br>V > 38 | 16 5 6 4 3 1 11 34 1 26 5 15 13 4 28 5  | LIFESTYLES OF THE RICH AND SHAMELESS   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44<br>45<br>46       | 27 23 26 NEV 31 39 NEV 28 34 29 37 NEV 41 35                     | 22 31 18 21 28 37 30 36 23 27 V   38 40                            | 16 5 6 4 3 1 11 34 1 26 5 15 13 1 28 7  | LIFESTYLES OF THE RICH AND SHAMELESS  LOST BOYZ  (C) (M) (T) UPTOWN 55006/MCA  SHIMMY SHIMMY YA  (C) (D) (T) (C) ELEKIRA 64419/EEG  50/50 LUV  (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND  LIVE!!! (FROM THE SHOW!)  (C) (D) (T) DEF JAM/RAL 9620/ISLAND  A LITTLE OF THIS  (C) (T) (X) ELEKIRA 64389/EEG  CLAP YO HANDS  (C) (T) (X) TOMMY BOY 703  CHAMPION  (C) (D) (T) LOOSE CANNON 6980/ISLAND  BIG POPPA/WARNING   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44<br>45<br>46<br>47 | 27 23 26 NEV 31 39 NEV 28 34 29 37 NEV 41 35 36                  | 22<br>31<br>18<br>21<br>28<br>37<br>30<br>36<br>23<br>27<br>V > 38 | 16 5 6 4 3 1 11 34 1 26 5 15 13 1 28 7 11 1                                     | LIFESTYLES OF THE RICH AND SHAMELESS   |
| 33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44<br>45<br>46       | 27 23 26 NEV 31 39 NEV 28 34 29 37 NEV 41 35                     | 22 31 18 21 28 37 30 36 23 27 V   38 40                            | 16 5 6 4 3 1 11 34 1 26 5 15 13 1 28 7  | LIFESTYLES OF THE RICH AND SHAMELESS   |

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

#### Billboard

# Hot R&B Airplay...

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

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                               | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                           |
|-----------|-----------|----------|---|-----------|-----------|----------|---|
|           |           |          | ** NO.1 **  | 38        | 35        | 31       | THIS IS HOW WE DO IT<br>MONTELL JORDAN (PMP/RAL/ISLAND)           |
| 1         | 1         | 10       | YOU ARE NOT ALONE<br>MICHAEL JACKSON (EPIC) 4 wks at No. 1            | 39        | 36        | 11       | PULL UP TO THE BUMPER<br>PATRA (550 MUSIC)                        |
| 2         | 3         | 16       | HE'S MINE<br>MOKENSTEF (OUTBURST/RAL/ISLAND)                          | 40        | 43        | 6        | VIBIN'<br>BOYZ II MEN (MOTOWN)                                    |
| 3         | 2         | 15       | BROWN SUGAR<br>D'ANGELO (EMI)   | 41        | 41        | 10       | BE ENCOURAGED WILLIAM BECTON & FRIENDS (INTERSOUND)               |
| 4         | 5         | 13       | 'TIL YOU DO ME RIGHT<br>AFTER 7 (VIRGIN)                              | 42        | 38        | 17       | I WANNA LOVE LIKE THAT<br>TONY THOMPSON (GIANT/WARNER BROS.)      |
| 5         | 8         | 5        | BROKENHEARTED<br>BRANDY (ATLANTIC)                                    | 43        | 39        | 29       | I LIKE<br>KUT KLOSE (KEIA/ELEKTRA/EEG)                            |
| 6         | 4         | 14       | YOU USED TO LOVE ME<br>FAITH EVANS (BAD BOY/ARISTA)                   | (44)      | 47        | 15       | SO MANY TEARS<br>2 PAC (INTERSCOPE)                               |
| 7         | 13        | 2        | I HATE U<br>& (NPG/WARNER BROS.)                                      | 45        | 49        | 10       | LOVE DON'T LOVE NOBODY<br>PHIL PERRY (BLUE THUMB/GRP)             |
| 8         | 9         | 16       | BOOMBASTIC<br>SHAGGY (VIRGIN)   | 46        | 48        | 7        | CURIOSITY<br>AARON HALL (MCA)                                     |
| 9         | 6         | 14       | ONE MORE CHANCE/STAY WITH ME<br>THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 47        | 42        | 11       | MY UP AND DOWN<br>ADINA HOWARD (MECCA DON/EASTWEST/EEG)           |
| 10        | 10        | 14       | FEELS SO GOOD<br>XSCAPE (SO SO DEF/COLUMBIA)                          | 48        | 54        | 6        | YOU CAN'T RUN<br>VANESSA WILLIAMS (WING/MERCURY)                  |
| 11        | 12        | 14       | WE MUST BE IN LOVE<br>PURE SOUL (STEP SUN/INTERSCOPE)                 | 49        | 51        | 5        | I WISH<br>SKEE-LO (SUNSHINE/SCOTT) BROS.)                         |
| 12        | 7         | 23       | WATERFALLS<br>TLC (LAFACE/ARISTA)                                     | 50        | 53        | 3        | LOVE T.K.O.<br>REGINA BELLE (COLUMBIA)                            |
| 13        | 11        | 22       | SOMEONE TO LOVE<br>JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)          | (51)      | 52        | 24       | I'LL BE THERE/YOU'RE ALL I<br>METHOD MAN/M.J. BLIGE (DEF JAM/RAL) |
| 14)       | 21        | 7        | TELL ME<br>GROOVE THEORY (EPIC)                                       | 52        | 44        | 22       | EVERY LITTLE THING I DO<br>SOUL FOR REAL (UPTOWN/MCA)             |
| 15        | 16        | 10       | ON THE DOWN LOW<br>BRIAN MCKNIGHT (MERCURY)                           | 53        | 57        | 4        | HOW HIGH<br>REDMAN/METHOD MAN (DEF JAM/RAL)                       |
| 16        | 15        | 17       | FREEK 'N YOU<br>JODECI (UPTOWN/MCA)                                   | 54        | 45        | 12       | AFFECTION JODY WATLEY (AVITONE/BELLMARK)                          |
| 17)       | 28        | 3        | GANGSTA'S PARADISE<br>COOLIO FEATURING L.V. (MCA)                     | 55        | 58        | 3        | IF YOU WANT IT<br>SOUL FOR REAL (UPTOWN/MCA)                      |
| 18        | 20        | 23       | CAN'T YOU SEE<br>TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)         | 56        | _         | 1        | (YOU MAKE ME FEEL LIKE)<br>MARY J. BLIGE (UPTOWN/MCA)             |
| 19        | 17        | 21       | DON'T TAKE IT PERSONAL<br>MONICA (ROWDY/ARISTA)                       | 57        | 50        | 9        | THE MANY WAYS USHER (LAFACE/ARISTA)                               |
| 20        | 19        | 29       | WATER RUNS DRY<br>BOYZ II MEN (MOTOWN)                                | 58        | 55        | 6        | WARM SUMMER DAZE<br>VYBE (ISLANO)                                 |
| 21        | 30        | 3        | RUNAWAY<br>JANET JACKSON (A&M)  | 59        | 59        | 12       | SPRINKLE ME<br>E-40 (SICK WID' IT/JIVE)                           |
| 22        | 14        | 24       | BEST FRIEND<br>BRANDY (ATLANTIC)                                      | 60        | 56        | 10       | FOE LIFE<br>MACK 10 (PRIORITY)                                    |
| 23        | 22        | 6        | SENTIMENTAL<br>DEBORAH COX (ARISTA)                                   | 61        |           | 1        | CRUISIN'<br>D'ANGELO (EMI)  |
| 24        | 18        | 10       | 1 ST OF THA MONTH<br>BONE THUGS-N-HARMONY (RUTHLESS)                  | 62        | 62        | 7        | LOVELY THANG<br>KUT KLOSE (KEIA/ELEKTRA/EEG)                      |
| 25        | 23        | 6        | HEAVEN<br>SOLO (PERSPECTIVE)  | 63        | 67        | 3        | TONITE<br>A FEW GOOD MEN (LAFACE/ARISTA)                          |
| 26        | 24        | 11       | I GOT 5 ON IT<br>LUNIZ (NOO TRYBE)                                    | 64        | 65        | 2        | PRETTY GIRL<br>JON B. (YAB YUM/550 MUSIC)                         |
| 27        | _         | 1        | FANTASY<br>MARIAH CAREY (COLUMBIA)                                    | 65        | 61        | 17       | NEVER GONNA LET YOU GO<br>TINA MOORE (STREET LIFE/SCOTTI BROS.)   |
| 28        | 32        | 5        | WHO CAN I RUN TO<br>XSCAPE (SO SO DEF/COLUMBIA)                       | 66        | _         | 1        | ARE YOU READY? PEBBLES (MCA)                                      |
| 29        | 25        | 7        | SUGAR HILL<br>AZ (EMI)  | 67        | 68        | 4        | STAY WITH ME<br>BEBE & CECE WINANS (CAPITOL)                      |
| 30        | 26        | 15       | TONIGHT'S THE NIGHT<br>BLACKSTREET (INTERSCOPE)                       | 68        | 60        | 17       | YOU BRING ME JOY<br>MARY J. BLIGE (UPTOWN/MCA)                    |
| 31        | 34        | 6        | FEEL THE FUNK<br>IMMATURE (MCA)                                       | 69        | 66        | 4        | SAME ONE<br>SEAN LEVERT (ATLANTIC)                                |
| 32        | 27        | 7        | SOMETHIN' 4 DA HONEYZ<br>MONTELL JORDAN (PMP/RAL/ISLAND)              | 70        | 69        | 2        | SUMMERTIME IN THE LBC THE DOVE SHACK (G FUNK/RAL/ISLAND)          |
| 33        | 31        | 30       | CRAZY LOVE<br>BRIAN MCKNIGHT (MERCURY)                                | 71        | 70        | 3        | HUMAN NATURE<br>MADONNA (MAVERICK/SIRE/WARNER BROS.)              |
| 34        | 29        | 8        | PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)          | 72        | 72        | 2        | BEFORE YOU WALK OUT OF MY LIFE<br>MONICA (ROWDY/ARISTA)           |
| 35        | 33        | 9        | I CAN'T TELL YOU WHY<br>BROWNSTONE (MJJ/EPIC)                         | 73        | 75        | 4        | MIND BLOWING<br>DAVID JOSIAS (IMI)                                |
| 36        | 40        | 9        | LOVE AMBITION (CALL ON ME) JASON WEAVER (MOTOWN)                      | 74        | 71        | 2        | ROUND AND ROUND TWINZ (G FUNK/RAL/ISLAND)                         |
| 37        | 37        | 15       | FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)                            | 75        |           | 1        | HANDLE OUR BUSINESS TONY THOMPSON (GIANT/WARNER BROS.)            |

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

#### **HOT R&B RECURRENT AIRPLAY**

| 1  | =  | 1  | GRAPEVYNE<br>BROWNSTONE (MJJ/EPIC)                | 13   | 14     | 3     | EMOTIONS<br>H-TOWN (LUKE)  |
|----|----|----|---|------|--------|-------|--|
| 2  | 1  | 3  | IT'S BEEN YOU<br>ANITA BAKER (ELEKTRA/EEG)        | 14   | 17     | 15    | BEFORE I LET YOU GO<br>BLACKSTREET (INTERSCOPE)  |
| 3  | 2  | 4  | FREAK LIKE ME<br>ADINA HOWARD (MECCA              | 15   | 12     | 8     | RED LIGHT SPECIAL<br>TLC (LAFACE/ARISTA)   |
| 4  | Δ  | 3  | ASK OF YOU  | 16   | 13     | 14    | CREEP<br>TLC (LAFACE/ARISTA)   |
|    | 7  |    | RAPHAEL SAADIQ (EPIC SOUNDTRAX/550<br>MUSIC/EPIC) | 17   | 18     | 21    | PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)   |
| 5  | 5  | 9  | CANDY RAIN<br>SOUL FOR REAL (UPTOWN/MCA)          | 18   | 16     | 16    | I WANNA BE DOWN<br>BRANDY (ATLANTIC)   |
| 6  | 7  | 8  | BABY<br>BRANDY (ATLANTIC)                         | 19   | 15     | 12    | I APOLOGIZE  |
| 7  | 9  | 9  | COME ON<br>BARRY WHITE (A&M/PERSPECTIVE)          | 20   | _      | 1     | ANITA BAKER (ELEKTRA/EEG)  FIRE SUBWAY (BIV 10/MOTOWN)   |
| 8  | 3  | 4  | JOY<br>BLACKSTREET (INTERSCOPE)                   | 21   | 20     | 5     | MY LIFE MARY 1 BLIGE (UPTOWN/MCA)  |
| 9  | 6  | 11 | IF YOU LOVE ME<br>BROWNSTONE (MJJ/EPIC)           | 22   | 24     | 8     | BIG POPPA  |
| 10 | 10 | 4  | SHY GUY<br>DIANA KING (WORK/COLUMBIA)             | 23   | 19     | 8     | THE NOTORIGUS B.I.G. (BAD BOY/ARISTA)  DEAR MAMA   |
| 11 | 8  | 6  | FOR YOUR LOVE<br>STEVIE WONDER (MOTOWN)           | 24   | 21     | 3     | 2 PAC (INTERSCOPE)  GIVE IT 2 YOU  |
| 12 | 11 | 6  | THINK OF YOU<br>USHER (LAFACE/ARISTA)             | Recu | rrents | are t | DA BRAT (SO SO DEF/WORK/COLUMBIA)  itles which have appeared on the Hot R&B 20 weeks and have dropped below the top 50 |

**R&B SINGLES A-Z** 

TITLE (Publisher - Licensing Org.) Sheet Music Dist 1 2 PASS IT (Ciffed Pearl ASCAP/Spinnas Choice ASCAP 1, 2 PASS IT (Ciffed Pearl, ASCAP/Suchtown USA, ASCAP/ Entertaining, BMI/Zomba, ASCAP/Bucktown USA, ASCAP/ Bootcamp Cik, ASCAP/Misam, ASCAP/Joseph Cartegenia, ASCAP/ 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI) AFFECTION (A Diva, BMI/Rightsong, ASCAP/Binocular, ASCAP)

ARE YOU READY? (All Silver, ASCAP/Pebbitone, ASCAP/ Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood,

BMI/Who Knows, BMI/MCA, BMI/Lo-Mo, BMI)

BE ENCOURAGED (Red Rewmar, SESAC)
BEST FRIEND (Human Rhythm, BMI)
BLACK BUTTERFLY (Flyte Tyme, ASCAP)
BOOMBASTIC/IN THE SUMMERTIME (LivingSting.

ASCAP/Malaco, BMI) HL

8 BROKENHEARTED (Human Rhythm, BMI/Young

BROWN SUGAR (Ah-chon ASCAP/12:00 AM ASCAP.

7 BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/ PolyGram Int'I, ASCAP/Jazz Merchant, ASCAP) HL 27 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/PolyGram Int'I, ASCAP) WBM/HL 72 COLORS OF THE WIND (FROM POCAHONTAS)

COLORS OF THE WIND (FROM POCAHONTAS)
(Wonderland, BML/Walt Disney, ASCAP) HL
COME ON HOME (Ensign, BMI/Lane Brane,
BMI/Famous, ASCAP/Suga Wuga, BMI/Plaything,
BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
COME WITH ME (Music Corp. Of America, BMI/Cameo
Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA,
ASCAP/G.SOR, BMI/Morapha, ASCAP/G.

ASCAP/G.Spot. BMI/Yppahc. ASCAP

CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros. nian ASCAP) WRM

CURIOSITY (FROM DANGEROUS MINDS) (EMI April ASCAP)

Davin DeGate, ASCAP/Mcss Confusion. ASCAP/MCA, ASCAP)
DOM PERIGNON (EMI Blackwood, BMI)
DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam ASCAP/LL Cool L ASCAP) HL/WBM

ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
EVERY LITTLE THING I DO (EMI Ajnri, ASCAP/Sull On Soul.
ASCAP/WB, ASCAP/Evelje, ASCAP/Jelly's Jams. ASCAP/Jumping
Bean, BMI/Taking Care Of Business, BMI) HL/WBM
FEEL ME FLOW (Naughty, ASCAP/WB,
ASCAP/Rhinelander, ASCAP) WBM
FEELS SO GOOD (So So Def. ASCAP/EMI April,
ASCAP/Air Control, ASCAP) HL
FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogie,
ASCAP/WB, ASCAP) WBM

FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
FREEK'N YOU (EMI Apni, ASCAP/DeSwing Mob, ASCAP) HL
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
CETTIN: GEOD WOLL (R. BORGE ASCAP/STAP).

78 GETTIN OFF ON YOU (B-Room, ASCAP/Freddie De. BM/Shown Breree, ASCAP/Baby Fingers, ASCAP) 82 GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP)

ASCAP/ERG Sermon, ASCAP/ HANDLE OUR BUSINESS (Davey Pooh, ASCAP/Waco ASCAP/Slap Roc, BMI)
HEAD NOD (Rodney Jerkins, BMI/EMI Blackwood

BMI/PolyGram Int'l. ASCAP/Tony Toni Tone, ASCAP)
HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New

HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
HE'S MINE (Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
HUMAN NATURE (MB, ASCAP/WebGd1.ASCAP/Streizm, ASCAP/

HUMAN NATURE WIR ASCAP/Webroft ASCAP/Sure Jarri, ASCAP/ Frozen Scap, ASCAP/Memary, ASCAP/EMIA, ASCAP/HUMEM I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Firends And Angels, ASCAP/ HL/WBM I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM IF YOU WANT IT (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Fivelve And Under, ASCAP/WB, ASCAP/Evelle, ASCAP/Fivelve And Under, ASCAP/WB, AWARD AND ASCAP SINGLE AND ASCAP (See ASCAP) AND ASCAP (See ASCAP) AND ASCAP (See ASCAP) ASCAP (See ASCAP) AND ASCAP (See ASCAP) A

ASCAP/Slam U Well, BMI/Gansta Lean, BMI)

6 I GOT 5 ON IT (Stackola, BMI/True Science I GDT 5 ON IT (Stackola, BMI/True Science.
ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All
Astions, BMI/Warner-Tamerlane, BMI/O/B/O Itself.
BMI/Second Decade, BMI) WBM
I LIKE (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
I'LL BE THEREF OR YOU/YOU'RE ALL I NEED TO
GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Jobete,
ASCAP/Ramecca, BMI) HL/WBM
LWANNA LOVELIKE TATAT (Foet BMI/Spay, Sange

44 I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs,

I WANNA LOVE LINE I HAT (ECST, BMI/Sony Songs, BMI/Zomba, ASCAP/Donni, ASCAP) HL/WBM
I WISH (Orange Bear, BMI)
JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Be Mo Easy, ASCAP/Lost Boyz, ASCAP/Anessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP, LISTEM ME TIC (WOYOI) (Irving, BMI/Rondor, BMI/

BMI/Longitude, BMI) WBM LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI) LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM LOVELY THANG (Deep Sound, ASCAP/Short Dolls.

62 ha ASCAP)

BMI/Comba, ASCAP)
LOVE T.K.D. (Warner-Tamerlane, BMI)
THE MANY WAYS (WB, ASCAP/Stone Jam. ASCAP/Ni
Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/ . ASCAP/Ness, 73

BDP. ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP)
MIND BLOWING (Vertical City, BMI/PMA, BMI) MIND BLOWIN' (Zomba ASCAP/Fe-Mac ASCAP/Art &

MIND BLUWIN (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Arthythmusic, ASCAP/EMI April. ASCAP/Bovina, ASCAP) WBM/HL MVP (Big L, ASCAP/Techinician, ASCAP/Mete, ASCAP) WBM W JP AND DOWN (Chile, ASCAP/Maximuni Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP) NEVER GONNA LET YOU GO (My Jonathan, ASCAP) MIND ASCAP (My Jonathan, ASCAP) MIND ASCAP (MY JONATHAN) ASCAP (MY

THE NOD FACTOR (Forever People, ASCAP/Lester ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/ 10

ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/ Justin, ASCAP/EMIApril, ASCAP/Jobete, ASCAP) HL/WBM ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'I, ASCAP) HL PLAY ANOTHER SLOW JAM (Zomba, BMI/Hookman, BMI) PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM 11

PRELIT GIRL (Sony Iree, BMI/Leaf, BMI) WBM
PULL UP TO THE BUMPER (Songs of PolyGram,
BMI/lxat, BMI/Grace Jones, ASCAP/PolyGram Int'I,
ASCAP/Chenan, ASCAP) HL
ROUND & ROUND (Tripploc, ASCAP/Wayniac,
ASCAP/Warren G, ASCAP/PolyGram Int'I, ASCAP)

Hot R&B Singles Sales.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE<br>ARTIST (LABEL/DISTRIBUTING LABEL)                            | THIS WEEK | LAST WEEK | WEEKS ON | TITLE<br>ARTIST (LABEL/DISTRIBUTING LABEL)                   |  |  |
|-----------|-----------|----------|---|-----------|-----------|----------|--|--|--|
|           |           |          | * * NO. 1 * *   | 38        | 35        | 10       | COLORS OF THE WIND<br>VANESSA WILLIAMS (HOLLYWOOD)           |  |  |
| 1         | 2         | 4        | GANGSTA'S PARADISE<br>COOLIO FEATURING L.V. (MCA) 1 wk at No. 1       | 39        | 37        | 16       | FOE LIFE<br>MACK 10 (PRIORITY).                              |  |  |
| 2         | 1         | 2        | YOU ARE NOT ALONE<br>MICHAEL JACKSON (EPIC)                           | 40        | 31        | 12       | SPRINKLE ME<br>E-40 (SICK WID' IT/JIVE)                      |  |  |
| 3         | 4         | 14       | I GOT 5 ON IT<br>LUNIZ (NOO TRYBE)                                    | 41        | 43        | 3        | SULTRY FUNK<br>M.C HAMMER (GIANT/WARNER BROS.)               |  |  |
| 4         | 3         | 3        | HOW HIGH<br>REDMAN/METHOD MAN (OUTBURST/RAL)                          | 42        | 30        | 11       | SO MANY TEARS<br>2 PAC (INTERSCOPE)                          |  |  |
| 5         | 5         | 8        | PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)          | 43        | 42        | 12       | LISTEN ME TIC (WOYO)<br>INI KAMOZE (EASTWEST/EEG)            |  |  |
| 6         | 6         | 18       | BOOMBASTIC/IN THE SUMMERTIME SHAGGY (VIRGIN)                          | 44        | 41        | 23       | CAN'T YOU SEE<br>TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY B   |  |  |
| 7         | 7         | 2        | 1ST OF THA MONTH<br>BONE THUGS-N-HARMONY (RUTHLESS)                   | 45        | 39        | 15       | BEST FRIEND<br>BRANDY (ATLANTIC)                             |  |  |
| 8         | 8         | 12       | ONE MORE CHANCE/STAY WITH ME<br>THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 46        | _         | 1        | MC'S ACT LIKE THEY DON'T KNO<br>KRS-ONE (JIVE)               |  |  |
| 9         | 9         | 10       | SUGAR HILL<br>AZ (EMI)  | 47        | 46        | 6        | WHATZ UP, WHATZ UP<br>PLAYA PONCHO FEAT. L.A. SNO (SO SO D   |  |  |
| 10        | 11        | 14       | HE'S MINE<br>MOKENSTEF (OUTBURST/RAL/ISLAND)                          | 48        | 52        | 2        | LOVE AMBITION (CALL ON ME)<br>JASON WEAVER (MOTOWN)          |  |  |
| 11        | 10        | 11       | YOU USED TO LOVE ME<br>FAITH EVANS (BAD BOY/ARISTA)                   | 49        |           | 1        | MACARENA (BAYSIDE BOYS MIX)<br>LOS DEL RIO (RCA)             |  |  |
| 12        | 13        | 15       | BROWN SUGAR<br>D'ANGELO (EMI)   | 50        | 38        | 9        | CRIMINOLOGY/GLACIERS OF ICE<br>RAEKWON (LOUD/RCA)            |  |  |
| 13        | 12        | 14       | FREEK'N YOU<br>JODECI (UPTOWN/MCA)                                    | 51        | 63        | 2        | PRETTY GIRL<br>JON B. (YAB YUM/550 MUSIC)                    |  |  |
| 14)       |           | 1        | BROKENHEARTED<br>BRANDY (ATLANTIC)                                    | 52        | 48        | 9        | MY UP & DOWN ADINA HOWARD (MECCA DON/EASTWEST/               |  |  |
| 15        | 14        | 10       | 'TIL YOU DO ME RIGHT<br>AFTER 7 (VIRGIN)                              | 53        | 45        | 6        | MVP<br>BIG L (COLUMBIA)                                      |  |  |
| 16        | 19        | 6        | HEAVEN<br>SOLO (PERSPECTIVE)  | 54        | _         | 1        | DOM PERIGNON<br>LIL' SHAWN (UPTOWN/MCA)                      |  |  |
| 17        | 18        | 13       | WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)                    | 55        | _         | 4        | TONITE A FEW GOOD MEN (LAFACE/ARISTA)                        |  |  |
| 18        | 26        | 5        | TELL ME<br>GROOVE THEORY (EPIC)                                       | 56        | 54        | 4        | CURIOSITY  AARON HALL (MCA)                                  |  |  |
| 19        | 17        | 14       | WATERFALLS<br>TLC (LAFACE/ARISTA)                                     | 57        | 50        | 18       | EVERY LITTLE THING I DO<br>SOUL FOR REAL (UPTOWN/MCA)        |  |  |
| 20        | 15        | 20       | DON'T TAKE IT PERSONAL<br>MONICA (ROWDY/ARISTA)                       | 58        | 62        | 6        | LOVE DON'T LOVE NOBODY<br>PHIL PERRY (BLUE THUMB/GRP)        |  |  |
| 21        | 16        | 12       | FEELS SO GOOD<br>XSCAPE (SO SO DEF/COLUMBIA)                          | 59        | 47        | 24       | CRAZY LOVE<br>BRIAN MCKNIGHT (MERCURY)                       |  |  |
| 22        | 21        | 6        | PULL UP TO THE BUMPER<br>PATRA (550 MUSIC)                            | 60        | _         | 1        | SITTIN' ON CHROME<br>MASTA ACE INC. (DELICIOUS VINYL/CAPIT   |  |  |
| 23        | 20        | 5        | SOMETHIN' 4 DA HONEYZ<br>MONTELL JORDAN (PMP/RAL/ISLAND)              | 61        | 58        | 14       | NEVER GONNA LET YOU GO<br>TINA MOORE (STREET LIFE/SCOTTI BRO |  |  |
| 24        | 24        | 14       | I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)                                | 62        | 56        | 21       | SHY GUY DIANA KING (WORK/COLUMBIA)                           |  |  |
| 25        | 29        | 6        | ON THE DOWN LOW<br>BRIAN MCKNIGHT (MERCURY)                           | 63        |           | 2        | WHERE'S THE PARTY AT<br>DOUG E. FRESH (GEE STREET INDEPENDE  |  |  |
| 26        | 22        | 2        | VIBIN'<br>BOYZ II MEN (MOTOWN)  | 64        | 53        | 29       | I LIKE KUT KLOSE (KEIA/ELEKTRA/EEG)                          |  |  |
| 27        | 27        | 9        | I CAN'T TELL YOU WHY<br>BROWNSTONE (MJJ/EPIC)                         | 65        | 70        | 7        | HUMAN NATURE<br>MADONNA (MAVERICK/SIRE/WARNER BR             |  |  |
| 28        | 23        | 14       | FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)                            | 66        | 55        | 17       | ALL GLOCKS DOWN HEATHER B. (PENDULUM/EM!)                    |  |  |
| 29        | 40        | 2        | SENTIMENTAL<br>DEBORAH COX (ARISTA)                                   | 67        | 44        | 9        | AFFECTION JODY WATLEY (AVITONE/BELLMARK)                     |  |  |
| 30        | 25        | 19       | SOMEONE TO LOVE<br>JON B. FEAT. BABYFACE (YAB YUW550 MUSIC)           | 68        | 51        | 16       | I WANNA LOVE LIKE THAT<br>TONY THOMPSON (GIANT/WARNER BRO    |  |  |
| 31        | 32        | 5        | 1, 2 PASS IT THE D&D PROJECT (ARISTA STREET/ARISTA)                   | 69        | 49        | 23       | FREAK ME BABY DIS `N' DAT (EPIC STREET/EPIC)                 |  |  |
| 32        | 34        | 6        | SUMMERTIME IN THE LBC THE DOVE SHACK (G FUNK/RAL/ISLAND)              | 70        | 59        | 12       | THE MANY WAYS USHER (LAFACE/ARISTA)                          |  |  |
| 33        | 28        | 18       | I'LL BE THERE/YOU'RE ALL I METHOD MAN/M.J. BLIGE (DEF JAM/RAL)        | 71        | 66        | 4        | TONIGHT'S THE NIGHT BLACKSTREET (INTERSCOPE)                 |  |  |
| 34        | 36        | 7        | BE ENCOURAGED WILLIAM BECTON (INTERSOUND)                             | 72        | 61        | 13       | SCREAM/CHILDHOOD MICHAEL JACKSON & JANET JACKSON (E          |  |  |
| 35        | 33        | 12       | I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)                  | 73        |           | 1        | RETURN OF THE CROOKLYN DODGE<br>CROOKLYN DODGERS '95 (MCA)   |  |  |
| 36        | 60        | 4        | JEEPS, LEX COUPS, BIMAZ & BENZ<br>LOST BOYZ (UPTOWN/MCA)              | 74        |           | 1        | THIS THAT SH*T KEITH MURRAY (JIVE)                           |  |  |
| 37        |           | 1        | COME WITH ME<br>SHAI (GASOLINE ALLEY/MCA)                             | 75        |           | 8        | YOU BRING ME JOY<br>MARY J. BLIGE (UPTOWN/MCA)               |  |  |

57 SAME ONE (Divided, BMI/Zomba, BMI/Ramal,

er-Tamerlane, BMI/Cleveland's Own, BMI)

BMI/Warner-Tamerlane, BMI/Cleveland's Own, BMI)
SCREAM (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac,
BMI/Warner-Tamerlane, BMI/Black (i.e. BMI) WBM
SENTIMENTAL (EMI April, ASCAP/D A.R.P.,
ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood,
BMI/Deborah Cox, BMI)
SITTIN' ON CHROME (DAMASTA ASCAP/BATY White, ASCAP)
LAM (EMI Blackwood, BMI/EMI, BMI/Parmure,

SLAM (EMI Blackwood, BMI/EMI, BMI/Promuse RMI/Special Ed. RMI/Howie Tee. RMI)

BMI/Special Ed, BMI/Howie Tee, BMI)
SO MANY TEARS (Joshua's Dream, BMI/Interscope
Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial
Thug, BMI/Pubhowyalike, BMI/Triboy, ASCAP/Black
Bull, ASCAP/Jobete, ASCAP) WBM
SOMEONE TO LOVE (Sonty Tree, BMI/Ecaf, BMI) HL
SOMETHIN 4 DA HONEYZ (Chrysals, ASCAP/Mc Swarg,
ASCAP/Olfs, BMI/Nornad-Nornan, BMI/Warner-Tamerlane, BMI/Songs
OPD/MCGram, BMI/Madrastle, BMI/Send Decade, BMI/B HL
SCAPLINE EME (Zerobe, BMI/Send T

SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T, BMI/Sam & Mike, BMI) WBM

STAY WITH ME (EMI Blackwood, BMI/Benny's Music.

TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jizop. BMI/Sony Tree, BMI/Dream Team. BMI) WBM/HL

THERE IT IS (Seven Songs, BMI/Super Songs, ASCAP/Divided, BMI/Zomba, BMI/Warner-Tamerlane

BMI/Ramal\_BMI/Jobete, ASCAP/Zane, ASCAP) WBM THIS IS HOW WE DO IT (Chrysalis, ASCAP/Moir THIS IS HOW WE DO IT (Chrysalis, ASCAP/Moir Swang, ASCAP/Oji's, BMI/Def American, BMI/Warner Tamerlane, BMI/Nomad-Noman, BMI) WBM

'TIL YOU DO ME RIGHT (Sony Tree, BMI/Ecaf

BMI/Kmel, BMI)
TONIGHT'S THE NIGHT (Donril, ASCAP/Zomba, ASCAP)

TONIGHT'S THE NIGHT (DonnI, ASCAP/Zomba, ASCAP/ TLucas, ASCAP/Snokin' Sound, ASCAP/Tade, ASCAP/WBM TONITE (EM April, ASCAP/D A.R.P. ASCAP) VIBIN' (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI) HL WARM SUMMER DAZE (Lean Slates, BMI/Songs of PolyGram, BMI/Long Dough, BMI/Irving, BMI) WBM WATERFALLS (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbitone, ASCAP/EMI, ASCAP) WATER RUNS DRY (Sony Tree, BMI/Ecaf, BMI) HL WE MUST BE IN LOVE (Played Like A StepSun, ASCAP/Black Art of War, ASCAP) WHAT ABOUT OUR LOVE? (PolyGram Int'I, ASCAP/Uncle

97

ASCAP/Black Art Of War, ASCAP)
WHAT ABOUT OUR LOVE? (PolyGram Int'l. ASCAP/Uncle
Buddies. ASCAP/EMI Blackwood, BMI/EMI, BMI)
WHATZ UP, WHATZ UP (Pepper Drive, BMI)
WHERE'S DA PARTY AT (Entertaining, BMI)
YOU ARE NOT ALONE (Zomba, BMI/R, Kelly,
BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
YOU BRING ME JOY/I LOVE YOU (MCA, ASCAP/Mary)
I Blige ASCAP/EMI April ASCAP/Ind Hailey

J. Bilge, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs. ASCAP) HL YOU CAN'T RUN (Sony Tree, BM/Ecaf, BMI) YOU USED TO LOVE ME (Chyna Baby, BM/Jariice Combs. BM/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HI.

BILLBOARD SEPTEMBER 9, 1995

# Bilboard FOR WEEK ENDING SEPT. 9, 1995

# HOT DANCE MUSIC.

| THIS          | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | CLUB COMPILED FROM A N OF DANCE CLUI            | NATIONAL SAMPLE                             |
|---------------|--------------|--------------|------------------|---|---|
| ->            | 1>           | NA           | >0               | LABEL & NUMBER/DISTRIBUTING LABEL  ★ ★ NO.      | 1+++  |
| 1             | 1            | 3            | 6                |   | eks at No. 1 • ANNIE LENNOX                 |
| (2)           | 4            | 9            | 5                | EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYT    | THM RUFFNECK FEATURING "YAVAHN"             |
| (3)           | 3            | 6            | 9                | LOVE AND DEVOTION EIGHT BALL 070                | JOI CARDWELL                                |
| (4)           | 6            | 10           | 5                | HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.   | ◆ MADONNA                                   |
| 5             | 8            | 11           | 9                | DON'T GIVE ME YOUR LIFE FFRR 120 071            | ◆ ALEX PARTY                                |
| 6             | 5            | 1            | 7                | COME AND GET YOUR LOVE ARISTA 1-2866            | ◆ REAL MCCOY                                |
| (7)           | 12           | 16           | 8                | PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RE  |   |
| (8)           | 16           | 24           | 4                | WHADDA U WANT (FROM ME) VIRGIN 38506            | FRANKIE KNUCKLES FEATURING ADEVA            |
| 9             | 2            | 2            | 10               | BUILD IT WITH LOVE RADIOACTIVE 55052/MCA        | LONDONBEAT                                  |
| 10            | 9            | 7            | 9                | HEART OF GLASS BRILLIANT!/CHRYSALIS 58387/EMI   | ◆ BLONDIE                                   |
| (11)          | 15           | 19           | 8                | MAGIC CARPET RIDE SM:)E 9014                    | THE MIGHTY DUB KATS                         |
| 12            | 7            | 4            | 11               | FALLIN' IN LOVE LOGIC 59018/RCA                 |   |
| 13            | 10           | 5            | 10               |   | ◆ LA BOUCHE                                 |
| 14            |              | 15           | 8                | MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN        | ◆ PAULA ABDUL                               |
| (15)          | 13<br>19     | 21           | 7                | YEHA-NOHA VIRGIN 38501                          | ◆ SACRED SPIRITS                            |
|               |              |              | 6                | SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379       | ◆ SCATMAN JOHN                              |
| 16            | 18           | 20           |                  | PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC      | ◆ PATRA                                     |
| $\overline{}$ | 25           | 40           | 3                | TURN IT OUT MCA 55113                           | LABELLE                                     |
| 18            | 22           | 25           | 6                | RELEASE DA TENSION POWER MUSIC 014              | DJ DUKE                                     |
| (19)          | 23           | 26           | 5                | BAD THINGS LOGIC 59021                          | N-JOI                                       |
| 20            | 14           | 13           | 8                | POWER TO MOVE YA ELEKTRA 66114/EEG              | ◆ ZIGGY MARLEY AND THE MELODY MAKERS        |
| 21)           | 26           | 34           | 5                | OFFICER WHERE'S YOUR BROTHER? (GET HER) S       | TRICTLY RHYTHM 12349 MOREL'S GROOVES PART 8 |
| 22            | 11           | 8            | 10               | RELAX MERCURY 2061                              | ◆ CRYSTAL WATERS                            |
| (23)          | 30           | 39           | 4                | HARLEQUIN-THE BEAUTY AND THE BEAST WARNER       | R BROS. 43543 ◆ SVEN VATH                   |
| (24)          | 35           | 43           | 3                | ★★★ POWER PANINARO '95 EMI 58370                | PICK ★ ★ ★  ◆ PET SHOP BOYS                 |
| (25)          | 29           | 32           | 5                | FALLEN ANGEL RADIOACTIVE 55086/MCA              | ◆ TRACI LORDS                               |
| (26)          | 34           | 37           | 4                | UNCONDITIONALLY BOLD: SOUL 2006                 | SAUNDRA WILLIAMS                            |
| 27            | 17           | 14           | 10               | MADE IN ENGLAND ROCKET 2093/ISLAND              | ◆ ELTON JOHN                                |
| 28            | 21           | 18           | 10               | TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/Z00   | ◆ MAX-A-MILLION                             |
| (29)          | 36           | 41           | 3                | FREE SILAS ALBUM CUT/MCA                        | CHANTE MOORE                                |
| 30            | 24           | 17           | 10               | SET URSELF FREE RADIKAL 15035                   | LIZ TORRES                                  |
| 31            | 20           | 12           |                  |   |   |
| 32            |              |              | 11               | AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/  |   |
| 33            | 28           | 28           | 6                | SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S. | JOE T. VANNELLI PROJECT                     |
|               | 31           | 35           |                  | BOOM BOOM BOOM AUREUS 1100                      | ◆ THE OUTHERE BROTHERS                      |
| 34            | 27           | 22           | 11               | DEEP SIDE ONE PLANET 10501                      | BASS SYMPHONY FEATURING JA NELL             |
| 35            | 38           | 44           | 3                | PRIMAL SCREAM THERAPY OIGITAL OUNGEON 1206      | THE WITCH DOCTORS                           |
| (36)          | 39           | _            | 2                | THE PHOENIX HARDKISS 006                        | GOD WITHIN                                  |
|               |              |              |                  | * * * Hot' Shot                                 | DEBUT * * *                                 |
| (37)          | NEV          | <b>V</b>     | 1                | WE CAN MAKE IT STRICTLY RHYTHM 023              | MONE  |
| 38            | 41           | -            | 2                | TRY ME OUT EASTWEST 66099/EEG                   | ◆ CORONA                                    |
| 39            | 44           | -            | 2                | IT'S GONNA BE ALRIGHT SUB-URBAN 19              | DEEP ZONE FEATURING CEYBIL JEFFERIES        |
| 40            | 32           | 23           | 12               | LOOK AHEAD TRIBAL AMERICA 58324/I.R.S. DA       | NNY TENAGLIA FEATURING CAROLE SYLVAN        |
| 41            | 33           | 29           | 9                | EVERYBODY LISTEN MOONSHINE MUSIC 88416          | GYPSY QUEENS                                |
| 42            | 37           | 31           | 8                | I WANT U MOTOWN 0415                            | ◆ ROSIE GAINES                              |
| 43            | 46           | 49           | 3                | METAPHYSICAL NETTWERK 58400/I.R.S.              | SINGLE GUN THEORY                           |
| (44)          | NEV          | <b>V</b>     | 1                | YOU ARE NOT ALONE EPIC 78003                    | ◆ MICHAEL JACKSON                           |
| (45)          | NEV          | . 1          | 1                | I WANNA B WITH U CURB EDEL 77086                | ◆ FUN FACTORY                               |
| (46)          | NEV          | _            | 1                | AFRO-LEFT COLUMBIA 78045                        | ◆ LEFTFIELD                                 |
| (47)          | NEV          | . 1          | 1                | THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.       | E-N   |
| 48            | 43           | 47           | 3                | I CAN FEEL DESIRE MCA 55059                     | BAK2BASSIKS FEATURING MONA LISA             |
| (49)          | NEV          |              | 1                | FREEK'N YOU UPTOWN 55041/MCA                    | ◆ JODECI                                    |
| 50            | 48           | _            | 2                | EX-JUNKIE ZOO 14225                             | ◆ AJAX                                      |
| -4            | -10          |              | de               | MAY A MILLION THEED                             | ▼ AJAX                                      |

| THIS          | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | MAXI-SINGLES SAL  COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQU STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.  TITLE |                             |
|---------------|--------------|--------------|------------------|---|-----------------------------|
| ≐≯            | ≥≥           | A 2          | ≥0               | LABEL & NUMBER/DISTRIBUTING LABEL  * * * No. 1 * * *  |                             |
| 1             | 1            | 8            | 3                | HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND 2 weeks at No. 1   | ◆ REDMAN/METHOD MAN         |
|               |              |              |                  | * * * HOT SHOT DEBUT * *  | *                           |
| 2)            | NE           | W            | 1                | MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42318  | ♦ KRS-ONE                   |
| 3             | 3            |              | 2                | YOU ARE NOT ALONE (T) (X) EPIC 78003  | ◆ MICHAEL JACKSON           |
| 4             | 2            | 1            | 8                | PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG  | ◆ JUNIOR M.A.F.I.A          |
| 5             | 4            | 4            | 14               | BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496   | ◆ SHAGGY                    |
|               |              |              |                  | * * * GREATEST GAINER * *   | *                           |
| 6)            | 41           |              | 2                | TURN IT OUT (T) (X) MCA 55113   | LABELLE                     |
| 7)            | 16           | 10           | 5                | 1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA ◆ THE D&D PROJE  | ECT FEATURING D&D ALL-STARS |
| 8             | 10           | 12           | 12               | THE BOMB! (THESE SOUNDS FALL) (M) (T) (X) HENRY STREET/BIG BEAT 95747   | 7/AG ◆ THE BUCKETHEADS      |
| 9             | 5            | 5            | 9                | SUGAR HILL (T) (X) EMI 58407  | ♦ AZ                        |
| 10            | 9            | 33           | 3                | VIBIN' (T) (X) MOTOWN 0407  | BOYZ II MEN                 |
| 11)           | 11           | 6            | 8                | COME AND GET YOUR LOVE (T) ARISTA 1-2866  | ◆ REAL MCCO                 |
| 12            | 8            | 3            | 5                | HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS  | ◆ MADONNA                   |
| 13            | 7            | 2            | 4                | A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARIST.  |                             |
| 14            | 6            | 9            | 3                | PANINARO '95 (T) (X) EMI 58370  | ◆ PET SHOP BOYS             |
| 15            | 12           | -0           | 2                | SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS FUNKMASTER  | FLEX.& THE GHETTO CELEBS    |
| 16)           | 24           | 14           | 3                | THIS THAT HIT (M) (T) (X) JIVE 42303  | ◆ KEITH MURRAY              |
| 17            | 17           | 18           | 6                | SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379   | ◆ SCATMAN JOHN              |
| 18            | 21           | 11           | 5                | SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND   | ◆ MONTELL JORDAN            |
| 19)           | NE           | N D          | 1                | BROKENHEARTED (T) (X) ATLANTIC 85551/AG   | ◆ BRANDY                    |
| 20)           | 23           | 16           | 12               | ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA  | ◆ THE NOTORIOUS B.I.G.      |
| 21            | 18           | 7            | 21               |   | AT. THE NOTORIOUS B.I.G     |
| 22)           | NEV          |              | 1                | ROCK IT LIKE THAT (T) JIVE 42307  |                             |
| 23)           | 38           | 23           | 4                |   | SOULS OF MISCHIEF           |
| 24            | 15           | 15           | 6                | THE NOD FACTOR (T) (X) BIG BEAT 95743/AG  | ♦ MAD SKILLZ                |
| 25)           | NEV          |              | 1                | PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC  | ◆ PATRA                     |
| 26)           | NEV          |              | 1                | YOU BRING ME JOY (M) (T) UPTOWN 55030/MCA   | ◆ MARY J. BLIGE             |
| 27            | 19           | 17           | 11               | JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA   | ◆ LOST BOYZ                 |
| 28)           | NEV          |              | 1                |   | ◆ FAITH EVANS               |
| 29            | 26           |              |                  | DOM PERIGNON (M) (T) UPTOWN 55061/MCA   | ◆ LITTLE SHAWN              |
| 30)           | 40           | 20           | 4                | TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG   | ◆ BLACKSTREE1               |
| -             |              | 40           | 10               | TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/Z00   | ◆ MAX-A-MILLION             |
| 31            | 13           | -            | 2                |   | BONE THUGS-N-HARMONY        |
| 32)           | 39           | 37           | 7                | I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.  | ◆ SKEE-LC                   |
| 33)           | 49           | 39           | 7                | WHERE'S DA PARTY AT? (T) GEE STREET INDEPENDENT/4TH & B'WAY 440 612   | ISLAND • DOUG E. FRESH      |
| 34)           | RE-E         |              | 3                | MAGIC CARPET RIDE (T) (X) SM:)E 9014  | THE MIGHTY DUB KATS         |
| 35            | 14           | 19           | 13               | BROWN SUGAR (T) (X) EMI 58360   | ◆ D'ANGELO                  |
| 36            | 33           | 22           | 3                | WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG   | ◆ PURE SOUL                 |
| 37            | 29           | 30           | 13               | FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA  | ◆ JODECI                    |
| 38            | 22           | 24           | 20               | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-  | 5041/ARISTA ◆ MONICA        |
| 39)           | NEV          | <b>V</b>     | 1                | CLAP YO HANDS (T) (X) TOMMY BOY 703   | ◆ NAUGHTY BY NATURE         |
| 10            | 25           | 13           | 3                | WATCH WHAT YOU SAY (T) (X) CHRYSALIS 58438/EMI ◆ GURU   | FEATURING CHAKA KHAN        |
| 11            | 31           | 21           | 10               | RELAX (T) (X) MERCURY 2061  | ◆ CRYSTAL WATERS            |
| 2             | 27           | -            | 2                | IT'S A SHAME (T) COLD CHILLIN'/EPIC STREET 77992/EPIC   | ◆ KOOL G RAP                |
| 13            | 20           | 28           | 12               | I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN  | ◆ LUNIZ                     |
| 14            | 32           | 29           | 14               | LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG  | ◆ INI KAMOZE                |
| 15            | 30           | 32           | 19               |   | ◆ METHOD MAN/M.J. BLIGE     |
| 16)           | NEV          | ٧Þ           | 1                | MACARENA (T) (X) RADIKAL 15558/CRITIQUE   | ◆ LOS DEL MAR               |
| 17)           | NEV          |              | 1                | HEAVEN (T) (X) PERSPECTIVE 7499/A&M   | ◆ SOLO                      |
| 8)            | 47           | 43           | 6                | HE'S MINE (M) OUTBURST/RAL 1705/ISLAND  | ◆ MOKENSTEF                 |
| $\rightarrow$ | _            |              |                  |   | - MONEROTEI                 |
| 19            | 28           | 27           | 9                | GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA  | ◆ RAEKWON                   |

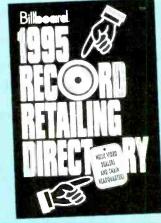
Titles with the greatest sales or club play increases this week. Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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# **Demo Singer Ron Wallace Steps Out**

## Expectations High For Debut Columbia Set

BY CHET FLIPPO

NASHVILLE-One of the most distinctive new voices on the country music scene is also one of the best known, although only in industry circles. Thirtytwo-year-old Ron Wallace has been the premier demo singer here for the past few years and is finally getting his own.

His debut album, "Bound And Determined," on Columbia ships Oct. 17, and both he and the label feel it's a different approach at breaking a new artist, in his case one who has been seasoned in the business and who has obviously studied good songs for years.

Wallace's strong tenor and his feel for making songs his own have been wellknown for some time, but his overnight break, as he jokingly likes to call it, has taken years

Sony and Columbia have great expectations for him. Sony executive VP/GM Allen Butler's enthusiasm for Wallace knows no bounds. "After eight years of paying his dues as a demo singer, the guy knows what a good song sounds like,' says Butler. "That's why he's one of the producers on this album [along with Jim

Scherer and Paul Worley]. He had so much input, and that comes from singing hundreds if not thousands of demo songs in this town and seeing which ones

worked and which ones didn't.

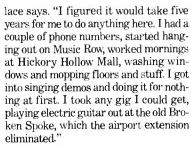
"Alan Jackson went through that school and Joe Diffie followed him, and Ron pretty much stepped into Joe Diffie's place as premier demo singer in Nashville. Pretty

good school of hard knocks."

WALLACE

Wallace got there via a circuitous route. He's from Independence, Mo., where his father was a truck driver and a singer; his mother a poet and a writer. He began playing in bands at age 13 and after four years in the Air Force, he ended up in Branson, Mo., as a journeyman singer/guitarist, where he met his wife-to-be, Rose, who was singing in the same theater. She is from Hendersonville, Tenn., and they decided to move to Nashville in 1987.

"It was not a fun time at first," Wal-



His ambition and dream remained unthwarted, he said, even when he experienced rejection almost routinely. "I was confused, and people want to tell you what they think is best for you. I would

(Continued on page 32)



Veritas Inks First Act. Singer/songwriter Bob Woodruff, center, is the first artist signed to Veritas Music Entertainment, the new publicly traded country label formed by former Sony Nashville president Roy Wunsch, left, and multimedia producer Bud Schaetzle, founder of High Five Entertainment. Wunsch serves as chairman/CEO of the new label. Schaetzle is president of the venture

# **Accident Puts James Burton In Coma; Crook And Chase Tell Why They Left TNN**

AILING: Guitarist James Burton remains in the intensive care unit of Highland Hospital in Shreveport, La., after a minor accident resulted in near death. He fell off a ladder while trimming bushes at home and broke his ankle and foot. Surgery to place a pin in his ankle seemed routine, but he slipped into a deep coma for days.

He has regained consciousness, his wife Louise says, and is talking a bit. It is too soon to determine if there was any brain damage. "Earlier this week, he wasn't expected to live," she says. "He was in as deep a coma as you can be in and not die. But we're going to pray him right out of here. I want everyone to pray for James.'

N THEIR FORTHCOMING book, Lorianne Crook

and Charlie Chase finally talk about why they are leaving TNN and describe their fractious relationship with the network. In late 1994, they reveal, they received an ultimatum from TNN to fire the brass section of the band on their "Music City Tonight" show. Horns, they were told, "are not country."

Crook and Chase lost

that fight. Then came the fashion directives: "They sent us pictures clipped from magazines and clothing samples to show us how we should look. They wanted us in Western wear by April 1, 1995. This we could not do. We haven't dressed 'country' in all the years we've been on television. We don't wear jeans or fringe or boots because it simply wasn't us  $\dots$  At TNN we broadcast  $\dots$  out of a temporary facility that was basically a warehouse, with a roof that leaks on members of our studio audience ... "The complaints came to us every night—continual, angry complaints that included uncomfortable bleacher seating and inadequate bathroom facilities. Even more frustrating were the many complaints from the stars themselves, their managers, and publicists. Suffice it to say that backstage and dressing room areas leave much to be desired ... When we signed our original contract, we were informed that the Acuff Theater would be renovated and we would have a real theater to showcase our guests. That never happened.'

Finally, they charge, they came to loggerheads over the set design, with TNN wanting a "Southwestern feel, a corral, a cow head nailed to a gate." The clincher came, they say, when TNN began soliciting ideas from outside production companies on how to revamp the show, before Crook and Chase's own producer was informed of the fact. "By the time he was finally contacted, our relationship with TNN had deteriorated to the point that he declined further involvement with the network.

TNN says it has no response to Crook and Chase's account. Their book, "Crook And Chase," will be published in October by Morrow.

JUST WHAT NASHVILLE NEEDS: Yet another new label is being formed here. Prominent local producer and former Bruce Springsteen sideman Garry Tallent is joining with engineer Tim Coates and Ron LaSalle's Truth Management to form D'Ville Record Group. Distribution will be via Rounder's Distribution North America. Tallent recently produced the much heralded Delevantes CD on Rounder. The first signing is former

Steve Conn.

by Chet Flippo

Beausoleil keyboardist

How to work A RECORD: It took almost 25 years for Louisiana swamp rocker Johnnie Allen to get gold status for his recording of "Promised Land." He had marginal success with the song in Louisiana and Texas, and it was released in England in 1974, only to have Elvis'

version muscle his aside. Allen's recording, though, has remained on compilation albums for years and finally went gold recently. JIN Records owner Floyd Soileau presented him with a gold record.

Marty Stuart has finally achieved one of his dreams: He has his own comic book. Marvel Comics is bringing out "Marty Party Concert In Space." Marty says he's proud to be a "socially responsible comic super hero."

OR AVIATION BLUEGRASS BUFFS, there's the Wings & Strings festival Nov. 17-19 in Polk City, Fla., on the grounds of the recently opened Fantasy of Flight aviation attraction. Musical headliners include Laurie Lewis & Grant Street, John Hartford, Lonesome River Band, Peter Rowan & the Rowan Brothers, Seldom Scene, Run C&W, and Tony Rice & the Tony Rice Unit. There'll also be hot-air balloons, a chance for a ride in a Ford Tri-Motor, and fly-bys by vintage aircraft.

Nashville's Gruhn Guitars is now on the Internet at http://www.gruhn.com/~gruhn/index.html. Available are an archive of magazine articles by George Gruhn, a merchandise-wanted file for customers, a catalog form, a complete inventory list with photographs, a history of Gruhn Guitars, and links to various music-relat-

# **MCA's Mark Chesnutt** Finally Finds His 'Wings'

■ BY DEBORAH EVANS PRICE

NASHVILLE—Though the title of his new album is "Wings," Mark Chesnutt says the release could very well have been self-titled. "I had input on this



album. I was there from the very beginning all the way to the end," Chesnutt says. "The name of the album should be 'Mark Chesnutt,' because for the first time, that's what it

really is."

Decca executives share Chesnutt's enthusiasm for his new album and are paving the way at radio and retail through a world premiere radio special; a customized CD to be issued to dance clubs; postcards to radio and retail announcing the album's first single, "Trouble"; and Chesnutt's inclusion in the MCA/Decca fall marketing campaign, which has the slogan "Life's Soundtrack.

"Our goal is to see this become one of the largest albums Mark Chesnutt has ever had in terms of sales," Decca senior VP/GM Sheila Shipley-Biddy says. "These songs are very much Mark Chesnutt and what he's all about."

According to John Lytle, Decca's director of national promotion, the radio special will be a key component in the album's launch. "We're going to go to radio with a live world premiere licensed through SJS Entertainment that will be offered to all stations," Lytle says. "The premiere will be held prior to the Oct. 3 release and will be live via satellite. The audience will be able to call in and talk to

Lytle says the special might be broad-

cast live from Universal Studios in Orlando, Fla., but specific plans had not been confirmed at press time.

In addition to the radio special, Decca plans "win it before you can buy it" contests at radio. It will also promote the single, "Trouble," with postcards that feature a line from the song: "When a woman like you walks into a place like this, you can almost hear the promises

Decca also plans to promote the new album, as well as Chesnutt's catalog, by releasing a special CD to clubs. "We are going to service a special sampler CD to clubs that will include 'Trouble' and special dance mixes of previous Chesnutt hits," Dave Weigand, MCA VP of sales and marketing, says. "We want to make it easy for them to find Mark Chesnutt's music and get him played.

Weigand says Chesnutt's new release will be strategically positioned at retail with endcaps, and MCA will also alert consumers to the album's availability via ads in consumer publications heralding the new release.

"Everybody at Decca really, really believes in me, and that's a good feeling,' Chesnutt says. "A lot of the people that have always been behind me are at Decca. I feel like we're all working together as a team."

This album marks a few changes for Chesnutt. Instead of working with Mark Wright, who produced his previous MCA releases and his last Decca album, this project was produced by Tony Brown. "I've [known] Tony for about five years now," Chesnutt says. "He was one of the first to come down and see me in Beaumont [Texas]. I always liked Tony and thought we'd work good together."

Chesnutt says he enjoyed his associa-(Continued on page 32)

# Bilboard TOP COUNTRY ALBUMS

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

|           |           | 1         |               | OLI ILWIDLI 5, 1993   |               |
|-----------|-----------|-----------|---------------|---|---------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)               | PEAK POSITION |
| 1         | 1         | 1         | 29            | ★ ★ NO. 1 ★ ★  SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) IS 8 weeks at No. 1 THE WOMAN IN ME | 1             |
| 2         | 2         | 2         | 6             | JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)  GAMES REDNECKS PLAY  | 2             |
| 3         | 3         | 3         | 22            | IOHN MICHAEL MONTCOMERY A?  | 1             |
| 4         | 4         | 4         | 37            | ATLANTIC 82728/AG (10.98/16.98)  GARTH BROOKS A7 CAPITOL NASHVILLE 29689 (10.98/15.98)  THE HITS            | 1             |
| 5         | 5         | 5         | 29            | ALISON KDALISS A  |               |
| -         | J         |           | 25            | ROUNDER 0325* (9.98/15.98) IS NOW THAT I'VE FOUND YOU: A COLLECTION   | 2             |
| 6         | NE        | w Þ       | 1             | * * * HOT SHOT DEBUT * *  COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)                                      | 6             |
| 7         | 6         | 6         | 85            | JEFF FOXWORTHY ▲² WARNER BROS. 45314 (9.98/15.98) ■  YOU MIGHT BE A REDNECK IF                              | 3             |
| 8         | 8         | 7         | 9             | LORRIE MORGAN BNA 66508 (10.98/16.98) GREATEST HITS   | 5             |
| 9         | 7         | 9         | 10            | PERFECT STRANGER CURB 77799 (9.98/15.98)  | 7             |
| 10        | 9         | 10        | 75            | TIM MCGRAW ▲ 4 CURB 77659 (9.98/15.98)  NOT A MOMENT TOO SOON   | 1             |
| 11        | 11        | 11        | 48            | BROOKS & DUNN ▲² ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN  | 1             |
| 12        | 16        |           | 2             | * * * GREATEST GAINER * * *  ALABAMA RCA 66525 (10.98/15.98)  IN PICTURES                                   | 12            |
| 13        | 10        | 8         | 6             | TRACY BYRD MCA 11242 (10.98/15.98) LOVE LESSONS   | 6             |
| 14        | 13        | -         | 2             | TY ENGLAND RCA 66522 (9.98/15.98)  TY ENGLAND   | 13            |
| 15        | 12        | 12        | 70            | REBA MCENTIRE ▲3 MCA 10994 (10.98/15.98) READ MY MIND   | 2             |
| 16        | 14        | 13        | 64            | <b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98) NO ORDINARY MAN   | 3             |
| (17)      | 24        | 31        | 15            | ★ ★ PACESETTER ★ ★  DAVID LEE MURPHY MCA 11044 (10.98/15.98) IIS OUT WITH A BANG                            | 17            |
| 18        | 19        | 23        | 16            | BRYAN WHITE ASYLUM 61642 (10.98/15.98) IS BRYAN WHITE   | 18            |
| 19        | 17        | 14        | 61            | ALAN JACKSON ▲3 ARISTA: 18759 (10.98/15.98) WHO I AM  | 1             |
| 20        | 15        | 15        | 49            | TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)  I SEE IT NOW  | 3             |
| 21        | 21        | 18        | 82            | BLACKHAWK ▲ ARISTA 18708 (9.98/15.98) BLACKHAWK   | 15            |
| 22        | 18        | 16        | 10            | GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98) ONE  | 12            |
| 23        | 22        | 22        | 9             | JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) IIS JEFF CARSON  | 22            |
| 24        | 23        | 21        | 32            | JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)  THE REDNECK TEST VOLUME 43                                  | 19            |
| 25        | 20        | 17        | 25            | RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98) LOOKING FOR THE LIGHT                                      | 17            |
| 26        | 25        | 20        | 42            | GEORGE STRAIT ▲ MCA 11092 (10.98/15.98) LEAD ON   | 1             |
| 27        | 29        | 30        | 25            | JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98) STANDING ON THE EDGE                                       | 12            |
| 28        | 26        | 24        | 34            | WADE HAYES COLUMBIA 66412/SONY (9.98 EQ/15.98) HS OLD ENOUGH TO KNOW BETTER                                 | 19            |
| 29        | 28        | 25        | 47            | CLINT BLACK ● RCA 66419 (10.98/16.98) ONE EMOTION   | 8             |
| 30        | 27        | 19        | 68            | TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)  TEN FEET TALL & BULLETPROOF                                | 3             |
| 31        | 32        | 27        | 48            | <b>ALABAMA</b> ● RCA 66410 (10.98/15.98) GREATEST HITS VOL. 3   | 8             |
| 32        | 34        | 32        | 31            | <b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98) GREATEST HITS 1990-1995                                      | 5             |
| 33        | 30        | 28        | 83            | JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP                                    | 1             |
| 34        | 36        | 38        | 154           | GEORGE STRAIT ▲3 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)  | 1             |
| 35        | 31        | 26        | 14            | DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)  DWIGHT LIVE   | 8             |

| PEAK POSITION | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)            | WKS. ON CHART | 2 WKS AGO     | LAST WEEK | THIS WEEK |
|---------------|--|---------------|---------------|-----------|-----------|
| 1             | REBA MCENTIRE ▲⁴ MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO                        | 100           | 34            | 37        | 36        |
| 10            | NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)  YOU GOTTA LOVE THAT                        | 31            | 47            | 35        | 37        |
| 2             | VINCE GILL ▲ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU                                 | 64            | 46            | 47        | (38)      |
| 6             | THE MAVERICKS ▲ MCA 10961 (9.98/15.98) ■ WHAT A CRYING SHAME                             | 82            | 36            | 40        | 39        |
| 27            | JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98) THE ORIGINAL                              | 24            | 29            | 33        | 40        |
| 6             | PAM TILLIS ▲ ARISTA 18758 (9.98/15.98) SWEETHEART'S DANCE                                | 70            | 37            | 38        | 41        |
| 42            | DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98) SOMETHING SPECIAL                       | 1             | <b>V &gt;</b> | NE        | 42        |
| 35            | JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98) SOLD OUT                                  | 22            | 39            | 39        | 43        |
| 6             | JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)  THIRD ROCK FROM THE SUN                   | 57            | 33            | 41        | 44        |
| 9             | TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) IS WHAT MATTERED MOST                         | 19            | 45            | 51        | (45)      |
| 3             | TRISHA YEARWOOD ● MCA 11201 (10.98/15.98) THINKIN' ABOUT YOU                             | 28            | 41            | 43        | 46        |
| 8             | PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY                  | 53            | 42            | 46        | 47        |
| 8             | TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)  BOOMTOWN                            | 48            | 51            | 49        | 48        |
| 12            | COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98) EXTREMES                                   | 83            | 40            | 42        | 49        |
| 1             | MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)  STONES IN THE ROAD         | 47            | 35            | 44        | 50        |
| 48            | RHETT AKINS DECCA 11098/MCA (10.98/15.98)  | 29            | 55            | 48        | 51        |
| 6             | MARY CHAPIN CARPENTER ▲3 COLUMBIA 48881/SONY (10.98 EQ/15.98) COME ON COME ON            | 165           | 43            | 53        | 52        |
| 2             | THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)  THE TRACTORS  THE TRACTORS                     | 54            | 49            | 50        | 53        |
| 34            | WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)  SUPER HITS                             | 58            | 60            | 61        | (54)      |
| 45            | TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) (18 TERRI CLARK                    | 3             | 66            | 45        | 55        |
| 39            | KENNY CHESNEY BNA 66562/RCA (9.98/15.98) (ISS ALL I NEED TO KNOW                         | 11            | 57            | 57        | 56        |
| 48            | JAMES 'HOUSE EPIC 57501 (7.98 EQ/11.98) (15) DAYS GONE BY                                | 13            | 48            | 52        | 57        |
| 3             | BROOKS & DUNN ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98) BRAND NEW MAN                     | 211           | 58            | 64        | (58)      |
| 1             | ALAN JACKSON ▲6 ARISTA 18711 (10.98/15.98)  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 151           | 59            | 60        | 59        |
| 13            | DIAMOND RIO ● ARISTA 18745 (9.98/15.98) LOVE A LITTLE STRONGER                           | 58            | 44            | 55        | 60        |
| 52            | LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)  | 4             | 52            | 56        | 61        |
| 50            | CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)  SUPER HITS                               | 49            | 56            | 58        | 62        |
| 6             | DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)  THINKIN' PROBLEM                           | 63            | 63            | 63        | 63        |
| 4             | CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)  IF I COULD MAKE A LIVING           | 48            | 50            | 54        | 64        |
| 54            | JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) IS JUNIOR HIGH (EP)                         | 5             | 54            | 59        | 65        |
| 7             | FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) IS TAKE ME AS I AM                          | 94            | 68            | 68        | 66        |
| 4             | JOHN MICHAEL MONTGOMERY A 3 ATLANTIC 82420/AG (9.98/15.98) IS LIFE'S A DANCE             | 146           | 62            | 65        | 67        |
| 2             | BROOKS & DUNN ▲ * ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN                            | 131           | 64            | 66        | 68        |
| 21            | CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98) WHEN AND WHERE                      | 11            | 53            | 62        | 69        |
| 48            | THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) IS THE MOFFATTS                       | 8             | 61            | 67        | 70        |
| 71            | DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)  DARYLE SINGLETARY              | 1             |               | NEW       | (71)      |
| 72            | SHELBY LYNNE MAGNATONE 102 (9.98/15.98) RESTLESS   | 3             | 73            | 72        | 72        |
| 13            | VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98) NASCAR: RUNNIN' WIDE OPEN            | 20            | 69            | 75        | 73        |
| 65            | CARLENE CARTER GIANT 24581 (10.98/15.98) LITTLE ACTS OF TREASON                          | 3             | 65            | 71        | 74        |
| 14            | MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) THE WAY THAT I AM                               | 102           | 72            | 74        | 75        |

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

# Billboard. Top Country Catalog Albums...

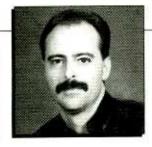
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING SEPTEMBER 9, 1995

| THIS | LAST | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL | TITLE ENT FOR CASSETTE/CD)    | WKS. ON<br>CHART |
|------|------|---|-------------------------------|------------------|
| 1    | 1    | PATSY CLINE ▲ 6 MCA 12* (7.98/12.98) 193 weeks at No. 1                   | GREATEST HITS                 | 225              |
| 2    | 2    | HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)                               | GREATEST HITS, VOL. 1         | 39               |
| 3    | 3    | REBA MCENTIRE ▲3 MCA 4979* (7.98/12.98)                                   | GREATEST HITS                 | 223              |
| 4    | 5    | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)                | A DECADE OF HITS              | 225              |
| 5    | 6    | GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98)                                   | GREATEST HITS, VOL. 2         | 225              |
| 6    | 4    | KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)                                     | GREATEST HITS                 | 77               |
| 7    | 14   | PATSY CLINE MCA 4038 (7.98/12.98)   | THE PATSY CLINE STORY         | - 57             |
| 8    | 21   | WAYLON JENNINGS ▲4 RCA 8506* (8.98)                                       | GREATEST HITS                 | 97               |
| 9    | -    | WILLIE NELSON ▲4 COLUMBIA 35305/SONY (7.98 EQ/11.98)                      | STARDUST                      | 18               |
| 10   | 7    | GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)                                   | GEORGE STRAIT'S GREATEST HITS | 223              |
| 11   | 8    | BILLY RAY CYRUS ▲8 MERCURY NASHVILLE 510635 (10.98 EQ/16.98)              | SOME GAVE ALL                 | 16               |
| 12   | 9    | HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)                    | 24 GREATEST HITS              | 31               |
| 13   | 10   | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)                             | SUPER HITS                    | 210              |

| T    |      |   |                               |                  |
|------|------|---|-------------------------------|------------------|
| THIS | LAST |   |                               | WKS. ON<br>CHART |
| 14   | 11   | THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)            | GREATEST HITS VOL. III        | 32               |
| 15   | 17   | SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)       | SHANIA TWAIN                  | 6                |
| 16   | 13   | COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)               | ALL I CAN BE                  | 17               |
| 17   | 12   | MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 40               |
| 18   | 15   | ALAN JACKSON ▲4 ARISTA 8681 (9.98 EQ/13.98)                 | DON'T ROCK THE JUKEBOX        | 13               |
| 19   | 16   | COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)               | IN THIS LIFE                  | 4                |
| 20   | -    | WILLIE NELSON ▲2 COLUMBIA 237542/SONY (9.98 EQ/13.98)       | GREATEST HITS                 | 47               |
| 21   | 20   | THE JUDDS ▲2 CURB 8318/RCA (9.98/15.98)                     | GREATEST HITS                 | 79               |
| 22   | 18   | GEORGE STRAIT ● MCA 10450 (9.98/15.98)                      | TEN STRAIT HITS               | 64               |
| 23   |      | WYNONNA ▲4 CURB 10529/MCA (10.98/15.98)                     | WYNONNA                       | 17               |
| 24   | _    | CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)       | CONFEDERATE RAILROAD          | 10               |
| 25   | 24   | ALABAMA ▲ RCA 6825 (7.98/11.98)                             | ALABAMA LIVE                  | 95               |

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



by Wade Jessen

AIRBORNE: Garth Brooks captures Hot Shot Debut honors on the Hot Country Singles & Tracks chart with "She's Every Woman," which enters at No. 38. The release is from Brooks' forthcoming Capitol Nashville set, "Fresh Horses," tentatively slated for release Nov. 21. Brooks accomplishes this feat with only four days of monitored airplay, since radio stations did not receive the disc until Aug. 24 via overnight delivery. Brooks' entry is the highest-debuting country single since John Michael Montgomery's "I Swear" charted at No. 35 in 1993, and it is Brooks' highest single debut since his 1991 hit "Shameless" entered our airplay list at No. 33. Brooks' highestdebuting single, "The Thunder Rolls," entered at No. 19 in May 1991. The new single pairs Brooks as a songwriter with Victoria Shaw, who wrote John Michael Montgomery's "I Love The Way You Love Me" and Brooks' hit. "The River."

SHOOTING STAR: Bryan White scores his first chart-topping single on Hot Country Singles & Tracks with "Someone Else's Star," as well as the first No. 1 country single for Asylum. Label execs recently squelched rumors that Asylum may close its Nashville operation, reporting that parent company Elektra Entertainment Group is firmly committed to its success. White's cassette single moves 10-9 on Top Country Singles Sales, and his self-titled debut album moves 19-18 on Top Country Albums.

E LIKES IT: Tim McGraw's "I Like It, I Love It" (Curb) bumps Shania Twain (Mercury) from the No. 1 slot on Top Country Singles Sales. Twain's double-sided single contains the hits "Whose Bed Have Your Boots Been Under" and "Any Man Of Mine," and it stayed atop that chart for 10 consecutive weeks. The McGraw title debuted on the singles sales chart at No. 3 on Aug. 26, with first-week sales of more than 11,000 units. McGraw sold more than 32,000 units this week, compared to Twain's sales of more than 17,000 pieces.

THEY BOUGHT IT: Collin Raye earns our Hot Shot Debut on Top Country Albums with his new Epic set, "I Think About You," entering at No. 6. Raye's collection posts sales of more than 21,000 units. Sony Music Nashville executive VP Paul Worley, who co-produced the album, says the lead single, "One Boy, One Girl," unquestionably drove the customers to the stores for this album. Worley thinks Raye's success with sentimental, emotional ballads and meaty issue-type material has broadened the boundaries of his appeal, thus invigorating the retail activity. "One Boy, One Girl," jumps 14-10 on the airplay chart and moves 7-4 on Top Country Singles Sales.

MORE GAINS: Alabama hooks Greatest Gainer honors on Top Country Albums with its RCA set "In Pictures" (16-12), gaining more that 800 units over the previous week. Our percentage-based Pacesetter award goes to David Lee Murphy for his debut MCA set, "Out With A Bang." The Murphy title gained more than 10% over the previous week and jumps 24-17. Meanwhile, several Willie Nelson titles gain noticeably after a recent appearance on "Late Show With David Letterman." The Country Music Hall of Fame member's classic "Stardust" set re-enters Top Country Catalog Albums at No. 9, while his "Greatest Hits" appears again on that chart at No. 20. Nelson's recent "Super Hits" package increases slightly (61-54) on Top Country Albums.

#### **DEMO SINGER RON WALLACE STEPS OUT**

(Continued from page 30)

go in to play a song for a publisher, and they would turn the recorder off halfway through the song and say, 'What else you got?' So you really learn how to get a thick skin real fast. If you don't, you don't survive.

"I was turned down by almost everybody in town. People told me I wasn't country enough, that my hair was too long, everything."

His personal breakthrough, he says, came when, after being turned down everywhere he went, he had to decide whether to continue pursuing a hapless cause. "I realized that when I tried to go along with what everybody else wanted me to do, it didn't work, and I was miserable. I tried to remember why I had gotten into this in the first place, rememher how I loved the music. I decided to listen to my own heart and my own guts. That's when it started working for me."

His gigs around town got him the demo offers, and he met Jim Scherer of Sony Tree Publishing. "I got into Tree, and I said, 'Man, if I can sing demos at Tree, I could work for the rest of my life.' I had done a song project on myself and was just beginning to shop it, and Jim was one of the first people I let hear it."

Scherer liked the tape and asked Ron if he could play it for then-Tree chief Paul Worley, who was impressed.

"This was three summers ago," Wallace recalls. "I was playing Sunday nights down at the Stockyard, at the Bullpen, filling in for the regular band. Paul came down to see me, and I gave him a tape. I later heard that his words were-to Jim Scherer the next day—'I get it!' He and Jim signed me to a production and writing deal with Tree, with the idea of shopping a deal with a label.

"I played the NEA [National Entertainment Assn.] showcase in '93 and started getting a lot of label interest. That's when the shake-up started at Sony. Paul told me, 'I really want to work with you. Stick with me. I'm gonna land somewhere."

Worley landed at Sony, where he made Wallace his first Columbia signing, and they started work on the album in the spring of 1994.

The result is a stong mixture of original Wallace songs and such extraordinary compositions as the Troy Seals/Eddie Setser/John Greenebaum song "Left Hand Of God," which has elicited strong responses from radio listeners. Butler says the reaction has been mainly positive.

The song "Cotton Country Queen"

was shipped to dance clubs in a dance remix before the single "I'm Listening Now" was sent to radio, and Butler says the dance club response was overwhelming.

Now, both he and Wallace say, they're in no hurry to throw him to new audiences. "First thing we're doing," Butler says, "is pile him onto a bus and send him out-in Loretta Lynn's immortal words—to look for every radio tower in sight. He's gonna pile off that bus, guitar in hand, and go in and play for those folks. He's real good at that. A lot of young acts are breaking through so fast that they don't ever get a chance to play small and medium-size markets, which is where vou build vour longtime fan base. Instead of opening for a big act in a big arena, we want him to get more of a hands-on feel for who his audience is and what part of his music works for them. We just want to try to break the musical mold a little bit and go with his strengths: his powerful music and his magnetism."

As for Wallace, he's eager to try his wings. "I've been around a long time, and these young singers are getting younger and younger. I just want to make good, honest music and put it in the hands of the listeners. I think I'll find my audience no matter what the musical climate is.

"I'm just after good music from the heart. I'm glad this didn't happen before, because I wasn't ready. But I think I am

#### CHESNUTT FINALLY FINDS HIS 'WINGS'

(Continued from page 30)

tion with Mark Wright and is proud of their work. "We made some great records together, but I'd been thinking in the last year or two that I needed something else. Something was missing. I wasn't really happy with the way my voice sounded on a lot of those records,' Chesnutt says. "Some of the songs I recorded, I just didn't feel like I was getting the best of the songs. I wasn't hearing everything. I was never satisfied with my vocal performance, the way my voice sounded. I needed something new. I asked Tony if he was interested, and he said yes. It really worked out great."

Instead of spreading the recording of the album out over several weeks or months as he had done in the past, Chesnutt says he and Brown completed the album in just 10 days, from cutting tracks and vocals to mixing, and he's pleased with the result. "This is the first album of mine that I can listen to over and over and over again and feel really proud of," he says. "My voice sounds really good on this album. It sounds like I've always wanted to sound."

One of the things Chesnutt credits with making a difference on this album is that he had total control over the song selection. "The songs are more me," he says. "It was all up to me to pick the songs. Because Mark and I were so close and he was also a songwriter, we kind of clashed a few times over songs, but with Tony it was altogether different. It was up to me. I was in charge, and I picked songs I thought made me shine. Therefore I could sing them better. I was really excited about each song.

"And when we got in there to mix, I was there every day for the mix. The other albums I was never there. I would get a copy of the album when it was all done, and I couldn't change anything."

Though the new release is named "Wings" after one of the songs on the album, in some ways it seems symbolic of Chesnutt's newfound control over his career and his artistic maturity. "It says I finally found my wings, and I'm rising above all this bull that I didn't realize I could [rise above] before," he says. "I was 26 years old when I signed with [MCA], and I really didn't know what the hell what going on. It took me a lot of years to realize it's all up to me. I've got to be the one leading this thing. Ever since I've been with Decca, it's totally different. I'm included on everything. We just came back from a meeting with the whole marketing department. I've never done that in my whole career."

Chesnutt says he's looking forward to touring this fall and seeing audience reaction to the new material. He's already been performing the single and getting great response.

"When we went in to cut this album, I was really pumped up. I knew what I wanted, and I got exactly what I wanted on this album. That's the way it's gonna be with every album from now on . . . If it don't work, then I don't have anybody to blame but myself, and that's a hell of a lot better than being mad at somebody all the time. But I think it will work. There's a lot of good people behind this, and I believe in myself. I feel like I'm starting over."

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

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

- ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel BMI) HL 42
- Angel, BMI) HL

  ANY GAL OF MINE (Not Published) ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP)
- WBM
  BABY NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL
  BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky,
  ASCAP/Paul And Jonathan, BMI) WBM
  BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) 21
- BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) 18
- HL BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of
- Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs or PolyGram, BMI) BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBMI/IL
- DOWN IN TENNESSEE (EMI April, ASCAP/Ides Of March,
- 45
- ASCAP) HL

  DUST ON THE BOTTLE (N2 D, ASCAP)

  THE WORD (Careers-BMG, BMI/Songs Of PolyGram, BMI/Foreshadow, BMI)

  FEEL LIKE MAKIN' LOYE (Badco, ASCAP)

- 58 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warn-
- er-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) 51 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, 17
- 39
- HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HIL HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HIL HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HIL HIGHWAY PATROL (Beechwood, BMI) HONEY I DO (Sony Tree, BMI/Little E, BMI/Mighty Nice, BMI/AI Andersongs, BMI) HIL I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Selfarmine, BMI) WBM
- 36 BMI/Nineteenth Hole, BMI/Bellarmine, BMI) WBM
  I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
  IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Trac-
- IF IT WERE ME (PolyGram Int'I, BMI/St. Julien, 66
- IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, 35
- ASCAP) HL

  IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac

  Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee,
- BMI) WBM/HL

  I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota,
- 3 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge,

- ASCAP/Rick Hall, ASCAP) WBM

  70 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM

  19 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP)

- WBM
  IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
  I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
  IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
  I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Cotter Bas, BMI) WBM/HL
  I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- Berg BMI) WBM
  JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/FloyGram Int'l, ASCAP) HL
  LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, 9
- LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, 48
- BMI) WBM/HL
  LIFE GOES ON (Howlin' Hits, ASCAP/Square West,
  ASCAP/Kicking Bird, BMI/Thomahawk, BMI/CareersBMG, BMI/Breaker Maker, BMI) WBM
  A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor,
  ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
  LOYE LESSONS (Saddle Tan, BMI/Acuff-Rose,
  BMI/Hewitt, ASCAP)
- BMI/Hewitt, ASCAP)
  MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI/Sony Tree, BMI) HL
  NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Moff, BMI/Love This Town, ASCAP/David Aaron, ASCAP/David Aaron, ASCAP/David Aaron, ASCAP/David Aaron, ASCAP/David Aaron, ASCAP/BMI/Love This Town, ASCAP/David Aaron, ASCAP/David Aaron

- NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Wamer-Tamerlane, BMI) WBM ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan
- 10
- Springer, BMI) HL
  ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
  PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)
  RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill,
  BMI/Killer Boy, BMI/Semi Quaver, BMI) 27
- SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon. BMI/La Rue Two, BMI/Zanesville, BMI) WBM SAFE IN THE ARMS OF LOCAL BOOK OF THE MAN OF THE ARMS OF THE SAVE THIS ONE FOR ME (EMI April, ASCAP/Ides Of THE ARMS OF THE AR
- SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My
- SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob,
- ASCAP)
  SHOULD'VE ASKED HER FASTER (Little Big Town,
  BMI/American Made, BMI/Mighty Nice, BMI/Al Ander-SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of,
- ASCAP/Robroy West, BMI) WBM SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP)
- SOMETIMES SHE FORGETS (WB, ASCAP) WBM SOMETIMES SHE FORGETS (WB. ASCAP) WBM
  TEQUILA TALKIN' (Hidden Planet, BMI/Ensign,
  BMI/Great Cumberland, BMI) WBM/HI.
  THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HI.
  THAT ROAD NOT TAKEN (Himownselt's, ASCAP/Wood
  Newton, ASCAP/Miss Pammy's, ASCAP/South Paw,
  BMI/Terry Rose, BMI/Woodfile, BMI)
  THAT'S AS CLOSE AS 1'LL GET TO LOVING YOU
  (McJames, BMI/LR.S., BMI/Bugle, BMI/Irving, BMI/Almo,
- 5 47

- ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
  THEY'RE PLAYIN' OUR SONG (Alabama Band,
  ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck
  Writers Group, ASCAP/Mark D., ASCAP/Little Big Town,
  BMI/American Made, BMI) WBM/HL
  THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree,
  BMI/Warmer-Tamerlane, BMI/Rescac Beach, BMI/AlabaReed ASCAPAM/Iddourter, ASCAP) WBMI/AII

  Red ASCAPAM/Iddourter, ASCAP) WBMI/AII
- ma Band, ASCAP/Wildcountry, ASCAP) WBM/HL (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL
- THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes,
- WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D.
- ASCAP) HL
  WHEN AND WHERE (Almo, ASCAP/Bamatuck,
  ASCAP/Inving BMI/Kybama, BMI) WBM
- ASCAP/Irving BMI/x/bama, BMI) WBM
  WHEN A WOMAN LOVES A MAN (Major Bob,
  ASCAP/Sony Tree, BMI/True South, BMI)
  WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band,
  ASCAP/Midcountry, ASCAP) WBM
  THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon
- Echo, BMI/Zomba, ASCAP)
  YOU BETTER THINK TWICE (Benefit, BMI/Longitude, 44
- 20 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart,
- BMI)
  YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree,
  BMI/Buffalo Prairie, BMI/Showbiily, BMI/Don Cook, BMI) 16
- YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP)

# Bilboard HOT COUNTRY SINGLES ET WEEK ENDING SEPTEMBER 9, 1995 HOT COUNTRY & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 151 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

| THIS | LAST | 2 WKS<br>AGO  | WKS. ON<br>CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL                              | PEAK |
|------|------|---------------|------------------|---|---|------|
| 1    | 4    | 8             | 18               | * * * NO. 1   | ★ ★ ↑  1 week at No. 1 ◆ BRYAN WHITE (C) (V) ASYLUM 64435             | 1    |
| 2    | 5    | 10            | 10               | ONE EMOTION  J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)                                  | ◆ CLINT BLACK<br>(V) RCA 64381  | 2    |
| 3    | 8    | 13            | 5                | I LIKE IT, I LOVE IT  J.STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)      | ◆ TIM MCGRAW (C) (V) CURB 76961                                       | 3    |
| 4    | 2    | 3             | 11               | SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)                            | ALABAMA<br>(C) (V) RCA 64346  | 2    |
| 5    | 9    | 14            | 18               | THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS.R.AKINS)                             | ◆ RHETT AKINS (C) (V) DECCA 55034                                     | 5    |
| 6    | 1    | 2             | 15               | NOT ON YOUR LOVE C.HOWARD (T.MARTIN, R.WILSON, T.MARTIN)                              | ◆ JEFF CARSON (C) (V) MCG CURB 76954                                  | 1    |
| 7    | 3    | 5             | 15               | IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)                          | ◆ PAM TILLIS (V) ARISTA 1-2833  | 3    |
| 8    | 10   | 16            | 14               | I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH, D.JOHNSON, D.BERG)                         | ◆ TY HERNDON<br>(C) (V) EPIC 77946                                    | 8    |
| 9    | 7    | 9             | 12               | LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)  | GEORGE STRAIT (V) MCA 55064   | 7    |
| 10   | 14   | 18            | 7                | ONE BOY, ONE GIRL P. WORLEY, E. SEAY, J. HOBBS (M.A. SPRINGER, S. SMITH)              | ◆ COLLIN RAYE (C) (V) EPIC 77973                                      | 10   |
| (11) | 11   | 15            | 14               | SHOULD'VE ASKED HER FASTER  | ◆ TY ENGLAND  | 11   |
| 12)  | 13   | 12            | 10               | G.FUNDIS (B.DIPIERO, A. ANDERSON, J. KLEMICK)  I THINK ABOUT IT ALL THE TIME          | (C) (V) RCA 64280<br>JOHN BERRY                                       | 12   |
| 13)  | 16   | 22            | 7                | J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)  IF THE WORLD HAD A FRONT PORCH                 | CAPITOL NASHVILLE ALBUM CUT  ◆ TRACY LAWRENCE                         | 13   |
| 14)  | 15   | 17            | 9                | J.STROUD (T.LAWRENCE, P.NELSON, K.BEARD)  DON'T STOP                                  | (v) ATLANTIC 87119  ◆ WADE HAYES                                      | 14   |
| 15)  | 20   | 27            | 6                | D.COOK (C.RAINS,T.SHAPIRO) LET'S GO TO VEGAS  | (C) (V) COLUMBIA 77954  ◆ FAITH HILL                                  | 15   |
| 16   | 6    | 1             | 14               | S.HENDRICKS (K.STALEY) YOU'RE GONNA MISS ME WHEN I'M GONE                             | (C) (V) WARNER BROS. 17181<br>◆ BROOKS & DUNN                         | 1    |
| 17)  | 18   | 19            | 10               | S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)  HALFWAY DOWN                             | (V) ARISTA 1-2831<br>PATTY LOVELESS                                   | 17   |
| 18)  | 21   | 23            | 9                | E.GORDY,JR. (J.LAUDERDALE) BIG OL' TRUCK  | (C) (V) EPIC 77956<br>◆ TOBY KEITH                                    | 18   |
| -    |      | =0            |                  | N.LARKIN, H.SHEDD (T.KEITH)  ★★★ AIRPOWE  | (V) POLYDOR NASHVILLE 579 574   | 10   |
| 19)  | 22   | 30            | 7                | I'M NOT STRONG ENOUGH TO SAY NO<br>M.BRIGHT (R.J.LANGE)                               | ♦ BLACKHAWK<br>(C) (V) ARISTA 1-2857                                  | 19   |
| 20   | 12   | 4             | 22               | YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT, C.SWEAT)                       | ◆ PERFECT STRANGER (C) (V) CURB 476956                                | 4    |
| 21)  | 25   | 31            | 9                | BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)                   | ◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046                       | 21   |
| 22)  | 24   | 29            | 8                | (THIS THING CALLED) WANTIN' AND HAVIN' I<br>M.MILLER,M.MCANALLY (R.SAMOSET,D.LOGGINS) |   | 22   |
| 23   | 19   | 7             | 17               | A LITTLE BIT OF YOU<br>S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)                      | ◆ LEE ROY PARNELL (v) CAREER 1-2823                                   | 2    |
| 24)  | 32   | 35            | 6                | I WANNA GO TOO FAR<br>G.FUNDIS (L.MARTINE, JR., K.ROBBINS)                            | ◆ TRISHA YEARWOOD  (V) MCA 55078                                      | 24   |
| 25   | 17   | 6             | 20               | THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)                            | ◆ JAMES HOUSE<br>(C) (V) EPIC 77870                                   | 6    |
| 26)  | 30   | 32            | 13               | TUDEE WODDS TWO HEADTS ONE MICHT  | A 444 DI/ 001115  | 26   |
| 27)  | 31   | 33            | 7                | SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)         | ◆ MARK CULLIE (C) (V) GIANT 17855  ◆ MARTINA MCBRIDE (G) N) RCA 64345 | 27   |
| 28   | 23   | 21            | 18               | ANY MAN OF MINE R.J.LANGE (S.TWAIN, R.J.LANGE)  | ◆ SHANIA TWAIN  | 1    |
| 29   | 27   | 26            | 19               | SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S.HENDRICKS (R.FAGAN, R.ROYER)              | (C) (V) MERCURY NASHVILLE 856 448  ◆ JOHN MICHAEL MONTGOMERY          | 1    |
| 30)  | 35   | 46            | 4                | SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)                                       | ATLANTIC ALBUM CUT  ◆ TRAVIS TRITT                                    | 30   |
| 31)  | 42   | 63            | 3                | NO MAN'S LAND   | (V) WARNER BROS. 17792  ◆ JOHN MICHAEL MONTGOMERY                     | 31   |
| 32)  | 38   | 51            | 5                | S.HENDRICKS (J.S.SHERRILL, S.SESKIN)  DUST ON THE BOTTLE  TROUBLE (A.L. MICHAELE)     | (c) (v) ATLANTIC 87105<br>◆ DAVID LEE MURPHY                          | 32   |
| 33)  | 34   | 39            | 7                | T.BROWN (D.L.MURPHY)  ALL I NEED TO KNOW  | (C) (V) MCA 54944<br>◆ KENNY CHESNEY                                  | 33   |
| 34)  | 37   | 43            | 7                | B.BECKETT (S.SESKIN,M.A.SPRINGER)  I LET HER LIE                                      | (C) (V) BNA 64347<br>◆ DARYLE SINGLETARY                              | 34   |
| 35)  | 40   | 45            | 5                | J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)  IF I WAS A DRINKIN' MAN                       | (C) (V) GIANT 17818<br>◆ NEAL MCCOY                                   | 35   |
| 36   | 28   | 20            | 19               | B.BECKETT (J.B.RUDD,B.HILL)  I DIDN'T KNOW MY OWN STRENGTH                            | (C) (V) ATLANTIC 87120<br>◆ LORRIE MORGAN                             | 1    |
| 37)  | 39   | 47            | 5                | J.STROUD (R.BOWLES, R.BYRNE)  THE WOMAN IN ME (NEEDS THE MAN IN YOU)                  |   | 37   |
|      |      |               |                  | R.J.LANGE (S.TWAIN, R.J.LANGE)  * * * HOT SHOT DE                                     | (C) MERCURY NASHVILLE 852 206   | ٠,   |
| 38)  | NEV  | v <b>&gt;</b> | 1                | SHE'S EVERY WOMAN A.REYNOLDS (V.SHAW,G.BROOKS)  | GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT                              | 38   |

| _                 | . *   | S            | S =              |  |  | NOIL |
|-------------------|-------|--------------|------------------|--|--|------|
| THIS              | LAST  | 2 WKS<br>AGO | WKS. ON<br>CHART | TITLE PRODUCER (SONGWRITER)  | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL           | PEAK |
| 39                | 41    | 44           | 6                | HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)  | ◆ SHENANDOAH<br>(C) (V) CAPITOL NASHVILLE 58442    | 39   |
| 40                | 33    | 25           | 18               | I DON'T EVEN KNOW YOUR NAME<br>K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)                                | ME ♦ ALÂN JACKSON                                  |      |
| 41                | 29    | 11           | 19               | BOBBIE ANN MASON   | ◆ RICK TREVINO                                     | 6    |
| 42                | 36    | 28           | 16               | S.BUCKINGHAM, B.CHANCEY (M.D. SANDERS)  AND STILL  | (C) (V) COLUMBIA 77903  ◆ REBA MCENTIRE            | 2    |
| 43                | 43    | 38           | 20               | T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES) THEY'RE PLAYIN' OUR SONG                                      | (V) MCA 55047  ◆ NEAL MCCOY                        | 3    |
| 44                | 45    | 36           | 18               | B.BECKETT (J.JARRARD,M.D. SANDERS,B.DIPIERO) YOU BETTER THINK TWICE                                    | ATLANTIC ALBUM CUT VINCE GILL                      | 2    |
| 45                | 26    | 24           | 13               | T.BROWN (V.GILL,R.NIELSEN)  DOWN IN TENNESSEE  | (V) MCA 55035<br>MARK CHESNUTT                     | 23   |
| 46                | 46    | 49           | 12               | M.WRIGHT (W.HOLYFIELD)  IF I AIN'T GOT YOU   | (V) DECCA 55050<br>MARTY STUART                    | 46   |
| (47)              | 48    | 55           | 5.               | D.COOK (C.WISEMAN,T.BRUCE) THAT ROAD NOT TAKEN   | JOE DIFFIE   | 47   |
| (48)              | 59    | _            | 2                | J.SLATE, J.DIFFIE (C.KELLY, D. BEASLEY)  LIFE GOES ON  | (V) EPIC 77978  ◆ LITTLE TEXAS                     | 48   |
| (49)              | 50    | 57           | 4                | C.DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)  HERE COMES THE RAIN                | (V) WARNER BROS. 17770  ◆ THE MAVERICKS            | 49   |
| (50)              | 51    | 61           | 4                | D.COOK,R.MALO (R.MALO,KOSTAS)  TEQUILA TALKIN'   | (C) (V) MCA 55080<br>LONESTAR                      |      |
|                   |       | 01           |                  | D.COOK, W. WILSON (B. LABOUNTY, C. WATERS)  GO REST HIGH ON THAT MOUNTAIN                              | (C) (V) BNA 64386<br>VINCE GILL                    | 50   |
| (51)              | 70    | -            | 2                | T. BROWN (V. GILL)  BACK IN YOUR ARMS AGAIN  | (V) MCA 55098<br>LORRIE MORGAN                     | 51   |
| (52)              | 68    | 1            | 2                | J.STROUD (J.F.KNOBLOCH, P.DAVIS)   | (C) (V) BNA 64353                                  | 52   |
| 53                | 53    | 64           | 3                | EVERY LITTLE WORD  A.REYNOLDS, J. ROONEY (M. HUMMON, H. KETCHUM)                                       | HAL KETCHUM<br>(V) MCG CURB 76965                  | 53   |
| (54)              | 54    | 69           | 3                | YOUR TATTOO  B.CANNON,N.WILSON (KOSTAS,J.TEMPCHIN)   | ◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208      | 54   |
| (55)              | 72    | = /          | 2                | THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)                    | ◆ AARON TIPPIN<br>(C) (V) RCA 64392                | 55   |
| <b>56</b>         | 56    | 70           | 4                | IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)                                     | ◆ EMILIO<br>(C) CAPITOL NASHVILLE 58432            | 56   |
| 57                | 49    | 52           | 9                | BABY, NOW THAT I'VE FOUND YOU  A.KRAUSS (J.MACLEOD,T.MACAULAY)  ◆ ALIS                                 | ON KRAUSS & UNION STATION<br>(C) ROUNDER 4601      | 49   |
| 58                | 47    | 34           | 17               | FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)  | ◆ DIAMOND RIO<br>(v) ARISTA 1-2739                 | 19   |
| 59                | 52    | 50           | 15               | WALKING TO JERUSALEM<br>T.BROWN (S.HOGIN,M.D. SANDERS)   | ◆ TRACY BYRD<br>(C) (V) MCA 55049                  | 15   |
| 60                | 55    | 59           | 10               | PARTY ALL NIGHT<br>S.ROUSE (S.ROUSE, J.FOXWORTHY)  | ◆ JEFF FOXWORTHY<br>(C) (V) WARNER BROS. 17806     | 53   |
| 61                | 58    | 56           | 5                | ANY GAL OF MINE<br>G.RUBERTO (G.RUBERTO)   | GINO THE NEW GUY<br>(NO LABEL)                     | 56   |
| 62                | 65    | 72           | 4                | RAIN THROUGH THE ROOF  J.MCKELL, D. FLINT, B. MONTANA (B. MONTANA, J. WATSON)                          | ◆ BILLY MONTANA (C) MAGNATONE 2101                 | 62   |
| 63                | 61    | 67           | 5                | HONEY I DO   | STACY DEAN CAMPBELL                                | 61   |
| 64                | 62    | 65           | 19               | B CHANCEY, W. WILSON (S.D. CAMPBELL, A. ANDERSON)  MY HEART WILL NEVER KNOW  LETPOLIS SOORE B. MISSELL | (C) (V) COLUMBIA 77942  ◆ CLAY WALKER              | 16   |
| 65                | 57    | 54           | 18               | J.STROUD (S.DORFF,B.KIRSCH)  WHEN AND WHERE  | (C) (V) GIANT 17887  ◆ CONFEDERATE RAILROAD        | 24   |
| (66)              | 71    | _            | 2                | B.BECKETT (J.BROWN,B.JONES,J.PENNIG)  IF IT WERE ME  | RADNEY FOSTER                                      | 66   |
| (67)              | NEV   | <b>V •</b>   | 1                | S.FISHELL, R.FOSTER (R.FOSTER, K.RICHEY) WHEN A WOMAN LOVES A MAN                                      | (C) (V) ARISTA 1-2861  ◆ LEE ROY PARNELL           | 67   |
| (68)              | NEV   | v Þ          | 1                | S.HENDRICKS, L.PARNELL (M.LUNA, R. VAN HOY)  LOVE LESSONS  | (V) CAREER 1-2862<br>◆ TRACY BYRD                  | 68   |
| 69                | 69    | 60           | 12               | T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)  JUST MY LUCK   | (C) (V) MCA 55102<br>◆ KIM RICHEY                  | 47   |
| (70)              | 73    |              | 2                | R.BENNETT (K.RICHEY,ANGELO)  I'M LISTENING NOW   | (C) (V) MERCURY NASHVILLE 856 832<br>◆ RON WALLACE | 70   |
| $\overline{(71)}$ | 75    |              | 2                | J.SCHERER, P. WORLEY, R. WALLACE (E. HILL, B. REGAN)  FEEL LIKE MAKIN' LOVE                            | (C) (V) COLUMBIA 78021<br>PHILIP CLAYPOOL          | 71   |
| (72)              | NEV   | v <b>b</b>   | 1                | J.CRUTCHFIELD (P.RODGERS)  BILL'S LAUNDROMAT, BAR AND GRILL  | (C) (V) CURB 76966<br>◆ CONFEDERATE RAILROAD       | 72   |
| 73                | NEV   |              |                  | B.BECKETT (M.GERMINO, J.A. STEWART)  SAVE THIS ONE FOR ME  | (C) (V) ATLANTIC 87104<br>◆ RICK TREVINO           |      |
|                   | -     |              | 1                | S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D. SANDERS) WHO NEEDS YOU   | (C) (V) COLUMBIA 77900  ◆ LISA BROKOP              | 73   |
| 74                | 60    | 62           | 7                | J.CRUTCHFIELD (S.EWING,M.CATES) HIGHWAY PATROL   | (C) (V) CAPITOL NASHVILLE 58435                    | 60   |
| (75)              | RE-EN | ITRY         | 2                | J.BROWN (R.SIMPSON, R.RUSH, D.PAYNE)   | ◆ JUNIOR BROWN<br>(C) (V) MCG CURB 76953           | 73   |

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

| THIS      | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL     | -                     | ARTIST              |
|-----------|--------------|--------------|------------------|---|-----------------------|---------------------|
| 1         | 2            | 3            | 3                | ★ ★ No. 1                                   | ★ ★ ★ 1 week at No. 1 | TIM MCGRAW          |
| 2         | 1            | 1            | 11               | ANY MAN OF MINE/WHOSE BED MERCURY NA        | SHVILLE 856 448       | SHANIA TWAIN        |
| 3         | 3            | 2            | 11               | YOU HAVE THE RIGHT TO REMAIN SILENT CURB    | 47695 <b>6</b>        | PERFECT STRANGER    |
| 4         | 7            | 7            | 5                | ONE BOY, ONE GIRL EPIC 77973                |                       | COLLIN RAYE         |
| 5         | 6            | 8            | -11              | NOT ON YOUR LOVE MCG CURB 76954             |                       | JÉFF CARSON         |
| 6         | 4            | 4            | 11               | WHEN YOU SAY NOTHING AT ALL BNA 64329       | ALISON KRAU           | ISS & UNION STATION |
| 7         | 5            | 5            | 6                | PARTY ALL NIGHT WARNER BROS. 17806          |                       | JEFF FOXWORTHY      |
| 8         | 8            | 6            | 11               | WALKING TO JERUSALEM MCA 55049              |                       | TRACY BYRD          |
| 9         | 9            | 9            | 10               | SOMEONE ELSE'S STAR ASYLUM 64435            |                       | BRYAN WHITE         |
| 10        | 10           | 14           | 4                | I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-28 | 357                   | BLACKHAWK           |
| (11)      | 11           | 12           | 9                | SHOULD'VE ASKED HER FASTER RCA 64280        |                       | TY ENGLAND          |
| 12        | 14           | 20           | 3                | LET'S GO TO VEGAS WARNER BROS. 17181        |                       | FAITH HILL          |
| <b>13</b> | 16           |              | 2                | DUST ON THE BOTTLE MCA 54944                |                       | DAVID LEE MURPHY    |

| THIS | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL                  | ARTIST              |
|------|--------------|--------------|------------------|--|---------------------|
| 14   | 15           | 11           | 11               | BOBBIE ANN MASON COLUMBIA 77903                          | RICK TREVINO        |
| 15   | 13           | 10           | 11               | ANGELS AMONG US RCA 62643                                | ALABAMA             |
| 16   | 21           |              | 2                | BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601 ALISON KRA    | USS & UNION STATION |
| 17   | 12           | 15           | 10               | REDNECK STOMP WARNER BROS. 18116                         | JEFF FOXWORTHY      |
| 18   | 19           | 19           | 5                | DON'T STOP COLUMBIA 77954                                | WADE HAYES          |
| 19   | 17           | 16           | 11               | I'M STILL DANCIN' WITH YOU COLUMBIA 77842                | WADE HAYES          |
| 20   | 23           | -            | 2                | (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955 | SAWYER BROWN        |
| 21   | 20           | 17           | 11               | I DIDN'T KNOW MY OWN STRENGTH BNA 64357                  | LORRIE MORGAN       |
| 22   | 25           | 23           | 11               | DON'T TAKE THE GIRL CURB 76925                           | TIM MCGRAW          |
| 23   | RE-ENTRY 6   |              | 6                | SHE AIN'T YOUR ORDINARY GIRL RCA 64346                   | ALABAMA             |
| 24   | 18           | 18           | 9                | THAT AIN'T MY TRUCK DECCA 55034                          | RHETT AKINS         |
| 25   | 24           | 21           | 11               | MY HEART WILL NEVER KNOW GIANT 17887                     | CLAY WALKER         |

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.

# PolyGram's Vives Set Can't Be Forgotten

GOOD TIME CARLOS: Colombian entertainer Carlos Vivesprosperous soap actor turned progenitor of neo-vallenato sounds—is an on-stage performer nearly impossible to dislike. He is matineeidol handsome, possesses an agreeably wiry baritone, and is immediately charismatic. So it came as no surprise that Vives' Aug. 18 show at Radio City Music Hall in New York resembled a raucous block party, as Vives and his cheering, singing throng rambled through a



A Royal Handshake. Producer/arranger Sergio George, seated left, shakes hands with George Zamora, VP/GM of Sony Discos, after signing a deal marking the creation of George's own Sonydistributed imprint, Sir George Records. Looking on, from left, are Jorge Luis Piloto Sr., director A&R of Sony Discos, and Fernando Beltran, VP promotion of Sony Discos.

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by John Lannert

90-minute set for which material was taken mostly from Vives' latest hit album on PolyGram Latino, "La Tierra Del Olvido" (Land Of The Forgotten).

Dressed in denim cutoff shorts, hooded shirt, and headband, the ever-smiling Vives seemed in perpetual motion, bounding from one side of the stage to the other, particularly on embraceable uptempo songs, such as "Pa' Mayté" and "La Gota Fria," the 1994 smash that launched the set, not to mention Vives' recording career.

Vives was backed by a solid 10piece band featuring ace accordionist Egidio Cuadrado and Mayte Montero, a talented virtuoso of the gaita, a tube-like wooden flute. Both Cuadrado and Montero took turns spicing the concert with zesty improvisational fills. Cuadrado even took a vocal bow, delivering a vivacious rendition of "La Puya Puyá," which was the show's best display of pure vallenato, a jerky, locomotive groove peppered with spirited accordion accents and chant-like vocals delivered in a

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Unfortunately, Vives sang many of his musically smart vallenatoflavored reggae, cumbia, and rock entries at full throttle, thus depriving himself of the opportunity to flash any nuance or texture in his delivery. And the reprise of the title cut from "La Tierra Del Olvido" and "Pa' Mayté" during the encore demonstrated that Vives' raucous romp could have benefited from a better-conceived song menu.

Still, Vives' exuberant, feel-good set was good, clean fun. Besides, the heavily Colombian crowd attending the show cared not a whit about vocal subtlety or creative depth. They were too busy celebrating their musical heritage.

HE HE (TEJANO) DREAM: Hakeem "the Dream" Olajuwon, superstar center of the NBA champ Houston Rockets, has launched a bottled spring-water firm called Pure Tejano Natural Spring Water. The water company is a division of Houston-based World Class Waters and Olajuwon-Cornell Co. Pure Tejano Natural Spring Water will sponsor the South Texas Tejano Fest II Sept. 16. Scheduled to headline the event, which will take place first at Johnnyland in Corpus Christi and then at Hemisfair Park in San Antonio, are Sony Discos superstar

(Continued on next page)

#### LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist agua Dulce, agua sala (PSO Ltd., ASCAP/Foreign Imported, BMI/NMB, ASCAP)
- 35 COMO QUIEN PIERDE UNA ESTRELLA (Uni Musica,
- CONOCI A TU ESPOSO (Copyright Control)
- CRUZ DE MADERA (San Antonio Music, BMI)
- DIME LA VERDAD (SUCH A MYSTERY) (Copyright
- DIVINO AMOR (Copyright Control)
- EL DINERO (Copyright Control)
- EL GATO DE CHIHUAHUA (Garmex, BMI)
- EL PALO (BMG Songs, ASCAP)
  EL VENAO (Copyright Control)
- ES MI MANERA (Nueva Era Musical, ASCAP/Uni Musica, ASCAP)
- 13 FSPERANDOTE (Nota, ASCAP)
- GATA SIN LUNA (Don Cat, ASCAP)
- GOLPES EN EL CORAZON (Tigres Del Norte E.M.,
- HASTA QUE AMANEZCA (Vander, ASCAP) I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow
- Elephant, ASCAP/Sonv. ASCAP)
- LÁ LUNA SERA LA LUNA (EMI April, BMI)

  LA TIERRA DEL OLVIDO (Copyright Control)
- LA TRAMPA (Fonovisa, SESAC)
  MACARENA (Copyright Control)
- MI CHICA IDEAL (Copyright Control)
  MORELIA (Fonovisa, SESAC)
- MUJER PROHIBIDA (Uni Musica, ASCAP)
- NADIE (Mafiola, ASCAP/Larrinaga; ASCAP/Warner Chappell, ASCAP)
- NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)

  OJOS QUE HAN LLORADO (El Conquistador, BMI)
- PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC,
- 39 PARA DHE DIHERO HN CORAZON (BMG Songs.
- PORQUE SE QUE ME MIENTES (Mas Latin, SESAC)
- QUIEN SOY YO SIN ELLA (QUEM SOU EU SEM ELA) (Peer Music Ltd., BMI)
- REVENTON UNISEX (Copyright Control)
- SE ME SIGUE OLVIDANDO (BMG Music, BMI)
  SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
- SI TE VAS (Copyright Control)
  SON TUS MIRADAS (Betito Music, BMI)
- TAI PARA CUAL (De Luna, BMI) TU ERES MI REFUGIO (Copyright Control)
- TU SOLO TU (Peer Int'l., BMI)
- 1 TU SOLO TU (Peer Int.L., DMI) 24 UNA MUJER COMO TU (Mas Latin, SESAC)

# Hot Latin Tracks...



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| WEE  | LAST   | 2 WKS.<br>AGO | SK<br>AA | ARTIST LABEL/DISTRIBUTING LABEL          | PRODUCER (SONGWRITER)  |
|      |  |               | 22       | ★ ★ N<br>SELENA                          | O. 1★★★  ◆ TU SOLO TU  |
| 1    | 1  | 1             | 9        | EMI LATIN 8 weeks at No. 1               | J.HERNANDEZ (F.VALDEZ LEAL)  |
| 2    | 2  | 2             | 11       | SELENA<br>EMI LATIN                      | ◆ I COULD FALL IN LOVE<br>K.THOMAS (K.THOMAS)                                  |
| 3    | 4  | 6             | 4        | LOS TIGRES DEL NORTE<br>FONOVISA         | GOLPES EN EL CORAZON<br>TN INC. (R.VALENCIA)                                   |
| 4    | 3  | 4             | 4        | M. A. SOLIS Y LOS BUKIS<br>FONOVISÁ      | SERA MEJOR QUE TE VAYAS<br>M.A.SOLIS (M.A.SOLIS                                |
| 5    | 10   | 10            | 4        | POLYGRAM LATINO                          | ◆ LA TIERRA DEL OLVIDO<br>C. VIVES, R.BLAIR (C. VIVES, I. BENAVIDES            |
| 6    | 5  | 5             | 9        | JUAN GABRIEL<br>ARIOLA/BMG               | JUAN GABRIEL (JUAN GABRIEL   |
| 7    | 9  | 11            | 4        | BANDA ZETA<br>FONOVISA                   | REVENTON UNISE) ZE LUIS (ZE LUIS   |
| 8    | 7  | 7             | 16       | LA MAFIA<br>SONY                         | M.LICHTENBERGER JR. (A_LARRINAGA   |
| 9    | 6  | 3             | 10       | JULIO IGLESIAS<br>SONY                   | <ul> <li>AGUA DULCE, AGUA SALA<br/>R.ARCUSA (DONATO, ESTEFANO, BATT</li> </ul> |
| 10   | 8  | 8             | 5        | BANDA MACHOS<br>FONOVISA                 | MI CHICA IDEAL<br>J.ALFARO (H.ORTIZ  |
|      |  |               |          |  | POWER**  |
| (11) | NE   | W             | 1        | MARC ANTHONY<br>SOHO LATINO/SONY         | SE ME SIGUE OLVIDANDO<br>S.GEORGE, M.ANTHONY (R.AMADO PEREZ                    |
| 12   | 11   | 17            | 9        | EDNITA NAZARIO<br>EMI LATIN              | GATA SIN LUNA<br>K.C.PORTER, E. NAZARIO (L.A. MARQUEZ                          |
| 13   | 13   | 15            | 7        | TITO ROJAS<br>M.P.                       | ESPERANDOTE<br>J.MERCED (A.BARONI  |
| 14   | 14   | 13            | 5        | ANA BARBARA<br>MUSIVISA/FONOVISA         | LA TRAMPA<br>A.PASTOR (F.BARRIENTOS  |
| 15   | 15   | 21            | 4        | LOS CANTANTES<br>MONTANO                 | EL VENAC<br>C.VALOY (R.ORLANDO   |
| 16)  | 21   | 19            | 5        | VICENTE FERNANDEZ SONY                   | CONOCI A TU ESPOSO<br>P.RAMIREZ (M.URIETA                                      |
| 17   | 12   | 14            | 7        | LOS DEL RIO<br>ARIOLA/BMG                | ♦ MACARENA<br>LOS DEL RIO (A.ROMERO MONGE,R.RUIZ                               |
| 18   | 19   | 25            | 5        | PORTO LATINO<br>RODVEN                   | DIVINO AMOF  |
| 19   | 18   | 27            | 5        | LOS CAMINANTES<br>LUNA/FONOVISA          | EL DINERO<br>A.DE LUNA (P.GARZA  |
| 20   | 25   | 23            | 10       | PEDRO FERNANDEZ POLYGRAM LATINO          | SI TE VAS<br>M.SOMONTE (P.FERNANDEZ  |
| (21) | 35   | 39            | 4        | WILKINS                                  | QUE HAS HECHO DE M<br>S.J.MILNER, MANUHUTU (R.OSORIO, J. ALARCO                |
| 22   | 24   | 28            | 4        | GRACIELA BELTRAN                         | HASTA QUE AMANEZCA<br>R.GUADARRAMA (J.SEBASTIAN                                |
| 23   | 16   | 16            | 11       | LOS FUGITIVOS<br>RODVEN                  | ◆ QUIEN SOY YO SIN ELLA<br>P.MOTTA (Z.DI CAMARGO                               |
| 24   | 20   | 18            | 18       | M. A. SOLIS Y LOS BUKIS<br>FONOVISA      | UNA MUJER COMO TU<br>M.A.SOLIS (M.A.SOLIS                                      |
| 25   | 17   | 9             | 10       | BRONCO<br>FONOVISA                       | OJOS QUE HAN LLORADO<br>BRONCO (J.G.ESPARZA                                    |
| 26   | 22   | 20            | 10       | LIBERACION<br>FONOVISA                   | PARA ESTAR CONTIGO<br>D.CHAVEZ MORENO (R.LIVI.R.PEREZ                          |
| 27   | 27   | 34            | 8        | LOS HURACANES DEL NORT<br>UNICO/FONOVISA |  |
| 28   | 26   | 32            | 5        | CLAUDIO<br>RODVEN                        | ◆ TU ERES MI REFUGIO<br>R.PEREZ BOTIJA (R.PEREZ BOTIJA                         |
| 29   | 28   | 38            | 4        | LAURA FLORES<br>FONOVISA                 | PORQUE SE QUE ME MIENTES   |
| (30) | 37   | T -           | 2        | CRISTIAN<br>MELODY/FONOVISA              | J.AVENDANO LUHRS (J.AVENDANO LUHRS   |
| (31) | NE   | w >           | 1        | TRILOGIA<br>RODVEN                       | ◆ ES MI MANER/<br>L.A.MARTINEE (G.MARQUEZ                                      |
| 32   | 33   | 31            | 3        | ELSA GARCIA<br>EMI LATIN                 | LA LUNA SERA LA LUNA<br>E.GARCIA (M.MARROQU                                    |
| 33   | 23   | 12            | 10       | MARTA SANCHEZ                            | ♦ DIME LA VERDAI   |
| 34   | 31   | 30            | 6        | HECTOR TRICOCHE RODVEN                   | MUJER PROHIBIDA<br>V.URRUTIA (C.DE LA CIMA                                     |
| 35)  | 38   | -             | 2        |  | COMO QUIEN PIERDE UNA ESTRELL<br>P.RAMIREZ (H.ESTRAD)                          |
| 36)  | 39   | 29            | 3        | MICHAEL SALGADO                          | ◆ CRUZ DE MADER,<br>J.S.LOPEZ (L.MENDEZ ALMEGOF                                |
| 37   | 30   | 24            | 10       | THE BARRIO BOYZZ SBK/EMI LATIN           | ♦ NO ME DEJE K.C.PORTER (M.FLORE)  |
| 38   | 29   | 26            | 12       | TIRANOS DEL NORTE FONOVISA               | TAL PARA CUA J.MARTINEZ PARA (L.PERE   |
| 39   | NE   | w             | 1        | GUARDIANES DEL AMOR<br>ARIOLA/BMG        | PARA QUE QUIERO UN CORAZO  |
| (40) | NE   | w             | 1        | JAY PEREZ<br>SONY                        | SON TUS MIRADA<br>G.VELASQUEZ (C.BARRER)                                       |

| 3 SELENA EMI LATIN          |
|-----------------------------|
| I COULD FALL IN LOVE        |
| 4 PORTO LATINO RODVEN       |
| DIVINO AMOR                 |
| 5. WILKINS RCA/BMG          |
| QUE HAS HECHO DE MI         |
| 6 CRISTIAN MELODY/FONOVISA  |
| MORELIA                     |
| 7 TRILOGIA RODVEN           |
| ES MI MANERA                |
| 8 CLAUDIO RODVEN            |
| TU ERES MI REFUGIO          |
| 9 ALEJANDRO SANZ WEA LATI-  |
| NA LA FUERZA DEL            |
| 10 JULIO IGLESIAS SONY      |
| AGUA DULCE, AGUA SALA       |
| 11 THE BARRIO BOYZZ SBK/EMI |
| LATIN NO ME DEJES           |
| 12 LOS CANTANTES MONTANO    |
| EL VENAO                    |
| 13 CRISTIAN MELODY/FONOVISA |
| VUELVEME A QUERER           |
| 14 MARTA SANCHEZ POLYGRAM   |
| LATINO DIME LA VERDAD       |

28 STATIONS

1 CARLOS VIVES POLYGRAM
LATINO LA TIERRA DEL...
2 EDNITA NAZARIO EMI LATIN
GATA SIN LUNA
3 SELENA EMI LATIN

TROPICAL/SALSA 18 STATIONS 1 MARC ANTHONY SOHO LATI-NO/SONY SE ME SIGUE... 2 TITO ROJAS M.P.

ESPERANDOTE
3 LOS CANTANTES, MONTANO

3 LOS CANTANTES, MONTANO
EL VENAO
4 HECTOR TRICOCHE RODVEN MUJER PROHIBIDA
5 JERRY RIVERA SONY
AHORA QUE ESTOY SOLO
6 EL GRAN COMBO FONOVISA
NO DIGAS QUE NO
7 TITO NIEVES RMM/SONY
NO ME QUEDA MAS
8 CARLOS VIVES POLYGRAM
LATINO LA TIERRA DEL...
9 SELENA EMI LATIN
I COULD FALL IN LOVE
10 KINITO MENDEZ EMI LATIN
LA PEGUE

LA PEGUE

11 OLGA TANON WEA LATINA

NOCHE MAS

UNA NOCHE MAS
12 CARLOS ALBERTO JAN'EMI
LADROCOMO UNA PELICULA
13 PORTO LATINO RODVEN
DIVINO AMOR

14 JOHNNY RIVERA

9 VICENTE FERNANDEZ SONY
CONOCI A TU ESPOSO
10 SELENA EMI LATIN
I COULD FALL IN LOVE
11 LOS CAMINANTES
LUNA/FONOVISA EL DINERO
12 GRACIELA BELTRAN EMI
LATIN HASTA QUE...
13 LOS HURACANES DEL
NORTE UNICO/FONOVISA
O.JOS QUE HAN LLORADO
15 LOS FUGITIVOS RODVEN
QUIEN SOY YO SIN ELLA

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ryower awarded to those records which attain
yed on more stations is placed first. Records
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REGIONAL MEXICAN

53 STATIONS

TU SOLO TU
2 LOS TIGRES DEL NORTE
FONOVISA GOLPES EN EL...
3 M. A. SOLIS Y LOS BUKIS
FONOVISA SERA MEJOR...
4 BANDA ZETA FONOVISA
REVENTON UNISEX
5 LA MAFIA SONY
NADIE

6 JUAN GABRIEL ARIOLA/BMG 7 BANDA MACHOS FONOVISA

MI CHICA IDEAL

8 ANA BARBARA

MUSIVISA/FONOVISA LA...

9 VICENTE FERNANDEZ SONY

1 SELENA EMI LATIN

LATINO DIME LA: VERDAD

15 DONATO & ESTEFANO SONY
Y BAILO
Records showing an increase in detections on a text.

34

## **Artists & Music**

#### LATIN NOTAS

(Continued from preceding page)

act La Mafia, and labelmate Fama and EMI Latin's venerable conjunto idol Roberto Pulido.

A "ONE WORD" SURPRISE:
Toward the end of the 1994 tour
supporting his "Paratodos" album,
BMG Brazil legend Chico Buarque recorded live tracks that he
was planning to release this year as
an album. Buarque says he began
having second thoughts, noting
that "it would be too easy" to put
out a live album based on material
released just one year earlier.

Instead, Buarque returned to the studio to cut "Uma Palavara" (One Word), a unique album of tracks described by Buarque as his B-side tracks

Buarque adds that "Uma Palavara" does not necessarily showcase his abilities as a composer, but he says, "This is an album where I reveal my best work as a musician"

Buarque revisits several lesser-known songs, such as "Estação Mangueira" and the title track, with economic arrangements that cast a light-hearted tone to the songs. Not all of the album's tracks are unknown, either. "Quem Te Viu Quem Te Vê" (Who Saw You, Who Sees You), his 1994 concert hit, is one of five widely recognized, yet revamped, standards.

Buarque currently is locked up in a Paris apartment completing a second novel. His first, "Estorvo" (Hindrance), sold more than 200,000 copies in Brazil, the U.S., France, and the U.K.

STATESIDE BRIEFS: Rudy Sarzo's recently launched imprint, Sarzo Music, makes its official bow on Wednesday (6) at Miami's Hard Rock Cafe, with performances by several of the label's acts, including Logos, Stukas En Vuelo, and Vrede . . . Vocal Sampling became another victim of Cuban embargo politics last month, when the talented, Havana-based a cappella group was denied a visa to perform at a New York concert sponsored by the World Financial Center Arts & Events Program. Several tracks from Vocal Sampling's Sire/ EEG debut, "Una Forma Más," are garnering scattered airplay in Puerto Rico ... Bobby Lopez has been named programming manager, Latin America, Country Music Television. He most recently was PD at Spanish outlet KRIO-FM San Antonio, Texas.

A three-month investigation by the Assn. of Latin American Record Manufacturers and the Motion Picture Assn. of America lead to the Aug. 10 arrest of Morris Abdelsayed for the alleged manufacture of counterfeit videos. More than 15,000 pirate videos were confiscated at Abdelsayed's counter-

feit factory in Canoga Park, Calif. Most of the tapes were by regional Mexican artists, such as Fonovisa's Los Bukis and Los Invasores Del Norte, along with tapes by EMI Latin Tejano superstar Selena.

On July 22, the Recording Industry Assn. of America assisted state police during two raids near Providence, R.I., that netted more than 35,000 alleged counterfeit cassettes, many of which were copies of Selena's smash album "Dreaming Of You." Felix Puralata, alleged owner of the two raided retail locations, was arrested and charged as a felon . . . Montreal imprint Antara Productions recently released a fine merengue/salsa album by Papo Ross & Orquesta Pambiche titled "Vamo' A Pambicha." The label is looking for a U.S/Latin American licensing deal.

CORRECTION: Marisa Monte records for EMI Brasil, not PolyGram Brasil, as reported in the Sept. 2 issue.

#### LABELS MESH CLASSICAL MUSIC, ONLINE WORLD

(Continued from page 13)

releases by offering a user-friendly guide to the genre within the interactive portion of the discs.

"These are for the newcomer and also for the dabbler," says Gautreau. "But they're not your basic introductory-type material, such as 'a sonata is ...' and 'beginning in the third measure you will always find ...' What we have strived to do is to put the music in social context through such elements as offering background on the composers' lives and times."

An Angel market study found that more than half of active music consumers say they enjoy classical music, but that fewer than a quarter have actually purchased a classical recording, Gautreau says. "Giving them an easy means to explore the subject and acquire knowledge where they maybe had little before makes them more likely to make the leap."

An entry-level price was also found to be key to unlocking this new market, the study showed. Exact pricing has not yet been set on the Angel CD Plus titles.

Similarly, Intersound's Audio Plus titles have "the basic who, what, where, and when to get you started," says Alan Queen, director of multimedia development. "And then there are extra levels to explore as you get more familiar with the music."

One multimedia section within the "Musical Odyssey" album, for instance, allows users to view, play through, and print complete scores from two album selections. Another more basic area introduces the orchestra, explaining the different roles that members play.

"It's all icing," Queen adds. "The music is still the heart of what we're show-casing."

The Angel albums, among the first announced for the new CD Plus format, will be packaged in dual-disc Brilliant-Box jewel boxes, to allow for the inclusion of a separate diagnostic disc/multisession driver with each title.

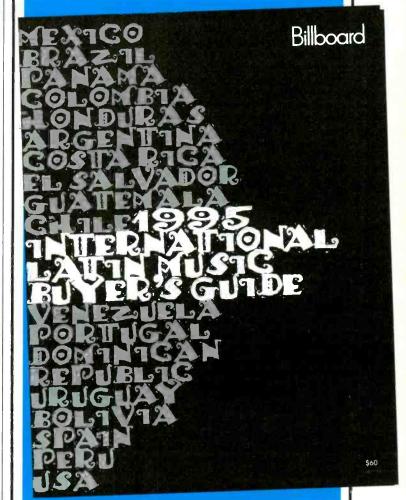
The diagnostic disc "surveys" a user's computer to determine if it will require additional driver software to access the multimedia element of the CD Plus disc when played in a CD-ROM drive; if so, the required drivers are included on the extra disc.

Intersound is using a different production approach, "expanded pregap," for its enhanced CD titles. This technique hides the computer data in a space before the album's first track; most new computers should be able to access the material without additional software.

Other Audio Plus titles on tap from Intersound this year include an album by pop/rock group Skeleton Crew and a bass music-themed title, both due later this month, and a four-disc Broadway series slated to street in October. Each will carry "standard" album pricing, according to the label.

The hope is to ease Intersound toward an all-enhanced future, says Queen.

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## Artists & Music

# COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Sour TITLE

| #                                | LAS                                    | SE                       | LABEL & NUMBER/DISTRIBUTING LABEL  |              |
|----------------------------------|--|--------------------------|--|--------------|
|                                  |  |                          | ** * NO. 1 * * *  SOUNDTRACK MALPASO 45949/WARNER BROS. 13 weeks at No. 1  |              |
| 1                                | 1                                      | 13                       | THE BRIDGES OF MADISON COUNTY  | Ŷ            |
| 2                                | 2                                      | 22                       | DAVID SANBORN ELEKTRA 61759/EEG PEARLS   | ŝ            |
| 3                                | 4                                      | 61                       | TONY BENNETT ● COLUMBIA 66214 MTV UNPLUGGED  | )            |
| 4                                | 3                                      | 21                       | RACHELLE FERRELL BLUE NOTE 27820/CAPITOL S FIRST INSTRUMENT  | Т            |
| 5                                | 5                                      | 16                       | ETTA JAMES PRIVATE 82128 TIME AFTER TIME   | E            |
| 6                                | 6                                      | 19                       | WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880 JOE COOL'S BLUES   | s_           |
| 7                                | 7                                      | 10                       | DR. JOHN BLUE THUMB 7000/GRP AFTERGLOW   | ٧            |
| 8                                | 8                                      | 15                       | CHARLIE HADEN/HANK JONES VERVE 7249 STEAL AWAY   | Υ_           |
| 9                                | 11                                     | 3                        | JOHN MCLAUGHLIN VERVE 7467 AFTER THE RAIN  | V_           |
| 10                               | 9                                      | 99                       | SOUNDTRACK HOLLYWOOD 61357   | c            |
| 10                               | 9                                      | 33                       | SWING KIDS   | ٧_           |
| 11                               | _                                      | <b>w</b> ►               | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  SWING KIDS PARKER'S MOOU   |              |
|                                  | _                                      |                          | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO  | D            |
| (11)                             | NE                                     | w Þ                      | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE PEEVES  BLUE NOTE 2951 (CAPITOL   | D<br>/I      |
| 12                               | NE'                                    | <b>W</b> ▶               | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES  BLUE NOTE 29511/CAPITOL  QUIET AFTER THE STORM  | D<br>/I<br>Y |
| 11<br>12<br>13                   | 10<br>17                               | w ►<br>17<br>74          | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES  BLUE NOTE 29511/CAPITOL  QUIET AFTER THE STORM ETTA JAMES  PRIVATE 82114  MYSTERY LAD   | D            |
| 11)<br>12<br>(13)<br>(14)        | 10<br>17<br>19                         | w ► 17 74 9              | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO PARKER'S MOOI  DIANNE REEVES BLUE NOTE 29511/CAPITOL  ETTA JAMES PRIVATE 82114  JIMMY SMITH VERVE 7631  JOHNNY HARTMAN IMPULSE! 152/GRP  ELLA FITZGERALD VERVE 9084  THE BEST OF THE SONGBOOK  | D Y !!       |
| 11)<br>12<br>(13)<br>(14)<br>15  | 10<br>17<br>19<br>13                   | 17<br>74<br>9            | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES  BLUE NOTE 29511/CAPITOL  QUIET AFTER THE STORM  ETTA JAMES  PRIVATE 82114  MYSTERY LAD  JOHNNY HARTMAN  IMPULSE! 152/GRP  UNFORGETTABLE  FILA FITZGERALD  VERVE 7084  | D Y I! E     |
| 11<br>12<br>13<br>14<br>15<br>16 | 10<br>17<br>19<br>13                   | w ► 17 74 9 4 89         | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES BLUE NOTE 29511/CAPITOL  GUIET AFTER THE STORM  MYSTERY LAD  JIMMY SMITH VERVE 7631  DAMN  JOHNNY HARTMAN IMPULSE! 152/GRP  UNFORGETTABLE  ELLA FITZGERALD VERVE 9084  ANTONIO CARLOS JOBIM  | D Y I! E S   |
| 11) 12 13) 14) 15 16 17          | 10<br>17<br>19<br>13<br>12<br>20       | 17<br>74<br>9<br>4<br>89 | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES  BLUE NOTE 29511/CAPITOL  QUIET AFTER THE STORM  ETTA JAMES  PRIVATE 82114  MYSTERY LAD  JIMMY SMITH  VERVE 7631  DAMN  JOHNNY HARTMAN  IMPULSE! 152/GRP  UNFORGETTABLE  ELLA FITZGERALD  VERVE 9084  THE BEST OF THE SONGBOOK  ANTONIO CARLOS JOBIM  VERVE 5472  THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK  LAMES CARTER  ATIANTIC 82742/46                              | D III        |
| 11) 12 13) 14) 15 16 17          | 10<br>17<br>19<br>13<br>12<br>20<br>22 | w ► 17 74 9 4 89 13 23   | THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907  DIANNE REEVES  BLUE NOTE 29511/CAPITOL  QUIET AFTER THE STORM  MYSTERY LAD  JIMMY SMITH VERVE 7631  DAMN  JOHNNY HARTMAN IMPULSE! 152/GRP  UNFORGETTABLE  ELLA FITZGERALD VERVE 9084  THE BEST OF THE SONGBOOK  ANTONIO CARLOS JOBIM VERVE 5472  THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOI  JAMES CARTER ATLANTIC 82742/AG  THE REAL QUIET STORM  GROVER WASHINGTON, JR. COLUMBIA 64319 | D III        |

#### ARTURO SANDOVAL & THE LATIN TRAIN TOP CONTEMPORARY JAZZ ALBUMS

COLUMBIA 57424

WARNER BROS. 7072 HS

MOOD SWING

STEPPIN' OUT

FAMILY

JOSHUA REDMAN QUARTET

ROY HARGROVE VERVE 7630

TONY BENNETT

ARTURO SANDOVAL

(22) RE-ENTRY

18 10

93

23 15 10

(24) 25

| (1)  | NEW > |     | ★★★NO. 1★★★ FOURPLAY WARNER BROS. 45922                            | 1 week at No. 1<br>ELIXIR |
|------|-------|-----|--|---------------------------|
| 2    | 1     | 143 | KENNY G ▲ <sup>8</sup> ARISTA 18646                                | BREATHLESS                |
| 3    | 2     | 8   | THE JAZZMASTERS JVC 2049 IS  | THE JAZZMASTERS II        |
| 4    | 6     | 10  | WAYMAN TISDALE MOJAZZ 0552/MOTOWN TS                               | POWER FORWARD             |
| 5    | 4     | 12  | INCOGNITO FORECAST 8000/VERVE                                      | 100 DEGREES & RISING      |
| 6    | 7     | 48  | PHIL PERRY GRP 4026  | PURE PLEASURE             |
| 7    | 5     | 4   | STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONT<br>GAI SABER 34167/I.R.S. | THE RITE OF STRINGS       |
| 8    | 8     | 31  | JOHN TESH PROJECT GTS 4578   | SAX ON THE BEACH          |
| 9    | 9     | 14  | URBAN KNIGHTS GRP 9815   | URBAN KNIGHTS             |
| 10   | NE    | NÞ  | J. SPENCER MOJAZZ 0551/MOTOWN                                      | BLUE MOON                 |
| 11   | 10    | 18  | LEE RITENOUR & LARRY CARLTON GRP 9817                              | LARRY & LEE               |
| 12   | 12    | 3   | YELLOWJACKETS WARNER BROS. 45944                                   | DREAMLAND                 |
| 13   | 11    | 14  | HERBIE HANCOCK MERCURY 2681  | DIS IS DA DRUM            |
| 14   | 15    | 69  | JOHN TESH PROJECT GTS 34573  | SAX BY THE FIRE           |
| 15   | 13    | 32  | PAT METHENY GROUP GEFFEN 24729                                     | WE LIVE HERE              |
| 16   | 14    | 14  | MARCUS MILLER PRA 60501  | TALES                     |
| 17)  | 17    | 42  | DAVID SANBORN WARNER BROS. 45768 THE                               | BEST OF DAVID SANBORN     |
| 18)  | 25    | 2   | KEIKO MATSUI WHITE CAT 77727/UNITY                                 | SAPPHIRE                  |
| 19   | 16    | 24  | SPYRO GYRA GRP 9808  | OVE & OTHER OBSESSIONS    |
| 20   | 19    | 67  | NORMAN BROWN MOJAZZ 0301/MOTOWN                                    | AFTER THE STORM           |
| 21   | 18    | 5   | MARION MEADOWS RCA 66623   | BODY RHYTHM               |
| (22) | 24    | 20  | NELSON RANGELL GRP 9814  | DESTINY                   |
| 23)  | 22    | 73  | INCOGNITO VERVE 2036   | POSITIVITY                |
| 24   | 20    | 7   | CHARLIE HUNTER TRIO 8LUE NOTE 31809/CAPITOL                        | BING BING BING!           |
| 25   | 21    | 4   | HEAVY SHIFT DISCOVERY 77020  | UNCHAIN YOUR MIND         |

☐ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification or sales of 500,000 units. A 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.

Is indicates past or present Heatseeker title. © 1995. Billboard/BPI Communications, and SoundScan, Inc.





by Jim Macnie

DISCOUNT: Naxos, the Cherry Hill, N.J., company that made its mark offering budget classical discs, is about to launch a jazz label for new recordings. The suggested retail price of the titles will be \$7.99, which is roughly half that of new major-label jazz releases.

Naxos Jazz, like its classical counterpart, is aiming for prominent display in high visibility retail chains and discount outlets. "We have a great presence in many nontraditional record accounts," says GM Mark Miller. Borders Books & Music and numerous university book stores are among the targeted accounts. Naxos has had success with isolated classical promotions at such chains as Target and CVS and hopes to place its jazz line in similar outlets.

Budget jazz titles may have an even greater attraction for consumers than the classical discs that have earned Naxos its substantial rep. "With the classical, mass retailers have a selection of very cheap and, in some cases, very poorly done titles they can draw from," explains Miller. "But in jazz, there is nothing else out there at \$7.99, at least as far as new record-

"Naxos is becoming synonymous with highbrow entertainment at bargain prices," says company founder Klaus Heymann. The initial titles, due Sept. 11, include "Straight Up" by Philadelphia guitaristrank Dibussolo; "Not What You Think" by electronic violinist Departs Delvary "Monday Of Old Name of the Parts of the Name of the Parts of the Name tronic violinist Dennis Deluca; "Moods Of Old New Orleans" by the Louisiana Repertory Jazz Ensemble; and Edgardo Cintron & Tiempo Noventa's nine-piece Latin ensemble date, "Musica Caliente." Four new titles per month are scheduled. To keep the overhead low, the label has to be a taskmaster: It expects its artists to be well rehearsed before going into the studio.

Visibility won't be limited to stores. Several of the releases will be packaged together and touted on home-shopping channel QVC. "We're also taking some of our artists, like Edgardo Cintron and the keyboardist/composer Demetrios, and bringing them to perform at retail conventions," says Miller.

ART & ENTERTAINMENT: The title of Geri Allen's recently rereleased 1987 Minor Music disc really tells a lot about the pianist/composer's take on music: "Open On All Sides . . . In The Middle." That openness has provided Allen with two distinct kinds of acknowledgments of late. On Aug. 6 at the Santa Monica (Calif.) Civic Auditorium, she received top honors in the jazz field from the Soul Train Lady of Soul Awards. The disc that impressed the judges was "Twenty One," her latest Blue Note date with Ron Carter and Tony Williams. The syndicated awards show was aired to a prime-time TV audience. It has also been determined that on March 17 of next year, Allen will be in Copenhagen to accept the coveted JazzPar Prize from the Danish Jazz Center; she is the first woman to be chosen. In addition to the honor itself, Allen will be \$36,000 richer.

RRATA: No denying that Peter Gelb is a hardworking guy, but he definitely is not under the employ of two companies. The Emmy Award-winner is the president of Sony Classical; his association with Thirteen/WNET, as referenced in our July 12 cover story, is solely as co-producer, along with Pat Jaffe, of the upcoming PBS Wynton Marsalis special Marsalis On Music." Marsalis is a big Gelb fan. "When you have people of vision, things move forward," says the bandleader, "and the show is mainly due to Peter's vision." Every day at the office, Gelb shares ideas with Gilbert Hetherwick, a senior VP at Sony Classical, not Sony Video as mentioned.

#### RELATIVITY SET A CHANGE FOR SATRIANI

(Continued from page 14)

the Dayton Faris Inc. production company.

"We documented the making of the record," says Satriani, who, along with Palmer, expects both a promo videoclip and home-video product to emerge from the film-

ing.

The sessions, he says, were particularly special, mainly because he staved out of the control room.

"I always try to get every record really different, and this one's even more so, because Glyn just had me in the sound room being a guitar player," he says. "It became a really intense journey into the soul of the songs.'

Satriani primarily recorded the album live, accompanied for the most part by rhythm guitarist Andy Fairweather Low, bassist Nathan East, and drummer Manu Katche. Also assisting were Satriani stalwart Jeff Campitelli on drums, the rhythm section of brothers Gregg and Matt Bissonette on drums and bass, and Glyn's son, Ethan, also on drums.

"I was searching for a new way to record and play, and I thought I had a special collection of songs for this record," Satriani says. "There wasn't a central theme like on 'Surfing' or [1989 album] 'Flying In A Blue Dream.' I wanted somehow to capture more emotion

and depth: I wanted the sad songs to be really sad, and the fun songs to be over-the-top fun-and everything to be more live. And there's a blues element that I wasn't counting on: I always thought I'd have to wait and get some years on me, until I was 50 or 60, so I'm really pleased to have a couple of songs with blues ideas, like 'Down, Down, Down' and 'Slow Down Blues.' But as a whole, nothing ties together thematically, so it became my first eponymous release because it's just music from me.'

Satriani is now preparing for a press tour, which will take him to Europe in September. Meanwhile, Relativity is rolling out a national retail display contest and has created a special window decal featuring the album cover art. An advance postcard mailing to retail and radio is being readied, as are in-store appearances and a crosspromotion with guitar manufacturer Ibanez, which has previously tied in with Satriani releases.

A teaser consumer print ad campaign will feature audio sampling via an 800 number, and TV buys will likely feature the footage from the studio sessions. There will also be special point-of-purchase materials, including posters and two-sided flats.

Relativity, says Palmer, will

hand out album fliers at concerts by guitarist peers, such as Carlos Santana and Jeff Beck. On Satriani's touring front, a 40-city, major-market U.S. outing is being planned by Bill Graham Management for January, with a special appearance at the Filmore East in Satriani's hometown of San Francisco in December.

Satriani, who did a stint as Ritchie Blackmore's replacement in Deep Purple during the interval between "Time Machine" and "Joe Satriani," is returning to the power trio format for the first time since 1990. "Something always happens when three guys try to make as much noise as possible," he says. "That's the kind of mood I'm in now. There's a good amount of stored-up danger, and I want to go back to hitting the stage and going crazy."

Palmer adds that future plans include utilizing CD Plus technology for an enhanced CD release, as well as setting up a Relativity home site on the Internet. "There's already a lot of Satriani pages out there on the Net," he says, "and we're setting up a new site with an outside company just for this campaign. We're doing anything we can do to bring people closer to what he's done on this album.

Billboard

# **Oodles Of Maazel On BMG And Sony**

MAAZEL TO BMG: Lorin Maazel has signed a nonexclusive, long-term agreement with BMG Classics/RCA Victor Red Seal. Maazel, whose most recent recording projects have been with the Pittsburgh Symphony for Sony and Telarc, begins his RCA recording relationship with the Bavarian Radio Symphony Orchestra, of which he was na-



Billboard.

med principal conductor in 1993. The deal lists six discs: first, an all-Strauss disc with "Also Sprach Zarathustra," "Don Juan," and

"Rosenkavalier Suite," released in August, to be followed by another all-Strauss record, out in 1996. The third recording features Stravinsky's "Symphony Of Psalms" and "L'Histoire du Soldat," for which Maazel will also solo on violin—he was, after all, once a violinist in the Pittsburgh Symphony.

This season is Maazel's last as music director in Pittsburgh; that baton is being passed to Mariss Jansons. The 65-





by Heidi Waleson

year-old Maazel reportedly plans to devote more time to composing. His flute concerto, written for James Galway, world premieres with the Pittsburgh Symphony in October, with Maazel conducting, followed by performances in Carnegie Hall in New York. Galway is also an RCA artist, but there are no recording plans for the work.

Maazel is not cutting his other record company ties: Sony has three more Pittsburgh/Maazel discs (Sibelius, Respighi, and Saint-Saëns) in the can and still plans to work with the conductor, perhaps on other Pittsburgh projects.

The Maazel recordings are being made using Dolby Surround Sound technology, so people who are listening can feel as if they are in a movie theater,

provided they have a Dolby Surround System. And speaking of movies, the BMG art department apparently would like you to remember that "Zarathustra" was the theme music for the movie "2001: A Space Odyssey," because the album art features a planetary motif, with Maazel sporting startlingly electric blue hands.

That same art department, incidentally, has also put what may well be the first classical CD holograph cover on "The Typewriter," a collection of **Leroy Anderson** tunes performed by **Leonard Slatkin** and **the St. Louis Symphony.** The cover, a manic, moving typewriter, is perfectly in keeping with Anderson' antic, witty pops standards

'60s movie program "The L theme song, "Syncopated Ci the evergreen "Sleigh Ride."

RESURRECTION: Nimbus ing a forgotten composer bac with a new series of recordings, of which is being released Wed (6). Nicolae Bretan, born in Transylvania, Romania, wrote fir ras and more than 200 lieder; was itone, stage director, and conducto became director-general of the Ro ian Opera in 1944. But in 1948, after daughter Judith began dating an A ican diplomat (whom she later marr he was ordered to join the Commu Party to prove his loyalty. When he fused, he was forced to retire and v subsequently expelled from the Rom. ian Composers Union. For the last years of his life, he was a nonperson, h music effectively banned in Romani He died in 1968.

Judith, who now lives in the Washing ton, D.C., area, has been spearheading her father's renaissance, securing per formances, including productions in Romania and St. Gallen, Switzerland, and recordings, which are now being edited and mastered by Nimbus. The first Nimbus recording, which couples the one-act operas "Golem" (1924) and "Arald" (1942), was made in Switzerland in 1987 by Romanian artists. "Golem" is lyrical and 19th-century tonal in its idioms, recalling Puccini, Dvořák, and occasionally Wagner. Baritone Alexandre Agache is wonderful as the agonized Golem, who begs his creator to make him human.

Six more records, including two more operas, lieder, and Bretan's "Requiem," are planned for the series. The next release, "The Evening Star," Bretan's first opera, is scheduled for release April 1996.

**N**EW DIGS: Sony Classical will close its Hamburg office and move its European headquarters, including its international A&R functions, to London, home of the Sony Music Entertainment Europe headquarters.

NORWEGIANS: Naxos has enlisted the talents of splendid Norwegian pianist Einar Steen Nokleberg, who made a powerful impression in New York at the 1993 Grieg Centenary Symposium, in preparing a complete collection of Grieg's keyboard music. Fourteen discs are now in production. Naxos is also planning a comprehensive series of recordings of Norwegian music, including all the major works of Grieg, Svendsen, Halvorsen, and Sinding, using Norwegian artists.

| FOR WEEK | ENDING | SEPTEMBER | 9, 1995 |
|----------|--------|-----------|---------|

| THIS WEEK   | LAST WEEK | WKS. ON<br>CHART | Compiled from a national sam reports collected, com TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ple of retail store and rack sales<br>piled, and provided by SoundScan®<br>SoundScan®<br>ARTIST |
|-------------|-----------|------------------|---|---|
| 1           | 1         | 76               | ★ ★ NO LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116 69 weeks at                              | O. 1 ★ ★ YANNI  |
| 2           | 2         | 26               | LIVE AT RED ROCKS ●<br>GTS 4579   | JOHN TESH   |
| 3           | 3         | 196              | SHEPHERD MOONS A <sup>4</sup> REPRISE 26775/WARNER BROS.                                    | ENYA  |
| 4           | 4         | 7                | AN ENCHANTED EVENING DOMO 71005 IS  | KITARO  |
| 5           | 5         | 124              | IN MY TIME A PRIVATE MUSIC 82106  | YANNI   |
| 6           | 6         | 18               | BY HEART<br>WINDHAM HILL 11164  | JIM BRICKMAN  |
| 7           | 7         | 12               | VIVA!<br>EPIC 66455   | OTTMAR LIEBERT + LUNA NEGRA   |
| 8           | 9         | 274              | NOUVEAU FLAMENCO ●<br>HIGHER OCTAVE 7026  | OTTMAR LIEBERT  |
| 9           | 8         | 44               | FOREST  WINDHAM HILL 11157  | GEORGE WINSTON  |
| 10          | 10        | 20               | QUEST OF THE DREAM WARRIOR<br>NARADA 64008  | DAVID ARKENSTONE  |
| 11          | 11        | 5                | THE MUSIC OF THE GRAND CANYON<br>REAL MUSIC 1422  | NICHOLAS GUNN   |
| 12          | 13        | 47               | MANDALA<br>DOMO 71001   | KITARO  |
| 13          | 14        | 7                | HEART & SOUL<br>TIME LINE 09  | LORIE LINE  |
| 14          | 16        | 46               | ACOUSTIC PLANET HIGHER OCTAVE 7070  | CRAIG CHAQUICO  |
| <b>15</b> ) | 19        | 66               | MONTEREY NIGHTS<br>GTS 4570   | JOHN TESH   |
| 16          | 12        | 10               | NARADA COLLECTION 5<br>NARADA 63920   | VARIOUS ARTISTS   |
| 17)         | 21        | 70               | CELTIC TWILIGHT<br>HEARTS OF SPACE 11104  | VARIOUS ARTISTS   |
| 18          | 17        | 104              | HOURS BETWEEN NIGHT + DAY EPIC 53804  | OTTMAR LIEBERT + LUNA NEGRA   |
| 19          | 15        | 30               | EUPHORIA (EP)<br>EPIC 66862   | OTTMAR LIEBERT  |
| 20          | 20        | 21               | BEYOND THE THUNDER<br>HIGHER OCTAVE 7073  | NEAL SCHON  |
| 21          | 22        | 22               | TYRANNY OF BEAUTY<br>MIRAMAR 23046  | TANGERINE DREAM   |
| 22          | 18        | 13               | I LOVE YOU PERFECT<br>SILVA AMERICA 1015  | YANNI   |
| 23          | 23        | 86               | NARADA DECADE<br>NARADA 63911   | VARIOUS ARTISTS   |
| <b>24</b> ) | RE-E      | NTRY             | WINTER SONG<br>GTS 4572   | JOHN TESH   |
| 25          | 24        | 5                | SACRED SPIRITS<br>VIRGIN 40352  | SACRED SPIRITS  |

**TOP NEW AGE ALBUMS** 

Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ARIAA 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: [IS] indicates past and present Heatseekers titles © 1995, Billboard/BP Communications and SoundScan, Inc.



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. Is indicates past or present Heatseeker title. © 1995 Billboard/BPI Communications and SoundScan, Inc.

# RGAMCTOR PROSENTED STATE

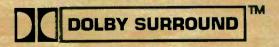


OUR TIME LEGENDS

# BOLT YOUR SPEAKERS TO THE FLOOR!

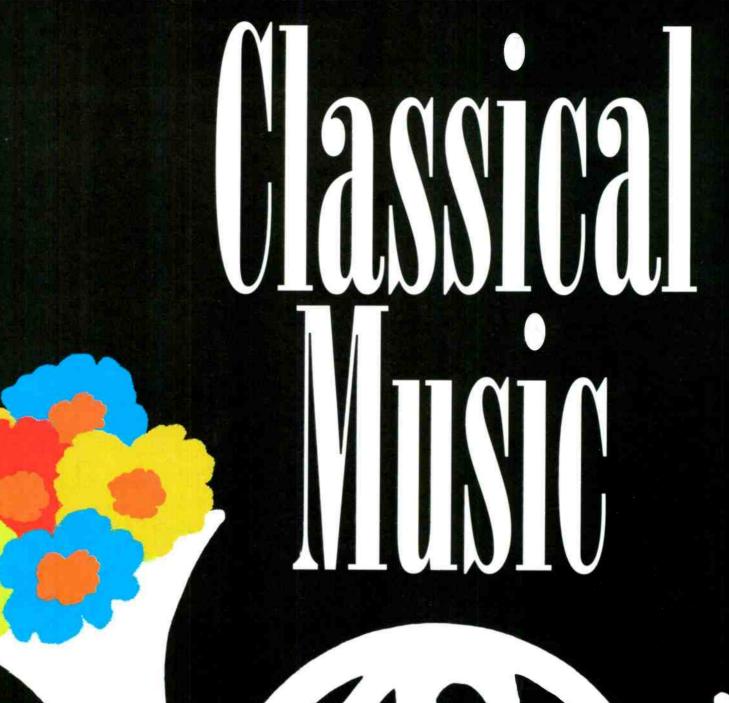


# Lorin Maazel plays Strauss in



# Includes FREE Dolby Surround™ CD Sampler offer from RCA Victor Red Seal!

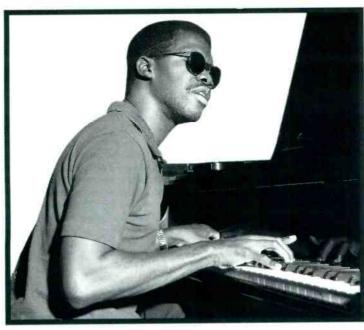
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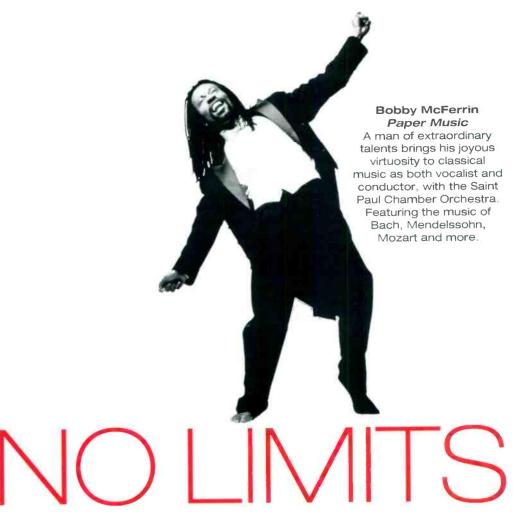
Billogred 8

**SPOTLIGHT** 



Marcus Roberts Portraits in Blue Dazzling improvisations on George Gershwin's Rhapsody in Blue, "I've Got Rhythm," and James P. Johnson's Yamekraw. This is the first-ever recording of Gershwin's masterpiece done as jazz improv—a show stopper at the '95 JVC Jazz Festival... "Music on the verge of boiling over, barely able to contain its vitality."

-The New York Times



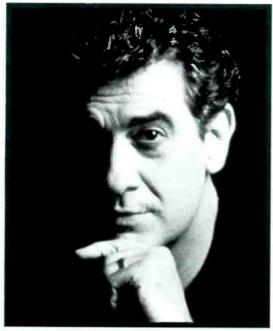
**Utopia Triumphans Huelgas Ensemble/Paul Van Nevel** Extraordinary music from an extraordinary time: the Renaissance. The acclaimed vocal group delivers superb performances of spiritual works by Tallis, Gabrieli, Desprez, Porta, de Manchicourt and more.



John Tavener Innocence Among the most distinctive composers of late Twentieth-Century music. Featured here: the world premiere recording of Innocence and landmark compositions The Lamb, The Tyger and Two Hymns to the Mother of God. With the Westminster Abbey Choir.







Placido Domingo Vienna Noël
Placido Domingo is joined by French
legend Charles Aznavour and Scandinavian
pop star Sissel Kyrkjebo. Includes
Twelve Days of Christmas, Silent Night,
Let It Snow and Aznavour's own
A Very Private Christmas.



Williams on Williams The Classic Spielberg Scores
The Boston Pops Orchestra/John Williams, Conductor and Composer
Several of Hollywood's highest grossing movies have two things in common:
Spielberg and Williams. Maestro Williams leads The Boston Pops in composer
Williams' magnificent themes from Spielberg hits Jurassic Park, E.T., Schindler's
List, Raiders of the Lost Ark, Indiana Jones & the Temple of Doom,
Hook and more.





The sensational Danish baritone — hailed for his performance of Schubert's beloved last songs.



Yo-Yo Ma Plays Herbert & Dvořák Cello Concertos In celebration of the 100th Anniversary of the premiere of the Dvořák Cello Concerto, best-selling artist Yo-Yo Ma revisits a staple of the repertoire, backed by Kurt Masur and the New York Philharmonic. Also includes the rarely recorded Cello Concerto by Victor Herbert.





# CLASSICAL CONTINUES CHORUS OF SUCCESS

#### LABELS PLAY WITH A BALANCE OF TRADITIONAL AND ADVENTUROUS

#### By Heidi Waleson

onks, tenors and Beethoven are dominating classical record sales, but label heads are looking ahead to the next thing. To keep those bottom lines even, classical is moving evermore toward the pop business ideal of thinking about what's new and different as opposed to what's old and great, in both repertoire and packaging. As Peter Gelb, president of Sony Classical puts it, "There's been a negative trend in the past few years—the decline in sales of standard repertoire—so we have to he flexible and creative in balancing the more adventurous with the traditional."

#### A MARKET FOR SPIRITUALITY

The most recent repertoire phenomenon, exemplified by the success of Gorecki Symphony No. 3 (Nonesuch) and Angel's 1994 "Chant" (5 million units in worldwide sales, according to the label), fueled dreams of a "spirituality" market. Angel's follow-up crossover title, "Vision"—vocal music of the medieval mystic Hildegard von Bingen with a synthesizer backbeat—was a logical successor to that release, as was Deutsche Harmonia Mundi's unadulterated Hildegard record with Sequentia, "Canticles

Of Ecstasy." Both were aggressively marketed and did well

The vocal quartet Anonymous 4 (Harmonia Mundi USA) also has benefited from the "Chant" phenomenon, and Deutsche Grammophon will begin promoting the music of Messiaen—spiritual and recently deceased—this season. However, labels are now looking to create new front-line suc-

cesses in other areas through aggressive artist development, repertoire expansion, crossover projects and targeted compilations.

Steady-selling mezza soprano Cecilia Bartoli

#### STAR-RUILDING

Using non-traditional media to do some star building took a leap forward this year when Deutsche Grammophon spent serious marketing money to create an MTV-style video for Gil Shaham and Orpheus' recording of "The Four Seasons." It ran on the Weather Channel, creating a PR bonanza and a heightened profile for the young violinist, to say nothing of increased sales for the CD.

More such projects are in the works. Greg Barbero, formerly director of marketing, PolyGram Classics & Jazz, and now VP of PolyGram's London Records, says, "There's a change of direction at PolyGram; we want to break more artists. Classical music needs more artists who are really stars."

So who's going to join Luciano Pavarotti and Itzhak

Perlman at the top of the heap? Mezzo-soprano Cecilia Bartoli, like Pavarotti a London Records artist, is already holding her own (her most recent release, last fall's "Mozart Portraits," has been a steady seller). DG has its marketing money on the Welsh baritone Bryn Terfel this fall (he has a video too, though not as flashy as Shaham's); and Barbero has a lineup for the fall that includes pianist Jean-Yves

In deciding which artists to "break," Barbero says he looks for "the package": talent, plus a lot of U.S. concerts, strong management, a good personality—a person who likes to meet sales reps, retailers, the public and the press (and make a good impression on David Letterman)—plus a good series of records that will amortize the investment.

What kind of artist? Singers tend to hit big, and both Sony and BMG Classics are working on enlarging their vocal rosters so they can get in front of the next Bartoli phenomenon. With Bernstein and Karajan dead, conductors aren't what they were in promotability terms, and they can't show what they do on TV. And Kevin Copps, senior VP of Atlantic Classics, warns that com-

panies have to pick their promotable artists carefully. "You can help an artist who is the real thing. You can help—for a little while—one who isn't "

#### WHAT'S NEW

With standard repertoire glutting the market on full-price, mid-price and budget labels, classical shops are looking to new music. They're finding inspiration in the success of the boutique label Nonesuch, with its small roster, limited release schedule and emphasis on new repertoire by such composers as Philip Glass and Steve Reich, to say nothing of Gorecki. Says Gelb, "We know that the 500th re-recording has less potential than a recording of new music."

A raft of new-music specialty labels, such as Catalyst (BMG), Point Music (Philips) and Argo (London) have struggled to capture this market. This year, London will throw new resources behind Argo, which plans to market composers—including Aaron Kernis and Michael Torke—as stars, signing them to contracts, planning events around them and hoping that their music's driving rhythms and sonorities that recall rock 'n' roll will appeal to the young and hip. Forays into this area are fraught with peril, of course. Neither DG's Todd Levin recording or Sony's Bang On A Can made a huge impact this year.

With some of this year's biggest successes being classical movie soundtracks, like Sony's "Immortal Beloved" and the surprise opera hit, "Farinelli" (Travelling), labels are not only aggressively pursuing soundtracks, but are working on developing other projects with film composers such as Elliot Goldenthal, whose oratorio "Fire, Water, Paper" was recorded by Sony this summer, and Michael Nyman (of "The Piano" fame) at Argo.

Sony also wants to do more recordings that Gelb says "make the traditional sound new." Hence, this summer's orchestral "Paper Music" has Bobby McFerrin conducting and vocalizing.

Such projects get a thumbs-up from Mark Jenkins, classical buyer for the 650-store Trans World Entertainment chain, who says that "classical hybrids are becoming much more interesting and diverse." At the same time, Sony is maintaining its schedule of prestige releases from such heavy hitters as the Berlin Philharmonic—but talking with them



The classical soundtrack for Beethoven-bio "Immortal Beloved" was among the year's biggest successes.

about doing some unusual repertoire that they haven't done before.

#### THE HISTORICAL ANGLE

Labels have had success with historically oriented takes on traditional repertoire in the past year. Teldec's video "The Art Of Conducting" is a collection of black-and-white newsreel footage of historical conductors, and the restored Prokofiev score of the now-on-video film "Alexander Nevsky" has been released as a CD, along with RCA's "Living Stereo" series.

Labels have grown cautious about spending the huge amounts it costs

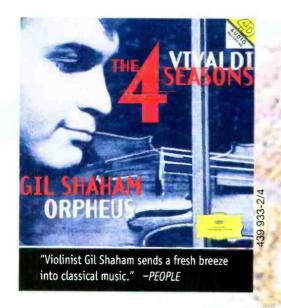
to record major orchestras in standard repertoire, given the inroads made by repertoire-driven budget labels like Naxos, but a unique performance or marketing campaign can make a difference. Richard Schneider. major label classical buyer for Lincoln Center's Tower Records, says the store "couldn't get enough" of John Eliot Gardiner's complete Beethoven symphonies on period instruments (Archiv). RCA's "Carmina Burana," with the St. Louis Symphony and Leonard Slatkin, was marketed with a campaign that emphasized the eroticism of

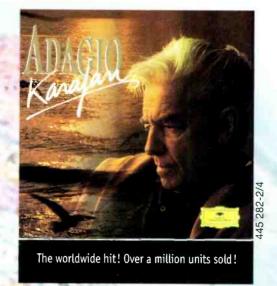
the score and sold 26,000 copies in eight months, according to SoundScan.

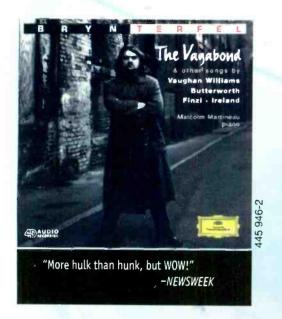
Indeed, concept albums have certainly made the classical scene. Says Schneider, "We had Karajan's 'Adagio' as a special import, and it did nothing. When it came in from DG with a new cover, it sold like hotcakes."

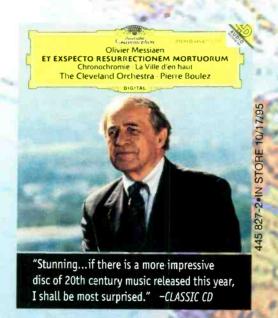
Violinist on video: Gil Shaham

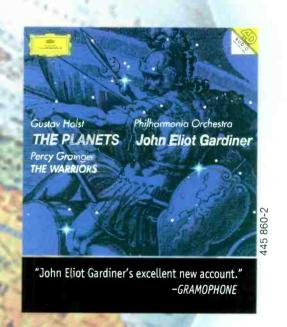
## A Wide World of Classics...

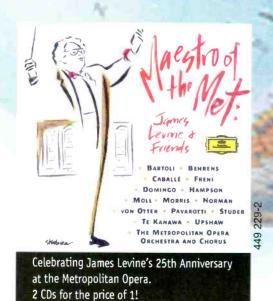


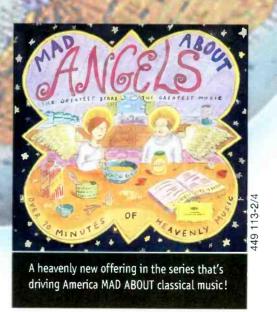












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# Classical Computers

#### LABELS GO ONLINE TO SELL AND PROMOTE

By Marilyn A. Gillen

# SCRATCHING THE NICHE

CLASSICAL COMPILATIONS BECOME INCREASING FOCUSED ON SPECIALIZED MARKETS

By Heidi Waleson

wo of this summer's biggest sellers, "Sensual Classics, Too" (Teldec) and "Out Classics" (RCA), were pitched right at the gay consumer and hit. Both releases are compilations of previously released material. Teldec's disc, with a cover photo of one man embracing another and slugged "Over 75 Minutes Of Musical Passion," is a romantic product; RCA's, with a hunky torso on the cover, is also a political statement: "Revel in an hour of seductive classics by eight of the world's greatest composers who just happen to be gay," reads the cover line, and the liner notes "out" dead composers from Schubert to Saint-Saëns.

These two record companies have discovered that there is a large, affluent gay market that will buy products pitched directly to it. What is more, the success of the discs went beyond the obvious big-city markets. Says Mark Jenkins, classical buyer for Trans World Entertainment, which has 650 stores in 40 states, "We had our target stores, but ["Sensual Classics,

Too"] sold better chainwide than we expected it

Kevin Copps, senior VP and general manager of Atlantic Classics, Warner's classical music marketing arm, came up with "Sensual Classics, Too" as a successor to Teldec's straight "Sensual Classics" romantic compilation. "Marketing is niche by definition," Copps says. "GM doesn't



Kids find that "Beethoven Lives Upstairs."

sell cars: it sells Chevys to one group and Cadillacs to another. Classical music hasn't been that way. Records were issued for the serious listener, and that was it. Now, with the change in the economics of the business, we still have the serious listeners, but we need to look for the casual listeners as well. How can we appeal to those listeners?"

#### LIFESTYLE CHOICES

Using the vast reservoirs of their back catalogs to target listeners through their lifestyle has worked before. Compilation series, such as Philips Classics' "Set Your Life To Music," which offers "Bach For Breakfast" and "Debussy For Daydreaming," package music to wake you up, to wind you down, to entertain by.

Ambience, not composer name or piece title, is what matters. Says Copps, "People like classical music but are too intimidated to approach it in 'serious listener' terms." Music for romance is an obvious choice, so why not make the next leap, into music for gay romance? RCA took the con-

cept a step further, offering up famous composers as gay role models.

The gay market proved fairly easy to reach, with advertising in gay-directed publications, kick-off parties in gay clubs and plenty of media coverage. Other niches have been more elusive. For instance, Copps mentions Erato's "Babydance," a collection of up-tempo pieces for dancing toddlers. "Parents don't go to record stores," he says. "We need to develop mail order and catalog business for that market." Even so obvious a plan as getting the record into children's toy and clothing stores is easier said than done. Copps says that the mark-ups taken by distributers who service such stores make the cost to the label prohibitive.

#### **BARY BEETHOVENS**

Some companies are directly addressing the children's market with Continued on page 56 lthough the likes of "Slash's Snake Pit" and "Megadeth, Arizona" have garnered a lion's share of the attention, Beethoven and Bartoli, Mozart and McFerrin are also quietly making waves-and money-online, as classical labels continue to stretch their marketing bounds into new and novel realms.

Jason Olim, co-founder of online record retailer CD Now!, says classical music has been one of his standout categories, ringing up what he terms "significantly more" sales than would be experienced in a traditional, full-service record store. "It's been a surprise to us, but a nice one," Olim notes.

#### VIRTUAL RETAIL

Music Boulevard, a new online retailer that opened last month, includes a separate classical-music "store" within its virtual walls and

offers a search feature that allows shoppers to customize their browsing using layers of filters such as performer, composer, work and instrument. "This is one area where we definitely feel we are adding a customer-service feature people could not get anywhere else," says marketing director Jeff Magill. "It's ideally suited to classical-music buying.

Carl Pritzkat, label director for ECM Records, which is one of the few labels conducting its own direct sales online thus far, has noted a decided spike in large orders (of five or more albums at once) over the last few months. Though he's not sure of the why, Pritzkat guesses the newcomers exploring the Web via links established by commercial services AOL and Prodigy are having an impact. These are people who are used to buying online," he says. "They are part of a different online culture that hasn't felt uncomfortable doing that, and they're bringing that new mindset to the Internet.

PolyGram Classics and Jazz has

been racking up its own experience catering to online customers. The umbrella group set up a dedicated virtual storefront, dubbed the Music Place, on commercial online service CompuServe this spring, from which it has been selling albums from labels including Deutsche Grammophon, London and Philips Classics. Marketing director Stuart Pressman says the site is still in the early stages, but that business has been judged good for a start-up operation. "When we first went live, we did a survey asking people for feedback on the site, and we got 15,000 replies," Pressman says. "People are definitely paying attention.

Just how many classical-music fans are indeed paying attention online is still a matter of some debate, since no one truly knows yet who the online surfer is, or even how many of them there actually are Demographic surveys seem promising, though, and are frequently cited by label marketers looking to key into them.

#### WHO'S BUYING

"Some 30% to 35% of people who filled out a recent online survey expressed an interest in classical music as one of the things they like a lot," says Sean O'Sullivan, associate director of alternative media for Sony Classical, which has an active arena within the larger Sony Music online site. "So that would be higher than the percentage of classical music as an overall percentage of record sales.

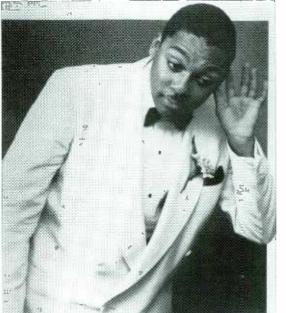
There's also a healthy overlap between classical-music fans, computer owners and intense audiophiles—a cross-section that makes a prime online target.

Still, it's not necessarily how many, but how fervent the online fans are, notes Rico Micalles, VP of distribution and management information systems for Portland-based Allegro, which launched a comprehensive World Wide Web site in October 1994 to market albums from labels including Sugo Records and Dorian Recordings

"If you look at the classical-music newsgroups on the Internet, such as 'rec.classical,' you'll see they are incredibly active," Micalles. "So you definitely have diehard classical fans online. How many of them there are, no one knows, but one thing I know for sure is that these are serious huyers. These are people that live, breathe and think about music—I mean, for fun they talk about classical music on

Conversely, online marketing also offers labels access to the ears, eyes and wallets of a younger generation of potential classical music fans who might be hard to reach through traditional marketing methods and arenas—something top of mind with labels increasingly looking to expand their audiences to a new generation.

"That's been one of the big benefits for us of being in the general Sony Music site to date," says O'Sullivan, while noting plans to break out Sony's classical labels into their own subsite in the coming months. "You have Aerosmith next to Emmanuel Ax, and Toad The Wet Sprocket next to John Tavener. People come in looking for one thing and discover this whole other world they didn't know about but which they find out is appealing to them.



Wynton Marsalis discusses and demos classical and jazz.

#### JAZZY PROMOTIONS

Two major Sony Classical online promotions planned for fall take a contemporary bent. One focuses on jazz pianist Marcus Roberts' improvisatory reading of George Gershwin's "Rhapsody In Blue" with a full orchestra (due in October), while another centers on a four-video series featuring Wynton Marsalis discussing and demonstrating the basics of jazz and classical music, also out that month. The video series, "Marsalis On Music." will also air as a PBS special.

and Sony Classical plans to link its online site with PBS' to further promote the project

Sony also plans to continue what it has judged a "highly successful" test of an online contest, in which a CD player was given away as part of a trivia contest centered around the "Braveheart" soundtrack.

PolyGram Classics & Jazz also has representation right now within an overall World Wide Web umbrella-that of PolyGram Music, which in turn is within a larger Philips site—but plans include establishing dedicated sub-arenas for each of its classical labels, Pressman

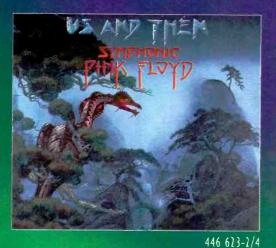
Key PolyGram online promotions slated for the fall include one centered on London Records' release of a Cecilia Bartoli best-of compilation Sept. 12. Another, keyed to "Mystic-The Music Of Olivier Messiaen," is due next year.

Allegro updates its Web site monthly, adding six new featured releases, along with new soundclips, Micalles says. Also online are past catalogs and pages featuring recent releases. Allegro also offers online "subscriptions" to its new-release book via e-mail through the site, something credited with spurring sales.

For most labels, though, including those that do have sales links online, the primary idea is not to close the sale but simply to move visitors one step closer to the cash register in their local record store.

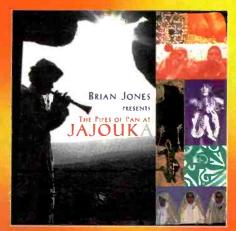
"It's one more tool we can use to get our project into people's minds," says Sony's O'Sullivan. "Whether they consciously go out and buy it because they heard about it on the Web or whether they happen to see it in a record store and just kind of remember that they liked the soundbite they heard of it online—it's all the same to us. It's

# HEAR AND OBEY



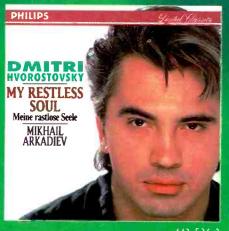


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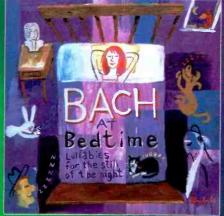


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## European Airwaves

#### CLASSICAL MARKETING VIA RADIO INCREASES GENRE'S AUDIENCE

n some European markets, such as the U.K., Sweden and Germany, the emergence of commercial classical-music radio stations has presented new opportunities for marketing the genre, while in markets such as France, classical labels struggle for mainstream radio exposure. Billboard's correspondents report.

LONDON—The continuing success of Classic FM, Britain's first national commercial classical station, has combined with more aggres-

sive marketing by major labels and increasing sophistication at retail to bring an across-theboard increase for classical record sales in the U.K.

Classical sales in 1994 totaled 15.5 million units, according to the British Phonographic Industry trade group, led by "The 3 Tenors In Concert 1994" (Teldec/Warners), "Canto Gregoriano" by the Benedictine Monks Of Santo Domingo De Silos (EMI) and Michael Nyman's soundtrack to "The Piano" (Virgin). Classical music's share of the overall market by volume rose from 8.4% in 1993 to 8.8% in 1994.

Roger Lewis, managing director of EMI Premier, the division

that includes classical repertoire, says that the positive figures for 1994 reflect underlying growth in the classical sector, and are not solely due to the success of a select few major titles. "During 1994, we experienced significant growth in the U.K. and worldwide with classics," says Lewis. "It's particularly pleasing when we segment our business to see that growth in all our categories.

Brits buy Michael Nyman

Richard Dinnadge, director of marketing at Conifer, says the company saw across-the-board growth in 1994. "Our market share increased in full-price, mid-range and budget product," says Dinnadge. Among the new promotional opportunities available for the classical genre, Dinnadge notes the influence of Classic FM, which was launched three years ago. "It has increased public awareness, which has to be a good thing. The Paul Gambaccini chart show has particularly helped to make people aware of new contemporary music.

Lewis sees the impact of Classic FM as two-fold. "It is important for the long-term development of the business," he says, "and has kept classics on the news agenda." However, he is cautious over Classic FM's day-to-day influence on record sales, "with a small number of exceptions," due to the station's on-air presentation, which focuses on repertoire rather than performances.

Retailer Mike Fabb of Sound Barrier CD Centre in Guildford, founder and chairman of Independent Classical Music Retailers (ICMR), agrees that Classic FM has had a noticeable influence on the

market, although he also is convinced of the station's effect on daily sales. "We do get people coming in asking for music they have heard on Classic FM," says Fabb. "However, it's hard to judge exactly how much sales have improved as a result. I think it's only part of a general increased awareness of classical music. Where Classic FM has definitely helped is in educating people to appreciate new music.

—Paul Sexton

STOCKHOLM—The deregulation of the airwaves in Sweden has led to intensive competition between new stations hoping to attract the commercially lucrative classical-music audience. In Stockholm,

two international radio companies, the Swedish-based Kinnevik media group and the owners of the U.K.'s Classic FM have set up 24-hour classical services in an effort to popularize the music and tempt listeners from the existing public service broadcaster, Sveriges Radio's P2.

For record companies, the new stations present new opportunities to market their products. But in such a new and untested market, most labels are still finding their way. Lars Schuback, marketing manager of classical music for Sony Music Sweden, says cooperation with the new radio stations is increasing, with new records being marketed through Kinnevik's Classic Radio "CD Of The Week"

The record company pays to have their CDs played in full three times a week with parts being played throughout the day. Recently, Sony tried the technique with a new recording of Swedish hymns by the Stockholm Bach Choir. "That album sold very well, but it is difficult to tell what the effect of the radio promotion was," says Schuback.

Warner Music classical product manager Sara Norling sends the stations all her new releases. "I contact them on a regular basis, especially if there is something special that really needs to be heard," she says. So far, the commercial classical stations-which only came on the air last year in Stockholm and Gothenburg-have had no measurable effect on record buying. Most record companies are waiting for them to extend their lis-

tenership both geographically and in terms of numbers before devot-

ing more marketing resources to them. -Nicholas George

HAMBURG—Germany's only commercial classicalmusic radio station has become an important advertising partner for record companies. Klassik-Radio in Hamburg can be picked up by a total of 20 million households. "If a record label wishes to present a special on a particular artist, that costs money, of course," explains Ingrid Roosen, manager and program director of Klassik-Radio.

Klassik-Radio also offers the possibility of booking a week of "heavy rotation," meaning that a title is played four times a day and announced beforehand at a cost of \$6,000. "This has particularly proved itself as an ancillary advertising instrument when a new CD is launched, reports Roosen.

The labels working with Klassik-Radio include PolyGram, Karussell's classical music label Belart, BMG Ariola, RCA, Koch International, Sony Classical and east-

Karussell, one of Germany's most successful companies, has advertised 25 products from its budget-price Belart label on Klassik-Radio with great success. It also uses different forms of presentation, ranging from reviews to direct advertising. Anja Glahn, product manager for the Belart line at Karussell says that working with Klassik-Radio is particularly suitable for reaching children during weekend morning programs, in which plays for children are interspersed with classical music. "In this way, children come into contact with classical music at an early age," says Glahn.

A program devoted solely to Belart classical music products, airing every Thursday from 7 p.m. to 8 p.m., was launched in July. There are a total of 200 Belart releases. Through advertising exposure on Klassik-Radio, sales in Germany alone have topped the 2.5 million mark.

"Marketing for classical music must be as modern as that for pop, and Klassik-Radio's unconventional programs form a part of this," says Werner Klose, managing director of Karussell.

Stefan Schmerbeck, marketing manager for classical music at BMG Ariola Munchen also speaks favorably of his collaboration with Klassik-Radio, citing a special program with pianist Justus Frantz, in which the artist was able to present his recordings and ideas to the listeners. Schmerbeck says BMG Ariola was about to reach 100% of its target ---Wolfgang Spahr audience through Klassik-Radio.

PARIS—The French classical music market is one of the most dynamic in Europe, with total sales representing over FF 650 million (\$120 million) in 1994. But the industry bemoans the lack of commercial radio support for this genre—apart from a couple of specialized outlets-and believes this hinders the sales potential of classical

music.

The most powerful vehicle for classical music is national public radio station France Musique. But critics say it reaches largely hardcore classical listeners and not a mainstream audience because it treats the music too "seriously."

Another station heard in Paris and some French cities is private station Radio Classique, created by dissidents who left France Musique a few years ago. Kevin Kleinmann, director of PolyGram Classics, says these stations

"appeal to intellectuals and take an academic approach, which tends

to frighten non-classical listeners. Other program spots for classical music are available on FIP, a series

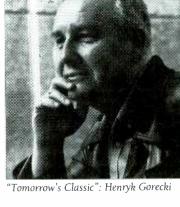
of public local stations in the main cities, where classical is mixed in between jazz, pop, chanson or rock.

The leading AM national stations show limited interest for classical music, except for RTL, which is by and large France's most popular station. RTL has a small daily slot for classical music each morning and on Sunday evenings. In addition, each month RTL picks and endorses a record which is labeled "Classique d'Or de RTL" and played by the

On radio station Europe 1, a year-old weekly show on Saturdays titled "Les Classiques De Demain (Tomorrow's Classics)" tries to mix modern and classical music. A single show could feature works from Ravel, Debussy, Gavin Bryars, Gorecki or Arvo Paert. According to industry sources, this show has a real impact on sales-which proves that proper exposure can boost sales of "difficult" music.

Classical music is totally absent from the main FM networks, be it Top 40 or AC. "All in all, there's little space for classical music on radio," says Philippe Pinon, director of classical development for

Kleinmann says France lacks the equivalent of the U.K.'s Classic FM, a station that could "be accessible to a large public." But he says he has noticed increased receptiveness from unlikely outlets. "Stations we weren't working with are now calling us," he says. Such is the case of a summer promotion with Top 40 station Skyrock on Carl Orff's





The Benedictine Monks Of Santo Domingo De Silos are still selling strong.

Carmina Burana," in which the station was a marketing partner. "Skyrock uses this music as their anthem, so they were natural partners, but it's a one-off," explains Kleinmann.

"The potential of classical music is enormous, but the way classical music is packaged and marketed tends to exclude young consumers,' says Kleinmann. "We have to find new ways to market classical music."

Pinon at Auvidis agrees and says his experience with the soundtracks of "Farinelli" and "Tous Les Matins Du Monde" shows that when you find the right way to reach consumers, it works—and radio has its own importance. We simply lack the window to expose classi--Emmanuel Legrand cal music within the mainstream media."







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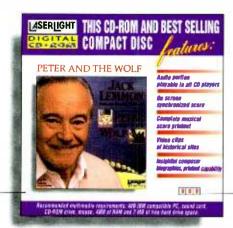
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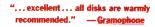
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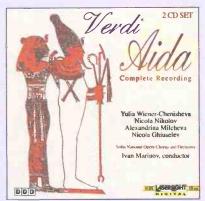




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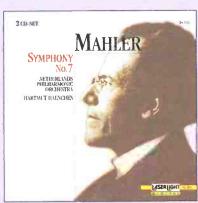




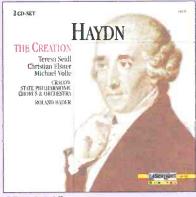
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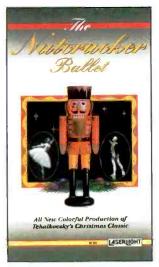


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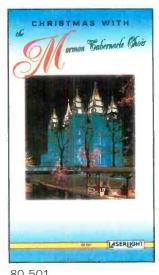


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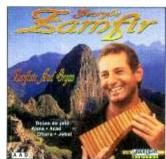
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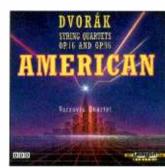
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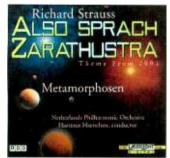
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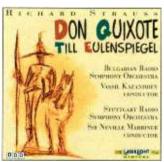


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# Coming Soon

#### A SCHEDULE OF UPCOMING RELEASES

By Bradley Bambarger

If Mozart did not write the music, then the man who wrote it was a Mozart." Those are the words of Beethoven, no less, referring to the controversy surrounding the first completion of Mozart's final, unfinished composition, his Requiem.

Mozart's student Franz Sussmayr finished the Requiem, in some

sections supposedly following sketches that Mozart wrote out for him. But latter days have seen Sussmayr's completion disparaged for its inadequacies, and other students of Mozart have tried their hands at a more satisfactorily completed Requiem.

The latest in the field of a half-dozen or so Requiem completions appeared Sept. 1 from Telarc. With additional material and orchestrations written by pianist and Mozart scholar Robert Levin, this new and improved Requiem is performed by the Boston Baroque on period instruments under the direction of Martin Pearlman.

According to Pearlman, "Robert Levin's completion could become the

standard Mozart Requiem in the next generation." He says Levin took into account the 200-year history of the piece, addressing the sometimes faulty orchestration, voice leading and harmony in Sussmayr's version while retaining much of his work that is musical, Mozartean and revered by millions.

The "Innocence" of John Tavener

#### HIGH-FLYING SOPRANOS

Another fresh interpretation of Mozart is due Oct. 3, when Teldec/Atlantic Classics releases mezzo-soprano Jennifer Larmore's debut recital album. Composed of arias by Mozart and Handel, "Where Will I Fly" showcases Larmore's rich vocal talents to starmaking effect. Accompanied by Jesus Lopez-Cobos conducting the

Chamber Orchestra Of Lausanne, Larmore flowers especially on the serene, affecting "Ombra Mai Fu" from Handel's opera "Xerxes." With a flair for Rossini and Mozart, as well as an engaging personality, the Atlanta-bred Larmore has been compared to the world's favorite young mezzo: Grammywinner and best-seller Cecilia Bartoli.

Speaking of Bartoli, London Records issues a best-of compilation from the vivacious Italian Sept. 12. Half of "Cecilia—A Portrait" contains her sparkling renditions of Mozart arias, with the balance of the album comprising her beautiful versions of songs from 18th-century Italian composers, songs in Italian by Schubert and arias by Rossini.

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The Baltimore Consort offers a three-CD "Collection.

#### OTHER NEWS FROM POLYGRAM

In addition to "Cecilia—A Portrait," London has set for September conductor Sir Georg Solti's debut recording of Verdi's "La Traviata." Featuring the Royal Opera House Of Covent Garden's orchestra and chorus, the two-CD set also marks the recording debut of up-and-coming soprano Angela Gheorghiu. In October, London's Argo

imprint releases a potential crowd-pleaser with Michael Nyman's score for the film "Carrington." Nyman based much of his score on material from his deeply moving String Quartet No. 3. In November, via L'Oiseau-Lyre, a new Bach concertos disc is due from keyboardist Christopher Rousset and the Academy Of Ancient Music led by

Christopher Hogwood.

This month, Deutsche Grammophon will issue a best-of album celebrating conductor James Levine's 25th anniversary with the New York Metropolitan Opera. In October, DG has a feast for fans of Messiaen. A compilation disc titled "Mystic—The Music Of Olivier Messiaen" features movements from some of the composer's more ecstatic works, along with the complete "L'Ascension"—all performed by the Bastille Orchestra led by Myung-Whun Chung. Another release features Pierre Boulez conducting the Cleveland Orchestra on Messiaen's "Et Exspecto" and "Chronochromie." In November, DG's Archiv imprint debuts new signing Piffaro—The Renaissance Wind Band with a disc of

Italian songs and dances. Archiv also will issue a Purcell recording from Paul McCreesh and the Gabrieli Consort.

Philips Classics has a well of music from the East for fall release. First up is baritone Dmitri Hvorostovsky's "My Restless Soul," a September release of

songs by Tchaikovsky, Rachmaninoff, Rimsky-Korsakov and Borodin. Also due this month is a four-CD boxed set of Bartok's complete works for solo piano and the three piano concertos played by Hungarian Zoltan Kocsis. In October, conductor Valery Gergiev and The Kirov Opera & Orchestra return with Prokofiev's "The Fiery Angel," starring

Galina Gorchakova. Off the Russian theme but also in October is John Mauceri conducting the Hollywood Bowl Orchestra in "The Sound Of Hollywood," featuring music from classic film scores by such greats as George Gershwin, Frederic Loewe and John Williams. In November, virtuoso Viktoria Mullova performs sonatas by Prokofiev, Debussy,

Szymanowski and Janacek. Last but not least is Philips' 25-CD boxed set containing the best of the label's colossal Complete Mozart Edition.

#### AND ON ATLANTIC TIME

Along with Larmore's debut recital, Teldec offers 12-year-old pianist Helen Huang's premiere recording in October. Huang plays Beethoven's Piano Concerto No. 1 and Mozart's Piano Concerto No. 23 on the album, accompanied by conductor Kurt Masur and the New York Philharmonic. Also in October,

Teldec has Volume II of Ton Koopman's traversal of Bach's complete organ works, as well as two albums from pianist Andras Schiff and another Vivaldi recording from the ensemble II Giardino Armonico.

Erato has a unique issue in September: "Simple Gifts," a set of songs from the Shaker sect. According to the label, the album marks the first recording of Shaker music in which actual Shakers have par-

ticipated. The Shaker vocalists were accompanied by Joel Cohen and the Boston Camerata. From Erato in November will be the first three-CD installment of a complete Bach cantata series directed by Koopman.

Nonesuch has several exciting releases due for the fall. In September, there's a three-CD boxed set from Le Mystere De Voix Bulgares and the second volume of "George Gershwin: The Piano Rolls." Scheduled for October is the premiere recording of John Adams' Violin Concerto, performed by the Orchestra Of St. Lukes's under the direction of Kent Nagano; Steve Reich's multimedia epic "The Cave"; and soprano Dawn Upshaw's "Night Of The Four Moons," a song set with guitar accompaniment.

#### **UPCOMING FROM BMG CLASSICS**

Fall highlights from the BMG family of labels are many: In September, RCA Red Seal releases the latest from the Canadian Brass, "Fireworks!," featuring music of Purcell, Handel and Tallis; Catalyst



Pianist prodigy Helen Huang

issues "Wind In The Bamboo Grove," an album of works by Japanese composers, featuring percussionist Evelyn Glennie and saxophonist John Harle; Conifer Classics offers "Stairway To Heaven," an album of divinely inspired choral works from Purcell, Bach, Allegri, Mozart, Schubert, Faure and Barber; and Deutsche Harmonia Mundi plans several Bach issues, including "The Musical Offering."

In October, RCA Red Seal

In October, RCA Red Seal offers a recording of Evgeny Kissin's Moscow debut concert from 1984, in which the then-

12-year-old pianist performs Chopin's concertos. In November, RCA Red Seal releases the world-premiere recording of Remo Mazetti's completion of Mahler's Symphony No. 10, performed by Leonard Slatkin and the St. Louis Symphony Orchestra. In December, Catalyst has "Monk And The Abbess," pairing works from contemporary composer/performance artist Meredith Monk with those of the ever-popular Hildegard von Bingen—all performed by Richard Westenburg and Musica Sacra.

ECM New Series has a trio of releases set for September, led by pianist Keith Jarrett's gorgeous recording of several of Handel's Keyboard Suites. An album of the latest works by composer Giya Kancheli, "Exil," is also due, as is a recording of works by Kurtag and Schumann from viola virtuoso Kim Kashkashian.

#### FALL ISSUES FROM SONY CLASSICAL

Sony Classical has an intriguing slate of modern compositions set

for the fall. In October, the label releases "Flamma Flamma: The Fire Requiem," a polystylistic choral work from young Flemish composer Nicholas Lens that fuses classical forms with elements of ethnic and pop music. In November, Sony issues composer Eliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio," an ambitious work mixing Eastern and Western traditions and



 $The\ Boston\ Baroque\ completes\ Mozart\ on\ period\ instruments.$ 

including performances from cellist Yo-Yo Ma, the Vietnamese Children's Choir and the Pacific Symphony Orchestra led by Carl St. Clair. Also in November, Sony will release Yo-Yo Ma's recording of Victor Herbert's rarely heard Cello Concerto.

Sony's Arc Of Light imprint releases John Tavener's "Innocence," a follow-up to his hit for the label from '94, "Akathist Of Thanksgiving." Again featuring the Westminster Abbey Choir and soloists led by Martin Neary, the new album boasts a world-premiere recording of Tavener's work "Innocence" as well as re-recordings of several of his past choral compositions.

Jazz pianist Marcus Roberts makes his recording debut for Sony Classical in October with what the label bills as the first-ever improvisatory reading of Gershwin's "Rhapsody In Blue" with full orchestra.

#### ANGEL/EMI/VIRGIN CLASSICS RELEASES

September is a big month for Angel, EMI Classics and Virgin Classics, as each of the labels has albums coming from star performers. Perhaps the album with the most commercial potential is "Chant II" from Angel, featuring the Benedictine Monks Of Santo Domingo De Silos following up their phenomenal-selling debut. EMI has high hopes for tenor Roberto Alagna, whose debut recital disc for the label comes out this month. Guitarist Julian Bream (Paganini), the Alban Berg Quartet (Janacek) and pianist Stephen Kovacevich (Beethoven) also have albums due in September from EMI. Baritone Thomas Hampson is featured on three recordings from Angel/EMI through the fall, starting this month with Orff's "Carmina Burana" and extending to Massenet's "Herodiade" next month and a solo disc in November.

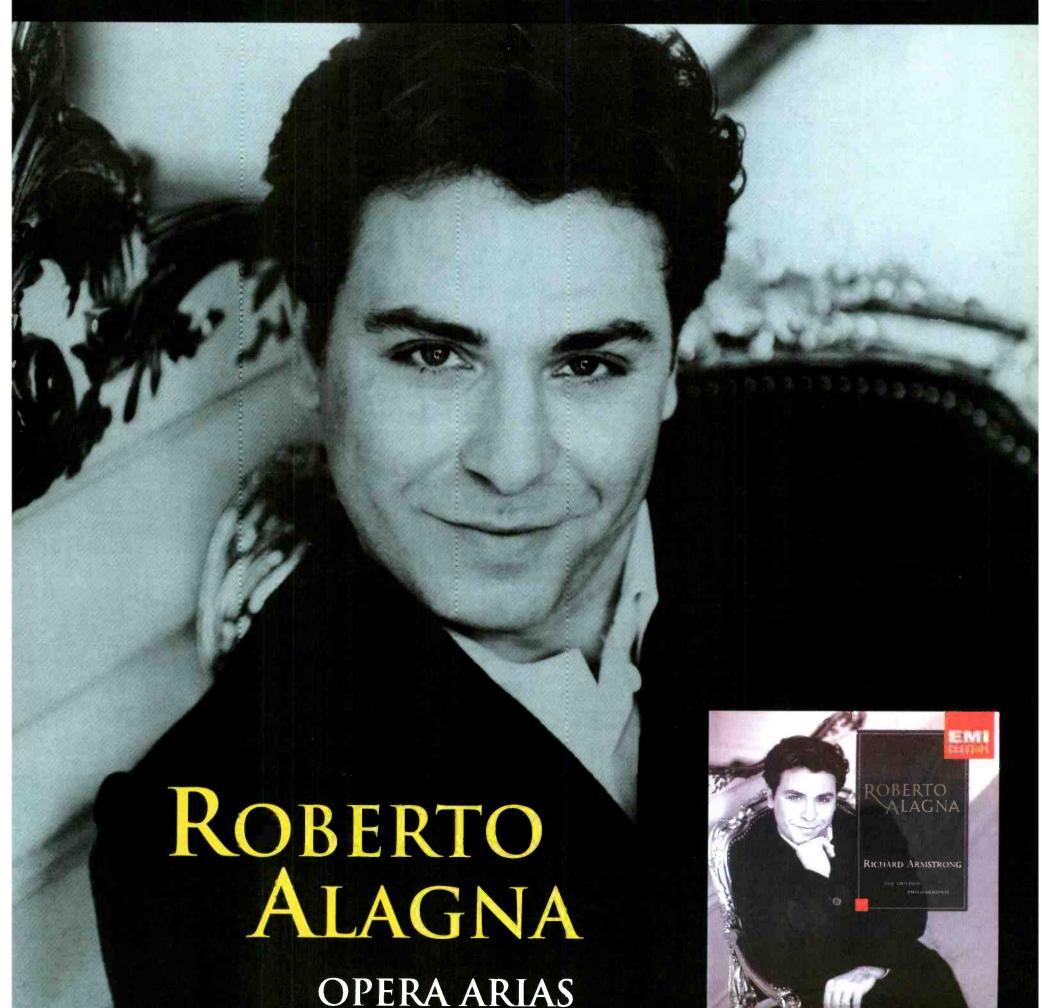
Continued on page 54

BILLBOARD SEPTEMBER 9, 1995

# 100 Years of Tradition

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# A TENOR FOR OUR TIMES



**AVAILABLE SEPTEMBER 19TH** 



#### UPCOMING RELEASES

Continued from page 52

In October, Virgin Classics releases a pair of albums from the Hilliard Ensemble, taking on Lassus' motets and chansons as well as Palestrina's Canticum Canticorum.

This fall also sees further celebration of violinist Itzhak Perlman's 50th birthday year, with two more major releases from EMI to go along with the "The American Album" and the 20-CD "Itzhak Perlman Collection" issued by the label in May. In October comes "A La Carte," an album of Perlman's favorite virtuoso show pieces, including works by Sarasate and Kreisler. Before the end of the year, there should appear a recording of Beethoven's Triple Concerto, with Perlman joined by pianist/conductor Daniel Barenboim and cellist Yo-Yo Ma for the first time on record.

#### FORTHCOMING FROM HARMONIA MUNDI

From the Harmonia Mundi-distributed labels comes an expansive roster of fall releases led by the latest from the hit-making early-music vocal group Anonymous 4: "The Lady And The Lamb," an enticing

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album of chant and polyphony from medieval England. This month, Harmonia Mundi also has "Guistino," the fourth in a series of Handel operas from conductor Nicholas McGegan produced at the Gottingen Festival. Also due in September is "Reflections," award-winning pianist Frederic Chiu's foray into the 20th-century repertoire of Ravel and Schoenberg. November sees a Philippe Herreweghe—directed version of Beethoven's Missa Solemnis, and in December there will be a disc featuring Vivaldi's Stabat Mater performed by counter-tenor Andreas Scholl and Ensemble +15 directed by Chiara Banchini.

Next month, Hyperion continues its survey of Vivaldi with an album of Vivaldi's concertos for viola d'amore, featuring performances by Katherine Mackintosh and the Orchestra Of The Age Of Enlightenment. Also in October, the label will issue Volume 35 in Leslie Howard's monumental series of Liszt's complete solo piano works. November brings Mussorgsky's "Songs And Dances Of Death" from bass Anatoly Safiulin and pianist Nikolai Demidenko. Hyperion's holiday disc is "Baroque Christmas Music," featuring compositions of Telemann, Torelli, Valentini and Schiassi and performances by the Northwest Chamber Orchestra Of Seattle.

Releases from other Harmonia Mundi-distributed labels include October's Astree album of Monteverdi madrigals, the latest effort from violist Jordi Savall's expert early-music ensemble, Hesperion XX. Opus 111 has set for this month Volume III of Rinaldo Alessandri's survey of Italian keyboard music of the 16th and 17th centuries. In December, Valois releases concertos for piano and orchestra composed by Bernard Herrmann, Andre Hossein, Michel Legrand and Jean Wierner and performed by pianist Danielle Laval and the Orchestre Philharmonique De Monte Carlo led by Pascal Verot. Montaigne has two new releases due this fall featuring the Arditti String Quartet. From Praga in October comes a set of vintage performances in Beethoven and Chopin by renowned pianist Sviatoslav Richter. Through the fall, Travelling—the label that brought us the sublime soundtracks for "Tous Les Matins Du Monde" and "Colonel Chabert"—will release a trio of albums devoted to film music by French composers Georges Delerue, Marcel Carne and Paul Misraki.

#### MORE NEW INDEPENDENT RELEASES

Besides the new completion of Mozart's Requiem, Telarc offers a recital disc from newly signed tenor Fernando De La Mora this month.



Itzhak Perlman celebrates his 50th.

In October, the label releases Mendelssohn's "Elijah," featuring Robert Shaw and the Atlanta Symphony Orchestra And Chorus. An album of works newly commissioned from American composers and performed by the Akron Symphony follows in November.

The Koch International stable of distributed labels plans for fall release several works of 20th-century masters. The Koch International Classics label will issue the first recordings of the Houston Symphony under the direction of Christoph Eschenbach

on an album of Schoenberg's "Pelleas Und Melisande" and Webern's Passacaglia. The label also will release the first album by Eschenbach and the Houston Symphony Chamber Players, featuring works by Schoenberg and Webern as well as Berg's Piano Sonata. The Supraphon label continues its series documenting the complete works of Czech composer Ervin Schulhoff with albums of his chamber music. The British label ASV is marking the Paul Hindemith centenary with several albums of the German composer's music; the first features soloist Paul Cortese and the Philharmonia Orchestra led by Martyn Brabbins.

Delos International is spotlighting the works of several American composers this fall. The first release is the debut recording of Amy Beach's one-act chamber opera "Cabildo," featuring the original cast from the work's professional premiere in May at Lincoln Center. Two more installments of Delos' Great American Composers Series with conductor Gerard Schwarz and the Seattle Symphony will appear this fall, containing the music of Aaron Copland and Morton Gould.

From Allegro comes a full slate of Christmas music, including "A New World Christmas," a mix of traditional melodies and contemporary instrumentation, from Sugo Records. An especially welcome holiday album is the new "Rejoice: A String Quartet Christmas" from John Marks Records. With performances by violinist Arturo Delmoni and friends, "Rejoice" contains 24 carols arranged lovingly for strings. Also, from Dorian Recordings comes "A Baltimore Consort Collection," a three-CD boxed set.

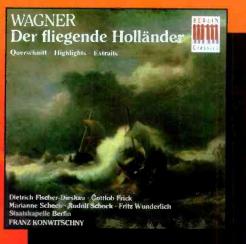
This month, Silva Screen Records will release "The Classic

This month, Silva Screen Records will release "The Classic Film Music Of Bernard Herrmann," which contains symphonic themes and suites from such movies as "Citizen Kane," "Psycho," "Cape Fear" and "Torn Curtain." Delta Music offers complete two-CD sets of classic operas "Carmen," "Aida," "La Traviata" and "Madama Butterfly." Finally, the Pro Gloria Musicae label releases "Lagrime Mie—Monodic Lute Song In 17th Century Italy" next month.

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Current releases represent the full spectrum that Berlin Classics brings to music devotees: Chamber music from the Rosamunde Quartet Munich. 19th-century lyricism in Brahm's song cycle Die schöne Magelone featuring Hans Peter Blochwitz and Cornelia Froboess. Ludwig Güttler again championing the distinctive and little-known music of the 17th and 18th centuries. Majestic orchestral music as Michel Plasson leads the Dresden Philharmonic in the second volume of Liszt's Symphonic Poems.

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We eagerly await releases such as the four-disc set Peter Schreier: From Boy Alto to Lyric Tenor. The three-volume, nine disc collection Musik in der D. D. R., a vital portrait of the rich musical life that thrived in East Germany from the end of the war through the fall of the wall. Releases that mark the Masur era of the Gewandhaus, and that celebrate the 125th Armiversary of the Dresden Philharmonic. The last volumes of Peter Rösel's extraordinary five-disc Brahms' Piano Works. The incomparable Christel Goltz as Strauss' sizzling Salome. And more to come.

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# HAPPY BIRTHDAY BOULEZ

#### THREE SCORE AND 10 YEARS AGO: CLASSICAL FOREFRONTER PIERRE BOULEZ CONTINUES TO IMPACT THE GENRE

By JOE GOLDBERG

ierre Boulez may be the greatest living musician probably the most-important musician of the last half of the 20th century. On March 26, Boulez turned 70, and it hasn't exactly been a quiet celebration. Beginning in January in London, he has traveled with the London Symphony Orchestra and with the Ensemble InterContemorain, which Boulez founded-to Paris, New York, Tokyo, Vienna, Brussels and Lyon, pausing in Chicago for a concert by the Chicago Symphony, of which Boulez was recently made Principal Guest Conductor. Among the soloists were Maurizio Pollini, Jessye Norman, Gidon Kremer, Anna-Sophie Mutter, Mstislav Rostropovich and Maria Ewing. Fairly impressive.

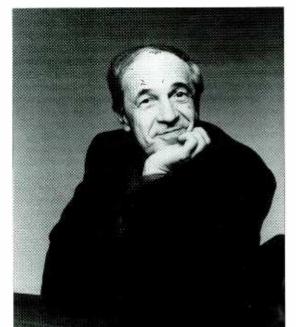
On this tour, Boulez conducted the music of Stravinsky, Bartok, Webern, Schoenberg, Debussy, Ravel, Messiaen, Carter and Varese, as well as his own music. Add Mahler, whom

Boulez recently began to record (tapes of performances have circulated since the '60s) and some younger composers Boulez wishes to promote, and you have a nearly complete list of composers he conducts. When he was music director of the New York Philharmonic, one of his nicknames was "Twentieth Century Limited." And not all of the 20th century, by any means. He does not conduct Shostakovich, who is rapidly assuming Mahler's place in the repertoire of Prokofiev. Nor will he conduct Gorecki, Part, Riley, Reich, Glass or Adams. At a joint lecture he gave at UCLA with Elliott Carter, when Boulez was asked his opinion of minimalist music, he replied, "The music is minimal; and so is my interest in it." Not bad for someone who learned English only so that he could become artistic director of the BBC Symphony.

But then, Andre Previn has called Boulez "one of the smartest men in the world." Most of his activities—as polemicist, writer, conductor and administrator-have been pedagogical, an attempt to further what he sees as the One True Path of music, serialism derived from Schoenberg and, more particularly, Webern. More recently, he has begun to favor a semi-aleatoric music he calls "controlled chance," often invoking a line of his favorite poet, Mallarmé, whose work forms the basis for his composition "Pli Selon Pli": "A throw of the dice will never abolish chance.

#### IN THE BEGINNING

Boulez, born in Montbrison, France, is the son of an engineer, and he displayed an early gift for mathematics. Mathematics is of course one of the bases of music, especially the kind of music Boulez favors. But he loved music more than math and attended the Paris Conservatory, where he studied with Olivier Messiaen and Rene Liebowitz. His first job was playing ondes martinot (a theremin-like instrument) at the Folies-Bergeres. There he was seen by the actor



Jean-Louis Barrault, who hired him as music director of the company he ran with his wife, Madeleine Renaud. On dark nights, Boulez was able to use the theater for a series of concerts called Domaines musical, which he used to promote the kind of music he had already decided he preferred.

He was a fierce and uncompromising polemicist, as only a French intellectual can be, writing an article titled "Schoenberg Is Dead," when he began to move away from that composer, and suggesting that the world's opera houses be blown up. Even today, told that some of the composers whose music he dislikes are the most accessible, he replies, "A whore is very accessible. In fact, she is probably the ultimate definition of accessibility.

In the 1950s, Boulez compositions were played at the Darmstadt and Donaueschingen festivals. His composition on poems of Rene Char, for an ensemble similar to that used in Schoenberg's "Pierrot Lunaire," and called "Le Marteau San Maitre," was

called a landmark in contemporary composition. Boulez began teaching, at Darmstadt, Basle and Harvard. He and Stockhausen became the leading composers of the avant-garde and were contemptuously dismissive of music not to their taste and theories. Philip Glass later said that the result was creepy music written by creepy people.

In 1971, Boulez was offered the job with the BBC, and in the same year, he became music director of the New York Philharmonic. His brisk—and, at that time, somewhat forbidding—style was a shock to a subscription audience used to the flamboyant Bernstein, as was some of the music he programmed. His perfectionism ("For me," he has said, "clarity is the starting point of the conducting process") and remoteness earned him another nickname: "The French Correction." A *New York Times Magazine* article was titled "The Iceman Conducteth." He said that his goal was to have an influence on the musical life of a city.

#### STICKING WITH THE PROGRAM

He refused to program his own compositions, feeling that to put them on subscription programs would be to force them on audiences. Like Bernstein before him, he began to conduct more and compose less. Indeed, he still considers many of his compositions—and there aren't that many of them—to be incomplete, undergoing a process of revision that in some cases ("Notations I-XII") has continued for more

He embarked on a stunning series of recordings for CBS, which Sony has now repackaged as composer-grouped CDs, "The Boulez Edition." His articles and lectures (in his spare time, he gave a talk on Paul Klee at the Museum Of Modern Art) have been published as books: Notes Of An Apprenticeship; Boulez On Music Today: Orientations.

In 1974, Boulez became the director of IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), a Parisian musical think-tank devoted to nothing less that the continuation of concert music by inventing new electronic instruments for it. Boulez left his post in 1991, having created for it both the Ensemble InterContemorain and a masterpiece he himself had composed for live musicians interacting with computer-generated music: "Repons."

When Boulez performed this work in Los Angeles in the '80s, the four huge computers and the Ensemble required the UCLA basketball court for the performance, at which the cream of the film-composing community was present-John Williams, Henry Mancini, David Raksin and Alex North. As guest conductor of the Los Angeles Philharmonic, Boulez conducted a series of concerts celebrating the newly renovated Royce Hall on the UCLA campus, which included such unusual (for him) fare as Ives' "Three Places In New England" and the Mahler Ninth, as well as the hieratic funeral piece which many consider his finest work, "Rituel (In Memoriam Maderna)"

#### WARMING UP TO HIM

There was a new warmth. The orchestra played for him as for noone else. Students imitated his batonless conducting style (which has been called "a collection of informatory gestures") thumb up, forefinger out, like kids playing gunslinger. Boulez had become a superstar.

He recorded several CDs for Erato, which in this anniversary year

have been repackaged into composer-oriented boxes, including a four-CD set of his own compositions.

And perhaps the best news, for record buyers, is that Boulez has embarked on a new series of recordings for Deutsche Grammophon, revisiting his favorite composers—Bartok, Stravinsky, Debussy, Ravel, Webern, Schoenberg-re-recording favorite works (including his terrifying reading of Le Sacre Du Printemps and such relatively obscure picces as Debussy's Jeux and Bartok's The Wooden Prince) while recording a Mahler cycle and his own explosante-fixe, with the Cleveland Orchestra, the Chicago Symphony, and the Vienna and Berlin Philharmonics. The first two Bartok releases have already won Classical Album of the Year Grammies.

'With the passing of Karajan and Bernstein," Alex Rose wrote in the New York Times, Boulez "seems to have become, against all odds, the last true maestro."

#### Continued from page 44

classical music, however. One of the most successful has been the Classical Kids audio and video releases, headlined by "Beethoven Lives Upstairs," which combines music with a story. "Beethoven" is now on an interactive CD-ROM, developed by the software company Music Penand marketed by BMG Interactive Entertainment.

Other kid-enented releases include Delos' text/music discs, such as "The Firebird" narrated by ballenna Natalia Makarova and several releases with program notes written especially for children. And while Telare's main push for this summer's "Magical Music Of Disney" with the Cincinnari Pops was in the soundtrack area, the company also "went out on a limb" and bought a one-third page ad in Parents Magazine (at a cost five times more than an ad in a music publication) and participated in a direct-response program with the magazine to capture names of interest-ed parents for future mailings.

#### COMPILING A FAN BASE

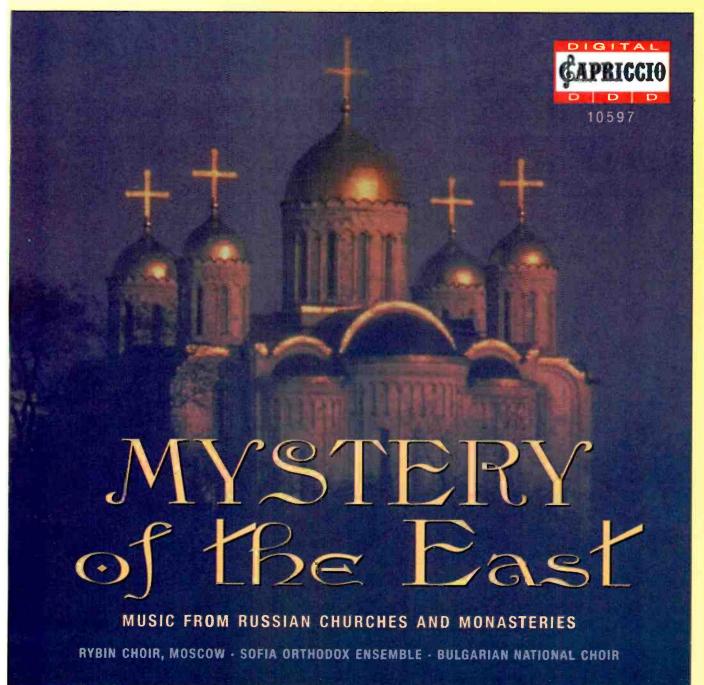
A compilation series like Deutsche Grammophon's Mad Abouts is also in a sense niche-marketed; with their comical Roz Chast graphics the Mad Abouts are designed to be non-threatening introductions to different genres of classical music for the "curious new listener." Compilations target other niches as well. The wedding market is fairly well-served, but London came out with its "Ultimate Wedding Album," now on the Top Classical Albums chart, because who wouldn't want Pavarorti and Kiri Te Kanawa singing at their wedding? London also has plans for a collection of Jewish music - a new niche? RCA's appeal to the readers of romance novels, with this summer's "Romeo And Juliet" crosspromotion with Bantam books, will tell us if romance readers like music and have CD players, and Frato is going to market its new CD of Shaker music, performed by the Boston Camerata, to historical resources and

Jenkins has noticed another niche that hasn't been exploited as such yet by classical labels: older listeners. "The mid-line compilation programs are targeted at the young, but I have a feeling that older customers are buying them too," he says "They're not core classical buyers, they're buying for relaxation—New Age titles, Karajan's Adagio." They're also involved with their grandchildren, we've seen that Telare's Disney record and the Classical Kids series do well in stores that attract older cus-

And do these targeted compilations turn casual listeners into serious listeners? Copps doesn't think so. "I don't think that someone who hears the 'Andante' from Shostakovich's Piano Concerto No. 2 on 'Sensual Classics, Too' is going to go out and buy the complete performance. For some people it might start the ball rolling, but I don't see it as a way to up the percentage of senous listeners. We're putting out these things to stay in business.\*

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# Keeping The Scores On The Soundtracks

#### ARE SONG-BASED MOVIE CDS LOSING TRACK OF THE INSTRUMENTAL COMPOSITIONS?

By Richard Henderson

t is a familiar scenario in the '90s: You saw the film, loved the score and went to the record store only to find the film's sound-track album comprised of pop songs licensed for onscreen use. A full score has been composed for the film, but the composer's work is relegated to a suite of source cues slotted in the final cut on the disc, if at all. With the proven success and ensuing glut of song-driven soundtrack albums, are films' actual scores an endangered presence on disc?

Since film composers aren't usually signed to record labels as artists, the process of finding the right label for a score album can prove difficult, there being no set formula for successfully shopping the instru-

mental underscore. Music supervisors, who assist in matching a film with the appropriate composer to begin with, are also the primary agents in finding a suitable label for the film's score.

#### **BIG NAMES A BONUS**

Carol Sue Baker of Ocean Park Music is a music supervisor whose recent credits include "Woman Undone," "Hideaway" and "Lord Of Illusions." She also worked on the Todd Haynes film "Safe," whose score by Ed Tomney is being released on Mute. Baker describes the politics surrounding the inclusion of a composer's work on a soundtrack album. "As a composer gets a bigger name, and there's a buzz on the

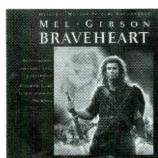
film, it's easier to place a score with a label," she notes. "Also, it depends on how much the re-use fees are going to cost a label. If the sessions were recorded union, if a big orchestra was used, the label is going to have to evaluate whether they can make enough back to justify putting the score out.

"Some composers—Danny Elfman, James Horner, Jerry Goldsmith—are going to have their scores come out, no matter what. The bigger labels will take them. The labels ask who's distributing the film, is it going out theatrically, who directed it, who's starring, and of course the composer is important. If the score is orchestral as opposed to electronic, the collectors will buy it because they feel they're getting their money's worth.

"Some studios don't want two soundtrack albums for the same film—one with score and one with songs—competing with each other," Baker continues. "I personally don't view this as a conflict; the people who would buy the score track would probably not be interested in the songs, and vice versa. On 'Hellraiser III,' I got an album for the score [by Randy Miller] on GNP/Crescendo and one for the songs on Vice and Powerds.

"Even if the soundtrack is song-driven, the score should still be represented. The soundtrack collectors shouldn't be offended by having to search for

oftended by having to search for score in between songs. If the score cues are kept together, they will buy it. I think a lot more people are buying sound-tracks currently, and there are more soundtrack labels, like Citadel and Intrada, than ever before



James Horner's epic "Braveheart"

#### PREEXISTING RELATIONSHIPS

Alex Steyermark has worked as a music supervisor on Spike Lee's "Malcolm X," "Crooklyn" and "Clockers." He also supervised "Light Sleeper" and "Patty Hearst" for Paul Schraeder and "For Love Or Money" for Barry Sonnenfeld. "I just finished a project called 'Voices,' directed by Malcolm Clarke, about an English composer named Peter Warlock," says Steyermark. "We worked on it for a year for Sony, where we had Eliot Goldenthal scoring. Eliot is a really hot composer, and his score will be coming out on Sony Classical along with his arrangements of Warlock's music, as well as songs. This is an instance of a composer having a strong preexisting relationship with a label; Sony is putting out a lot of his concert music as well.

"It took a long time to place the 'Clockers' score, which we eventually did with Columbia. The composer was Terence Blanchard, a jazz artist with Columbia, but this didn't make it easier as far as an orchestral album was concerned. The label was supportive of Blanchard but still did intensive market research before it jumped in.

"Some labels can be specific about excluding scores from a record, which I think is unfortunate. Everybody knows that soundtrack albums are part of the marketing of a film, and I've scen the choices of music be determined by that, compromising the musical integrity of a film and a director's vision. For 'Clockers,' there are going to be two separate albums. Spike's label through MCA is putting out the songs, and Columbia will put out Terence Blanchard's score."

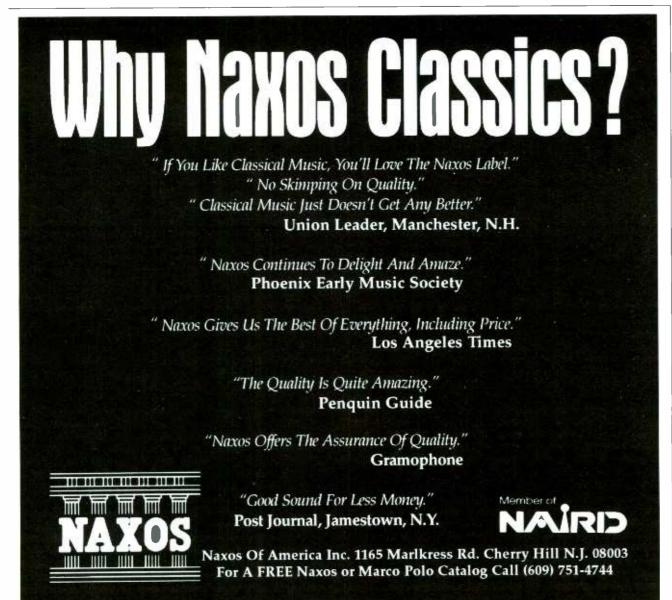
Prior to going independent, Barklie Griggs music supervised "The Air Up There" and the forthcoming "Mr. Holland's Opus." His soon-to-be-released projects include "A Boy Called Hate" and "Barb Wire." Regarding the coexistence of songs and score, Griggs notes. "On an independently financed film, there's more influence to put songs in. The feeling is that the record label is doing the film a favor, especially if the film doesn't have big stars. Composers can benefit from the combination of score and source cues. In a case where a film might have a featured end title song, and only four or five other songs, a soundtrack album can be created filling the balance with score."

"I love score albums, and for the right movie, something that's very much about mood, it should be a score album," says Jacquie Perryman, senior VP of PolyGram Soundtracks. "We have a lot of our scores coming out through the [PolyGram Jazz and] Classics label. I'm not against mixing scores and songs, but certainly the main themes of a film shouldn't be left off an album because of songs.

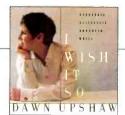
"I did 'The Shadow' with Jerry Goldsmith, and I was adamant that he should have a lot of music on the album; he was so important to the film. There are more films being made now that are conducive to having songs in them, and directors are more into creating a scene that might have a song underlining it. If a different sort of film emerges, you'll see more albums with score; it's really got to do with the emotional content of the film. 'Braveheart' has all the elements that I look for in a film score: You've got an epic film, a great composer [James Horner] and a star [Mel Gibson] who will promote the film."

#### BLURRING THE LINE

Jonathan McHugh, director of film music for A&M Records, points to one of his latest releases as an example of the symbiosis that can exist between score and song. "Here's a picture—'Don Juan DeMarco'—where you have an established film composer in Michael Kamen, who comes from the world of rock 'n' roll, teatming up with Bryan Adams, as they've done twice before. It's a successful formula, with Kamen cowriting a song along with his score. It's interesting, the way that the division between score and source is blurred in his work. Kamen's score



#### SEPTEMBER



Dawn Upshaw makes her Broadway-debut at The Supper Club, and is hailed as "musical theater's most luminous new ingenue." (TIME)



Mandy Patinkin debuts in the CBS-TV weekly medical drama "Chicago Hope, a role that eventually brings him an Emmy nomination.



The Kronos Quartet's "Night Prayers" is called "the most eloquent recording of their career." (Boston Phoenix)



John Adams' "gleefully cacophonous, fearsomely virtuosic" Chamber Symphony is dubbed "one of his most compelling works" by The New York Times.



England's The Guardian celebrates Steve Reich's new recording of Tehillim/Three Movements as "top-drawer products from one of the world's leading living composers."

DECEMBER



The Górecki "Miserere" is the composer's first release after signing an exclusive contract with Nonesuch.



NOVEMBER

DCTOBER



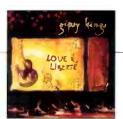
"Gershwin Plays Gershwin," which held the #1 spot on Billboard's Classical chart for 9 weeks, passes the 200,000



The Górecki Third Symphony exceeds 800 000 in worldwide sales



"George Balanchine's The Nutcracker." a Warner Bros. motion picture, achieves sales of nearly a million units through release on Warner Home Video.



Billboard Year-End Awards go to Gipsy Kings for #1 Latin Pop Group and #1 World Music Group.

JANUARY



WARNER CLASSICS INTERNATIONAL

After 31 years with Elektra, Nonesuch begins an affiliation with Warner Classics International, distributed in the U.S. by Atlantic Records' new classical division

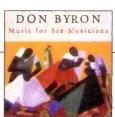
#### FEBRUARY



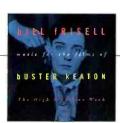
Classic CD calls Kronos' Philip Glass quartets "altogether extraordinary.... his most complex and personal music."



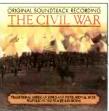
Soul icon fontella ("Rescue Me") Bass releases a gospel album on the American Explorer Series.



Stereo Review dubs Don Byron's Music for Six Musicians "the freshest and most imaginative jazz album we'll hear this year."



Bill Frisell's Buster Keaton scores are hailed as "his finest, most evocative albums. ...Superior listening." (Billboard)



Richard Goode's 10-disc complete set of Beethoven Sonatas passes 10,000

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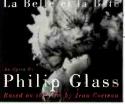


The Gipsy Kings first hits collection American Tour.





#### APRIL



Philip Glass' "La Belle et la Bête"

MAY

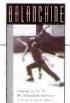


"Oh Kay!" — the fifth and final installment in a Gershwin musicals series, is released, featuring Dawn Upshaw.



The first-ever chamber orchestra transcription of Bach's "Goldberg Variations" is issued — arranger conducted by Dmitry Sitkovetsky.





"The Balanchine Library" — the first home video releases by the most important choreographer of the 20th century — are released through Warner Vision and hailed by The New Yorker as "Invaluable...a monument to the artist and his art."

JUNE

JULY

(vacation)



Cape Verdean singer Cesaria Evora, whose "voice to melt the soul" has sold 250,000 units in France, makes her U.S. recording debut.

AUGUST Announcement of Nonesuch Fall Release, featuring new recordings by Mandy Patinkin, Kronos Quartet, George Gershwin, John Adams, Richard Goode, Steve Reich, Dawn Upshaw, Gidon Kremer, and Fred Hersch.





## SURPRISE SUCCESSES

#### DAWN UPSHAW AND ANONYMOUS 4 ARE TWO CLASSIC EXAMPLES OF UNCONVENTIONAL ARTISTS

By Heidi Waleson

**SCORES**Continued from page 58

themes wend throughout the movie, with a big payoff in the end title song that delivers on the promise of the theme."

Glen Brunman, senior VP of Epic Soundtracks, is unwavering in his commitment to proper representation of a composer's work on sound-track albums. "The most memorable music in a film is the score," Brunman says. "Score-driven albums will never be an endangered species. Though it's impossible to conceive of 'Forrest Gump' without those songs, it's equally inconceivable without Alan Silvestri's score. That's why I made sure that his themes were also represented on the song album, as a way of saying how important his score was to the film's success."

Other recent score releases from the label include James Horner's work for "Legends Of The Fall"; "The Englishman Who Went Up A Hill And Came Down A Mountain," composed by Stephen Endelman; Jerry Goldsmith's scores for "Congo" and "First Knight"; and, coming in October, "Moviola II," a selection of John Barry's favorite film themes performed by the Royal Philharmonic Orchestra.

Of Barry's work, Brunman notes that "anyone who sees a film with a John Barry score has the music indelibly imprinted in their memory. Compilations of source cues are undeniably popular, but score is an incredibly important part of movie music. You're not really in the

soundtrack business unless you're putting out score albums."





"Congo" scored with Jerry Goldsmith music.

favorite situation, and obviously it is not representative of the music in

Of the preponderance of song-driven films, Clinton says, "It's all cyclical. In the '40s, Hollywood would take an existing hit song, like 'To Each His Own,' and package a film around it."

#### MUSIC COLLECTORS

The interest of soundtrack collectors, whose numbers are relatively small but whose focus is intense, has preserved many scores that would have been ignored by major labels. Soundtrack albums have commemorated David Mansfield's work, for instance, on such films as "Desperate Hours," "The Year Of The Dragon," "Heaven's Gate" and "The Sicilian." Mansfield calls the collectors "a real niche market, like hardcore jazz fans. I received real insight into this when the producer of 'The Ballad Of Little Jo' and myself were forced to shop the soundtrack when the film company quickly lost interest in it. We wound up at [Bay Area–based] Intrada Records, a label run by soundtrack collectors for other collectors. They were really into what I did, they knew all my work, and they kept as much of their catalog in print as possible."

Mansfield notes that prohibitive re-use fees can prevent the most fervent score-devoted label from issuing his work for modestly budgeted features. "My score for Thomas Schlomme's 'Miss Firecracker,' a \$5 million film, was a union session for a 35-piece orchestra, and it's never been released," he says.

Christopher Young's music is heard in this summer's "Virtuosity" and "Species," yet neither offers a CD of his score. Though his score for "Tales From The Hood" hasn't been issued, Young notes, the CD of the film's rap cuts is outperforming the film. He says a deal is in the works for the separate release of his own "Tales" music.

Young laments that, for "Virtuosity, "all the energy was put into the

Young laments that, for "Virtuosity, "all the energy was put into the song CD. Music supervisors are brought in on a project long before composers. They're attached to a film for months, working out song deals, and the composer can seem like an afterthought. But it's the underscore that makes a feature work, not the three or four licensed songs."

he appeal of Luciano Pavarotti is not hard to fathom—fabulous voice, larger-than-life personality, familiar repertoire. But some success stories emerge without heavy promotion and with repertoire that is decidedly off the beaten track. Soprano Dawn Upshaw, renowned as the luminous voice on the Nonesuch Gorecki Symphony No. 3 recording, and Anonymous 4, the female vocal quartet specializ-

ing in medieval music, which last November had three albums on the Top Classical Album chart simultaneously, are two such phenomena.

#### UPSHAW THE UPSTART

Upshaw, 35, was raised in a Chicago suburb, and 10 years ago simultaneously joined Young Concert Arrists as a recitalist and entered the Metropolitan Opera's Young Artist Program. She could have had a nice career singing Mozart operas, but instead she has made her reputation on recitals and recordings of unusual repertoire. She does sing opera—she was recording Anne Truelove in "The Rake's Progress" with Kent Nagano lor Erato in Lyon this summer—but she tries to limit opera engagements to about one-third of her schedule. Upshaw is happier singing recitals, picking out interesting repertoire and communicating it to an audience. Her singing has an unusual directness about it, a combination of

purity, warmth and understanding of text that makes a listener feel as though she were singing her own letters aloud.

It was that quality that captivated Robert Hurwitz, president of Nonesuch records. "Dawn sings who she is," he says. "People respond to the honesty of what she's done. You can't market that." Hurwitz heard a tape of Upshaw singing Barber's "Knoxville: Summer Of 1915" and went backstage after her New York debut recital to ask her if she'd like to make some records. The first recording, built around "Knoxville," was all 20th-century—it

included Anne Truelove's big aria and John Harbison's erotic "Mirabai Songs."

"I was never interested in my first recording being Mozart concert arias," Upshaw says. "I didn't feel like taking the safe path; I wanted to be distinctive. [Hurwitz] takes a lot of risks that larger companies have trouble taking."

"Knoxville" won a Grammy, as did its successor, a collection of exotic 20th-century chamber music titled "The Girl With Orange Lips." This year's collection of American theater songs, "I Wish It So," spent 27 weeks on the Top Classical Crossover chart.

Upshaw has continued to probe the far corners of the repertoire for music that means something to her. Her January release for Nonesuch, "Night Of The Four Moons," with music by Crumb, Handel and Ruth Crawford Seeger, to name a few, grew out of her desire to do a lullaby record (Upshaw has two young children). "But most of the pieces I was finding were more for an adult audience," the singer says. "So my producer suggested I direct the project elsewhere. I'll do the lullabies someday." Instead, "Four Moons" centers on songs about sleep and

night that she and her husband, musicologist Michael Nott, have unearthed. Upshaw also becomes an impresario this year: She is directing "Voices Of The Spirit," a three-concert series at New York's 92nd Street Y, in which she joins three pianists and five other singers for "songs of spiritual devotion and doubt."

#### ANONYMOUS 4 MAKES A NAME FOR ITSELF

"Voices Of The Spirit" might well apply to Anonymous 4 (Ruth Cunningham, Marsha Genensky, Susan Hellauer and Johanna Rose), the vocal quartet that has also made its way on a distinctive musical sound, style and repertoire. Founded in 1986 because its members wanted to sing medieval music and couldn't find groups that used women's voices, the members of the quartet struggled for several years, taking non-musical day jobs to pay the bills rather than lots of non-group singing gigs that would cut into their rehearsal time. In those years, Anonymous 4 sang a handful of concerts and concentrated on developing its seamless, perfectly blended sound and its themed, intermissionless programs, which build a musical, historical and intensely emotional environment from musically and textually related works from the High Middle Ages.

For Anonymous 4, as for Upshaw, the repertoire is about sense as well as sound. For example, the group's fourth recording, "The

Lily And The Lamb,' released in August, is made up of English chant, polyphony and poetry from the 13th through early 15th centuries, exploring Mary's experiences at the foot of the cross. The music expresses the height of personal feeling rather than religious abstraction. Susan Hellauer writes in her liner notes, "..in the Middle Ages, a time when the loss of one or even several children was not uncommon, the sight of Jesus' death through his mother's eyes must have made it more forcefully immediate Olympian drama is transformed into human tragedy,



Anonymous 4 makes medieval music

Dawn Upshaw favors the unusual.

with Mary at its heart."

Live and record audiences have responded to Anonymous 4's intensity. "An English Ladymass," the group's first recording for Harmonia Mundi USA, spent much of 1993 on Billboard's Top Classical Albums chart—the first recording of medieval music ever to appear there. Its two subsequent recordings charted as well, and word-of-mouth expanded Anonymous 4's audience far beyond its early cult following. This was the group's first year with a full touring schedule; next year will be similarly busy, with a 50-date schedule that includes a two-week tour of Japan.

Public interest is such that Harmonia Mundi will be releasing two Anonymous 4 recordings in 1996: the Spanish "Miracles Of Sant lago" in the spring and "Star In The East," a program of Hungarian Christmas music, in time for the holiday season. Two other recordings of the music of Hildegarde von Bingen have been very successful this year, but when Anonymous 4 gets around to recording their own program of the music of the 12th-century abbess and mystic, focusing on the legend of St. Ursula and the 11,000 virgins, the market may well find that when it comes to Anonymous 4, there's always room for one more.

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#### Fall Highlights





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> John Adams Violin Concerto/Shaker Loops

Gershwin Piano Rolls - Volume Two

Steve Reich - The Cave



Helen Huang – Debut Recording

Beethoven: Piano Concerto No. 1 • Mozart: Piano Concerto No. 23

Kurt Masur/New York Philharmonic

Jennifer Larmore — Debut solo recital — Where Shall I Fly Handel & Mozart arias

Nikolaus Harnoncourt – Fidelio Chamber Orchestra of Europe

Christmas with Kiri Te Kanawa Carols from Coventry Cathedral

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# Songwriters & Publishers

#### **Coleman Musical's Unusual Start On 'Life'**

#### RCA Victor To Preview Songs On Multi-Artist Album

BY IRV LICHTMAN

NEW YORK—Composer Cy Coleman's new Broadway musical, "The Life," is going into previews early next year in a most unusual manner: 13 of its 22 songs will appear on an RCA Victor album as performed by a wide variety of

 $reve{A}$  project two years in the making, "Pop Show Of The Life," is a recording project in its own right, says Coleman, who produced the album with Mike Berniker, the record producer who has had a long association with Coleman shows and projects. "We're doing what's no longer done. We're casting songs not for the stage or the original cast album," says Coleman, "but we're casting songs as they make sense for the artist, and we're going from there.'

"The Life," which is scheduled to open on Broadway in April 1996, takes place in the '70s and centers on the seedy activities in the neighborhood of 42nd Street and Eighth Avenue in New

With lyrics by Ira Gasman and a book by David Newman, who has been associated with such film classics as "Bonnie And Clyde" and "Superman," the show might appear to be a sequel of sorts to

Frank Loesser's "Guys And Dolls," which opened in 1950. "It's kind of like it, but more real," says Coleman, whose hit shows include "Wildcat," "Little Me," "Sweet Charity," "Barnum," "City Of Angels," and "The Will Rogers Follies.

With its blend of blues, gospel, and sweet and swinging Broadway ballads, the score to "The Life" is described by Coleman as "very eclectic, but it binds. Because they were dealing in a pop enterprise, Coleman and Berniker decided it would make no sense to use a number of songs from the show that would not be effective when divorced from the show's plotline. There is also no sequencing of the songs to mirror their appearances in the show. Also, in some cases, songs in the show that were meant for women have been recast for male singers, and vice versa.

The eclecticism of the songs is matched by the choice of artists who sing them. They are Lou Rawls, Jennifer Holliday, Liza Minnelli, Billy Preston, Jack Jones, Joe Williams, George Burns (the comedian is approaching his 100th birthday), Bobby Short, a duet between Minnelli and Billy Stritch, and Lesley Gore. Gore was given a song called "My Body,"

which Coleman says is a pro-choice anthem. "Lesley told me she's gone from 'It's My Party' to 'My Body,' "says Coleman. Again reflecting a desire to make a pop album rather than showcase a Broadway property, the arrangements are by such veterans as Billy Byers, Brad Dechter, Doug Katsaros, Ollie Brown & Kevin B. Neeley, Torrie Zito, and Don Sebesky. Recording took place on both coasts, although most engineering was done by Clinton Recording Studio chief engineer Ed Rak in New York.

The recording project was readily embraced by Bill Rosenfield, VP of Broadway A&R at RCA Victor's original-cast line. Part of the deal calls for the label to have first option on the original-cast release of "The Life."

For Coleman and Berniker, this project reflects the keen understanding that times have changed in the onceclose A&R ties between Broadway musicals and their original-cast labels, an association in which a show's producers could demand, and receive, a commitment by the label to have some of its top acts cover songs from the show.

"I remember when we did 'Sweet Charity' at Columbia in 1965," says Coleman. "We got covers on songs by Barbra Streisand and Tony Bennett, among others. With 'The Life,' we decided to make a conceptual album and tailor the songs that way.'

Of the album's long gestation period, Coleman, whose Notable Music is publishing the score with administration by Warner/Chappell, says that some legal difficulties held things up. As for the show itself, its intended director, Joe Layton, died last year; the show is now being directed by Scott Ellis.

Coleman indicates that the score will have additional cover versions. "Following some preliminary hearings, we'll have at least two jazz album interpretations of the score, and the Boston Pops are set to do some sides.'

Of the performers, Coleman says, "We've created some different careers, while some people sing right on the nose. Others have shifted to another



New York; Cy Coleman; and Mike Berniker

HOT 100 SINGLES

GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") • Artis Ivey, Jr., Larry Sanders, Doug
Rasheed • T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI,
Jobete/ASCAP, Black Bull/ASCAP

HOT COUNTRY SINGLES & TRACKS
SOMEONE ELSE'S STAR • Skip Ewing, Jim Weatherly • Acuff-Rose/BMI, Millene/ASCAP

HOT R&B SINGLES YOU ARE NOT ALONE • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") • Artis Ivey, Jr., Larry Sanders, Doug
Rasheed • T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI,
Jobete/ASCAP, Black Bull/ASCAP

HOT LATIN TRACKS
TU SOLO TU • Felipe Valdez Leal • Peer Int'i./BMI

#### **An Unlikely Meeting Of Writers: Jerry Garcia & Mitchell Parish**

COMMON GROUND: Seemingly worlds apart in the songs with which they were creatively associated, Grateful Dead leader Jerry Garcia, who died Aug. 9, and the late lyricist Mitchell Parish, whose works include "Stardust," "Deep Purple," "Sweet Lorraine," "Sophisticated and the control of the contro Lady," "Stars Fell On Alabama," and "Take Me In Your Arms," had occasion to meet once.

Parish could be said to have not completely embraced the Grateful Dead rock sound, but those who were present that day in 1991, two years before Parish's death in 1993 at the age of 92, say they hit it off quite well. In fact, Parish discovered that

Garcia's knowledge of popular song went deeply into Parish's heydav—Garcia, in fact, told Parish that his first name, formally Jerome, was his father's tribute

to one of his favorite composers, musical theater master Jerome Kern. And, added Garcia, his mother's favorite song was "Stardust."

The Garcia/Parish meeting took place at a Grateful Dead concert at New York's Madison Square Garden, according to two witnesses, Rick Smith, a seller and restorer of pianos who, as a great admirer of Parish's works, claims to possess the largest collection of sheet music and piano rolls whose covers bear the name Parish, and Enid Flender, a Parish family friend.

"Being 90 years old at the time, you could say that Mitchell was the oldest Deadhead around," says Smith, who met his idol as a result of being recruited to move one of Parish's pianos upon the recommendation of Oscar Brand, the folk performer/songwriter who is both a board member and the music curator at the Songwriters Hall of Fame.

How Parish made it to a Grateful Dead concert and a chat with Garcia centered on a nephew of Parish, who was the group's road manager. When Garcia found out who the nephew's uncle was, the Dead's front man was eager to meet him, so it was arranged that Parish would attend the New York concert. "Mitchell, who sat on stage behind the group, and Garcia had quite an exchange in the green room before the concert," Flender says. "Garcia told Mitchell about his first name, and his mother's love of 'Stardust.' Mitchell, who had graduated Phi Beta Kappa from New York University late in life, found him a very cultured, erudite person who knew all phases of music. He was told that Garcia's daughter was studying to be a classical violinist and that he was familiar with old classic songs. They even cracked jokes."

Smith recalls similarly "friendly, down to earth" dialog between the two. Smith's relationship with Parish reached a point where he saw the lyricist "every other day. We got

along because we were both curmudgeons. When a 1986 off-Broadway revue of Mitchell's songs, called 'Stardust,' moved to Broadway, 1 produced it.



by Irv Lichtman

Smith says lyrics writers, especially, are an obscure breed. "Others are more interested in the melody writers. I always felt that lyric writing was the big deal."

NEW & IMPROVED? The Assn. of Independent Music Publishers will host a luncheon Sept. 15 at New York's Broadway Ballroom on the topic "New Technologies And Music Uses-Your Worst Nightmare Or A Dream Come True?" On hand will be Terrence Peck, president of Visual Radio, who will demonstrate the company's online Arts & Entertainment service; David Baron of Microsoft, who will demonstrate CD Plus titles, and David Packman from Apple Media: Multimedia & Music, who will demonstrate new developments in this area. Contact AIMP in New York for more details.

PRINT ON PRINT: The following are the best-selling folios from Music

- 1. Eric Clapton, "A Life In The
- 2. Tori Amos, "The Bee Sides."
  3. Bob Dylan, "MTV Unplugged."
- 4. Pink Floyd, "The Division Bell."
- 5. John Lee Hooker, "Vital Blues

Shown, from left, are Ed Rak, chief engineer at Clinton Recording Studios in place, and they like the place."

## HEY'RE PLAYING MY S

"Take Your Time (Do It Right)" By Harold Clayton & Sigidi Abdullah **Published by Avant Garde Music** Publishing (ASCAP)/Sigidi Song/Interior Music (BMI)

One of the most memorable songs of the early '80s is the lively S.O.S. Band hit "Take Your Time (Do It Right)," which spent five weeks at No. 1 on Billboard's R&B chart beginning June 28, 1980. The song also peaked at No. 3 on the Hot 100 Aug. 16 that same year. Fifteen years later, the song has surfaced once again with a reggae-tinged cover by A'Lisa B., Duran Estevez, and Tommye of the Chicago-based trio Max-A-Million.

"One reason why this song is so universal and so well-loved by people is because it's a song everybody knows. Everybody grew up

with it," A'Lisa B. says. "It brings back memories for the older fans, and it brings new ones for the new fans.'

Duran Estevez agrees. "It's keeping the same message no matter what time you grew up in: 'Take your time, do it right.' No matter how old you are or what your occupation or whatever you do to have fun, if you don't take your time and do it right, then most likely it's not going to come out and make you happy.

The positive message and encouraging lyric ap-pealed to Max-A-Million's budding musicians in the early '80s, and they feel the song is just as potent to their '90s audiences. "It was a powerful song then, and to me it's always been a great song," Tommye says. "It's good to be

able to go in the studio and deliver that type of song. It's just a hit. Some songs never die. Good songs are always around."

# **Respect For Artist Top Priority At Easley Recording**

■ BY RICK CLARK

MEMPHIS—Located on a dead-end offshoot street in the ragged south side of midtown is Easley Recording, a 24-track analog studio that has regionally earned its reputation as an artist-friendly place where high-quality recordings can be achieved inexpensively and efficiently. In fact, Easley Recording (owned by Doug Easley and Davis McCain) is probably responsible for cutting more albums per year than any other studio in this Delta music town.

Many studios claim the ability to blow self-financed and indie projects in and out the doors, but few enjoy a client list that includes the Grifters, Alex Chilton, the Breeders, Sonic Youth, Jon Spencer Blues Explosion, Wilco, Guided By Voices, Pavement, Laughing Hyenas, Silver Jews, Panther Burns, Ho-Hum, and other highly regarded alternative or street-level rock artists.

While Easley might work quickly, the spirit is not one of cavalier haste, but one that is informed by an implicit faith in following the instinct of the moment.

"We amaze people at how fast we get things done," says Easley. "We make split-second decisions, and they last forever. We do everything from cutting and mixing a whole album in a day to having the luxury of working weeks on a project. Basically, we are operating under various time and budgetary constraints. Obviously, we would relish having projects that offered greater flexibility."

One of the secrets of Easley's success lies in the facility's elemental respect for creating the clearest path between the artist's expression and its destination on tape.

"We care about people here. To me, when you are trying to create a piece of art, there are so many people who are critical of how you do things, but they wouldn't do that if they went to the Museum of Modern Art," says Easley. "If someone in the band wants to mix and do something extreme with a certain frequency, we let them. Who is to say that is only the technician's job? A lot of times, we think they can get to a point quicker that way.

"When Picasso was doing his great work, many people might have said, 'Well, Picasso put the nose in the wrong place, so it is no good.' It is the same thing telling an artist that you can't do something sonically. You can miss great new stuff like that," states Easley. "Commercial music seems to get so trapped by previous successes, and eventually everything starts to sound like

everything else. That is why you will have a decade of live drum sounds, or a decade of gated reverb drum sounds. People start copying. That is not why we do this here. If we wanted to copy, then it would start to be like a jingle mill, where things just get stamped out."

Easley feels that many bands are unwittingly victimized by facilities that are tailored to mainstream tastes.

"If you go to a studio that works on corporate pop 99% of the time, there is a good chance it is going to be sonically directed that way, whether it wants to be or not," Easley points out. "Since we don't have a corporate, big pop history, people feel a little more at ease, and they aren't going against the grain of the studio here. They are running with it. Whereas if you go to a place where one pop record after another is produced, and the client isn't that kind of band, then you are going to have friction."

While Easley's statements may sound reactionary to some, he says he isn't against pop music. He simply feels that he knows the kind of clientele his studio attracts.

that we have a number of bands who embrace that sonic quality, but to say that is what we mainly do is irritating. It is narrow-minded thinking, because we do all kinds of music here," states Easley, who is a multiinstrumentalist and has appeared on a number of projects recorded at the studio.

Much of the business that comes Easley's way is from word-of-mouth. The Grifters, a critically acclaimed

wise, writing-wise, production-wise,

and all that, but for the majority of

the work that comes in my door, they

aren't that way, and you certainly

can't make them. It would be futile

to attempt that," says Easley, who

points out that some people wrongly

assume that the studio primarily

"Some people judge us by the fact

caters to trendy, lo-fi acts.

Easley's way is from word-of-mouth. The Grifters, a critically acclaimed Memphis band on the Shangri-La label, has done much work at Easley, and its members' enthusiasm has brought in key business. One band lured to Easley by the Grifters is Guided By Voices, who turned the Breeders on to the studio as well.

"Guided By Voices are friends of David Shouse from the Grifters," explains Easley. "The two bands were on tour together, and Dave kept saying, 'You need to come to Easley to record.' At the time, they were looking at various studios, and they sent Kim Deal of the Breeders here to check us out. She dug it, so they all came. The sessions were finished early, as usual. They had all of this time reserved, so Kim brought her band here and cut about six songs."

Easley Recording is located at 2272 Deadrick in the old American East studio building, the earliest known structure in Memphis designed specifically for recording. (It dates from 1967.) Easley is particularly proud of the historical link with the legendary American Recording studio, which, during the '60s, cranked out numerous hits by such artists as the Box Tops, Dionne Warwick, Sandy Posey, B.J. Thomas, Neil Diamond, and others.

"In a weird way, I think we are traditional, in the sense that American Recording produced great music with a relatively crude setup. I like to think it can still happen that way," Easley says, noting that the studio does not have a Neve or SSL console.

While much of the studio's clientele is from out of town these days, Easley maintains that many of the bands don't come to Memphis to tap into the city's historical vibe.

"Some of the biggest bands that I have had down here don't even know who Booker T. & the MG's are," says Easley. "I love the history, and I will continue to allude to it in whatever I do, but if they don't know, that is OK. It just means that they possibly came for other reasons."

As Easley's business continues to grow, the studio plans to acquire more equipment, as it suits the needs of the clientele. However, judging from the success of the music that has emanated from the studio so far, Easley points out that it all boils down to great performances and an environment that encourages the artists.



Shown at Easley Recording in Memphis, from left, are owner Doug Easley and partner Davis McCain.

### Freegard's Soundscapes Define Modern Rock

■ BY RICK CLARK

Mark Freegard enjoys pushing the sonic envelope with artists who want something more than a variation on documentary production. Consider the Breeders' classic "Last Splash," the airy drive of Madder Rose's "Panic On," or the raw immediacy of Dillon Fence's "Living Room Scene"—all projects Freegard engineered, mixed, and co-produced with the artists.

While each release is stylistically

PRO FILE different, they all bear a sense of adventure that turns the rockets up on the spirit of the recorded event. It could be said that Freegard's audacious production soundscapes are as important to '90s modern rock as Steve Lillywhite

was to late '70s/early '80s groundbreakers, such as Peter Gabriel, XTC, Big Country, and U2.

Del Amitri, Manic Street Preachers, Goya Dress, Lush, Crazyhead, Sisters Of Mercy, Salad, Molly Halfhead, Hunters & Collectors, and Menswear are among Freegard's other production and mixing credits. His engineering credits include Zodiac Mindwarp, Eurythmics, Killing Joke, Siouxsie & the Banshees, and Adam Ant, among others.

Freegard's first studio job was in 1977, when he served as a "tea boy"

at Morgan Studios in London; he eventually worked as an engineer there until 1981. Looking back, Freegard sees the experience as a positive lesson in studio dynamics that prepared him for engineering and production.

"I served tea to numerous stars. In fact, I consider it to be the pinnacle of my career," cracks the London-based Freegard. "I saw bands like Brand X, Hot Chocolate, Peter Gabriel, Black Sabbath, Blondie, the Buzzcocks—and they loved my tea. Morgan Studios had four different rooms, and there was a great variation of projects in there. Seriously, I didn't really understand at the time that it was such a great education, in terms of learning studio etiquette and how different the attitudes were in different types of sessions.

"You could be doing a Kentucky Fried Chicken [advertisement] in one studio that would involve an orchestra and rhythm section and vocals, all at once. In another room, you may have Black Sabbath spending a week on a guitar solo," Freegard laughs. "It was really educational."

Freegard worked a couple of years as an engineer at Battery and Wessex studios before going independent in 1983.

During his stint at Morgan, Freegard had the privilege of picking up tips from the studio's staff of veteran engineers.

"The main thing about Morgan is that it was pre-SSL," says Freegard. "It was before the one-man studio, at that professional level. The engineers that were there had been working since the '60s. There were five or six of them, including Roger Quested, who later designed the famous Quested studio monitors, and we had great experiences hanging out with them. We would sit around and drink beer and learn a lot of stuff," Freegard says about the staff engineer camaraderie. "It was amazing, and something that you just don't see now. All those staff engineers are self-employed and freelance now."

Over the last few years, Freegard has increasingly worked in U.S. studios. Several stand out to him as good experiences.

"Studios, for me, are largely the people and the attitude and degrees of professionalism, and how quickly things are dealt with," Freegard points out. "The studio where I recorded Madder Rose—Waterfront Studios in Hoboken [N.J.]—was a fantastic place. It was such a buzz to be in that area of the world recording. It was like a dream come true for me. Just the fact that you could walk out the door and see the New York skyline inspired the soundscape. They have a bunch of great gear, too. I also loved Ardent in Memphis. The atmosphere of Ardent and the sound of the room was excellent. The people who worked there were great, too.

Even though Freegard works with digital, he is particularly fond of analog. While many producers and engineers love the idea of digital's editing convenience, Freegard relishes the idea of creative tape editing.

"Chopping up bits of tape isn't really a problem to me. It is great fun," says Freegard, though he admits, "It

can get a bit tricky at times.

"On the Breeders 'Last Splash,' [lead singer] Kim [Deal] came in one day and said, 'Mark, can you make the middle eight the intro?' on the album's opening song, 'New Year.' So I moved a few vocals around and cut it up. That was completely analog, and it was all razor blades," explains Freegard. "The guitar solo on that same track is a whole bunch of guitar noises that are cut up over a period of about ten seconds. We just chopped it up."

Freegard adds that Deal "got really specific about which little bits we were to use, and we did, and it worked beautifully. If I remember correctly, she just played a lot of noise to quarter inch, and we played it back, and she would say, 'I like that bit, and I like this bit. Chop that up.' Then we flew it in. It was kind of like stories about when the Beatles did such things. It is nothing new, but we did it."

Another Freegard experiment involved techniques that are rarely practiced outside kindergarten classrooms. "On the Madder Rose album, I had the assistant cut windows in the back of the half-inch tape on one song," he reveals. "I wanted the track to flash in and out on the stereo. The tape operator got very excited about chopping windows out in the back of the tape. He thought it was great. These things don't seem to be that bizarre when I am doing them, but people are always a little surprised with the way I use the equipment or apply certain production methods.'

Freegard has just completed work-(Continued on next page)

#### **EUROSOUNDS**

A column by Zenon Schoepe on the European pro audio industry.

#### II.K.

MORE THAN A third of U.K. companies have no policy to back up their corporate data, according to a market survey conducted by international research consultant IntelliQuest on behalf of the European Subcommittee of the Quarter Inch Cartridge Drive Standards industry development committee. The figure is the highest in Europe. In addition, the survey found that 87% of U.K. companies consider data backup to be an employee's personal responsibility. By contrast, a quarter of Spanish companies now employ a third party to back up at corporate level.

HE VISION '95 exhibition is claiming a feat that neither the International Broadcasting Convention in Amsterdam nor the International Television Symposium in Montreux, Switzerland, shows have achieved, in being the only European event this year that will have Sony, Panasonic, Softimage, Quantel, Discreet Logic, and Silicon Graphics under one roof. IBC becomes an annual exhibition in September, bringing it into direct competition with the annual ITS exhibition for the first time, and has divided loyalties among exhibitors. Vision '95 is scheduled to run Oct. 17-19 in the National Hall, Olympia, London.

AMEK HAS announced that it has sold more than 1,500 Rupert Nevedesigned 9098 EQs in the first 12 months of production. More than 600 have gone to the U.S. and 120 to Germany, to famous names that include Peter Gabriel, Whitney Houston, Bootsy Collins, Milli Vanilli, and Lisa Stansfield.

CONTRACTING specialists EVA, in association with distributor Shuttlesound, have completed the installation of a new sound system at the London Planetarium. The 100,000-pound system features 25 discrete loudspeakers positioned in three rings around the hemispherical screen, driven from 16 channels of Adat distributed through a Level Control Systems 3D processor. ElectroVoice and Bose loudspeakers were used.

"The key technical challenge was to make all the various components of the complete system, not just the sound system, communicate with each other," says Shuttlesound head of systems engineering **Hugo** Roche of the multimedia presentation, which takes in slides, moving pictures, and lighting.

#### **BELGIUM**

SENSIBLE AUDIO Sales, European distributors for Clair Brothers, has taken part in the launch of Musicity in Brussels. The site is an international music center with a 12,000-seat amphitheater and a main building housing a hotel, recording studio, radio station, and nightclub in addition to retail music shops, conference rooms, and restaurants. Sensible supplied 20 R4 Series III 3-way speaker systems for front-of-house, six P4 piston cabinets for the video wall, and 10 12AM monitors.

#### PRO FILE (Continued from preceding gage)

ing on the latest solo effort by former Lone Justice lead singer Maria McKee, titled "Life Is Sweet" for Geffen Records. The project is co-produced by Freegard, Bruce Brody, and McKee.

"When they first approached me and sent me CDs, I couldn't think for the life of me why they wanted me to be involved," says Freegard of the McKee project. "Maria had always been surrounded by session musicians, and she always sounded a bit country. Then I heard the demos and understood a bit more why they came to me. The stuff we are doing now is much closer to the bone than any of the stuff she has done before. She is playing lead and rhythm guitar at 'eleven,' and it is definitely not country music. It is more raw, loud, and rocking, and she has been a lot of fun."

Freegard adds that he, Brody, and McKee are using a relatively inexperienced trio as a backing band, resulting in a raw sound that presents a contrast with the slick output of session players.

The project was recorded in Los Angeles at Jackson Browne's Groovemasters studio, with additional work done at Cherokee.

While many producers resist the idea of co-producing with the artist, Freegard is philosophical about the arrangement.

"It is really a term of definition that

some people seem to be more comfortable with," he says. "If they are bringing in someone who engineers and who is also contributing as a producer, then people like to call it co-production," says Freegard. "To be honest with you, it doesn't make much odds to me, in terms of how I carry out my job."

Freegard goes so far as to say that all sessions are co-productions. "The artists are producing and directing as much themselves, because they have written the songs and they have a very strong feeling about how things are to be," he says. "That is true, at least, with the artists I usually work with. They explain things to me, and I use my experience as a tea boy, tape operator, engineer, co-producer, and producer to try and make those things happen."

Like many producers, Freegard's selection process when considering potential projects boils down to great songs and performances that move him.

Freegard has just completed mixing the latest effort by Ride and is scheduled to mix a project for Dead Star, a group composed of former members of Hunters & Collectors and Crowded House. He is also preparing production for the next album by Interscope group Compulsion. Freegard is managed by Ros Earls and Fran Norton at 140dB Management in London.

"We were invited to take part in the launch, as the project engineer was keen to use Clair Brothers equipment," says European sales manager Bob Kelly. "This has only recently become readily available for sale in Europe, and it was an ideal chance to promote it to [a] wide range of engineers."

#### **SWITZERLAND**

THEATRE PROJECTS has placed a 120,000-pound order for a 24-channel Sennheiser EM 1046/SK50 UHF wireless mike system for the Really Useful Theatre Company's production

of Andrew Lloyd Webber's "Phantom Of The Opera," being staged at the Messe in Basel, Switzerland.

"They've specially built a theater inside one of the exhibition halls," says TP's Dave Perry, "excavating 30 feet below ground to provide the understage area and building a stage house complete with fly tower and an auditorium raked in wood."

#### GERMANY

STUDIO BABELSBERG in Berlin, home to the German film industry since the beginning of the century, has bought two TimeLine DAW80s loaded with Studioframe 6.0 software for 24track editing. The sale adds to the existing five DAW80s bought in October 1994, which are currently being updated.

"The constant feedback that Babelsberg's engineers provide has always been invaluable in helping us to refine the capabilities of the system," said TimeLine director of European operations Chris Hollebone.

#### **AUSTRIA**

VOLKSMUSIK producer Hanneliese Kreissl-Wurth and her son, Johannes Kreissl, have bought a Soundtracs Jade 48 patchbay and a 24channel Topaz for their Exquisit Musikproduktionen company.

#### Billboard.

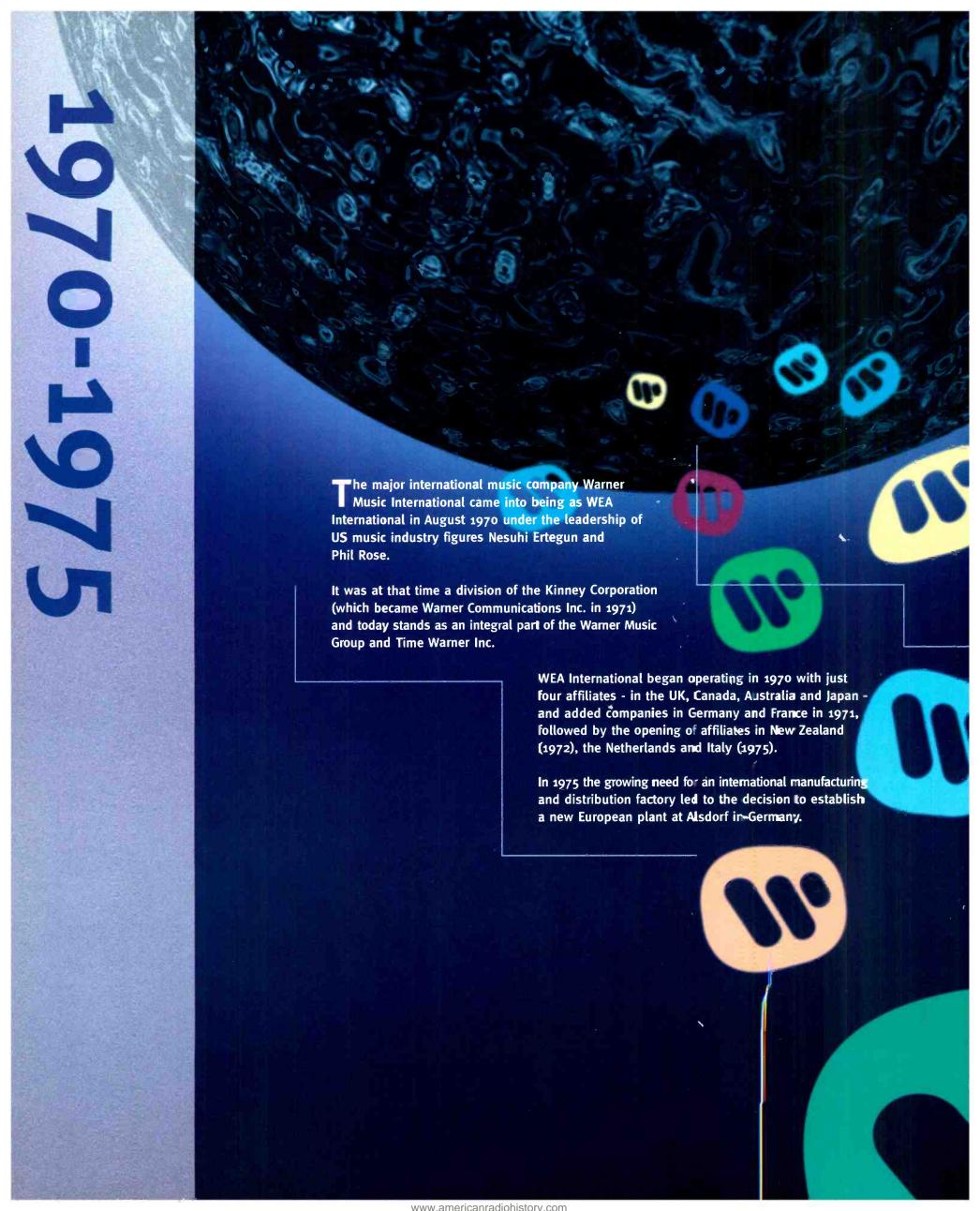
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 2, 1995)

| CATEGORY  | HOT 100  | R&B  | COUNTRY   | ALBUM ROCK   | RAP  |
|---|--|--|---|--|--|
| TITLE<br>Artist/<br>Producer<br>(Label)                     | KISS FROM A ROSE<br>Seal/<br>T. Horn-<br>(ZTT/Sire/<br>Warner Bros.) | YOU ARE NOT<br>ALONE<br>Michael Jackson/<br>R_ Kelly<br>M. Jackson<br>(Epic)   | NOT ON YOUR LOVE<br>Jeff Carson/<br>C. Howard<br>(MCG Curb) | AND FOOLS<br>SHINE ON<br>Brother Cane/<br>M. Frederiksen<br>Brother Cane<br>(Virgin) | GANGSTA'S<br>PARADISE<br>Coolio Feat. L.V./<br>D. Rasheed<br>(MCA) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)                       | SARM WEST<br>(London, ENGLAND)<br>Tim Weidner                        | CHICAGO RECORDING<br>COMPANY<br>(Chicago, IL)<br>Bruce Swedien<br>Peter Mokran | SOUNDSTAGE<br>(Nashville)<br>Bob Campbell-Smith             | TRICLOPS SOUND<br>(Atlanta, GA)<br>Jeff Tomei  | ECHO SOUND<br>(Los Angeles)<br>Bob Morse                           |
| RECORDING<br>CONSOLE(S)                                     | SSL 4000<br>Euphonix   | Neve VR 72<br>with Flying Faders   | SSL 4000E<br>G Computer                                     | Neve 8088 MK II  | Trident Vector   |
| MULTITRACK/<br>2-TRACK<br>RECORDER(S)<br>(Noise reduction)  | Sony 3348  | Studer A827  | Mitsubishi X-850  | Studer A800 MK II  | Studer A827  |
| STUDIO<br>MONITOR(S)  | Genelec<br>Yamaha NS10   | Lakeside with TAD  | Yamaha NS10   | Tannoy System 10<br>DMT/<br>Yamaha NS10M   | Echo Custom Sounds   |
| MASTER TAPE   | Ampex 467  | 3M 996   | Ampex 467   | Ampex 467  | Ampex 499  |
| MIX DOWN<br>STUDIO(S)<br>Engineers(s)                       | SARM WEST<br>(London, ENGLAND)<br>Steve Fitzmaurice                  | RECORD ONE<br>(Los Angeles, CA)<br>Bruce Swedien                               | SOUNDSTAGE<br>(Nashville)<br>Bob Campbell-Smith             | LARRABEE WEST<br>(Los Angeles)<br>Tim Palmer   | ENCORE<br>(Los Angeles)<br>Kevin Davis                             |
| CONSOLE(S)  | Euphonix   | SSL 8000 G Plus<br>with Ultimation   | SSL 4000E<br>G Computer                                     | SSL 4000G  | SSL 4000G  |
| MULTITRACK/<br>2-TRACK-<br>RECORDER(S)<br>(Noise reduction) | Sony 3348  | Studer A800 MK III/<br>Sony 3348   | Mitsubishi X-850  | Studer A800  | Studer A827  |
| STUDIO<br>MONITOR(S)  | Yamaha NS10  | Oceanway Custom  | Yamaha NS10   | Custom Augsperger  | Custom Vincent<br>Van Hoff   |
| MASTER TAPE   | Ampex 499  | 3M 996   | Ampex 467   | Ampex 499  | Ampex 499  |
| MASTERING<br>(ALBUM)<br>Engineer                            | PRECISION<br>MASTERING<br>Stephen Marcussen                          | BERNIE GRUNDMAN<br>Bernie Grundman   | MASTERFONICS<br>Benny Quinn                                 | FUTURE DISC<br>Eddy Schreyer   | HIT FACTORY<br>MASTERING<br>Herb Powers                            |
| PRIMARY CD<br>REPLICATOR<br>(ALBUM)                         | WEA<br>Manufacturing   | Sony<br>Manufacturing  | WEA<br>Manufacturing  | EMI<br>Manufacturing   | MCA<br>Manufacturing   |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)                       | WEA<br>Manuufacturing  | Sony<br>Manufacturing  | WEA<br>Manufacturing  | EMI<br>Manufacturing   | MCA<br>Manufacturing   |

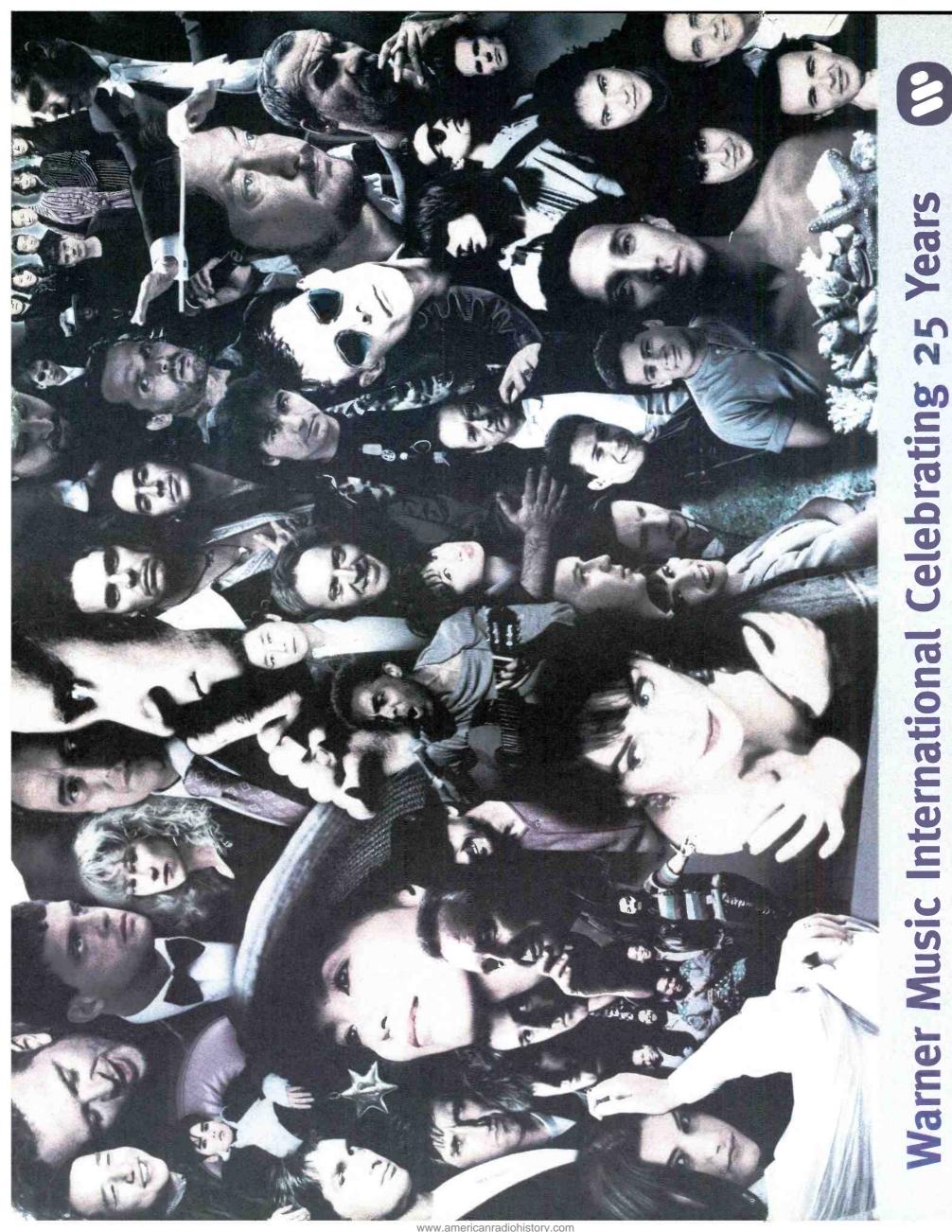
© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

#### arner Music Celebrating 25 Years 1970-1995 rince its formation 25 years ago Warner Music International has grown and developed into a truly global organisation where the emphasis is on creativity, talent and the building of relationships with artists. With operations in 64 countries, via a network of 45 affiliates, 24 licensees and seven associated creative labels, Warner Music International is established as an important part of the US-based Warner Music Group and currently generates in excess of 60% of the total recorded music sales. Warner Music International continues to successfully market and distribute recordings from the roster of over 1,000 acts signed to its own affiliate record companies and labels around the world in addition to the repertoire of its sister US labels Warner Bros. Records, Elektra Entertainment and the Atlantic Recording Group. In addition to its continuing commitment to the development and exploitation of its own repertoire, Warner Music International's awareness of new business opportunities has led to the formation during the past five years of classical, video, direct mail, new media formats and interactive electronic publishing divisions. 1995 marks not only the 25th anniversary of the founding of Warner Music International and the major achievement of sales in excess of \$2 billion but also confirms the company's future growth and its long established reputation as an artist-orientated company.





# to Warner Music International and I take



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unis opportunity to thank them all for the extraordinary contribution they have made to this company.

Warner Music International Chairman & CEO Ramon Lopez

# A Family Of Artists In A World Of Music

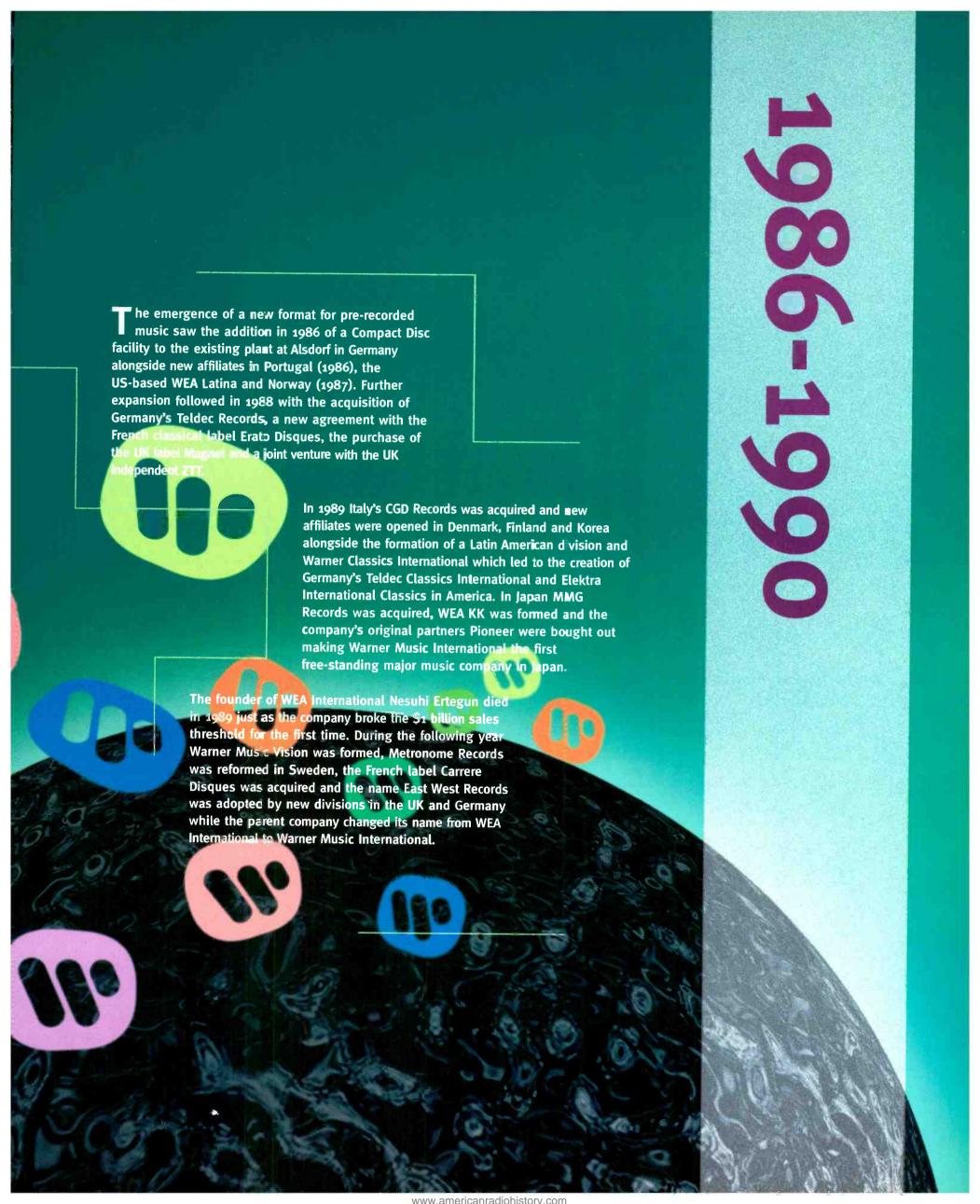


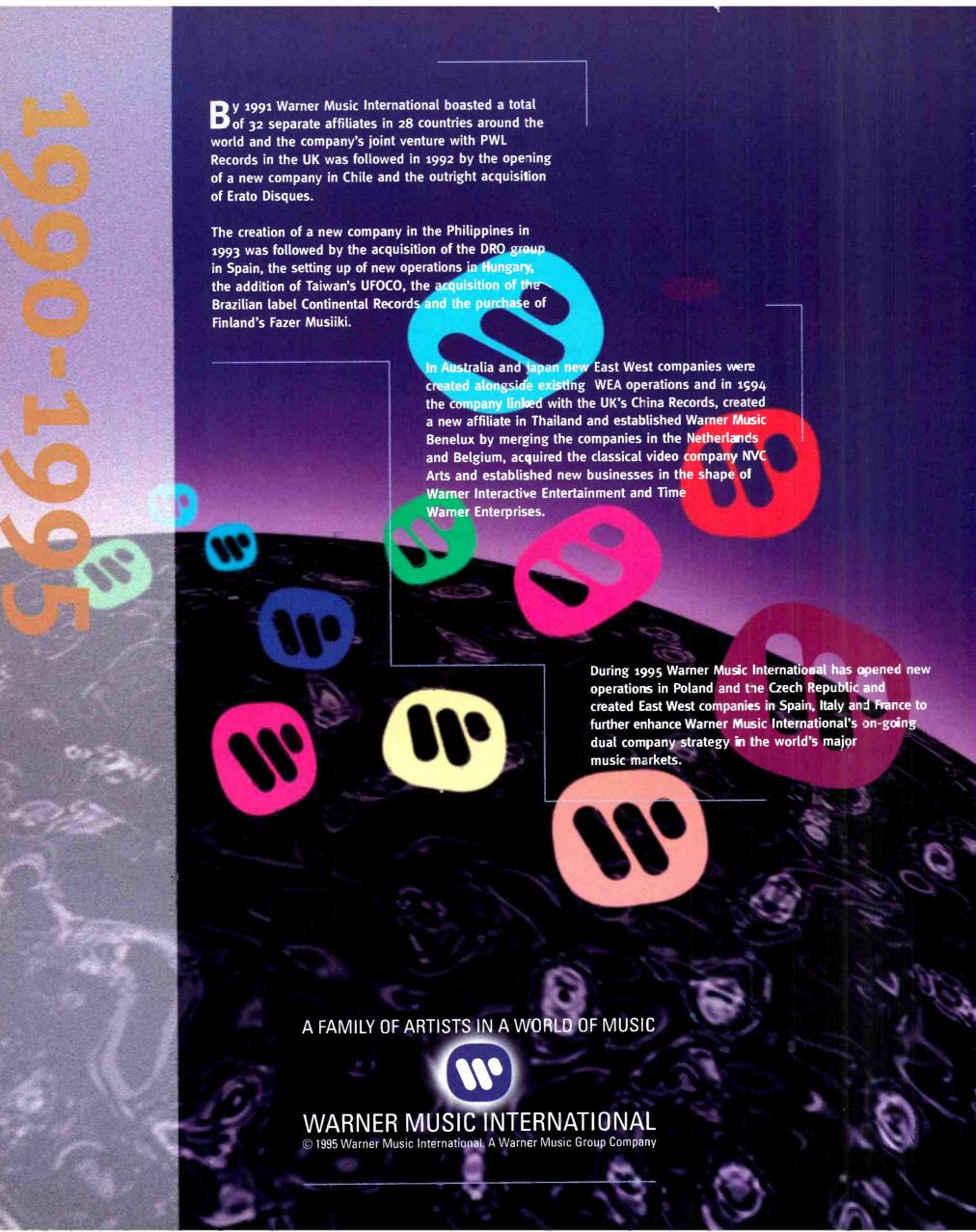


A s it entered its second decade Warner Music International opered a new company in Spain in 1982 - its 20th international affiliate - and formed regional operations covering Asia Pacific and Europe.

The creation of affiliates in Argentina in 1984 and Switzerland in 1985 Continued the development of Warner Music International's worldwide presence which was further boosted by a network of licencees that covered territories in Africa, Asia, Europe, the Middle East and Latin America.

Current Warner Music International Chairman & CEO Ramon Lopez joined the company in 1985 as Co-Chief Executive and pronounced what he saw as the company's future. "WEA International, having reached a dominant position in the international music market, now has to go forward by developing its operation in markets where it has neither been present or modestly present until now. Coupled with the challenge of performing even better with the repertoire from our US labels, that makes the foreseeable future a very challenging prospect."





# International

## **Compilations Climb Asian Charts**

#### Focus Moving From Western To Asian Artists

BY MIKE LEVIN

HONG KONG-It is enough to make label marketing managers rethink their approaches to international repertoire.

As the buzz cools off of the summer's major releases, international labels are finding their current-hit compilations sitting solidly at the top of the charts.

The format is nothing new in Hong Kong and Kuala Lumpur, Malaysia, but with sales of EMI's "Megahit 7" at more than 1 million units and new joint offerings from EMI-PolyGram and Warner-Sony pushing leading domestic product, there is no mistaking the fact that Asians are consuming Western music

International compilation sales will hit 5 million units in 1995. Most are similar to versions available in the U.S. and Europe, but the new trend is toward Asian-oriented artists and songs that may not have been Western hits.

"Many of the tracks are top 10, but then you have someone like Michael Learns To Rock, who was huge and has to go on the album," says EMI marketing manager for international repertoire Calvin Wong, the force behind "Megahit's" success.

BMG's strategic marketing manager David Bland points out that compilations fill a pivotal niche in Asia, because there is no established singles market. "It's as good a tool as we have right now for promoting international catalog," he

Domestic greatest-hit and multi-artist albums-especially in Chinese repertoire-have been a mainstay of Asian labels for years. Artists put out as many as four albums a year, and compilations are a "natural selection process," says Douglas Chan, PolyGram's Hong Kong managing director, adding that, as overheads soar in Asian cities, they are also low-investment cash generators.

International versions are on the rise because of a current upsurge in foreignmusic sales. Deep catalogs at retailers Tower, HMV, and KPS have hit a seam in the face of growing discontentment with the unoriginality of Chinese music. In Hong Kong, HMV stocks about 200 international compilations, and in Singapore, Tower lists more than 300.



Compilations have deep roots here. Asia's infamous piracy was founded with best-of albums that scammed the most popular songs of the time; decades of this format bred an acceptance of multi-artist albums. Asian fans have also become focused into a song-overartist preference that remains at the

heart of today's tastes.

Research shows that consumers buy an album for one or two tracks, and that they would prefer to get those tracks without having to spring for an entire record. Even the common practice of covering top-10 songs with local artists has produced good sales, although this practice is dying off, as more and more original-artist compilations come onto the market.

Another effect is that Asians have never had to get past the outdated, lowquality tag that became attached to some compilations in the U.S. during the '60s and still influences American consumers today.

While there is no guarantee that threading popular Western songs together will sell a record, major labels (Continued on page 78)



Work With Me, Yanni. Private Music artist Yanni meets with international executives backstage at the Miami Arena to receive a gold certification award for his album "Yanni Live At The Acropolis." Shown, from left, are Jose Luis Villarreal, marketing director, BMG Mexico; Yanni; Jaime Mijares, promoter of Yanni's Mexican dates; and J.P. Bommel, VP, international, Private Music

#### **Bravo Hits' Sets Ease Saturated Market**

BY WOLFGANG SPAHR

HAMBURG-The most successful partnership venture between record labels here has passed a milestone: In three years, more than 10 million copies of the "Bravo Hits" two-CD compilations have been sold.

"Bravo Hits 10" alone passed the 1.2 million mark in a matter of weeks and is now at the top of the compilation charts.



Pohl Josef purchaser at Media Market in Landshut, says, "The selection of tracks is not really so decisive, because some other CDs also feature the same tracks. What counts is that the brand has established itself. The name 'Bravo

Hits' always leads the pack, leaving even successful compilations such as 'Kuschelrock' trailing well behind."

Addi Schneider of retail group Saturn in Cologne, Germany, says, 'There is nothing to top 'Bravo Hits.'

"Bravo Hits" was born in 1992, when the managements of EastWest, EMI Electrola, Virgin, and WEA pooled their resources to create a compilation. rather than the plethora of hits albums on the market. They were prompted to do so by retailers who balked at the number of releases they were expected

The labels then entered an agreement with Bauer Verlag, publisher of the pop magazine Bravo, which has a readership of 1.5 million. Says Gerd Gebhardt, managing director of WEA, "We pool the marketing and distribution costs and can therefore achieve optimum profitability. The partnership with Bravo magazine assures us of the

ideal target group, giving retailers one of the most successful products the German record industry has created in the last few decades."

According to Gebhardt, more than 1 million marks (\$1.43 million) is spent on TV advertising, bolstered by instore activities, which all helps to make

#### **Ⅲ** ELECTROLA

"Bravo Hits" Germany's top-selling CD series.

Warner Special Marketing is responsible for marketing, while EMI and EastWest take turns in distributing the individual releases.

EMI managing director Helmut Fest says that one of the fundamental conditions for the partnership venture with the other record companies was that, with the exception of "Bravo (Continued on page 75)

#### **PopKomm Offers Career Advice**

COLOGNE, Germany-Budding music professionals had a chance to get advice "from the horse's mouth" at PopKomm here Aug. 17-20 when they came face to face with their potential em-

ployers. Some 250 visitors to the exhibition took the opportunity to speak with personnel directors of



Entertainment

five major record companies, giving the visitors the chance to compare their hopes for a career in the business with the labels' expectations.

(Continued on page 75)



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## A Disastrous Season For Spain's Summer Concert Circuit

BY HOWELL LLEWELLYN

MADRID—Economic recession and a change in the political climate have resulted in Spain's worst summer for concerts in a decade.

Guaranteed hot, dry summers and the fact that even the tiniest village has a soccer ground and a bullring means that Spain normally enjoys thousands of open-air concerts between May and Sentember.

"But this year is disastrous," says booking agent Paco Lucena, who represents, among others, Joaquin Sabina, Cuba's Carlos Varela, and Jose Manuel Soto. "The '80s were the golden decade for summer open-air specials. Local and regional governments had big budgets to contract major artists, but since 1990 the situation has been getting worse."

The final nail in the coffin for some was this year's May 28 local elections, which saw a big swing to the right, as corruption scandals brought widespread unpopularity to the 12-year-old socialist government.

More than 3,000 municipal governments shifted from the left to the conservative Popular Party, which is not enthusiastic about Spain's tradition of public funding of summer pop concerts, even though the policy is the legacy of the regime of Gen. Francisco Franco.

Although nobody claims that a blacklist exists, at least three concerts by socalled "communists" were canceled by the new PP councils. The port of El Ferrol canceled a concert by Cuban nueva trova singer Pablo Milanés and Victor Manuel, husband of singer Ana Belen. Milanés is a deputy in the Cuban national assembly, and Manuel and Belen were celebrities in the Spanish Communist Party in the '70s and '80s.

Singer/songwriter Sabina had two concerts canceled by PP councils, in the port of Vigo and in the town of Villanueva de la Serena. The latter's new mayoress, Maria Del Carmen Serradilla, says, "As long as I am mayoress, Sabina will not perform in this town." She replaced him with flamenco/pop singer Rosario.

Sabina, who was a candidate for the communist-led United Left in the May elections, and Lucena quickly arranged a concert at Don Benito, two kilometers from Villanueva, on the same day and at the same time as Rosario's show.

Days earlier, Serradilla ordered police to stop organizers of Sabina's concert from putting up posters in town, alleging "a lack of space for this kind

of nublicity "

However, most promoters agree that lack of money and a general move away from public funding of popular culture, rather than political censorship, is to blame for the decline of summer concerts.

Says Gloria Diez of promoter Nox, which has arranged 20 summer concerts each for Cuba's La Vieja Trova Santiaguera and Arab-flavored band Radio Tarifa, "There isn't a spare dime around. Our problems have been caused by economic and not political reasons."

One of this year's Spanish hits has

been Juan Perro's album "Raices Al Viento," which sold 50,000 copies in its first week of release. Yet, his concert promoter, Animal Tour, says Perro's show contracts are being signed on a week-to-week basis as city councils tighten their belts.

In the '80s, it was normal for mammoth summer tours to be arranged months in advance. Although that is still the case with a few acts—Rosario began a 35-date tour June 15 and Milanés and Manuel are playing a similar number of shows—tours are now usually contracted on a gig-by-gig basis

# Take That Scores Unusual U.K. Charting For U.S. Set

■ BY DOMINIC PRIDE and JEFF CLARK-MEADS

LONDON—The U.K.'s biggest pop phenomenon since the Beatles is so hot that even albums never released here make the charts.

Take That's U.S.-only release "Nobody Else" on Arista was No. 26 on the U.K. chart for the week of Aug. 26 purely on the strength of import sales.

Such an achievement is extremely rare in the U.K., where imports are unlikely to come into the country in chart-significant numbers. Under chart rules, those that do have their sales combined with the British version of the album if the two releases share 80% of material.

However, the 10-track "Nobody Else" has three tracks—"Babe," "Love Ain't Here Anymore," and "Pray"—not on Take That's current British release, an album also called "Nobody Else" on RCA. These are taken from Take That's previous album, "Everything Changes," released in 1993.

The four tracks from "Never Forget" omitted from the U.S. release are "Hate It," "Lady Tonight," "Sunday To Saturday," and "Hanging Onto Your Love."

BMG U.K. imported 25,000 copies of the U.S. version of "Nobody Else"



TAKE THAT

on the strength of the demand it believed this would generate.

A spokeswoman for HMV U.K. says retailers were always confident that "Nobody Else" would sell well because of the additional tracks, along with the band's coinciding London dates. In addition, the U.S. title is the first Take That release since the high-profile departure of Robbie Williams from the band and the Williams-free cover shot is seen as an additional selling point.

RCA U.K.'s head of artist development David Joseph says, "We imported a limited number of U.S. copies because we saw some retailer demand for it. Basically, there's hard-core fan demand, and some of the dealers thought it could be sold. We also did it to a certain degree to stop [other] imports."

In addition to BMG's imported copies, other importers' sales may have contributed to the chart ranking.

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#### **Rodrigues Back In Spotlight**

New Interest In 75-Year-Old Fado Star

■ BY FERNANDO TENENTE

LISBON, Portugal—At an age when most stars are content to draw their pensions, Amalia Rodrigues, the Portu-

guese singer, is back in the limelight, experiencing renewed critical interest for her mix of popular and traditional singing and seeing commercial gains from a retrospective



RODRIGUES

compilation of her work.

On June 30, Rodrigues celebrated her 75th birthday at a sold-out tribute concert at Beato Convent in Lisbon and was given a huge party afterward.

At the tribute concert, which was transmitted live on national TV, Rodrigues did not sing, as she is recovering from surgery on one of her lungs. However, after receiving encouraging news from the doctors who operated on her in New York, the singer says she wants to continue her career.

Portugal Telecom and state television channel RTP have joined forces to sponsor a production by Valentim de Carvalho Television called "Amalia—Uma Estranha Forma De Vida" (Amalia—A Strange Way Of Life). It is divided into five hourlong chapters dedicated to the national and international career of Rodrigues, written and pro(Continued on next page)

BILLBOARD SEPTEMBER 9, 1995

#### **Dutch Societies Forecast Turbid Future**

#### New Media, Relationships To Bring Much Change

■ BY JEFF CLARK-MEADS

LONDON—Dutch authors right societies BUMA/STEMRA are anticipating an unsettled future as the music industry comes to terms with new media and a new relationship between music publishers and the societies that represent them.

The organizations' joint annual report says that while current operating results are "satisfactory," it expects "the following years to be turbulent."

The report says this turbulence will be a result of new media and the changing nature of the international marketplace. The report acknowledges the complexities involved in licensing music to new carriers, but says, "We expect that by the use of advanced compression techniques the downloading of music, which currently still takes hours, will soon be limited to min-

utes, as a result of which the traditional carriers will come under much pressure. It is very important to arrive at international agreements to safeguard the interests of right owners."

The societies also note that right owners' enthusiasm for direct exploitation of the works they own "has proven once more that we will have to bring our collective revenue into distribution more quickly and efficiently, in order not to eventually become engaged in a competitive struggle with our own right holders.

"We conclude that the traditional relation between publishers and authors right societies is changing, also due to the fact that an increasing number of publishing companies is owned by the record industry and, consequently, the number of independent publishing companies is decreasing.

"When, in addition, we consider that, to a number of record companies, the acquisition of intellectual property rights has become a purpose in itself, the necessity of creating a profile for the collective authors right exploitation has become obvious once more."

On a more positive note, the societies say that last year domestic copyrights accounted for 20% of the Dutch market, a rise from a nadir of 10%.

In 1994, performing right society BUMA's revenues increased 10.7% to \$72.46 million. Mechanical rights society STEMRA's revenues decreased \$19.3 million to \$205.6 million. STEMRA says the decrease was due to the loss of "an important central licensing agreement."

BUMA/STEMRA reports in Dutch guilders. The exchange rate used in this story was 1.65 guilders to the

# The state of the s

**LONDON'S FIRST** rock book megastore, Helter Skelter, was set to open Aug. 31 in Denmark Street, the city's "Tin Pan Alley." The 2,000-square-foot store aims to be a mecca for writing on music and will carry imports, second-hand and out-of-print titles, and posters. The basement of the store will function as a gallery for rock and jazz photographers.

**GERMAN INDIE ZYX** has set up a Swiss subsidiary. The new company will handle all of Zyx's product after Jan. 1, 1996, when Zyx parts company with its Swiss distributor, Phonag. Zyx recently established an Austrian company.

MTV EUROPE has increased its presence in Italy through a deal with terrestrial network Telepiu 3. The London-originated programming will air on Telepiu 3 for 13 hours a day in the afternoon and early morning. Through its previous distributor, MTV broadcast for only six hours. Telepiu 3 claims it broadcasts to more than 11 million households.

**NON-POP 95**, a music industry conference with showcases, will take place Oct. 5-8 at the mac center in Birmingham, U.K. Conference topics will include new recording practices, multiracial Britain, marketing, and touring. Organizers are looking for submissions for showcase slots. For details, call Heather Whitehouse at Non-Pop 95, 44-121-440-4221. Fax number is 44-121-446-4372.

RUSSIAN MUSIC industry entrepreneur Viatcheslav Tsoi has been shot dead on the staircase of his house in St. Petersburg. Tsoi, a Korean, ran a music business security company as an offshoot of his Center of the Fighting Arts. Observers suggest that Tsoi was assassinated because of his increasing involvement with the music industry. Tsoi recently became local coordinator of an international anti-drugs campaign. His widow, Alyna Ivantsova, is recording her first solo album.

A 2-METER HIGH statue of Frank Zappa is to be erected in the central park of Lithuanian capital Vilnius following approval by the city authorities. The project has been instigated by Zappa's fan club here and is a sign of the popularity that Zappa attained in the old Communist bloc.

#### RODRIGUES BACK IN SPOTLIGHT

(Continued from preceding page)

duced by U.S.-trained film and video producer Bruno de Almeida. In addition to being shown on RTP, the series is being offered to channels throughout the world.

"Amalia—Uma Estranha Forma De Vida" is a comprehensive work, involving TV channels and film files all over the world. It shows how popular the artist was in her heyday, and how she remains so today.

The TV series is narrated by actor Joaquim de Almeida and Rodrigues.

Some extracts of the series with Rodrigues performing abroad are edited for the Portuguese TV audience. These concerts took place as far afield as France, Italy, the U.S., Spain, Romania, the former Soviet Union, Germany, Holland, Brazil, Japan, Greece, Mexico, the U.K, Israel, and Lebanon.

Rodrigues is known as the queen of Lisbon fado song, but she is a singer who has a facility in such areas of music as popular, traditional, folk, and blues.

In 1968, for instance, she recorded an album with U.S. sax player Don Byas called "Fado/Blues," a mixture of fado and blues.

Coinciding with the television series, Amalia's record company, EMI/Valentim de Carvalho, released a double CD containing 28 songs called "O Melhor De Amalia—Estranha Forma De Vida." (Best Of Amalia—Strange Way Of Life). It went to No. 3 on the Portuguese album charts and was certified platinum (40,000 copies) in the first week. It had been released in 1985, but only on vinyl and cassette.

Born in 1920 at Lisbon's poor Alcantara Quarter, Rodrigues started her ca-

reer in 1939 singing at Lisbon fado house Retiro da Severa. Soon, everybody was talking about her unique voice. Later, Amalia met fado composer Frederico Valerio, who wrote for her such fado songs as "Ai Mouraria" and "Fado Ciume," which increased her popularity in Portugal.

Rodrigues went to Brazil in 1944, where she played such venues as the Casino Copacabana in Rio de Janeiro, and where she recorded the songs that took her into a worldwide career. By 1946, she received an invitation from Twentieth Century Fox to appear in movies, but she preferred to star in a Portuguese movie, "Capas Negras" (Black Capes), which is about a passionate love between a student at the University of Coimbra (Portugal) and a poor girl. The movie sold out for almost two years.

Talking about Rodrigues' career, David Ferreira, GM of record company EMI/Valentim de Carvalho, says, "The prestige of Amalia took her from Argentina to the ex-Soviet Union, performing at the biggest stages, winning loud applause from audiences and ecstatic media reviews."

She had big triumphs in Brazil in 1972 and 1983, when Brazilian singers Maria Bethania and Caetano Veloso recreated some of Rodrigues' songs. In France, she was No. 1 on charts with "La Maison Sur Le Port," the French version of "Vou Dar De Beber A Dor" (I'm Going To Quench The Thirst), and her prestige was confirmed with more concerts at the Olympia in Paris in 1985. In Italy, several songs written by Italian composer Alberto Janes gave her great popularity in the early '70s; this attracted Amalia to record Italian songs with great success. In Japan, she recorded her first live album, and, by public demand, recorded a song in Japanese for television. In the U.S., Rodrigues played at Lincoln Center in New York with the New York Philharmonic, and she had great success at the Hollywood Bowl in Hollywood, Calif. In 1975, she lived the dream of all great performers, playing a ninety-minute concert at Carnegie Hall.

#### **'BRAVO HITS' SETS EASE SATURATED MARKET**

(Continued from page 73)

Hits," activities in the hit-compilation area were to be sharply curtailed. "We have done what we could to help quiet down the market a little in what is a very complex area for retailers and to ease the resultant oversaturation," he says.

#### **POPKOMM ADVICE**

(Continued from page 73)

The music industry personnel center (spelled PIT in its German form) was an initiative of the German industry association BPW.

The majority of the visitors were university and college students, and most inquiries were about jobs in A&R and marketing, with a growing emphasis on multimedia applications, says BPW.

The organization has a working group that is raising awareness of the need for training for the "music professional" and is talking to political decision-makers about the feasibility of establishing an educational course for such a title in Germany.

DOMINIC PRIDE

According to Jurgen Otterstein, managing director of EastWest: "The fundamental idea underlying 'Bravo Hits' was that we did not rely so much on existing systems or market research data but looked at the final consumer. This basic stance has influenced our actions to this very day. As a result, more enthusiasm and commitment ultimately flow into the quality of the product."

For Otterstein, the other factor is the Bravo name: "Generations have read Bravo magazine in important phases of their lives, resulting in a special and close tie with the magazine and a very high trust bonus."

Thomas Schenk, managing director of Warner Special Marketing, links the success of "Bravo Hits" to a clear product development. He says that in times characterized by a saturated market, record companies must get back to grass roots and persuade retailers to value the hits of the individual labels.

Quality must have priority over quantity, he says, and this requires innovative marketing and effective distribution.

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- Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. S135
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| S LAST<br>K WEEK   | SINGLES  | THIS  | LAST  | SINGLES  | WEEK   | LAST<br>WEEK  | SINGLES   | WEEK   | LAST<br>WEEK  |  |
| 1  | SEESAW GAME MR. CHILDREN TOY'S FACTORY   | 1   | 1   | MACARENA LOS DEL MAR QUALITY   | 1 2  | 3   | BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX SCATMAN'S WORLD SCATMAN JOHN RCA  | 1 2  | 1 2   | YEHA NOHA INDIENS SACRED SPIRIT VIRGIN POUR QUE TU M'AIMES ENCORE CELINE DI  |
| 2<br>NEW   | LOVE LOVE LOVE DREAMS COME TRUE EPIC HELLO, AGAIN MY LITTLE LOVER TOY'S FACTORY  | 2   | 2   | TOTAL ECLIPSE OF NICKI FRENCH CRITIQUE YOU'RE ALL I NEED METHOD MAN DEF JAM/SONY   | 3  | 2   | ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA   | *  | -   | COLUMBIA   |
| NEW  | SORAWO MINAYO SHARANQ BMG VICTOR   | 4   | 4   | LICK IT ROULA sos  | 4  | 6   | A GIRL LIKE YOU EDWYN COLLINS VIRGIN  | 3  | 3   | SCATMAN'S WORLD SCATMAN JOHN BMG   |
| 4  | TOTSUZEN FIELD OF VIEW ZAIN  | 5   | 5   | THINK OF YOU WHIGFIELD FUTURETEL/QUALITY   | 5  | 11  | I WANNA BE A HIPPY TECHNOHEAD INTERACTIVE   | 5  | 5   | SIMPLE ET FUNKY ALLIANCE ETHNIK DELABE<br>SCATMAN SCATMAN JOHN BMG   |
| 3  | GOING GOING HOME H JUNGLE WITH T AVEX TRAX   | 6 7   | 6   | SCREAM M. JACKSON & J. JACKSON EPIC/SONY ONE MORE CHANCE THE NOTORIOUS B.I.G.  | 6 7  | 5   | WISH YOU WERE HERE REDNEX ZYX ENDLESS SUMMER SCOOTER EDEL   | 6  | 6   | HAVE YOU EVER REALLY B. ADAMS POLYD  |
| 5<br>9   | ANATA DAKEWO SOUTHERN ALL STARS VICTOR FEEL LIKE DANCE GLOBE AVEX TRAX   | '   | 0   | ARISTA/BMG   | 8  | 7   | SHUT UP (AND SLEEP WITH ME) SIN WITH  | 7  | 7   | SHY GUY DIANA KING COLUMBIA  |
| 6  | KOINO WANA SHIKAKEMASYO FUNK THE   | 8   | 7   | SHY GUY DIANA KING COLUMBIA/SONY   |  |   | SEBASTIAN ARIOLA  | 8  | 17  | MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY  |
| NEW  | PEANUTS EPIC   | 10  | 10<br>20  | THIS IS HOW WE DO IT MONTELL JORDAN PMP HUMAN NATURE MADONNA MAYERICK/WEA  | 9<br>10  | 9   | SHY GUY DIANA KING SONY HAVE YOU EVER REALLY LOVED A WOMAN?   | 9  | 10  | NO NO NO (NO LIMIT) LES SCHTROUMPES  |
| NEW  | BABY'S GROWING UP YUKI UCHIDA KING ALBUMS  | 111   | 12  | HAVE YOU EVER REALLY B. ADAMS A&M/PGD  |  |   | BRYAN ADAMS A&M   | 10   | 11  | ODE TO MY FAMILY CRANBERRIES ISLAND  |
| 6  | RYOUKO SHINOHARA LADY GENERATION EPIC  | 12  | 9   | YOUR LOVING ARMS BILLIE RAY MARTIN WARNER  | 11   | 8   | KLEINE MAUS DAS MODUL MOTOR MUSIC   | 11   | 9   | THIS AIN'T A LOVE SONG BON JOVI MERCUR THE BOMB! BUCKETHEADS EMI   |
| 3  | KYOUSUKE HIMURO SINGLES 1988-1994  | 13  | 111   | BROS,/WEA HOLD ME, THRILL ME U2 ATLANTIC/WEA   | 12   | 13<br>18  | NEVER FORGET TAKE THAT RCA WATERFALLS TLC ARIOLA  | 13   | 15  | YOU ARE NOT ALONE MICHAEL JACKSON 6  |
| 1  | TOSHIBA'EMI MAKI OHGURO LA.LA.LA. B-GRAM   | 14  | 13  | THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD  | 14   | 12  | HOLD ME, THRILL ME, KISS ME, KILL ME U2   | 14   | 13  | BE MY LOVER LA BOUCHE SCORPIO  |
| 4  | MIKI IMAI LOVE OF MY LIFE FOR LIFE   | 15  | 16  | PIPE DREAMZ YAKOO BOZ QUALITY  | 15   | 14  | ISLAND/ATLANTIC  ARE YOU READY TO FLY DUNE URBAN MOTOR  | 15<br>16   | 18  | '74-'75 CONNELLS EMI PUSH THE FEELING ON NIGHTCRAWLERS   |
| 2  | MISATO WATANABE SHE LOVES YOU EPIC   | 16<br>17  | 14  | SQUARE DANCE BKS & ASHLEY MacISAAC A&M SOMEDAY I'LL BE BON JOVI MERCURY/PGD  | 16   | 15  | ICH LIEB' DICH PUR INTERACTIVE  | 10   | 10  | BARCLAY  |
| 5<br>NEW   | DIANA KING TOUGHER THAN LOVE SONY SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR  | 18  | 15  | ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY  | 17   | 16  | FALLIN' IN LOVE LA BOUCHE ARIOLA  | 17   | 12  | HOLD ME, THRILL ME, KISS ME, KILL ME   |
| 9  | ELVIS PRESLEY MEGA ELVIS BMG VICTOR  | 19  | NEW   |  | 18   | 19  | MISHALE ANDRU DONALDS EMI   | 18   | NEW   | ISLAND/ATLANTIC  GENERATION OF LOVE MASTERBOY BARCLA   |
| NEW  |  | 20  | 18  | DON'T TAKE IT PERSONAL MONICA ARISTA/BMG   | 19<br>20   | 17<br>NEW   | I BELIEVE CELVIN ROTANE EDEL EXPERIENCE RMB URBAN MOTOR   | 19   | 14  | HAKUNA MATATA JIMMY CLIFF & LEBO M   |
| 1 7  | SING LIKE TALKING DISCOVERY FUN HOUSE  | 1   | 1   | ALBUMS HOOTIE & THE BLOWFISH CRACKED REAR VIEW   | 20   | '''   | ALBUMS  | l  |   | DISNEY   |
|  |  | 1 1   | 1   | ATLANTICWEA  | 1  | NEW   | PUR ABENTEUERLAND INTERACTIVE   | 20   | NEW   | NE M'OURLIF PAS JOHNNY HALLYDAY MER ALBUMS   |
| CTUE   | RLANDS (Stichting Mega Top 50) 9/2/95  | 2   | 3   | SOUNDTRACK DANGEROUS MINDS ATLANTIC/WEA  | 2  | 1 1   | DIE SCHLUMPFE TEKKNO IST COOL-VOL. 1 EMI  | 1  | 2   | INDIENS SACRED SPIRIT CHANTS ET DANS   |
|  |  | - 3   | 2   | A, MORISSETTE JAGGED LITTLE MAVERICK/WEA   | 3 4  | 2 4   | BON JOVI THESE DAYS MERCURY ROLLING STONES VOODOO LOUNGE VIRGIN   |  |   | DES INDIENS D'AMERIQUE VIRGIN  |
| LAST<br>WEEK   | SINGLES  | 5   | 8   | A. MORISSETTE JAGGED LITTLE MAVERICK/WEA TLC CRAZYSEXYCOOL LAFACE/BMG  | 5  | 7   | KELLY FAMILY OVER THE HUMP KEL-LIFE   | 2  | 1   | CELINE DION D'EUX COLUMBIA CRANBERRIES NO NEED TO ARGUE ISLAND   |
| 1  | HET IS ACN NACH GUUS MEEUWIS & VAGANT  | 6   | 6   | CRANBERRIES NO NEED TO ARGUE ISLAND/PGD  | 6  | 3   | LA BOUCHE SWEET DREAMS ARIOLA   | 3  | 4   | MICHAEL JACKSON HISTORY: PAST, PRESE   |
| 2  | ARCADE PASSIE CLOUSEAU EMI   | 7   | 19  | SEAL SEAL II ZIT   | 8  | 6 5   | GREEN DAY DOOKIE REPRISE DIE DOOFEN LIEDER, DIE DIE WELT NICHT  |  |   | AND FUTURE—BOOK 1 EPIC   |
| 3  | SHUT UP (AND SLEEP WITH ME) SIN WITH   | 8   | 5   | SOUNDTRACK BATMAN FOREVER ATLANTICWEA COLLECTIVE SOUL COLLECTIVE ATLANTICWEA   |  |   | BRACHT ARIOLA   | 5  | 7 5   | JOHNNY HALLYDAY LA LORADA MERCURY SOUNDTRACK GREASE POLYDOR  |
|  | SEBASTIAN BMG  | 10  | 7   | BON JOVI THESE DAYS MERCURY/PGD  | 9  | 9   | SCATMAN JOHN SCATMAN'S WORLD RCA  | 6 7  | 12  | LES SCHTROUMPFS LA SCHTROUMPF PAR  |
| 7 5  | KISS FROM A ROSE SEAL WARNER MISSING EVERYTHING BUT THE GIRL WARNER  | 11  | 9   | MICHAEL JACKSON HISTORY: PAST, PRESENT   | 10<br>11   | 8   | NEIL YOUNG MIRROR BALL WARNER OFFSPRING SMASH EPITAPH   | 8  | 8   | FRANCIS CABREL SAMEDI SOIR SUR LA TE   |
| 4  | SHY GUY DIANA KING SONY  | 12  | 16  | AND FUTURE—BOOK 1 EPIC/SONY SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD   | 12   | 10  | MICHAEL JACKSON HISTORY: PAST, PRESENT  | 9  | 11  | COLUMBIA   |
| 8  | MAG IK NAAR JE IRLKEN MARCEL DE GROOT CNR  | 13  | 12  | VARIOUS ARTISTS TOWER OF SONG/A TRIBUTE  |  |   | AND FUTURE—BOOK 1 EPIC  | 10   | 9   | NIRVANA MTV UNPLUGGED IN NEW YORK FREDERICKS GOLDMAN JONES DU NEW  |
| 10   | JE HOEFT NIET NAAR HUIS VAN MARCO BORSATO POLYDOR  | ١,,   | MEN   | TO LEONARD COHEN A&M   | 13<br>14   | 13  | EDWYN COLLINS GORGEOUS GEORGE VIRGIN TLC CRAZYSEXYCOOL ARIOLA   |  |   | MORNING AU ZENITH COLUMBIA   |
| NEW  | 1  | 14<br>15  | NEW<br>10   | BLIND MELON SOUP CAPITOL/CEMA SOUL ASYLUM LET YOUR DIM COLUMBIA/SONY   | 15   | 14  | TAKE THAT NOBODY ELSE RCA   | 11   | 6   | BON JOVI THESE DAYS MERCURY  |
| 8  | SCATMAN'S WORLD SCATMAN JOHN BMG   | 16  | 17  | VARIOUS ARTISTS CLUB EURO 2 ARIOLA/BMG   | 16   | 12  | CAUGHT IN THE ACT CAUGHT IN THE ACT OF  | 12   | 10<br>NEW   | NOA ACHINOAM NINI GEFFEN SCATMAN JOHN SCATMAN'S WORLD BMG  |
|  | ALBUMS   | 17  | 14  | ANNIE LENNOX MEDUSA RCA/BMG  | 17   | 15  | LOVE ZYX PINK FLOYD PULSE EMI   | 14   | 15  | ALLIANCE ETHNIK SIMPLE ET FUNKY DELA   |
| 1 2  | CLOUSEAU OKER EMI BERT HEERINK STORM NA DA STILLE CNR  | 18  | 15<br>REN   | FOO FIGHTERS FOO FIGHTERS CAPITOLICEMA OFFSPRING SMASH EPITAPH   | 18   | NEW   | MARLA GLEN THIS IS MARLA GLEN ARI   | 15   | 13  | JULIO IGLESIAS LA CARRETERA COLUMBIA   |
| 2  | CELINE DION THE COLOUR OF MY LOVE SONY   | 20  |   |  | 19   | 16  | SELIG HIER SME  | 16<br>17   | 16<br>NEW   | PINK FLOYD PULSE EMI FRANCKY VINCENT FRUIT DE LA PASSION   |
| 4  | RENE PROGER LIVE IN CONCERT DINO   |   |   |  | 20   | 17  | SOUNDTRACK BATMAN FOREVER EASTWEST  |  |   | SOUNDTRACK BAD BOYS SQUATT   |
|  |  |   |   |  |  |   |   | 18   | 1 14  |  |
| 5  | GREEN DAY DOOKIE WARNER  | -   |   |  | <u> </u>   |   | Comment was a second  | 18<br>19   | 14<br>20  | OFFSPRING SMASH PIAS/EPITAPH   |
| 7  | VAN DIK HOUT VAN DIK HOUT SONY   |   |   | ITC OF TI  |  | _   |   |  | 20  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT!   |
| 7<br>6<br>8  | VAN DIK HOUT VAN DIK HOUT SONY<br>ANDRE RIEU STRAUSS & CO. MERCURY<br>BON JOVI THESE DAYS MERCURY  |   | 4   | ITS OF TH  | 4  | F   |   | 19<br>20   | 20<br>17  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  |
| 7<br>6<br>8<br>9   | VAN DIK HOUT VAN DIK HOUT SONY<br>ANDRE RIEU STRAUSS & CO. MERCURY<br>BON JOVI THESE DAYS MERCURY<br>JULIO IGLESIAS LA CARRETERA SONY  | ŀ   | -   | ITS OF TH  | -  | E   | H U.K.  | 19<br>20   | 20<br>17  | OFFSPRING SMASH PIASEPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95   |
| 7<br>6<br>8<br>9   | VAN DIK HOUT VAN DIK HOUT SONY<br>ANDRE RIEU STRAUSS & CO. MERCURY<br>BON JOVI THESE DAYS MERCURY  | ŀ   | -   | ITS OF THE 1995, Billboard/BPI Communic  |  |   |   | 19<br>20<br>IT/<br>THIS  | 20<br>17<br><b>ALY</b>  | OFFSPRING SMASH PIASEPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95   |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY<br>ANDRE RIEU STRAUSS & CO. MERCURY<br>BON JOVI THESE DAYS MERCURY<br>JULIO IGLESIAS LA CARRETERA SONY<br>TLC CRAZYSEXYCOOL BMG   | THRS  | LAST  | © 1995, Billboard/BPI Communic   | THIS   | lusic W   | eek/ © CIN) 9/2/95  | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1   | ALY LAST  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL   |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY<br>ANDRE RIEU STRAUSS & CO. MERCURY<br>BON JOVI THESE DAYS MERCURY<br>JULIO IGLESIAS LA CARRETERA SONY  |   | LAST  | © 1995, Billboard/BPI Communic   | THIS   | /lusic W  |   | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1<br>2  | ALY LAST WEEL 1 2   | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA   |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAYS MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG  (Australian Record Industry Assn.) 9/3/95  | THIS<br>WEEL  | LAST<br>WEED<br>1<br>2  | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION   | THIS<br>WEEK<br>1<br>2   | LAST<br>WEEK<br>NEW<br>3  | eek/ © CIN) 9/2/95  ALBUMS  BOYZONE SAID AND DONE POLYDOR PAUL WELLER STANLEY ROAD GOI DISCS  | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1   | ALY LAST  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUTI POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL  |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAY'S MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG   CALLA (Australian Record Industry Assn.) 9/3/95  SINGLES KISS FROM A ROSE SEAL WARNER  | THIS WEEL   | LAST<br>WEED<br>1<br>2<br>NEW   | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION YOU ARE NOT ALONE MICHAEL JACKSON EPIC  | THIS WEEK  | LAST<br>WEEK<br>NEW   | ALBUMS BOYZONE SAID AND DONE POLYDOR PAUL WELLER STANLEY ROAD GOI DISCS BLACK GRAPE IT'S GREAT WHEN YOU'RE  | 19<br>20<br>This<br>WEEK<br>1<br>2<br>3<br>4<br>5  | 20<br>17<br>ALY<br>LAST<br>WEEI<br>1<br>2<br>3<br>7<br>6  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA HIDEAWAY DE'LACY FULL TIME WRAP ME UP ALEX PARTY UMM 1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKE   |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAYS MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG   ALIA (Australian Record Industry Assn.) 9/3/95  SINGLES KISS FROM A ROSE SEAL WARNER EXCALIBUR F.C.B. COLOSSAL  | THIS WEEL 1 2 3 4   | LAST<br>WED<br>1<br>2<br>NEW<br>3   | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION  YOU ARE NOT ALONE MICHAEL JACKSON EPIC ILUVU BABY ORIGINAL ORE/XL RECORDINGS   | THIS<br>WEEK<br>1<br>2   | LAST<br>WEEK<br>NEW<br>3  | eek/ © CIN) 9/2/95  ALBUMS  BOYZONE SAID AND DONE POLYDOR PAUL WELLER STANLEY ROAD GOI DISCS  | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1<br>2<br>3<br>4<br>5<br>6  | 20<br>17<br>LAST<br>WEEL<br>1<br>2<br>3<br>7<br>6<br>5  | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA HIDEAWAY DE'LACY FULL TIME WRAP ME UP ALEX PARTY UMM 1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKE SCATMAN'S WORLD SCATMAN JOHN FLYIM  |
| 7<br>6<br>8<br>9<br>NEW<br><b>JSTR</b><br>5 LAST<br>WEEK<br>1<br>2<br>3  | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAYS MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG   ALIA (Australian Record Industry Assn.) 9/3/95  SINGLES KISS FROM A ROSE SEAL WARNER EXCALIBUR F.C.B. COLOSSAL INSENSITIVE JANN ARDEN A&M   | THIS WEEL 1 2 3 4 5   | LAST<br>WEED<br>1<br>2<br>NEW<br>3<br>NEW   | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION YOU ARE NOT ALONE MICHAEL JACKSON EPIC I LUY U BABY ORIGINAL OREXIX RECORDINGS THE SUNSHINE AFTER THE RAIN BERRI FFRREEDOM/LONDON   | THIS WEEK 1 2 3  | LAST<br>WEEK<br>NEW<br>3  | ALBUMS  BOYZONE SAID AND DONE POLYDOR  PAUL WELLER STANLEY ROAD GOI DISCS BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHTYEAH RADIOACTIVE SUPERGRASS I SHOULD COCO PARLOPHONE NEW ORDER (THE BEST OF) (THE REST OF)   | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1<br>2<br>3<br>4<br>5<br>6<br>7   | 20<br>17<br>LAST<br>WEEL<br>1<br>2<br>3<br>7<br>6<br>5<br>4   | OFFSPRING SMASH PIAS/EPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA HIDEAWAY DE'LACY FULL TIME WRAP ME UP ALEX PARTY UMM 1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKE SCATMAN'S WORLD SCATMAN JOHN FLYIN ANGEL JAM & SPOON DANCE POOL   |
| 7<br>6<br>8<br>9<br>NEW  | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAYS MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG   ALIA (Australian Record Industry Assn.) 9/3/95  SINGLES KISS FROM A ROSE SEAL WARNER EXCALIBUR F.C.B. COLOSSAL  | THIS WEEL 1 2 3 4 5 5 6   | LAST<br>WEED<br>1<br>2<br>NEW<br>3<br>NEW   | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION YOU ARE NOT ALONE MICHAEL JACKSON EPIC 1 LUY U BABY ORIGINAL OREXL RECORDINGS THE SUNSHINE AFTER THE RAIN BERRI FERSEEDENMLONDON I'LL BE THERE FOR YOU REMBRANDTS ELEKTRA   | THIS WEEK  1 2 3 4 5   | LAST<br>WEEK<br>NEW<br>3<br>1<br>2<br>NEW   | ALBUMS BOYZONE SAID AND DONE POLYDOR PAUL WELLER STANLEY ROAD GOI DISCS BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHTYEAH RADIOACTIVE SUPERGRASS I SHOULD COCO PARLOPHONE NEW ORDER (THE BEST OF) (THE REST OF) CENTREDATELONDON  | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1<br>2<br>3<br>4<br>5<br>6  | 20<br>17<br>LAST<br>WEEL<br>1<br>2<br>3<br>7<br>6<br>5  | OFFSPRING SMASH PIASEPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  (SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA HIDEAWAY DE'LACY FULL TIME WRAP ME UP ALEX PARTY UMM 1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKE SCATMAN'S WORLD SCATMAN JOHN FLYIN ANGEL JAM & SPOON DANCE POOL TELL ME THE WAY CAPPELLA MEDIA  |
| 7<br>6<br>8<br>9<br>NEW<br>JSTR<br>1<br>2<br>3<br>5<br>4   | VAN DIK HOUT VAN DIK HOUT SONY ANDRE RIEU STRAUSS & CO. MERCURY BON JOVI THESE DAYS MERCURY JULIO IGLESIAS LA CARRETERA SONY TLC CRAZYSEXYCOOL BMG   ALIA (Australian Record Industry Assn.) 9/3/95  SINGLES KISS FROM A ROSE SEAL WARNER EXCALIBUR F.C.B. COLOSSAL INSENSITIVE JANN ARDEN AAM ALICE (WHO THE X IS ALICE?) STEPPERS FESTIVAL UNDER THE WATER MERRIL BAINBRIDGE GOTH/ BMG   | THIS WEEL 1 2 3 4 5 6 7   | LAST<br>( WEE)<br>1<br>2<br>NEW<br>3<br>NEW<br>NEW<br>5   | © 1995, Billboard/BPI Communic  SINGLES COUNTRY HOUSE BLUR FOOD/PARLOPHONE ROLL WITH IT OASIS CREATION YOU ARE NOT ALONE MICHAEL JACKSON EPIC 1 LUY U BABY ORIGINAL OREXL RECORDINGS THE SUNSHINE AFTER THE RAIN BERRI FERREEDIONLOVBON I'LL BE THERE FOR YOU REMBRANDTS ELEKTRA WATERFALLS TLC LAFACE/ARISTA  | THIS WEEK  1 2 3   | LAST<br>WEEK<br>NEW<br>3<br>1   | ALBUMS  BOYZONE SAID AND DONE POLYDOR  PAUL WELLER STANLEY ROAD GOI DISCS BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHTYEAH RADIOACTIVE SUPERGRASS I SHOULD COCO PARLOPHONE NEW ORDER (THE BEST OF) (THE REST OF)   | 19<br>20<br>IT/<br>THIS<br>WEEK<br>1<br>2<br>3<br>4<br>5<br>6<br>7<br>8  | 20<br>17<br>LAST<br>WEEL<br>1<br>2<br>3<br>7<br>6<br>5<br>4<br>10   | OFFSPRING SMASH PIASEPITAPH MAXIME LE FORESTIER PASSER MA ROUT POLYDOR  (Musica e Dischi) 8/28/95 (FIMI) 8/22/95  THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL TRY ME OUT CORONA DWA HIDEAWAY DE'LACY FULL TIME WRAP ME UP ALEX PARTY UMM 1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKE SCATMAN'S WORLD SCATMAN JOHN FLYIN ANGEL JAM & SPOON DANCE POOL TELL ME THE WAY CAPPELLA MEDIA HOLD ON TO LOVE BLISS TEAM BLISS CO./NPI TWO CAN PLAY THAT GAME BOBBY BROW  |
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Hits Of The World is compiled at Billboard/London by Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

# HITS OF THE WORLD

| EU           | ROC | CHART HOT 100 9/2/95 MUSIC & MEDI                             |
|--------------|-----|---|
| THIS<br>WEEK |     | SINGLES   |
| 1            | 2   | SHY GUY DIANA KING WORK/COLUMBIA                              |
| 2            | 1   | SCATMAN'S WORLD SCATMAN JOHN ICEBERG                          |
| 3            | 4   | BOOM BOOM BOOM OUTHERE BROTHERS STI<br>ETERNAL/WEA            |
| 4            | 5   | HAVE YOU EVER REALLY LOVED A WOMAN?<br>BRYAN ADAMS A&M        |
| 5            | 6   | HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLANO/ATLANTIC       |
| 6            | 3   | NEVER FORGET TAKE THAT RCA                                    |
| 7            | NEW | COUNTRY HOUSE BLUR FOOD/PARLOPHONE                            |
| 8            | 7   | WISH YOU WERE HERE REDNEX JIVE                                |
| 9            | NEW | ROLL WITH IT OASIS CREATION                                   |
| 10           | NEW | I LOVE U BABY ORIGINAL ORE MCA                                |
|              |     | ALBUMS  |
| 1            | 1   | BON JOVI THESE DAYS MERCURY                                   |
| 2            | 2   | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 FPIC |

PINK FLOYD PULSE EMI
GREEN DAY DOOKIE REPRISE

OFFSPRING SMASH EPITAR

LA BOUCHE SWEET DREAMS MCI
DIE SCHLUMPFE TEKKNO IST COOL VOL. 1 EMI
CRANBERRIES NO NEED TO ARGUE ISLAND

SCATMAN JOHN SCATMAN'S WORLD RCA TAKE THAT NOBODY ELSE RCA

#### IRELAND (IFPI Ireland) 8/24/95

NEW

NEW

10

| 115 | LAST | CINOLEC                                |
|-----|------|--|
| EEK | WEEK | SINGLES                                |
| 1   | 1    | COUNTRY HOUSE BLUR FOOD/PARLOPHONE     |
| 2   | 3    | ROLL WITH IT OASIS CREATION            |
| 3   | 2    | SO GOOD BOYZONE POLYDOR                |
| 4   | 8    | WATERFALLS TLC LAFACE/ARISTA           |
| 5   | 5    | BOOM BOOM BOOM OUTHERE BROTHERS ST     |
|     |      | ETERNAL                                |
| 6   | 4    | NEVER FORGET TAKE THAT RCA             |
| 7   | 6    | KISS FROM A ROSE SEAL ZTT/WEA          |
| 8   | 10   | '74-'75 CONNELLS LONDON                |
| 9   | NEW  | YOU ARE NOT ALONE MICHAEL JACKSON EPIG |
| 0   | NEW  | SHY GUY DIANA KING WORK/COLUMBIA       |
|     |      | ALBUMS                                 |
| ı   | NEW  | BOYZONE SAID AND DONE POLYDOR          |
| 2   | 1    | MARY BLACK CIRCUS DARA                 |
| 3   | 2    | VARIOUS ARTISTS NOW THAT'S WHAT I CALL |
|     |      | MUSIC! EMI/VIRGIN/POLYGRAM             |
| 4   | 3    | BLUR PARKLIFE FOOD/PARLOPHONE          |
| 5   | 5    | SCOOTER BEAT GOES ON CLUB TOOLS        |
| 5   | 4    | SOUNDTRACK PULP FICTION MCA            |
|     |      |  |

CRANBERRIES NO NEED TO ARGUE ISLAND

OASIS DEFINITELY MAYBE CREATION
VARIOUS ARTISTS THE AMERICAN DINER DINO

VARIOUS ARTISTS SUMMER DANCE PARTY

#### BELGIUM (Promuvi) 9/1/95

|    | LAST  |   |
|----|-------|---|
| 1  | 1     | SCATMAN'S WORLD SCATMAN JOHN RCA                              |
| 2  | 2     | POUR QUE TU M'AIMES ENCORE CELINE DION                        |
|    |       | COLUMBIA  |
| 3  | 3     | CONQUEST OF PARADISE VANGELIS EASTWEST                        |
| 4  | 7     | I WANNA BE A HIPPY TECHNOHEAD EDEL                            |
| 5  | 4     | HAVE YOU EVER REALLY LOVED A WOMAN?                           |
|    |       | BRYAN ADAMS A&M   |
| 6  | 5     | SHY GUY DIANA KING SONY                                       |
| 7  | 6     | LAAT HET GRAS MAAR GROEIEN SAM GOORIS JER                     |
| 8  | NEW   | VERBORGEN YERDRIET WENDY VAN WANTEN                           |
| _  |       | JEP   |
| 9  | 9     | NEVER FORGET TAKE THAT RCA                                    |
| 10 | 8     | BE MY LOVER LA BOUCHE HANSA                                   |
|    |       | ALBUMS  |
| 1  | 1 ]   | CELINE DION D'EUX COLUMBIA                                    |
| 2  | 2     | CELINE DION THE COLOUR OF MY LOVE COLUMBIA                    |
| 3  | 4     | DIE SMURFEN SMURFENPARTY EMI                                  |
| 4  | 3     | GERT & SAMSON SAMSON VOL. 5 PHILIPS                           |
| 5  | 5     | VANGELIS 1492—THE CONQUEST OF PARADISE                        |
| _  | _     | EASTWEST  |
| 6  | 7     | LES INDIENS SACRED SPIRIT VIRGIN                              |
| 7  | 8     | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC |
| 8  | 6     |   |
| 9  | 10    | OFFSPRING SMASH EPITAPH CLOUSEAU OKER EMI                     |
| 10 | 9     |   |
| 10 | 1 9 1 | BON JOVI THESE DAYS MERCURY                                   |
|    |       |   |
|    |       |   |

#### AUSTRIA (Austrian IFPI/Austrian Top 30) 8/22/95

|   | THIS | LAST | SINGLES   |
|---|------|------|---|
|   |      | WEEK |   |
|   | 1    | 1    | WISH YOU WERE HERE REDNEX ECHO                              |
|   | 2    | 2    | MIEF DIE DOOFEN BMG   |
|   | 3    | 5    | SEX ON THE PHONE E-ROTIC EMI                                |
|   | 4    | 8    | HOLD ME, THRILL ME, KISS ME, KILL ME U2                     |
|   |      | 1    | ISLAND/ATLANTIC   |
| ı | 5    | 3    | HAVE YOU EVER REALLY LOVED A WOMAN?<br>BRYAN ADAMS POLYGRAM |
|   | 6    | 6    | SCATMAN'S WORLD SCATMAN JOHN BMG                            |
|   | 7    | 4    | SELF ESTEEM OFFSPRING EMV/EPITAPH                           |
|   | 8    | 10   | KLEINE MAUS DAS MODUL POLYGRAM                              |
|   | 9    | 7    | LASS UNS SCHMUTZIG LIEBE MACHEN DIE<br>SCHRODERS WARNER     |
| ı | 10   | NEW. | THIS AIN'T A LOVE SONG BON JOVI POLYGRAM                    |
|   |      |      | ALBUMS  |
| ı | 1    | 2    | DIE SCHLUMPFE TEKKNO IST COOL FMI                           |
| ı | 2    | ī    | DIE DOOFEN LIEDER DIE DIE WELT NICHT                        |
| ı | -    |      | BRAUCHT BMG   |
| ı | 3    | 3    | OFFSPRING SMASH EMVERITARH                                  |
| I | 4    | 4    | BON JOVI THESE DAYS MERCURY                                 |
| ı | 5    | 5    | GREEN DAY DOOKIE WARNER                                     |
| ı | 6    | 9    | MICHAEL JACKSON HISTORY: PAST, PRESENT                      |
| I | -    | _    | AND FUTURE—BOOK 1 SONY                                      |
| ĺ | 7    | 6    | KELLY FAMILY OVER THE HUMP MUSICA                           |
| ı | 8    | 8    | DIE SCHRODERS FRISCH GEPRESST WARNER                        |
| ı | 9    | 7    | NOCKALM QUINTETT STERNENHIMMELGEFUHL                        |
| l | -    | .    | косн  |
|   | 10   | 10   | PINK FLOYD PULSE EMI  |

#### DENMARK (IFPI/Nielsen Marketing Research) 8/25/95

| THIS<br>WEFK |       | SINGLES   |
|--------------|-------|---|
| 1            | 1     | DUB I DUB ME & MY EMI-MEDLEY                                |
| 2            | 2     | SHY GUY DIANA KING SONY                                     |
| 3            | 3     | 21 GO'NAT HISTORIES TIMM & GORDON REPLAY                    |
| 4            | 8     | YOU ARE NOT ALONE MICHAEL JACKSON SONY                      |
| 5            | NEW   | WATERFALLS TLC BMG  |
| 6            | 6     | HOLD ME, THRILL ME, KISS ME, KILL ME U2                     |
| ٠            |       | WARNER  |
| 7            | NEW   | TEND TEQUILAEN CASPER OG ANETTE FLAP/CMC                    |
| 8            | 9     | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M         |
| 9            | NEW   | BOOM BOOM BOOM OUTHERE BROTHERS                             |
| 10           | NEW   | SCANDINAVIAN THIS TIME I AM FREE DR. ALBAN BMG              |
| 10           | INEAA |   |
|              |       | ALBUMS  |
| 1            | 10    | DODO AND THE DODO 5 STYRSTE HITS REPLAY                     |
| 2            | NEW   | VARIOUS ARTISTS TOP DANCE 95 VOL. 2 ARCADE                  |
| 3            | 4     | DIANA KING TOUGHER THAN LOVE SONY                           |
| 4            | 2     | POUL KREBS SMA SENSATIONER PLADECOMPAGNIET                  |
| 5            | 1     | VARIOUS ARTISTS TURN UP THE BASS, VOL. 9 ARCADE             |
| 6            | NEW   | DR. HOOK GREATEST & LATEST ELAP/CMC                         |
| 7            | 5     | MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY |
| 8            | 3     | OLIVIA NEWTON-JOHN BACK TO BASICS 71-92 POLYGRAM            |
| 9            | 6     | CAROLINE HENDERSON CINEMATAZTIC BMG/                        |
| 10           | NEW   | CELINE DION THE COLOUR OF MY LOVE EPIC                      |

SINGLES

| 1  | 1   | A KIND OF CHRISTMAS CARD MORTEN HARKE                    |
|----|-----|--|
| 2  | 3   | BE MY LOVER LA BOUCHE MCI/FMP                            |
| 3  | 2   |  |
|    |     | HOLD ME, THRILL ME U2 ISLAND                             |
| 4  | 8   | ALICE (WHO THE X IS ALICE?) GOMPIE RPC                   |
| 5  | 4   | MIN HVITEMAGE BENEDICTE ADRIAN SVEN<br>NORDIN BMG        |
| 6  | 5   | YOU SUCK MURMURS AMERICA MCA                             |
| 7  | 7   | SHY GUY DIANA KING COLUMBIA                              |
| 8  | 9   | '74-'75 CONNELLS EMP                                     |
| 9  | NEW | FIRST CUT IS THE DEEPEST PAPA DEE TELEGRAP               |
| 10 | NEW | COMMON PEOPLE PULP ISLAND                                |
|    |     | ALBUMS   |
| 1  | 5   | VANGELIS 1492—THE CONQUEST OF PARADISI                   |
|    |     | EASTWEST   |
| 2  | 1   | FREE THE SPIRIT PAN PIPE MOODS POLYGRAM                  |
| 3  | 2   | JOHN LENNON THE JOHN LENNON COLLECTION                   |
|    |     | EMI  |
| 4  | 4   | MIKE & THE MECHANICS BEGGAR ON A BEACH<br>OF GOLD VIRGIN |
| 5  | 5   | D.D.E. DET E' D.D.EDETBESTE FRA NORSKE                   |
|    |     | GRAM   |
| 6  | 3   | LOUIS ARMSTRONG PURE GOLD BMG                            |
| 7  | NEW | CARLENE CARTER LITTLE ACTS OF TREASON BN                 |
| 8  | 10  | MICHAEL JACKSON HISTORY: PAST, PRESENT                   |
|    |     | AND FUTURE—BOOK 1 EPIC                                   |
| 9  | NEW | FRANK ZAPPA STRICTLY COMMERCIAL—THE                      |
|    |     | BEST OF FRANK ZAPPA RYKODISC                             |
| 10 | 7   | GYLLENE TIDER HALMSTADS PERLOR EMI                       |
|    | 110 | 1/01/0   |

| PORTI | IGAL | (Portugal/AFP) 8/29/95 |
|-------|------|------------------------|

| PU           | KIU          | GAL (Portugal/AFP) 8/29/95                 |
|--------------|--------------|--|
| THIS<br>WEEK | LAST<br>WEEK | ALBUMS                                     |
| 1            | 1            | IRAN COSTA ALBUM DANCE VIDISCO             |
| 2            | 2            | VARIOUS ARTISTS NUMERO 1 SONY              |
| 3            | 3            | VARIOUS ARTISTS DANCE POWER 95 VIDISCO     |
| 4            | 6            | CELINE DION THE COLOUR OF MY LOVE COLUMBIA |
| 5            | 5            | VARIOUS ARTISTS RADIACTIVIDAD BMG/ARIOLA   |
| 6            | 7            | VARIOUS ARTISTS PORTUGAL RADICAL EMI       |
| 7            | 10           | BON JOV! THESE DAYS MERCURY                |
| 8            | 8            | EMANUEL PRIBA PRIBA VIDISCO                |
| 9            | NEW          | VARIOUS ARTISTS 56 SUCESSO VIDISCO         |
| 10           | NEW          | CELINE DION D'EUX COLUMBIA                 |
|              |              |  |

#### HONG KONG (IFP! Hong Kong Group) 8/20/95

| THIS<br>WEEK | LAST<br>WEEK | ALBUMS                                    |
|--------------|--------------|---|
| 1            | 1            | ANDY LAU REAL FOREVER MUSIC IMPACT        |
| 2            | 4            | AMANDA LEE SECRET NTR/ROCK IN             |
| 3            | 2            | ALAN TAM REAL MAN POLYGRAM                |
| 4            | 6            | EKIN CHENG LIFE BMG                       |
| 5            | 3            | HACKEN LEE REBORN STAR                    |
| 6            | 10           | FAYE WONG THE SOUND OF FAYE WONG CINEPOLY |
| 7            | 8            | JACKY CHEUNG ALLERGY WORLD POLYGRAM       |
| 8            | 9            | ANDY LAU REACH THE APEX—GREATEST HITS     |
|              |              | WARNER                                    |
| 9            | 5            | LESLIE CHEUNG FONDNESS ROCK               |
| 10           | NEW          | ANDY-HUI PARADISE LOST CAPITAL ARTISTS    |

# GL®BAL MUSIC PULSE

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### EDITED BY DOMINIC PRIDE

AUSTRALIA: If Midnight Oil had formed in the '90s, would they have adopted a mix of funk, hip hop, jazz, and rock like Skunkhour? The six-piece has been dogged with such comparisons since hitting the Sydney circuit two years ago, mostly because of the sociopolitical and environmental commentary in some of their songs and the intensity of their performances. Lead rapper Aya Larkin is, like the Oil's front man, Peter Garrett, an imposing, articulate character with a shaved head. "Musically, they're not an influence," says Larkin. "But I respect them a lot. We've always felt that if your original hook is to sound like someone else, the world's your oyster for two weeks. A lot of Australian audiences found it hard to put a handle on us, but of late there's an appreciation that ours is a sound that mixes American influences with our own environment and sounds distinctly Australian." The Sony act has domestically issued its second album, "Feed," which has darker, more guitar-oriented textures and vocal experiments with a looser approach. However, the band's current tour of New Zealand, the U.S., Europe, the U.K., Southeast Asia, and Japan is to promote its self-titled debut. That album has been released in Europe, the U.K., Japan, Israel, and South Africa through the Acid Jazz label, which last year included a Skunkhour track on its "Totally Wired #11" compilation.

SWEDEN: Indie bands have struggled to follow in the wake of the country's dance and pop success, but the latest generation of artists seems set to change that. Among them are the Cardigans, whose look may be set in the early '60s but whose music spans the influence of several decades. Originally from the city of Jönköping in central Sweden, the four-man, one-woman group now operates out of Malmö. Its music mixes pop and jazz with the soft, sometimes whimsical vocals of lead singer Nina Persson. This blending is shown clearly on their second Swedish album, "Life," which has now been released in the U.K., as well as in several other countries (Billboard, June 10). The single "Sick And Tired" received large amounts of airplay in Sweden last summer but never picked up the sales expected. It did bring the group to the attention of audiences further afield. In Japan, the new single, "Carnival," topped the airplay chart there, with "Life" having already sold more than 100,000 copies. "Carnival" and the following track "Gordon's Gardenparty" are typical of the well-produced pop that frames Persson's voice in bouncy melodies. Strongly upbeat tracks, such as "Rise And Shine," provide textural relief from the otherwise seductively fluffy songs. But if the Cardigans do occasionally come across as polished as Aztec Camera, then the firmer guitar sounds of such tracks as "Fine" point to a harder direction that the band could follow.

NICHOLAS GEORGE

**HONG KONG:** The success of a six-track EP by Ekin Cheng is helping convince industry figures and others that singles do have a place in the Hong Kong market. "Life" (BMG Hong Kong) has sold almost 60,000 units since its late-June release. The record features the single "The Warrior,"



which is receiving major airplay and which was used by Fuji Film for its summer advertising strategy, and "The Memory Of Kissing," a romantic song recalling life's more intimate moments by producer Chan Kwong Wing. The track is repeated as a bonus karaoke version to round out the EP. "I hope this is a growing trend. We need something new for consumers, especially with new artists," says Sandy Lamb, BMG Hong Kong's GM for international and domestic pop. Music executives continue to debate rekindling the singles market. On one side are those who feel singles will further curb demand for full-length releases by local artists who put out as many as four albums a year. On the other are those who want the format's vital promotional value, as their artists spend increasing time acting in movies

and on TV shows.

**JAPAN**: Besides producing seismic tremors, the Jan. 17 earthquake in Kobe sent out emotional shockwaves all over the world, as people scrambled to discover the fate of friends and family living in the western Japanese city. After the quake, New York-based pianist **Oscar Deric Brown** spent hours on the phone trying to reach a friend living in Kobe, who turned out to be OK, although her home

had been destroyed. A few days later, Brown flew to Japan on a previously scheduled business trip. Unable to get to Kobe because of the breakdown of the transportation system, Brown spoke with producer Kenny Inaoka of Tokyo-based music/concert promotion company Unicom about putting together a benefit album for Kobe. Brown and Inaoka contacted artists they'd worked with, including Herbie Hancock, Keith Jarrett, Charles Lloyd, and Gary Peacock. The result is a two-CD set titled "The Rainbow-Colored Lotus—A Big Hand For Hanshin" (Hanshin is the region of Japan that includes Kobe), which include tracks by Hancock, Jarrett, Lloyd,



Ralph Towner, Pat Metheny, and Makoto Ozone, as well as such nonjazz artists such as Ryuichi Sakamoto and Kalapana. Proceeds from sales of the two albums, which went on sale in Japan Aug. 25 on Polydor, will be used to buy new musical instruments for schools in the Hanshin area. Brown and Inaoka are also planning a benefit concert slated for Oct. 22 at Kobe's World Memorial Hall, and they hope Hancock, Metheny, and Sakamoto—all of whom will be touring Japan at the time—will be able to participate.

STEVE McCLURE

**IRELAND:** Since achieving independence from the U.K.'s Performing Right Society in January, the Irish Music Rights Organization has continued its music grants policy, spending 75,000 pounds (\$120,000) on 58 events. These include song contests, arts festivals, and a wide range of music performers, from traditional and pop to classical and opera. IMRO's regional showcase tour for baby bands opened a window of opportunity to nearly 50 bands, who played at 13 nationwide venues. Sony Music Ireland A&R manager **Olan McGowan** views the tour as "an excellent idea. It gives me a great chance to see loads of bands around the country in a small space of time."

KEN STEWART

International Canada

#### **COMPILATIONS CLIMB ASIAN CHARTS**

(Continued from page 73)

appear to have finally grasped the style of Western music tastes in Asia.

EMI did not pioneer the concept, but it is writing the book on how to succeed with current-hit compilations. The "Megahit" series has become the industry standard; the eighth is now in production. "We've always made sure that we've had the right songs for local audiences before putting out an album," says Wong.

The million-selling, 14-cut "Megahit 7" features tracks from Richard Marx, Enigma, Jon Secada, Michael Learns To Rock, Janet Jackson, US3, Blur, Eternal, Arrested Development, Meat Loaf, Joshua Kadison, Diana Ross, Roxette, and even one from Vanilla Ice.

The label's newest venture is with PolyGram, on a 16-song compilation that borrowed its title from the successful U.K.-based Virgin-EMI-PolyGram series "Now That's What I Call Music," more often referred to simply as "Now."

Wong says that PolyGram had the best repertoire to partner with, although insiders say PolyGram was desperate to break into compilations. PolyGram marketing manager for international repertoire Robbie Dennis declines to comment.

Nevertheless, the album has reached 1.5 million units since its July release and is expected to easily break two million. It includes Wet Wet Wet, Bon Jovi, Michael Learns To Rock, 4 P.M., Sheryl Crow, the Cranberries, Shampoo, Janet Jackson, Ace Of Base, Pato Banton, BoyZone, Roxette, Vanessa Williams, Lauren Christy, Boyz II Men, and Richard Marx.

A repertoire orientation has again proved successful. "Now That's What I Call Music" is at the top of international sales charts, while sales of the Warner-Sony, 18-track "Smash Hits 1" have slowed considerably.

"Smash Hits 1" has emphasized the labels' artists rather than the songs that have charted in Asia. Those artists include Ini Kamoze, Gloria Estefan, Inner Circle, Jimmy Cliff, Des'ree, Seal, Brandy, Madonna, Cyndi Lauper, the Pretenders, Collective Soul, R.E.M., Hootie & the Blowfish, Eric Clapton, Phil Collins, Celine Dion, Michael Bolton, and Mariah Carey.

As the first of a series, "We had to go with our best artists," says Andy Yavasis, Sony's director of marketing, Asia. "I don't think you can predict yet whether one style or another will always work better."

Not to be left out, BMG and MCA released a compilation in August, but have gone with lesser-known artists and songs. "These things take time to get established with the right partner in a new market, and it's best to take a lower profile until they do," says BMG's Bland. Nonetheless, the album was ranked sixth on international sales charts in late August.

Called "Hit Machine 1," the 20-song album features tracks by Real McCoy, Nicki French, Soul For Real, Scatman John, La Bouche, Rednex, Pandora, Ma-Radscha & the Sham, Bobby Brown, Kylie Minogue, Livin' Joy, Mary J. Blige, the Grid, Snap, Powerplay, C.J. Lewis, Zig & Zag, Swing Featuring Dr. Alban, Spirit, and Perez "Prez" Prado & His Orchestra.

Local labels are also getting into the act, primarily in dance music. Singapore-based Form Private has just

launched its "Power Dance" series, based on locally licensed Eurodance tracks. Valentine Music, also from Singapore, scored a million-unit hit with the first of its "Megadance" series in 1994. The sixth in the series is scheduled for later this year.

The high profile of current-hit albums requires a strong marketing campaign. Major labels have concentrated on television for media exposure because international repertoire gets only limited play in radio and print. The novelty factor allows for testing new strategies; "Smash Hits" is being sold throughout Singapore in 7-Eleven stores.

The potential of these compilations can create ever-changing relationships. Last year, BMG and Sony partnered with "100% Hits 1," which sold well but collapsed as Sony went with Warner. Neither side is willing to discuss the divorce, although sources say the labels could not agree on song selection.

"Part of the key is finding someone you can work with, where the personalities involved have the same vision of what music will sell," says Bland. For that reason, the current partnerships among the majors seem strong—U.K.-based labels (EMI and PolyGram), and distribution partners (BMG and MCA).

But things are never that simple. Asian-oriented repertoire can change overnight as regional executives continue to test the range of consumer tastes. "It's all about money, and you can be sure the game of musical chairs [among the majors] is far from over," says one marketing director.

Much of the future potential depends on the ability of the labels to convince U.S. artists to overcome an inherent mistrust of licensing their songs for compilations. The advantage to the artists of doing so is that compilations are the most cost-efficient way to get into Asia—especially with the immense popularity of Western songs in karaoke albums.

With widespread access to all repertoire, executives in Asia feel they could generate demand for just about any type of compilation, from pop to alternative and from love songs to dance.

Kieven Yim, Sony's manager of strategic marketing, Asia, is pushing a compilation of alternative artists, such as Suede and Oasis, as a partnership with beer company Blue Ice.

"Sponsorship helps at the start, but there is big potential for something that isn't just love songs. I look at this [album] as a teaser for new core audience segments that aren't being catered to by broadcasting. And these segments are growing," he says.

In some cases, compilations may include tracks that were produced in Asia, including locally recorded bonus tracks. A Richard Marx duet with Mandarin crooner Eric Moo—recorded in Singapore as part of music-television Channel V's "V At The Hard Rock" series—will make it onto a future "Megahit" release. Other possibilities include Andy Lau and Jacky Cheung.

This would produce the first real East-to-West crossover of pop music. If, or when, this happens, executives believe compilations could begin to feature artists from many countries.

It is enough to make label CEOs rethink their approach to the industry as a whole

# **Junkhouse Delivers A 'Birthday Boy'**

#### Epic Band's Second Set Gets European Kickoff

■ BY LARRY LeBLANC

TORONTO—Prior to the Sept. 5 Canadian release of "Birthday Boy," the sophomore album by Epic Canada's alternative rockers Junkhouse, Sony affiliates took the unusual step of releasing the set in Holland and Belgium on Aug. 21.

Sony also released a single, "Brown Shoes," in Holland and Belgium on Aug. 7. A Canadian single, "Be Someone," was released July 24 and is No. 16 on the contemporary album radio chart in the Sept. 4 issue of The Record, Canada's music trade journal.

Explaining the European kickoff of an album by a Canadian act, Richard Zuckerman, VP of Sony Music Entertainment (Canada), says, "We've had a lot of success with Junkhouse touring internationally, particularly in Belgium



JUNKHOUSE

and Holland, so our companies there wanted to release the album early on." The band just completed its third European tour Aug. 28.

Sony also released a single, "Brown Shoes," in Holland and Belgium on Aug. 7. A Canadian single, "Be Someone," was released July 24 and is No. 16 on the Contemporary Album Radio chart in the Sept. 4 issue of The Record, Canada's music trade journal.

According to Zuckerman, Sony Music Entertainment in Germany will release "Birthday Boy" in late September, with Sony's American, U.K., and Australian affiliates following at the start of next year.

Fueled by album rock radio airplay of "Out Of My Head," "Praying For The Rain," "Gimme The Love," and "The Sky Is Falling," Junkhouse's 1993 album "Strays" went gold (50,000 units sold) in Canada. The album was released by Sony Epic in the U.S. in March 1994, but sales were disappointing. According to SoundScan, the album has sold 1,000 units in the U.S.

To boost its profile in that period, the Hamilton, Ontario-based band played some 300 concerts in 24 months. In Canada, Junkhouse opened for Bob Dylan, Midnight Oil, Green Day, and Collective Soul, and toured nationally with Soul Asylum. The band toured the U.S. and Europe twice and performed in Australia as well.

"Getting attention for the first

time in our lives was exciting," says Junkhouse's front man, singer/guitarist Tom Wilson. "People wanting to interview us and put us on TV was great. I'm 36, and since I was 17 playing coffeehouses with [Canadian folksingers] Willie P. Bennett, Garnett Rogers, and Stan Rogers, and going through folk, punk/rock, and rockabilly with the Florida Razors in the early '80s, I've been trying to get someone to take notice of me. Before that album, I couldn't even get a [Canadian] publicist to work with us. I'm still bitter about that.'

The Florida Razors independently recorded one EP, "Tom Wilson And the Florida Razors" (1981), and two albums, "Beat Music" (1983) and "Half A Rock 'N' Roll Record" (1985).

Wilson's memories of touring behind "Strays" in the U.S. are bittersweet. "There are pockets where we did well and a couple of disaster areas," he says. "We played the Wetlands in New York, got a couple hundred people out, and the next night we were somewhere in Pennsylvania opening for a Pink Floyd tribute band."

He adds, "We also played Milwaukee in a beautiful 500-seat hall, and only seven people turned up. Imagine that. We invited them all onstage and brought out our backstage fruit tray and gave them all beers. The next night we played the Flats in Cleveland, and 1,200 people turned up. Chicago was also good to us."

In contrast to those Canadian musicians who traditionally crave U.S. acceptance, Wilson isn't alarmed that Junkhouse hasn't broken through yet in America. "I'm not lying awake at night because I'm not a success in the States," he says. "There are other things in my life and career which make me really happy. What's more important is the successful tours we've had in other parts of the world."

Produced by Malcolm Burn, who helmed the band's debut, "Birthday Boy" was recorded in Austin, Texas, at Charlie Sexton's Arc studio, at Sony Music Canada's studio in Toronto, and Daniel Lanois' Kingways Studios in New Orleans.

Although songwriting credits are shared equally by Junkhouse members, the prolific Wilson writes the lyrics. In addition to writing with group members Dan Achen (guitar), Russ Wilson (bass), and Ray Farrugia (drums), he also co-penned "Brown Shoe" with Colin Cribbs of the Canadian band Crash Vegas and "Burned Out Car"—performed on the album with Arista's Sarah McLachlan—with veteran Canadian singer/songwriter Murray McLauchlan.

"I have a cassette recorder and notebook and write all the time," Wilson says. "Writing on the road is one thing, but I also have to write at home. There I'm wiping my kid's nose ... or fixing the

bathroom. It's pretty hard to stay focused. That's why it's good to get into the habit of carrying a notebook or a tape recorder all of the time."

Wilson is proud when he hears comments that "Birthday Boy" musically surpasses the band's impressive debut. "This is an album by a band which has been on the road for almost two years straight and been together constantly in the back of vans, hotel rooms, dressing rooms, and onstage," he says.

says.

"Birthday Boy" sessions began in Austin within two days of Junkhouse ending its national tour of Canada, after a New Year's Eve performance in Winnipeg, Manitoba. Returning home to Hamilton for a day, the band's members then flew to Texas.

"Malcolm wanted to start the album away from everything we

'This is an album by a band which has been on the road for almost two years straight and been together constantly'

were familiar with," says Wilson. "[The studio] was like a bomb shelter, but it had a cool little vibe. It had no frills, no video machines, no distractions. All we had were instruments and each other to deal with."

Prior to the Texas session, Wilson and the band members had roughed out 20 original songs and figured they had the album taken care of. They were wrong. While road-written songs like "Big Daddy" and "Port Dover" survived, many of the songs were dropped in favor of songs such as "Caves" and the title track, both written in Austin.

"I thought I was king ... because we'd already written the second album while still touring the first album," Wilson says. "We had songs we'd been playing we thought would kill everybody, but they didn't progress the way we thought they might in the studio, so we discarded them."

Nonplussed about so much material being dumped, Wilson says, "Going down to Texas with 20 songs and only having a few making it to the record is OK with me, because we have a good record. My songs aren't my children. My children are my children."

If Junkhouse doesn't eventually record his songs, Wilson may soon have another outlet for them. "I'm probably going to do a solo album next year with just me and a guitar. People forget what you can do with one instrument. You can really get absorbed in your voice and guitar if you let yourself. There's so much you have to offer."



### Artist-Watch

An unstoppable talent-source, Ireland offers a fresh crop of musicians specializing in everything from folk, rock and dance to pre-teen pop.

#### BY KEN STEWART

rish music, in its many forms, continues to win new audiences around the world, with a greater diversity than ever, as artists experiment with fusions of indigenous and international influences.

The 44 million Americans of Irish descent make up one of the most significant target audiences for those who perform and market Irish music, as evidenced by the growing number of U.S. labels involved in Celtic-rooted repertoire.

Numerous Irish bands and soloists are resident in the U.S. Among them: Susan McKeown & the Chanting House, Black 47, Robbie O'Connell, Pierce Turner, the Young Dubliners, Nightnoise, Carl Corcoran, Rosemarie Taylor and a young family group from the Bronx, N.Y., the Spirits Of Gilbride.

Meanwhile, there are innumerable contenders back home aiming to emulate the success of the many Irish headliners, such established artists as: Hothouse Flowers, An Emotional Fish, A

House, Luka Bloom, Mary Coughlan, Sharon Shannon, Jimmy MacCarthy, Micheál Ó Súilleabháin, Eleanor McEvoy, the Saw Doctors, Davy Spillane, Aslan, Don Baker, Gavin Friday and Gary Moore.

#### CORK ROCKS

One important annual event for new talent in Ireland is Cork Rocks, a showcase event sponsored by Radio 2FM, Hot Press magazine and the Irish Music Rights Organization. Among this year's 15 bands: Starchild, the Sewing Room, Dogabone, Rare, Hyper Borea, the Idiots, Bawl, and Liquid Wheel.

2FM producer Jim Lockhart recalls 1991 as the event's most memorable year, with appearances by the Cranberries (then known as the Cranberry Saw Us), Therapy?, the Sultans Of Ping, the Frank And Walters, Toasted Heretic and Chelsea Drugstore, today known as the Devlins.

Another boost for live music and new bands was the opening this year in Dublin of the first

Continued on page 81



Cranberries

# **Emerald Vision**

A Momentous '94 Sets Up "A New Era Of Possibilities"

#### BY KEN STEWART

he past year has been a momentous one for the Irish music industry—and for hopes of a lasting peace on this island of 5 million people. The cessation of violence in Northern Ireland after 25 years has ushered in what Church of Ireland primate Dr. Robin Eames calls "a new era of possibilities."

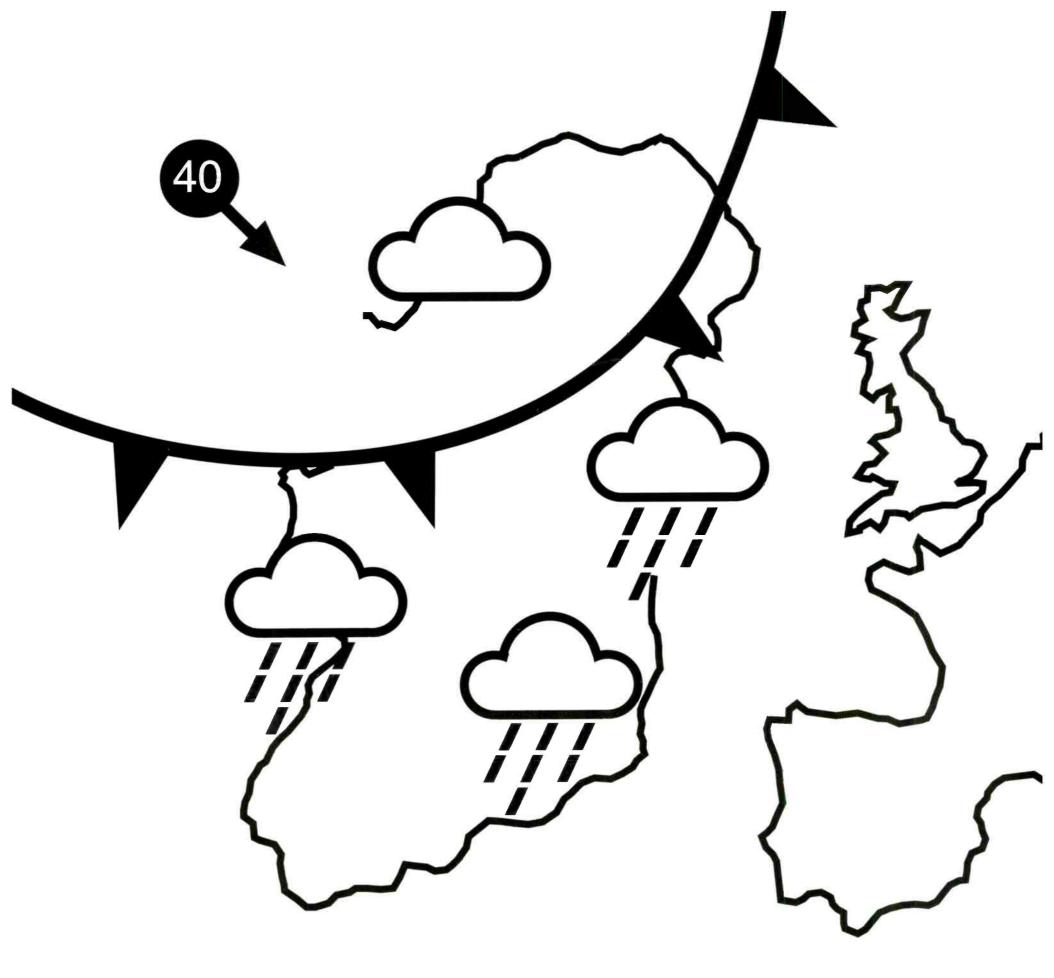
In the Republic of Ireland, there has been increased cooperation between government and the music industry. Ireland's superstars—the Cranberries, U2, Enya, Sinéad O'Connor, Chris DeBurgh, Clannad, Van Morrison and the Chieftains—reinforced their high profiles. And the Irish Music Rights Organization (IMRO) achieved its long-awaited independence from Britain's Performing Rights Society (PRS).

Encouraged by the continuing global success of Irish acts, both the major and independent record companies have intensified their search for new talent, especially for those artists combining a distinct Irish identity with international potential.

There has been an upsurge in activity in dance, teen pop, Celtic and country music—and there's still no shortage of promising new rock bands. However, veteran concert-promoter Jim Aiken, who notes a decrease in audiences for visiting rock stars, admits to being "a bit worried about rock. It's running out of steam"

The industry is experiencing an unprecedented learning curve. EMI Ireland managing director Willie Kavanagh cites "the most crucial lesson" as the total

Continued on page 81



right now - it's hot



sound with vision



### Video Production

It's thriving, as Irish firms win an increasing number of domestic and international contracts against some of the world's toughest competition.

#### BY KEN STEWART

reland's independent, music-oriented film, TV- and video-production business is thriving, as the main players continue to win an increasing number of domestic and international contracts against some of the world's toughest competition.

Ned O'Hanlon, managing director of Dreamchaser Productions, who shared a Grammy earlier this year for the longform video of U2's "Zoo TV Live From Sydney," typifies the industry's upbeat attitude.

We're basking in the reflected glory of the film industry," he enthuses. "People call us now with a view to working outside Ireland. I'd say 80% of our business is

Dreamchaser Productions has worked extensively with Garth Brooks and made recent documentaries on the Chieftains ("The Long Black Veil") and Irish music ("A Celtic Celebration") shown by PBS in the U.S.



Jimmy Webb with Ireland's arts minister Michael Higgins

But perhaps their greatest challenge was working against the clock on the current animated video of U2's "Hold Me, Thrill Me, Kiss Me, Kill Me," the band's song on the soundtrack for "Batman Forever."

"It was a phenomenal feat to get that much animation together in such a short time," says O'Hanlon, who gives considerable credit to Manga Animation Ltd., which dropped all other work and employed three crews around the clock for two-and-a-half weeks.

#### MORRISON DOCUMENTARY

After Dreamchaser films PJ Harvey's U.S. tour this month, it's off to Paris for MTV's European Music Awards in November. The company is also the team behind an upcoming documentary on Van Morrison, "Why Must I Always Explain?"

The rising fortune of the Irish film industry overall dates from 1992, when Ireland's first arts minister, Michael D. Higgins, took office, revived the Irish Film Board (he's now being lobbied by the music industry for an Irish Music Board) and introduced tax incentives to encourage film-business activity. This year, 20 movies are being made in Ireland, compared with about two per

Bill Whelan's Irish Film Orchestras [sic] offer the kind of competitive rates that have secured many soundtracks in the past several years; working in Ireland has become increasingly recognized as an alternative to better-known film and music centers.

The longform video of Whelan's "Riverdance The Show" has a cast of 80, including Anúna, Davy Spillane, James Bignon and the Deliverance Ensemble, and the spellbinding Eurovision '94 dance partnership of

Michael Flatley and Jean Butler. Directed by John McColgan and produced by Moya Doherty, it was recorded live at Dublin's Point Theater. It's co-produced by Tyrone Productions and RTE Commercial Enterprises and has sold 35,000 copies in Ireland. The stage show will tour the U.K. until December, then transfer to New York's Radio City Music Hall in early 1996.

#### WONDER'S "KEY OF LIFE"

Frontier Films' credits include the video for the title track of Van Morrison's latest album, "Days Like This," two films with Lou Reed and the Velvet Underground, and "The Session," a pioneering 1988 series that won an ACE cable award.

"It pre-dated the current fascination with, and commercial interest in, the connection between American and Irish music," recalls Frontier director Dave Heffernan. Heffernan is to direct a film about Stevie Wonder's "Songs In The Key Of Life," for a classicalbums series from the U.K. company Isis. He also made "A Drink With Shane MacGowan," an innovative musicand-chat program shot in Los Angeles with Los Lobos, Jimmy Witherspoon, the House Wreckers and Tracey Lords among the musical contributors.

#### CELEBRATION OF ISLAND MUSICS

Hummingbird Productions' joint managing director Nuala O'Connor won an Emmy for her direction of 'Ireland And America: A Musical Migration," narrated by Emmylou Harris and screened by the Disney Channel. It's a one-hour extract from Philip King's series, "Bringing It All Back Home."

King's next two projects involve a novel fusion of Jamaican and Irish music and a look at political songs. 'Green On Black' is a celebration of the island musics of Jamaica and Ireland," he explains. "We enjoy a similar background. We both have a colonial past and we're both island people.'

King and Donal Lunny are developing the idea with Sly Dunbar and Robbie Shakespeare into a major multi-media package: album, video, CD-ROM, book and live event.

The second project for King, "'As I Was Walking Down Freedom Highway," will be a 90-minute feature film, using archive and modern material to tell the story of political song.

Bill Hughes, managing director of Radius Television, has produced and directed all of the videos for the hit Irish teen-pop group Boyzone. His work with the band, Ireland's No. I domestic concert attraction this summer, has brought inquiries from Dutch and German record companies

Hughes helped pave the way for the Garth Brooks phenomenon in Ireland when television presenter Shay Healy's series "Music City U.S.A." introduced Brooks and many other country acts to Irish viewers.

The Irish Trade Board has assisted individual TVand video-production companies with travel or brochure support. Derry O'Brien, of the internationalservices department of the ITB, gets them noticed with a major Irish stand at the international trade fairs-MIP and MIPCOM in Cannes-in April and October,

"The board is very involved in the government task force," says O'Brien, "particularly on the international subcommittee exploring potential new marketing opportunities abroad for the music industry."

#### **EMERALD VISION**

Continued from page 79

cost of developing an artist. "That's the real focus for me right now," he

#### 400,000 POUNDS PER ACT

Kavanagh considers it a big advantage to record newcomers "with

heavyweight producers whose names open doors" and is willing to spend 400,000 Trish pounds (\$640,000) on an act over the course of a two-and-a-half-year development plan.

Carlton Records Ireland managing director Vincent Smialek has a first-year budget of 500,000 Irish pounds (\$800,000) and has com-

missioned A&R manager Eamon Donovan to build a roster of six bands with international prospects. Their first signing, Carmine, is a Celtic/jazz fusion group.

Warner's Bennis Woods

Dennis Woods arrived in Dublin from Britain in February to take up his post as the new MD of Warner Music Ireland. Since then, he has met the prime minister and arts minister and is impressed with Ireland's relaxed atmosphere and the easy access that industry leaders have to politicians.

Asked about Warner's artist-signing policy, Woods says the word "policy" is too strong. "To have a hard and fast rule is dangerous," he says. "If I've a choice, I'm always looking for an artist who reflects the culture of Ireland. But that doesn't stop you looking at someone whose background is more pop or rock'n'roll.

Uniformly, the standard of musicianship is very high.'

BMG Ireland reports that it has grown 25% a year for the past three years, earning Freddie Middleton a promotion from general manager to managing director of the division. BMG currently shares a building with Sony but soon will establish a higher profile by moving to its own

premises.

"We aim to maintain our core businessmusic," says Middleton. "But we're developing into other areas, including video games, interactive entertainment and direct marketing."

#### FACILITATING FORTE

Middleton is among the 26 members of FORTE, the government

task force set up in May to explore the music industry's employment potential and suggest ways to accelerate its expansion.

T'm not a great believer in state involvement in the business as such," says John Sheehan, MD of Sony Music Ireland, who is also on the FORTE committee, "but there are things the government can do to facilitate the industry. I think they see it as a growing industry and one of importance. How much of a focus they have after that, I'm not sure."

Although he says he's not involved in FORTE, Virgin Records Ireland general manager Rory Golden thinks that anything that promotes the industry at the state level can only be good for both the music business and the country. "Music has been a Cinderella industry for too long," he

. Continued on page 86

#### **ARTIST-WATCH**

Continued from page 79

Irish club in Vince Power's Mean Fiddler Organization. He'll run the Dublin club in partnership with agent Kieran Cavanagh. In addition, IMRO's baby-bands showcase tours have given breaks to some 100 newcomers in the past two years-Suddenly Smith, Jaewan, Untame and Ruby Horse, to name but a few.

Surveying the Irish scene, an observer will find a remarkable number of acts here worth watching: Katell Keineg, Rita Connolly, Máire Breatnach, Goats Don't Shave, Four Men and a Dog, Ronan Hardiman, Dervish, the Hitchers, the Big Geraniums, Kieran Goss, Kieran Halpin, Mick Hanly, the Sunday Club, ALT, Little Beirut, Revelino, the Revenants, the Prayer Boat, Marian Bradfield, Melanie O'Reilly, Kieran Kennedy, Who's Eddie, Deiseal, and Against the Storm.

To illustrate the range and depth of the country's repertoire, Billboard offers a selective look at some of the most noteworthy Irish

#### BOYZONE

A pop band with a teen and pre-teen appeal is a rarity in Ireland but, in the 15 months since Boyzone's debut with a remake of the Four Seasons' hit "Working My Way Back To You," the group has become one of the country's biggest live attractions. Boyzone was formed after a talent search by book-



ing agent Louis Walsh, who auditioned 300 hopefuls.

Signed by PolyGram managing director Paul Keogh, Boyzone crossed over to U.K. success with an an update of the Osmonds' '70s hit "Love Me For A Reason," which had been a No. 2 smash in Britain, followed by their own composition, "Key To My Life," and a current single, "So Good."

Boyzone proved to be this summer's top domestic touring band in Ireland, playing to 60,000 fans in 36 shows. The act was booked for a 20-date U.K. tour in early September and will tour extensively. "The band are going everywhere in the next few months," says Walsh. "Malaysia, Thailand, Holland, which is our next strongest fan base after England. It takes a long time to break Germany, but we're doing it slowly." The band's debut album, "Said And Done," was released in Ireland and the U.K. in August, and Walsh is convinced "Love Me For A Reason" is a U.S. hit waiting to happen. The single will get an American release this fall with the album to follow in '96. And in the wake of the success of Boyzone, other teen bands have quickly emerged in Ireland—Girlzone, Just Girls, First Kiss—with more expected later this year.

Artist: Royzone; Albam: "Said And Done"; Labet: PolyGram in Ireland; Polydor elsewhere; Management: John Reynolds and Loois Walsh Publisher: PolyGram/Island; Booking Agent: Leuis Parker, Concorde, Lundon

Artist-Watch/Continued on page 82



#### ARTIST-WATCH

Continued from page 81

#### SINEAD LOHAN

New signings to the hot independent, Dara Records, are watched with great interest, thanks to the company's resounding success with Mary Black and the compilation album, "A Woman's Heart."

Dara chose singer/ songwriter Sinead

Lohan from Cork, and her song "Sailing By," as the lead track for "A Woman's Heart 2." The label released Lohan's debut album, "Who Do You Think 1 Am," in January.

Lohan's break came after she had been booked into the The Lobby club in Cork by club owner Pat Conway, where she was seen by Mary Black's musical director and producer, Declan Sinnott. He was so impressed that he ended a 12-year musical association with Black to work full-time with Lohan.

The singer is managed by veteran concert-promoter Pat Egan. "I feel that Sinéad will soon be giving concerts in 1,500-to-2,000-seat auditoria right across Europe," predicts Egan. "The interest from Scandinavia is quite exceptional, and it has all been done on export record sales up until now."

A repackaged version of "Who Do You Think I Am," with additional songs, will be released this month in the U.K. on Grapevine Records.

#### FACT FILE

Artist: Sinéad Loban, Album: "Who Do You Think I Am"; tabel: Dara in Ireland, Grapevine in the U.K.; Management: Pat Egan; Publisher: "Sailing By," Little Rox Music; all album tracks unassigned; Booking Agent: Paul Charles, Asgard, U.X.

#### THE CORRS

Producer David Foster first met the Celtic rock band the Corrs when they and their manager, John Hughes, staked out a Michael Jackson recording session Foster was producing in New York.

ter and nd nd nes, son was

Atlantic Records senior VP Jason Flom, who is also president of Atlantic's Lava Records imprint, had told Foster about the group, but the producer was too busy to meet them. So after a wait of three or four days, Hughes and the group showed up a the Hit Factory in New York, where Foster was working with Jackson. Foster found the group waiting for him outside the studio, invited them in for an impromptu audition and subsequently signed them to his Atlantic-

distributed label, 143/Lava Records.

Hughes, who was music coordinator for "The Commitments" film, has guided the family band from Dundalk, County Louth—three sisters and their brother—for five years. "This is music, not three chords," he says. "Their harmonies are phenomenal."

The Corrs, whose music mixes Celtic, classical, pop and rock, were featured on Bill Whelan's 1991 world-music television series, "An Eye On The Music," and won praise from fellow guest, singer/songwriter Jimmy Webb.

The band's eponymous album is expected to be released through Atlantic Records this month, to be followed by a U.S. tour.

#### FACT FILE

Artist: The Corrs; Album: "The Corrs"; tabet: 143/tava/Atlantic Records; Management: John Hughes; Publisher: PolyGram Music; Booking Agent: Premier Talent, New York

#### ANÚNA

Although formed in 1987, Michael McGlynn's Irish choral music group Anúna only became widely known for its association with Bill Whelan's "Riverdance," the interval music for the 1994 Eurovision Song Contest and Ireland's best-selling single of 1994. Anúna also joined the touring cast of "Riverdance The Show."

"For us to break Anuna outside of Ireland, we have to concentrate

on live performances," says Barbara Galavan, managing director of the Celtic Heartbeat label. "They're special when you see them live: it's a very important part of the plot."

Anuna's leader, composer Michael McGlynn, has a passion for music, admitting, "I've

Anuna's leader, composer Michael McGlynn, has a passion for music, admitting, "I've starved for 10 years." He credits Elvis Costello as the person who has been most helpful to the group. "He has attended our concerts since 1992 and given us advice," says McGlynn. The group has worked with Costello, Marie Brennan, Sinéad O'Connor and Barry Manilow (on the "Thumbelina" soundtrack), and they're heard with Sting and the Chiefiains on the lead track of "The Long Black Veil" album.

McGlynn is well aware that the music of Anúna isn't easily categorized. He thinks new age is "too hland" a description and Celtic "inaccurate," but agrees with a Billboard review of the band's eponymous album as "an ideal blend for new-age, world-music, Celtic, album-alternative programmers."

#### FACT FILE

Artist: Anûne; Album: "Anona";label: Geltic Heartbeal; Management: Michael McBiynn; Publishing: Warner Chappell, bondon Rooking Agent: Michael McGiynn

#### THE RONNIE DREW BAND

Ronnie Drew was among the founding members of the Dubliners, one of Ireland's most popular, veteran folk groups at home and abroad. Drew's easily recognized, rough-hewn voice has charted in the '80s and '90s with such hits as "The Irish Rover" (with the Pogues) and "The Spanish Lady" (as the guest of Ireland's novelty act Dustin, the singing turkey!).

Although still with the Dubliners, Drew felt the need for a separate solo career. "I've wanted to do something different for a long time," he says. "There's nothing wrong with a gray suit, it's just that you sometimes feel like getting into a hlue one."

Drew's upcoming solo album, "Dirty Rotten Shame," produced by the band's saxophonist, Keith Donald, is an expertly chosen blend of songs written for Drew by Donald, Elvis Costello (who penned the title track). Bono and Simon Carmody, Shane MacGowan and Donald McDonald, as well as new versions of songs by Christy Moore, Mick Hanly, Felix Pappalardi, Ry Cooder and Mark Knopfler.

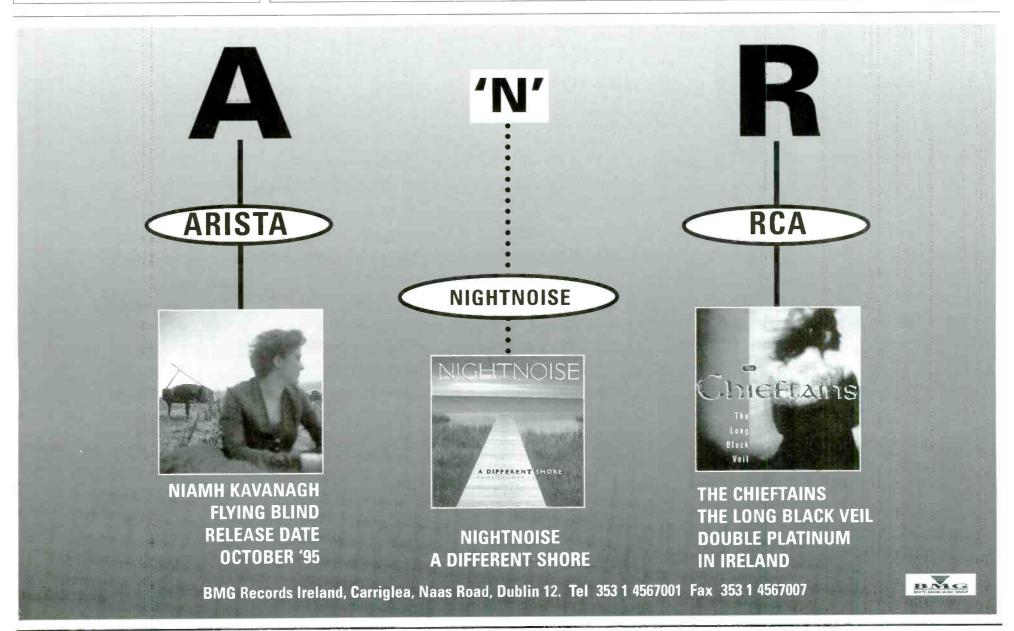
Besides Keith Donald, the other musicians in Ronnie Drew's all-star band are Eoghan O'Neill (electric bass). Anto Drennan (guitars), Noel Eccles (percussion), Miles Drennan (drums, Hammond organ, piano), Mike Nolan (trumpet and flugelhorn) and Declan Masterson (keyboard, uileann pipes, low whistle, bouzouki).



#### FACT FILE

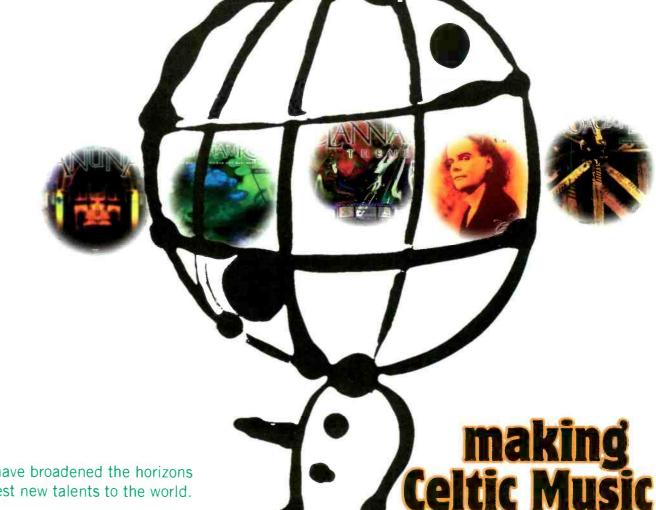
Artist: Ronnie Drew; Album: "Dirty Rotten Shame"; label: Under negotiation; Management: Keith Donald; Publisher: Various; Booking Agent: None

Artist-Watch/Continued on page 88











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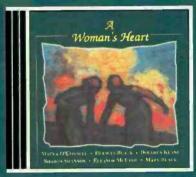
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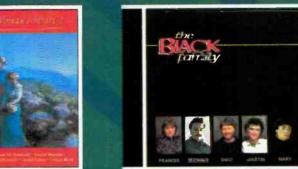
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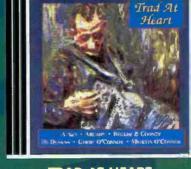
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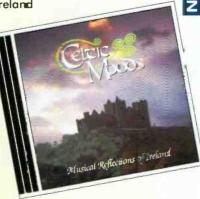
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#### **EMERALD VISION**

Continued from page 81

adds. "The [arts] minister [Michael D. Higgins] is the one person who has realized the potential for income and employment. It's only dawning on the government now that the Irish youth culture is important—and a source of major employment."

While applauding the minister's support, MCA/Geffen Records general manager Dave Pennefather admits







Emerald visionaries: Chieftans, U2, Christie Hennessy

to being "very disappointed" that the Independent Radio and Television Commission has yet to grant a license for Ireland's first college radio station to cater to alternative music.

"We need it, with radio the way it is, dominated by classic hits and current chart material," says Pennefather. "It's very difficult to break new talent that isn't MOR."

Brian Molloy, managing director of indie Lunar Records, has made a proposal to the task force that the government should grant tax breaks for investment in the Irish music industry, just as they've done for the film industry. "It's highly risky but highly rewarding if it succeeds," says Molloy. "We should at least be given the same opportunity by the state as the film industry."

As chairman of the Irish 1FPI group, EMI's Willie Kavanagh wants government to reform the now-outmoded copyright laws and secure greater protection for artists and copyright holders — and impose bigger penalties for piracy — to meet the changing marketplace in light of new technologies.

There are signs that music is becoming more accepted by the wider business community as a legitimate industry. Dublin radio station FM104 gave PolyGram a marketing award recently for the launch of the teen act Boyzone. "I was quite surprised," says PolyGram's MD, Paul Keogh. "It was the first time people recognized that a business plan is behind the success of an artist."

#### SUCCESS STORIES

The past year has been a great one for Irish success stories.

The Cranberries scored a massive worldwide hit with their sophomore album "No Need To Argue." U2 returned on the soundtrack of "Batman Forever" and began recording two new albums in Dublin. Enya prepared the followup to her multiplatinum "Shepherd Moons" album. Sinéad O'Connor resumed touring, following acclaim for her 1994 album "Universal Mother." Van Morrison won critical and commercial response for "Days Like This." And the Chieftains made the highest Billboard 200 debut of their career with "The Long Black Veil."

At the Eurovision Song Contest, after three wins in a row for Ireland, Norway recruited some Irish help in the form of violinist Fionnuale Sherry and won this year's contest with "Nocturne," a Celtic-tinged piece composed by Rolf Lovland, and performed by Lovland and Sherry, together known as Secret Garden.

The Celtic Heartbeat label gave Irish music an influential new presence, with launchings in Ireland, the U.K. and the U.S.

Bill Whelan's "Riverdance" was far and away 1994's best-selling single within Ireland. The best-selling album in the market was a domestic release as well, "Christy Moore Live At The Point." Other Irish acts among the Top 20 in the 1994 yearend album chart were the Cranberries (at No. 4 and 8), Frances Black (at No. 7) and the compilation "A Woman's Heart 2" (No. 15).

Garth Brooks was the leading international album-seller with discs at positions 2, 3 and 16 on the year-end countdown. He received an award from EMI Ireland for sales of 500,000 albums in Ireland during his

promotional stop in the market in April. A few days later, the Country Music Association held its spring board meeting in Dublin as part of a "Nashville Comes To Ireland" promotion.

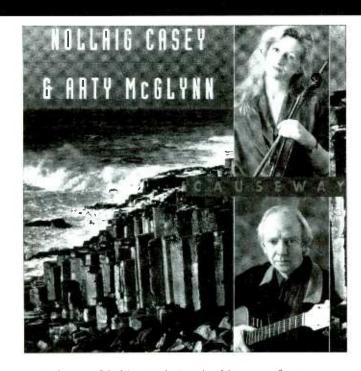
These days, there's less hype and more self-starters within the Irish music industry, people who make opportunities for themselves. Bands such as the Devlins, Lir, Something Happens and Blink have all invested talent, time and money in backing U.S. releases with extensive American tours, playing small towns as well as big cities and steadily building a grass-roots following.

grass-roots following.

In Ireland, there's a spirit of enterprise, which expresses itself in, for example, acts setting up their own labels and finding live

work, often with little or no outside assistance. One such unsigned beginner, singer-songwriter Celine Carroll, sent a cassette to Christie Hennessy, one of Ireland's best-selling album artists. He liked it enough to offer her a support slot on his tour—giving yet another young Irish talent a chance to rise to stardom.

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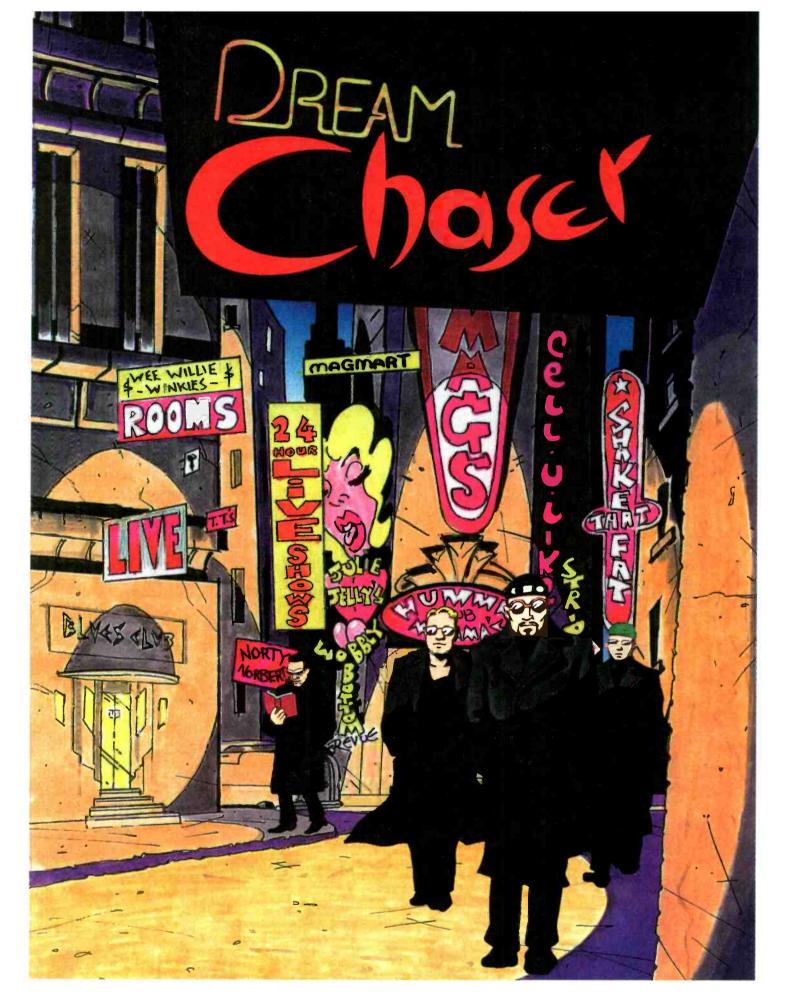




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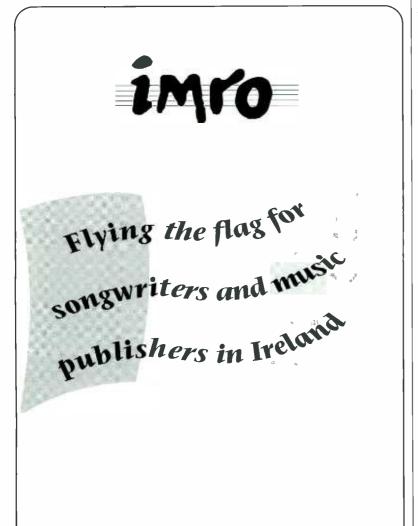
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# **I**reland

#### Irish Newslines

VIRGIN RECORDS artist Micheal Ó Súilleabháin composed "Lumen," the interval music for the 1995 Eurovision Song Contest, which went platinum in Ireland and peaked at No. 4 in the Top 10. Virgin Ireland general manager Rory Golden says Virgin America is now placing the composer's music with film companies, while Ó Súilleabháin tours Ireland in October to promote the compilation album "Between Worlds." A television series he wrote and presented, "A River Of Sound," airs on the BBC in January.

PAUL BRADY, until now better known as a songwriter whose work has been recorded by Tina Turner and Bonnie Raitt, "has delivered an album with all the elements necessary for international success," says Paul Keogh, managing director of PolyGram Ireland, describing "Spirits Colliding" (Fontana). The U.K. television company Granada is using the album track "The World Is What You Make It" as a TV theme.

MELANIE O'REILLY'S debut album, "The Sea Kingdom," is getting strong interest from Southeast Asian markets, reports Oliver Sweeney, managing director of indie CBM. O'Reilly, born in Dublin and living in Scotland, performs Irish material with a jazz basejazz guitarist Larry Coryell plays on three tracks-and all but one of the songs are sung in Gaelic. O'Reilly has "a unique vision of Irishness that I had never heard expressed before," says

#### THE CONTEMPORARY MUSIC CENTER'S

library in Dublin contains the only major specialist collection of music by modern Irish composers, an underpublicized group until last May, when the first of a series of samplers was launched. "Contemporary Music From Ireland," coordinated by CMC director Eve O'Kelly, includes 66 minutes of music by Eric Sweeney, Jane O'Leary, Brian Boydell and six other composers.

DE DANANN, the well-respected traditional Irish band whose singers have included Mary Black, Dolores Keanes, Maura O'Connell and Eleanor Shanley, celebrated its 21st birthday in July. Shanley, whose eponymous sophomore album on Newberry/ Warner, includes a revival of Elvis Presley's "In The Ghetto," has toured extensively with Christy Moore. Both acts are managed by Mattie Fox.

SISTERS OF THE WORLD, a new indie label for female artists, made its debut with "Sisters I: Folk Songs," with contributions from Marian Bradfield, Fiona Joyce, Frances Black, Amy Leonard, Dervus, Eileen McGann, Geradine MacGowan and Araby. "It's four or five times easier to sell an album by a female artist in Ireland and abroad," says managing director Michael O'Shea, who also runs the Velo and Tandem labels. He adds that about 85% of his business is export

Continued from page 82

#### NIAMH KAVANAGH

Although she is not seen in the movie "The Commitments," Niamh Kavanagh's voice was heard on three songs on the film's soundtrack, which was nominated for a Grammy Award in 1992.

A former session singer in Dublin, Kavanagh sang the 1993 Eurovision Song Contest winner, "In Your Eyes," written by Jimmy Walsh, which went to No. 1 in Ireland. But instead of exploiting the Eurovision connection, she opted for what BMG Ireland managing director Freddie



Middleton calls "a long-term album career."

Kavanagh signed with Arista Records because of that label's success with such female singers as Whitney Houston and Aretha Franklin, a big influence on Kavanagh. Her debut album, "Flying Blind," released in Ireland and the U.K. this month, was recorded in Nashville with producer John Jennings.

"It's certainly not a country album," says her manager, Chris O'Donnell. "It's a col-

lection of songs by some very interesting and diverse writers. Bill Whelan wrote the

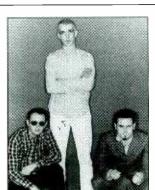
Adds O'Donnell, "I'm in no hurry. It took a year to make the record, and I think it will take a year to break. I'm from the old school: record the album, have a career.

Artist, Niamh Karanagh; Albem: "Flying Blind"; Label: Arista Records; Management: Chris D'Donnelt; Publisher: Various; Banking Agent: Hone

#### LIQUID WHEEL

In Ireland this year, there's a lot more dance music getting attention—and Red Records is the country's leading dance label. Since club DJ Mark Kavanagh and studio engineer Tim Hannigan (known as Sound Crowd) set up the company in 1993, they've had some 40 releases, about one in four of which have been hits in Ireland. Kavanagh says that the number of people playing dance music has increased ten-fold in the market in the

Red Records was started by Kavanagh in partnership with Denis Desmond, Ireland's leading, most active concert promoter, who also owns Solid Records, home of Sharon Shannon and Nomos. among others. In August, Red Records moved into separate offices from the Solid operation.



Liquid Wheel, whose releases include the single "Blue" and the EP "Strobonic Injection," are a Euro-techno trio. "What makes them different from other dance acts is their classical training," says John Boyle, sales and production manger for Solid. "They're more melodic than most, definitely the most progressive band on the Irish scene, and the most likely to succeed internationally."

Liquid Wheel was among the dance acts booked for this year's Cork Rocks show-

case by Ian Wilson of Radio 2FM. They are now working in their home studio and hope to release their first full-length album early in 1996.

Artist: Liquid Wheel; Albem: As-yet-entitled; Label: Red Reserds; Management: Scan Brennan; Publisher: Red Music Ltd.; Deaking Agent: MCB

#### NAIMEE

A radio contest sponsored by the national broadcasting company RTE and Yoplait yogurt for aspiring songwriters under age 18 brought Naimee Coleman to the attention of Thomas Black, A&R manager at EMI's Lime label.

"Naimee signed with us on her 18th birthday, on Dec. 8," says Black. "She's a very mature artist in her outlook, musically and personally, with an approach way beyond her years.

Naimee-who professionally will use her first name alone—recalls that when she was "in senior infants [class] in school, my teacher, Mr. Ryan, used



In July, she visited Abbey Road, the studio indelibly linked with the Beatles, for the mixing of three songs she recorded in England at Rod Argent's Red House studio, where she worked with Argent and co-producer Peter Van Hooke. Her first single will be issued this fall with an album to follow early next year.

An actress who has played the role of Anita in "West Side Story," Naimee also is a pianist and guitarist, having received training in music theory for years, and briefly attended Dublin's Parnell School of Music, which she says helped a great deal. Her favorite album is "Fumbling Toward Ecstasy" by Sarah McLachlan. "I think

she's amazing," says Naimee. "I like listening to Dublin bands as well," she adds, offering a tip about other upcoming Irish acts. "I like the Frames and Planet Fudge," she

Artist: Naimee; Athem: As-yet-entitled; Label: EMI/Lime; Management: Mane; Publishing: Mone; Booking Agent: Mone

Artist-Watch/Continued on page 90

**IRELAND** lost two pioneering business figures earlier this year with the deaths of record producer Denny Cordell, who brought the Cranberries to Island Records, and Rory Gallagher, who was widely regarded as Ireland's first rock

star. U2's Bono says Gallagher's trio Taste was his first experience of a real rock band. Gallagher was on the cover of the debut issue of Hot Press magazine in June 1977 when he headlined Ireland's first open-air rock festival in Continued on page 90

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#### IRISH NEWSLINES

Continued from page 88

Macroom, County Cork.

"Rory Gallagher started me off playing guitar at 17," recalls singer/song-writer Kieran Kennedy, one of numerous young Irish artists who acknowledge a debt to the late bluesrocker. "The first thing that ever really hit me [was] when I heard Rory Gallagher in concert," recalls

Kennedy, whose album "Pagan Irish" (Warner) is a tough, mainly autobiographical look at such issues as love, loneliness, regret and addiction. Gallagher's final recording, meanwhile, is "Falsely Accused" from an album by Irish blues-rocker Samuel Eddy, titled "Strangers On The Run" released by Germany's S.P.V label and due for release in Ireland this month.

**GREEN LINNET REGORDS,** which has won the NAIRD award for best Celtic recording for 12 of the award's 13 years, will be 20 years old in 1996. "I'm glad the spotlight is on Celtic music," says label president Wendy Newton. "I hope that when people hear the hybrids, they'll go back to the source and find us." Altan, one of Ireland's most accomplished traditional bands,

has released a 10-year retrospective collection on Green Linnet, as they leave that label for a deal with Virgin Records.

Beann Eadair Music of Mick Hanly's "Past The Point Of Rescue" says that the song—the most-played BMI country-music copyright of 1993—has received 1.4 million plays to date. Hudson's Round Tower Music will provide the European release for the new U.S. Dead Reckoning label, featuring such artists as Kieran Kane, Kevin Welch, Tammy Rogers and Mike Henderson.

**EMI MUSIG'S** fall conference will be held at Dublin's Burlington Hotel from Sept. 9 to 11, with 400 delegates from EMI affiliates and 100 artists registered.

BARA RECORDS issued its 10th album from Mary Black (including two compilations) with the August release of "The Circus." Curb Records will release the disc in the U.S. early next year. Black, who played the Newport Folk Festival in August, will sing in Osaka and Tokyo on Oct. 4 and 6, and tours the U.K. Oct. 16 to Nov. 19.

FOUR NASHVILLE-BASED songwriters — Pat Alger, Ralph Murphy, Wayland Holyfield and Richard Leigh—gave workshops in Dublin in May by arrangement with ASCAP and IMRO. Among those who found the exercise useful was Brendan Graham, IMRO chairman and winner of the 1994 Eurovision Song Contest. "I didn't understand how and why co-writing works in the U.S.," admits Graham. "Now I do. They do it like dental appointments. They're quick, efficient and well-prepared, and they just cut to the chase."

PHIL COULTER and Dana, both artists from Derry, were honored with separate civic receptions in the city. Dana sang Ireland's first Eurovision winner, "All Kinds Of Everything," in 1970, the first of several Irish and U.K. hits. She's now living in Atlanta, Ga., making pop and gospel albums. Coulter, who left Derry for Belfast 35 years ago, has worked as arranger, producer and/or songwriter with Them, the Bay City Rollers and Richard Harris. He co-produced recent tracks by Sinéad O'Connor and Van Morrison, and his MOR piano albums—the latest is "American Tranquility" (K-Tel) have sold in the millions.

**KATELL KEINES**, the Irish-based artist of Welsh-Breton descent, has toured Europe, the U.S. and Canada in the past year to promote her debut album "O Seasons O Castles" on Elektra Entertainment, part of which was recorded at Dublin's Windmill Lane Studios. In the U.S., Keinig opened for Natalie Merchant for eight shows.

TARA RECORDS, the Irish indie world-music label, whose roster includes Rita Connolly, Shaun Davey and Bill Whelan, took a site on the Internet and found it of practical benefit. "We got a complete listing of every radio station in North America that plays world, folk and new age music," says managing director John Cook. He licensed uileann piper Liam O'Flynn's track "A Winter's End" to Windham Hill Records for its compilation album "A Celtic Christmas."

**NIGHTNDISF,** on Windham Hill, is a highly regarded Irish-Scottish Celtic quartet whose album "On A Distant

#### ARTIST-WATCH

Continued from page 88

#### SCHTUM

Following the success of Therapy?, there's a new breed of rock breaking out of Northern Ireland, played by bands such as Chimera, Ash, Joyrider, heat the beans [sic], Scheer, The Bedhangers, The Sunday Club—and Schtum, from Derry, whose music crosses from hardcore rock into hiphop and points beyond.



Schtum, voted best new band in the

1994 Smithwick's/Hot Press poll, was brought to Sony Music Ireland by A&R manager Olan McGowan and, along with the much-praised Dublin band Whipping Boy, was signed in the summer of 1994 by Kip Krones, managing director of Columbia Records U.K..

McGowan found Schtum after ringing contacts in Northern Ireland and asking each for a list of five bands they liked. "Their influences are all American," he says. "Rage Against The Machine, Jane's Addiction, Cypress Hill, Public Enemy—but they put a very interesting slant on it. They don't write normal songs. They're very lyrical and intense."

Schtiim flew to America in June for showcases in New York and Los Angeles. The group's debut album, "Grow," will have a simultaneous release in Ireland, the U.K. and the U.S. this month.

"It's unusual for an American company to release a U.K.-signed band so early,"

"It's unusual for an American company to release a U.K.-signed band so early," adds McGowan, "but it's partially because Schtum are so American-oriented—and so good."

#### ACT FILE

Artist: Schtum; Albem: "Grow"; Label: Sesy in Ireland, Columbia in the U.K., Work Group/Columbia in U.S. Management: Farrago, Derry, Northern Ireland; Publisher: Chrysalis Music; Booking Agent: Wasted Talent/IGM Fairwarning

Shore" is their sixth release for the label. The singing of the group's Tríona Ní Dhómhail was described by the *New York Times* as "one of the glories of current Irish folk music." Flautist Brian Dunning notes the expanding audience for Celtic music. "In Irish dance halls, you see people with Mohawks, spiked hair, and chains through their noses, dancing jigs and

RITZ RECORDS' top star Daniel O'Donnell, whose albums have sold 2.5 million units, started a 22-date Australian tour Sept. 3. His annual U.K. fall tour begins Oct. 10 at London's Royal Albert Hall. O'Donnell's 14th album, to be released in mid-October, will feature duets with Mary Duff.

**GAEL-LINN,** the distribution company with a market share of 6%, also has Ireland's largest catalog of Celtic

music, including several albums by one of the key figures in the revival of traditional music in the '60s, Sean O Riada (whose son, Peadar, has one U.S. release, "Amidst These Hills," on Bar/None Records). Gael-Linn is capitalizing on their catalog with the release of the first three volumes of its "Treasury" series.

MOYA OOHERTY of Tyrone Productions was invited to tell the story behind "Riverdance"—the successful Eurovision production, hit single and subsequent theatrical tour—at the annual general meeting of the Small Firms Association at Dublin Castle in June.

THE FRAMES represented Ireland in an alternative Eurovision contest, MTV's Eurovideo Grand Prix, and came in fifth with "Revelate," one of the cheapest videos filmed by an Irish band.—K.S. ■

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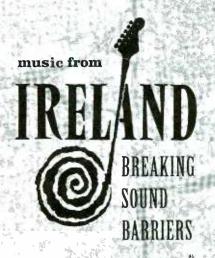
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#### Sizing Up Multimedia Packaging Stores, Suppliers Hammer Out Standards

Compton's NewMedia is taking a dual-packaging

recent "Haight Ashbury In The '60s." It will offer a

jewel box-only version to music accounts.

approach to its music-based CD-ROM titles, such as the

computer "airbox," left, to the software channel and a

BY MARILYN A. GILLEN

LOS ANGELES-Don't box them in.

That's the bottom line on packaging from music, video, book, and computer software retailers staring down a year that will see them juggling an expanded product mix of entertainment CD-ROMs, "enhanced CD" albums, movies on 5inch discs, digital magazines, floppy disc-based music videos, and new video game software, along with their traditional

Packaging flexibility and fixturing compatibility, they say, will be key to keeping all those balls in the air.

Suppliers of new or emerging product lines-from record labels to video companies and game developers—are listen-

ing. With the lines between music, video, and multimedia products blurring, the entertainmentsuperstore concept blooming, and a shelf-space crunch looming, suppliers are increasingly eyeing once "nontraditional" channels, and striving from the start to consider the different needs of various retail bases as they decide how to package, or repackage, their new digital products.

For these suppliers, product differentiation, eve appeal, cost, and eco-friendliness are the key packaging issues.

There is no shortage of recommendations. The Software Publishers Assn. this week releases its new CD-ROM packaging

guidelines, formulated with input from a wide range of retailers. Similarly, a Video Software Dealers Assn. task force on digital videodisc packaging—which includes representatives from the National Assn. of Recording Merchandisers and the National Assn. of Video Distributors—has just issued its preliminary recommendations on packaging for the new disc-based home video format.

Meanwhile, NARM and the Recording Industry Assn. of America are scheduled to meet Friday (8) in New York, with NARM presenting the recommendations of its enhanced-CD packaging discussions to the RIAA, which has formed its own committee to study packaging for interactive albums. NARM also plans to form a committee on CD-ROM packaging.

The underlying question in each case: Can you be everything to everybody?

#### **ADDING UP CD PLUS**

The dark shadow of the CD longbox has faded into music

industry history, but another specter lurks: the airbox. In computer industry jargon, airboxes are the large boxes used to house small jewel-cased CD-ROMs. With the advent of multimedia albums-enhanced CDs or CD Plus titles that play on both audio CD decks and computer CD-ROM drives some wonder whether the traditional packaging approach used for the CD-ROM will also be used for the CD Plus.

The music industry, for the most part, says no.

"The reality may be that the more you differentiate a product the better, but the music industry has gone away from longboxes and it would not be in our best interests to initiate a game plan that reverts back to the bad old ways," says Fred Ehrlich, senior VP/GM of new technology and business development for Sony Music, which has CD Plus titles from Mariah

Carey, Bob Dylan, Toad The Wet Sprocket, and Alice In Chains slated for release in

"I'm resisting any efforts to 'overpackage' enhanced CDs," says Chris Tobey, senior VP of marketing, new technologies, for Warner Music, whose forthcoming enhanced-CD releases include a new-artist sampler from Atlantic (out in October) and Mike Oldfield and Randy Newman titles from Warner/ Reprise (out by Christmas).

A survey of the six major label groups finds a consensus on housing new multimedia albums in a jewel box-sized

package—if not a standard jewel box itself—at least for traditional music retailers.

NARM's initial recommendations, too, are that enhanced CDs should be packaged "in a uniform manner in such a way as to allow retailers, wholesalers, and suppliers to use existing fixtures and equipment as much as possible," according to a NARM spokesman. In other words, "adopting the current jewel-box dimensions would be strongly encouraged" by NARM's committee, which doesn't want anything that even hints at "refixturing."

"We want to make sure that the handling of the producteverything from how it's packaged to how it's marketed and merchandised-is consistent with what we have done and what we do with audio product," says Kevin Conroy, VP of marketing for BMG North America, whose first enhanced CD titles are due this fall, including one featuring Arista act the

(Continued on page 98)

#### **Cleveland's New HMV Store Linked To New Rock Hall**

BY CARLO WOLFF

CLEVELAND—Walk past the gaudy, electric U2 "Zoo TV" exhibit on the plaza level of the ultramodern glass pyramid known as the Rock and Roll Hall of Fame and Museum here, look straight to the west, and you'll see the HMV Museum Store, which is shaped

like a particularly acute boomerang.

Tucked into the northwest corner of the rock hall, the music store boasts a generous, highly specialized audio selection and a video wall pulsat-

ing above the large, semicircular checkout counter.

HMV's facility, which represents an investment of between \$2 million and \$3 million, opens Saturday (2). While admission costs to the museum are \$10.90 for adults and \$7.65 for students and seniors, admission to the store is free.

The HMV Museum Store is the first Midwestern outlet of the expansionminded, British-based HMV Record Stores chain, a subsidiary of Thorn EMI. But it is unlike other HMV stores or any other record stores, for that matter. It is thematically tied to the rock hall, the \$92 million, 150,000square-foot shrine designed by I.M. Pei.

The Cleveland store is unique because "of the significant element of product which is related only to the Hall of Fame," says Stuart McAllister, chairman/CEO of London-based HMV Group.

McAllister says the idea for the store came together about 15 months ago, when representatives of the hall approached HMV. "I am sure they considered a number of people," McAllister says. "We were fortunate enough to be selected."

HMV executives had not considered Cleveland key to the chain's expansion until then, McAllister says. "I think



Cleveland was a place we thought we would get to, but we were more concerned about building density on the Northeastern Seaboard, from Boston to Atlanta.

"What I would say is, having been asked to consider putting a store in the Hall of Fame, it was such a wonderful opportunity we could hardly say no,' McAllister adds. "To be part of an institution that not only celebrates the origins of rock'n'roll but also its ongoing development is very exciting."

Store manager Alan Handel says, "I think the historical nature of the facility and the nature of the visitors make this different. They're not looking for the latest Bone Thugs-N-Harmony CD necessarily, although we will carry the Billboard top 100."

Inductees to the rock hall will be prominently featured, and Handel expects their releases to be the biggest sellers. Not only will the store carry the complete recordings of each inductee, but selections will underscore such Hall of Fame exhibit themes as "Roots Of Rock," the "British Invasion" and "Sounds Of The City." Exhibits also will be tied to such hot music cities as Seattle, San Francisco, Detroit, London, and New York.

The store will be stocked with about 32,000 CDs and 4,000 cassettes, and may carry vinyl on a piece-by-piece basis, says Handel, who has worked at an HMV store in Boston and managed one in Hartford, Conn. Like other HMV stores, the one in Cleveland will not carry used product or bootlegs.

There will be 64 fixtures for CDs alone, along with eight listening booths scattered throughout the store.

The number of units per title will (Continued on next page)



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#### CLEVELAND'S NEW HMV STORE LINKED TO NEW ROCK HALL

(Continued from preceding page)

range from one to 30, says Handel. The store will carry imports and feature boxed sets.

Prices will be "reasonable," Handel says, refusing to disclose whether HMV will discount. He also declines to speculate on sales projections.

Although there are no initial plans to carry local product on consignment, the store will feature CDs and cassettes from local bands with a national profile such as Pere Ubu, Dink, and Michael Stanley, Handel says. Almost everyone on his 22-member staff comes from Cleveland.

The store will not carry classical music, Handel says. But it will carry jazz by such artists as Miles Davis and John Coltrane, who have ties to the Hall of Fame's Roots area.

There will be some videocassettes and, eventually, CD-ROMs. In addition, the store will feature paraphernalia linked to the hall: ashtrays, keychains, sweatshirts, jackets, and T-shirts. About 75 Hall of Fame related items will be available.

The licensed Hall of Fame merchandise will be showcased in "strategically placed" areas throughout the store, Handel says. Merchandise was stored in a Connecticut warehouse while the Cleveland outlet was being built.

The product mix will be half merchandise, half music, says the manager.

"It's going to be a very different kind of presentation," Handel says, surveying a staff busily stocking the 7,200square-foot store a week before the hall's opening. The store is about the size of one of the floors of the HMV-emporium on Manhattan's Upper West

A portion of the proceeds from each sale will go to the Hall of Fame, according to the partnership between HMV and the hall. HMV leases the store space from the hall under a multiyear arrangement. Other details were not available.



Alan Handel, manager of the HMV Museum Store in Cleveland, stands in front of the store windows, which are part of the design of the Rock and Roll Hall of Fame and Museum. (Photo: Carlo Wolff)

While it will focus on the history of rock, the store also must keep current, says McAllister. "We have to remember that rock is a living institution. It has its own momentum. We should be celebrating new as well as existing music."

McAllister says he is not worried about such competitors as Camelot and Musicland, which operates several Sam Goody's in Greater Cleveland. "We respect them, but we don't fear them," he

Each HMV store manager buys directly from the local branches of the major labels and from independents. The managers are viewed as mini-entrepreneurs responsible for their own profit and loss as well as inventory.

McAllister says he expects some joint marketing efforts between the Hall of Fame and HMV, including special incentives and in-store events. Although he does not anticipate in-store concerts, guest appearances by inductees or inductees-to-be are likely.

"We also plan to do some store events

for Hall of Fame members, tourist groups, and private parties," he says. "We believe it will be quite interesting, because HMV is represented in Canada, Japan, the United Kingdom, the U.S., and Chinese Asia, so we will be able to offer international promotions.'

Through August, HMV's U.S. stores have been running a campaign offering customers a chance to win tickets to the opening gala events connected to the Hall of Fame.

The opening of the Cleveland store is part of a major expansion of HMV into the U.S. market. The chain now operates stores in Boston, Connecticut, Atlanta, Louisville, Ky., and Washington, D.C. It plans to open a 25,000square-foot store in New York's Herald Square this month. Another 25,000square-foot store is scheduled to open in Philadelphia in November.

McAllister says it is particularly fitting that the store is opening at the Hall of Fame as the HMV chain approaches its 75th anniversary in 1996.

# newsline...

**SONY MUSIC DISTRIBUTION** becomes the fourth major distributor to announce plans to begin releasing two-cut CD singles at a list price of \$3.49. New York-based Sony's new price policy begins Sept. 11. The first two singles at \$3.49 will be "Fantasy" by Mariah Carey (Columbia) and "Misunderstood" by Marry Me Jane (Epic). CD singles released prior to Sept. 11 will remain at \$4.99 list. The wholesale price on the \$3.49 single is \$1.93. PolyGram Group Distribution, WEA, and Cema previously

Sony Music Distribution

announced a similar price point on two-cut CD singles (Billboard, Sept. 2). Labels Arista Records and MCA Records

also said that they would release some singles at that price. The moves have been undertaken to reverse declining singles sales and establish the CD as the format for the configuration.

 $\textbf{HANDLEMAN CO.}, the \ largest\ rack jobber\ of\ music\ and\ video,\ reports\ that$ music sales rose 16% in the first fiscal quarter to \$138.3 million from \$118.9 million in the same period a year ago, because of a big increase in sales of CDs, which carry a higher price than cassettes. But home video sales declined 4% to \$64.6 million from \$67.6 million, because one of the wholesaler's largest customers, Wal-Mart Stores, has been purchasing product directly from the manufacturers. Overall, the Troy, Mich.-based company reports a net loss of \$6.5 million for the quarter ended July 29 on revenues of \$230.8 million, compared with a profit of \$900,000 on revenues of \$212.5 million a year ago.

THE VIDEO SOFTWARE DEALERS ASSN. has established the Supermarket Industry Membership Development Task Force to develop programs to attract new VSDA members from that segment of the home video mar-

ket. Mark Fisher, operator of 58 video departments for Stop & Shop Supermarket Co., will be chairman of the task force. Supermarket video departments now account for 10.4% of the video retail market, says the VSDA.

NAVARRE CORP., the independent music and computer software distributor, has started a retail merchandising campaign for its new line of enhanced CDs. Navarre has shipped a prepack with 12 different titles and a self-displayer. Customers will be able to try out the CDs before buying them. One



VIDEO SOFTWARE DEALERS ASSOCIATION

release is "An Enchanted Evening," by Kitaro on DOMO Music, a label exclusively distributed by Navarre.

REPUBLIC PICTURES HOME VIDEO plans to release on Oct. 3 a gift set collection, "Martin Scorsese Presents," at a suggested price of \$59.98. The box includes four newly restored screen classics, "Johnny Guitar," 'Force Of Evil," "A Double Life," and "Pursued." Also on Oct. 3, Republic will release the "John Wayne Special Anniversary Edition," which includes three of his films, "The Quiet Man," "Sands Of Iwo Jima," and "Rio Grande," at \$49.98.

SPELLING ENTERTAINMENT GROUP, the parent of Republic, reports net profits of \$880,000 on revenues of \$135.3 million for the second quarter, which ended June 30, compared with a profit of \$8.7 million on revenues of \$84.2 million in the same period last year. Although its partly owned subsidiary, Virgin Interactive Entertainment, a developer of CD-ROM software, contributed about \$32 million to Spelling's revenue increase, Virgin booked an operating loss of \$4.3 million in the quarter. Viacom, which owns 77% of Spelling, plans to sell the unit after acquiring Spelling's stake in Virgin.

HALLMARK HOME ENTERTAINMENT is releasing six sell-through titles Oct. 10 from the Samuel Goldwyn Co. and the Rank Organization Library—"Guys and Dolls," "Sayonara," "Cinderella," "Turtle Diary,"
"The Care Bears Movie," and "A Night To Remember"—at list prices ranging from \$9.98 to \$19.98. On Oct. 17, Hallmark will release four Alfred Hitchcock films at a list price of \$9.98. They are "The Lady Vanishes," "The 39 Steps," "Young And Innocent," and "Sabotage."

METRO-GOLDWYN-MAYER says that Microsoft Corp. will use a videoclip from the United Artists feature "Rob Roy" on the CD-ROM version of Microsoft's new Windows '95 software. The clip from the film, which stars Liam Neeson and Jessica Lange, will illus-

trate the full-motion video capabilities of the software. In addition, MGM Interactive has released a CD-ROM, "Rob Roy-Legend Of The Mist."

COMPILED BY DON JEFFREY

#### TURNTABL EXECUTIVE

RETAILING: HMV Group Worldwide promotes Rob Goldstone to head of international marketing and Jennifer Bandier international marketing manager, both for HMV Group International in New York. They were, respectively. VP of marketing at HMV USA and manager of press and publicity at EMI Music Publish-

John Grandoni is appointed director of purchasing for National Record Mart in Carnegie, Pa. He was VP of purchasing and advertising at Cavages.

DISTRIBUTION: Cema Distribution in Woodland Hills, Calif., promotes Gene Rumsey to senior VP, national accounts; Michael Roden to sales director, national accounts; Kathy Callahan to senior label director for Capitol, Blue Note, and Angel; Jon Burk to label director for EMI, I.R.S., and Ichiban; and Bill Burks to label director for Virgin, Capitol Nashville, EMI Latin, Ardent, and the Christian music labels. Rumsey was VP of national accounts; Ro-





den, Callahan, and Burks were national sales directors; and Burk was regional marketing manager for the Southern region.

Navarre Corp. promotes Vyto Lazauskas to VP of sales and Tom Tuomela to VP of marketing in Minneapolis. They were, respectively, branch manager of distribution and VP of alternative retail marketing. Additionally, in Navarre's computer products division, Kim P. Duckworth is named director of sales in Minneapolis and Mike Cornette is promoted to national music accounts manager in Miami. They were, respectively. Western regional marketing manager for the national distribution  $\check{\mathbf{d}}\mathrm{ivision}$  of IBM and regional sales manager for music.

HOME VIDEO: Suzie Peterson is promoted to senior VP of creative affairs for MCA/Universal Family Entertainment and MCA Home Entertainment Group in Universal City, Calif. She was VP of creative affairs.

Don Helgesen is named executive VP of Chatlen Transportation Enterprises in Los Angeles, which offers specialized distribution services to home entertainment vendors. He was president of transportation firm VI&A.

Greg Boegner is appointed director of acquisitions for CBS/Fox Video in Los Angeles. He was director of nontheatrical programming for Warner Home Video.

Turner Home Entertainment in Atlanta names Tracey Beeker marketing manager for children and family video product and promotes Steven Nolan to manager of select sales. They were, respectively, marketing manager for children's home entertainment for Saban Entertainment and Northeast retail sales representative for

BILLBOARD SEPTEMBER 9, 1995

# Top Pop. Catalog Albums.

| THIS          | LAST | COMPILED FROM A NATIONAL SAMPLE OF RE<br>REPORTS COLLECTED, COMPILED, AND PROV<br>ARTIST | <sup>(IDED BY</sup> SoundScan® TITLE               |    |
|---------------|------|--|--|----|
| ±≥            | 33   | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIS  ★ NO.                                       | ST PRICE)  | -  |
| 1             | 1    |  | T OF SKELETONS FROM THE CLOSET<br>3 weeks at No. 1 |    |
| 2             | 2    | BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)                      | 5 LEGEND   |    |
| 3             | 3    | JIMMY BUFFETT ▲ <sup>2</sup><br>MCA 5633* (7.98/11.98)                                   | SONGS YOU KNOW BY HEART                            | 1  |
| 4             | 4    | BEASTIE BOYS ▲ 5 DEF JAM 527351/ISLAND (7.98 EQ/11.98)                                   | LICENSED TO ILL                                    | 1  |
| 5             | 5    | NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)   | PRETTY HATE MACHINE                                | 1  |
| 6             | 7    | VAN MORRISON ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16,98)                              | BEST OF VAN MORRISON                               | 1  |
| 7             | 10   | STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)                              | GREATEST HITS                                      | 1  |
| 8             | 8    | JIMI HENDRIX ●<br>MCA 10829 (10.98/17.98)  | THE ULTIMATE EXPERIENCE                            | 1  |
| 9             | 9    | SOUNDTRACK ▲® POLYDOR 825095/A&M (9.98/15.98)  | GREASE   | 1  |
| 10            | 6    | JANIS JOPLIN ▲²  COLUMBIA 32168 (5.98 EQ/9.98)   | GREATEST HITS                                      | 1  |
| 11            | 12   | BOYZ II MEN A 5<br>MOTOWN 530231 (9.98/15,98)  | COOLEYHIGHHARMONY                                  | †  |
| 12            | 14   | ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)  | THE CELTS  | +  |
| 13            | 13   | PINK FLOYD ▲13   | DARK SIDE OF THE MOON                              | +  |
| 14            | 17   | CAPITOL 46001* (9.98/15.98)  JAMES TAYLOR ▲  (7.00(1).00)                                | GREATEST HITS                                      | 1  |
| 15            | 16   | WARNER BROS. 3113* (7.98/11.98)  PINK FLOYD ▲ 10   | THE WALL   | +  |
|               |      | COLUMBIA 36183* (15.98 EQ/31.98)  GRATEFUL DEAD  | AMERICAN BEAUTY                                    | +  |
| 16            | 11   | WARNER BROS. 1893 (7.98/11,98) <b>ELTON JOHN ▲</b> <sup>11</sup>                         | GREATEST HITS                                      | +  |
| 17            | 18   | ROCKET 512532/ISLAND (7.98/11.98)  | MENTAL JEWELRY                                     | +  |
| 18            | 15   | RADIOACTIVE 10346/MCA (9.98/15.98)  CREEDENCE CLEARWATER REVIVAI                         | L ▲ <sup>2</sup> CHRONICLE VOL. 1                  | +  |
| 19            | 19   | FANTASY 2* (10.98/17.98)  THE DOORS ▲3   | BEST OF THE DOORS                                  | 1  |
| 20            | 20   | ELEKTRA 60345/EEG (12.98/19.98)  ENYA ▲³   | WATERMARK  | +  |
| 21            | 22   | REPRISE 26774/WARNER BROS. (10.98/15.98)  JOURNEY ▲8                                     | JOURNEY'S GREATEST HITS                            | +  |
| 22            | 21   | COLUMBIA 44493 (9.98 EQ/15.98)  METALLICA   4  | AND JUSTICE FOR ALL                                | +  |
| 23            | 24   | ELEKTRA 60812/EEG (9.98/15.98)  SOUNDTRACK   | RESERVOIR DOGS                                     | +  |
| 24            | 34   | MCA 10541 (10.98/15.98)<br>SANTANA ▲²  | GREATEST HITS                                      | +  |
| 25            | 26   | COLUMBIA 33050 (7.98 EQ/11.98)  PATSY CLINE ▲ <sup>6</sup>                               | GREATEST HITS                                      | +  |
| 26            | 43   | MCA 12* (7 98/12.98)  AEROSMITH A*   | GREATEST HITS                                      | +  |
| 27            | 27   | COLUMBIA 57367 (7.98 EQ/11.98)   | S - THE BEST OF ERIC CLAPTON                       | +  |
| 28            | 31   | POLYDOR 800014/A&M (7.98 EQ/11.98)  SEAL ▲   | SEAL   | +  |
| 29            | 33   | SIRE 26627/WARNER BROS. (9.98/15.98)  MEAT LOAF ▲ 12                                     | BAT OUT OF HELL                                    | +  |
| 30            | 25   | CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)  CAROLE KING A 10                            |  | +  |
| 31            | 28   | COLUMBIA 34946 (7.98 EQ/11.98)  SOUNDTRACK A <sup>7</sup>                                | TOP GUN  | +  |
| 32            | 30   | COLUMBIA 40323 (7.98 EQ/11.98)   |  | 1  |
| 33            | 36   | SIRE 26440*/WARNER BROS. (13.98/18.98)   | THE IMMACULATE COLLECTION                          | 1  |
| 34            | 23   | GRATEFUL DEAD ▲ <sup>2</sup> ARISTA 8452* (7.98/11.98) U2 ▲ <sup>2</sup>                 | IN THE DARK  | +  |
| 35            | 35   | ISLAND 842298* (10.98/16.98)   | THE JOSHUA TREE                                    | +  |
| 36            | 29   | GRATEFUL DEAD ● WARNER BROS. 1935 (12.98/15.98)  | GRATEFUL DEAD                                      | 1  |
| 37            | 37   | EAGLES ▲ 27<br>ELEKTRA 105*/EEG (10.98/15.98)  | GREATEST HITS 1971-1975                            | +  |
| 38            | 38   | EAGLES ▲ 14<br>ELEKTRA 103/EEG (7.98/11.98)  | HOTEL CALIFORNIA                                   | 1  |
| 39            | 39   | METALLICA ▲3<br>MEGAFORCE 60396/EEG (9,98/13.98)   | RIDE THE LIGHTNING                                 | 1  |
| 40            | 40   | GEFFEN 24460* (9.98/13.98)   | XORCISTO: DEVIL MUSIC VOL. 1                       | 1  |
| 41            | 42   | BLUES TRAVELER • A&M 5373 (9.98/13/98)   | BLUES TRAVELER                                     | 1  |
| 42            | 46   | ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)  | DIVA   | 1  |
| 43            | 32   | ARC 35647/COLUMBIA (7.98 EQ/11.98)   | OF EARTH, WIND & FIRE VOLUME 1                     |    |
| 44            | 45   | FLEETWOOD MAC ▲ <sup>3</sup><br>WARNER BROS. 25801 (9.98/16.98)                          | GREATEST HITS                                      |    |
| 45            | 41   | METALLICA ▲ <sup>3</sup><br>ELEKTRA 60439/EEG (9.98/15.98)                               | MASTER OF PUPPETS                                  | T  |
| 46            | 49   | LED ZEPPELIN ▲10<br>ATLANTIC 82638/AG (10.98/15.98)                                      | LED ZEPPELIN IV                                    | T  |
| 47            | 50   | CHICAGO ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)                           | GREATEST HITS 1982-1989                            |    |
| $\rightarrow$ |      | AC/DC ▲ <sup>10</sup><br>ATLANTIC 92418/AG (10.98/15.98)                                 | BACK IN BLACK                                      | 1  |
| 48            | 47   |  |  | J. |
| 48<br>49      | 47   | BEASTIE BOYS ▲ CAPITOL 91743 (7.98/11.98)  | PAUL'S BOUTIQUE                                    | T  |

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.

Is indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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1991 Altan: The Red Crow (GL1109)

1990 Capercaillie: Sidewaulk (5L1094)

1989 Celtic Thunder: The Light Of Other Days (GL1086)

1988 De Dannan: Ballroom (GL3040)

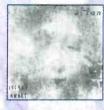
1987 Silly Wizard: A Glint of Silver (GL1070)

1986 Relativity: Relativity (GL1059)

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#### **Retailers' Lament Of Majors: 'With Friends Like These . . .**

RIGHTLY OR WRONGLY, most music merchants are disgusted that other than PGD, the majors are not doing anything to fight loss-leader pricing strategies, which continue to dominate the marketplace. But even though merchants have finally resigned themselves to that fact, the prevailing feeling is that if the majors are not going to help, then at least they should not do anything to hurt the retailers.

By that they mean, don't raise prices, don't hurt profit margins, and don't try stealing their customers. While prices have crept up for superstar titles, profit margins have thinned, but not due to any manufacturer policies. The majors, again with the exception of PGD (see story, page 95), have been very quiet for the last two years—probably due to

Federal Trade Commission investigation-hardly issuing any policy changes at all.

As for stealing customers through directmarketing ef-

forts, that continues, but not in the high-profile manner that it was done three years ago. At that time, the majors were so arrogant about their direct-marketing intentions that they had the nerve to solicit customers through materials placed inside albums sold through retailers.

by Ed Christman

When Sony Music issued a Barbra Streisand album that contained a solicitation urging customers to buy more Streisand titles directly from the label via an 800-number, retailers hit the roof. Other manufacturers tried similar gambits, and, before long, retailers were opening new releases and pulling out kickback cards, which were presented to sales representatives in an unpleasant manner when they came acalling to make solicitations.

Eventually, manufacturers got the message and reverted to more subtle means of compiling mailing lists by including kickback cards inside albums sold through retail that contain questionnaires for consumers to fill out, mail back, and win a T-shirt or some other promotional item.

But recently, Retail Track received an irate call from Paul Mawhinney, owner of Record-Rama, a unique independent record retailer near Pittsburgh. Record-Rama tries to stock every album ever released. When the store gets down to its last copy of a pre-1985 release, it goes into the Record-Rama library, and customers can rent it. (It is illegal to rent albums that came out after 1985.)

Mawhinney is upset that Sony Music included an advertisement inside a Malfunkshun album on Loosegroove/ 550/Epic that asks, "Like the Loosegroove swag you scored? Want more?," and then urges fans to call an 800-number or mail a check or money order to Sony, giving an address in Georgia. The ad lists other Loosegroove releases, including albums by Devilhead, Weapon Of Choice, Critters Buggin', Prose & Concepts, and Brad.

'First they insult us with record clubs that offer people 10 CDs for a penny and ruin the perceived value of the CD, and now they are trying to steal my customers right out of my front door," he says. "Here I am supporting Sony by carrying every single CD they put out and then they do this. It is unfair competition and unconscionable. Are they manufacturers or retailers which is it?"

Jim Scully, Epic senior VP of sales, says that the whole situation is due to an oversight. "Everybody knows that [strategy] is taboo," he admits. "Loosegroove decided to do it, and it just slipped by us."

Loosegroove was started by Stone Gossard of Pearl Jam and Regan Hagar, the drummer for Satchel. "They operate as an independent label within [our] framework," Scully says.

Many beginning independent labels have a hard time placing their albums in retail and depend on direct marketing to initially spread the word.

**U**NE FOR EVERY HOUSE: Muze, the kiosk company with, among other products, a computerized album database in over 1,000 record stores, will supply information for a CD-ROM package that is slated to hit stores before Christmas.

The CD-ROM is dubbed "Music Central" and described as "the onestop interactive source for music information." The title will come from the powerful Microsoft. In addition to the Muze database, the product includes about 14,000 reviews from Q Magazine and biographical information on musicians from "The Guinness Encyclopedia Of Popular Mu-

"Music Central" will be available for the Windows '95 operating system and is also in a version for the Macintosh. No word yet on pricing.

ART FOR ART'S SAKE: Many a time, Retail Track has lamented the loss of vinyl LP artwork. Conversely, Retail Track has heard many a merchant complain that CD packaging just doesn't have the merchandising impact that LPs had. Surprisingly, that issue is meaty enough for a good "holding forth" session at the local establishment, and on at least one occasion Retail Track has engaged in such a discussion at the Cedar Tavern in downtown Manhattan with A&M national director of publicity Steve Karas and music graphic designer extraordinaire Spencer Drate. Drate and his partner Jutka Salavetz have designed albums for, among others, Lou Reed, the Velvet Underground, the Beach Boys, Bon Jovi, Talking Heads, and U2.

From Oct. 25 through Nov. 15, Drate and Salavetz will serve as curators for a CD-packaging exhibit that will be held at the One Club Gallery, located in the Gramercy Park section of Manhattan. The exhibit will feature more than 100 examples of album artwork dating from 1988



#### **Sales Success**

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(Hint: If you can't find the words, call your Walt Disney Records Sales Manager for help.)



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October: Restock orders

Cinderella: A Tribute to a

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BILLBOARD SEPTEMBER 9, 1995

#### PGD Puts New Teeth In MAP Policy

■ BY ED CHRISTMAN

NEW YORK—PGD, already the leader among the six major distributors in fighting loss-leader pricing, has strengthened its minimum advertised price policy by extending it to in-store promotions.

The new MAP policy brings PGD into line with other majors, including BMG Distribution, Cema Distribution, and WEA, which do not pay cooperative advertising dollars for unadvertised, instore promotional offers that are priced below the companies' MAPs.

Traditional music specialty retailers often accuse certain majors of underwriting loss-leader pricing at merchants such as Best Buy and Circuit City by buying into their end-cap displays.

PGD has kept its MAP prices at the same levels, but added video titles to the policy while eliminating midline and budget music lines.

Under the widely hailed policy, PGD suspends business for 90 days with any account selling its front-line product below cost.

The MAP policy was created as part of an overall restructuring of PGD business practices, which include the introduction of a \$3.49 CD single (Billboard, Sept. 2).

PGD president Jim Caparro says the changes in the policy reflect a challenge to the traditional way of doing business. There is "too much cost" hidden in some of the industry's business practices, he says. "If we can wring out those costs, then we will improve everyone's margin."

Other policy changes outlined in a PGD letter, dated Aug. 21, include:

- An extension of new-release deals beyond street date;
- New pricing for developing artists;
- A program designed to allow PGD and its accounts to respond more quickly to titles enjoying regional break-outs;
  A change in PGD's incentive/disin-
- A change in PGD's incentive/disincentive program;
- The withdrawal of accounts' rights to return defective product to PGD.

Al Wilson, senior VP of merchandising at Milford, Mass.-based Strawberries, says the PGD policy initiatives are "positive" overall, although he adds that he takes issue with the new break-even point in PGD's incentive/disincentive policy.

Howard Appelbaum, president of Kemp Mill Music, says of the PGD policy letter, "I am impressed that PGD is constantly reassessing its position in the marketplace and how its policies affect retail. Most of the policies [in the letter] make a lot of sense for me and will be a benefit for Kemp Mill Music."

In a move to come in line with some other distributors, PGD will extend new-release deals on all albums to one week after release. This move allows accounts to more accurately gauge demand and then take advantage of new-release deals.

In another initiative, PGD has introduced a new pricing structure for developing artists, establishing a \$14.98 CD series with a \$9.45 boxlot cost. The cassette equivalent price is \$8.98 and carries a \$5.24 boxlot cost.

Moreover, as part of that strategy, ti-(Continued on next page)

# END THE YEAR ON A HIGH NOTE.



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For additional information, call Michael Meyer at Time Line Productions, Inc., 612-474-1000.

#### NON-MUSIC PRODUCT

(Continued from page 99)

it, and tailored the merchandise assortments to each location.

"In the Latin markets, for example, we've added Spanish-language magazines," Kessler notes. He says that

"mega-stores,"

square feet,

which have dis-

tinct boutique

compact discs

throughout the chain, buoyant. "Some stores have six to 24 *freestanding* titles, which are mainly music magazines. But in our new stores, we'll stock 275 to 350 spanning more titles," some of which fall into the more general lifestyle genre.

#### LICENSED COL-LECTIBLES

Books-wise, though, Spec's sticks music-related departments, titles. "Tower and Media Play have gone stocked with a into novels and other observes variety of things books." Kessler, "but we're trying to stay within that are neither music and entertainment topics."

while T-shirts, hats, nor cassettes— Kessler says that, and mugs are key nor videos. boutique items within

Spec's, the chain has had newfound success with pewter licensed figurines, trading cards and comic books, "Collectible items are good," he notes. "Things that relate to television and movies work well.

But the category that's got him most excited for the future is musical instruments. "We're carrying guitars and accessories geared toward the beginner player," Kessler says. "There are these little egg-shaker

percussion instrumagazine sales are Spec's has three ments that make great counter items. Everyone who sees them has to try

#### MAGAZINES AND NEWSPAPERS

Licensed products have been strong for Hastings, an Amarillo, Texas-based 110unit chain, as well. Tie-ins are selling, reports John Marmaduke, the chain's "Figpresident. urines, T-shirts, cups and plush toys relating to 'The Lion King' and 'Pocahontas' have been doing very well lately. Magazines and newspapers have been key, too, with a fullystocked department boasting some 5,000 titles

Hastings, Marmaduke notes, has been in the multimedia business for years, selling more than just music.



Manhattan's Adult Crash shop mixes indie vinyl and funky vines. (Photo: Steve Eichner)

But lately, the merchant has been conducting market research, in the form of focus groups, to determine what other non-music products it should emphasize in its stores, and where in the store they should be strategically placed.

"We're looking to find out whether it's most effective to have these things at the front of the store," Marmaduke explains, adding that the company is also considering new marketing schemes for non-music.

#### **DISPLAY STATEMENT**

Manifest Disc & Tapes, with five stores in South Carolina, is making a

more prominent display statement with non-music product, according to company president, Carl Singmaster. "We're giving those things better merchandising space," he says of nonmusic goods, which now account for about 20% of dollar sales. "If the price wars continue, we'll look for 50% in the future.

Singmaster says his stores have always had some "lifestyle" products. "We've always had T-shirts, jewelry, patches and stickers—anything associated with music. And we've made a strong statement in T-shirts, not as a response to the price wars. We've had 300 to 400 designs available, not just

the top 20 or so."

#### STICKERS & JEWELRY

But now, Singmaster says, almost anything goes: "If we can find any-thing else to sell, where there's margin, we'll consider it. CDs are still the primary impulse for people to come into the stores, but now we've got things around the counter other than CDs, like blank tapes and stickers and jewelry showcases. We need to get consumers to spend two or three dollars on something else to make up for the lost profits on music.'

#### CARVING OUT KIDZONES

Even the Strawberries Music Chain-with 160 Strawberries and Waxie Maxie's stores—which has maintained a higher percentage of music than other retailers, is now carefully examining non-music products. "We are looking at ways to increase margins and expand our selection," says Ivan Lipton, president and CEO.

The company has been developing a strong non-music business within its children's departments, called "the Kidzone." "For the past three or four vears, we've been carving out an identity with the consumer as a children's merchant," Lipton says. "We carry plush toys and games and books for kids, in addition to music and videos.

Strawberries also has a strong magazine business, and would like to be in other businesses too. "We'd like to expand into books, CD-ROM, and I think we could certainly stand to try lifestyle clothing," says Lipton.





#### "Music Comes First" For HMV, But Oxford Circus Superstore Does 20% Of Its Business In Other Goods

BY TERRI HEATH

LONDON—The HMV Superstore near London's Oxford Circus bills itself as "the largest record store in the world," differentiating itself from the Virgin Megastore at Tottenham Court Road, which calls itself "the largest entertainment store in the world."

This distinction illustrates HMV's retail policy in Britain. "We always

Canadian and U.S. superstores carry less video product and more music. A Japanese HMV store manager recently visiting Oxford Circus noted that video is "virtually nonexistent" at HMV stores in Japan.

have, and we always will, put music first," says HMV spokesman Gennaro Castaldo. "We have moved into other entertainment products like video, computer games and music-related merchandise, but anything [other than music] we sell is very much overlap, or spin-off retailing."

The flagship Oxford Street store has added 10,000 square feet to its retail floor area (from 40,000 to 50,000 sq. ft.) in the past decade, and the extra 25% of floor space is almost

exactly equivalent to the area now devoted to non-music products. The increase, according to store manager Graham Walker, has been achieved through better space-management and the switch from vinyl to less bulky CDs. But Walker says there is no question that the core music business has had to move over to make room for the videos, computer games and merchandise.

#### 15% VIDEO ZONE

In the early 1980s, when tumbling prices made video a mass market for the first time, HMV Oxford Circus responded by developing "The Video

Zone," occupying some 5,900 square feet of dedicated floor space for home videos. "It was a logical move," says Walker, "not because video has anything directly to do with music, but because they're both home entertainment, appealing to the same broad retail market." Video sales do fluctuate seasonally, but currently average 15% of the Oxford Circus store's total annual turnover.

The growth of computer games has been a similar process, leading to the creation of "Level 1," a designated computer-games department of some 4,000 square feet. Walker notes that the games market underwent a

depression 18 months ago when the 8-bit and 16-bit console technology was being replaced by CD and PC level software. Games business has now risen to 7-to-8% of total turnover.

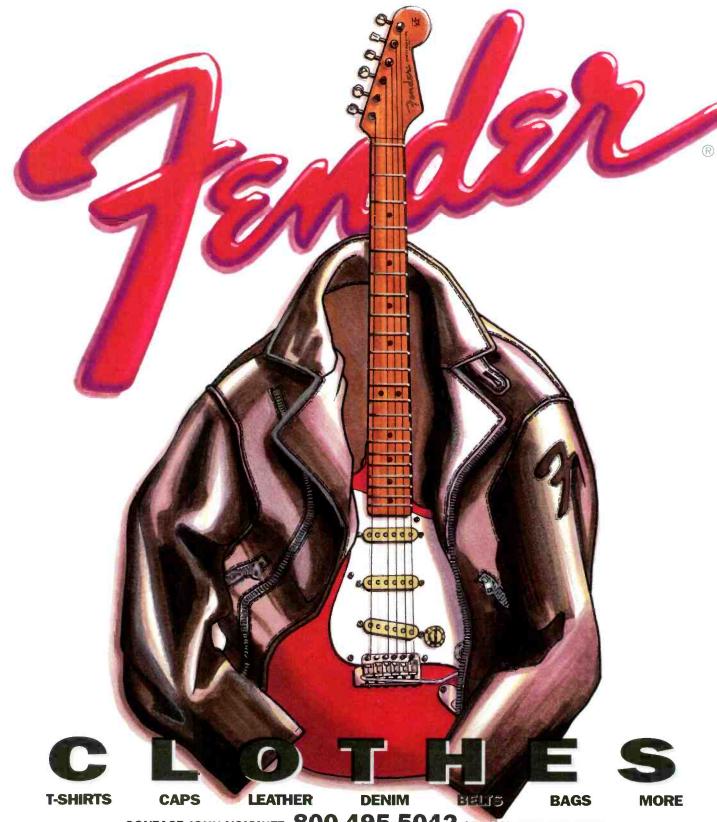
Books, T-shirts and other music-related merchandise account for under 5% of annual turnover.

#### LESS MUSIC IN LARGER STORES

At 80% music, 10% video, 8% computer games and 2% peripheral merchandise, the Oxford Circus store's balance is reflected in HMV's major superstore locations throughout the U.K.. Smaller HMV stores, pursuing the corporate policy that "music comes

first," tend to devote less space to nonmusic product.

Elsewhere in the worldwide HMV operation, national variations are apparent. Canadian and U.S. superstores carry less video product and more music. A Japanese HMV storemanager recently visiting Oxford Circus noted that video is "virtually nonexistent" at HMV stores in Japan. HMV's main concern worldwide is to maintain its reputation for breadth and depth of choice in music, the company reports. Non-music business is significant but not likely to grow relative to music, even if music margins are squeezed further.



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#### **RAGS ARE RICHES**

(Continued from page 99)

#### **EXPANOING LINE**

The Tower line of clothes, currently only for men but slated to incorporate some women's designs in the next year or so, is not just sold in Tower stores. "We're marketing them at Nordstrom's," Solomon explains, "and this fall, we'll go into a bunch of other stores, like Fred Segal's, in Los Angeles."

#### **ALTERNATIVE CLOTHES**

In New York City, not far from Tower, there's another, much smaller music retailer that's been getting a lot of attention for its fashion statement. Adult Crash, in the young, hip Alphabet City section of Manhattan's Lower East Side, is a record store known for its vast selection of indie music and vinyl. It also devotes about 50 of its 300 square feet to a line of clothing for women called Built By Wendy. The line features brightly colored, funky clothes and accessories that look just right for women who want to go to area clubs to hear alternative bands.

"It accounts for about 20% of sales," notes Carolyn Schmitt, one of Adult Crash's owners. "We're so small that we can't order directly from major labels. We have to use one-stops, which makes it more expensive, and so it's good to have



For people who want to look like what they listen to, Sonic Youth's Kim Gordon (second from left) has a clothing line.

books and back packs and clothes, which you can make more money on."

#### SYMBIOTIC RELATIONSHIP

Schmitt says profit wasn't the only motivation behind procuring the apparel line, commenting that "Music and fashion work well together. I like Wendy [Mullin], and we wanted to have something that would bring more female music-shoppers into the store."

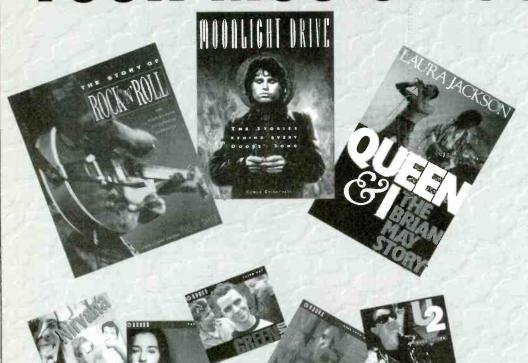
SURF AND SKATER LOOKS

Male music consumers are fueling

another fashion trend within music stores: It seems they want to wear looks associated with certain outdoor sports, even if they don't engage in those activities. "We'd like to get into some funkier clothing, like surf-inspired sportswear and maybe some skater looks," says Gary Kessler, boutique and accessory buyer for Spec's music in Florida. He says he'll attend the Surf-Expo trade show this fall, to try and find appropriate lines.

-S.B.

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# Home Video

MERCHANIS & MARKETING

# Foreign Flicks Repriced To Sell Discounted Films Show Jump At Retail

■ BY SETH GOLDSTEIN

NEW YORK—Marketers of foreignlanguage movies who venture into sellthrough must feel like strangers in a strange land.

After all, their subtitled offerings aren't familiar to most video store customers, who are willing to try most anything at \$2 or \$3 a rental. So the next step seems an even greater stretchtrying to convince shoppers to buy esoterica when the next shelf holds studio hits priced under \$20.

Sell-through thus shapes up as a dead end, according to some vendors. New Yorker Video publicity director John Vanco, for example, says the label has no plans to adopt "this week's model" for any of its imports, which remain at \$70-\$90 list.

But for others, repricing the esoteric does work magic at retail. "At this point, it has been a real success for us," says Michael Olivieri, executive VP/GM of Fox Lorber Home Video in New York.

Fox Lorber began repricing a few titles, like the Japanese-made "In The



Repriced "Jean De Florette": Orion says sales of 1987 release are up

Realm Of The Senses" and "Dona Flor And Her Two Husbands" from Brazil, to \$19.98 in late 1993. Now it has lodged 70 out of some 130 features under \$20, and "we're adding eight to 10 at a time" to what Olivieri considers a new profit center. "The fun part is seeing something where the growth curve still exists."

Olivieri has no illusions that he's gone Hollywood. "This is a big country. To have a little slice of a big business is a good thing."

Consumer purchases unquestionably are a good thing these days. Like most independents, Fox Lorber covets the rental trade. However, demand for high-priced titles has flattened in the past year, and sell-through more than helps right the balance. "The continuing consumer appetite never ceases to amaze all concerned," says Olivieri, who estimates that the \$19.98 line has expanded Fox Lorber's billings by one-third.

Others are also partaking of a nicheproduct feeding frenzy. Orion Home Entertainment, Fox Lorber's distributor, has its own catalog of repriced foreign titles. "We're enjoying some substantial increases in sales," says president Herb Dorfman.

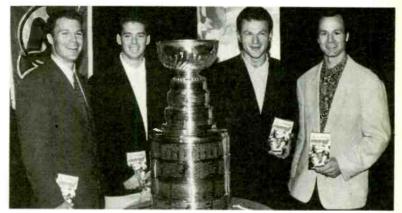
In fact, all of Orion's revenues from imports are generated by sell-through since the demise of Orion Classics closed the pipeline to new theatrical releases. Before its Chapter 11 reorganization, Orion Home Video had pioneered in developing rental appetites for "Jean De Florette" and "Au Revoir Les Enfants."

Dorfman says under-\$20 list extends the tradition established by Orion's late chairman, Larry Hilford. "We're giving the consumer a great value," Dorfman maintains. "And they're responding to value, not price." One indication: Much of the activity is outside the grasp of the general merchandisers.

"Typically, mass merchants are not in this category, leaving a clear path for video retailers," Dorfman says. Because Wal-Mart and Best Buy are looking elsewhere, specialty chains don't have to worry about price competition, can hold to the suggested list, and thus generate what Dorfman considers "a terrific" return on investment.

Stores are responding. Orion's sales volume has stayed abreast of the downward pricing. "Where we sold 2,000 or 3,000 copies of a title, we're now seeing 6,000-7,000," he notes, pointing to the rebirth of titles such as "Jean De Florette" and "Manon Of The Spring," two

(Continued on page 109)



The Devil Made Them Do It. Members of the New Jersey Devils, winners of the 1995 Stanley Cup, gathered at the Pegasus Club atop the Meadowlands Racetrack in East Rutherford, N.J., to celebrate the hockey championship—and to flaunt copies of the team video. Basking in Cup glory are, from left, John MacLean, Jim Dowd, Claude Lemieux, and Bruce Driver. CBS/Fox is releasing "Heaven: The Official 1995 NHL Stanley Cup Championship Video" at \$19.95.

# **Brand Recognition Key For New Titles; Paramount's Triumvirate Loses One**

**B**RAND NEW: Nontheatrical vendors think there's no escaping it: They must establish brand presence if they're going to stand out. It has been first a sidebar to success, then a guarantor of more to come.

Branding, for many suppliers accustomed to thinking of Disney as the only household name, starts as a defensive measure. Titles that never before had a chance at shelf space are selling, attracting attention, and drawing competition, which forces retailers to decide what to stock and what to ignore. If the product already has name recognition before it

arrives on cassette, so much the better. Sony Music Group's MTV video line and Turner Home Entertainment's take on the Cartoon Channel start a couple of steps ahead of the competition, because consumers (cable viewers, anyway) know what to expect.

So far, so good, says Sony Music VP Ted Green, who believes that MTV is march-

ing toward brand status with "lots of [retail] plans in the works." Greater heft from more titles—less than a dozen are now out—ensures acceptance. One reason stores will learn to flaunt "Beavis & Butt-head" et al., according to Green, is that the label brings them teenage buyers. "They like this," he says, adding that "it's a new demographic" purchasing "known properties."

If branding reflects any strategy, it is this. But is it working for Sony? While sales of individual titles range from the respectable to 200,000-plus for each of first two "Beavis" releases, some key retailers doubt that MTV has brand muscle. Best Buy's **Joe Pagano** rates MTV Home Video as "a solid catalog property." He adds that "it's not a phenomenon" on a par with "Mighty Morphin Power Rangers" at its peak.

Some MTV titles, such as "The Best Of Liquid TV" and "The Year In Rock 1994," have done well; others, including sports and music awards, haven't. The bottom line to Pagano: "We're not, at this point, contemplating an MTV section." For Best Buy, which Pagano says is committed to music videos, that means no endcap display. "Premium retail space like that is mandated for high-velocity product."

The senior buyer at another mass merchant is more dismissive: "MTV is no big deal at all. I can't think of a single title, except, maybe, the fitness tape." He was referring to Sony Music's "The Grind Workout Hip Hop Aerobics," No. 40 on Billboard's Sept. 2 Top Video Sales chart. Two other MTV titles, "The Jerky Boys: Don't Hang Up" and "Beavis & Butthead: The Final Judgement," are Nos. 19 and 20, respectively.

Blockbuster and the Musicland Group are reportedly readying MTV sections. Neither, however, was available for

comment at press time. (Blockbuster video executives regularly took calls before the Viacom acquisition, but now bounce the simplest questions, such as those on MTV's status, to PR, which may or may not respond. In this instance, it didn't.)

Turner executive VP/GM Stuart Snyder, meanwhile, counts on what he calls "the hottest cable channel," the Cartoon Network, to give brand awareness to a cassette line. "We see opportunities," he says. Turner will test them starting with "Johnny Quest," a vintage TV name that Snyder considers a brand in itself. The first "Quest" episodes arrive in Jan-

uary, inaugurating the Cartoon Network label, which will get Hanna-Barbera 'toons, including "Scooby Doo" and "The Jetsons."

Like MTV videos, these receive daily cable exposure. But Snyder may find that the exposure doesn't translate everywhere into branddom



by Seth Goldstein

TWO: Paramount Home Video is without senior marketing VP Alan Perper, who left the studio Sept. 1 after eight years. It's the first change in Paramount's ruling triumvirate since Perper joined. President Eric Doctorow and sales and marketing executive VP Jack Kanne remain in place.

"I'm going to take a little time off," says Perper, who equates his departure to "jumping out of a plane with no parachute. It's not a decision to be taken lightly."

Full Moon Entertainment, Paramount's horror/sci-fi-"B" label, has opted to go independent. But founder Charles Band did leave the studio his family entertainment Moonbeam titles

On THE MOVE: Veteran book, video, and music executive Al Reuben reportedly is set to join BMG in New York to handle interactive sales. Colin Bayliss, formerly with Strand Home Entertainment, joins BMG in the U.K.... Moovies, the newly public video chain in Taylors, S.C., has hired two veteran buyers. Mark Fisher moves from Movie Stars in Poughkeepsie, N.Y., a Moovies acquisition; Jeff Plain comes from Blockbuster's Connecticut franchise.

HOOP DREAMS: PolyGram Video; its PR agency, Bender, Goldman & Helper; and Flash Distributors are sponsoring a "Basketball Diaries" promotion Sept. 5 to benefit the Midnight Basketball League at Boys' Harbor in New York and to honor its founder, Lonnie Williams, who died last month. The charity game pits celebrities and former hoop stars against a distributor/label team. Flash's Steve Scavelli figures to raise \$2,000-\$3,000 in donations.

### 'Indian In Cupboard' Helps Col/TriStar Into Family Biz

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although Columbia TriStar Home Video is the Johnny-come-lately player in the family home-entertainment arena, the supplier will launch a dedicated label for the genre when it releases "The Indian In The Cupboard" early next year.

The Columbia Pictures/Paramount Pictures venture will be released in the first quarter, priced at either \$22.95 or \$19.99, according to Columbia TriStar executive VP Paul Culberg.

Marketing elements haven't been nailed down, but Culberg says that they will include a "value added" premium and "the largest media expenditure" in the company's history.

Under the venture, Paramount re-

Under the venture, Paramount releases the film in the U.S. and Canada and has domestic pay-TV rights, as well as international video and free TV rights. In addition to domestic home video rights, Columbia has international theatrical and television rights and international free TV rights.

Not only is Columbia about two years behind most of its competitors, which are well entrenched in the family entertainment market, it also has not released a direct-to-sell-through title since "Hook" in 1993.

This year, the studio's major contender, "Little Women," went out as a rental and will be repriced to \$19.95 on Oct. 31 (Billboard, Sept. 2).

"We have not had a consistent flow of product to reinforce consumer confidence needed for direct-to-sell-through titles or to support a family label," Culberg says. "Our research on 'Indian' was strong for multiple age groups."

Purchase intent for "Indian" tested well across different age groups and indicated broad-based consumer appeal, (Continued on page 106)

#### No Fairy-Tale Ending For 'Swan Princess' Sales

by Eileen Fitzpatrick

SWAN DIVE? A month after taking delivery, retailers are giving "The Swan Princess" lukewarm reviews. Many report that less than 50% of their purchases have sold through.

In spite of an avalanche of publicity from Turner Home Entertainment, sell-off rates for "The Swan Princess" range from satisfactory to slow, according to reports. "It's hard to judge this title against something like 'Forrest Gump,'" says Ralphs Grocery Co. VP of general merchandise Graham Lee. "The Swan Princess' is not at those levels, but not a lot of titles are."

Distributors say grocers are selling the title better than traditional stores, mainly due to the marketing power of Pillsbury, which of-

fered a \$5 rebate with cake-mix purchases.

Turner executive VP Stuart Snyder says the supplier shipped in excess of 3.5 million units of "Swan Princess." Other industry sources, however, put the number closer to 2.8 million units.

Clearly, dealers didn't stock the title heavily, and they say that it's taking them longer to sell off multi-unit floor displays than expected. "You've got to remember what type of title it is," says Tower Record & Video VP John Thrasher. "It's not surprising it takes three weeks to sell off a 48-unit display." Thrasher says the chain has placed reorders for the title.

Turner isn't worried. "To be concerned with our heaviest selling season ahead of us would be premature," says Turner VP of sales Craig Van Gorp. "We released this title with a long-term plan to sell through the holidays."

The vendor picked an Aug. 1 release date specifically to get a jump on the competition and take advantage of back-to-school traffic. Despite purchase priorities veering toward pencils and notebooks and away from videos, Van Gorp says, "We want to optimize sales, and, based on our strategy, the title is performing."

Turner's challenge at this point will be in keeping store real estate when big guns, such as "Cinderella," "Casper," and "Batman Forever," arrive in October. Some dealers are willing to give "Swan Princess" a chance, but others aren't convinced.

"It's going to be dead by October," says Borders Books & Music video buyer Patti Russo, who bought approximately 1,000 units for the 75-store chain. Less than 30% has sold, she says

A buyer at a large West Coast-based chain disagrees. "The title's got legs, and we'll continue to merchandise it when the other big titles come in," he says. "It not 100% dead."

That's better than the other August sell-through releases, "The Peb-

ble & The Penguin" and "Born To Be Wild," which dealers say have little chance of survival.

PIZZA PARTY: Pillsbury has teamed with New Line Home Video for the release of "The Mask" animated video series and will offer a \$3 rebate.

Priced at \$12.98 each, three videos will hit stores on Oct. 24, which coincides with the program's network debut on CBS' Saturday morning cartoon lineup. Consumers can get the mail-in rebate with purchase of any

one of the three new titles plus four of Pillsbury's Totino products.

products.
Pillsbury will
drop a freestanding coupon insert in
newspapers on

Oct. 15 to alert customers to the offer. In addition, 10 million Totino pizza packages will feature the famous green-skinned "Mask" character.

Possibly green with envy, the Taco Bell chain is getting its piece of "The Mask" and will offer an October Kids Meal promotion centered on the video series. Packaging will feature "Mask" characters, and tucked next to the tacos will be a free "Mask" toy. The promotion is slated for a sixweek run.

Titles in the series are "The Mask Is Always Greener On The Other Side," "Baby's Wild Ride," and "The Terrible Two's" with "Sister Mask" and "Shadow Of A Skillit." Each runs 45 minutes. New Line expects to ship 500,000 units.

STICK WITH US: St. Louis-based distributor Sight & Sound offers its retail customers a stamp-collecting game to boost sales and rentals of Buena Vista Home Video product.

Each time consumers purchase any Disney Masterpiece video, they will get three stamps. Any rental of the studio's September or October releases, including "The Jerky Boys" and "Jefferson In Paris," is worth two stamps. Consumers who rent any Buena Vista title collect one stamp.

Consumers can redeem prizes at three different levels. The top prize is a "Pulp Fiction" sweatshirt and a Mickey Mouse wall clock. Consumers need 25 stamps to receive either. In addition, the distributor is offering dealers Disney collectible cups, which are meant as consumer giveaways with the purchase of any Masterpiece videos.

"We have retailers who say they can't compete with the mass merchants on sell-through product," says Sight & Sound communications coordinator Lynn Petersen. "These programs gives them something to offer."

Why so many Disney promotions? "They've got the product and the money to put the promotions together," Petersen says.

# **Top Video Sales...**

| I HIS WEEN | LAST WEEK  | WKS. ON CHART | TITLE   | Label   | Principal<br>Performers           | Year of<br>Release | Rating | Suggested    |
|------------|------------|---------------|---|---|-----------------------------------|--------------------|--------|--------------|
| -          | ٦          | 5             |   | Distributing Label, Catalog Number  ★ ★ NO. 1 ★ ★         | renormers                         | - 12               | -      | <i>G</i> ) . |
| 1          | 1          | 9             | PLAYBOY: THE BEST OF PAMELA<br>ANDERSON                   | Playboy Home Video<br>Uni Dist. Corp. PBV0790             | Pamela Anderson                   | 1995               | NR     | 19.9         |
| 2          | 2          | 3             | THE SWAN PRINCESS   | Turner Home Entertainment 8021                            | Animated                          | 1995               | G      | 24.9         |
| 3          | 4          | 11            | PINK FLOYD: PULSE   | Columbia Music Video<br>Sony Music Video 50121            | Pink Floyd                        | 1995               | NR     | 24.          |
| 4          | 3          | 17            | FORREST GUMP  | Paramount Home Video 32583                                | Tom Hanks                         | 1994               | PG-13  | 22.          |
| 5          | 8          | 2             | PLAYBOY: WET & WILD-HOT<br>HOLIDAYS                       | Playboy Home Video<br>Uni Dist. Corp. PBV0776             | Various Artists                   | 1995               | NR     | 19.          |
| ;          | 7          | 26            | THE LION KING   | Walt Disney Home Video Buena Vista Home Video 2977        | Animated                          | 1994               | G      | 26           |
|            | NEV        | <b>N &gt;</b> | THE PEBBLE AND THE PENGUIN                                | MGM/UA Home Video<br>Warner Home Video 505247             | Animated                          | 1995               | G      | 22           |
|            | 10         | 2             | PLAYBÔY: THE GIRLS OF RADIO                               | Playboy Home Video<br>Uni Dist. Corp. PBV0775             | Various Artists                   | 1995               | NR     | 19           |
|            | 6          | 12            | THE CROW  | Miramax Home Entertainment<br>Buena Vista Home Video 3034 | Brandon Lee                       | 1994               | R      | 19           |
| 0          | 14         | 2             | PLAYBOY: REAL COUPLES-SEX<br>IN DANGEROUS PLACES          | Playboy Home Video Uni Dist. Corp. PBV0777                | Various Artists                   | 1995               | NR     | 19           |
| 1          | 5          | 5             | DISNEY'S SING ALONG SONGS:                                | Walt Disney Home Video                                    | Animated                          | 1995               | NR     | 12           |
| 2          | 12         | 10            | POCAHONTAS MICHAEL JACKSON: VIDEO                         | Buena Vista Home Video 4814  Epic Music Video             | Michael Jackson                   | 1995               | NR     | 19           |
| 3          | NEV        |               | ABSOLUTELY FABULOUS SERIES                                | Sony Music Video 50123<br>BBC Video                       | Jennifer Saunders                 | 1995               | NR     | 19           |
| 4          | 13         | 15            | 1, PART 1 PLAYBOY: THE GIRLS OF HAWAIIAN                  | FoxVideo 8258 Playboy Home Video                          | Joanna Lumley Various Artists     | 1995               | NR     | 19           |
| 5          | 15         | 13            | TROPIC TRUE LIES  | - Uni Dist. Corp. PBV0771<br>FoxVideo 8640                | Arnold Schwarzenegger             | 1994               | R      | 19           |
| 6          | 9          | 4             | BORN TO BE WILD   | Warner Home Video 14500                                   | Jamie Lee Curtis Wil Horneff      | 1995               | PG     | 1            |
|            | NE         |               | ABSOLUTELY FABULOUS SERIES                                | BBC Video   | Helen Shaver Jennifer Saunders    | 1995               | NR NR  | 19           |
| 7          | -          |               | 1, PART 2   | FoxVideo 8259  Cabin Fever Entertainment 134              | Joanna Lumley  The Little Rascals | 1995               | NR     | 14           |
| 8          | 16         | 5             | ABSOLUTELY FABULOUS SERIES                                | BBC Video   | Jennifer Saunders                 | 1995               | NR.    | 19           |
| 9          | NE         |               | 2, PART 1 PLAYBOY: PLAYMATE OF THE                        | FoxVideo 8260<br>Playboy Home Video                       | Joanna Lumley  Julie Lynn Cialini | 1995               | NR NR  | 19           |
| 0          | 11         | 15            | YEAR 1995   | Uni Dist. Corp. PBV0773  Barney Home Video                |                                   |                    |        |              |
| 1          | 18         | 2             | BARNEY: MAKING NEW FRIENDS  FAR FROM HOME: THE ADVENTURES | The Lyons Group 2006                                      | Various Artists  Mimi Rogers      | 1995               | NR     | 14           |
| 2          | 17         | 10            | OF YELLOW DOG  BEAVIS & BUTT-HEAD: THE                    | FoxVideo 8730  MTV Music Television                       | Bruce Davison                     | 1994               | PG     | 1            |
| 3          | 20         | 14            | FINAL JUDGEMENT ◆  ABSOLUTELY FABULOUS SERIES             | Sony Music Video 49658  BBC Video                         | Animated  Jennifer Saunders       | 1995               | NR     | 1            |
| 4          | NE         | WÞ            | 2, PART 2   | FoxVideo 8261 MTV Music Television                        | Joanna Lumley                     | 1995               | NR     | 1            |
| 25         | 19         | 7             | THE JERKY BOYS: DON'T HANG UP                             | Sony Music Video 49682                                    | The Jerky Boys                    | 1995               | , NR   | 1            |
| 6          | 23         | 7             | BARAKA  | MPI Home Video 7060  ABC Video                            | Various Artists                   | 1995               | NR     | 2            |
| 27         | 21         | 2             | SCHOOLHOUSE ROCK: GRAMMAR ROCK                            | Paramount Home Video 47021                                | Animated                          | 1995               | NR     | 1            |
| 8          | 26         | 2             | SCHOOLHOUSE ROCK:<br>MULTIPLICATION ROCK                  | ABC Video<br>Paramount Home Video 47023                   | Animated                          | 1995               | NR     | l            |
| 29         | 25         | 27            | THE BOB MARLEY STORY ●                                    | Island Video PolyGram Video 4400823733                    | Bob Marley And The Wailers        | 1990               | NR     | 1            |
| 0          | NE         | w▶            | ANDRE   | Paramount Home Video 33138                                | Keith Carradine<br>Tina Majorino  | 1993               | PG     | 1            |
| 1          | 34         | 10            | PENTHOUSE: PET ROCKS                                      | Penthouse Video<br>WarnerVision Entertainment 50794-3     | Sex Monks                         | 1995               | NR     | 1            |
| 12         | 24         | 2             | SCHOOLHOUSE ROCK: AMERICA ROCK                            | ABC Video<br>Paramount Home Video 47022                   | Animated                          | 1995               | NR     | 1            |
| 13         | 30         | 3             | THE WRONG TROUSERS  | BBC Video<br>FoxVideo 8250                                | Animated                          | 1994               | NR     | 9            |
| 34         | <b>3</b> 9 | 4             | CYNDI LAUPER: TWELVE DEADLY CYNSAND THEN SOME             | Epic Music Video<br>Sony Music Video 49196                | Cyndi Lauper                      | 1995               | NR     | 1            |
| 35         | RE-I       | ENTRY         | PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3                      | Penthouse Video<br>WarnerVision Entertainment 50790-3     | Various Artists                   | 1995               | NR     | 1            |
| 36         | 27         | 4             | LITTLE RASCALS COLL.: GIFT BOX                            | Cabin Fever Entertainment 1341                            | The Little Rascals                | 1995               | NR     | 11           |
| 37         | 29         | 15            | PLAYBOY'S EROTIC FANTASIES:<br>FORBIDDEN LIASONS          | Playboy Home Video<br>Uni Dist. Corp. PBV0780             | Various Artists                   | 1995               | NR     | 1            |
| 38         | 31         | 17            | PENTHOUSE: WOMEN IN AND OUT OF UNIFORM                    | Penthouse Video<br>WarnerVision Entertainment 50787-3     | Various Artists                   | 1995               | NR     | 1            |
| 39         | 28         | 51            | RESERVOIR DOGS  | Live Home Video 68993                                     | Harvey Keitel<br>Tim Roth         | 1992               | R      | 1            |
| 40         | 40         | 8             | THE GRIND WORKOUT HIP HOP AEROBICS                        | MTV Home Video<br>Sony Music Video 49659                  | Various Artists                   | 1995               | NR     | 1            |

• 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 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 theatricall released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1995, Billboard/BPI Communications.

# Combo Laserdisc/DVD Player Leading Uncertain Existence

DYNAMIC DUO? The introduction of an optical combiplayer that would play both laserdisc and digital videodisc remains up in the air. Pioneer Electronics has not yet decided whether it will sell a laserdisc/DVD unit next year, according to Albert Margolis, Pioneer marketing PR coordinator. "If we can make it affordable enough, we'll do it," he says. "Nothing is etched in stone yet. We should know in another two or three months if it will be forthcoming." He adds that Pioneer expects to introduce a dedicated DVD player for the Warner-Toshiba SD (Super Density) format "probably in mid-1996."

Margolis notes that laserdisc hard-

ware sales, while flat for the first half of '96, are "doing better than expected," considering all the heavy publicity about DVD. "People are finding laser more affordable, and they're more picture-quality savvy because of things like [digital satellite systems]," he comments. One model helping to maintain sales is Pioneer's low-priced CLD-S104, which retails for \$299 and plays laser-discs and audio CDs.

HE BIG DV QUESTION: A factor that could affect both DVD and laser-disc would be the possible introduction of the digital videocassette (DV Cassette) as a home-video format. At the

moment, there appear to be no such plans.

But in October, Panasonic will launch the first DV Cassette camcorder for the U.S. market, the PV-DV1000. It offers approximately 500 lines of horizontal resolution, nearly 20% more than that provided by laserdisc and probably better than the MPEG-2 DVD as well. (DVD's visual quality for an entire movie is still somewhat a mystery.) The DV Cassette format is endorsed by virtually all of the top hardware manufacturers.

The tape is a minuscule 6.35mm wide and stores up to 11 gigabytes of information, packed into a cassette roughly

LASER SCANS

by Chris McGowan

one-twelfth the size of a standard VHS. And, of extreme importance, the format records. Gary Frisch, a spokesman for Matsushita Consumer Electronics, says, "A digital videocassette recorder is currently under study, but we have no immediate plans to introduce one—that means we have no plans in the next year to introduce one. Several issues have to be reconciled."

But if DV Cassette were to become a new home video format, it might have tremendous immediate appeal. Could it succeed where S-VHS failed and beat out VHS, laser, and MPEG-2 DVD?

Gunga Din: Image's swashbuckling "Gunga Din: Collector's Edition" (new transfer, extras, \$59.99) enhances the George Stevens adventure classic with audio commentary by film historian Rudy Behlmer, thoughts by screenwriter William Goldman, home movies shot on location (with Lone Pine, Calif., filling in for India), production stills, set sketches, and the shooting script.

MAGE has Krzysztof Kieslowski's outstanding "Red" (wide, \$39.99) on disc, which presents the mysterious and philosophical tale with aspect ratio intact. Also out: the sexy comedy "Miami Rhapsody" with Antonio Banderas and Sarah Jessica Parker; Richard

Fleischer's absorbing drama "Compulsion" with Orson Welles and Dean Stockwell; and Robert Altman's celebrity-adorned but fluffy and fragmented "Ready To Wear" (each wide \$39.98).

SLAUGHTERHOUSE ON LASER: MCA/Universal Home Video releases the long-awaited "Slaughterhouse Five" on laser (wide, \$34.98) Oct. 31. The Kurt Vonnegut fantasy was directed by George Roy Hill and features music by pianist Glenn Gould. Also due on that date: "The Cure" with Annabella Sciorra (wide, \$34.98).

Columbia Tristar bows Gerard Corbiau's acclaimed operatic drama "Farinelli" (\$34.95) Oct. 17. Just out: "Down To Earth" with Rita Hayworth (\$34.95), "3 Ninjas Knuckle Up," Robert Zemeckis' "Used Cars" with Kurt Russell, Sam Raimi's "The Quick And The Dead" with Sharon Stone, and "Walk, Don't Run" with Cary Grant (each wide, \$34.95); Neil Simon's "The Cheap Detective" with Peter Falk and John Singleton's "Higher Learning" (wide, \$39.95); "Here Comes Mr. Jordan" with Robert Montgomery (\$39.95); and double bill "The Fuller Brush Man/The Fuller Brush Girl" (\$49.95)

MGM/UA launched three youth-oriented laser titles in August (each wide, \$34.98): "Tank Girl" is a futuristic comedy starring Malcolm McDowell and Lori Petty; "My Summer Story" is a coming-of-age tale with Kieran Culkin, Mary Steenburgen, and Charles Gro(Continued on next page)

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FOR WEEK ENDING SEPTEMBER 9, 1995

# Top Laserdisc Sales.

| THIS WE | 2 WKS A    | WKS. ON | TITLE  | Label<br>Distributing Label, Catalog Number                                | Principal Performers                      | Year of<br>Release | Rating | Suggeste<br>List Price |
|---------|------------|---------|--|--|---|--------------------|--------|------------------------|
| 1       | 1          | 5       | STAR TREK GENERATIONS                        | ★★★ No. 1★★★  Paramount Home Video  Pioneer Entertainment (USA) L.P. 32988 | William Shatner<br>Patrick Stewart        | 1995               | PG     | 44.98                  |
| 2       | NE         | wÞ      | OUTBREAK                                     | Warner Home Video 13632  | Dustin Hoffman<br>Morgan Freeman          | 1995               | R      | 39.98                  |
| 3       | 3          | 3       | JUST CAUSE                                   | Warner Home Video 13623  | Sean Connery<br>Laurence Fishburne        | 1995               | R      | 34.98                  |
| 4       | 2          | 11      | INTERVIEW WITH THE VAMPIRE                   | Warner Home Video 13176  | Tom Cruise<br>Brad Pitt                   | 1994               | R      | 39.98                  |
| 5       | 5          | 3       | IMMORTAL BELOVED                             | Columbia TriStar Home Video 74766  | Gary Oldman<br>Isabella Rossellini        | 1995               | R      | 39.95                  |
| 6       | 4          | 7       | LEGENDS OF THE FALL                          | Columbia TriStar Home Video 78726  | Brad Pitt<br>Anthony Hopkins              | 1994               | R      | 34.95                  |
| 7       | 10         | 9       | DUMB AND DUMBER                              | New Line Home Video<br>Image Entertainment 3004                            | Jim Carrey<br>Jeff Daniels                | 1994               | PG-13  | 39.99                  |
| 8       | 13         | 3       | READY TO WEAR                                | Miramax Home Entertainment<br>Image Entertainment 4438                     | Julia Roberts<br>Tim Robbins              | 1994               | R      | 39.99                  |
| 9       | 6          | 9       | DISCLOSURE                                   | Warner Home Video 13575  | Michael Douglas<br>Demi Moore             | 1994               | R      | 39.98                  |
| 10      | 7          | 7       | PINK FLOYD: PULSE                            | Columbia Music Video<br>Sony Music Video 50121                             | Pink Floyd                                | 1995               | NR     | 39.98                  |
| 11      | 8          | 15      | THE PROFESSIONAL                             | Columbia TriStar Home Video 74746  | Jean Reno<br>Gary Oldman                  | 1994               | R      | 34.95                  |
| 12      | 9          | 3       | IN THE MOUTH OF MADNESS                      | New Line Home Video<br>Image Entertainment 2680                            | Sam Neill                                 | 1994               | R      | 39.99                  |
| 13      | 12         | 17      | FORREST GUMP                                 | Paramount Home Video<br>Pioneer Entertainment (USA) L.P. 32583             | Tom Hanks                                 | 1994               | PG-13  | 49.98                  |
| 14      | 11         | 5       | LITTLE WOMEN                                 | Columbia TriStar Home Video 01026  | Winona Ryder<br>Susan Sarandon            | 1994               | PG     | 34.98                  |
| 15,     | NE         | N Þ     | NELL   | FoxVideo<br>Image Entertainment 8737-85                                    | Jodie Foster<br>Liam Neeson               | 1994               | PG-13  | 39.98                  |
| 16      | 17         | 23      | STARGATE                                     | Live Home Video<br>Pioneer Entertainment (USA) L.P. 20190                  | Kurt Russell<br>James Spader              | 1994               | R      | 44.98                  |
| 17      | 16         | 9       | MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY | Epic Music Video<br>Sony Music Video 50123                                 | Michael Jackson                           | 1995               | NR     | 29.98                  |
| 18      | 15         | 3       | DEMON KNIGHT                                 | MCA/Universal Home Video<br>Uni Dist. Corp. 42441                          | Billy Zane<br>William Sadler              | 1994               | R      | 34.98                  |
| 19      | 18         | 15      | THE SHAWSHANK REDEMPTION                     | Columbia TriStar Home Video 58706  | Tim Robbins<br>Morgan Freeman             | 1994               | R      | 39.95                  |
| 20      | 14         | 7       | ED WOOD                                      | Touchstone Home Video<br>Image Entertainment 2758                          | Johnny Depp<br>Martin Landau              | 1994               | R      | 39.99                  |
| 21      | 21         | 29      | TRUE LIES                                    | FoxVideo<br>Image Entertainment 8640-85                                    | Arnold Schwarzenegger<br>Jamie Lee Curtis | 1994               | R      | 49.98                  |
| 22      | 20         | 3       | THE BRADY BUNCH MOVIE                        | Paramount Home Video<br>Pioneer Entertainment (USA) L.P. 32952             | Shelly Long<br>Gary Cole                  | 1995               | PG-13  | 39.98                  |
| 23      | NE         | N Þ     | FIREFOX                                      | Warner Home Video 13922  | Clint Eastwood                            | 1982               | PG     | 39.98                  |
| 24      | <b>2</b> 2 | 3       | SHALLOW GRAVE                                | PolyGram Video<br>Image Entertainment 8006352751                           | Kerry Fox<br>Christopher Eccleston        | 1994               | R      | 34.95                  |
| 25      | 19         | 5       | RED  | Miramax Home Entertainment<br>Image Entertainment 4373                     | Irene Jacob<br>Jean-Louis Trintgnant      | 1994               | R      | 39.99                  |
| ITA     |            |         | tion for a minimum of 10E 000 the and        |  | -   |                    |        |                        |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.



#### LASER SCANS

(Continued from preceding page)

din; and "The Pebble And The Penguin" is Don Bluth's latest animated feature and has voices provided by Martin Short, James Belushi, and Tim Curry, with music by Barry Manilow.

**N**UBILITY REDUX: WarnerVision's "Behind The Scenes With Penthouse Video" (\$29.95) shows what transpires on the set in between the oiled posing and mud wrestling.

ED WOOD! Lumivision's "Ed Wood Collection 2" (\$69.95) brings together two more bizarre kitsch masterpieces, "Glen Or Glenda" and "The Bride Of The Monster," from one of Hollywood's most unusual, inept, and idiosyncratic directors.

CAV DISNEY: Image has released two animated Disney favorites, "Dumbo" (1941, 64 minutes, \$49.99) and "The Sword In The Stone" (1963, 80 minutes, \$49.99), in the CAV format. Viewers thus have the option of freezing individual frames and examining them with perfect clarity. Both titles are part of Image's "Walt Disney Masterpiece Collection."

LUMIVISION continues to release an eclectic array of notable features on laserdisc. "Ring Of Fire" (IMAX, CAV, \$39.95) is a fantastic journey into erupting volcanoes located around the seismically ever-active Pacific Rim. "Chicago: In Concert At The Greek Theater' (\$39.95) is a nostalgic pleasure for Chicago fans, with the group performing 17 greatest hits in 1993 at L.A.'s Greek Theater. In the unique "A Day On The Grand Canal With The Emperor Of China" (\$39.95), artist David Hockney takes the viewer on an intriguing trip down a 72-foot-long Chinese scroll. "Ti-tannica" (IMAX, \$49.95) is a thrilling, high-definition descent to the bottom of the Atlantic to explore the world's most famous shipwreck.

BAVA! Elite Entertainment unleashes two diabolical films by Mario Bava in the double bill "The Torture Chamber Of Baron Blood/Lisa And The Devil" (wide, \$59.95). Elke Sommer and Telly Savalas star in the latter flick, with deleted footage included.

#### 'INDIAN IN CUPBOARD'

(Continued from page 103)

both of which are critical factors in determining sell-through pricing, he says.

On the other hand, Culberg says that there were indications that the supplier would "get more bites" for "Little Women" as a rental title.

Like "Little Women," "Indian" will include a self-funded rebate. Culberg did not elaborate further on the title's marketing plans.

Culberg says the video division is confident that its film divisions have a sufficient amount of upcoming features to support a family label.

At least three to five direct-to-sellthrough titles are planned "on the heels" of the release of "Indian," he says. Likely candidates are "The Baby-Sitters Club," which has grossed \$7 million

Likely candidates are "The Baby-Sitters Club," which has grossed \$7 million since its Aug. 18 opening, the Robin Williams Christmas feature "Jumanji," and "Magic In The Water."

Columbia's parent, Sony Pictures Entertainment, has also formed a recent alliance with Jim Henson Productions, which could yield product for the line. Culberg, however, says the supplier is not ready to announce any Henson projects heading to video.

# **Top Video Rentals...**

| THIS WEEK | LAST WEEK | WKS. ON | TITLE (Rating)                 | Label Distributing Label, Catalog Number                     | Principal<br>Performers               |
|-----------|-----------|---------|--------------------------------|--|---------------------------------------|
|           |           | 1       |                                | No. 1 * * *  | Dustin Hoffman                        |
| 1         | 2         | 3       | OUTBREAK (R)                   | Warner Home Video 13632                                      | Morgan Freeman Sean Connery           |
| 2         | 1         | 4       | JUST CAUSE (R)                 | Warner Home Video 13623                                      | Laurence Fishburne Whoopi Goldberg    |
| 3         | 3         | 5       | BOYS ON THE SIDE (R)           | Warner Home Video 13570                                      | Mary-Louise Parker<br>Shelly Long     |
| 4         | 4         | 5       | THE BRADY BUNCH MOVIE (PG-13)  | Paramount Home Video 32678                                   | Gary Cole                             |
| 5         | 5         | 10      | DUMB AND DUMBER (PG-13)        | New Line Home Video Turner Home Entertainment 4036           | Jim Carrey<br>Jeff Daniels            |
| 6         | 8         | 6       | NELL (PG-13)                   | FoxVideo 8737  | Jodie Foster<br>Liam Neeson           |
| 7         | 12        | 2       | NOBODY'S FOOL (R)              | Paramount Home Video 32941                                   | Paul Newman<br>Jessica Tandy          |
| 8         | 6         | 10      | DISCLOSURE (R)                 | Warner Home Video 13575                                      | Michael Douglas<br>Demi Moore         |
| 9         | 7         | 6       | STAR TREK GENERATIONS (PG)     | Paramount Home Video 32988                                   | William Shatner<br>Patrick Stewart    |
| 10        | 10        | 4       | HIGHER LEARNING (R)            | Columbia TriStar Home Video 73393                            | Omar Epps<br>Kristy Swanson           |
| 11        | 9         | 6       | I.Q. (PG)                      | Paramount Home Video 32678                                   | Meg Ryan<br>Tim Robbins               |
| 12        | 11        | 5       | HOUSEGUEST (PG)                | Hollywood Pictures Home Video<br>Buena Vista Home Video 3631 | Sinbad<br>Phil Hartman                |
| 13        | 39        | 2       | THE QUICK AND THE DEAD (R)     | Columbia TriStar Home Video 73513                            | Sharon Stone<br>Gene Hackman          |
| 14        | 17        | 2       | BILLY MADISON (PG-13)          | MCA/Universal Home Video<br>Uni Dist. Corp. 82395            | Adam Sandler                          |
| 15        | NE        | NÞ      | CIRCLE OF FRIENDS (PG-13)      | HBO Home Video 91214   | Chris O'Donnell                       |
| 16        | 14        | 2       | MAN OF THE HOUSE (PG)          | Walt Disney Home Video<br>Buena Vista Home Video 4703        | Chevy Chase<br>Jonathan Taylor Thomas |
| 17        | 13        | 10      | MURDER IN THE FIRST (R)        | Warner Home Video 13895                                      | Christian Slater<br>Kevin Bacon       |
| 18        | 20        | 6       | IMMORTAL BELOVED (R)           | Columbia TriStar Home Video 74763                            | Gary Oldman                           |
| 19        | 19        | 12      | LEGENDS OF THE FALL (R)        | Columbia TriStar Home Video 78723                            | Isabella Rossellini<br>Brad Pitt      |
| 20        | 21        | 20      | THE SHAWSHANK REDEMPTION (R)   | Columbia TriStar Home Video 74593                            | Anthony Hopkins Tim Robbins           |
| 21        | 18        | 8       | READY TO WEAR (R)              | Miramax Home Entertainment                                   | Morgan Freeman Julia Roberts          |
| 22        | 15        | 3       | BYE BYE LOVE (PG-13)           | Buena Vista Home Video 4438  FoxVideo 8751                   | Tim Robbins  Matthew Modine           |
| 23        | 22        | 6       | BAD COMPANY (R)                | Touchstone Home Video  | Randy Quaid<br>Ellen Barkin           |
| 24        |           | 12      |                                | Buena Vista Home Video 2757  Warner Home Video 13176         | Tom Cruise                            |
|           | 16        | -       | INTERVIEW WITH THE VAMPIRE (R) | New Line Home Video  | Brad Pitt Sam Neill                   |
| 25        | 23        | 4       | IN THE MOUTH OF MADNESS (R)    | Turner Home Entertainment 2680                               | Kerry Fox                             |
| 26        | 26        | 4       | SHALLOW GRAVE (R)              | PolyGram Video 800635275  MCA/Universal Home Video           | Christopher Ecclestor Billy Zane      |
| 27        | 25        | 4       | DEMON KNIGHT (R)               | Uni Dist. Corp. 82325  | William Sadler<br>Lori Petty          |
| 28        | NE        |         | TANK GIRL (R)                  | MGM/UA Home Video 105118  Hollywood Pictures Home Video      | Malcolm McDowell Sarah Jessica Parke  |
| 29        | 24        | 4       | MIAMI RHAPSODY (PG-13).        | Buena Vista Home Video 2752                                  | Mia Farrow Winona Ryder               |
| 30        | 27        | 9       | LITTLE WOMEN (PG)              | Columbia TriStar Home Video 01023                            | Susan Sarandon                        |
| 31        | 28        | 11      | DROP ZONE (R)                  | Paramount Home Video 32734                                   | Wesley Snipes<br>Gary Busey           |
| 32        | 31        | 11      | JUNIOR (PG-13)                 | MCA/Universal Home Video<br>Uni Dist. Corp. 42394            | Arnold Schwarzenegger<br>Danny DeVito |
| 33        | 35        | 8       | THE LAST SEDUCTION (R)         | PolyGram Video 8006344613                                    | Linda Fiorentino<br>Bill Pullman      |
| 34        | 32        | 3       | THE SWAN PRINCESS (G)          | Turner Home Entertainment 8021                               | Animated                              |
| 35        | NE        | wÞ      | TOP DOG (PG-13)                | Live Home Video 69998  | Chuck Norris                          |
| 36        | 30        | 5       | RED (R)                        | Miramax Home Entertainment<br>Buena Vista Home Video 4373    | Irene Jacob<br>Jean-Louis Trintgnan   |
| 37        | 29        | 5       | BEFORE SUNRISE (R)             | Columbia TriStar Home Video 06686                            | Ethan Hawke<br>Julie Delpy            |
| 38        | NE        | wÞ      | HEAVYWEIGHTS (PG)              | Walt Disney Home Video<br>Buena Vista Home Video 3463        | Aaron Schwartz<br>Ben Stiller         |
| 39        | 34        | 4       | BORN TO BE WILD (PG)           | Warner Home Video 14500                                      | Wil Horneff<br>Helen Shaver           |
| 40        | 33        | 7       | DEATH AND THE MAIDEN (R)       | New Line Home Video Turner Home Entertainment 3011           | Sigourney Weaver                      |

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# Top Music Videos...

| Î         |          | CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL                                    | STORE AND RACK SALES                    |      |                         |
|-----------|----------|-------|--|---|------|-------------------------|
| THIS WEEK |          | S     | REPORTS COLLECTED, COMPILED, AND PROVIDED                                    | BY SoundScan©                           |      | Suggested<br>List Price |
| HIS       | LAST     | WKS   | TITLE, Label<br>Distributing Label, Catalog Number                           | Principal<br>Performers                 | Туре | Sugn                    |
| 1         | 1        | 11    | ★ ★ NO. 1 ★ ★  PULSE ▲ Columbia Music Video Sony Music Video 50121           | Pink Floyd                              | LF   | 24.98                   |
| 2         | 2        | 10    | VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123          | Michael Jackson                         | LF   | 19.98                   |
| 3         | 3        | 77    | LIVE AT THE ACROPOLIS ♣5 BMG Video 82163                                     | Yanni                                   | 1.F  | 19.9                    |
| 4         | 4        | 28    | YOU MIGHT BE A REDNECK IF △ Warner Reprise Video 3-38416                     | Jeff Foxworthy                          | vs   | 7.98                    |
| 5         | 5        | 40    | HELL FREEZES OVER ▲² Geffen Home Video Uni Dist. Corp. 39548                 | Eagles                                  | LF   | 24.9                    |
| 6         | 7        | 4     | REBA LIVE MCA Music Video Uni Dist. Corp. 12743                              | Reba McEntire                           | LF   | 19.9                    |
| 7         | 15       | 3     | THE GRATEFUL DEAD MOVIE Monterey Home Video 133630                           | Grateful Dead                           | LF   | 39.9                    |
| В         | 9        | 41    | LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541          | Nirvana                                 | LF   | 24.9                    |
| 9         | 16       | 52    | THE 3 TENORS IN CONCERT 1994 ▲⁴ WarnerVision Entertainment 50822-3           | Carreras, Domingo,<br>Pavarotti (Mehta) | LF   | 29.9                    |
| 0         | 6        | 6     | KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315                    | Tracy Byrd                              | SF   | 9.98                    |
| 1         | 8        | 71    | LIVE Curb Video 177706   | Ray Stevens                             | LF   | 16.9                    |
| 2         | 14       | 28    | MURDER WAS THE CASE WarnerVision Entertainment 50625-3                       | Snoop Doggy Dogg                        | LF   | 16.9                    |
| 3         | 12       | 11    | PARALLEL Warner Reprise Video 3-38426  | R.E.M.                                  | LF   | 19.9                    |
| 4         | 10       | 17    | AN HOUR WITH TIM Curb Video 77742-3  | Tim McGraw                              | LF   | 14.9                    |
| 5         | 17       | 24    | NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301                         | Various Artists                         | LF   | 14.9                    |
| 16        | 11       | 44    | THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733                | Bob Marley And<br>The Wailers           | LF   | 14.9                    |
| 17        | 24       | 48    | BARBRA-THE CONCERT ▲³ Columbia Music Video Sony Music Video 50115            | Barbra Streisand                        | LF   | 24.9                    |
| 8         | 19       | 20    | NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3                     | Jimmy Page &<br>Robert Plant            | LF   | 29.9                    |
| 19        | 21       | 50    | BOYZ II MEN THEN II NOW  Motown Home Video PolyGram Video 8006326553         | Boyz II Men                             | LF   | 19.9                    |
| 20        | 23       | 25    | LIVE AT RED ROCKS ▲ Video Treasures 33003                                    | John Tesh                               | LF   | 19.9                    |
| 21        | 13       | 8     | THIRD WORLD CHAOS Roadrunner Video 0994-3                                    | Sepultura                               | LF   | 19.9                    |
| 22        | 18       | 43    | CROSS ROAD ● PolyGram Video 8006367773                                       | Bon Jovi                                | LF   | 19.9                    |
| 23        | 32       | 91    | LIVE SHIT: BINGE & PURGE ▲° Elektra Entertainment 5194                       | Metallica                               | LF   | 89.9                    |
| 24        | 30       | 38    | THE CREAM OF ERIC CLAPTON  PolyGram Video 440081189                          | Eric Clapton                            | LF   | 14.9                    |
| 25        | 37       | 32    | LIVE AT THE MAX PolyGram Video 8006332193                                    | Rolling Stones                          | LF   | 19.9                    |
| 26        | 25       | 40    | LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114              | Sade                                    | LF   | 19.9                    |
| 27        | 34       | 86    | MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179                   | Mariah Carey                            | LF   | 19.9                    |
| 28        | 28       | 44    | THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3                               | Thomas Dolby                            | LF   | 19.5                    |
| 29        | RE-E     | NTRY  | ZOO TV: LIVE FROM SYDNEY  Island Video PolyGram Video 8006313733             | U2                                      | LF   | 19.9                    |
| 30        | 22       | 37    | WOODSTOCK '94 ▲ PolyGram Video 8006333673                                    | Various Artists                         | LF   | 24.                     |
| 31        | 35       | 95    | LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX A 6 West Home Video BMG Video 15725-3 | Alan Jackson                            | LF   | 14.                     |
| 32        | 26       | 10    | THE WILDLIFE CONCERT Sony Music Video 49710                                  | John Denver                             | LF   | 19.                     |
| 33        | 39       | 41    | BIG ONES YOU CAN LOOK AT Geffen Home Video Uni Dist. Corp. 39546             | Aerosmith                               | ŲĘ   | 24.9                    |
| 34        | NE       | wÞ    | THE MOFFATS HOME VIDEO PolyGram Video 8006351273                             | The Moffatts                            | LF   | 12.                     |
| 35        | 40       | 154   | REBA IN CONCERT   MCA Music Video Uni Dist. Corp. 10380                      | Reba McEntire                           | LF   | 14.                     |
| 36        | 38       | 16    | EVOLVER: THE MAKING OF YOUTHANASIA<br>Capitol Video 77794                    | Megadeth                                | LF   | 14.9                    |
| 37        | RE-ENTRY |       | LIVE AT THE EL MOCAMBO   Epic Music Video Sony Music Video 19 V-49111        | Stevie Ray Vaughan                      | LF   | 19.                     |
| 38        | RE-E     | NTRY  | ABBA GOLD: GREATEST HITS ● PolyGram Video 4400855493                         | Abba                                    | LF   | 19.                     |
| 39        | 27       | 41    | JANET   Virgin Music Video 77796   | Janet Jackson                           | LF   | 19.                     |
| 40        | 31       | 47    | SABOTAGE  Capitol Video 77787  | Beastie Boys                            | LF   | 16.9                    |

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#### **ACCESSORIES**



#### FOREIGN FLICKS REPRICED TO SELL

(Continued from page 103)

French box-office hits from the late '80s. Dorfman credits Orion for getting Fox Lorber to lower prices. "We convinced Michael," he says.

More recently, Chicago-based Home Vision Cinema and Kino on Video in New York have taken the hint. A label of Public Media Home Video, Home Vision, is preparing for a slow but steady price adjustment below the \$29.95 it asks for best sellers such as Federico Fellini's "The White Sheik," made in 1951, and "Le Jour Se Leve," a 1939 French classic.

"I don't think it's out of the question we may go for a lower price point in the future," says national accounts manager Peter Epstein. "I think people are willing to pay \$19.95." Epstein, though, will move cautiously for a couple of reasons.

First, Home Vision figures it's doing well with its present mix of \$25-\$40 releases, which lend themselves to rental and sell-through better than the \$59.95 list attempted several years ago. The label may have already reached its maximum audience, Epstein believes.

Home Vision, in addition, doesn't have the resources for point-of-purchase materials and the like to gamble on a wider impact at lower prices. It did offer two titles, "The Browning Version" and "The Wannsee Conference," at \$19.95, only to find that sales trailed results achieved at \$29.95, Epstein recalls

Retailers have tripled orders when some titles were halved to \$24.95, but "I can't make a call" on another \$5 reduction, he says. While some stores have made inquiries, "we're taking our time with it. A lower price could mean we're giving it away.

However, the market may not leave Home Vision much of a choice. Epstein thinks suppliers are devaluing inventory when they dipped below \$10, but acknowledges the trend may affect his strategy.

It already has struck Kino, which has an extensive library of foreign and silent movies. Kino is taking the plunge below \$24.95 in January with a pair of Hollywood movies from the late '40s and early '50s: "Pandora And The Flying Dutchman," starring James Mason and Ava Gardner, and "Sudden Fear," starring Joan Crawford and Jack Palance.

Each will go out at \$19.95.

To most shoppers, the movies, which achieved cult status years ago, are as foreign as the latest European imports. Nevertheless, Kino "really wants to go after the mass merchants on this," says video director Lance Schwulst. "We want to go deeper than ever before" to reach buyers who are "getting more and more used to these lower price points.' Star value is expected to be a key factor.

He anticipates sales volume twice that of Kino's series of Buster Keaton silents, "the biggest project we've undertaken." The Keaton titles have helped break down some retail barriers, and Kino has gained shelf space in major chains for the first time.

If "Pandora" and "Fear" do proportionately better, additional under-\$20 titles will follow. "You have to do something," Schwulst adds. "I don't think it would be wise to take the same old approach" with big-name titles. "How often are you dealt Mason and Crawford?

But Schwulst frankly admits the risks. "I have no idea" whether Kino will make its goals, he says.

#### SIZING UP MULTIMEDIA PACKAGING

(Continued from page 98)

Tower Records and Video VP John Thrasher. "It's not getting the result they want."

Compton's NewMedia heard the complaints and last year made a unilateral move to a smaller box. It soon retreated, however.

"We simply got lost on the shelf," says Bill Perrault, VP of worldwide sales and marketing. "It really hurt us at retail, because everyone else had much bigger boxes."

Compton's has since gone back to bigger boxes for the software channel, but added a new twist just gaining strength throughout the business: It is repackaging its existing music titles, such as "Haight Ashbury In The '60s" and "Rock & Roll Your Own," and releasing upcoming sets, such as its Rhino Records interactive music line, in jewel boxes for the music channel, while offering big boxes to software channels.

Other publishers with musicskewed CD-ROM titles, such as the Millennium Media Group and GTE Interactive, also plan to go the dualpackage route.

"We're trying to fit in," Perrault says, "and unfortunately no one size

seems to fit all."

In a report to be issued this week, the 1,150-member SPA recommends for the first time that each publisher "use the smallest size nackage they can...to enhance shelf space and address environmental concerns.'

#### THE DVD DEBATE

The digital videodisc, meanwhile, is making big strides on the packagingstandards front.

While the new format is not due out until mid-1996 at the earliest (with the recent detente between the warring development sides promising new delays), already the video industry seems ahead of other digital media suppliers in establishing packaging guidelines for the disc-based video carrier.

To study the issue, the VSDA has already formed a DVD task force, which in late August released its preliminary thoughts on packaging.

The group expressed "strong support for a package width of exactly 5% inches"-identical to the width of the existing music CD package, along with a "height preference of not less than 73% inches or greater than 9 inches," which would put it in the range of current VHS boxes.

According to the preliminary report, "It was felt that greater packaging facing would offer merchandising opportunities not adequately available with music CD packages.

Depth should be greater than the current %-inch CD, the task force recommended, but smaller in depth than the current 1-inch VHS tape.

The package should also be hinged on the left side, like existing jewel boxes, and include antitheft source tagging and shrink wrap. It was also suggested that a protective coating be included on the disc to guard against scratching or spillage when the product is rented.

Since videodiscs will look on their face just like audio CDs, enhanced CDs, and CD-ROMs that many stores are likely to be carrying, the task force was forceful in suggesting that the product. when placed in its package, "should not look like any of the other 5-inch-disc packaged products, such as music CDs or CD-ROMs, but rather should have an individual size and shape all its own."

How things will ultimately shape up, though, remains to be seen.

#### PGD PUTS NEW TEETH IN MAP POLICY (Continued from page 96) other out.

"I think the new PGD break-even will cost us money," says Strawberries' Wilson. "In the future, when a PGD purchase order comes to me from one of the buyers and I see we are taking a chance on the title, you can bet your bottom dollar that I will question the viability of the purchase

In lowering its break-even point, PGD also raised its incentive, giving accounts 1.55% (up from 0.85%) credit on every CD unit bought. At the same time, it increased the disincentive, charging accounts a 10.3% penalty (up from 5.5%) on every CD unit returned.

Some retailers also objected to PGD's implementation of returns credit for defective product. Previously, PGD would take back all breached product, which have the

shrinkwrap removed. But when such product went above 1% of total purchases, PGD charged a \$1 penalty for every unit returned. Above 3%, it charged \$3 for every defective unit returned.

Now, PGD will no longer accept returns of breached product and instead will give accounts credits of 0.75% and 1.5%, respectively, for CD and cassette gross purchases made during a quarter. The first credit will be issued in January 1996 for the sales period of Sept. 25-Dec. 24.

Sony Music Distribution and Uni Distribution have similar policies, but they apply only to CDs and allow for a higher credit of 1%. One retailer asks, "Are PGD's CDs less defective than Sony and Uni?" He also denounced the introduction of such a policy for cassettes and urged other manufactures not to follow suit.

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# Update

#### **LIFELINES**

#### **BIRTHS**

Boy, Jared Michael Joseph, to Richard and Marietta Godwin, July 31 in Naperville, Ill. He is CEO of Feedback Music Distribution in Glendale Heights, Ill.

Girl, Sarah Mae, to John and Elyssa Phillips, Aug. 2 in New York. He is senior director of marketing for Sony Wonder/Nickelodeon.

Boy, Nigel, to Roy and Susan Nelson, Aug. 13 in Long Island, N.Y. He is a freelance video producer. She is sales representative for WEA in New York.

Girl, Grace Allyn, to Stuart Klinger and Lori Masco, Aug. 15 in New York. He is guitar player for Almo Sounds recording group The Rake's Progress.

Boy, Misha, to **Jim Macnie** and **Holly Halvarson**, Aug. 16 in New York. He is jazz correspondent for Billboard.

Boy, Isaac Caney, to Marcus Hummon and Becca Stevens-Hummon, Aug. 22 in Nashville. He is a Columbia recording artist.

Girl, Maddison Sinclair, to Matthew and Donna Russell, Aug. 22 in Charlotte, N.C. She is accounts payable manager for Sound Choice Accompaniment Tracks there.

#### MARRIAGES

Elliot F. Mazer to Diana Reid Haig, Aug. 6 in Reidsville, N.C. He is VP of new product development for RCS Inc. and a record producer whose credits include recordings by Neil Young, Janis Joplin, and Linda Ronstadt. She is a songwriter and compilation producer/annotator.

Andy Schwartz to Leslie Rondin, Aug. 26 in New York. He is national director of editorial services for Epic Records.

#### **DEATHS**

Martin Louis Paich, 70, of cancer, Aug. 12 in Santa Ynez, Calif. Paich was a record producer, conductor, composer, orchestrator, arranger, and pianist. He began his career as a jazz pianist and recorded several solo albums before becoming a producer and arranger. He produced and arranged "The Way We Were" for Barbra Streisand and received numerous Grammy nominations for his arrangements. In addition to Streisand, he arranged recordings for Michael Jackson, Frank Sinatra, Ella Fitzgerald, Ray Charles, Mel Torme, Sammy Davis Jr., Lena Horne, Toto, Natalie Cole, Carly Simon, Neil Diamond, Boz Scaggs, Sarah Vaughan, George Benson, Kenny Loggins, and Aretha Franklin. He also co-wrote songs for Jackson and orchestrated numerous film scores, including "Pretty Woman," "The Fugitive," and "The Prince Of Tides." He was musical director for such TV programs as "Glen Campbell Show," "Sonny And Cher," "The Andy Williams Show," and "The Vince Gill Christmas Special" and received an Emmy for his work on "Ironside." In 1991, he received the Arranger's Award from the Singers' Salute to the Songwriters. He is survived by his wife, Linda; his son, David; and his daughter, Lori. Donations in his memory may be made to San Lorenzo Seminary, 18032 Sky Drive, Santa Ynez, Calif. 93463, or to Santa Barbara Cancer Foundation Research, 300 West Pueblo, Santa Barbara, Calif. 93105, Attn: Martha Lange.

Skylar Neil, 4, of stomach cancer, Aug. 15 in Los Angeles. She was the daughter of Warner Bros. recording artist Vince Neil and his wife, Sharise. Donations in her memory may be made to the T.J. Martell Foundation, 338 N. Foothill Road, Beverly Hills, Calif. 90210.

Mack Kay (Mack Higginbotham), 83, of a stroke, Aug. 18 in Bloomington, Ind. An ASCAP member since 1949, Kay was a songwriter whose songs include "Bye Dear, Back In A Year," which was featured in movies "Biloxi Blues" and "Shining Through." He also co-wrote "Nothing's Too Good For My Baby," a hit for Louis Prima and Stevie Wonder. He is survived by his wife, Jean, and daughter, Linda.

Charlene Lois Hulett, 55, after a brief illness, Aug. 19 in Palm Desert, Calif. She was the wife of late concert promoter and personal manager Tom Hulett. She is survived by her son, Donald Thomas; daughter, Tina Lee; and grandchild, Hunter Ann.

Dwayne Goettel, 31, of an apparent heroin overdose, Aug. 23 in Edmonton, Alberta. Goettel was keyboardist of influential industrial rock group Skinny Puppy. Formed in Vancouver in 1983, Skinny Puppy was signed to Nettwerk in Canada and licensed to Capitol for the U.S. until last year, when the group signed to American Recordings. The band released eight albums, including "Cleanse, Fold & Manipulate," "Last Rights," "Mind: The Perpetual Inter-



GOETTEL

course," "Rabies," and "Too Dark Park." A pioneer in industrial rock, the band was a strong influence on such U.S. bands as Nine Inch Nails and Ministry. Skinny Puppy's ninth album, its

first for American, is scheduled for release at the end of the year. Goettel had also recently worked on an album by the band Down Load. He is survived by his parents, Rudolph and Marie; his sister, Diane; and his grandmother Helen.

Ronnie White, 57, of leukemia, Aug. 26 in Detroit. White was co-founder of Motown group the Miracles (see story, page 22).



Spearheading A Cause. Members of Capitol hip-hop group Spearhead visit the Spellman Center for HIV-Related Diseases of St. Clare's Hospital & Health Center in New York. The visit took place during Spearhead's August tour, during which the band invited UrbanAID 4 LIFEbeat to pass out safe-sex information at all its concerts. Shown, from left, are Thomas Dougherty, Spellman Center administrator; Spearhead's Ras I Zulu; Sandra Hanna, project coordinator for UrbanAID 4 LIFEbeat; and Spearhead's Michael Franti.

#### **CALENDAR**

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

#### SEPTEMBER

Sept. 6-9, National Assn. Of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202–429-5300.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

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

Sept. 13, Update On Southeast Asia, panel pres-

ented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

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

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

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

Sept. 16, Second Vocal Tech Seminar, presented by the Atlanta chapter of NARAS, Grand Hotel,

Atlanta, 404-249-8881.

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

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

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

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

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

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

#### OCTOBER

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

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

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

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

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

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

### TRIBUTE: from \$500 to \$2,000, to the academy, in their choice from the 199

GOOD WORKS

IM CONKLING TRIBUTE: NARAS, the recording academy, in conjunction with its charitable foundation MusicCares, will host an event Nov. 13 at the Beverly Hilton in Beverly Hills, Calif., to benefit the Alzheimer's Association. The event is in honor of industry pioneer Jim Conkling, who was NARAS' first active national chairman. Conkling suffers from Alzheimer's disease and resides in a facility in Sacramento, Calif. Proceeds from the event will be donated in Conkling's honor to the Alzheimer's Association's Home Care Assistance Program, Sutter Oaks Alzheimer's Center, and the Motion Picture and Television Fund Alzheimer's facility. Conkling played an important role at three major labels: he was the founding president of Warner Bros. Records, president of Columbia Records, and the first VP of A&R for Capitol Records. Contact: Maureen O'Connor or Monica Alexander in Los Angeles at 310-788-6633: or Fran Curtis or Desiree Gruber in New York at 212-779-3500.

SCHOLARSHIPS: Nine bilingual high school seniors from California and Texas and one graduate student will receive scholarships, ranging from \$500 to \$2,000, to the colleges of their choice from the 1995 Vikki Carr Scholarship Awards program. The singer opened the scholarship in California in 1971, and since then it has awarded 200 scholarships worth \$250,000. The recipients from California are Maria Alcocer, Linda Igarashi-Villafana, Maria Priddy, Solaria Perez, and Araceli Saenz. Those from Texas are Eric Cervera. Marlene Ferrer, Raquel Perez, and Leticia Romo. Contact: Sylvia Cavazos at 713-752-1900 or Raul Garza at 213-966-5700.

ART FOR AIDS SAKE: A collection of artwork and lyric sheets from rock artists will be sold in a silent auction Sept. 21-24 at the Directors Guild of America in Hollywood, Calif., to benefit the Elton John AIDS Foundation and AmFAR, the AIDS research foundation. Host is KLSX (Real Radio 97.1) Los Angeles. The auction will feature works by such artists as John, Phil Collins, Jerry Garcia, and Peter Gabriel. All bidding will close at 4 p.m. Sept. 24. Admission to the show and silent auction is free to the public. Contact: Nadine Ono or George Kotsiopoulos at 310-274KIDE FOR AIDS: New York radio station Z100-FM and KISS-FM Boston are media co-sponsors of the Boston/New York AIDS Ride, presented by Tanqueray, a 250-mile event at which more than 3,000 bicyclists are expected to participate. The ride leaves Boston Sept. 15 and is set to arrive in New York Sept. 17. The ride is expected to raise more than \$3 million for AIDS-related services at New York's Lesbian and Gay Community Services Center, Community Health Project, and Boston's Fenway Community Health Center. Both stations are linking their Internet World Wide Web sites with the Ride's Web site at http://www.organic.com/AIDSRIDE. For more information, call 800-825-1000. Contact: Chris Robiehaud or Tami Mann at 310-274-7800.

LIFETIME HELPER: Blues legend B.B. King has become a Life Member of Musicians United for Superior Education. Buffalo, N.Y.-based MUSE in the Schools brings community artists into the school system to give workshops in African, Afro-Latin, or Native American drumming and dancing. Contact: Kilissa McGoldrick at 716-836-5321.

#### FOR THE RECORD

In the Sept. 2 issue, a photo caption of Black Sabbath founding member and Ozzy Osbourne bassist Geezer Butler misidentified his current label. Butler's solo project, "G.Z.R.," will be released by TVT Records.

# Reviews&Previews

#### LBUMS

#### POP

#### COLIN JAMES **Bad Habits** PRODUCER: Chris Kimsey Sire/Elektra 61835

Canadian blues/rocker James switches U.S. labels and delivers an album that could extend his multiplatinum reach to this side of the border. Reminiscent of compatriot Jeff Healey and Eric Clapton's mid- to late-'80s period, James shines on such cuts as sultry first single "Saviour" (remake of a '70s hit by English singer Kevin Coyne), the title cut, original "Real Stuff," and covers of Elmore James' "I Can't Hold Out" and Robert Johnson's "Walkin' Blues." Ready-made for album rock, adult contemporary, and top 40 stations, the album includes guest appearances by Lenny Kravitz, Waddy Wachtel, and Mavis Staples.

#### THE DIRTY THREE PRODUCER: Phil Mackella Touch And Go 147

Chicago's Touch And Go label has reissued this phenomenal instrumental album, which showed up previously on these shores as an import from Australia's Torn And Frayed label. A trio of violin, guitar, and drums, the Dirty Three rocks harder than most alterna-rock heroes and swings mightier than any contemporary jazz outfit. Wholly typical of the album's overall merit, such tracks as "Indian Love Song" fuse raga, Hendrix, and Coltrane into a deep, timeless groove. Essential.

#### ★ FRANK ZAPPA Strictly Commercial: The Best Of Frank Zappa COMPILATION PRODUCER: Jill Chri Rykodisc 40500

This is only the second official best-of set. in Frank Zappa's 60-plus album career. (His previous best-of came out 26 years ago.) Its liner notes admit that this 19track collection is "only the beginning," but for spreading FZ awareness, it's a fine beginning indeed. It features instrumental anthem "Peaches En Regalia," cult faves "Montana," "My Guitar Wants To Kill Your Mama," and "Cosmik Debris," heavy rockers "Tell Me You Love Me," "Dirty Love," and "Muffin Man," and oldie "Trouble Every Day," his raging commentary on the Watts riots. Naturally, top 40 hit "Valley Girl" is included, as are other better-known tunes, such as "Dancin' Fool" and "Don't Eat The Vellow Snow"; the latter is one of several titles appearing here in its rare single mix. Thoughtful liner notes include a fan's reminiscence by Terry Gilliam.

#### MARY MARTIN The Decca Years—1938-1946 PRODUCER: James Gavin Koch 7906

The great musical theater talent Mary Martin, who went from stripping on a Siberian highway while singing "My Heart Belongs To Daddy" in Cole Porter's 1938 show "Leave It To Me" to playing Maria Von Trapp in Rodgers & Hammerstein's 1959 "The Sound Of Music," performs on 16 sides licensed through MCA. The label's predecessor company, Decca, signed her after the sensation she created in the Porter show. While she didn't introduce them, four more Porter songs are performed here, as well as others she introduced in film or on stage. Her pre-R&H years—she also starred in the team's "South Pacific"— had a harder edge, yet she still possessed an elegance, sweetness, and knowing way with a lyric that made any role she played believable.

#### R & B

#### KENNETH MANGRAM Intertwine Da' Fold PRODUCERS: Various Qwest/Warner Bros. 45717

Smooth R&B vocals accentuate predominately midtempo and ballad set. Contemporary production and "bump and grind" motif give project youthful appeal. Artist's freshman style manages to engage listeners through emotion and inflection. Blooming, smoky baritone vocals belie singer's youth. Look for set to satisfy the easily pleased by imparting all-too-familiar romantic rhetoric and flowing, albeit common melodies. Tracks of interest include the charming "Lovin' You E-Z" and "Emagine."

#### NEW AGE

#### BEN NEILL Green Machine PRODUCER: Ben Neill Astralwerks/Caroline 6159

Ben Neill is best known as a denizen of New York's avant-garde and as music director of the avant-garde showcase the Kitchen. But on "Green Machine," he submerges his vast array of techniques and theories in an evocative tone poem. He plays the "mutantrumpet," a custom horn with two sets of valves and three trumpet bells that's wired into an array of electronics. Neill makes the techniques of his instrument transparent, however, serving a work that ventures in electrotrance rhythms and ambient music

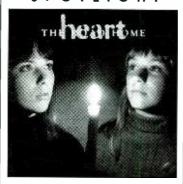
#### WORLD MUSIC

#### RAVI SHANKAR Genesis: Music From The Original Motion Picture Soundtrack PRODUCER: None listed Milan/BMG 35722

The master sitarist and gifted film scorer (the Satyajit Ray trilogy, "Gandhi") is having a productive 75th year, as evidenced by this marvelously poetic and imagistic soundtrack he composed and performed for the affecting new film by writer/director Marinal Sen. Departing from conventional raga forms, Shankar weaves 12 short pieces for assorted Indian

classical instruments and voice, and the

#### SPOTLIGHT



HEART The Road Home
PRODUCER: John Paul Jones
Capitol 10216

Veteran Seattle rock band led by Ann and Nancy Wilson gets to the heart of its sound, so to speak, on acoustic release that recasts some of its biggest songs in small and improved settings. With the assistance of producer John Paul Jones-who shows his considerable arranging, producing, and mandolinplaying talents—the Wilson sisters reprise such smashes as "Crazy On You," "All I Wanna Do Is Make Love To You," "Straight On," "Dreamboat Annie (Fantasy Child)," and "Barracuda" in live, acoustic versions. The sisters' voices are the stars of the show, radiant and undimmed by time. The material also shines, especially under the flattering glow of a new light. One of the best acoustic releases in recent years.

folk-music tonalities and vivid emotional fire are as stirring and evocative in their distinct cinematic way as the work Peter Gabriel did on "Passion: Music For The Last Temptation Of Christ." Certainly, this score stands on its own as an absorbing and prismatic musical journey.

#### REGGAE

#### ► ROCKERS HI-FI Rockers To Rockers PRODUCERS: Rockers Hi-Fi/Different Drummer GeeStreet Independent 162-444

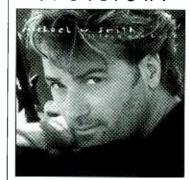
Ambient reggae meets runway stylee in a virtual firehouse on this volatile 10-track concoction. DJ Dick Whittingham and control-room maestro Glyn Bush of Rockers Hi-Fi join with songwriter/MC accomplices Robert McKenzie and Farda P to invoke a medium-cool synthesis of technical alchemy on "Push Push,"
"What A Life!," "Round Reversion," and "Look For A Spark." This is science-fiction riddim of inDUBbitable subtlety, and its grooves will invade your nightdreams like a duppy with a MIDI doctorate. If you buy two reggae albums this year, make this one of them, and the fête will go on forever.

#### LT. STITCHIE

Bangarang PRODUCERS: Various Shanachie 45023

With cutting wit and gorgon-fierce

#### SPOTLIGHT



MICHAEL W. SMITH I'll Lead You Home
PRODUCER: Patrick Leonard
Reunion 0106

Smith's highly anticipated follow-up to 1992's "Change Your World" is a wonderfully expansive project that should satiate the legion of contemporary Christian fans who have followed him over the last decade, yet still appeal to the mainstream audience he successfully tapped on his last outing with such pop hits as "Place In This World." Highlights include the infectious, uptempo "A Little Stronger Everyday," intimate, stirring ballad "Straight To The Heart," and a beautiful rendition of the Lord's Prayer called "As It Is In Heaven." Though much of the lyrical content is overtly spiritual, the textured pop melodies should draw in a wide audience. This is Smith's best work yet.

insight, the wickedly wise Lt. Stitchie casts a devastating eye on the gangsta posing that has lately beset dancehall, saying it demeans the downtrodden everywhere to depict Jamaica's sufferahs as criminal fools. Attacking the opportunistic bigotry toward the poor propagated by greedy gangsta-rap panderers, the growling Stitchie finds his mark on "Gangster" and "Nah Ease The Fire"; the latter track is a reflection upon bygone Kingston gunmen, such as Claudie Massop, who were burned by their own fateful illusions. Included on the ballistic "Bangarang" are six Jamaican chart-toppers of the '90s, among them "Bun It Down," "Hello Carol," and "Flip Up." Spin dis' and discover why Stitchie was named Radio Jamaica's DJ of the year.

#### LATIN

#### NINO SEGARRA Sólo Por Tí PRODUCER: Nino Segarra Copa/Sony 81573

Veteran salsero's radio-friendly premiere on new Miami-based tropical imprint is an unabashedly romantic package grounded in watertight, brassy arrangements and catchy choral interludes. Immediately embraceable hip-swaying entries "Ella Es En Mi Vida," "Como Yo Te Amé," "Digan Lo

#### SPOTLIGHT



**BOY GEORGE** 

Cheapness And Beauty
PRODUCERS: Jessica Corcoran, John Themis
Virgin 40492

Get ready for one of the most radical musical makeovers in recent memory. The headline-grabbing soulster who once ruled pop radio with Culture Club unleashes a ballsy set of slammin' glam/ grunge rockers and stripped-down acoustic ditties. The raw and aggressive nature of the music is matched by homocentric politics and fiercely personal prose, which George performs with exhausting passion and energy. Modern rock and adventurous top 40 radio has much to chew on, including vengeful "Sad" and a forceful reading of the Stooges' punk classic "Funtime." Less harsh is the toe-tapping, fiddle-lined "Same Thing In Reverse," and the heartbreaking, AIDS-conscious "Il

Que Digan," and "Y Nos Amamos"—a lovely duet with Margarita Luna-are best chart prospects.

#### COUNTRY

Letter To Laredo PRODUCER: Joe Ely MCA 11222

Joe Ely's many talents are becoming finely focused, and the result, his finest album to date, should be the big breakthrough his many followers have been awaiting. His writing calls to mind smoky roadhouses, West Texas sunrises, border-town romances, and the call of the road. Production is crisp, sparse, and to the point: thirsty-boot music. Ely's writing has never been better, and he is augmented here by Butch Hancock, Will Sexton, and Bruce Gambill. Guest singers include Bruce Springsteen, Jimmie Dale Gilmore, and Raul Malo. The pleasant surprise here, though, is flamenco guitarist Teve and how he melds seamlessly with Ely's

#### GOSPEL

#### THE JACKSON SOUTHERNAIRES

The Word In Song
PRODUCERS: Huey Williams, Maurice Surrell, Melvin
Williams Malaco 4472

The Jackson Southernaires wear their traditional gospel credentials as a badge of honor, and have come up with another jewel that's both wonderfully inspiring and a whopping good time.
"Show Some Sign" and "Hooked On
Jesus" are but two of a number of
irresistible rave-ups, while "The Best Of Us" is a riveting ballad with serious scriptural depth. The traditional "When We Get To Heaven" is given a reverential updating, and the slow grooving shuffle "When He Speaks" is a perfect marriage of uplifting words and infectious music. A soul-stirrer from start to finish

#### VITAL REISSUES...

#### THE YARDRIRDS Clapton's Cradle: The Early Yardbirds Recordings REISSUE PRODUCER: Mick Martin Evidence 26072

The Yardbirds' climb to rock-legend status began with their residency at London's Crawdaddy Club, as documented here. Aside from three 1964 studio cuts, 12 tracks were recorded at the club in late 1963, and the Yardbirds were joined on half of them by vocalist/biues harpist Sonny Boy Williamson. Claptonologists may be

dismayed at the dominant harmonicas of Yardbirds' front man Keith Relf and Williamson, but E.C.'s wiry riffing slips through on such numbers as "Mister Downchild" and "Take It Easy Baby." They romp through classic tunes that would define the British blues revival, such as "Boom Boom," "I Wish You Would," and "Who Do You Love," as well as Chuck Berry numbers "I'm Talking About You" and "Let It Rock." A simultaneous

Evidence release of Williamson has some tracks in common with this album.

#### THE RED NORVO TRIO WITH TAL FARLOW AND CHARLES MINGUS

PRODUCERS: Richard Bock; Albert Man Savoy/Denon 267

Vibraphonist Red Norvo started out in vaudeville and went on to major swing orchestras, but he managed to hold his own among young beboppers, as borne out by these 1950-51 recordings with guitarist

includes such standouts as bebop classic "Move," chamber-jazz themes "Little White Lies" and "September Song," metronomic takes on "I Get A Kick Out Of You" and "I've Got You Under My Skin," and dramatic versions of Ellington themes "Mood Indigo" and "Prelude To A Kiss." In this drum-free ensemble, Farlow's guitar shows its percussive potential on a few tunes, including "Night And Day."

Farlow and bassist Mingus. The album

#### EDITED BY LARBY FLICK INGLES

LISA LOEB & NINE STORIES Do You Sleep? PRODUCERS: Juan Patino, Lisa Loeb

WRITER: L. Loeb PUBLISHER: Furious Rose, BMI Geffen 4768 (c/o Uni) (cassette single)

Loeb and cohorts preview their forthcoming Geffen debut, "Tails," with a strumming pop/rocker that should easily affirm that the 1994 breakthrough "Stay" was no fluke. Loeb gratefully infuses her hypersensitive, poetic lyrics with an earthy, if somewhat girlish, voice that anchors the song in accessible reality. She is supported by tightly woven layers of acoustic and electric guitar lines and a crisp, restrained rhythm section. A single that will sound best when cranked on your car radio at peak volume.

P.M. DAWN Downtown Venus (3:40) PRODUCERS: P.M. Dawn WRITERS: A. Courdes, J. South PUBLISHERS: MCA, ASCAP; Lowery, BMI Gee Street/Island 7030 (cassette single)

The first single from the duo's imminent third collection, "Jesus Wept," is a stylistic catchall that rumbles with tribal-esque drums and limber, quasi-psychedelic rock guitar licks. The lines of cohesion in this recording are a clearly John Lennoninfluenced lead vocal and a sticky melody that permanently grabs onto the brain upon impact. A fairly easy sell to top 40 programmers, do not be surprised to see this single win new friends for the act at

★ INTRIGUE Dance With Me (no timing listed) PRODUCERS: Ali Dee, Intrigue WRITERS: J. Lieber, M. Stoler, G. Treadwell, I. Nahan, L.

Lebish PUBLISHERS: Unichappell, BMI; Warner, ASCAP GRG 15895 (cassette single)

Promising new male vocal group makes an excellent first impression with this spare, acoustic rendition of a classic pop song made famous by the Drifters. Unlike the countless other harmony acts competing for radio airtime, this clique opts for a broader, more subtle palette of vocal colors—a savvy move that invites repeat spins. Pop, AC, and R&B radio audiences would all find this gem a pleasure. Seek it out. Contact: 212-647-1293.

WARRANT Stronger Now (no timing listed) PRODUCER: Beau Hill WRITER: J. Lane PUBLISHER: not listed CMC International 009 (CD single)

Get ready for a radically different sounding Warrant, as front man Jani Lane chills the band's glossy metal sound for this spare acoustic ballad. This is easily his most sensitive and affecting songwriting effort to date, which he performs with a smooth, restrained tenor. Single from the current album, "Ultraphobic," could be the top 40 comeback hit the band has been in search of.

SUBURBAN FUNK SOCIETY I'll Find You (no timing

INSECTION
PRODUCERS: Kram, Suburban Funk Society
WRITERS: Kram, Suburban Funk Society
PUBLISHERS: Suburban Funk Society, ASCAP; Jump/Tonk,

Now, here is a festive blend of sounds. Breathy, boyish pop singing is underlined with instrumentation that merges a snaky funk bassline, skittling hip-hop beats, and light jazz piano lines. On paper, this may appear to be a hodgepodge of ideas, but it all comes together extremely well. The hook softly repeats the song's title to hypnotic effect—punctuated with edgy Jamaican toasting. A refreshing item for crossover radio programmers to consider.

#### R & B

★ ISAAC HAYES Walk On By (4:32) PRODUCER: not listed WRITERS: B. Bacharach, H. David PUBLISHER: not listed Underworld/Capitol 10243 (c/o Cema) (cassette single)

The fine soundtrack to "Dead Presidents" is ushered onto radio with Hayes' rendition of the oft-covered 1969 pop/R&B hit made famous by Dionne Warwick. Hayes pulls the song inside out, shining a sultry light on the previously untapped blues potential of the lyrics, while riding a thick and grinding groove that is etched with icy funk guitar licks. A delicious treat for the mature R&B radio listener—though more than a couple of younger wannabes would be wise to learn a lesson from a recording that makes the hair on the back of your neck stand on end.

MARGI COLEMAN Let Me Down Gently (4:31) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Priority 50894 (CD single)

The young and charming Coleman continues to grow as an R&B stylist with distinctive jazz leanings. Within the context of this sultry, easy-paced groove ballad, she bends phrases and swoops from high to low notes with the finesse of a veteran. Urban followers of Regina Belle or Randy Crawford should have a close listen—as should AC programmers.

4 KEEPS Give It To Me (5:42) PRODUCERS: W. Mucho Scott, Z. Scott WRITERS: C. Mahone, K. Ward, F. Whatley PUBLISHER: not listed Showtime 1001 (CD single)

Charming female quartet makes an impressive entrance into the new-jillswing arena with a retro-funk-laced shuffler that allows plenty of room for smooth harmonies and flexibly soulful lead vamps. Unlike a lot of the competition, the act has a sturdy song with which to work. The chorus is quite subtle, but ultimately insinuating—the kind that you find yourself absentmindedly singing to yourself for hours after the first spin.

SIR JINX FEATURING GERALD LEVERT Pic-A-Nic (no timing listed)

PRODUCER: Sir Jinx
WRITERS: Sir Jinx, K.D.
PUBLISHERS: Bizzy Boy Funk Muzik/Irving, BMI; Goonz
Skwad ASCAP Skwad, ASCAP at the same of th

In a cool combination of pure R&B soul and gangsta-style rap, guest vocalist Gerald Levert meets up with antsy rapper Sir Jinx for this West Coastflavored rap track. Although Jinx's rap adds a slight street edge, a slick orchestration and sassy female backing vocal keep things light and breezy. All that is missing is the fried chicken and picnic basket.

#### COUNTRY

► GARTH BROOKS She's Every Woman (2:53) PRODUCER: Allen Reynolds
WRITERS: G. Brooks, V. Shaw
PUBLISHERS: BMG Songs/Major Bob, ASCAP
Capitol 10301 (c/o Cema) (CD promo)

The long-anticipated first single from Brooks' upcoming "Fresh Horses" album is a poignant, lovely salute to a woman's mercurial nature. Written by Brooks and Warner Bros. newcomer Victoria Shaw (who also co-wrote "The River"), the lyric is fresh and different, with a few intriguing twists. Single's most appealing quality is Brooks' vocal. He has never sounded more intimate and assured. A definite winner.

AARON TIPPIN That's As Close As I'll Get To Loving You (3:18)

PRODUCER: Steve Gibson
WRITERS: S. Dworsky, P. Jefferson, J. Leyers
PUBLISHERS: Almo/Tikki Merm, ASCAP;
I.R.S./Bugle/McJames/Siren Songs/Irving, BMI
RCA 64392 (c/o Cerna) (7-inch single)

Single is an eloquent and thoughtful expression of unrequited love that perfectly captures a man's angst as he loves someone from a distance. Steve Gibson's fine production does justice to the lyric, and Tippin's vocal reflects a broader range and more emotional depth than conveyed on previous outings. This is easily one of Tippin's strongest releases to date. Country radio should love this one and make it the major hit it deserves to

► RICK TREVINO Save This One For Me (2:59) PRODUCERS: Blake Chancey, Steve Buckingham WRITERS: V, Thompson, M. Sanders PUBLISHERS: EMI-April/Ides of March/ Starstruck Writers Group/Mark D. Sanders, ASCAP Columbia 77900 (c/o Sony) (7-inch single)

A light-hearted, fun lyric by two of Music City's best tunesmiths, Verlon Thompson and Mark D. Sanders, sails along on a bright and infectious instrumental. Trevino has one of the most recognizable voices in country's crop of new faces, and he delivers this uptempo romp with an appealing sense of playfulness.

JAMES HOUSE Anything For Love (3:30)
PRODUCER: Don Cook
WRITERS: J. House, P. Barnhart, S. Hogin
PUBLISHERS: Sony Tree/Taylor Rose, BMI
Epic 77982 (c/o Sony) (7-inch single)

His breakthrough single, "This Is Me Missing You," propelled House from critic's darling to bona fide hit artist, and this fine story song will continue that momentum. The song boasts some great lines, which vividly paint a portrait of a couple, such as, "On their way to a better life, they came up about a mile shy of paradise. They made the most of not enough. They did anything for love." House's affecting vocals sound even better with Trisha Yearwood adding harmony.

SHELBY LYNNE I'm Not The One (3:52)
PRODUCER: Brent Maher
WRITERS: C. Wiseman, K. Biazy
PUBLISHERS: Almov/Daddy Rabbitt, ASCAP; Careers-BMG/
A Hard Day's Write, BMI
Magnatone 2102 (7-inch single)

Lynne wraps her warm, rich voice around this beautiful ballad about a man telling all his troubles to the wrong woman. The tender fiddle intertwining with the wellwritten lyric and Lynne's stellar vocals make this a strong contender for country

PETE ANDERSON Working Class (3:06)
PRODUCER: Dusty Wakeman
WRITER: P. Anderson
PUBLISHER: Jesse Lee, BMI
Little Dog 4 (7-inch single)

Dwight Yoakam's longtime producer steps from behind the console and into the spotlight with this percolating tune, which boasts his legendary guitar prowess combined with his distinctive vocals and edgy country/blues-rock sensibilities. Unique and intriguing, this deserves a

#### DANCE

\* STATE OF GRACE Hello (11:40) PRODUCER: P.K. Arnall
WRITER: P.K. Arnall
WRITER: P.K. Arnall
PUBLISHERS: Cycles & Trips/3rd Stone
REMIXERS: Darrin Friedman, George Morel
3rd Stone/RCA 64410 (c/o BMG) (12-inch single)

The dividing lines between the deephouse and electronic ambient club genre blur to strobing effect on this expansive track. You can almost feel the cool breeze blowing as airy synths soften the edges of insistent beats and give pillowy support to a wispy female vocal. Jocks who require a more forceful sound should go directly to the booming Exodus mix, on which New

York producers Darrin Friedman and George Morel collaborate for the first time. It is a pairing that should happen again and again

#### AC

► DAN FOGELBERG & TIM WEISBERG PRODUCERS: Dan Fogelberg, Tim Weisberg WRITER: J.C. Young PUBLISHER: Pigfoot, ASCAP Giant 7771 (do Warner Bros.) (CD promo)

The first emphasis cut from Fogelberg and Weisberg's cheekily named reunion disc, "No Resemblance Whatsoever" (their 1978 album was called "Twin Sons Of Different Mothers"), virtually picks up where the last set left off. The two casually toss off sweet lines over a percussive tropical jazz groove that is nicely framed by fluttering flute lines. It remains to be seen if radio will have room for this, but it sure is a pleasant memory jogger. Be sure to seek it out on your own.

MARSHA MALAMET Love Don't Need A

Reason (4:09)
PRODUCERS: Greg Wells. Marsha Malamet
WRÎTERS: P. Allen, M. Callen, M. Malamet
PUBLISHERS: Woolnough/Ensign/Warner-Tamerlane/
Tops'n'Bottoms/Malamution, BMI Streeter Music 1001 (CD track)

Pop and AC radio is served a second helping from the must-hear "Love Worth Fighting For" set of tunes by pop gay and lesbian artists. Malamet tries her hand at performing a tune she wrote with the late Peter Allen and Michael Callen in 1986. The song has become the unofficial anthem of AIDS organizations around the world, thanks to its empathetic lyrics and haunting melody. Malamet's delicate soprano is downright heartbreaking inside an arrangement of subtle strings and piano. The even-handed approach of the song and its sterling execution renders this accessible to a wide-ranging audience. Contact: 212-595-8932.

#### ROCKTRACKS

★ WAKELAND Half Of You (3:56) PRODUCER: Howard Benson WRITER: B. Heinrichs PUBLISHER: Big Bangs, ASCAP Giant 7725 (c/o Warner Bros.) (CD promo)

Four lads from Oklahoma make good on this no-frills, from-the-hip rocker. The melody is soaked in mouthwatering pop juices, which are executed with a careful measure of guitar/bass/drum licks. An instant-appeal single that fans of the Gin Blossoms and Hootie & the Blowfish really must seek out. This one will start at modern rock radio before saturating top 40 stations by mid-autumn. Also, have a

BOTTLE ROCKETS Radar Gun (no timing listed) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Tag 92601 (c/o Atlantic) (CD cut)

listen to the album, "Magnetic."

Chugging rhythmic guitar chords are the fuel of this spare, pogo-inducing rocker. It takes a catchy hook to make a song with only some guitar pounding and a mild backbeat work this well-and this one works like gangbusters. A smart choice for modern-rock radio programmers looking to jump behind a new quality band. Check out the album, "The Brooklyn Side."

APE HANGERS | Don't Want To Live Today (3:16) PRODUCERS: Michael Douglass, Alex Reed WRITERS: Ape Hangers, P. Sjostedt PUBLISHERS: Um Apathy, ASCAP A&M 0034 (c/o PGD) (CD single)

There is little monkey business in the Ape Hangers' straightforward approach to rock'n'roll. Efficient guitar riffs and good-time melodies mask lyrics of mock rock despair. From the soundtrack to the film "Empire Records."

FIG DISH Seeds (4:00) PRODUCER: Lou Giordano
WRITERS: Fig Dish
PUBLISHERS: PolyGram International/Sign Of The Beef
Carver, ASCAP
Atlas 0013 (CD single)

This malcontent rock quartet uproots a conventional but pleasant harmonic hook with jagged guitar riffs and furious drumming. Angry vocals further cement the rebellious rock revelry. From the album "That's What Love Songs Often

POOLE Superamerica (no timing listed) PRODUCER: Rich Costley
WRITER: not listed
PUBLISHER: not listed
Spin Art 44 (c/o Giant) (CD single)

Modern-rock radio programmers who feel like they are drowning in attitude-heavy rock will want to dip into this Poole. Happy-go-lucky lyrics and unashamedly harmonious hooks pleasantly reside here. From the album "Alaska Days."

CRACKER Shake Some Action (no timing listed) PRODUCER: David Lowery WRITERS: C. Jordan, C. Wilson PUBLISHER: not listed Capitol 79646 (CD single)

Cracker takes a bite at reworking the Flamin' Groovies' classic rock track. The infectious pop hook is happily still intact, as melodic vocals shake some common sense into this flawless track, which is taken from the "Clueless" soundtrack. As

THE RAKE'S PROGRESS When I Kiss Her (3:47) PRODUCER: Nicholas Sansano WRITERS: T. Cloherty, G. Lapkin, B. Donlon, P. Klinger, S. Klinger S.Klinger PUBLISHERS: Sony Tunes/Three Fortunes, ASCAP Almo Sounds/Geffen 4756 (CD single)

The Rake's Progress produces power guitar pop that falls somewhere between the extremes of rootsy and modern rock. Straightforward guitar riffs suddenly diverge into seemingly spontaneous territory, while a by-the-book vocal performance is unexpectedly possessed by babbling melodies. Confusing, but cool.

#### RAP

\*\* RANKIN' DAN Real McCoy (Ah! Ah! Ah! Ah!)

(3:21)(S:21)
PRODUCER: Lyvio G.
WRITERS: W. Rhoden, Lyvio G.
PUBLISHERS: Syndrume/Headtrip, ASCAP
Kick Ass 782 (cassette single)

So many hip-hop jams aim to be the soundtrack to a raucous party, but few of 'em hit the mark with boundless joy and energy. Rankin' Dan toasts with commanding authority, serving as the ringmaster of a track that rattles with butt-shakin' funk beats, swirling horn samples, and gang-style chorus chants. This one deserves to rise beyond the underground and land a firm place on top 40, R&B, and crossover radio playlists. Contact: 212-564-1560.

DIAMOND FEATURING D-ROC Bank Head Bounce

PRODUCERS: C. Henderson, L. Atkins WRITERS: L. Atkins, D. Holmes PUBLISHERS: Vonya, BMJ; Lover's Posse, ASCAP EastWest 9319 (c/o Elektra) (cassette single)

Drop your bottoms and bump to these deep bass beats. Chatty crowd chants bounce between rapid rap rants and sassy samples. The remix version is an even faster booty-shakin' experience. Shake that thang!

RICHIE TEK Sweet Sensation (4:17) PRODUCER: Silk
WRITERS: R. Nelson, Silk, M. Simpson
PUBLISHER: Kavika, ASCAP
Optic 222 (CD single)

Tek has a tongue-twisting vocal rant that ranks with the fastest of the ragamuffin rappers. Top 40 programmers will appreciate the soul-filled backing female vocal, which adds a pop flavor to this rough-edged reggae track. Sweet stuff.

ALBUNS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (\*\*\*): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (\*\*\*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (\*\*\*): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the "U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet 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. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.)

#### VIDEO APPLEFELD

#### CHILDREN'S

"Night Of The Creepy Crawlers," Warner Vision/Saban Home Entertainment (212-275-2900), 30 minutes, \$12.95.



One for the Halloween grab bag, this title heralds the debut of the syndicated animated series "Creepy Crawlers" on home video. Beginning with the episode that introduces the popular characters, the program follows the birth of the weird-looking, wise-cracking Goop-Mandos, a band of unlikely heroes created when a young boy accidentally begins playing with some magic, well, goop. In the same cheap-thrills vein as the Biker Mice. Ninia Turtles, and other unexplainably popular good guys, the Goops take on the task of fending off evil, created mainly at the hand of the menacing Professor Guggengrime. The story lines border on the inane, but in today's children's video market, this seems to be a turn-on.

"The New Adventures Of Winnie The Pooh: Frankenpooh," Walt Disney Home Video, 32 minutes,

How frightening can a honey-hording bear named Pooh get? The answer awaits in this three-in-one bouquet of ghost stories. A wandering bedsheet turns Piglet into a ghost in the eyes of the rest of the forest critters in the first tale, which makes new-fangled fun out of one of the oldest tricks in the book. In another, Tigger's overblown imagination lets loose the gargantuan Frankenpooh, who sufficiently scares Piglet up a tree and in the third story, Pooh and Piglet wander off on a camping trip, leaving the others to think the two have been kidnapped by a monster. As longtime fans might expect, these proceedings are more treat than trick and will delight youngsters.

#### HEALTH/FITNESS

"Christy Lane's Funky Freestyle Dancing," Brentwood Home Vide (800-782-8892), 30 minutes, \$19.95. Brentwood Home Video



BILLBOARD SEPTEMBER 9, 1995

Lane-no stranger to the video or infomercial circuit—brings viewers up-to-date with the latest in her fastpaced, somewhat frenetic dance instructionals. Filmed wearing cutoff jeans and other urban regalia and in front of various psychedelic and urban backgrounds, Lane runs through 12 dances with such names as

Hot Spot, Reggae Chop, Slap Kick, Pump, and the new Electric Slide. Video promises a fun half-hour for those ready to dance the night away at the club, but it provides neither careful instruction nor a solid workout.

"Cardio Kickboxing," Sport Karate Inc. (800-270-5425), 54 minutes, \$19.95.

Professional kick-boxer Frank Thiboutot leads viewers through a robust workout as well as a vivid introduction to the sport he loves. The video is divided into segments titled "Fundamentals," which includes discussion by Thiboutot and world champion Danny Melendez on the basic exercises and the equipment and clothing needed to complete them; "Workout Without Equipment"; and "Workout With Equipment." It provides a solid-and genuinely enjoyableprogram of kicking and boxing techniques that is well-suited to beginners and intermediate-level athletes alike.

#### INSTRUCTIONAL

"Yes You Can! Surviving A

Personal Attack," Curtis Inc. (800-733-2878), 110 minutes, \$29.95.



Personal protection advocate Debbie Gardner, who, with her husband, has traveled the globe providing seminars about basic self-defense for the employees of such companies as Procter & Gamble, General Motors, Pitney Bowes, and others, brings her tour de force home to video. In a program best geared for corporate or police department libraries, Gardner probes the issues of security, self-awareness, defense movements, and more via tough talk and some evebrow-raising reenactments. She takes a positive tack ("Most people are not being attacked most of the time"), but emphasizes the importance of being armed with the proper skills to protect oneself.

"Basic Personal Self-Defense," Empact Enterprises of America (408-622-9441), 30 minutes,

Although it leans a little to the infomercial side at the outset, this how-to quickly rights itself into one of the best self-defense videos on the market. Professional black belt and tae kwon do champion Emory Morris' crash course is geared at helping viewers - men, women, or children-to become more physically and emotionally confident in their everyday lives. Although Morris advises people to run from trouble whenever possible, he arms them with the necessary prevention awareness, physical tactics, and assertive behavior, and provides time for viewers to pause the tape and practice what they've learned. Beyond self-defense, he provides tips on how to secure the home.

#### TRAVEL

"North Carolina: A Video Travel Guide," Video Marketing Group Inc. (800-647-3536), 50 minutes, \$19.95.

Luscious scenery, dramatic history, and fantastic Southern folklore come together in this expertly filmed travel guide to North Carolina. From the sun and ocean-kissed Outer Banks and coastal towns to the Piedmont and the mountain region, two former local newscasters with an obvious love for their home leave no potential tourist site unexplored. Also available from Video Marketing Group are "North Carolina Bed & Breakfasts And Country Inns," "The Nature Of North Carolina," "North Carolina - The Coast," and "The Newcomer's Guide To The Triangle."

#### ENTER \* ACTIVE GAMES

"Phantasmagoria," Sierra Online, separate PC/MAC CD-ROMs, approximately \$70.

Roberta Williams, the woman behind the fantastic animated worlds of the best-selling "King's Quest" children's CD-ROM series, takes a dark turn on her latest effort, which is definitely not for kids. The sevendisc set, in fact, is not for anyone of any age who is inclined to cover his or her eyes during the "juicy bits" of horror flicks. That, of course, is not a criticism: This multimillion-dollar, live-action adventure game, rated M for mature audiences, aims to unnerve and succeeds gruesomely with bloody special effects interspliced in trusty scare-flick fashion with daubs of flesh and hints of sex. (A novel "censorship" feature, however, allows users to screen a PG-13, rather than R, version if desired). Filmed with a cast of 16 actors set within the vividly rendered 3D environs of an ominous mansion and spooky town, 'Phantasmagoria" unspools like a digital nightmare, in which things that at first seem normal quickly turn ominous and then deadly. Gamers assume the persona of Adrienne, who must uncover clues and gather objects within the house and town in an effort to release her husband from the grasp of some unknown evil. Though the seven discs might seem daunting to gameplay newcomers, each represents a distinct chapter in the story, and each is made even more accessible via a built-in "hint" option that keeps even the newest gamers from getting hopelessly stuck at one level. Hotly awaited and, well, just hot, "Phantasmagoria" lives up to the advance billing.

"Buried In Time: The Journeyman Project 2," Sanctuary Woods, separate PC/Mac CD-ROMs, suggested retail \$64.95.

This three-CD, live-action/digital sequel to the hit "Journeyman Project" takes the time-travel concept to delightful new heights and lands. Gamers become Agent No. 5 of the Temporal Security Agency, who has been framed for crimes against time. In order to clear his name of the charges of altering history, 5 must travel through time to uncover clues and gather evidence. The trips through seven distinct environments take him beyond the usual futuristic fare (though that's also here), and back into brilliantly rendered 3D models of Leonardo da Vinci's Renaissance workshop, the medieval castle of King Richard the Lionhearted, and a Mayan temple, for instance, Dotted with mind-teasing puzzles, the game also boasts an "artificial intelligence" character to call on when the real thing fails (though he'll chide you for having to ask). There's also a new "walk-through" mode, which guides the newest players along. A puzzle in itself, the storyline takes a sharp, thoughtful twist along the way. Firstrate, on all counts.

#### IN PRINT

#### X-RAY: THE UNAUTHORIZED **AUTOBIOGRAPHY** By Ray Davies

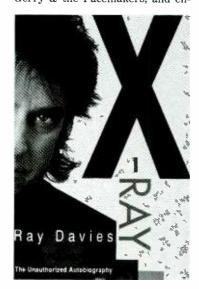
(The Overlook Press; \$24.95)

Unhappy with all previous efforts to document his life as leader of the Kinks, Ray Davies turned to the only writer he could depend on. himself. But Davies did not want to pen a conventional autobiography. So, he invented a fictional interviewer assigned in some future decade by a faceless, all-controlling Corporation to draw out the facts of his life.

Davies uses the device to the fullest. Not wanting to give away too much, he creates new mysteries. Is the interviewer a Davies alter ego or a complete fiction? And is he being lead astray at times by Davies. whom he describes repeatedly as a

The book portrays Davies as "a sad old geezer" looking back over his life. In his childhood recollections we meet many of the characters and situations that would mold his musical visions: the ill-fated sister who loved ballroom dancing, the ephemeral Julie of "Waterloo Sunset," and the authority figures and fashion plates who would be satirized repeatedly by Davies.

The heart of the book is Davies' colorful description of the Kinks' early years as upstarts on the booming British pop scene. From their scruffy start as "four musically confused youths from Muswell Hill," the Kinks quickly attracted an odd coterie of handlers and business insiders. Soon they would cross paths hilariously with Brian Epstein, open tours for the Dave Clark Five and Gerry & the Pacemakers, and en-



counter a supportive Paul McCartney and an arrogant John Lennon.

The Kinks became stars in 1964 when "You Really Got Me," the group's third single, went to No. 1 in the U.K. Davies was barely 20;

brother Dave, the band's brash lead guitarist, was just 17. The shock of stardom was intoxicating. "I discovered that even the slightest glance at a girl in the front row would cause her to roll her eyes and scream with ecstasy," Davies recalls.

The next two years were a haze of gigs and girls. Davies dashed off hit after hit-some recorded in threehour sessions moments after they were written. At the same time, he was setting up housekeeping with Rasa, the beautiful Lithuanian refugee whom he impregnated and later married.

But stardom had its price. Davies' publishing royalties were tied up in lawsuits. The band triumphed in the U.S., only to be banned for several years in a union dispute. By 1973, Davies was a conflicted mess, drinking and drugging to disguise his disgust and overcome his impending divorce. Here, amid much murky introspection, the book comes to an abrupt and frustrating end, leaving untouched

the rest of the Kinks' rich career.
"X-Ray" stands as an indispensable eyewitness account of the golden age of British pop. Unfortunately, what is missing is the probing eye of an independent observer. Thus, there is no corroboration for Davies' tales. And we never really get to the root of the sadness, alienation, and paranoia that he contends dogged him throughout his life.

One thing is clear: Davies' prose is as clever as his poetry. Thankfully, the book's final twist suggests a sequel. KEN SCHLAGER

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, Va. 22305. ENTER\*ACTIVE: Send review copies to Marilyn Gillen, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Eric Boehlert, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### BACHELOR PAD MUSIC FROM '50s, '60s IS SWINGIN' AGAIN

(Continued from page 1)

strumental music recorded in the '50s and '60s—which incorporates such subgenres as jungle-suffused exotica, mocktropical sounds, easy listening music for would-be seducers, and percussion-crazed arrangements of standards—has risen out of a record collectors' underground, igniting an eruption of retrospective compilations. Majors and independents alike will release an outpouring of reissues into the first quarter of 1996.

One observer who understands the music's appeal is "Señor Amor," a DJ who plays space age bachelor pad music in local nightspots like Three of Clubs, and with his partner "Cyrano" on the weekly show "Molotov Cocktail Hour" on Loyola Marymount University's KXLU Los Angeles.

"That indie art rock thing is OK for maybe a drunken party at your school, but it gets old pretty quick," he says. "When you listen to some of this music, you say, 'Man, this is pretty great stuff.'"

#### A BRIEF HISTORY OF PAD

The genre lies on one side of a great divide in American popular culture. That rift was visible to millions of viewers on "The Milton Berle Show" of June 5, 1956; there, the King of Rock'n'Roll was pitted against the Godfather of Space



Age Bachelor Pad Music.

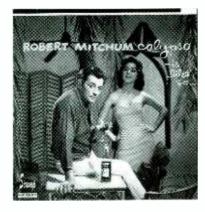
Elvis Presley's swiveling, erotic performance of "Hound Dog" that night set off a storm of national protest, leading Steve Allen to garb Presley in a tuxedo and Ed Sullivan to shoot him from the waist up in later TV appearances. At the benign end of the sonic spectrum was Berle's other musical guest, Les Baxter, who performed "The Poor People Of Paris," a chirpy hit that had been displaced at No. 1 on the charts by Presley's "Heartbreak Hotel" that April.

Baxter was the prototypical architect of pad music. He arranged Peruvian singer Yma Sumac's 1950 exotica landmark, "Voice Of The Xtabay." Through the '50s, he created a series of Capitol albums—"Tamboo!" (a top 10 hit in 1956), "The Sacred Idol," "Ritual Of The Savage," and "Skins"—that formalized the genre's pulsating, primitive side.

Baxter also wrote "Quiet Village," the instrumental number that sparked the tropical music craze. Pianist Martin Denny's birdcall-filled version, a No. 4 hit in 1959, helped propel his "Exotica" album to No. 1 for five weeks. Denny's vibraphonist, Arthur Lyman, a tropical star in his own right, also released his own cover of the tune.

Rock'n'roll and Baxter's brand of instrumental music were pop tributaries that flowed in opposite directions in the ensuing decades. Until the '60s rock outburst shriveled the genre, pop instrumentals were released heavily by the majors and were prominent on the charts. Enoch Light's album "Persuasive Percussion" was No. 1 for 13 weeks in 1960 and was one of seven top 10 albums on Command Records that the

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conductor scored in 1960-61.

Most of the music exploited the then novel capabilities of stereo recording by employing head-whipping speaker-to-speaker effects. DCC Compact Classics A&R manager George Nazar says, "Back in the day, a lot of these records were done to show off guys' hi-fi systems."

After the late '60s, however, the music fell into neglect. Musicologist Irwin Chusid says, "These are albums that have been sitting in used record shops—not in the bins, *under* the bins. They've been in cardboard boxes on the floor, priced at 50 cents an armload, and nobody could move them."

Not everyone had forgotten them, though. In the late '70s and early '80s, a small corps of collectors, jaded sophisticates, and post-modern ironists began scouring flea markets, thrift shops, and garage sales for these ignored artifacts. One such aficionado, L.A. artist Byron Werner, is credited with concocting the handle "space age bachelor pad music" to define the music's futuristic, stereophonic, sensuous appeal.

By 1993-94, writers had begun to pick up on the pad music underground. Publishing house RE/Search released two "Incredibly Strange Music" volumes focusing on such musicians as Denny and Moog synthesizer artists Perrey & Kingsley and on the obsessive collectors of the music; companion CDs were released by Caroline and Asphodel. Joseph Lanza's book "Elevator Music" and screenwriter/collector Dick Blackburn's essay "Beyond Rebel Rouser" (in the book "Too Cool," edited by Billboard director of special issues Gene Sculatti) brought new attention to the genre.

#### THE ASCENT OF ESQUIVEL

A bespectacled Mexican musician who never had a chart hit became space age bachelor pad music's unlikely '90s icon.

Juan Garcia Esquivel was a pianist, bandleader, and arranger who recorded prolifically for RCA (exclamatorily, as "Esquivel!") in the '50s and '60s. His bigband versions of standards incorporated madly ululating choruses and bizarre instrumentation, including steel guitar and even whistling. His sound was hyper-stereophonic: In 1962, RCA gave away 60,000 copies of his album "Latin-Esque" with its hi-fi sets.

Chusid, director of the Raymond Scott archives and the producer of a 1992 Columbia compilation of the late composer's work (Billboard, Dec. 18, 1993), was converted to Esquivel's music after hearing a Byron Werner compilation tape in the early '80s. He later programmed the music on his show on listener-sponsored WFMU New York.

Chusid recalls, "If you played it for anyone else, they would have said, What are you doing with that stuff? Oh, that stuff is so boring, that stuff is so comball. Oh, that's your parents' music. Oh, that's useless, it's Muzak, it's background music.' I would have said, 'Unhunh—this stuff is nutty, but it's goodnutty. It isn't just wacky—there's some

genius there."

Chusid suggested an Esquivel reissue to RCA VP of strategic marketing Paul Williams, who says, "It was basically something that I didn't feel we would be able to break in the same way that an independent label, who would put it in as their No. 1 release, would."

With Williams' support, Chusid brought his idea to Hoboken, N.J., indie Bar/None Records. Label president Tom Prendergast says, "We just felt, musically, this stuff is great. And Irwin was right—there was an underground out there."

Released in June 1994, Bar/None's Esquivel album, appropriately titled "Space Age Bachelor Pad Music," was met with widespread press coverage and surprising sales in indie rock corridors. According to SoundScan, the set has sold 31,000 units to date; that figure may not account for some alternative-store sales.

The appeal of Esquivel's music among young buyers is not hard to fathom, says Señor Amor. "It's as insane as some of the craziest rock'n'roll," he notes.

Williams, who calls the project "the perfect example of a major label interacting with an independent," gave a second Esquivel package, this year's "Music From A Sparkling Planet," to Bar/None in a show of gratitude.

RCA will now release its own 20-track Esquivel compilation, "Cabaret Manana," on Oct. 26. The album will include two numbers, "Sentimental Journey" and "Harlem Nocturne," that will be featured in Quentin Tarantino's segment of the omnibus film "Four Rooms," due in October from Miramax. Director Tarantino breathed new life into surf music with the platinum "Pulp Fiction" soundtrack in 1994 (The White Paper: "Reverse Takeoff: Surf'n'Rod Music Revival Intensifies," Billboard, Aug. 19). RCA and Elektra, which has the "Four Rooms" soundtrack, are hoping "Four Rooms" may turn the trick for Esquivel.

In October, Reprise Archive will rerelease, with original cover art and liner notes, Esquivel's 1962 album "More Of Other Worlds, Other Sounds."

The object of all this attention has been bedridden in Jiutepec, Mexico, for two years: In July 1993, Esquivel suffered a broken hip, which aggravated an old spinal injury. But the 77-year-old



musician's spirits have been lifted by the new kudos of DJs, musicians, and journalists.

"It's amazing," Esquivel says. "I'm so surprised. It was such an unexpected thing. I'm very happy and very glad, of course."

He adds, "Perhaps, what happened was I was too ahead of my time, or the audience wasn't ready for me, I don't know... My only hope—you know what it is?—is that I don't have to wait another 35 years to see the result of what I write now."

#### PAD SERIES GALORE

With the ground broken by Esquivel,

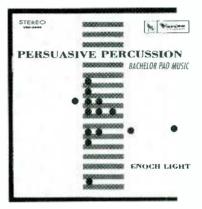


RCA has stepped forward with a three-CD series, "The History Of Space Age Pop," released Aug. 29. Compiled by Chusid from RCA's vaults, it comprises a genre overview, "Melodies And Mischief"; "Mallets In Wonderland," featuring percussion specialties; and "The Stereo Action Dimension," drawn from RCA's tweeter-challenging "Stereo Action" series of the '60s.

tion" series of the '60s.

Williams says, "What we were looking to do is broaden the base of the genre... We gave Irwin the scope to focus in on different subtleties."

Other labels are following suit with their own series. Northridge, Califbased indie DCC—which got a leg up on the pad music craze with the 1991 two-



fer-CD reissue of Lyman's hit albums "Yellow Bird" and "Taboo"—is shooting for an October release of volumes 2 through 4 of "Music For A Bachelor's Den."

The first "Den" volume, released in March, pulled together pad-oriented TV themes, exotica by Denny and Lyman, seducto-pop by Jackie Gleason, and daffy vocals, such as Linda Lawson's "Like Young." Says Nazar, "When we did our first one, we had no idea we would do three more."

But what Nazar calls "steady" sales for the first "Den" have spawned three thematic packages. They are "Exotica" (with cuts by Baxter, Lyman, Sumac, and the South Sea Serenaders), "Latin Rhythms In Hi-Fi" (including Hugo Montenegro, Xavier Cugat, and Miguelito Valdez with Machito), and "Easy Rhythms For Your Cocktail Hour" (including Enoch Light, Perrey & Kingsley, and Dick Hyman).

Capitol's Watkins says that when he proposed a scouring of the label's sizable catalog of pad-sound two years ago, "everybody looked at me like I was from the moon." With Esquivel's splash, however, the label green-lighted the production of "Ultra-Lounge," a five-CD series tentatively due in January. The sets are being compiled by Brad Benedict, the label's photo archivist, who is also a friend of Werner and a pad music enthusiast.

Titles include "Mondo Exotica" (with Baxter, Denny, Sumac, Bas'Sheva, and the Out Islanders); "Mamboland" (chachaing with Henry Mancini, Alvino Rey, and Ray Anthony, among others); "Space Capades" (intergalacticisms by Baxter, Dean Elliott, and obscure big-

band artists); "Bachelor Pad Royale" (the seductive sounds of Gleason, George Shearing, Billy May, Nelson Riddle, and singer Julie London); and "The Swingin'est" (focusing on what Watkins calls "the real finger-poppin' when the shark bites' stuff," by Bobby Darin, Louis Prima, and Sammy Davis Jr.).

Reissue specialist Rhino Records was way ahead of the pad curve: In 1990, it released "Exotica: The Best Of Martin Denny." The label hopes to have its three-volume series "Cocktail Mix" in stores by February.

Volume 1, "Bachelors' Guide To The Galaxy," was compiled by Chusid prior to his involvement with the RCA series. In an unusual move, the other two volumes, "Martini Madness" and "Swingin' Singles," were put together not by Rhino's A&R staff but by Janet Grey, the label's Southwest sales and marketing manager.

Grey says, "I've collected weird records on and off for 15 years at least, from when I started going to thrift shops when I was in high school." She says her collections—which emphasize jazzier instrumental styles and saloon-aware vocals by such talents as Dean Martin, Peggy Lee, Eartha Kitt, and Diana Dors—are "not for the lone bachelor with his hot babe. Mine are for lots of people together, drinking martinis."

#### INDIES IN THE ACT

Smaller major-distributed imprints and indies have met the trend with reissues of their own.

In July, the MCA-distributed Varese Vintage reissued two best-selling Enoch Light opuses, "Persuasive Percussion" and "Provocative Percussion." VP of catalog A&R Cary Mansfield says he hopes to follow with some Light compilations.

In August, Vanguard Records reissued Perrey & Kingsley's 1966 synthesizer album "The In Sound From Way Out!" (the title and artwork of which were purloined by the Beastie Boys for a recent mail-order instrumental album).

Welk Music Group president Kent Crawford says his company, which controls Vanguard's masters, rereleased the album after his company received a flood of bounce-back cards from a deleted Perrey & Kingsley compilation, bought on close-out and sold via mail order by



RE/Search.

On Sept. 26, Asphodel will reissue Ken Nordine's 1967 "word jazz" album "Colors," which the company anthologized on the second "Incredibly Strange Music" album and licensed in its entirety from Nordine himself.

Established as the guru of pad music, Chusid is starting his own imprint, Scamp, with Caroline. Ashley Warren of Caroline's marketing department says, "It's about finding interesting records that have been out of print for a while. It's something kooky, something fun."

Scamp bows Wednesday (6) with Rob-(Continued on page 123)

BILLBOARD SEPTEMBER 9, 1995

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## **Jazz/AC Converts' Surprise Success** Market Tailoring, Concerts Spur Format

BY STEVE KNOPPER

Shoring up sagging ratings plays a part in virtually every format flip, with station managers stepping back and anxiously hoping they have made the right musical move.

That means there are a handful of very happy programmers in Kansas

KCTY 106.6

City, Mo., Honolulu, Norfolk, Va., Buffalo, N.Y., and Washington, D.C., recently jumped to jazz/AC, where success has

come quicker than imagined, surprising even station brass

KCIY Kansas City switched from country to jazz/AC on March 28 and jumped 1.3-4.3 in the spring Arbitron book. KUCD Honolulu, which went on



the air Valentine's Day, began at 1.3 and leaped to 3.2 in its second book. And WJCD Norfolk, after dropping AC in favor of jazz/AC, surged 1.8-5.5.

KCIY PD Doug Gondek says the station quickly united a few large and disparate groups of listeners, made up of new-age and easy-listening fans. Then, by adding local artists to the mix, KCIY lured portions of the city's sizable jazz community, says Gondek.

But the bottom line, he says, is the huge mainstream appeal of format stars such as Kenny G, Luther Vandross, Sade, Anita Baker, and, occasionally, Michael Bolton. "It's the massive AC appeal for the '90s," Gondek insists. "What had happened was that soft ACs abandoned their format because their audience grew too old. Stations in the '70s and '80s were playing a lot of Streisand and Neil Diamond . . . and they couldn't make any money (see Networks & Syndication, page 116).

"This is the perfect format. It can be both background and foreground.'

Initially, KCIY had no live DJs or marketing. By the second month, the station added an air staff and an aggressive television campaign. That seems to have done the trick. Gondek says that even jazz purists, who tend to scoff at the sounds of jazz/AC, grudgingly endorsed the idea. He quotes a Kansas City music professor: "There are many rooms in the house of jazz, and if this brings people into the house, then it's good for the whole."

Many of the new jazz/AC stations, including KCIY and KUCD, work with the Princeton, N.J.-based consulting firm Broadcast Architecture.

Allan Kepler, the firm's VP of programming, cites as models WJZW Washington, D.C., which, in its first three months in the format, cracked the market's top five, and WSJC Buffalo, which signed on the same day as KCIY and debuted with a 6.9 share.

"To reach a lot of people, your songs really have to be driven by melody, Kepler says. "The more complex the music, the smaller the audience.'

The national format aims for upscale, educated, career-oriented listeners, as well as those searching for a different twist to long-term daytime listening: According to Kepler, the format is No. 1 with CEOs and with cab drivers.

Of course, each station has had to construct a version that's appropriate for its

In Honolulu, 10% of KUCD's playlist is Hawaiian traditional instrumental music. "It's not what most people think of. It's not Don Ho doing 'Tiny Bubbles,' PD Mahlon Moore says. "Tailoring it to the market is important anywhere-for New Orleans to do more Dixieland and for Chicago to do more blues.

Promoting concerts, including the Maui Music Festival and a recent show by David Benoit, also helps KUCD to spread the popularity. In the new station's early weeks, after a big television and newspaper advertising campaign, employees went downtown and gave out

1,000 one-dollar bills attached to station bumper stickers.

Moore says secretaries—a big part of the format's target audience—took time from the office to scoop up dollar bills and then spread the word.

"It's a relaxing format," Moore says. People use it to read, do everything. There wasn't anything like that [here] other than a beautiful music station.

Maxine Todd, PD of Norfolk's WJCD, says the station grabbed the listeners who tend to mark "don't know" in market research surveys when asked their favorite radio stations. "I think most people, in their gut, were exposed to this sort of jazz," she says. "I hear from the classic rock audience a lot."

At first, after WJCD switched from (Continued on next page)



Royal Rock. Members of Virgin Records' Royal Trux say, "Thank You," the name of the band's label debut, to programmers prior to a recent New York show. Pictured, from left, are Royal Trux front man Neil Hagerty, Lawrence Lui of WNYU New York, Royal Trux vocalist Jennifer Herrema, and Virgin national college promotion manager Tommy Delaney.

### **Radio Seminar To Cover All Format Bases** Debate, Trivia Aplenty Slated For 2nd Conference

NEW YORK—A diverse lineup of panel sessions, including general interest and format-specific offerings, is being planned for the Billboard/Airplay Monitor Radio Seminar, scheduled for Oct. 12-14 at the New York Marriott Marquis hotel.

The seminar will kick off with a session titled "Group Heads: By Next Year One Of These Men Will Own Your Station." The panel will consist of some of the top radio executives who are aggressively buying stations across the country. They will discuss their strategies and long-term radio goals.

Larry Rosin, president of Edison Media Research, will unveil the results of a study specially commissioned by Billboard and Airplay Monitor, titled "The Mind Of The Female Listener: Unveiling The Mysteries." Rosin's presentation will illuminate the differences in the way men and women relate to and process music.

In a related topic, Rosin's presentation will be immediately followed by the session "Female PDs: What They Know About Your Audience That You Don't." A panel of female programmers from every format will share their insights on how to target the female audience.

Michael Ellis, publisher of Airplay Monitor and associate publisher of Rillboard, will moderate a session titled "Format Definitions: An Impossible Dream?" Ellis will lead what is sure to be a heated discussion among radio programmers and record executives concerning the difficulty of classifying radio stations by format. The proposed format guidelines published recently in Monitor will be a starting point.

Squabbles among competing stations over such issues as artist visits, endorsements, the right to present concerts, and who gets new records first are getting louder and uglier and may be threatening radio's future. It's an issue that now affects nearly every format, particularly country, modern rock, and top 40. That topic will be explored in the session "Artist Wars: Radio's Divisive Issue." A team of record-label promotion veterans will moderate.

During the "Video Didn't Kill The Radio Star" session, a panel of radioturned-video programmers will discuss the synergy between the two mediums and answer questions like, do radio and video outlets help or hurt each other, what radio programming techniques work on the video side, and what successful video programming tools can be adapted to radio.

Another seminar highlight will be "The Air Personality Supergroup. Some of radio's biggest stars will discuss what it takes to be a successful radio entertainer today and what the industry's future looks like from behind the microphone.

Broadcast Data Systems, the sister company of Billboard and Airplay Monitor, will present a session titled "Looking Toward The Future." Representatives of the industry's leading airplaymonitoring company will discuss the exciting new developments, including new comprehensive monitoring technology, they have in store that will enhance the

(Continued on next page)

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H58A

# 45-Plus AC 'Specially Created For Mom'

LOS ANGELES—It's hip to be square, and a new format is betting that Olivia Newton-John, Neil Diamond, and Ann Murray can still draw a crowd.

According to Broadcast Programming, baby boomers have hit their periods of empty nests, early retirement, and maximum spending, so the company is ready to respond with a radio format just for them: AC45+.

As soft adult-contemporary stations skew younger, sounding more and more like mainstream AC outlets and pumping out plenty of Take That and Bon Jovi, women in the 45-55 age group aren't being served with a format for their needs, according to Mike Bettelli, programmer and consultant at BP.

"This format is specially created for mom," says Bettelli. "It's the absolute opposite of hip."

Hip or not, according to two recent studies, the format will likely cater to a large population.

### JAZZ/AC CONVERTS

(Continued from preceding page)

mix to jazz/AC, the station didn't have the money to do much advertising. It put up some billboards, and word-of-mouth took it from there. The station's main roster of artists strays little from the format center.

But the station has a "5:00 Fresh Track" feature, which has inaugurated a new disc by the great jazz vibesman Lionel Hampton, and occasionally experiments with different records. The format, through, is fairly conservative: A recent Broadcast Architecture chart shows that listeners rejected tracks by country pop chanteuse k.d. lang and new age band Pride 'n Politix. Phil Collins is much closer to the idea.

"It's very important that you remain very familiar," Todd says. "We're not trying to be eclectic at all."

## NETWORKS & SYNDICATION

Bettelli dug out some facts from the Bureau of Labor Statistics' Consumer Expenditure Survey, which was reported on in the May issue of American Demographics magazine.

The survey said that the median age of U.S. adults is 41.3, and in the next fiveyears, those aged 18-49 will increase in number from 126 million to 131 million.

In addition, households headed by 45to 54-year-olds have the highest perhousehold spending of any age group (\$41,020 vs. \$28,594 for 25- to 34-yearolds). This fact will appeal to advertisers, who naturally want to place their spots on stations with listeners who have lots of spending money.

Additionally, a recent Katz Radio Group study showed that the median age of listeners of mainstream AC stations is 37; soft ACs, 42; adult standards. 67; and easy listening, 58. This leaves out the 45- to 54-year-olds.

Bettelli is shooting for an early October debut of the format, which is being offered nationally for either barter or cash on CD or hard-drive audio. This will be BP's first service that stations have the option of taking on a barter basis. The official debut of the barter arrangements will be Jan. 1.

Bettelli is targeting soft-AC stations to convert to the format and says he'd be happy with five affiliates by the end of the format's first year. The first affiliate is WSQN Florence, S.C., which is switching from a mainstream AC for-

"If you talk to any AC program director and ask about the artists they've eliminated lately, they would give you a laundry list: Neil Diamond, Kenny Rogers, Barbra Streisand, Anne Murray, and Barry Manilow," says Bettelli. "I was talking to one of our younger PDs, who said his mom complains that there is never a radio station she likes.'

With WSQN competing against two FM AC stations and one AM adult standards outlet, operations manager Dave Baker says the station was looking for a format to give it a competitive

edge.
"This sounded exactly like what we were thinking about and what this market was lacking," says Baker. "Our company is one that tries to take the cutting edge and try new things first. There are a lot of influential business owners starving for something like this.'

Here is a sample hour of the format: Chicago, "If You Leave Me Now"; Olivia Newton-John, "Have You Never Been Mellow"; Elton John, "Can You Feel The Love Tonight"; Smokey Robinson, "Being With You"; Bobby Darin, "If I Were A Carpenter"; Christopher Cross, "Arthur's Theme (The Best That You Can Do)"; Vanessa Williams, "Colors Of The Wind"; Simon & Garfunkel, "Scarborough Fair/Canticle"; Barry Manilow, 'I Write The Songs"; Whitney Houston, "Run To You"; Charlie Rich, "The Most Beautiful Girl"; Billy Joel, "She's Got A Way"; Maureen McGovern, "Can You Read My Mind"; and Lionel Richie, "Say You, Say Me."

Bettelli likens the format to a cross between adult standards, soft AC, and oldies. The music will rarely be culled from the '50s, with exceptions including some Sinatra selections.

As far as new artists, Bettelli says that a 45-year-old woman "doesn't understand" Hootie & the Blowfish, which is getting played on AC outlets. Core AC artists, such as Mariah Carey, Michael Bolton, and Whitney Houston, would be considered on a song-by-song basis.

The on-air presentation, says Bettelli, should be very much like that of fullservice AM stations, which is a casual, friendly, not hyped approach. "It's not as relaxed as beautiful music or nostalgia formats, but not hyped either like younger AC stations," he says. "We do want to have a high-profile morning team, though."

### Billboard.

FOR WEEK ENDING SEPTEMBER 9, 1995

# **Hot Adult Contemporar**

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| 1         | 1  | 1         | 11     | KISS FROM A ROSE<br>ZET/SHE 17896/WARNER BROS. 3 w              | SEAL reess at No. 1 |
| 2         | 4  | 4         | 14     | I CAN LOVE YOU LIKE THAT  BLITZZ 8713 4ATLANTIC  ◆ A            | LL-4-ONE            |
| 3         | 3  | 3         | 12     | COLORS OF THE WIND  HOLLYWOOD 64001  ◆ VANESSA                  | WILLIAMS            |
| 4         | 2  | 2         | 16     | I'LL BE THERE FOR YOU ◆ THE REMI                                | BRANDTS             |
| 5         | 6  | 8         | 16     | AS I LAY ME DOWN  COLUMBIA 77801  ◆ SOPHIE B.                   | HAWKINS             |
| 6         | 7  | 10        | 3 [4 3 | RUN-AROUND ♦ BLUES T  | RAVELER             |
| 7         | 5  | 5         | 19.    | WATER RUNS DRY MOTOWN 0358  ◆ BO                                | YZ II MEN           |
| 8         | 8  | 6         | • 23   | A&M 1028  | (an adam:           |
| 9         | 11 | 14        | . 8 .  | ONLY WANNA BE WITH YOU   ◆ HOOTIE & THE E  ATLANTIC 87132       | LOWFISH             |
| 10        | 10 | 9         | 21     | LET HER CRY  ATLANTIC 87231  ◆ HOOTIE & THE E                   | BLOWFISH            |
| 11        | 9  | 7         | 31 %   | I KNOW  ◆ DIONN COLUMBIA 77750                                  | IE FARRIS           |
| 12        | 12 | 13        | , 9    | WALK IN THE SUN   ◆ BRUCE RCA 64382                             | HORNSB              |
| 13        | 15 | 30        | . 3 >  | CAN I TOUCH YOUTHERE?   | L BOLTON            |
| 14        | 13 | 11        | 29     | I BELIEVE   ◆ BLESSID UNION  EMI 58320                          | OF SOULS            |
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| 18        | 21 | 26        | 5      | YOU ARE NOT ALONE  MICHAEL  EPIC 78002                          | JACKSON             |
| 19        | 19 | 16        | 38 %   | HOLD MY HAND ATLANTIC 87230  ♦ HOOTIE & THE B                   | BLOWFISH            |
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| 33        | 32 | 38        | 9      | SOMEONE TO LOVE<br>YAB YUM 7789≝,550 MUSIC   ◆ JON B. FEATURING | BABYFAC             |
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| 36        | 39 | T -       | 2      | FOREVER TONIGHT RIVER NORTH ALBUM CUT                           | BERNAR              |
| 37        | 34 | 36        | 9      |   | RDAN HIL            |
| 38        | 36 | 31        | 17     | LEARN TO BE STILL GEFFEN ALBUM CUT                              | ◆ EAGLE             |
| 39        | 38 | 40        | 22     |   | ON NEVILI           |
|           | -  | w         | 200    | CARNIVAL • NATALIE N  | AFDCHAN             |

Tracks showing an increase in detections over the previous week, regardless of chart movement, those records which attain 600 detections for the first time. ◆ Videoclip availability. ◆ 1995, Billbo

### RADIO SEMINAR TO COVER ALL FORMAT BASES

(Continued from preceding page)

value of BDS' radio tracking data.

### FORMAT-SPECIFIC SESSIONS

The seminar will also feature eight format-specific discussion groups.

As top 40 splinters off in several directions-including rhythm, modern, mainstream, and adult-its audience shares continue to dwindle. The session "Top 40: Waiting For The Renaissance" will focus on finding ways in which top 40 programmers can regain the prosperity the format once enjoyed.

In "Modern Rock: Too Good To Be True?," attendees seek solutions to the growing pains that are threatening to stunt the format's future.

As the troubled album rock format faces erosion from all sides, including modern rock, triple-A, and many other permutations, some programmers have chosen to stay the course while others have made a right turn onto the alternative road. In the session "Album Rock: Two Faces Of A Format," find out where album rock is headed and what can it do to weather the current storm of format confusion.

The session targeted at AC and top 40/adult stations is titled "Shaking Off That 'Boring' Image." Hear from programmers of the troubled format who feel they are increasingly being overlooked in favor of their counterparts at more current-based outlets. Discover solutions on how to break the format out of the doldrums once and for all.

Country and R&B will each have two sessions dedicated to their issues. In the first R&B session, titled "R&B/Mainstream Vs. Top 40/Rhythm-Crossover, programmers will discuss how these formats can co-exist in a market and how they can benefit from each other.

The second session will concentrate on the R&B adult format, which faces competition not only from its mainstream counterparts, but also from other adult-targeted R&B subgenres, such as jazz/AC and R&B oldies. "R&B: The Adult Choice" will focus on ways the R&B adult format can compete effectively and the format's future.

The first country session, "The Great Playlist Debate," will center on the most divisive issues in country right now: playlist size and how quickly to rotate records. Consultants are telling PDs to slow their rotations, but is this really in the format's long-term best in-

The second country session, "The

Country Clinic," will be a rap room focusing on other pertinent issues and trends facing country radio. Consultant Tim Murphy will moderate.

### **OTHER HIGHLIGHTS**

The final session will be "The Music Trivia Contest And Game Show," an opportunity to test your knowledge of music trivia and win prizes through an entertaining contest designed by Airplay Monitor's master of music trivia, Sean Ross.

The Radio Seminar will culminate with the annual Billboard/Airplay Monitor Radio Awards dinner, which honors the best and brightest among radio stations, syndicators, and broadcasters.

The seminar also will feature a variety of live artist showcases, cocktail parties, and other special events.

As was the case with last year's successful Radio Seminar, all of this year's sessions will be interactive. Feedback from all conference attendees, not just the panelists, will be encouraged.

Seminar registration is \$300 before Sept. 1, \$325 between Sept. 2-29, and \$375 after Sept. 29. For more information, look for the ads in Billboard and Airplay Monitor or call Maureen Ryan at 212-536-5002.

### UNT ADULT CONTEMBORARY DECURRENT

|    |   | 11 | JI A | DULI GUNIEMPUNAN                              | IT NEGUNNERI                   |
|----|---|----|------|---|--------------------------------|
| 1  | _ | -  | 1    | HOUSE OF LOVE<br>A&M 0802                     | ◆ AMY GRANT WITH VINCE GILL    |
| 2  | 2 | -  | 2    | YOU GOTTA BE<br>550 MUSIC 77551               | ◆ DES'REE                      |
| 3  | 1 | -  | 2    | TAKE A BOW<br>MAVERICK/SIRE 18000/WARNER BROS | ◆ MADONNA<br>s                 |
| 4  | _ | -  | 1    | BELIEVE<br>ROCKET 6014/ISLAND                 | ◆ ELTON JOHN                   |
| 5  | 3 | 4  | 21   | IF YOU GO<br>SBK 58165/EMI                    | ◆ JON SECADA                   |
| 6  | 5 | 1  | 9    | LOVE WILL KEEP US ALIVE<br>GEFFEN ALBUM CUT   |                                |
| 7  | 4 | 3  | 26   | COME TO MY WINDOW<br>ISLAND 858 028           | ◆ MELISSA ETHERIDGE            |
| 8  | 6 | 2  | 23   | WILD NIGHT   ◆ JOHN M  MERCURY 858 738        | ELLENCAMP/ME'SHELL NDEGEOCELLO |
| 9  | 7 | 5  | 11   | I'M THE ONLY ONE<br>ISLAND 4068               | ◆ MELISSA ETHERIDGE            |
| 10 | 9 | 6  | 27   | ALL I WANNA DO<br>A&M 0702                    | ◆ SHERYL CROW                  |

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

FOR WEEK ENDING SEPTEMBER 9, 1995

WAS KIND OF A GOOF, ACTUALLY," says Kevin Morpurgo, singer/guitarist for Dandelion, referring to the origins of the band's current single, "Weird-Out." This week, it reaches No. 14 on the Modern Rock Tracks chart.

"It came about pretty fast. We were just kind of playing around with a garage-stomp beat. I guess it was almost a mock song, kind of making fun of all the '60ssounding garage-rock tunes, like old 13th Floor Elevators or even stuff as popular as the Kinks or the Stones. Nobody took it all that serious when we started playing it. Actually, no one takes it all that serious even

As for listeners who take the tune at face value, Morpurgo says that's inevitable. "I think it's pretty strange if other people take it seriously; I mean, how

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serious can you take rock'n'roll? But whenever anything gets released to a pretty big [audience], there are going to be people out there that take anything that gets said seriously; I mean, look at Lenny Bruce. I guess that's always been our problem: Our jokes are really inside,



and people tend to miss a lot of them. On the other hand, we don't necessarily want to be known as a quirky rock

Morpurgo tags the song's lyrics ("I filled a pothole in my mind/Sounds strange, I know, but I feel better") as "pretty free association. I guess specifically it's about relationships and just how weird they can be sometimes."

Not that most people can decipher the dense verses. "I guess with the way the lyrics are, nobody is able to make heads or tails of it. I haven't really gotten too many [song] interpretations. People are just like, 'That's a weird song.' Weird has been the most-used adjective for it so far.'

Although the single has served the band well, he says, we'll never write another song like that again. If I had to do it again, it wouldn't be the first song I would choose to release. I just think there were a couple of other songs [on the album] that have a more rocking aspect of the

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FOR WEEK ENDING SEPTEMBER 9, 1995

## Alhum Rock Tnacke

| H   |     | <u>u</u>   |      | <b>NUCK II.ACK2</b> "  |
|-----|-----|------------|------|--|
| ××  | WK. | WKS.       | WKS. | TRACK TITLE ARTIST ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL                                 |
| (1) | 1   | 1          | 11   | ★★★NO. 1★★★  AND FOOLS SHINE ON 5 weeks at No. 1 ◆ BROTHER CANE VIRGIN.                          |
| 2   | 2   | 4          | 10   | TOMORROW ♦ SILVERCHAIR   |
| 3   | 5   | 7          | 6    | FROGSTOMP EPIC YOU OUGHTA KNOW   ALANIS MORISSETTE   |
| 4   | 6   | 9          | 5    | JAGGED LITTLE PILL MAVERICK/REPRISE  TIL I HEAR IT FROM YOU ♦ GIN BLOSSOMS                       |
| 5   | 3   | 2          | = 14 | "EMPIRE RECORDS" SOUNDTRACK  ONLY WANNA BE WITH YOU  ◆ HOOTIE & THE BLOWFISH                     |
| 6   | 4   | 3          | 15   | CRACKED REAR VIEW ATLANTIC ALL OVER YOU LIVE   |
| (7) | 11  | 15         | 7    | THROWING COPPER RADIOACTIVE/MCA IN THE BLOOD ♦ BETTER THAN EZRA                                  |
|     |     |            |      | DELUXE ELEKTRA/EEG   |
| 8   | 26  |            | 2    | ROCK AND ROLL IS DEAD  OF LENNY KRAVITZ VIRGIN   |
| 9   | 7   | 5          | 21   | DECEMBER   |
| 10  | 13  | 19         | 5    | COMEDOWN ♦ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE  |
| 11  | 8   | 6          | 10   | THIS IS A CALL FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL   |
| 12  | 14  | 23         | 4    | SMASHING YOUNG MAN   ◆ COLLECTIVE SOUL  ATLANTIC   |
| 13  | 10  | 12         | 10   | IMMORTALITY PEARL JAM VITALOGY EPIC  |
| 14  | 9   | 11         | 14   | POSSUM KINGDOM POSSUM KINGDOM POSSUM KINGDOM POSSUM KINGDOM RUBBERNECK INTERSCOPE                |
| 15) | 12  | 13         | 8    | A HIGHER PLACE TOM PETTY WILDFLOWERS WARNER BROS.  |
| 16  | 18  | 22         | 6    | WHITE, DISCUSSION THROWING COPPER RADIOACTIVE/MCA  |
| 17) | 20  | 21         | 5    | J.A.R. GREEN DAY "ANGUS" SOUNDTRACK REPRISE  |
| 18) | 17  | 14         | 18   | RUN-AROUND  BLUES TRAVELER FOUR  |
| 19  | 33  |            | 2    | ★ ★ ★ AIRPOWER ★ ★  WARPED ONE HOT MINUTE  ★ ★ AIRPOWER ★ ★  WARPED ONE HOT MINUTE  WARNER BROS. |
| 20  | 30  | 38         | 3    | ★ ★ ★ AIRPOWER ★ ★  JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE                                    |
| 21  | 19  | 18         | 10   | MUDDY JESUS IAN MOORE MODERNDAY FOLKLORE CAPRICORN   |
| 22  | 23  | 27         | 5    | CRUSH WITH EYELINER  |
| 23  | 16  | 10         | 11   | DOWNTOWN ♦ NEIL YOUNG REPRISE  |
| 24  | 21  | 20         | 22   | GOOD ♦ BETTER THAN EZRA DELUXE FLEKTRAJEEG   |
| 25  | 15  | 8          | 14   | HOLD ME, THRILL ME, KISS ME, KILL ME  "BATMAN FOREVER" SOUNDTRACK  SLAND/ATLANTIC                |
| 26  | 22  | 17         | 19   | LITTLE THINGS SIXTEEN STONE  SIXTEEN STONE  SIXTEEN STONE  SIXTEEN STONE                         |
| 27  | 31  | 33         | 4    | GALAXIE ♦ BLIND MELON SOUP CAPITOL   |
| 28) | 29  | 31         | 8    | ANTS MARCHING  UNDER THE TABLE AND DREAMING  ◆ DAVE MATTHEWS BAND  RCA                           |
| 29  | 28  | 28         | 6    | NOT ENOUGH BALANCE   ◆ VAN HALEN WARNER BROS.  |
| 30  | 27  | 24         | 21   | MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000  ◆ WHITE ZOMBIE GEFFEN                                   |
| 31  | 25  | 25         | 7    | I DON'T KNOW ANYTHING  ABOVE  → MAD SEASON COLUMBIA  |
| 32  | 24  | 16         | 16   | MISERY LET YOUR DIM LIGHT SHINE  SOUL ASYLUM COLUMBIA  |
| 33  | 34  | 30         | 7    | STARS YOU'D PREFER AN ASTRONAUT  ◆ HUM RCA   |
| 34  | 32  | 29         | 9    | WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL  ↑ PRIMUS INTERSCOPE                          |
| 35) | NEV | V Þ        | 1    | NAME A BOY NAMED GOO  A BOY NAMED GOO  METAL BLADE/WARNER BROS.                                  |
| 36  | NEV | <b>v</b> ▶ | 1    | SOLITUDE  ◆ EDWIN MCCAIN HONOR AMONG THIEVES LAVA/ATLANTIC                                       |
| 37  | 36  | 32         | 18   | HEY MAN NICE SHOT ♦ FILTER SHORT BUS REPRISE   |
| 38  | NEV | <b>V</b>   | 1    | ELECTRIC HEAD PT. 2 (THE ECSTASÝ)  ASTRO-CREEP: 2000  WHITE ZOMBIE GEFFEN                        |
| 39  | 38  | 36         | 3    | WEIRD-OUT  DYSLEXICON  DYSLEXICON  DYSLEXICON  DYSLEXICON  DANDELION  RUFFHOUSE/COLUMBIA         |
| 49  | 39  | 39         | 3    | STUCK IN THE MIDDLE WITH YOU  COVER TO COVER  THE JEFF HEALEY BAND  ARISTA                       |

## Modern Rock Tracks...

| T.<br>WK | W.K. | 2<br>WKS | WKS | TRACK TITLE ALBUM TITLE (IF ANY)                              | ARTIST LABEL/DISTRIBUTING LABEL            |
|----------|------|----------|-----|---|--|
|          |      | ,,,,     |     | * * * No. 1   |  |
| 1        | .1   | 3        | 12  |   | weeks at No. 1 SILVERCHAIR EPIC            |
| 2        | 2    | 1        | 7   | J.A.R.<br>"ANGUS" SOUNDTRACK                                  | GREEN DAY                                  |
| 3        | 4    | 6        | 8   | COMEDOWN<br>SIXTEEN STONE                                     | ◆ BUSH<br>TRAUMA/INTERSCOPE                |
| 4        | 3    | 2        | 13  | YOU OUGHTA KNOW JAGGED LITTLE PILL                            | ◆ ALANIS MORISSETTE                        |
| 5        | 5    | 5        | 6   | TIL I HEAR IT FROM YOU  | MAVERICK/REPRISE  ◆ GIN BLOSSOMS           |
| 6        | 6    | 7        | 12  | "EMPIRE RECORDS" SOUNDTRACK IN THE BLOOD                      | ◆ BETTER THAN EZRA                         |
| <u></u>  | 13   |          | 2   |   | ELEKTRĄEEG  ◆ RED HOT CHILI PEPPERS        |
| <u>.</u> | 9    | 20       | 4   | ONE HOT MINUTE  LUMP   ◆ THE PRESIDENTS OF THE                | WARNER BROS<br>E UNITED STATES OF AMERICA  |
| 9        |      | 11       | 5   | THE PRESIDENTS OF THE UNITED STATES OF AN GALAXIE             | MERICA COLUMBIA  ◆ BLIND MELON             |
| -        | 8    |          |     | THIS IS A CALL  | FOO FIGHTERS                               |
| 10       | 7    | 4        | 10  | FOO FIGHTERS  | ROSWELL/CAPITOL                            |
| (11)     | 12   | 18       | 5   | NAME<br>A BOY NAMED GOO                                       | ◆ GOO GOO DOLLS<br>METAL BLADE/WARNER BROS |
|          |      |          |     | * * AIRPOW  |  |
| (12)     | 23   | -        | 2   | ROCK AND ROLL IS DEAD<br>CIRCUS                               | ◆ LENNY KRAVITZ<br>VIRGIN                  |
| 13       | 11   | 9        | 14  | SAY IT AIN'T SO<br>WEEZER                                     | ◆ WEEZER<br>DGC/GEFFEN                     |
| 14)      | 15   | 15       | 6   | WEIRD-OUT<br>DYSLEXICON                                       | ◆ DANDELION<br>RUFFHOUSE/COLUMBIA          |
| 15       | 17   | 16       | 7   | WHITE, DISCUSSION<br>THROWING COPPER                          | RADIOACTIVE/MCA                            |
| (16)     | 16   | 12       | 13  | CARNIVAL  | ◆ NATALIE MERCHANT                         |
| 17       | 10   | 8        | 12  | I GOT A GIRL  | ◆ TRIPPING DAISY                           |
| -        | _    |          |     | ★ ★ AIRPOW  | ISLAND                                     |
| (18)     | 25   | 31       | 3   | HAND IN MY POCKET   | ALANIS MORISSETTE                          |
|          |      |          |     | JAGGED LITTLE PILL AWAKE                                      | MAVERICK/REPRISE  ◆ LETTERS TO CLEO        |
| 19       | 20   | 22       | 6   | WHOLESALE MEATS AND FISH STUTTER                              |  |
| 20       | 14   | 10       | 10  | ELASTICA  | DGC/GEFFEN                                 |
| 21       | 18   | 13       | 18  | MOLLY<br>ROTTING PINATA                                       | ◆ SPONGE<br>WORK                           |
|          |      |          |     | ★ ★ ★ AIRPOW  |  |
| (22)     | 24   | 28       | 4   | JUDY STARING AT THE SUN HAPPY DAYS                            | CATHERINE WHEEL MERCURY                    |
| 23       | 21   | 19       | 11  | ANTS MARCHING UNDER THE TABLE AND DREAMING                    | ◆ DAVE MATTHEWS BAND                       |
|          |      |          |     | * * AIRPOW  |  |
| 24       | 29   | 39       | 3   | TIME BOMB<br>AND OUT COME THE WOLVES                          | RANCID<br>EPITAPH                          |
| 25)      | 26   | 38       | 3   | A GIRL LIKE YOU   | EDWYN COLLINS                              |
| 26)      | NEV  |          | 1   | JUST LIKE ANYONE  | BAR NONE/A&M  ◆ SOUL ASYLUM                |
| 27)      | 31   |          | 2   | WALK THIS WORLD   | COLUMBIA  ◆ HEATHER NOVA                   |
| 28       | 33   | 27       |     | OYSTER RUN-AROUND   | BIG CAT/WORK  ◆ BLUES TRAVELER             |
|          |      | 27       | 24  | FOUR<br>STARS   | A&M<br>HUM                                 |
| 29       | 19   | 17       | 15  | YOU'D PREFER AN ASTRONAUT ALL OVER YOU                        | RCA LIVE                                   |
| 30       | 28   | 21       | 19  | THROWING COPPER   | RADIOACTIVE/MCA                            |
| 31)      | 36   | ,        | 2   | POSSUM KINGDOM<br>RUBBERNECK                                  | ◆ TOADIES<br>INTERSCOPE                    |
| 32       | 27   | 23       | 20  | DECEMBER<br>COLLECTIVE SOUL                                   | ◆ COLLECTIVE SOUL<br>ATLANTIC              |
| 33       | 34   | 32       | 4   | SOFTER, SOFTEST<br>LIVE THROUGH THIS                          | ◆ HOLE<br>DGC/GEFFEN                       |
| 34       | 22   | 14       | 14  | HOLD ME, THRILL ME, KISS ME, K<br>"BATMAN FOREVER" SOUNDTRACK |  |
| 35       | 30   | 26       | 6   | WAKE ME<br>FLUKE  | ♦ RUSTY HANDSOME BOY/TAG/ATLANTIC          |
| 36       | 32   | 25       | 11  | ONLY WANNA BE WITH YOU ◆                                      | HOOTIE & THE BLOWFISH                      |
| 37       | 35   | 24       | 20  | HEY MAN NICE SHOT   | ◆ FILTER                                   |
| 38       | 37   | 33       | 5   | CRUSH WITH EYELINER   | REPRISE<br>◆ R.E.M.                        |
| 39       |      |          |     | MONSTER LITTLE THINGS   | WARNER BROS.  ◆ BUSH                       |
| 39       | 40   | 37       | 23  | SIXTEEN STONE  BRIGHT AS VELLOW                               | TRAUMA/INTERSCOPE                          |

THE INNOCENCE MISSION Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations and 62 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 800 detections (Modern Rock) for the first time. 
Videoclip availability. 
1995, Billboard/BPI Communications

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NEW



Week of August 20, 1995

- ① Scatman / Scatman John
- ② Jealousy / Charles & Eddie
- 3 What's All This About / Linda Lewis
- @ Rough 'N' Smooth / C. J. Lewis
- ⑤ In The Summertime / Shaggy
- ⑦ Waterfalls / TLC
- 8 Hey! Get Out Df My Way / Cardigans
- 9 You Quohta Know / Alanis Morissette
- 1 Ruby / Miki Imai
- 1 Love Enuff / Soul II Soul
- 1 Lovin' You / Suburban Soul
- (3) Caribbean Blue / Big Mountain (1) Without You / Xavier
- 1 Love Love Love / Dreams Come True
- 1 I'll Be There For You / The Rembrandts
- 1 Been Thinking About You / Martine Girault <sup>®</sup> Could It Be I'm Fallin' In Love / Regina Bell
- (9) Colors Of The Wind / Vanessa Williams
- @ Gotta Know Remix / Supergroove Downtown / Neil Young
- @ Carnival / Cardigans
- 2 Freek' N You / Jodeci
- 3 Summer Jam '95 / Scha Dara Parr
- (3) Don't Take It Personal (Just One Of Dem Days) / Monica
- 26 Medicine / Guru
- Power To Move Ya /
- Ziggy Marley And The Melodymakers
- ® Can't Stop This Feeling / Matt Bianco
- 3 | Hear Your Name / Incognito
- 3 Sweet Child / Cosa Nostra
- 3 'Til You Do Me Right / After 7 2 Lucy's Eyes / Papermoor
- 3 Anatadakewo / Southern All Stars
- 3 Make It With You / Carroll Thompson 3 Anokorononatsuni Bokuraha / Hoope
- 3 Scream / Michael Jackson
- (3) Comin Atcha / Stone Groove
- 38 Namidaga Kirari / Spitz Dime La Verdad / Marta Sanchez
- @ Only Words / The Federation
- (1) Keep This Thing Together / Gary Barnacle @ Misery / Soul Asylum
- @ Seesaw Game / Mr. Children
- (4) Carnival / Natalie Merchant
- Tomorrow Robins Will Sing / Stevie Wonder
- Adiemus / Adiemus
- Feels So Good / Xscape
- All The Way /
- Lady Lynett And The Spokesmen
- Saving All My Love For You / Patsy Moore
- Market This Is A Call / Foo Fighters

Selections can be heard on "Pioneer Tokio Hot 100"

every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



1

**BRIGHT AS YELLOW** 

# **Double-Barreled Ohio Media Merger; Voice Of America To Consider Offers**

CALL IT THE Buckeye Blockbuster. Cleveland-based OmniAmerica Communications has agreed to merge into Cincinnati's Citicasters. The deal—which has OmniAmerica's three founders picking up 2.7 million shares of Citicasters stock, as well as \$25 million in cash—will create a new, 28-radio, 10-television station company, valued at around \$1 billion.

Markets in Ohio and Florida will be the most affected. Citicasters will count 11 Ohio stations within the Cincinnati, Cleveland, and Columbus city limits, as well as nine Sunshine State outlets.

The rising tide of privatization seems to have washed up on the banks of Voice of America, which announced that it will entertain offers from commercial and noncommercial companies to "provide financing for the music and entertainment component of the VOA Europe' service." The government would still handle the international network's news, information, and special programming. VOA Europe's "Music And More," targeted, generally, at the 12-34 demo, is heard in 50 countries on five continents.

ABC Radio Networks announced plans to launch a new 24-hour Adult Progressive AOR format (aka triple-A) for early '96.

### PROGRAMMING: WXRB GOES MODERN

WXRB (the Rebel) Pittsburgh drops country for modern rock as Revolution 104.7, becoming the third country player to do so in as many weeks. It's Pittsburgh's first modern rocker. PD Tommy Nyce remains. Crosstown album rock competitor WDVE quickly announced that parent company Secret Communications had purchased WWKS Pittsburgh and would be taking it full-scale modern rock, too.

Dan Michaels takes over programming at WMGK Philadelphia, replacing Julian Breen, who left to start his own company. Michaels was last at WAFX Norfolk, Va. WAFX VP/GM Jeff Scarpelli is accepting T&Rs.

Elsie Xynos exits as PD at CISS

WGKX Memphis PD Bill Jones exits the station to become corporate group PD at South Central Communications in Nashville. T&Rs to VP/GM John Bibbs.

David Moore moves from PD at WGFX (Arrow) Nashville to PD at



by Eric Boehlert with reporting by Douglas Reece

WOCT Baltimore. PD David Wood at WOCT duopoly sister WWMX Baltimore had been overseeing both stations.

Former WZJM (Jammin' 92.3) Cleveland PD J.J. Quest takes over as PD at the new WBZU Richmond, Va., and is accepting T&Rs.

Jonathan Rosen exits KUKQ Phoenix for the Album Network. Music director Larry Mac is bumped up at the eclectic AM music outpost.

WSRR (Star 98) Memphis inks veteran programmer Cary Pall as PD. Most recently, he was with Bolton Re-

Jacob Media's Mike Stern is the new PD at Jacob's newest modern rock outlet. WRVF (the Edge) Dayton. Ohio.

Gary Hoffman has been named operations manager at WGGY/WKRZ-FM/WICK Wilkes-Barre, Pa. He was most recently in-house consultant at WHHH (Hoosier 96) Indianapolis. Also, WGGY MD/morning man Jimmy

KDGE (the Edge) Dallas PD Joel

Folger is now consulting WEDJ Charlotte N.C.

KKDM Des Moines, Iowa, signs on as modern rock under GM/PD J. Michael McKoy.

Former WFMS Indianapolis PD Kevin Mason is now programming WQMX Akron, Ohio, replacing Steve Cherry.

Herb Ivy, OM/PD at WBLM/WCYY/WCYI Portland, Maine, and Cliff Blake, OM/PD at WXBB Portsmouth, N.H., have been upped to VPs at Jeffrey Broadcasting Cos.

WBSS-FM Atlantic City, N.J., PD/morning man Dr. Michael Lynn exits. Assistant PD/MD Jay Towers is upped to PD and moves to mornings. Joshua Flemming, from WHHY Montgomery, Ala., is new to afternoons.

Longtime WRDW Augusta, Ga., owner James Brown returns to radio with new sign-on WJBE (the calls stand for James Brown Enterprises). WJBE will play what station exec Larry Fridie calls "a mix of urban and classic hits from the '40s to the '80s." Meanwhile, the nightly hip-hop format at R&B oldies AM WERD Atlanta, launched several weeks ago by in-house consultant and voice-over king Mitch Faulkner, has been dropped because Brown, who is part owner, objected to the rap music.

WIBM Lansing, Mich., flips from oldies to country.

Jay Phillips, former PD at KXXY-AM-FM Oklahoma City, is now a country consultant at McVay Media.

### **PEOPLE: NEW DALLAS VOICES**

KPLX Dallas/Fort Worth has adjusted its lineup in the wake of exiting Beth Wilson (p.m. drive) and J.D. Ryan (10 p.m.-2 a.m.). The revised lineup includes Steve Harmon, mornings; Jim Tyler, middays; Chris Huff, 1-3 p.m.; former P/T Richard Stevens, 3-7 p.m.; Eddie Coyle, nights; and Jon Griffin, overnights. The station is also looking to add another person to the morning show.

morning show.

WIRK-FM West Palm Beach, Fla.,

MD/midday jock Kimberly James exits
to become midday co-host at KVET

Austin, Texas. Crosstown in West Palm
Beach, former WPLY (Y100) Philadelphia overnight jock Mark Summers

moves to mornings at WPBZ (the

WROO Jacksonville, Fla., MD Bobby Knight exits. Afternoon host Buzz Jackson becomes interim MD. At crosstown rival WQIK, MD/night jock Scott Thomas is out.

Robin Breedon exits the KBXX (the Box) Houston morning show after 2½ years. PD Rob Scorpio has been filling in and welcomes T&Rs.

WXLK (K92) Roanoke, Va., PD Rich E. Cunningham is accepting T&Rs for an afternoon jock.

After sifting through 300 contestants and auditioning five finalists on the air, WLTF Cleveland selected the winner of its morning-show talent search, who will join Corey Deitz and Jay Hamilton. She's Maria Desiray Fenos. Most recent work experience: Cooker Bar & Grille in nearby Independence, Ohio.

Tammy Jett exits as night jock at WARW Washington, D.C., to return to school.

# **Top 40 Boomerangs Back To Terre Haute On WMGI**

Billboard.

OF THE WEEK

BEAU RICHARDS

Program Director

WMGI Terre Haute, Ind.

T'S HARD TO remember now, but when top 40 WPFR (Power 103) Terre Haute, Ind., went dark in late 1990, most rated markets had at least one top 40 station, and many in the industry still believed stations could make money by owning the younger demos. WPFR's bankruptcy was shocking at the time, but stories of top 40 stations with ratings but no revenue became all too familiar, and scores more bailed from the format.

So let's hope that Terre Haute's WMGI (100.7 Mix FM) is an omen once again, this time foretelling a top 40 resurgence. The station flipped from soft AC to top 40 on Dec. 31, 1994, under veteran PD Beau Richards. When the spring Arbitrons came back, its 12-plus ratings had doubled, 9.0-18.4, making the station second only to country powerhouse WTHI-FM, which was off 31.6-27.6.

WMGI's changeover was spear-

headed by then consultant Tom Watson. "Rumors were flying all over the market that the change was going to happen on Jan. 1, so we decided to jump the gun and flip it at noon on New Year's Eve. We kicked off the change to the all-new 'Highway 101' and became a full-blown country station," says Rich-ards. "The reaction was immediate and negative." After an Richards hour. launched the real format with Haddaway's What Is Love."

Mix has apparently struck a chord. Besides wresting second place from album rock WZZQ, which was off 13.3-9.6, WMGI was up 9.1-29.1 in 18-34, 13.1-17 in 25-54, and 10-10.4 in 35-64. Not surprisingly, the station pulled a massive 71.4 share of teens, but Richards says, "To those that told me that Mix is just a teen station, I point out that [WTHI-FM] had that

same share in teens last year."
Richards' first radio job was in 1972 in his hometown of Connellsville, Pa., where he did nights on WCVI as a 16-year-old high schooler, replacing one Mike McVay. Other career highlights include KIOY (K104) Fresno, Calif., under Mark Driscoll; WWKX (KX104) Nashville with Michael St. John; WBZZ (B94) Pittsburgh under Dan Vallie; and three tours of duty with Jan Jeffries in Tampa, Fla., Baltimore, and Chicago.

Richards also programmed WNFI Daytona Beach, Fla., and KHYT Tucson, Ariz., where a 15-year-old Bruce St. James was his overnight jock. Most recently, Richards programmed WYAV Myrtle Beach, S.C., where he met his wife, Kelly Green, who was music director there and who now does middays on Mix.

Green has managed to find a balance between her professional life and her family. "The radio business stays at the radio station unless we absolutely have to talk about it," she says. "We're usually too busy watching Barney videos with our 2-year-old." Not that their union doesn't occasionally become morning-show fodder.

That shift is hosted by Richards, along with Mike Echols and news person Nancy Hauskins, who also anchors the local Channel 2 news. Afternoons are handled by new hire James Gregory, who previously did afternoons at WWXM Myrtle Beach. Nights are still open, says Richards, who is accepting packages. Overnights are handled by T.J. Michaels. The GM is 17-year station vet Paula Phillips, who runs the station with her husband, Marv, the sales manager.

One highlight of WMGI's brief history, says Richards, was landing Kato Kaelin for a station appearance, appropriately enough, on April Fool's Day. "We were the first station in the

country to get him to do anything," Rich-ards says. "He was still on the witness stand at the time, but we negotiated a deal to bring him out with less than 48 hours' notice." The station expected about 1,500 people, but drew over 10,000. The stunt led to 651 articles from as far away as Japan and Saudi Arabia and. Richards says, was probably worth at least two ratings points. Both WLS and WBBM (B96) Chicago interviewed Richards about the promotion.

As for mapping the coup: "I used my common sense and called the Screen Actors Guild for information, then called his publicist, Lee Solters, and worked out the deal."

Presentationally, Richards says, "Our morning show is very outspoken for this market, but not to the extent of Howard Stern or Bob & Tom. We use no liner cards, we use massive phones, and we're very personality-oriented. The best way to describe it is VH1 with an E! presentation. I'd rather have a jock do a couple of great bits and drop three records an hour, as long as it's entertaining." Still, Richards manages about 77 plays per week on his power records.

Here's an hour of WMGI in afternoons: Salt-N-Pepa, "Shoop"; All-4-One, "I Can Love You Like That"; Eddie Money, "She's Like A Movie"; Paula Abdul, "Crazy Cool"; Monica, "Don't Take It Personal"; Michael Bolton, "Can I Touch You ... There?"; Maxi Priest, "Close To You"; Whigfield, "Another Day"; Tony Toni Toné, "If I Had No Loot"; Tia, "Slip 'N' Slide"; Prince, "Little Red Corvette"; Yello, "Tremendous Pain"; and Soul For Real, "Candy Rain."

KEVIN CARTER

This profile originally appeared in Top 40 Airplay Monitor.

# newsline...

**TEX MEYER** is the new GM of WLTY/WKOC/WTAR Norfolk, Va. Meyer arrives from WBZZ/WZPT Pittsburgh, where he was GM for 11 years.

ROY LAUGHLIN, VP/station manager of KIIS-FM Los Angeles, has been named president/GM of the station, and PD Steve Perun, while maintaining his KIIS-FM duties, has been named national PD for Gannett Radio.

SHARON TAYLOR is upped from station manager to GM at CISS Toronto. Previous GM Sandy Davis left earlier this year.

JULIE TALBOTT has been appointed to the newly created position of COO of MJI Broadcasting. Talbott, a 13-year company veteran, was promoted from her post of executive VP.

**ERIC HAUENSTEIN**, VP/GM of Jones Satellite Networks, has been named VP of Jones International Networks.

STATION SALES: KYNO/KJFX Fresno, Calif., from Brown Broadcasting to Mesosphere Broadcasting, owner of crosstown KFRR, for \$3 million; WINR/WRQK Akron, Ohio, from Canton/Akron Radio to Canton Sabre-Com, for \$5 million; WYKZ Beaufort, S.C., from Tri-City Broadcasting to Patterson Broadcasting.

# Music Video

PROGRAMMING

# CMT To 'Showcase' Its Clips, Acts Vid-Driven Original Programs Lined Up

BY BRETT ATWOOD

LOS ANGELES—Country Music Television is aiming to expand its clip-based programming with "CMT Showcase," a new weekly series that contains in-depth interviews with leading country musicians. The 30-minute program is among the first of a new crop of original shows that the channel plans to use to lure viewers into watching more than the occasional country clip.

CMT is already scheduling blocks of specialty music video

programming, including the 90minute hit clip countdown show

"CMT Top 12 Countdown," the country dance show "CMT Saturday Nite Dance Ranch," and the hit clip-driven "Big Ticket."

However, "CMT Showcase" contains a considerable amount of nonmusic video content, including extensive interview footage with each episode's designated artist of the month.

Supervising producer Ann Buckman created the series from CMT's existing showcase artist-of-the-month segments, which have aired between music videos over the past two years.

"CMT Showcase" will spotlight one artist per month through four weekly episodes that air Fridays at 11:30 p.m. Each show will repeat Saturdays at 12:30 p.m. and Sundays at 3:30 p.m.

"It's a totally artist-driven show," says Buckman. "We want it to be as intimate as possible, so there is very little voice-over in it."

The first episode of "CMT Showcase," which debuted Sept. 1, features Tim McGraw at home at his recently purchased Tennessee farm. The interview segues smoothly into McGraw's "Down On The Farm" clip. In subsequent episodes, the musician gets surprisingly candid. McGraw discusses his troubled youth, including his startling discovery that his biological father was famed former New York Mets and Philadelphia Phillies pitcher Tug McGraw. Many labels choose to capitalize on the "CMT Showcase's" artist of the month status in their marketing, but CMT VP/GM Paul Hastaba says that the channel will not

be directly involved in any such promotional endeavors.

However, each artist benefits from additional clip airplay, as well as through promos for the show. In addition, monthly showcase artists will continue to have their clips in regular rotation, where they will be preceded by tour schedule and fan club information.

Hastaba says "CMT Showcase" is only one of many original programs that the channel is planning.

On tap for early 1996 is the tentatively titled "The Morning Show," which will mix music videos with country music news and artist profiles.

"It's geared to appeal to people in the morning as they get ready to go to work or school," says CMT director of programming Tracy Rogers. "We want the show to have a different attitude than the rest of the day's content. It will be much like morning radio, with an emphasis on the hits."

However, Rogers does not anticipate that there will be on-air hosts for the show.

Music video channel VH1 began a similar type of morning program, "Morning Music Wire," on Aug. 8.

Hastaba says that some artists featured on CMT have much crossover potential with VH1's audience.

"Artists like Travis Tritt, Garth Brooks, and Dwight Yoakam could fit in on either station," says Hastaba. CMT is also pondering the addition of more specialty blocks of clip programming during the day.

"Maybe we'll have an hour of CMT hunks to appeal to the viewers who are watching soap operas during the day," says Hastaba.

Though CMT is beefing up its roster, the channel will not stray from its primary focus of music videos, according to Hastaba.

"We remain a video-driven network, but there will be more shows that are created by tying together incidental material and clips into half-hour blocks of programming," says Hastaba. "The goal is to develop more specific tune-in points to promote and sell the channel."



TIM McGRAW

### **PRODUCTION NOTES**

### **LOS ANGELES**

Meat Loaf's "I'd Lie For You And That's The Truth" was directed by Howard Greenhalgh for The End. Daniel Pearl directed photography, while Rob Newman produced and Daniel Falk executive-produced.

Jeffrey W. Byrd directed the new Stepchild clip "Hangin' Around." Yvette Lang executive-produced.

Rashidi Natara Harper directed Aceyalone's "Mic Check" clip. Ben Caldwell and Taj Lewis produced.

Eve's Plum's "Jesus Loves You (Not As Much As I Do)" clip was directed by Chris Applebaum.

Keith Ward is the eye behind Maysa's "What About Our Love" clip.

Scott Kalvert directed Shai's "Come To Me" video with David Phillips as director of photography. Craig Fanning executive-produced.

### NASHVILLE

Kelly Garner's "Always Praying For You" clip was directed by Rob Lindsay, while Doug Arnold produced.

### **NEW YORK**

Regina Belle's "Love T.K.O." clip was directed by Millicent Shelton, while Russell Fine directed photography. Shelton is also the eye behind C.J. Lewis' "R To The A" clip. Patrick Darrin directed photography. Victoria Vallas produced both clips.

### OTHER CITIES

Shooting Star Pictures recently wrapped "Rollin'" for Capitol act IFA (International Family Affair). Michael Martin directed, while Jonathan Heuer produced the San Jose, Calif., and San Francisco shoot

Masta Ace's "Sittin' On Chrome" clip was directed by Vincent E. Toto. The rapper co-directed the clip, which was produced by Scott Shapiro in Virginia Beach, Va., and Philadelphia.

Mark Turner produced Ash's "Jack Names The Planets" clip in London for Harder-Fuller Films.

## Jackson Clip Takes Wing; Asylum For 'So Called' Star

ANET JUMPS: Janet Jackson is flying high in her new clip, "Runaway," which was directed by Marcus Nispel.

The clip opens with Jackson leaping from the window of a high-rise building. Don't worry. The soulful singer is far from suicidal. Instead, she miraculously soars and dances above several global landmarks, including the pyramids of Egypt, the Jesus sculpture in Rio de Janeiro, Brazil, and the Eiffel Tower in Paris.

"Janet wrote this song as a thank you to all her fans around the entire world, so I decided to place her on an international journey," says Nispel. To take her trip, Jackson bypasses

To take her trip, Jackson bypasses the tried-and-true method of airline travel. Though, at one point, she and

several dancers perform some well-choreographed moves on the wing of an airplane.

"I was more afraid than she was," says Nispel of the risky routine. "One wrong dance step and there could have been trouble."

In the clip, Jackson continues to tinker with her on-screen image. The rebellious image that Jackson sported in "Scream" is surpassed by the presence of a prominent nose ring. Some fans may be surprised by the hoop, which is hard to miss since a strand of the sassy singer's hair is braided and tied to it.

Vincent Oster produced the adventurous clip for Hollywood, Calif.-based Red Car Productions, while Thomas Kloss and Joe Yacoe directed photography.

Soul asylum soars: u.k.based video production company Spidercom is off to a good start with its new U.S. division (Billboard, June 10). The company recently completed Soul Asylum's "Just Like Anyone" clip, which features "My So Called Life" star Claire Danes. In the clip, Danes is rejected and ridiculed by her school peers because she has two prominent bumps on her back. However, it's soon revealed that those bumps conceal angel wings. At the end of the clip, Danes reveals her angelic plight by engaging in graceful flight at a school dance. Unlike Janet Jackson, however, she doesn't dance in midair.

P.J. Hogan, who directed the sleeper indie film "Muriel's Wedding," is the eye behind the Soul Asylum clip, while William Green and Michelle Alexander produced. Bobby Bukowski directed photography on the Los Angeles production.

PENNYWISE-CRACKS: Those wacky guys from Epitaph punk act Pennywise have their first longform, and it isn't pretty. The wording on the

packaging for "Pennywise Home Movies" boasts "more vomiting than any video ever released," which should be ample warning to the weakstomached that this is not a Bob Saget-hosted production.

Director **Darren Doane** followed and taped the band on the road for 18 months to produce much of the "home movie" and concert footage on the tape.

Band member **Fletcher** "finds it very funny to throw up on people," says Doane.

In the longform, Fletcher sticks a metal chain up his nose and then coughs it up through his mouth, which causes the musician to, well, vomit.

Other pleasantries caught on tape include out-of-control mosh-pit antics,

a tortured roadie who happens to be naked, dirty sock-and-whipped cream high jinks, and a rabid fan by the name of Stinky Fat Pig.

Stinky Fat Pig.
"Other acts claim to be punk, but Pennywise isn't concerned about labels," says Doane.
"They just do what they want. They don't care about airplay or MTV. It's about the music and having fun."

Doane recently wrapped taping of Pennywise's new clip, "Same Old Story," which is not on the longform. In addition, the music video director is preparing to shoot indie

Gen-X film "Godmoney," which he also wrote.

by Brett

Atwood

CLARK GOES COUNTRY: TNN has named dick clark productions as producer of its forthcoming weeknight prime-time entertainment series. The program, which will air 9-10:30 p.m. ET, is expected to debut on or before Jan. 2, 1996. The production company will set up offices at the Nashville Network Studio in Opryland USA, where the show will be taped. The still-untitled program will replace TNN's current prime-time show "Music City Tonight" (Billboard, July 29).

QUICK CUTS: Power Films is now representing Tribal Communications directors Rubin L. Whitmore and Eric Haywood, who have shot clips for E-40, Too Short, Big Mike, and Questionmark Asylum. Their first Power project is for Motown act Blu's "Hide And Go Get It" Records and New York-based programmer Video Music Box are teaming for an inspiring contest that promotes Spike Lee's forthcoming film "Clockers," which tackles the topic of drug peddling among street gangs. Viewers are asked to write in with suggestions of how they can make money without selling drugs. The winner receives a cash prize and passes to the premiere of the film.



Giant's "Little" Project. Giant recording artist Carlene Carter recently wrapped her latest clip, "Love Like This," taken from her "Little Acts Of Treason" album. The video was filmed in Los Angeles and was produced by Planet Pictures. Pictured, from left, are director Gerry Winter, Carter, management representative Anita Heileg, and producer Mark Kalbfeld.

## Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  $\star$   $\star$  New adds  $\star$   $\star$  listings submitted by the outlets (not from BDS) of clips added for the week ahead



14 hours daily 1899 9th Stree NE, Washington, D.C. 20018

- 1 TLC. Waterfalls
- Brandy, Best Friend
- 3 Shaggy, Boombastic
  4 D'Angelo, Brown Sugar
  5 Brownstone, I Can't Tell You Why
- 6 Mokenstef, He's Mine 7 Michael Jackson & Janet Jackson, Scream
- 7 Michael Jackson & Janet Jackson, Scream
  8 Jody Wattey, Affection
  9 Method Man Feat. Mary J. Blige, I'll Be
  10 Michael Jackson, You Are Not Alone
  11 Brandy, Brokenhearted
  12 Monica, Don't Take It Personal
  13 Montell Jordan, Somethin' 4 Da Honeyz
  14 Mary J. Blige, You Bring Me Joy
  15 Solo, Heaven
  16 Faith, You Used To Love Me
  17 Jodeci, Freek 'n You
  18 A Few Good Men, Tonite
  19 Cooljo Feat. L.V., Gangsta's Paradise

- 18 A Few Good Men, Tonite
  19 Coolio Feat. L.V., Gangsta's Paradise
  20 Jon B, Feat. Babyface, Someone To Love
  21 Tony Thompson, I Wanna Love Like That
  22 Xscape, Feels So Good
  23 Soul II Soul, Love Enuff
  24 Naughty By Nature, Feel Me Flow
  25 Usher, Think Of You
  26 Trisha Covington, Slow Down
  27 Total, Can't You See
  28 Soul For Real, If You Want It
  29 Groove Theory, Tell Me
  30 Guru, Watch What You Say

### \* \* NEW ADDS \* \*

Janet Jackson, Runaway
Paula Abdul, Crazy Cool
Deborah Cox, Sentimental
Diana Ross, Take Me Higher
Alfonzo Rockwell, Love No Limit
Full ForceNine & Barbara Tucker, Back Together Again
Shaggy, In The Summertime



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

- 1 Tracy Byrd, Walking To Jerusalem
  2 Clint Black, One Emotion
  3 Ty England, Should've Asked Her Faster
  4 Jeff Foxworthy, Party All Night
  5 Tim McGraw, I Like It, I Love It
  6 Clay Walker, Who Needs You Baby
  7 Bryan White, Someone Else's Star
  8 James House, Anything For Love
  9 Pam Tillis, In Between Dances

- 12 Wade Hayes, Don't Stop 13 Lee Roy Pamell, When A Woman Loves A Man
- 12 Wade Hayes, Don't Stop
  13 Lee Roy Pamell, When A Woman Loves A Man't
  14 Ty Herndon, I Want My Goodbye Back
  15 Collin Raye, One Boy, One Girl
  16 Alison Krauss, Baby, Now That I've...
  17 Shania Twain, The Woman In Me t
  18 Martina McBride, Safe In The Arms... f
  19 Travis Tritt, Sometimes She Forgets f
  20 Rick Trevino, Save This One For Me t
  21 Brooks & Dunn, You're Gorna Miss Me When
  22 Faith Hill, Let's Go To Vegas f
  23 Aaron Tippin, That's As Close As I'll Get
  24 Sammy Kershaw, Your Tattoo †
  25 Rob Crosby, The Trouble With f
  26 George Ducas, Kisses Don't Lie f
  27 Perfect Stranger, You Have The Right To...
  28 Neal McCoy, If I Was A Drinkin' Man f
  29 Billy Ray Cyrus, The Fastest Horse In A... f
  30 Junior Brown, Highway Patrol
  31 Daryle Singletary, I Let Her Lie
  21 Perset Borney Herset Horse Herset

- 30 Junior Brown, Highway Patrol
  31 Daryle Singletary, LLet Her Lie
  32 Tracy Lawrence, If The World Had A Front... †
  33 Wesley Dennis, Who's Counting
  34 Steve Warriner, Get Back
  35 Shelby Lynne, Slow Me Down
  36 Terri Clark, Better Things To Do
  37 Toby Keith, Big Ol' Truck
  38 Holly Dunn, Cowboys Are My Weakness
  39 Shenandoah, Heaven Bound
  40 Ron Wallace, I'm Listening Now
  41 Jeff Copley, Evergreen
  42 David Ball, Honky Tonk Healin'
  43 Kevin Welch, I Feel Fine Today

- 42 David Ball, Honky Tonk Healin'
  43 Kevin Welch, I Feel Fine Today
  44 Mark Collie, Three Words, Two Hearts...
  45 Sawyer Brown, (This Thing Called) Warithin...
  46 Kenny Chesney, All I Need To Know
  47 Billy Montana, Rain Through The Roof
  48 Emilio, It's Not The End Of The World
  49 The Mavericks, Here Comes The Rain
  50 Baker & Myers, These Arms

† Indicates Hot Shots

### \* \* NEW ADDS \* \*

Bobbie Cryner, I Just Can't Stand To Be Unhappy I Just Can't Stand 10 55 5555, 1975 If I Could See Love troad, Bill's Laundermat, Bar & Grill Little Texas, Life Goes On Perfect Stranger, I'm A Stranger Here Myself Shelby Lynne, I'm Not The One



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Skee-Lo, I Wish 2 Alanis Morissette, You Oughta Know
- 3 Seal, Kiss From A Rose 4 Silverchair, Tomorrow
- 5 Hoote & The Blowfish, Only Wanna Be With You 6 Michael Jackson, You Are Not Alone 7 Soul Asylum, Just Like Anyone 8 Rod Stewart, This

- o Nou Stewart, TITIS
  9 Shaggy, Boombastic
  10 Coolio Feat. L.V., Gangsta's Paradise
  11 Red Hot Chili Peppers, Warped
  12 Dave Matthews Band, Ants Marching
  13 Gin Blossoms, Til I Hear It From You
  14 TLC, Waterlalls

- 15 Lenny Kravitz, Rock 'n Roll Is Dead 16 Civ, Can't Wait One Minute More 17 White Zombie, More Human Than Human 18 D'Angelo, Brown Sugar

- 19 Bush, Come Down 20 Better Than Ezra, In The Blood
- 21 Live, White, Discussion
  22 The Notorious B.I.G., One More Chance
  23 Weezer, Say It Ain't So
  24 R.E.M., Crush With Eyeliner
  25 Naughty By Nature, Feel Me Flow
  26 Blind Melon, Galaxie
  27 Live, Lightning Crashes
  28 Goo Goo Dolls, Name

- 27 Live, Lightning Crashes
  28 Goo Goo Dolls, Name
  29 Montell Jordan, Somethin' 4 Da Honeyz
  30 Blues Traveler, Run Around
  31 Rusted Root, Send Me On My Way
  32 Collective Soul, December
  33 Mokenstef, He's Mine
  34 All-4-One, I Can Love You Like That
  55 Bone Thugs-N-Harmony, 1st Of Tha Month
  36 U2, Hold Me, Thrill Me, Kiss Me...
  37 Jodeci, Freek 'n You
  38 Take That, Back For Good
  39 Monica, Don't Take It Personal
  40 Real McCoy, Come And Get Your Love
  41 Elastica, Stutter
  42 Primus, Wynona's Big Brown Beaver
  43 Green Day, Longview
  44 Dr. Dre, Keep Their Heads Ringin'
  45 Beastie Boys, Sabotage
  46 Niryana, Heart-Shaped Box

- 46 Nirvana, Heart-Shaped Box 47 Our Lady Peace, Naveed
- 48 Skid Row, Breakin' Down 49 Jill Sobule, Supermodel 50 Stone Temple Pilots, Interstate Love Song
- \*\* Indicates MTV Exclusive

### \* \* NEW ADDS \* \*

Foo Fighters, I'll Stick Around Brian McKnight, On The Down Low



- 1 Lorie Morgan, I Didn't Know My Own Strength
  2 Diamond Rio, Finish What We Started
  3 Aaron Tippin, That's As Close As I'll Get
  4 Clint Black, One Emotion
  5 Rhett Akins, That Ain't My Truck
  6 Bryan White, Someone Else's Star
  7 Ty Hemdon, I Want My Goodbye Back
  8 Jeff Carson, Not On Your Love
  9 Willie Nelson & Curtis Potter, Turn Me...
  10 George Rose, & Tamy Wynette, One

- 9 Willie Nelson & Curtis Potter, Jurin Me.
  10 George Jones & Tammy Wynette, One
  11 Pam Tillis, In Between Dances
  12 Brooks & Dunn, You're Gonna Miss Me When.
  13 Tracy Byrd, Walking To Jerusalem
  14 Wade Hayes, Don't Stop
  15 Tracy Lawrence, If The World Had A Front...
  16 Collin Raye, One Boy, One Girl
  17 Tim McGraw, I Like It, I Love It

- 18 Junior Brown, Highway Patrol 19 Billy Ray Cyrus, The Fastest Horse In.

- 20 Alison Krauss, Baby, Now That I've.
- 20 Alison Krauss, Baby, Now That I've...
  21 Carlene Carter, Love Like This
  22 Shania Twain, The Woman In Me
  23 Kenny Chesney, All I Need To Know
  24 Martina McBride, Safe In The Arms Of
  25 Blackhawk, I'm Not Strong Enough To Say
  26 Faith Hill, Let's Go To Vegas
  27 Shenandoah, Heaven Bound
  28 The Mavericks, Here Comes The Rain
  29 Neal McCoy, If I Was A Drinkin' Man
  30 Lee Roy Pamell, When A Woman Loves A Man

### \* \* NEW ADDS \* \*

Baker & Myers, These Arms David Ball, Honky Tonk Healin' Tracy Byrd, Love Lessons Jeff Copley, Evergreen Wesley Dennis, Who's Counting The Moffatts, I Think She Likes Me Dale Watson, South Of Round Rock



1515 Broadway, NY, NY 10036

- 1 Blues Traveler, Run Around

- 1 Blues Traveler, Run Around
  2 Hoote & The Blowfish, Only Wanna Be With You
  3 Seal, Kiss From A Rose
  4 Collective Soul, December
  5 The Rembrandts, I'll Be There For You
  6 Michael Jackson, You Are Not Alone
  7 Sheryl Crow, Can't Cry Anymore
  8 Natalie Merchant, Carnival
  9 Boyz II Men, Water Runs Dry
  10 Sophie B. Hawkins, As I Lay Me Down
  11 Vanessa Williams, Colors Of The Wind
  12 Gin Blossoms, Till Hear It From You
  13 Hootie & The Blowfish, Let Her Cry
- 13 Hootie & The Blowfish, Let Her Cry
- 13 Hootie & The Blowfish, Let Her Cry
  14 Selena, I Could Fall In Love
  15 Madonna, Take A Bow
  16 Bruce Hornsby, Walk In The Sun
  17 Paula Abdul, Crazy Cool
  18 Take That, Back For Good
  19 Del Amitri, Roll To Me
  20 Madonna, Vogue
  21 Annie Lennox, A Whiter Shade Of Pale
  22 Gloria Estefan, Turn The Beat Around
  23 Edwin Mccain, Solitude

- 24 Tom Petty & The Heartbreakers, Don't Come. 25 Peter Gabriel, Sledgehammer
- 25 Peter Gabriel, Sledgehammer 26 R.E.M., Losing My Peligion 27 George Michael, Too Funky 28 Bryan Adams, Have You Ever Really Loved... 29 Des'ree, You Gotta Be 30 Melissa Etheridge, I'm The Only One

- 31 Melissa Etheridge, iff I Wanted To 32 Dionne Farris, I Know 33 Bette Midler, To Deserve You 34 Van Halen, Not Enough 35 Paula Abdul, The Promise Of A New Day

### \* \* NEW ADDS \* \*

Janet Jackson, Runaway Mariah Carey, Fantasy R.E.M., Tongue Rod Stewart, This

## A SAMPLING OF PLAYLISTS SUBMITTED BY NA-TIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 9, 1995.



Continuous programming 1221 Collins Ave Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO Coolio Feat. L.V., Gangsta's Paradise

**BOX TOPS** Bone Thugs-N-Harmony, 1st Of Tha Month Adina Howard, My Up And Down Michael Jackson, You Are Not Alone Dana Dane, Chester

### Pure Soul, We Must Be In Love W.C./Maad Circle, West Up

Albita, No Se Parece A Nada Blackstreet, Tonight's The Night Boyz Of Paradize, Shining Star Brooklyn Funk Essentials, The Creator. CIV, Wait One Minute More Brooklyn Funk Essentials, The Creator...
CIV, Wait One Minute More
Deborah Cox, Sentimental
E-40, Dusted & Disgusted
Fither, Dose
Gary Glitter, Rock & Roll Pt. 2
Georgie Porgie, Everybody Must Party
Grand Puba, A Little Of This
Guru, Watch What You Say
Jamie Walters, Why
Jill Sobule, Supermodel
Keith Murray, This That Hit
Lenny Kravitz, Rock And Roll Is Dead
Lin Que, Let It Fall
Masta Ace, Sittin' On Chrome
Mystikal, Yail Ain't Ready Yet
Paula Abdul, Crazy Cool
Playa Poncho & LA Sno, What'z Up...
Presidents Of The United States, Lump
Red Lover Tone, Wanna Make Moves
Skid Row, Breakin' Down
Soul Asylum, Just Like Anyone
Soultry, I'll Get Mine
Tha Chamba, Hood Thang
Veronica, Without Love
White Zombie, Electric Head, Part 2

# M R

Continuous programming 11500 9th St N St Petersburg, FL 33716

Shania Twain, The Woman In Me John Lee Hooker, One Bourbon... Walter Beasley, Private Time Blues Traveler, Run Around Collective Soul, December Lee Roy Parnell, A Little Bit Of You John Denver, For You Aaron Neville, For The Good Times Pavarotti/Adams, Ole Sole Mic Pavarotti/Adams, Ole Sole Mio Pink Floyd, Time Hootie & The Blowfish, Only Wanna Be... Vanessa Mae, Toccata And Fugue Billy Montana, Rain Through The Roof Selena, I Could Fall In Love Deep Forest, Marta's Song Michael Jackson, History Celline Dion, Pour Que... The Doors, The Ghost Song Perfect Stranger, You Have The Right... Vanessa Williams, Colors Of The Wind



Indeci Freek'n You Onyx, Live Brownstone, Grapevyne 8 Off, Ghetto Girl Pudgee, On The Regular Pudgee, On The Regular Raekwon, Criminology Rottin Razcals, Ah Right Junior M.A.F.I.A., Player's Anthem AZ, Sugar Hill Lin Que, Let It Fall Groove Theory, Tell Me D'Angelo, Brown Sugar Faith, You Used To Love Me Shaggy, Boombastic Mokensteff, He's Mine Mic Geronimo, Masta IC no, Masta IC

Lost Boyz, Benz, Lex, Coups Miilkbone, Where'z The Party At? Michael Speaks, Whatever You Need



Continuous programming Hawley Crescent London NW18TT

Take That, Never Forget
Diana King, Shy Guy
Scatman John, Scatman's World
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Sin With Sebastian, Shut Up
Edwyn Collins, A Girl Like You
TLC, Waterfalls
Green Day, When I Come Around
Bjork, Army Of Me
Shaggy, In The Summertime
Michael Jackson & Janet Jackson, Scream
La Bouche, Falling In Love
Bon Jovi, This Ain't A Love Song
Seal, Kiss From A Rose
Offspring, Gotta Get Away Offspring, Gotta Get Away Pulp, Common People Pulp, Common People Nightcrawlers, Surrender Your Love Bryan Adams, Have You Ever Really Loved. Selig, 1st Es Wichtig? Guru, Watch What You Say



2806 Opryland Dr Nashville, TN 37214

Three Crosses, This Is Not My Home Walter Eugenes, Crawl Point Of Grace, Dying To Reach You Jars Of Clay, Flood Cindy Morgan, I'll Stand Geoff Moore, Home Run DC Talk, Wish We'd Been Ready John Elefante, This Is What... Amy Grant, Big Yellow Taxi Rich Mullins, Brother's Keepe

Amy Morriss, I'm A Believe Whiteheart, Even The Hardest Heart Michael W. Smith, Cry For Love (new) Walter Eugenes, I Need You (new) Tony Vincent, Must Por This Season (new)



One hour weekly 216 W Ohio Chicago, IL 60610

Garbage, Queer Boo Radleys, It's Lulu Jewel, Live JBTV Video The Replacements, The Ledge Tea Party, The Bazaar Liz Phair Jealousy Liz Phair, Jealousy
Peter Murphy, Scarlet Thing In You
Soul Asylum, Just Like Anyone
Presidents Of The United States, Lump Tripping Daisy, I Got A Gir Letters To Cleo, Awake Ke', Strange World Ash, Jack Names The Planets The Ramones, I Don't Wanna Grow Up Phunk Junkeez, Snapped Chick, Malibu Collective Soul, Smashing Young Man



Brockton, MA 02401

Dambuilders, Teenage Looser Anthem Extra Fancy, You Look Like A Movie Star.. Gwen Mars, Cosmic Dick Left Field, Open Up The Ramones, I Don't Wanna Grow Up Jeff Buckley, So Real EBN, Electronic Behavior... EBN, Electronic Behavior...
Presidents Of The United States, Lump Soul Asylum, Just Bush, Come Down Alanis Morissette, You Oughta Know Chick, Malibu Poster Children, He's My Star

### TRIPPING DAISY BLOOMS AT ISLAND

(Continued from page 1)

Billboard 200 at No. 96 on Sept. 2. This week it moves up one spot to No. 95.

According to SoundScan, the album, produced by the band and Ted Nicely (Fugazi, Shudder To Think, Quicksand) has sold more than 62,000 units.

Sales have been powered in part by the album's quirky first single, "I Got A Girl," which is No. 17 on the Modern Rock Tracks chart this week. It reached No. 33 on the Album Rock Tracks chart on Aug. 5.

Modern rock KDGE Dallas can take credit for getting the ball rolling on the

The station helped make Tripping Daisy one of the most popular local bands in Dallas by playing "Lost And Found" and "One Through Four" from "Bill," the group's 1992 debut on Dallas-based Dragon Street Records, in regular rotation.

Those songs were on KDGE's list of the top 94 requested songs of 1992. The station invited the band to perform at its 1993 Edgefest.

"The exciting thing . . . is that we're two for two," says KDGE PD Joel Folger. "Two years in a row, we've had local bands play our annual Edgefest and steal the show. Tripping Daisy did it two years ago, and then [Rain Maker/Interscope's] Deep Blue Something did it."

Tripping Daisy played to approximately 20,000 people at the Edgefest, says Folger, "and everyone was singing the words and jumping up and down. It was magic to see it happening."

Tripping Daisy first appeared in Billboard's unsigned band and regional news column, Continental Drift, on Jan. 16, 1993. The item reported that "Bill' was the top seller at Sound Warehouse, Hastings, Camelot, and mom-and-pop record stores in Dallas.

The band's appearance in that column helped it to get its deal with Island (Billboard, Dec. 24, 1994).

Bill Wisener, owner of Bill's Records & Tapes in Dallas, says that "Bill" was the best-selling and most highly anticipated local album in the store's history. Consumers also quickly snatched up "i

am an Elastic Firecracker," he says.

of James Dowdall and Rose Noone found the band in 1993 (Billboard, Sept. 11, 1993), "Bill" sold more than 15,000 units, according to SoundScan. Dowdall says that in addition to the band's ability to simply "write great

pop songs" and sell out shows, what at-

tracted him most was singer/gui-

Before Island's traveling A&R team

tarist/songwriter Tim DeLaughter's vi-"He has total vision about what he wants to do," he says. "It's not just

about playing songs." DeLaughter describes his approach to music as "a journey. We try to make the most out of it," he says. "If you go to the store, you don't just hop in your car and go to the store. You turn on the radio, roll down the window, look around

you." DeLaughter says he and bandmates Wes Berggren (guitar), Mark Pirro (bass), and Bryan Wakeland (drums) never purposely sit down to write a song, with the exception of sometimes tweaking the improvised lyrics he comes up with on stage.

"We do a lot of improvising, and most of our songwriting is done on stage," says DeLaughter. "The music comes first, then I just start singing off the top of my head. You're so exposed in front of everyone and totally put on the spot. It's extremely challenging." The first phase of Island's marketing

campaign included the remastering and rereleasing of "Bill" on Island Red

in July 1993. According to SoundScan, the reissue sold more than 27,000 units.

"My Umbrella" from "Bill" spent two weeks on Modern Rock Tracks, peaking at No. 24 in October 1993.

Island Red also released a five-song EP, "Get It On," in June 1994, which has sold more than 4,000 copies, according to SoundScan.

"We wanted to initially develop the band at a moderate pace, so they would really create a legitimate fan base and go from there with the next record. That paid off," says Jonas Nachsin, director of marketing at Island.

release parties and an Internet cam-Three months before the album's re-

In addition to using the reissue and

EP to build awareness for "i am an

Elastic Firecracker." Island set up pre-



Tripping Daisy guitarist Wes Berggren, left, and singer/guitarist/songwriter Tim DeLaughter enthusiastically show off their Heatseeker T-shirt awards in recognition of "I Am An Elastic Firecracker" on Island reaching No. 1 on Heatseekers—a feat DeLaughter says made him "freaked out." The hand's other members are Mark Pirro (bass) and Bryan Wakeland (drums).

lease, 30 seconds of the album track "RocketPop," artwork from the album, and text from the band were put on CompuServe and America Online to give core fans an early taste of the album.

Ads were placed in entertainment publications in the band's hottest markets-Texas, Chicago, and Washington, D.C.—to alert fans of the Internet address and the album's street date. A month later, the label added snippets of "I Got A Girl" and "Piranha" to the site. "Piranha," the next single, goes to modern and album rock radio Sept. 18.

The pre-release parties, which were dubbed "pre-fourth of July" parties to tie in with the "firecracker" in the album title, were set up through nine PGD branches in June. Each market approached the parties

differently. In Detroit, for instance, PGD staffers used party vans that picked up groups of fans at a club and drove them around for 20 minutes to listen to the CD. Fans went home with a fourth of July gift bag and a cassette The label also used the album's art-

work and the band's fascination with mail art in its marketing plan. The cover art features a photograph of Italian mail-art artist Guglielmo Achille Cavellini, who created his art on stamps. The photo was taken by New York mail artist and collector E.F. Higgins III. The point-of-purchase materials

that look like postage stamps. The sections featured the album's cover, inside artwork, and a band photo. The first 100,000 units of the album included a book of stamps with the same

used to promote the album included a

perforated poster with three sections

BILLBOARD SEPTEMBER 9, 1995

(Continued on next page)

### THE LEVELLERS ROLL ACROSS THE U.K.

(Continued from page 9)

major rock acts of the world.

"Zeitgeist" (German for spirit of the age) is the traditional Levellers stew of furious folk-tinged stomp-along rock and socially motivated ballads, fortified with their strongest songs and melodies to date.

China Records says it is shipping 100,000 copies of "Zeitgeist" in the U.K., where it goes through independent distributor Pinnacle. The campaign for the album is the biggest the label has ever mounted. Almost every chain and key independent has the distinctive album cover featured either at point-of-sale or in one of the windows.

Outside the U.K., this is the first Levellers album to go through Warner Music International, the result of a 1994 licensing deal covering the world outside of Great Britain (see story, page 9). The album was simultaneously released by Warner Music Europe and in Australia and New Zealand, while a Japanese release is slated for September.

In the U.S., "Zeitgeist" will be put out by Elektra in January under a separate agreement negotiated before the global deal.

China's chairman Derek Green says that the album—the band's fourth for the label and its fifth in total—is "a mature and complete record. The quote that sticks in my mind from people who've heard it is, 'It's the record we've been waiting for.'

The band members attribute the quality of "Zeitgeist" to their own positive feelings when they were recording the album. In many respects, the Levellers have settled down, having recently bought and converted an abandoned clock factory in Brighton into offices and studio space, a move that cost the band 150,000 pounds (\$238,500), not counting equipment.

The Metway, as it is known, serves as the Levellers' offices for management, fan club, and publications, and as a hang-out, complete with its own bar. It is also the center for their political activities, which involve publishing directories of alternative pressure and action groups.

"Zeitgeist" was recorded in the Metway studio. Singer Mark Chadwick says, "We were just going to rehearse there, but it was the best-sounding rehearsal room we had ever heard." They bought a 24-track analog deck from their neighbor, Tom Robinson, and laid down the tracks with Alan Scott, who produced their 1992 album, "Levelling

### TRIPPING DAISY

(Continued from preceding page)

artwork. In addition, 200,000 books of the stamps were given away at shows.

Nachsin says several factors led to an increase in sales, including the culmination of modern and album rock airplay, top 40 play, and MTV's increased rotation of "I Got A Girl."

"We went from scanning 5,000 units to 12,000 units in a week," says Nachsin. "We had radio, our sales programs kicked in, press was on it and MTV, and the band was on the road. It's a classic story."

When the band finishes its dates with the Medicine Label's Green Apple Quick Step and Island's Local H on Thursday (7), it will headline clubs with 550 Music's Eve's Plum as the opening act. Tripping Daisy will also make its second appearance on "Late Night With Conan O'Brien" Friday (8); its first time on the show was in June 1994.

The Land."

"Most people go into a studio and spend money trying to make it sound like it was recorded before studios were invented," says bassist Jeremy Cunningham. "This record sounds like it was made before expensive studios."

Chadwick adds, "We've never functioned well in a commercial studio. It's such an alien environment. There's so much getting used to the place in such a short time."

The first single from the album was "Hope Street," a ballad, says Chadwick, that is about "the aspirations and broken dreams of people in this country." "Hope Street" was released July 31 and reached No. 12 on the Music Monitor singles sales chart for the week of Aug. 7. For the same week, it also stood atop the BBC Radio 1 playlist, which was netting the song some 28 plays per week.

The Levellers are notorious for their political views, which are not allied to any political party but revolve around specific issues. The band has spearheaded a campaign against the British conservative government's Criminal Justice Act, which became law earlier this year. The wide-ranging act includes statutes enabling police to stop unlicensed parties and move on travelers and removes a citizen's right to silence upon arrest.

Chadwick expounds the band's philosophy: "[Britain] has always had an impression of itself as a free country. It used to be the case that where there was no victim, there was no crime. This government has decided to attack a section of the population as a scapegoat for its own mistakes and criminalized a whole sector of society. Basically, anyone who has not got a job or a mortage suffers. We say, 'No victim, no crime.'"

By criminalizing various segments of the population, says Chadwick, the government has forced those people to become united as never before. The Levellers have produced "The Book," a directory of alternative groups campaigning on single issues. This, says Chadwick, will enable them to share resources.

The message is reinforced through their fanzine, "On The Fiddle," and their official Internet World Wide Web page, "A Weapon Called The Word."

Such activities have piqued the interest of government intelligence agencies, which, not surprisingly, take a dim view of the Levellers' activism.

With a folk/rock sound and a punk attitude, the Levellers have become the patron saints of the "crusties" or new age travelers, the large bands of disenfranchised, mainly young, unemployed people who travel during the summer, often between rock festivals.

The band's music, however, does not mount direct attacks on its targets or make overt political statements. "If we wrote about what's going on today, the songs would be a prisoner of that time," says Cunningham. "We don't want to make a statement on a record; we can talk about that. If we talked about the Criminal Justice Act, then those songs would be rooted in 1995."

Instead, the music is more of a social commentary than a direct call to arms. "Zeitgeist" continues the sound that drew the Levellers attention in the first place, namely as a solid rock grounding of bassist Cunningham, drummer Charlie Heather, and guitarist Simon Friend, welded to melodies that often would seem more at home in folk songs, with the rural feel capped off by violinist Jon Sevink.

The album is being called a return to form for the Levellers, whose self-titled last album was not well received by critics or the band itself. It was the result of a self-imposed six-week deadline to generate an album's worth of material.

However, this deprecation did not stand in the way of sales, with China claiming worldwide sales of more than 500,000 copies. However, few of those sales were in the U.S., where the album moved only 12,000 copies, according to SoundScan. In the U.K., it hit No. 2 on the albums chart in September 1993.

"The disappointment was with the group themselves," says China's Green. "We were only disappointed to the extent that it was more experimental than we'd expected, but that was not an issue. With this album, they are now being accepted as a serious rock band. Previously, the media have been determined to marginalize the Levellers. They are listening to this record,

and I'm not really sure what's caused the change or why they decided to do that. No one wanted to marginalize U2, did they?"

The band was one of the star attractions at the Glastonbury Festival in 1992, when it was basking in the success of its second album, "Levelling The Land," its debut on China.

Its first album, 1990's "A Weapon Called The Word," has recently been reissued by French label Musidisc.

Every indication is that "Zeitgeist" will be the Levellers' greatest seller at home and abroad. China's head of international, Adrian Sear, says that Germany, Benelux, and Scandinavia are the band's strongest regions of popularity. "That's where they've been touring most. In France, Spain, and Italy, they didn't have the support of a strong licensee before, so we didn't tour there. As the live appearance is what spurs their sales on, we're hoping the numbers will come in once they've toured there," says Sear.

The Levellers are backing up the album with a 14-date U.K. tour, having already played several European festival dates. More European dates follow later this year. Prospects for a U.S. tour are slim, given the band's antipathy toward the country.

"We're not very comfortable with the U.S.," says Chadwick. "They have a different way of going about things over there."

Cunningham explains, "We're never going to do another club tour of the States. We can't do 50 good gigs night after night, and if we can't do good gigs, we don't want to do it. It's so big, and we can only reach a section of the audience at a time. The place doesn't seem to connect with itself. When we do a good gig, news doesn't seem to travel to the next town, like it does here."

Chadwick adds, "We'd actually like to play to the same audiences as the Grateful Dead. Those audiences are still there to be entertained."

### LABEL SEES SIGNS FOR U.S. FORTUNE

(Continued from page 9)

story, page 9), and their new album, "Zeitgeist," comes out in the U.S. in January. The new album from Blameless, "The Signs Are All There," is to be released through Atlantic in the U.S. in February.

Other China signings coming to the U.S. are Heavyshift, on Jac Holzmann's Discovery label, due early next year; Louchie Lou & Michie One (Qwest, October); and anarcho-dub warriors Zion Train (Mesa Blue Moon, this month).

Two U.S. labels (one Warner affiliate and one outsider) are looking to license Toronto-based Charlene Smith, signed to the world through China by independent Boomtown Records in Canada

The preponderance of Warner labels in this mix is due to a licensing agreement struck with Warner Music International last year (although the Levellers' deal with Elektra predates that accord).

The Warner deal came after 10 years of working with independent partners, such as Pony Canyon in Japan, edel in Germany, Sonet in Scandinavia, Vogue in France, and Ricordi in Italy. Like many British indies, China reached a deal with a single international licensee to avoid the time-consuming difficulties of dealing with regional licensees.

Sources say the Warner deal involved no equity sale, although the major is understood to have first option of buying the indie, should it wish to do so.

"We're an indie in the U.K., but we've got the clout of a major behind us," says China chairman Derek Green.

China was founded in 1984 by Green, a former managing director of A&M Records in the U.K. One of the most colorful characters in the British music business, Green takes a certain self-deprecating pleasure in introducing himself as "the man who signed the Sex Pistols for four days."

The label's first release was "Put My Arms Around You" by Kevin Kitchen, which reached No. 64 on the U.K. singles chart in 1985. In the same year, the label signed Art Of Noise, the pioneers of sampling and computer-generated music who issued a string of singles and the album "In No Sense? Nonsense!" in 1987.

The Levellers were signed to the

label in summer 1991 and have remained the largest-selling act on the roster. Yet, with a flurry of artist development in the last year, the label has grown in size and moved to new premises in Shepherds Bush in western London.

The Warner deal allowed China the financial and operational backing it needed to beef up its roster and to sign distribution and licensing deals. In the past year, this freedom has also allowed China to familiarize itself with such new technologies as CD-ROMs and the Internet.

Zion Train's CD-ROM, "Homegrown Fantasy," is due for release Sept. 18. The title was created mainly by the band members and reflects their anarchic, marijuana-fueled attitudes.

Green is enthusiastic about these new technologies, despite his experience with "Homegrown Fantasy": "My message to others is this—don't believe everything you hear about this technology being easy. We've spent four to five months on this, and at the end of the day you can't put it out until it's absolutely right. When it is right, it's wonderful."

China's encounter with the Internet has been much smoother. In May the label launched its World Wide Web home page, "The Dragon's Lair," which contains snippets about the label's acts on the "Chinese Whispers" page, as well as sites for such acts as the Levellers and Blameless. The indie was one of the first labels to have a Web site, and Green says the company is already seeing the benefit: "It's a very inexpensive way of getting the message out. We can provide the content here and get direct feedback from fans."

China is also making strides in innovative marketing. Heavyshift recently embarked on a world tour of HMV's retail stores, the first act to use the chain's power.

The label has broadened the range of the music it has signed: Green is especially proud of young soul singer Charlene Smith, whose China debut album "Feel The Goodtimes" came out at the end of August in the U.K. The album has already been released in major European territories.

At the other end of the musical scale, China is releasing an album in January from Saint Preux, a French classical composer. In the last year, it has also distributed "Purple Electric Violin Concerto" by Ed Alleyne-Johnson, who composes and performs on an electric five-stringed violin.

Pop duo Louchie Lou & Michie One release their album "II B Free" Sept. 11, and it is due to come out in the U.S. on Qwest in early 1996.

Also signed to the label are ambient act G.O.I., Letters To Cleo, former Green On Red guitarist Chuck Prophet, Wishplants, and Morcheba.

Last year, China set up a dance label, IndoChina, mainly to sign singles deals. IndoChina has a two-member A&R staff and is releasing about five singles a month. This month, the label put out Lisa Lamb's "Summer Breeze" and Rhythm Of Space's techno "The Sky Fell In." In October, IndoChina plans to release two compilation albums culled from its output so far. Album artists signed to IndoChina are Phildelphia Bluntz and A One.

Run by managers Chris Checkley and Mitchell Silver, IndoChina has five imprints for different styles of music: Stateside for garage, Tec-tone for techno, Bluefunkers for R&B, Full Energy for house and nu-NRG, and Freebase for drum & bass.

"Dance music is the part of the British music scene where all the innovation is going on at the moment, and that's what excites me," says Green. "We can still make good rock bands in Britain today, and that's obvious when you see an act like Blameless. But I personally feel I have very little to add to the production of a rock album."

China has also pacted for mainstream and alternative independent singles. A licensing deal with Planet 3 Records brought in the U.K.'s poppy entry to the Eurovision Song Contest, Love City Groove's self-titled track

Birmingham-based ambient/trance label Birmingham Records has a deal with China that brings its act Higher Intelligence Agency under the China aegis, along with a series of compilations, such as the Aqua Ambient dub series. The Tickin' Time label is also licensed to China and involves rap acts 11.59 and NSO Force, as well as signings by label head and 11.59 member Daniel X.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Jaha Systems' Radio Track service. 230 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK   | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                            | THIS WEEK  | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                          |
|-------------|-----------|----------|--|------------|-----------|----------|--|
|             |           |          | * * * NO.1 * *   | 38         | 37        | 10       | I GOT 5 ON IT<br>LUNIZ (NOO TRYBE)                               |
| 1           | 1         | 11       | KISS FROM A ROSE<br>SEAL (ZTT/SIRE/WE) 5 w/s at No. 1              | 39)        | 40        | 6        | COME DOWN<br>BUSH (TRAUMA/INTERSCOPE)                            |
| 2           | 2         | 27       | WATERFALLS<br>TLC (LAFACE/ARISTA)                                  | 40         | 38        | 18       | ALL OVER YOU<br>LIVE (RADIOACTIVE/MCA)                           |
| 3           | 5         | 15       | I CAN LOVE YOU LIKE THAT<br>ALL-4-ONE (BLITZZ/ATLANTIC)            | 41)        | 47        | 3        | CAN I TOUCH YOUTHERE?<br>MICHAEL BOLTON (COLUMBIA)               |
| 4           | 4         | 10       | ONLY WANNA BE WITH YOU<br>HOOTIE & THE BLOWFISH (ATLANTIC)         | 42         | 41        | 2        | WARPED<br>RED HOT CHILI PEPPERS (WARNER BROS.)                   |
| 5           | 3         | 22       | RUN-AROUND<br>BLUES TRAVELER (A&M)                                 | 43         | 64        | 4        | NAME<br>GOO GOO DOLLS (METAL BLADE/WB.)                          |
| 6           | 7         | 9        | YOU ARE NOT ALONE<br>MICHAEL JACKSON (EPIC)                        | 44)        | 50        | 2        | TELL ME<br>GROOVE THEORY (EPIC)                                  |
| 7           | 6         | 17       | I'LL BE THERE FOR YOU<br>THE REMBRANDTS (EASTWEST/EEG)             | 45         | 55        | 4        | LUMP THE PRESIDENTS OF THE USA (COLUMBIA)                        |
| 8           | -         | 1        | FANTASY<br>MARIAH CAREY (COLUMBIA)                                 | 46         | 49        | 8        | 1 ST OF THA MONTH<br>BONE THUGS-N-HARMONY (RUTHLESS)             |
| 9           | 8         | 10       | I COULD FALL IN LOVE<br>SELENA (EMI LATIN/EMI)                     | 47)        | 56        | 4        | HAND IN MY POCKET<br>ALANIS MORISSETTE (MAVERICK/WB)             |
| <b>10</b> ) | 10        | 6        | TIL I HEAR IT FROM YOU<br>GIN BLOSSOMS (A&M)                       | 48         | 42        | 40       | WHEN I COME AROUND<br>GREEN DAY (REPRISE)                        |
| (11)        | 28        | 3        | GANGSTA'S PARADISE<br>COOLIO FEATURING L.V. (MCA)                  | 49         | 54        | 2        | I HATE U<br>争 (NPG/WARNER BROS.)                                 |
| (12)        | 15        | 9        | AS I LAY ME DOWN<br>SOPHIE B. HAWKINS (COLUMBIA)                   | 50         | 65        | 8        | PLAYER'S ANTHEM JUNIOR M.A.F.I.A (UNDEAS/BIG BEAT/ATLANTIC)      |
| 13)         | 16        | 3        | RUNAWAY<br>JANET JACKSON (A&M)                                     | 51         | 53        | 7        | IN THE BLOOD<br>BETTER THAN EZRA (ELEKTRA/EEG)                   |
| 14          | 9         | 33       | WATER RUNS DRY<br>BOYZ II MEN (MOTOWN)                             | 52         | 43        | 10       | THIS IS A CALL<br>FOO FIGHTERS (ROSWELL/CAPITOL)                 |
| 15          | 13        | 13       | YOU OUGHTA KNOW<br>ALANIS MORISSETTE (MAVERICK/WB)                 | 53         | 45        | 6        | I WANNA B WITH U<br>FUN FACTORY (CURB EDEL)                      |
| 16          | 11        | 19       | DECEMBER<br>COLLECTIVE SOUL (ATLANTIC)                             | 54         | 62        | 6        | ANTS MARCHING<br>DAVE MATTHEWS BAND (RCA)                        |
| 17          | 12        | 12       | COLORS OF THE WIND<br>VANESSA WILLIAMS (HOLLYWOOD)                 | 55         | 51        | 6        | WALK IN THE SUN<br>BRUCE HORNSBY (RCA)                           |
| 18          | 14        | 22       | LET HER CRY<br>HOOTIE & THE BLOWFISH (ATLANTIC)                    | 56         | 48        | 16       | COME AND GET YOUR LOVE<br>REAL MCCOY (ARISTA)                    |
| 19          | 21        | 14       | CARNIVAL<br>NATALIE MERCHANT (ELEKTRA/EEG)                         | <u>57</u>  | 57        | 6        | FREEK'N YOU<br>JODECI (UPTOWN/MCA)                               |
| 20          | 22        | 8        | ROLL TO ME<br>DEL AMITRI (A&M)                                     | (58)       | 59        | 4        | LET ME BE THE ONE<br>BLESSID UNION OF SOULS (EMI)                |
| 21          | 17        | 21       | SOMEONE TO LOVE<br>JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)       | 59         | 60        | 11       | SAY IT AIN'T SO<br>WEEZER (DGC/GEFFEN)                           |
| 22          | 18        | 18       | DON'T TAKE IT PERSONAL<br>MONICA (ROWDY/ARISTA)                    | 60         | 58        | 4        | GALAXIE<br>BLIND MELON (CAPITOL)                                 |
| 23          | 20        | 11       | HE'S MINE<br>MOKENSTEF (OUTBURST/RAL/ISLAND)                       | <b>61</b>  | 75        | 3        | BROKENHEARTED<br>BRANDY (ATLANTIC)                               |
| 24          | 24        | 33       | I KNOW<br>DIONNE FARRIS (COLUMBIA)                                 | 62         | 61        | 7        | I WISH<br>SKEE-LO (SUNSHINE/SCOTT) BROS.)                        |
| 25          | 23        | 20       | SHY GUY<br>DIANA KING (WORK)                                       | 63         | 73        | 13       | BEST FRIEND<br>BRANDY (ATLANTIC)                                 |
| 26          | 19        | 22       | HAVE YOU EVER REALLY LOVED BRYAN ADAMS (A&M)                       | 64         | 52        | 7        | THE BOMB! (THESE SOUNDS) THE BUCKETHEADS (HENRY STREET/BIG BEAT) |
| 27          | 29        | 8        | J.A.R.<br>GREEN DAY (REPRISE)                                      | 65         | 63        | 2        | SOMETHIN' 4 DA HONEYZ<br>MONTELL JORDAN (PMP/RAL/ISLAND)         |
| 28          | 26        | 20       | EVERY LITTLE THING I DO<br>SOUL FOR REAL (UPTOWN/MCA)              | 66         | 66        | 16       | MOLLY<br>SPONGE (WORK)   |
| 29          | 25        | 28       | I BÉLIEVE<br>BLESSID UNION OF SOULS (EMI)                          | <b>6</b> 7 | 72        | 10       | YOU USED TO LOVE ME<br>FAITH EVANS (BAD BOY/ARISTA)              |
| 30          | 32        | 9        | CAN'T CRY ANYMORE<br>SHERYL CROW (A&M)                             | <u>68</u>  |           | 1        | TIME BOMB<br>RANCID (EPITAPH)                                    |
| 31          | 31        | 27       | THIS IS HOW WE DO IT<br>MONTELL JORDAN (PMP/RAL/ISLAND)            | 69         | 69        | 8        | I GOT A GIRL<br>TRIPPING DAISY (ISLAND)                          |
| 32)         | 33        | 8        | TOMORROW<br>SILVERCHAIR (EPIC)                                     | 70         | 44        | 14       | HOLD ME, THRILL ME, KISS ME, KILL ME<br>U2 (ISLAND/ATLANTIC)     |
| 33          | 27        | 20       | TOTAL ECLIPSE OF THE HEART<br>NICKI FRENCH (CRITIQUE)              | 71         | -         | 6        | PRETTY GIRL<br>JON B. (YAB YUM/550 MUSIC)                        |
| 34)         | 34        | 5        | BACK FOR GOOD TAKE THAT (ARISTA)                                   | 72         | 74        | 15       | THIS AIN'T A LOVE SONG<br>BON JOVI (MERCURY)                     |
| 35          | 30        | 13       | BOOMBASTIC<br>SHAGGY (VIRGIN)                                      | 73         | _         | 5        | BROWN SUGAR<br>D'ANGELO (EMI)                                    |
| 36          | 35        | 27       | GOOD<br>BETTER THAN EZRA (ELEKTRA/EEG)                             | 74         | 70        | 7        | STUTTER<br>ELASTICA (DGC/GEFFEN)                                 |
| 37          | 36        | 14       | ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 75         | 68        | 2        | ROCK AND ROLL IS DEAD<br>LENNY KRAVITZ (VIRGIN)                  |

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

### HOT 100 RECUR

|    |   | UAL IAA UEPA   |
|----|---|--|
| 1  | 4   | IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)  |
| _  | 1   | LIGHTNING CRASHES<br>LIVE (RADIOACTIVE/MCA)            |
| 3  | 10  | ANOTHER NIGHT<br>REAL MCCOY (ARISTA)                   |
| 2  | 5   | HOLD MY HAND<br>HOOTIE & THE BLOWFISH (ATLANTIC)       |
| _  | 1   | FREAK LIKE ME<br>ADINA HOWARD (MECCA DON/EASTWEST/EEG) |
| 4  | 10  | YOU GOTTA BE<br>DES'REE (550 MUSIC)                    |
| 7  | 9   | TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)        |
| 5  | 37  | COME TO MY WINDOW<br>MELISSA ETHERIDGE (ISLAND)        |
| 6  | 2   | WHAT WOULD YOU SAY<br>DAVE MATTHEWS BAND (RCA)         |
| 9  | 4   | BETTER MAN<br>PEARL JAM (EPIC)                         |
| 8  | 18  | I'M THE ONLY ONE<br>MELISSA ETHERIDGE (ISLAND)         |
| 14 | 108                                       | TWO PRINCES<br>SPIN DOCTORS (EPIC)                     |
| 10 | 4   | CORDUROY<br>PEARL JAM (EPIC)                           |
|    | 3<br>2<br>-<br>4<br>7<br>5<br>6<br>9<br>8 | - 1 3 10 2 5 - 1 4 10 7 9 5 37 6 2 9 4 8 18 14 108     |

| RE | N  | A  | IRPLAY   |
|----|----|----|--|
| 14 | 15 | 11 | CREEP<br>TLC (LAFACE/ARISTA)                           |
| 15 | 18 | 16 | ON BENOED KNEE<br>BOYZ II MEN (MOTOWN)                 |
| 16 | 12 | 23 | INTERSTATE LOVE SONG<br>STONE TEMPLE PILOTS (ATLANTIC) |
| 17 | 11 | 26 | WILD NIGHT<br>JOHN MELLENCAMP/ (MERCURY)               |
| 18 | 19 | 61 | FOUND OUT ABOUT YOU<br>GIN BLOSSOMS (A&M)              |
| 19 | 17 | 25 | ALL I WANNA DO<br>SHERYL CROW (A&M)                    |
| 20 | 22 | 39 | MR. JONES<br>COUNTING CROWS (DGC/GEFFEN)               |
| 21 | 23 | 22 | 100% PURE LOVE<br>CRYSTAL WATERS (MERCURY)             |
| 22 | 25 | 39 | DON'T TURN AROUND<br>ACE OF BASE (ARISTA)              |
| 23 | 20 | 18 | GET READY FOR THIS<br>2 UNLIMITED (RADIKAL/CRITIQUE)   |
| 24 | 21 | 18 | I'LL MAKE LOVE TO YOU<br>BOYZ II MEN (MOTOWN)          |
| 25 | 24 | 38 | IF YOU GO<br>JON SECADA (SBK/EMI)                      |
|    |    |    |  |

Recurrents are titles which have appeared on the Hot  $100\,$  chart for 20 weeks and have dropped below the top 50.

### **HOT 100 A-Z**

TITLE (Publisher - Licensing Org.) Sheet Music Dist 14 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo

ug ASCAP/Dollarz-N-Sense BMI/Keenu RMI/Chanter 8 RMI/Woodsongs RMI)

ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS
BEEN UNDER? (Loon Echo, BMI/Zomba, ASCAP) WBM
AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken

Plate, ASCAP) HL AWAKE (Farnous, ASCAP/Rebecca Lula, ASCAP)

BACK FOR GOOD (EMI Virgin, ASCAP) HL

BEST FRIEND (Human Rhythm, BMI)
BIG YELLOW TAXI (Siquomb, BMI) WBM
THE BOMB! (THESE SOUNDS FALL INTO MY MIND)

BOOMBASTIC/IN THE SUMMERTIME (LivingSting, BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)

BROKENHEARTED (Human Rhythm, BMI/Young

BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/ PolyGram Int'I, ASCAP/Jazz Merchant, ASCAP) HL
CAN I TOUCH YOU...THERE? (Warner Chappell,
ASCAP/Mr. Bolton's, BMI/Zomba, BMI/WarnerTamerlane, BMI/Qut Of Pocket, ASCAP) WBM

CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old 36

Crow, BMI/Ignorant, ASCAP) WBM CARNIVAL (Indian Love Bride, ASCAP)

COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL COME AND GET YOUR LOVE (EMI Blackwood

BMI/Novalene, BMI) HL
COMEDOWN (Mad Dog Winston, BMI/Warn

Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM CRAZY COOL (EMI April, ASCAP/LeoSun, ASCAP/Arvermal, ASCAP/Maanami, ASCAP)

DECEMBER (Roland Lentz, BMI/Wamer Chappell, BMI) WBM

DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)
(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life,
BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology. ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBN

28 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On So ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BM/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/MBM FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL FREEK'N YOU (MI April, ASCAP/EWING MOD, ASCAP) CANCATA'S DABADISK (FROM DANGEPOLIS MIND CANCATA'S DABADISK (FROM DANGEPOLIS MIND

FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HI GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Lam BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL

GLACIERS OF ICE/CRIMINOLOGY (Ramecca, BM/Wu-Tan) VCareers-BMG, BMVMellow Smoke, BMI/Memory Lane, BMI) HL OD (Tentative. BMI)

HAVE YOU EVER REALLY LOVED A WOMAN? (Badams, ASCAP/Zomba, ASCAP/A-Man, BMI/New Line, BMI/Sony Tree, BMI/Screen Gerns-EMI, BMI) WBM/HL HEAVEN (EMI ASCAP), ASCAP/Flyte Tyme, ASCAP/New Description of the Company of the Compan

nective ASCAP) Perspective, ASCAP/ HE'S MINE (All Init, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL HEY MAN NICE SHOT (Buddy Doiwer, BMI/EMI Beletined, BMI) MI

Blackwood, BMI) HL
HEY NOW (GIRLS JUST WANT TO HAVE FUN) (SONY, ASCAP)
HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER) (PolyGram Int'l, ASCAP) HL

BATMAN FOREVER) (PolyGram Int'I, ASCAP) HL
HOW HIGH (FROM THE SHOW!) (Funky Noble,
ASCAP/Crick Sermon, ASCAP/CareersBMG, BMI,Wu-Tang, BMI) HL
HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/
Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman,
ASCAP/EMI April, ASCAP) HL/WBM
I BELIEVE (EMI April, ASCAP) Tosha, ASCAP/Shapiro
Bernstein & Co., ASCAP) HL
LCAN LOWE VILL LIKE THAT (Vicenced Cyte.

47

I CAN LOVE YOU LIKE THAT (Diamond Cuts.

I CAN LOVE YOU LIKE THAT (Diamond Cuts, BML/Wonderland, BML/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM I GOT 5 ON IT (Stackola, BMM/Tuts Science, ASCAP/Triple Cold, BMM/By King N, BMM/Songs Of All Nations, BMM/Wamer-Tarmerlane, BMM/O/BO (Isself, ASCAP/Second Decade, BMI) WBM/HL I KNOW (Sony Tree, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL

I LIKE IT I LOVE IT (Emdar, ASCAP/Texas Wedge, I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/R BMI/Jobete. ASCAP) HL/WBM

BMI/Jobete, ASCAP) HL/WBM

J. Blige, ASCAP/EMI April, ASCAP/Joet Hailey,
ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL

WANNA B WITH U (Big Ears, BMI/Warner-

I WANNA LOVE LIKE THAT (Fraf. BMI/Sony Tree

I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Tree, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
I WISM (Orange Bear, BMI)
JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Vanessa, ASCAP/YOSUGA (BY ASCAP) HIL KEEPER OF THE FLAME (EMI Virgin, ASCAP) HL KEEPER OF THE FLAME (EMI Virgin, ASCAP) HL

KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI) LET HER CRY (Monica's Reluctance To Lob, P/FMI Anril ASCAP) HI

ASCAP/EMI April, ASCAP) HL
LET ME BE THE ONE (Hit & Run, ASCAP/Tosha, ASCAP/
Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM
MACARENA (BAYSIDE BOYS MIX) (SGAE, ASCAP) WBM
MADE IN ENGLAND (William A.Bong, PRS/Hanio,

75

MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP) 91 BDP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP)
MISERY (WB, ASCAP/LFR, ACAP) WBM

ny Tree RMI) HI

MISSING (Sony Tree, BMI) HL
MOLLY (SIXTEEN CANDLES) (It Made A Sound,
BMI/Plunkies, BMI/EMI Virgin, BMI) HL
MY UP AND DOWN (Chile, ASCAP/Maximum Strength,
ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
ONE MORE CHANCE/STAY WITH ME (Big Poppa,

ASCAP/Justin, ASCAP/EMI April, ASCAP) HL

ONLY WANNA BE WITH YOU (Monica's Reluctance To Lob ASCAP/FMI April, ASCAP) HL 79

LOB, ASCAP/EMI April, ASCAP) HL
ON THE DOWN LOW (Cancelled Lunch,
ASCAP/PolyGram Int'l, ASCAP) HL
PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk,
BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) HL
PULL UP TO THE BUMPER (Ackee, ASCAP/Grace 15

Billboard

# **Hot 100 Singles Sales**

| HIS WEEK | LAST WEEK | EEKS ON | TITLE   | HIS WEEK | LAST WEEK                              | WEEKS ON | TITLE  |
|----------|-----------|---------|---|----------|--|----------|--|
| 프        | ۵         | ≩       | ARTIST (LABEL/DISTRIBUTING LABEL)                                     | ±<br>38) | 40                                     | 7        | WE MUST BE IN LOVE   |
|          | 1         | 4       | ★ ★ NO. 1 ★ ★ GANGSTA'S PARADISE                                      | 39       | 72                                     | 2        | PURE SOUL (STEP SUN/INTERSCOPE)  CAN I TOUCH YOUTHERE?             |
| (2)      | 2         | 2       | YOU ARE NOT ALONE   | (40)     | 54                                     | 2        | MICHAEL BOLTON (COLUMBIA)  BACK FOR GOOD                           |
| 3        | 3         |         | MICHAEL JACKSON (EPIC)  BOOMBASTIC/IN THE SUMMERTIME                  | 41       | 35                                     | 12       | TAKE THAT (ARISTA)  HOLD ME, THRILL ME, KISS ME, KILL ME           |
|          |           | 16      | SHAGGY (VIRGIN) WATERFALLS  | 42       |  |          | U2 (ISLAND/ATLANTIC)  RUN-AROUND                                   |
| 4        | 4         | 14      | TLC (LAFACE/ARISTA)  KISS FROM A ROSE                                 |          | 37                                     | 17       | I'LL BE THERE/YOU'RE ALL I   |
| 5        | 6         | 11      | SEAL (ZTT/SIRE/WARNER BROS.)  COLORS OF THE WIND                      | 43       | 36                                     | 18       | METHOD MAN/M.J. BLIGE (DEF JAM/RAL)  VIBIN'                        |
| 6        | 5         | 11      | VANESSA WILLIAMS (HOLLYWOOD)  I GOT 5 ON IT                           | 44       | 42                                     | 2        | BOYZ II MEN (MOTOWN)  TELL ME                                      |
|          | 8         | 14      | LUNIZ (NOO TRYBE)  I WISH   | (45)     | 69                                     | 2        | PULL UP TO THE BUMPER  |
| 8        | 9         | 13      | SKEE-LO (SUNSHINE/SCOTTI BROS.) HOW HIGH                              | 46       | 47                                     | 6        | PATRA (550 MUSIC) SCATMAN (SKI-BA-BOP-BA-DOP-BOP)                  |
| 9        | 7         | 2       | REDMAN/METHOD MAN (DEF JAM/RAL/ISLAND) PLAYER'S ANTHEM                | (47)     | 56                                     | 3        | SCATMAN JOHN (RCA)  ON THE DOWN LOW                                |
| 10       | 10        | 7       | JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)  1 ST DAY OF THA MONTH   | (48)     | 52                                     | 5        | BRIAN MCKNIGHT (MERCURY)  ONLY WANNA BE WITH YOU                   |
| (11)     | 13        | 2       | BONE THUGS-N-HARMONY (RUTHLESS)                                       | 49       | 48                                     | 5        | HOOTIE & THE BLOWFISH (ATLANTIC)                                   |
| 12       | 11        | 12      | MOKENSTEF (OUTBURST/RAL/ISLAND)                                       | 50       | 45                                     | 11       | GOOD<br>BETTER THAN EZRA (ELEKTRA/EEG)                             |
| 13       | 12        | 12      | ONE MORE CHANCE/STAY WITH ME<br>THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | (51)     | 55                                     | 3        | THE DOVE SHACK (G FUNK/RAL/ISLAND)                                 |
| 14)      | 22        | 3       | I LIKE IT, I LOVE IT<br>TIM MCGRAW (CURB)                             | 52       | 39                                     | 9        | SO MANY TEARS<br>2 PAC (INTERSCOPE)                                |
| 15       | 14        | 20      | DON'T TAKE IT PERSONAL<br>MONICA (ROWDY/ARISTA)                       | 53       | 44                                     | 15       | BEST FRIEND<br>BRANDY (ATLANTIC)                                   |
| 16       | 15        | 13      | I CAN LOVE YOU LIKE THAT<br>ALL-4-ONE (BLITZZ/ATLANTIC)               | 54       | 41                                     | 31       | FREAK LIKE ME<br>ADINA HOWARD (MECCA DON/EASTWEST/EEG:             |
| 17       | 16        | 5       | SOMETHIN' 4 DA HONEYZ<br>MONTELL JORDAN (FMP/RAL/ISLAND)              | 55       | _                                      | 1        | MACARENA (BAYSIDE BOYS MIX)<br>LOS DEL RIO (RCA)                   |
| 18       | 17        | 11      | YOU USED TO LOVE ME<br>FAITH EVANS (BAD BOY/ARISTA)                   | 56       | 75                                     | 2        | PRETTY GIRL<br>JON B. (YAB YUM/550 MUSIC)                          |
| 19       | 19        | 9       | SUGAR HILL<br>AZ (EMI)  | 57       | 49                                     | 12       | HUMAN NATURE<br>MADONNA (MAVERICK/SIRE/WARNER BROS.)               |
| 20       | 20        | 13      | BROWN SUGAR<br>D'ANGELO (EMI)   | 58       | 38                                     | 19       | WATER RUNS DRY<br>BOYZ II MEN (MOTOWN)                             |
| 21       | 18        | 13      | FREEK'N YOU<br>JODECI (UPTOWN/MCA)                                    | 59       | 67                                     | 2        | ONE BOY, ONE GIRL<br>COLLIN RAYE (EPIC)                            |
| 22       | 25        | 10      | 'TIL YOU DO ME RIGHT<br>AFTER 7 (VIRGIN)                              | 60       | 51                                     | 25       | KEEP THEIR HEADS RINGIN'<br>DR. DRE (PRIORITY)                     |
| 23       | 23        | 14      | FEEL ME FLOW<br>NAUGHTY BY NATURE (TOMMY BOY)                         | 61       | 62                                     | 2        | NOT ON YOUR LOVE<br>JEFF CARSON (MCG CURB)                         |
| 24       | 21        | 18      | ANY MAN OF MINE/WHOSE BED HAVE<br>SHANIA TWAIN (MERCURY NASHVILLE)    | 62       | 57                                     | 12       | DECEMBER<br>COLLECTIVE SOUL (ATLANTIC)                             |
| 25)      | _         | 1       | BROKENHEARTED<br>BRANDY (ATLANTIC)                                    | 63       | 63                                     | 3        | I WANNA B WITH U<br>FUN FACTORY (CURB EDEL)                        |
| 26       | 27        | 13      | COME AND GET YOUR LOVE<br>REAL MCCOY (ARISTA)                         | 64       | 61                                     | 9        | JEREMY/YELLOW LEDBETTER PEARL JAM (EPIC)                           |
| 27       | 24        | 12      | FEELS SO GOOD<br>XSCAPE (SO SO DEF/COLUMBIA)                          | 65       | 73                                     | 2        | SULTRY FUNK<br>M.C. HAMMER (GIANT)                                 |
| 28       | 26        | 17      | SOMEONE TO LOVE<br>JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)          | 66       | 50                                     | 18       | WHEN YOU SAY NOTHING AT ALL<br>ALISON KRAUSS & UNION STATION (BNA) |
| 29       | 43        | 4       | HEAVEN<br>SOLO (PERSPECTIVE/A&M)                                      | 67       | -                                      | 4        | THE BOMB! (THESE SOUNDS) THE BUCKETHEADS (HENRY STREET/BIG BEAT    |
| 30       | 29        | 18      | EVERY LITTLE THING I DO<br>SOUL FOR REAL (UPTOWN/MCA)                 | 68       | 58                                     | 19       | FREAK ME BABY DIS 'N' DAT (EPIC STREET/EPIC)                       |
| 31)      | 46        | 4       | AS I LAY ME DOWN<br>SOPHIE B. HAWKINS (COLUMBIA)                      | 69       | -                                      | 8        | MY UP AND DOWN ADINA HOWARD (MECCA DON/EASTWEST/EEG                |
| 32       | 34        | 7       | I CAN'T TELL YOU WHY BROWNSTONE (MJJ/EPIC)                            | 70       | 53                                     | 12       | SPRINKLE ME<br>E-40 (SICK WID' IT/JIVE)                            |
| 33       | 31        | 14      | THIS AIN'T A LOVE SONG<br>BON JOVI (MERCURY)                          | 71       | -                                      | 1        | JEEPS, LEX COUPS, BIMAS & BENZ<br>LOST BOYZ (UPTOWN/MCA)           |
| 34       | 32        | 21      | TOTAL ECLIPSE OF THE HEART<br>NICK! FRENCH (CRITIQUE)                 | 72       |  | 1        | ROLL TO ME<br>DEL AMITRI (A&M)                                     |
| 35       | 30        | 13      | SCREAM/CHILDHOOD MICHAEL JACKSON & JANET JACKSON (EPIC)               | 73       | 70                                     | 23       | CAN'T YOU SEE<br>TOTAL FEAT. THE NOTORIOUS B.L.G. (TOMMY BOY       |
| 36       | 28        | 20      | SHY GUY   | 74       | 59                                     | 26       | LET HER CRY  |
| 37       | 33        | 7       | DIANA KING (WORK)  YOU HAVE THE RIGHT                                 | 75       | 68                                     | 13       | FOE LIFE   |
|          | 1         | Ľ       | PERFECT STRANGER (CURB) with the greatest sales gains. © 1995, Bil    |          | ــــــــــــــــــــــــــــــــــــــ | _        | MACK 10 (PRIORITY) munications and SoundScan, Inc.                 |

Jones, ASCAP/Ixat, BMI/Island, BMI/Chenana, ASCAP/PolyGram Int'l, BMI/PolyGram Int'l, ASCAP) HL ROLL TO ME (PolyGram, ASCAP) HL

ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP) RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (Iceberg, ASCAP/EMI, ASCAP/BMG, ASCAP/Edition Scales, ASCAP) HL

ASCAP/EMI, ASCAP/EMIG, ASCAP/Edition Scales, ASCAP) HL.

SCREAM/CHILDHOOD (FROM FREE WILLY 2) (EMI
April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMi/WarnerTamerlane, BMI/Black Ice, BMI) WBM

SEND ME ON MY WAY (Not 0f This World, ASCAP)

SENTIMENTAL (EMI April, ASCAP/D.A.R.P.,
ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood,
BMI/Chabar Core, PMI/

BMI/Deborah Cox. BMI)

SHY GUY (FROM BAD BOYS) (Diana King, BMI/World

SHY GUY (FROM BAD BOYS) (Diana King, BMI/World Of Andy, ASCAP/M'NR, ASCAP/Kingsley Gardner Nation Of Soul, BMI/EMI Blackwood, BMI) HL SICK OF MYSELF (EMI Blackwood, BMI/Charm Trap, BMI) HL SO MANY TEARS (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Pubhowayalike, BMI/Triboy, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) WBM COMPEDIATE CREVING (CLISTAL ASCAP) WRM

Bull, ASCAP/Jobete, ASCAP) WBM

SOMEBODY'S CRYING (C.Issak, ASCAP) WBM

SOMEONE TO LOVE (Sony Tree, BMI/Ecaf, BMI) HL

SOMETHIN' 4 DA HONEYZ (MoʻSwang, ASCAP/Dij's, BMI/Madcastle, BMI/Chrysalis, ASCAP/Nornad-Noman, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram.

BM/Second Decade, BMI) HL

S SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T,

BMI/Sam & Mike, BMI) WBM STUTTER (EMI, PRS/EMI Blackwood, BMI) HL SUGAR HILL (Tricky Track, BMI) SUMMERTIME IN THE LBC (TORNAS, BMI/EMI APIL ASCAP) HL TAKE YOUR TIME (DO IT RIGHT) (Avant Garde,

ASCAP/Sigidi's Song, BMI/Interior, BMI)
TELL ME (Almo, ASCAP/Groove 78. ASCAP/Jizop
BMI/Sony Tree, BMI/Dream Team, BMI) WBM/HL

BMI/Sony Tree, BMI/Dream Team, BMI) WBM/HI THIS AINT A LOVE SONG (Bon Joh, ASCAP/Agressive, ASCAP/ April, ASCAP/Desmobile, ASCAP/PolyGram Int'l, ASCAP, HI. THIS IS HOW WE DO IT (Chrysalis, ASCAP/Mo' Swang, ASCAP/Oji's, BMI/Dref American, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) WBM "TIL YOU DO ME RIGHT (Sony Tree, BMI/Ecaf, BMI/Kmal, BMI) HI

TOTAL ECLIPSE OF THE HEART (Edward B. Marks.

TOTAL ECLIPSE OF THE HEART (Edward B. Marks, BMI/Lost Boys, BMI) HL WIBIN (Black Painther, BMI/Vanderpool, BMI/Vaynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jiro, BMI) HL WALK IN THE SUN (WB, ASCAP/Basically Zappo, ASCAP) WBM WATERFALLS (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tebiz, ASCAP/Pebitione, ASCAP/PMI April, ASCAP) WATER RUNS DRY (Sony Tree, BMI/Ecaf, BMI) HL WE MUST BE IN LOVE (Played Like A StepSun, ASCAP/ACR)

YOU ARE NOT ALONE (Zomba, BMI/R, Kelly, BMf) WBM

YOU HAVE THE RIGHT TO REMAIN SILENT (Co-

YOU USED TO LOVE ME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



### **DISCOUNT AIRLINE INFORMATION**

You are eligible for special discount fares from American Airlines for travel to New York City, October 10 – 15, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1–800–547–9420. Please identify yourself as a BILLBOARD RADIO SEMINAR attendee to receive discount.

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### **CONTACT INFORMATION**

MAUREEN P. RYAN,
Special Events Manager
BILLBOARD/AIRPLAY MONITOR
RADIO SEMINAR & AWARDS
(212) 536-5002 PH
(212) 536-5055 FAX

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- Cocktail Receptions & Parties
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### MCA SCORING WITH HIT SOUNDTRACKS

(Continued from page 1)

on the Hot 100.

Over the last decade, MCA has topped The Billboard 200 with such soundtrack hits as "Beverly Hills Cop" and "Miami Vice" and has scored on the chart with such diverse titles as "Pulp Fiction," "The Commitments," and "Juice."

The hits are not likely to stop. On the heels of "Dangerous Minds," MCA has a trio of potential blockbusters hitting the streets, including "To Wong Foo, Thanks For Everything! Julie Newmar" (Billboard, Aug. 5), "Clockers," and "Mallrats."

MCA Music Entertainment Group chairman/CEO Al Teller says soundtracks have been "an important piece of business for MCA for quite some time. We have long recognized the commercial viability of well-done soundtracks."



The label's corporate ties to a major film studio make the sound-track business a

natural, says Teller.

"And in Kathy Nelson, we have the finest soundtrack person in the business," Teller says. "She has good sensibilities musically and from a film perspective. She understands the challenges from both sides of the equation."

Nelson, senior VP/GM of MCA Soundtracks, has been spearheading the label's soundtrack efforts for a decade, by bringing in film projects and finding compatible musical talent. It was Irving Azoff, then president of MCA Records Group, who led the label's drive into soundtracks. By then, Azoff had already seen success with soundtracks: "Urban Cowboy," a film he produced, spawned an Asylum Records soundtrack that reached No. 3 in 1980 and went on to platinum sales.

"Soundtracks were going to be important to MCA Records, as the label began to take shape under [Azoff]," says Nelson, niece of TV stars Ozzie and Harriet Nelson and cousin of rocker Ricky. She was initially hired in the A&R department.

It was Azoff's decision to make soundtracks the focus of Nelson's job. "This was at a time when there was no such thing as a soundtrack department at any record company," she says. "We probably were the first label to have a soundtrack department, even though it was a one-man department."

The move paid off in 1985 with the release of the soundtracks to "Beverly Hills Cop" and the television show "Miami Vice."

The former marked the first time

that Nelson worked with the movie production team of Don Simpson and Jerry Bruckheimer, a duo that already had an extensive run with hit soundtracks at other labels, including the chart-topping "Flashdance" for Casablanca.

The pairing of Simpson and Bruckheimer with MCA and Nelson proved explosive. Not only did "Beverly Hills Cop" top The Billboard 200 for two weeks, it spawned three top 10 singles: Harold Faltermeyer's "Axel F," Glenn Frey's "The Heat Is On," and the Pointer Sisters' "Neutron Dance."

"Miami Vice" became the first TV soundtrack to top The Billboard 200 since Henry Mancini's "The Music



From Peter Gunn" in 1959. The album yielded three top 10 hits: Tina Turner's "Better Be Good To Me," Jan Hammer's "Miami Vice Theme," and Frey's "You Belong To The City" and went on to sell more than 4 million units, according to the Recording Industry Assn. of America.

"Michael Mann is a director who is extremely interested in music," says Nelson. "People would tune in to that show and not want to miss that first 30 seconds of Jan Hammer's theme, and Michael always keyed in on a main song in each episode. The soundtrack almost begged to come out."

Both "Beverly Hills Cop" and "Miami Vice" sired sequel albums. "Cop II" reached No. 8 on The Billboard 200 in 1987 and went on to platinum sales. "Miami Vice II" stalled at No. 82 in the U.S., but was so successful in the global marketplace that a third "Vice" album was released overseas.

With the "Beverly Hills Cop" and "Miami Vice" albums, along with RCA's "Dirty Dancing" and Columbia's "Top Gun," the soundtrack business went through a revolution.

Although some labels landed an occasional soundtrack hit, none showed the commitment of MCA. "The business was such that no one really cared about

soundtracks," Nelson says. "Through the years, there would be a really big, successful soundtrack, and labels would scurry to do soundtrack albums, but none would succeed on the level of the really big one. It really went in waves."

Only in recent years have MCA's competitors shown a true commitment to the genre, with the rise of such imprints as Epic Soundtrax, which has scored big hits with "Philadelphia" and "Forrest Gump."

Says Nelson, "A lot of companies have emulated what we've done through the years. Now, almost every major record company has a soundtrack department ... I don't get the feeling that this is just a phase this time."

And several labels have taken a look at MCA's marketing expertise. "MCA has put out so many soundtracks year after year that the company is really efficient in marketing, promoting, and distributing soundtrack albums," Nelson says.

As Teller explains, MCA has a unique perspective on marketing soundtracks. "They are not considered second-class citizens," he says. "They are important projects, worthy of the same attention and care to detail as artist albums."

However, Nelson points out that marketing a soundtrack differs greatly from working an artist's album. "The timing is different," she says. "You have to front-load everything, because you have to take advantage of the few weeks in front of a movie when the film studio is spending millions of dollars marketing the movie."

Also, it requires a much more aggressive launch of the first single. "With an artist's album, the plan is usually for it to build, and sometimes you don't even release the best single first, but you can't do that with a soundtrack. You have to go for it out of the box and even sometimes release multiple singles from the album simultaneously."

### OBSCURE BUT INFLUENTIAL

Not all MCA soundtrack releases have been commercial triumphs, yet some of the titles that failed to become big sellers have proven to be influential. Although only one of the following soundtracks actually charted, they foreshadowed today's crop of modern rockskewed soundtracks.

For example, 1984's "Repo Man," featuring Black Flag, the Circle Jerks, and Suicidal Tendencies, was one of the first major-label soundtrack releases to showcase punk. That tradition continued with the alternative-leaning "Something Wild," "Pump Up The Volume," and "Sid And Nancy." The former, re-

leased in 1986, included Fine Young Cannibals' cover of the Buzzcocks' "Ever Fallen In Love" and material by New Order, David Byrne, and Jerry Harrison.

"Pump Up The Volume," released in 1990, included such future modern rock stalwarts as Soundgarden, Bad Brains & Henry Rollins, and Sonic Youth.

"Sid And Nancy," with music drawn from the Sid Vicious biopic, featured material by former Clash front man Joe Strummer, the Pogues, and John Cale.

### SUCCESS IN THE '90s

MCA's soundtrack success continued into the '90s with "The Commitments,"



the story of a young Irish rock'n'soul band that was a natural for a soundtrack hit.

"It's real clear in my memory when I went to see a 10-minute clip from the film, and it just blew me away," says Teller. "I remember jumping up from my seat and saying, 'I've got to have it.'"

The album, which reached No. 8 on The Billboard 200 in 1991 and sold 1.6 million units in the U.S., according to SoundScan, spawned a sequel in 1992.

Also that year, MCA opted to take a chance on a young filmmaker named Quentin Tarantino. His project, "Reservoir Dogs," was brought to MCA by music supervisor Karyn Rachtman.

"At the time, Quentin didn't even have distribution for the film yet," says Nelson. "I basically made a deal with them that covered the cost of finishing the film, which probably paid for the music that Quentin put in the movie." With the deal, MCA secured the rights to the soundtrack "in hopes that the movie would come out someday," says Nelson.

Although "Reservoir Dogs" was a modestly successful soundtrack album, Tarantino became a rising star in Hollywood. "Everyone wanted [Tarantino's] 'Pulp Fiction,' " says Nelson. "Probably the reason I got that soundtrack was that Quentin, after meeting with other people, felt there was no reason not to be with the label that backed him when no one else did."

As a result, MCA released the "Pulp Fiction" soundtrack. It reached No. 21 on The Billboard 200 and has sold 1.6 million copies to date, according to SoundScan.

### 'DANGEROUS MINDS'

MCA Soundtracks' latest blockbuster, "Dangerous Minds," began to take shape after Nelson enlisted Tommy Boy rap artist Coolio to record the single "Gangsta's Paradise." The album has sold 619,000 units, according to SoundScan.

"Kathy was the tip of the spear and led the force," Bruckheimer says. Also playing an important role in the sound-track was DeVante of Jodeci, who contributed "Gin & Juice" (not to be confused with the Snoop Doggy Dogg song of the same name), his first solo single. "He ended up being so interested in the

project that he came on as an executive producer to the album [with Simpson and Bruckheimer]," says Nelson.

DeVante's involvement led to the inclusion of "True O.G.," by Mr. Dalvin & Static. Mr. Dalvin is DeVante's brother and a fellow Jodeci member, and he produced Aaron Hall's "Curiosity," also from the soundtrack.

Bruckheimer and Simpson took "Dangerous Minds" to MCA because of their past experiences with several key executives at the label. Of Nelson, Bruckheimer says, "She has exquisite taste, great relationships, she delivers, and she doesn't bullshit."

While Teller was at CBS, Bruckheimer and Simpson worked with him on the chart-topping "Top Gun" soundtrack.

When MCA Records president Richard Palmese was a promotion executive, he played a key role in helping to break the "Beverly Hills Cop" sound-tracks, Bruckheimer adds.

### **FUTURE HITS**

MCA Soundtracks' success is likely to continue. On Aug. 29, it released "To Wong Foo, Thanks For Everything! Julie Newmar" and "Clockers."

The former features Salt-N-Pepa and a reunited LaBelle, while "Clockers," the soundtrack to the new Spike Lee film, includes songs by Des'ree, Seal, and Chaka Khan.

Set for a Nov. 7 release is the alternative-leaning soundtrack to "Mallrats," director Kevin Smith's follow-up to "Clerks." Among the artists slated to appear on the soundtrack, released in conjunction with (510) Records, are Bush, Weezer, Sponge, Elastica, and Belly.

### Hit Soundtracks From MCA And How They Did

Below is a partial list of MCA hit soundtracks with their peak chart positions and total unit sales.

• "Beverly Hills Cop." No. 1 for two weeks, beginning June 22, 1985. Total sales of more than 2 million, according to the Recording Industry Assn. of America.

• "Miami Vice." No. 1 for 11 weeks beginning Nov. 2, 1985. Total sales of more than 4 million, according to the RIAA.

• "Beverly Hills Cop II." No. 8 on Aug. 8, 1987. Total sales of more than 1 million, according to the RIAA.

• "The Commitments." No. 8 on Oct. 5, 1991. Total sales of more than 1.6 million, according to SoundScan.

• "Juice." No. 17 on Feb. 22, 1992. Total sales of more than 673,000, according to SoundScan.

• "Reservoir Dogs." Released in 1992, but did not chart. Total sales of more than 317,000, according to SoundScan.

• "Pulp Fiction." No. 21 on Nov. 12, 1994. Total sales of more than 1.6 million, according to SoundScan.

• "Dangerous Minds." No. 1 for two weeks at press time, beginning Sept. 2, 1995. Total sales of more than 619,000, according to SoundScan.

### 'PUNK UPRISING' ON E!

 $(Continued\ from\ page\ 9)$ 

selling the ads to support the project and is looking to sponsor punk tours with local club tie-ins.

"We won't sell out," says Wills, a veteran of the "Music Scoop" program on the Fox Network, which, she feels, made the claim to hipness but promoted mainstream music. "We're looking for sponsors who care about punk as a scene and will keep it as a scene."

The program's sponsors so far include Airwalk, Lookout Records (the Queers, Pansy Division), Plan B Skateboarding, Type A Snowboarding, and the Foundation Supercompany (a distributor of skateboarding equipment).

Theorizing that there are "hundreds" of good punk bands out there that sell at least a few thousand records to their fans but can't rise to the next level of exposure, Wills originally planned to do a

public-access cable show, but the idea "grew and grew."

Production is pure cinéma vérité, with costs limited to the price of videotape and the purchase of time from E!, which has no editorial input. Wills says she has thus far edited the show by sneaking into a TV station during offhours and bribing a technician with wine coolers for access to the equipment.

Wills and producer Dennis Jagard will select bands on the basis of their punk credentials and will coordinate segments from the West Coast. The first few shows will include concert footage from Ten Foot Pole, the Vandals, Burning Souls, and the U.K. Subs. Interviews with such pillars of the punk community as Fugazi and Rancid are also scheduled.

East Coast artists will be selected by

George Tabb, a columnist for Maximum Rock & Roll and guitarist for Iron Prostate and Sky Rat.

Tabb has been producing "Destroy Television," a staple of New York public access for the past five years, and so far has scheduled concert footage from local club appearances by Bugout Society and the Chimpanzees for the debut show.

Although "Punk Uprising" has no host per se, Tabb will appear in interviews and comedy skits with alumni from New York club CBGB, such as Debbie Harry (giving a lesson on hair bleaching) and Handsome Dick Manitoba (leading an exercise video).

"I really do want to destroy television," says Tabb. "Our goal is to put MTV out of business by the year

BILLBOARD SEPTEMBER 9, 1995

# THE Billboard 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

### FOR WEEK ENDING SEPTEMBER 9, 1995



|           |      |                | Z                |  | NO               |
|-----------|------|----------------|------------------|--|------------------|
| WEEK      | LAST | 2 WKS<br>AGO   | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)          | PEAK<br>POSITION |
| _         |      | .,4            |                  | * * * No. 1/Greatest Gainer * *  |                  |
| 1         | 1    | 4              | 5                | SOUNDTRACK MCA 11228* (10.98/17.98) 2 weeks at No. 1 DANGEROUS MINDS                                   | 1                |
| 2         | 2    | 1              | 59               | HOOTIE & THE BLOWFISH ▲ 6 ATLANTIC 82613/AG (10.98/16.98) IS CRACKED REAR VIEW                         | 1                |
| 3         | 3    | 3              | 11               | ALANIS MORISSETTE A MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) (S JAGGED LITTLE PILL            | 3                |
| 4         | 4    |                | 2                | SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)  THE SHOW  | 4                |
| 5         | 5    | 2              | 5                | BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL                            | 1                |
| 6         | 6    | 5              | 41               | TLC ▲ 6 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL  | 3                |
| 7         | 7    | 7              | 26               | SHANIA TWAIN ▲ 2 MERCURY NASHVILLE 522886 (10.98 EQ/15.98) IS THE WOMAN IN ME                          | 6                |
| 8         | 10   | 15             | 39               | BLUES TRAVELER ▲ 2 A&M 540265 (9.98/15.98) FOUR  | 8                |
| 9         | 8    | 6              | 6                | SELENA EMI LATIN 34123/EMI (10.98/16.98)  DREAMING OF YOU  | 1                |
| 10        | 9    | 14             | 6                | JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)  GAMES REDNECKS PLAY                                   | 9                |
| 11        | 11   | 9              | 70               | LIVE ▲ 5 RADIOACTIVE 10997*/MCA (10.98/15.98)  THROWING COPPER   | 1                |
| 12)       | 17   | 17             | 9                | SILVERCHAIR ● EPIC 67247 (10.98 EQ/15.98) IS FROGSTOMP   | 12               |
| 13        | 13   | 18             | 47               | DAVE MATTHEWS BAND ▲ <sup>2</sup> UNDER THE TABLE AND DREAMING RCA 66449 (9.98/15.98)                  | 11               |
| 14        | 14   | 13             | 12               | SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)  BATMAN FOREVER   | 5                |
| 15        | 18   | 19             | 60               | SEAL ▲ <sup>2</sup> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)  | 15               |
|           |      |                |                  | * * * HOT SHOT DEBUT * * *   |                  |
| 16        | NE   | w <b>&gt;</b>  | 1                | MICHAEL W. SMITH REUNION 83953/ARISTA (10.98/17.98) I'LL LEAD YOU HOME                                 | 16               |
| 17        | 15   | 16             | 10               | MICHAEL JACKSON ▲  EPIC 59000* (23.98 EQ/32.98)  HISTORY: PAST, PRESENT AND FUTURE BOOK 1              | 1                |
| 18        | 12   | 8              | 6                | JODECI UPTOWN 11258*/MCA (10.98/16.98)  THE SHOW, THE AFTER PARTY, THE HOTEL                           | 2                |
| 19        | 21   | 20             | 10               | NATALIE MERCHANT   ELEKTRA 61745/EEG (10.98/16.98)  TIGERLILY  TIGERLILY                               | 13               |
| 20        | 16   | 11             | 13               | SOUNDTRACK ▲ 3 WALT DISNEY 60874 (10 98/16.98)  POCAHONTAS   | 1                |
|           |      | 24             | 33               | BUSH & TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) IS SIXTEEN STONE                                       | 17               |
| 21        | 19   | 12             | 33               | JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98)  BAROMETER SOUP                                   | 6                |
|           |      | +              | 1                | JOHN MICHAEL MONTGOMERY A JOHN MICHAEL MONTGOMERY  | 5                |
| 23        | 20   | 21             | 22               | ATLANTIC 82728/AG (10.98/16.98)  | -                |
| 24        | 26   | 23             | 20               | WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)  ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION               | 6                |
| 25        | 23   | 10             | 4                | RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX                         | 4                |
| 26        | 24   | 25             | 52               | BOYZ II MEN ▲® MOTOWN 0323 (10.98/16.98)   | 1                |
| 27        | 25   | 26             | 37               | GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15 98)  THE HITS   | 1                |
| 28        | 27   | 22             | 3                | BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) I REMEMBER YOU   | 22               |
| 29        | 31   | 31             | 24               | COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL                                      | 23               |
| 30        | 29   | 29             | 12               | ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS                                | 27               |
| 31        | 30   | 27             | 8                | LUNIZ NOO TRYBE 40523 (9.98/13.98) OPERATION STACKOLA  | 20               |
| 32        | 33   | 32             | 47               | THE CRANBERRIES ▲4 ISLAND 524050 (10.98/16.98)  NO NEED TO ARGUE                                       | 6                |
| 33        | 38   | 48             | 5                | VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)  JOCK JAMS VOL. 1   | 33               |
| 34        | 34   | 30             | 6                | XSCAPE SO SO DEF 67022"/COLUMBIA (10.98 EQ/15.98)  OFF THE HOOK  | 25               |
| 35        | 36   | 38             | 21               | BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) IS DELUXE   | 35               |
| 36        | N    | w Þ            | 1                | TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98) CONVERSATION  | 36               |
| 37        | 35   | 28             | 14               | THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)  | 23               |
| 38        | 40   | 39             | 42               | EAGLES ▲ 5 GEFFEN 24725 (12.98/17.98) HELL FREEZES OVER  | 1                |
| 39        | 43   | 42             | 24               | ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98) MEDUSA   | 11               |
| 40        | ) NI | EW >           | 1                | SOUNDTRACK TEE VEE TUNES 527883 (10.98/16.98) MORTAL KOMBAT  | 40               |
| 41        | 32   | 33             | 29               | ALISON KRAUSS▲ NOW THAT I'VE FOUND YOU: A COLLECTION   | 13               |
|           | -    | 40             | 7                | ROUNDER 0325* (9.98/15.98) SHAGGY VIRGIN 40158* (10.98/15.98) BOOMBASTIC                               | 40               |
| 42        | 42   | +              |                  | FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)  FOO FIGHTERS  | 2:               |
| 43        | 37   | 35             | 55               | WEEZER ▲2 DGC 24629/GEFFEN (10.98/15.98)  WEEZER   | 10               |
| 44        | 39   |                | 1                | RANCID EPITAPH 86444* (9.98/13.98)  AND OUT COME THE WOLVES  | 4                |
| _         | 4    | <b>EW</b> ► 43 |                  | REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)  REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)  ANOTHER NIGHT        | 1                |
| 46        | 45   | 51             | 8                | D'ANGELO EMI 33629 (9.98/13.98)  BROWN SUGAR   | 4                |
| 47        | 51   | -              |                  | MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)  THIS IS HOW WE DO IT                            | 1                |
| 48        | -    | -              | -                | SOUL ASYLUM & COLUMBIA 57616* (10.98 EQ/16.98)  LET YOUR DIM LIGHT SHINE                               | 6                |
| 49        |      | _              | 12               | COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)  I THINK ABOUT YOU   | 5                |
| En        |      | EW >           | 1                | COLLIN MATE ET 10 07 055 110.55 CG 10.55   | 3                |
| <u>50</u> |      |                |                  | CLIDIC ICAAL A DEDUCE AFRAFALIST DOOR (10 00/15 00)  | 1 .3             |
| 51<br>52  | _    | _              | 14               | CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)  BLIND MELON CAPITOL 28732* (10.98/16.98)  SOUP | 2                |

|            |      |              | <b>®</b>         | SEPTEMBER 9, 1995   |                  |
|------------|------|--------------|------------------|---|------------------|
| WEEK       | LAST | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)   | PEAK<br>POSITION |
| 4          | 53   | 54           | 9                | SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)  | 53               |
| 5          | 52   | 56           | 78               | SHERYL CROW ▲ 5 A&M 540126 (10.98/16.98) ■ TUESDAY NIGHT MUSIC CLUB   | 3                |
| ;          | 46   | 41           | 6                | MONICA ROWDY 37006/ARISTA (10.98/15.98)  MISS THANG   | 36               |
|            | 47   | 37           | 9                | BON JOVI ▲ MERCURY 528181 (10.98/16.98)  THESE DAYS   | 9                |
|            | 59   | 69           | 19               | RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) (IS WHEN I WOKE  | 58               |
| ,          | 50   | 47           | 20               | SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) FRIDAY   | 1                |
|            | 55   | 58           | 81               | GREEN DAY ▲8 REPRISE 45529*/WARNER BROS. (9.98/15.98) IS DOOKIE   | 2                |
| -          | 56   | 53           | 6                | AFTER 7 VIRGIN 40547 (10.98/16.98) REFLECTIONS  | 40               |
|            | 57   | 57           | 50               | THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)  READY TO DIE   | 15               |
|            | 54   | 49           | 6                | SOUNDTRACK CAPITOL 32617 (10.98/16.98)  CLUELESS  | 49               |
| -          |      | 50           | 12               | PINK FLOYD ▲² COLUMBIA 67065 (19.98 EQ/34.98)  PULSE  | 1                |
|            | 63   | 63           | 67               | OFFSPRING A <sup>5</sup> EPITAPH 86432* (8.98/14.98) ■S SMASH   | 4                |
|            | 64   |              |                  | OFFSFRING A CANACT THE WORLD  | 1                |
|            | 58   | 55           | 24               | ZI NO A INTEROCOTE SESSY MA (S.SOCIO.SO)  | 2                |
|            | 61   | 61           | 60               | THE CONTRACT  | 68               |
| <u>B</u> ) |      | w >          | 1                | LIVE TURONOUT THE   | 52               |
| }          | 66   | 64           | 61               | HAOV 10   | 33               |
| )          | 60   | 52           | 10               | MACK 10 PRIORITY 53938 (9.98/14.98) IS MACK 10  | 33               |
| l          | 62   | 66           | 55               | JEFF FOXWORTHY ▲ YOU MIGHT BE A REDNECK IF  WARNER BROS. 45314 (10.98/15.98)   WARNER BROS. 45314 (10.98/15.98)   | 38               |
| 2          | 70   | 68           | 48               | BRANDY ▲2 ATLANTIC 82610/AG (9.98/15.98)  BRANDY  | 20               |
| 3          | 72   | 77           | 31               | VAN HALEN ▲² WARNER BROS. 45760* (10.98/16.98)         BALANCE  | 1                |
| 4)         | NE   | w Þ          | 1                | SOUNDTRACK A&M 540384 (10.98/16.98)  EMPIRE RECORDS   | 74               |
| 5          | 65   | 62           | 18               | FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) IIS SHORT BUS   | 59               |
| 6          | 75   | 70           | 6                | BRUCE HORNSBY RCA 66584 (10.98/16.98) HOT HOUSE   | 68               |
| 7          | 80   | 78           | 46               | SOUNDTRACK ▲ MCA 11103* (10.98/16.98) PULP FICTION  | 21               |
| _          |      |              |                  | BOB SEGER & THE SILVER BULLET BAND ▲2 GREATEST HITS   | 8                |
| 8          | 83   | 79           | 44               | CAPITOL 30334* (10 98/15.98)  | 46               |
| 9          | 69   | 67           | 9                | LORRIE MORGAN BINA 00306 (10.36/13.36/  | 23               |
| 0          | 73   | 65           | 22               | SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98) CANDY RAIN  | _                |
| 1          | 67   | 59           | 9                | NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)  MIRROR BALL   | 5                |
| 2          | 68   | 76           | 7                | PERFECT STRANGER CURB 77799 (9.98/15.98)  | 68               |
| 3          | 76   | 73           | 65               | SOUNDTRACK ▲® WALT DISNEY 60858 (10.98/17.98)  THE LION KING  | 1                |
| 4          | 74   | 71           | 30               | SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98)  ROTTING PINATA   | 58               |
| 5          | 78   | 80           | 9                | PHISH ELEKTRA 61777/EEG (14.98/19.98)  A LIVE ONE   | 18               |
| 6          | 79   | 82           | 101              | MELISSA ETHERIDGE ▲® ISLAND 848660 (10.98/16.98)  YES I AM  | 15               |
| 7          | 81   | 85           | 211              | METALLICA ▲® ELEKTRA 61113*/EEG (10.98/15.98)  METALLICA  | 1                |
| 38         | 87   | 74           | 10               | VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)  DAYS LIKE THIS   | 33               |
| 9          | 71   | 60           | 13               | NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)  POVERTY'S PARADISE   | 3                |
| 90         | 82   | 87           | 75               | TIM MCGRAW A CURB 77659 (9.98/15 98)  NOT A MOMENT TOO SOON   | 1                |
|            | _    | -            |                  | 2222 05 20050   | 67               |
| 91         | 77   | 72           | 6                | BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)  NIRVANA ▲ 3 DGC 24727*/GEFFEN (10.98/16.98)  MTV UNPLUGGED IN NEW YORK  | 1                |
| )2         | 85   | 83           | 43               | DOCT  | 32               |
| 93         | 89   | 81           | 77               | BJORK ELEKTRA 61740/EEG (10.98/16.98)  NINE INCH NAILS   NOTHING/TY/INTERSCOPE 92346/AG (10.98/16.98)  THE DOWNWARD SPIRAL  | 2                |
| 94         | 88   | 84           |                  | WINE INCIT WALES & NOTHING WINTERCOOK & SECTION OF CO. SECTION OF | 95               |
| 95         | 96   | 101          | 8                | ISLAND 524112 (10.98/15.98) HS  |                  |
| 96         | 86   | 89           | 48               | BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN  | 15               |
| 97         | NE   | EW ▶         | 1                | FOURPLAY WARNER BROS. 45988 (10.98/16.98) ELIXIR  | 97               |
| 98         | 90   | 86           | 40               | PEARL JAM ▲ 4 EPIC 66900* (10.98 EQ/16.98) VITALOGY   | 1                |
| 99         | 91   | 97           | 43               | TOM PETTY ▲3 WARNER BROS. 45759* (10.98/16.98) WILDFLOWERS  | 8                |
| 00         | 92   | 88           | 23               | ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)  MADE IN ENGLAND  | 13               |
| 01         | 112  | _            | 2                | <b>ALABAMA</b> RCA 66525 (10.98/15.98) IN PICTURES  | 10               |
| 02         | 4-   | 107          | 78               | YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS   | 5                |
| 03         | +    | 99           | 6                | CYNDI LAUPER 12 DEADLY CYNSAND THEN SOME  | 8                |
|            |      | -            |                  | EPIC 66100 (10.98 EQ/16.98)   | 54               |
| 04         | _    |              |                  | DECREPAGO   | 10               |
| 105        | N    | EW >         | 1 5              | SOUNDTRACK         EPIC SOUNDTRAX 67294 (10.98 EQ/16.98)         DESPERADO           TOADIES         INTERSCOPE 922402/AG (10.98/15.98)         ISS         RUBBERNECK  | 10               |
| _          | 100  |              |                  | TUALITA INTERSOPE 97/40//AG (10.90/13.90/ LED)  | 1 .0             |
| 106        | -    | 148<br>EW >  | 1                | VARIOUS ARTISTS WORD 0604 (9.98/15 98)  MY UTMOST FOR HIS HIGHEST   | 10               |

□ 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 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 a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices marked EQ, and all other CD prices, are equivalent prices, are equivalent prices. Greatest indicates LP is available. Most tape prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices are equivalent prices. Greatest indicates LP is available. Most tape prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices. Support prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices. Support prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices. Support prices marked EQ, and all other CD prices prices marked EQ, and all other CD prices prices. Support prices prices

| P            | Rill         | h            | $\sim$           | ard, 200, continued FOR WEEK  |       |         |              |              |                  |   |
|--------------|--------------|--------------|------------------|---|-------|---------|--------------|--------------|------------------|---|
| L            | 7111         | U            | V                | Continued FOR WEEK!   | ENDIN | G SEPTI | МВЕ          | R 9,         | 1995             |   |
| THIS         | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK  | THIS    | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART |   |
| 109          | 99           | 109          | 93               | TOM PETTY & THE HEARTBREAKERS ▲*  | 5     | 154     | 147          | 150          | 19               | + |
| 110          | 84           | 75           | 6                | MCA 10813 (10.98/17.98)  TRACY BYRD MCA 11242 (10.98/15.98)  LOVE LESSONS                     | 44    | 155     | 154          | 153          | 288              | 1 |
| (111         | ) 135        | 164          | 3                | 2072 2233110  | +     | 156     | 160          | 156          | 236              | + |
| 112          | 97           | 111          | 113              | THE CRANBERRIES ▲3  | 111   | 157     | 142          | 106          | 13               | 1 |
| 113          | 104          | 100          | 59               | BONE THUGS-N-HARMONY A <sup>3</sup> CREEDIN ON AH COME LIP (ED)                               | 12    | 158     | 143          | 155          | 76               | 1 |
| 114          | 100          | 90           | 19               | RUTHLESS 5526*/RELATIVITY (7.98/12.98) SOUNDTRACK A&M 540357 (10.98/16.98)  DON JUAN DEMARCO  | 61    | 159     | 137          | 134          | 43               | I |
| 115          | 113          | 114          | 21               | BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) (1885)   | 78    | 160     | 150          | 151          | 94               |   |
| 116          | 95           |              | 2                | TY ENGLAND RCA 66522 (9.98/15.98)  TY ENGLAND   | 95    | 161     | NE           | w >          | 1                | I |
| 117          | 93           | 93           | 70               | REBA MCENTIRE ▲ 3 MCA 10994 (10.98/15.98) READ MY MIND  | 2     | 162     | 153          | 144          | 94               | Ī |
| 118          | 108          | 95           | 11               | PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)  HEAD OVER HEFLS                               | 18    | 163     | 144          | 140          | 154              |   |
| 119          | 101          | 108          | 193              | PEARL JAM ▲ ° EPIC 47857* (10.98 EQ/16.98)   TEN  | 2     | 164     | 146          | 124          | 6                |   |
| 120          | 106          | 122          | 24               | ELASTICA DGC 24728*/GEFFEN (10.98/16.98)  | 66    | 165     | 182          | 171          | 27               |   |
| 121          | 105          | 96           | 33               |   |       | 166     | 148          | 147          | 92               |   |
| 122          | 103          | 94           | 26               | BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98) FROM THE BOTTOM UP                               | 29    | 167     | 133          | 141          | 10               |   |
| (123)        | 109          | -            | 3                | BRUCE SPRINGSTEEN ▲2 COLUMBIA 67060+ (10.98 EQ/16.98) GREATEST HITS                           | 1     | 168     | 162          | 160          | 25               |   |
| 124          | 103          | 158          | 64               | KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) ISS KORN   | 123   | 169     | 152          | 168          | 5                |   |
| 125          | 115          | 98           |                  | TRACY BYRD & MCA 10991 (10.98/15.98)  NO ORDINARY MAN   | 30    | 170     | 179          | 198          | 3                |   |
| _            | 110          | 102          | 14               | JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) B BONAFIDE                                | 79    | 171     | 163          | 119          | 18               |   |
| 126          | -            | 10.5         | 39               | MARY J. BLIGE ▲² UPTOWN 11156*/MCA (10.98/15.98) MY LIFE                                      | 7     | 172     | 174          | 157          | 41               | r |
| 127          | 126          | 118          | 24               | MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)  ABOVE  | 24    | 173     | 151          | _            | 2                | r |
| 128          | 122          | 117          | 42               | SADE ▲² EPIC 66686* (10.98 EQ/16.98)         THE BEST OF SADE                                 | 9     | 174     | 171          | 169          | 195              | t |
| 129          | 123          | 120          | 145              | <b>KENNY G ▲</b> <sup>8</sup> ARISTA 18646 (10.98/15.98)  BREATHLESS                          | 2     | (175)   | RE-E         | NTRY         | 51               |   |
| 130          | 117          | 104          | 12               | ROD STEWART ● WARNER BROS. 45867 (10.98/16.98) SPANNER IN THE WORKS                           | 35    | 176     | 156          | 165          | 5                |   |
| 131          | 121          | 126          | 50               | ABBA ▲ POLYDOR 517007//SLAND (10.98/16.98) GOLD   | 63    | 177     | 180          | 170          | 24               |   |
|              |              |              |                  | * * PACESETTER * *  |       | 178     | 155          | 103          | 7                |   |
| (132)        | 185          | -            | 2                | THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98)                 | 132   | (179)   | NEV          | V D          | 1                |   |
| 133          | 128          |              | 2                | B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLANO (10.98 EQ/15.98) REAL BROTHAS             | 128   | 180     | 167          | 152          | 43               |   |
| (134)        | NE           | N D          | 1                | RON KENOLY INTEGRITY 02392 (11.98/17.98) IS SING OUT WITH ONE VOICE                           | 134   | 181     | 139          | 146          | 17               | - |
| 135          | 130          | 131          | 80               | SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98)  FUMBLING TOWARDS ECSTASY                | 50    | 182     | 164          | 162          | 42               | - |
| 136          | 127          | 125          | 8                | MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS AZZ IZZ                                | 117   | 183     | 166          | 145          | 14               |   |
| 137          | 116          | 116          | 26               | SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98) BOYS ON THE SIDE                                      | 17    | 184     | 169          | 163          | 70               | _ |
| <b>(138)</b> | 159          |              | 3                | DAVID LEE MURPHY MCA 11044 (10.98/15.98) IS OUT WITH A BANG                                   | 138   | (185)   | NEV          | <b>V</b>     | 1                |   |
| 139          | 134          | 174          | 4                | BRYAN WHITE ASYLUM 616122 (9.98/15.98)  | 134   | 186     | 181          | _            | <b>2</b> 2       |   |
| 140          | 129          | 121          | 199              | NIRVANA ▲ <sup>7</sup> DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND                              | 1     | 187     | 184          | _            | 3                | Ì |
| 141          | 132          | 129          | 89               | COUNTING CROWS ▲ 5 DGC 24528/GEFFEN (10.98/15.98) IS AUGUST & EVERYTHING AFTER                | 4     | 188     | 195          | 177          | 4                | _ |
| 142          | 124          | 110          | 6                | GURU CHRYSALIS 34290/EMI (10.98/15.98)  JAZZMATAZZ VOL.II NEW REALITY                         | 71    | 189     | 168          | 179          | 32               | - |
| 143          | 145          | 139          | 48               | <b>R.E.M.</b> ▲ <sup>4</sup> WARNER BROS. 45740* (10.98/16.98) MONSTER                        | 1     | 190     | 165          | 136          | 26               | _ |
| 144          | 131          | 123          | 10               | DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)         BOHEME                              | 62    | (191)   | NEV          | <b>/</b>     | 1                | - |
| 145          | 119          | 115          | 9                | HUM RCA 66577 (7.98/15.98) TS  YOU'D PREFER AN ASTRONAUT                                      | 105   | (192)   | RE-EN        |              | 5                | _ |
| 146          | 140          | 127          | 44               | MADONNA ▲² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)  BEDTIME STORIES                    | 3     |         |              | -            |                  |   |
| 147          | 118          | 113          | 61               | ALAN JACKSON ▲3 ARISTA 18759 (10.98/15.98) WHO I AM   | 5     | 193     | 186          | 176          | 64               |   |
| 148          | 107          | -            | 2                | EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) IS HONOR AMONG THIEVES                               | 107   | (194)   | NEW          | -            | 1                |   |
| 149          | 111          | 130          | 49               | TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98) I SEE IT NOW                                 | 28    | 195     | 190          | 185          | 19               | _ |
| 150          | 125          | 112          | 5                | <b>311</b> CAPRICORN 40241 (9.98/16.98) 311   | 56    | 196     | 173          | 192          | 72               |   |
| (151)        | 161          | 149          | 21               | VARIOUS ARTISTS  CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC                            | 95    | 197     | 193<br>MEM   | 180          | 4                |   |
| 152          | 138          | 132          | 5                | WALT DISNEY 60865 (10.98/16.98)  THE 1477MASTERS INC 2009 (0.98/16.98)                        | 122   | (198)   | NEW          |              | 1                |   |

| THIS  | LAST<br>WEEK                             | 2 WKS<br>AGO                  | WKS. ON<br>CHART                         | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)  | PEAK                                     |
|---|--|-------------------------------|--|--|--|
| 154   | 147                                      | 150                           | 19                                       | AARON NEVILLE A&M 540349 (10.98/16.98)  TATTOOED HEAR  |  |
| 155   | 154                                      | 153                           | 288                                      | ORIGINAL LONDON CAST ▲3  |  |
| 156   | 160                                      | 156                           | 236                                      | POLYDOR 831563*/A&M (10.98 EQ/16.98)  ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)  MCMXC A.E  |  |
| 157   | 142                                      | 106                           | 13                                       | SOUNDTRACK CAST A  |  |
|   |  |                               |  | WALT DISNEY 60876 (10.98 Cassette) POCAHON TAS SING-ALONG (EF  |  |
| 158   | 143                                      | 155                           | 76                                       | BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)  BLACKHAW  | -  |
| 159   | 137                                      | 134                           | 43                                       | AEROSMITH ▲ 2 GEFFEN 24716 (12.98/17.98)  BIG ONE  | -  |
| 160   |  | 151                           | 94                                       | CANDLEBOX ▲ MAYERICK/SIRE 45313/WARNER BROS. (9.98/15.98) IS CANDLEBO.   | -  |
| 161   | -  | W                             | 1  | GOO GOO DOLLS METAL BLADE 45750/WARNER BROS. (9.98/15.98) A BOY NAMED GOO  |  |
| 162   | 153                                      | 144                           | 94                                       | CELINE DION ▲3 550 MUSIC 57555/EPIC (10.98 EQ/16.98)  THE COLOUR OF MY LOVI  |  |
| 163   | 144                                      | 140                           | 154                                      | QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98) GREATEST HIT   |  |
| 164   | 146                                      | 124                           | 6  | MEGADETH CAPITOL 33670 (11.98 CD) HIDDEN TREASURES (EP   | +  |
| (165)   | 182                                      | 171                           | 27                                       | SOUNDTRACK ● RCA 66523 (9.98/15.98)  DUMB AND DUMBER   | _  |
| 166   | 148                                      | 147                           | 92                                       | ACE OF BASE ▲® ARISTA 18740 (9.98/15.98)  THE SIGN   | -  |
| 167   | 133                                      | 141                           | 10                                       | GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10,98/16,98)  ONE  |  |
| 168   | 162                                      | 160                           | 25                                       | ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)  THE CREAM OF ERIC CLAPTON   | _  |
| 169   | 152                                      | 168                           | 5  | JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)   ■  JEFF CARSON   |  |
| 170   | 179                                      | 198                           | 3  | DEL AMITRI A&M 311 (9.98/15.98) TWISTED  | 170                                      |
| 171   | 163                                      | 119                           | 18                                       | MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)  THE INFAMOUS   | 18                                       |
| 172   | 174                                      | 157                           | 41                                       | METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)  TICAL   | . 4                                      |
| 173   | 151                                      | _                             | 2  | PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98) SCENT OF ATTRACTION   | 151                                      |
| 174   | 171                                      | 169                           | 195                                      | ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98) SHEPHERD MOONS   | 17                                       |
| (175)   |  | NTRY                          | 51                                       | AMY GRANT ▲ 2 A&M 540230 (10.98/16.98) HOUSE OF LOVE   | 13                                       |
| 176   | 156                                      | 165                           | 5  | JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98) REDNECK TEST VOLUME 4.3   | 155                                      |
| 177   | 180                                      | 170                           | 24                                       | MATTHEW SWEET Z00 11081* (10.98/15.98) 100% FUN  | 65                                       |
| 178   | 155                                      | 103                           | 7  | BUSHWICK BILL RAP-A-LOT 40512/N00 TRYBE (10.98/15.98) PHANTOM OF THE RAPRA   | 43                                       |
| 179   | NE                                       |                               | 1  | JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS RELISH  | 179                                      |
| 180   | 167                                      | 152                           | 43                                       | DES'REE ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>IIS</b> I AIN'T MOVIN  | 27                                       |
| 181   | 139                                      | 146                           | 17                                       | RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98) LOOKING FOR THE LIGHT  | 121                                      |
| 182   | 164                                      | 162                           | 42                                       | GEORGE STRAIT ▲ MCA 11092 (10.98/15.98) LEAD ON  | 26                                       |
| 183   | 166                                      | 145                           | 14                                       | BOB MARLEY & THE WAILERS TUFF GONG 24103//SLAND (10.98/16.98) NATURAL MYSTIC   | 67                                       |
| 184   | 169                                      | 163                           | 70                                       | SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98) DAZED AND CONFUSED   | 70                                       |
| 185   | NEV                                      | N >                           | 1  | DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) IS HOME  | 185                                      |
| 186   | 181                                      |                               | <b>2</b> 2                               | JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98) STANDING ON THE EDGE  | 69                                       |
| 187   | 184                                      | -                             | 3  | BROTHER CANE VIRGIN 49564 (10.98/15.98) IS SEEDS   | 184                                      |
| 188   | 195                                      | 177                           | 4  | AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS   | 171                                      |
| 1   |  |                               |  | WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98) IS OLD ENOUGH TO KNOW BETTER   | 99                                       |
| 189   | 168                                      | 179                           | 32                                       |  |  |
| 189<br>190  | 168<br>165                               | 179<br>136                    | 32<br>26                                 | ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98) DO YOU WANNA RIDE?   | 39                                       |
|   | -  | 136                           |  | ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)  DO YOU WANNA RIDE?  PETRA WORD 67302/EPIC (10.98 EQ/15.98)   NO DOUBT   | 39<br>191                                |
| 190   | 165                                      | 136<br>V >                    | 26                                       |  | +  |
| 190<br>191<br>192<br>193                                    | 165<br>NEV                               | 136<br>V >                    | 26                                       | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS  ERFE LIKE WE WANT 2.8  | 191                                      |
| 190<br>(191)<br>(192)                                       | 165<br>NEV                               | 136  V > NTRY  176            | 26<br>1<br>5                             | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)  FREE LIKE WE WANT 2 B   | 191                                      |
| 190<br>191<br>192<br>193                                    | 165<br>NEV<br>RE-EI                      | 136  V > NTRY  176            | 26<br>1<br>5<br>64                       | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)  STONE TEMPLE PILOTS A 3 ATLANTIC 82607*/AG (10.98/16.98)  PURPLE  | 191<br>170                               |
| 190<br>(191)<br>(192)<br>193<br>(194)                       | 165<br>NEV<br>RE-EI<br>186               | 136  NTRY  176                | 26<br>1<br>5<br>64<br>1                  | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)  STONE TEMPLE PILOTS A ATLANTIC 82607*/AG (10.98/16.98)  RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98) IS THE CONCERT OF A LIFETIME  | 191<br>170<br>1<br>194                   |
| 190<br>(191)<br>(192)<br>193<br>(194)<br>195<br>196<br>197  | 165 NEV RE-EI 186 NEV 190                | 136  NTRY  176  185           | 26<br>1<br>5<br>64<br>1<br>19            | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)  STONE TEMPLE PILOTS A 3 ATLANTIC 82607*/AG (10.98/16.98)  RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98) IS THE CONCERT OF A LIFETIME  VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK  DANCE MIX U.S.A. VOL. 3   | 191<br>170<br>1<br>194<br>71             |
| 190<br>191<br>192<br>193<br>194<br>195<br>196<br>197<br>198 | 165  NEV  RE-EI  186  NEV  190  173      | 136  NTRY  176  185  192  180 | 26<br>1<br>5<br>64<br>1<br>19<br>72      | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS  ELEKTRA 61702*/EEG (10.98/15.98)  STONE TEMPLE PILOTS A ATLANTIC 82607*/AG (10.98/16.98)  RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98) THE CONCERT OF A LIFETIME  VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK  DANCE MIX U.S.A. VOL. 3  ALL-4-ONE A BLITZZ/ATLANTIC 82588/AG (10.98/15.98)  ALL-4-ONE  | 191<br>170<br>1<br>194<br>71<br>7        |
| 190<br>(191)<br>(192)<br>193<br>(194)<br>195<br>196<br>197  | 165  NEV  RE-EI  186  NEV  190  173  193 | 136  NTRY  176  185  192  180 | 26<br>1<br>5<br>64<br>1<br>19<br>72<br>4 | PETRA WORD 67302/EPIC (10.98 EQ/15.98) IS NO DOUBT  ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)  STONE TEMPLE PILOTS A 3 ATLANTIC 82607*/AG (10.98/16.98)  RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98) IS THE CONCERT OF A LIFETIME  VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK DANCE MIX U.S.A. VOL. 3  ALL-4-ONE A 2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98)  DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98) IS TOUGHER THAN LOVE | 191<br>170<br>1<br>194<br>71<br>7<br>179 |

### TOP ALBUMS A-Z (LISTED BY ARTISTS)

5

128 45

2Pac 66 311 150 Abba 131 Paula Abdul 118 Ace Of Base 166 Aerosmith 159 After 7 61 Alabama 101 All-4-One 30, 196 Ali-4-One 30, 196

Jon B. 125

John Berry 186

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CROSS ROAD

### **VERVE'S SHORTER LIVING 'HIGH LIFE'**

(Continued from page 1)

ernist.

"High Life," Shorter's first album in seven years, due Oct. 17, is also his Verve debut, so a sense of occasion is in the air. The much-anticipated "High Life" makes Shorter's list of quality recordings a little longer.

"I chalk it up to a powerful temperament and the desire to get it right," says Chuck Mitchell, senior VP/GM of Verve. "Wayne has never been content to do things in the traditional way, and at this time in jazz history that's very refreshing . . . [His arrival] adds a very significant dimension to the label and its output."

Produced by Marcus Miller, who oversaw the aural landscape of Miles Davis' last records, "High Life" is drenched with keyboard washes and funk appointments, similar to many of the discs found on the Top Contemporary Jazz Albums chart. However, like that of his onetime boss Davis, Shorter's music teems with the intricacies that are often absent from that environment. The composer and saxophonist, whose work with Davis, Art Blakey, Weather Report, and Carlos Santana has exposed a passionate muse, likes his jazz to be involving.

"This album is about the regaining of patience," says Shorter. "In its way, it talks about one of the things that has been happening in America for too long: dependence on instant gratification. I like to have music be thorough, to show you enough to get a complete picture."

There certainly are vivid, seductive complexities to the work. "It's grand," says Chris Roberts, president of PolyGram Classics & Jazz. "Everything that emanates from a spirit like Wayne's needs to have a little time spent with it. 'High Life' is ac-

cessible, but it doesn't reveal its true self on one or two spins. The more you put into it, the more you get out."

Verve is banking that a significant segment of the jazz and pop listenership will take to heart the record's graceful and dramatic action. Shorter is an icon of improvisation. His Blue Note dates from the '60s are loaded with intelligent moves, and his days with Weather Report resulted in music so influential that it continues to inform electric jazz practitioners. The new album's synths and computers hearken to the quality of Weather Report's best work.

Columbia was Weather Report's home throughout the '70s and early '80s; Shorter stayed with the group for a trio of solo dates in the late '80s. In 1993, he performed with compadres from the second classic Davis band: Herbie Hancock, Ron Carter, and Tony Williams (with Wallace Roney at the trumpet). There has been no release under his name since 1988. Verve's plan is to emphasize the re-emergence of a revitalized giant.

"The first job is to not only let the core audience know that Wayne's back, but to let it know that he's back at a superior level," says Mitchell. "Marcus Miller brought a lot of ideas to the table in production. It's not the same old Wayne, it's the same new Wayne."

Verve will laden jazz magazines with ads; advance cassette mailings to the label's taste-maker lists have already gone out. An electronic press kit, shot in a highly stylized way, according to Mitchell, should "let new listeners know about his history, but not dwell enormously on the past. It has a video feel to it, and we expect it to be broadcast internationally."

Bobby Jackson of radio station WCPN Cleveland says "High Life" has "elements very indicative of mid'90s listening. The hip-hop backbeat is there—very funky, very danceable. It's basically Wayne's voice—which is unmistakable to anyone who knows his work—interpreting today's music."

Mitchell expects the album to be "embraced by traditional jazz stations that don't frequently play electric music. Largely because of the depth and sophistication of what's going on, it's a jazz record. By the same token, we hope that more adventurous smooth-jazz outlets find some things in there as well, because of the instrumentation and association with Marcus Miller."

Parts of the record were sketched out at the end of last year, and the real fine-tuning took place through the spring of '95. Miller was a spark plug from the start. "He had his bass out as soon as he walked into my house," says Shorter. "He was just supposed to produce, but took it on himself to play on many of the tracks. 'Bring out the music, let's go!' he said. Coming with a sense of mission like that, rather than a sense of business, only makes the business better."

Roberts understands that the meeting of the twain is important to his new artist. "Once it was clear that he actively wanted to make music again, it was also clear that he wanted a family, by which I mean a label who totally pays attention to him."

Shorter says he found out "how Verve attends to its records once they're done. They have faith and don't leave it to a roll of the dice. There's a follow-through."

A revamped take of one of Short-

er's older pieces, "Children Of The Night," opens "High Life" and will likely be the lead track to radio. Troy Wheeler, part of the staff at Philadelphia's 3rd Street Records, says that all Shorter titles are saleable. "It's a perfect time for a Wayne Shorter record, it should definitely do well. One of his older Blue Note titles, 'Schizophrenia,' just came out, and it's doing very well. We've had a slow summer—terrible—and people

should be hungry for artists that they still respect."

When the bandleader begins a series of live dates in the fall—he's scheduled to premiere his band at the San Francisco Jazz Festival on Oct. 27—Verve will move its advertising focus toward general-interest publications. "It's basically to create an awareness for the more casual jazz buyer," says Mitchell, "whom we've been pretty good at reaching."



### by Geoff Mayfield

AGAIN: Pumped by Coolio's ultra-hot Stevie Wonder-based single and respectable ticket sales at theaters, the soundtrack for "Dangerous Minds" not only retains its chart-topping perch on The Billboard 200, it pads its lead. For the third week in a row, the album shows the chart's largest unit increase, this time with a boost of almost 26,000 units, a 12% rise that jacks its one-week sum up to the neighborhood of 256,000 units. In doing so, the album becomes the first to win the Greatest Gainer nod for three consecutive 1995 weeks.

The movie ranked No. 3 at the box office during the weekend of the reporting week ending Aug. 27. Coupled with a 5% drop seen by summer champs Hootie & the Blowfish, who rank No. 2 this week with 174,000 units, the "Minds" set stands 35% ahead of the pack. Last week, the soundtrack led Hootie by only 14%. Further, the album's one-week tally is the largest the chart has witnessed since Bone Thugs-N-Harmony debuted at No. 1 five weeks ago with 306,000 units.

SOFT SUMMIT: Aside from "Dangerous Minds," Alanis Morissette's "Jagged Little Pill" (No. 3) and Silverchair's "Frogstomp" (17-12) are the only titles in the top 30 that actually see a sales gain over the previous week's numbers. That offers you an insight into The Billboard 200's overall complexion: The chart's unit volume stands 4% behind last week's numbers. Of the eight top-10 titles that sold less than they did on last week's chart, the one that loses the least is the No. 4 soundtrack from "The Show," which sees a 2% slide, yielding a total of approximately 134,000 units for the week.

The top six albums each move more than 100,000 units for the week. Fourplay debuts at No. 1 on Top Contemporary Jazz Albums with 10,500 units, ending an incredible streak of 93 consecutive weeks at No. 1 for Kenny G. His "Breathless" was No. 1 for 50 weeks, then his "Miracles: The Holiday Album" held the post for 11 weeks, followed by another 31 weeks for "Breathless." With Fourplay's debut, Warner Bros. owns the top of both jazz charts, as "The Bridges Of Madison County" holds No. 1 on Top Jazz Albums for the 13th straight week.

AMEN: Michael W. Smith snares The Billboard 200's Hot Shot Debut with 51,500 units. If Christian bookstores had not been added to the overall Sound-Scan mix this week (see story, page 9), Smith would not have charted, as all of his sales came from the Christian marketplace. This is Smith's third appearance on the big chart and his highest career peak by far. This is also his first chart bow since his label, Reunion, shifted from RCA to Arista for distribution in the conventional music market. His 1991 title, "Go West Young Man," which was distributed through Geffen by Uni, reached No. 74 during its 19 weeks on The Billboard 200, while 1992's "Change Your World," which was marketed by RCA, reached No. 92 during its 29 chart weeks.

BENEDICTION: By the way, before somebody asks (and I know of at least one reader who would), you'll notice that some of the Christian titles that emerge on The Billboard 200 have different distributing labels than those found on the Top Contemporary Christian and Top Gospel Albums charts. The contrasts reflect the varied distribution channels that are often in play in this genre, as labels, such as Word, which is sold by Sony through Epic, and the aforementioned Reunion, use different distributors for the so-called "secular" market than they do when selling to Christian bookstores.

Aside from The Billboard 200, the charts that will most likely be affected by the inclusion of Christian bookstores are Heatseekers and our new Top Kid Audio list. Contemporary Christian is not the only genre that will get a higher profile from this change, as a number of Christian bookstores are increasing their selection of gospel albums.

LUES FEEDBACK: The debut last week of Billboard's Top Blues Albums chart attracted phone calls from a couple of radio programmers who expressed concern about the chart's content. "Please remember the independent labels," said the voice mail left by one announcer. "They're the roots of this whole situation... And remember, Eric Clapton is a rock'n'roller." In most cases, Clapton, who logged Top Blues Albums' first No. 1 with "From The Cradle," is a rocker. But even principals at such bastions of blues as indie labels Alligator and Malaco have told me that "From The Cradle" is indeed a blues album and belongs on the chart. As for indies, at least two of the 15 entries on the inaugural list are independently distributed. But as for which blues titles do chart, that is ultimately determined by consumers.

### **BLUE THUMB LEAVES ITS MARK ON BOX**

(Continued from page 9)

Everlasting First' from Love. But Sun Ra's 'Images' was a 20-minute track, and we'd have had to have another album for it—so we went with a shorter version. None of these tracks were made for radio!"

Adds Sidran, "Some tracks didn't make it because of room, but the stuff that has to be there is all there. And there are great tracks: People will be happy to have Captain Beefheart's ['Son Of Mirror Man-Mere Man' and 'Safe As Milk'] back in the market again. Others will hear Dan Hicks' 'Canned Music' or 'I Scare Myself' and say, 'That's who that was!' You'll hear some things like Dave Mason's 'Only You Know And I Know' or the Pointer Sisters' 'Yes We Can Can' and say, 'Oh, man, that's on Blue Thumb? I didn't know Blue Thumb had that!' There's even a Ken Nordine track! So it's a good overview: It goes in all directions at once, and that's what Blue Thumb was-it went in all directions at once.

The release of "All Day Thumbsucker Revisited: The History Of Blue Thumb Records" has been timed to coincide with the Christmas selling season and to be included in retailers' ads for boxed sets. "We're hoping it will get word-of-mouth, with people saying, 'What is Blue Thumb Records?' "says Kern. "Once momentum builds up, we think it will be out there a long time."

A teaser postcard campaign announcing the set is being conducted by the Five Fingers Distribution postcard company, which services postcards free to restaurants, cafes,



The Pointer Sisters' classic Blue Thumb album released in 1973 which featured "Yes We Can Can."

clubs, and boutiques. The promotional and box cover artwork features the Roy Lichtenstein-like female cartoon symbol of Blue Thumb, affectionately called "the Blue Thumb lady." Promotional materials will also make use of the blue thumbprints.

"We'll stick blue thumbprints everywhere," says Kern, including bumper stickers and T-shirts. Kent Anderson, the label's national sales director, says that the shirts, which include the small red heart commonly found on the spines of old Blue Thumb vinyl albums (and carried over to the new Blue Thumb CDs) will be worn by retail staff participating in a series of Blue Thumb Day promotions, to be held Saturdays from mid-September through mid-October. Easel-back in-store signage will inform customers that purchasers of

the boxed set or other key Blue Thumb product will receive a free CD-package opener at the register.

A coinciding Blue Thumb Month at radio will involve contest giveaways of the box and tickets to concerts by such new Blue Thumb artists as Dr. John, Brooke, Maysa, and Ford.

Anderson notes that the CD box is intentionally odd-sized (8 by 10 inches) to make it stand out from the pack. The vinyl version comes in heavy-weight colored vinyl in a tri-fold package, which contains a two-sided poster featuring the Blue Thumb lady on one side and shots of the original albums from which the compilation's tracks were taken on the other.

In researching the "Blue Thumb Gang" booklet, Sidran interviewed major company players, including LiPuma and president and founder Bob Krasnow. "We decided to film the interviews, and then we started talking about a video documentary, which I hope will happen," says Sidran. "It's one of the great stories of the record business. It has everything-great characters and music and great times and success against the odds, doing things a totally different way at a time when experimental music was accepted and eclecticism was the norm and radio played some

of everything."
Arnold says "All Day Thumbsucker Revisited" is "a very exciting vehicle for relaunching the entire line and setting the pace for both continued Blue Thumb reissue and new product. I can't think of a better way to say to the music industry, 'We're back!"

130 BILLBOARD SEPTEMBER 9, 1995

### CREATIVE PACKAGES, BABY ACTS BOOST TOUR BIZ

(Continued from page 1)

dictions that 1995 would fall miserably short of last year's record-setting business, this year's bottom line thus far testifies to a healthy business overall.

According to Billboard's sister publication Amusement Business, this year's total concert gross at press time was \$507 million, which is \$209 million less than last year's recordbreaking totals for the same period. However, the 1995 figure is \$107 million ahead of the January-August gross for 1993.

This year's decline from the 1994 gross was mainly the result of the lack of major stadium shows. Overall, there were 202 fewer shows for the January-August period this year.

Missing from the domestic scene this year were the three top U.S. draws of 1994: Pink Floyd, the Rolling Stones (who successfully moved on to the European leg of their tour), and Billy Joel. This left the Eagles and the Grateful Dead as the only major stadium acts touring in the U.S. in 1995. Indeed, the Eagles were the No. 1 grossing band for the first seven months, bringing in \$58 million. The Dead were the No. 2 attraction, grossing \$32 million.

The lack of superstar talent had a harsh impact at the stadium level. "Quite frankly, this summer was more traumatic than anybody could have figured. We did 15 sold-out shows last year. This year we did two Grateful Dead shows," says Giants Stadium/Byrne Meadowlands Arena executive VP/GM Michael Rowe. "When the mega-acts are not playing stadiums, we've got a quiet summer.'

At arenas and amphitheaters, the overall gross was down from 1994, but not to a troubling degree. In the first seven months of 1995, amphitheaters scored a healthy \$161 million with 824 shows. For the period last year, these venues took in \$185 million for 836

Acts credited with boosting revenues for midrange and smaller venues include Phish, the Cranberries, Seal, Live, Steve Miller and the Doobie Brothers, Santana and Jeff Beck, Reba McEntire, Clint Black, Lyle Lovett, Boston, and Tim McGraw.

At smaller venues, relative newcomers Tripping Daisy, Phunk Junkeez, Filter, and Jamiroquai have been cited as good draws.

Hootie & the Blowfish and the Dave Matthews Band, two of the year's biggest record sales successes, also proved worthy on the road in midsized and smaller venues. Dave Matthews' take has been close to \$3 million from playing mainly sheds. The band has sold out 21 of its 37 reported shows this year.

Joe Dapkins, manager of the Cincinnati Music Hall, says a recent Dave Matthews 3.300-seat sellout has been part of a busy summer. "We did as well or better than the previous year," he says. "It may just be the size of the acts touring this year."

Says Dave Williams, president of Cellar Door in Alexandria, Va., "Dave Matthews is the next big star. I watched three of his shows, and it's a hell of a broad-based audience. He's running from [14-year-olds] up into the mid-30s, and people are really into

Hootie & the Blowfish have had even greater success. Since January, the band has sold out 24 of its 36 shows, averaging \$138,000 per show.

"To put it in a nutshell, volume is down, but what's out there, promoted properly, is putting out the numbers,' says Larry Vallon, senior VP of MCA Entertainment.

### PACKAGING IS KEY

A number of concert business executives cite creative packaging of acts as the key to success in 1995.

For example, Boyz II Men, who have garnered in excess of \$25 million on the road this year in the U.S. and are the third-largest grossing act of 1995, have benefited from inviting other hot acts to open their dates. Acts that have shared bills with the foursome include Babyface, Brandy, Mary J. Blige, TLC, and Montell Jor-

According to Phil Casey, booking agent for Boyz II Men, supporting acts are selected based upon such factors as venue size and location. "So many acts go out with throwaway opening acts, and they charge the same amount for their tickets as Boyz II Men but wind up giving their audience less of a show," says Casey.

On the rock front, festival mainstays, such as H.O.R.D.E. (Horizons of Rock Developing Everywhere), which generally features new and upand-coming talent, are again drawing healthy crowds.

The H.O.R.D.E tour has reported earnings of more than \$9 million in its first 19 dates, which is \$3 million more than Dave Frey, co-owner of the tour, predicted for the entire tour in a June 26 article in Amusement Business.

However, Lollapalooza, which has

scaled down its number of dates in response to what tour organizers have perceived as a decline in demand this year, has had some rough going, reporting \$11 million for 27 shows so far. Last year the tour grossed \$22 million for 35 shows.

Additionally, such package tours as the one featuring rock veterans Fleetwood Mac, REO Speedwagon, and Pat Benatar are receiving honorable mentions from several promoters.

Mitch Slater, president of Delsen-

Says Larry Solters, a spokesman for Ticketmaster, "The record industry gets too caught up in chart action. The touring business and promoters are much more adept at reaching their audience creatively." As an example, Solters points to Fleetwood Mac. Although the veteran group has not released a new album in years and has undergone several personnel changes, it continues to be a viable concert attraction, "Fleetwood Mac alone has probably sold 75 million records in their run," he says, "The [package tour] exists because people want to see them.'

Live are attempting to provide value for their fans by offering affordable ticket prices (\$16-\$18 before service fee at most venues) and a multi-act bill. This year, Live has sold out 23 of its 33 reported shows, with overall revenues of \$5 million.

Promoters are also looking forward to the Soul Asylum/Jayhawks/ Matthew Sweet tour, which began Aug. 13 in Cedar Rapids, Iowa. Ticket prices range from \$8-\$18. The tour's two Aug. 16-17 shows at Midway Stadium in St. Paul, Minn., grossed \$211,000, with ducats priced at \$15. Overall, the tour has grossed \$320,000 for five shows.

### STAYING POWER?

In spite of the fact that modern rock-leaning packages are proving successful this year, some promoters question the long-range viability of these acts as concert attractions.

"It's been a very strange year," says Cellar Door's Williams. "If you eliminate groups like Pearl Jam, the Cranberries, Live, Hootie & the Blowfish, the Dave Matthews Band, and maybe a few more, everybody seems to be able to draw 2,000, 3,000, or 4,000 people . . . There doesn't seem to be any real direction to the music.'

Williams adds that because many of the new modern rock acts seem to decline after one or two hits or semi-hits. they cannot be relied on as future headliners.

However, Jim Koplik, president of Montclair, N.J.-based Metropolitan (Continued on next page)

### **NETHERLANDS**

ISSUE DATE: SEPTEMBER 23 CLOSED

### **DOVE AUDIO** 10th Anniversary

**ISSUE DATE: SEPTEMBER 23** CLOSED

## Retooling of Retail III:

### RETAIL SYSTEMS/SOFTWARE

ISSUE DATE: SEPTEMBER 23 CLOSED

### **AUSTRALIA ARIA Awards**

ISSUE DATE: SEPTEMBER 30 AD CLOSE: SEPTEMBER 5

### **Retooling of Retail IV: DISTRIBUTORS**

ISSUE DATE: SEPTEMBER 30 AD CLOSE: SEPTEMBER 5

### **COUNTRY MUSIC**

**ISSUE DATE: OCTOBER 7** AD CLOSE: SEPTEMBER 12

### **PROFESSIONAL SOUND**

ISSUE DATE: OCTOBER 7 AD CLOSE: SEPTEMBER 8

### WORLDWIDE DANCE

ISSUE DATE: OCTOBER 14 AD CLOSE: SEPTEMBER 19

### UK II

**ISSUE DATE: OCTOBER 21** AD CLOSE: SEPTEMBER 26 

### Billboard/Monitor

RADIO CONFERENCE

**ISSUE DATE: OCTOBER 21** AD CLOSE: SEPTEMBER 26

### **SOUTHEAST ASIA II**

**Manufacturing** 

**ISSUE DATE: OCTOBER 28** AD CLOSE: OCTOBER 3

### **HEALTH & FITNESS/** SPECIAL INTEREST

**ISSUE DATE: OCTOBER 28** AD CLOSE: OCTOBER 3

### **ENTER\*ACTIVE FILES IV**

**ISSUE DATE: NOVEMBER 4** AD CLOSE: OCTOBER 10

### **DEF JAM'S**

### 10th Anniversary

**ISSUE DATE: NOVEMBER 4** AD CLOSE: OCTOBER 10

### **MIDEM**

### **30th Anniversary**

ISSUE DATE: NOVEMBER 11 AD CLOSE: OCTOBER 17

### **GSA**

**ISSUE DATE: NOVEMBER 18** AD CLOSE: OCTOBER 24

NY: 212-536-5004 LA: 213-525-2308 NASHVILLE 615-321-4294 **UK&EUROPE** 44-71-323-6686

er/Slater Enterprises in New York. says varied packaged tours are essential to the business. "We need to continue to be user-friendly so that we have people coming to our places and always having a good experience no matter if they're 15 or 60.

Meanwhile, such new headliners as

'95 Tour Itinerary Includes **Tough Breaks For Artists** 

Call it the "Summer Of Bummers." Here is a series of tragedies, illnesses, and calamities that have befallen acts on tour in recent months:

• The Grateful Dead: The foremost tragedy of the summer for touring acts was the death Aug. 9 of the Dead's Jerry Garcia. His passing resulted in the cancellation of the group's fall tour and put the future of one of the most popular touring attractions in limbo.

Even prior to Garcia's death, the Dead appeared to be operating under a hex. A collapsing campground deck, numerous drug fatalities, and injuries due to lightning cast a pall over the band's summer tour. Still. the ever-resilient Dead's only summer cancellation came when unruly fans attempted to force their way into Deer Creek Amphitheater in

- Pearl Jam: The day after lead singer Eddie Vedder was forced to cut short a San Francisco gig because of stomach flu, Pearl Jam announced its remaining summer dates would be canceled due to a variety of problems. Later, three dates were rescheduled. Pearl Jam has also rescheduled four shows this fall.
- R.E.M.: Drummer Bill Berry's ruptured brain aneurysm caused 37 indoor European dates to be canceled. After Berry returned to the band, bassist Mike Mills underwent surgery to remove an intestinal tumor. Later, lead singer Michael Stipe was operated on for an inguinal hernia. Six European shows were canceled and one rescheduled after Mills' operation. Stipe's hernia

did not affect the tour schedule.

The group's problems were not all health related. Pope John Paul II's appearance at Giants Stadium in New Jersey resulted in R.E.M. having to reschedule its same-day show at the adjacent Meadowlands Arena due to crowd concerns.

- Public Enemy: After Flava Flav broke his arm in a scooter accident, the act was forced to postpone a farewell show in London. Veruca Salt: Singer/guitarist
- Louise Post's ruptured disc forced the band to temporarily drop out of the Live tour. The group was replaced by various acts for the first 16 dates of the tour. • Amy Grant: The singer had to
- reschedule the first 17 dates of her tour after undergoing surgery for a detached cornea. Grant's tour will run through Sept. 10 instead of Aug. 27. Adam Ant: Ant canceled the fi-
- nal leg of the ironically titled Wonderful Tour after succumbing to acute glandular fever. Ant's bassist and fellow infectee, Marco Pirroni, was left partially deaf in his left ear.
- · Bjork: A sore throat caused the cancellation of the singer's Los Angeles and San Francisco stops.
- · Circle Jerks: The group's July 28 show was canceled because of a damaged roof at its Las Vegas venue. The band played a few songs in a parking lot before police put an end to things.
- 10,000 Maniacs: Singer Mary Ramsey was struck in the head by a collapsing lighting truss while performing. Ramsey's concussion caused the band to cancel a few of its



### PACKAGES, BABY ACTS BOOST TOUR BIZ

(Continued from preceding page)

Entertainment, says it is too early to project the future of today's bands. "We are in the first few years of a new era of rock'n'roll, and it's very difficult to predict whether anybody is going to stay around. It's so brand new that you focus on the newness, not on the heritage of the artists."

### THE DEAD QUESTION

One act whose heritage and drawing power has never been in question is the Grateful Dead. The band grossed more than \$32 million from January-August this year.

With Jerry Garcia's passing, however, the future of the group is in question. The group has canceled its fall tour, and its plans remain uncertain.

Williams, whose company hosted two sold-out shows at RFK Stadium in Washington, D.C., says Garcia's death will have a major impact on the concert industry. "They were always one of the top three grossing acts in the country," he says.

If the surviving members do go back on tour, the band should continue to be a strong attraction, promoters say.

"I don't want to say anything to make Jerry sound smaller than he was, but I also don't want to discount the other members of the band. They are the Grateful Dead," says Danny Zelisko, president of Evening Star Productions Inc. in Phoenix. "If they didn't continue to play, I'd be very surprised."

Zelisko points to Pink Floyd as an example of an act that continued its commercial success in spite of losing a key member.

### **SMITH CHART BOW**

(Continued from page 9)

ian bookstores in the reporting that our artists would definitely make an impact on the top 200," says Gospel Music Assn. president Bruce Koblish.

"This validates what we've been saying all along," says Loren Hall, marketing director of the Christian Music Trade Assn., which coordinates the pool of Christian bookstores used by SoundScan. The pool includes the Family Bookstores chain, which has about 150 outlets, and the Berean Christian Stores chain, which has 18 outlets. Also included are several independent Christian bookstores.

"We are at the point now where we will receive data from about 250 Christian bookstores on a consistent basis," says SoundScan CEO Mike Fine. "There can be significant sales on certain titles at these stores, as shown by the debut of Michael W. Smith."

As a result of the added stores, four other Christian music releases debut on The Billboard 200 this week, including Word compilation "My Utmost For His Highest" at No. 107, Ron Kenoly's "Sing Out" at No. 134, Petra's "No Doubt" at No. 191, and Ray Boltz's "The Concert Of A Lifetime" at No. 194. In addition, Grant's "House Of Love" re-enters the chart at No. 175.

On the Heatseekers chart, three of the four top new entries are Christian music artists, including Petra's "No Doubt" at No. 17; Rich Mullins' "Brothers Keepers" at No. 26; and Point Of Grace's "Whole Truth" at No. 27

Smith is understandably pleased with his debut. "What a great honor," he says. "Not only is this a first for me, but it's a first for our industry. This is exciting and humbling at the same time."

Amid the usual bottom-line concerns, the concert business also is being forced to evaluate its own inner workings on several fronts.

Pearl Jam's well-publicized campaign against ticketing giant Ticket-master attracted much media attention to the question of ticket service fees and the overall costs of concertgoing. Ironically, the band's crusade appeared to undermine what was potentially the year's most lucrative U.S. tour.

Booking fees also are under internal scrutiny. One source says unreasonable artist guarantees are interfering with promoters' ability to stage profitable events.

For example, another source says that many venues were burned by an inappropriate guarantee for this year's Lollapalooza lineup.

"Lollapalooza was a huge disappointment for several of us," says the source. "They had a bigger artist guarantee this year, but it was a loser lineup. No one cared about them, even though the festival part of it was better than ever. Next year, they are going to have to come up with better talent if they want the same guarantee."

On the other hand, Phish is cited by at least one promoter as an act that makes his job less difficult. "They don't just come into a market and say, 'We need this much money.' They say, 'Here's the venue we think is right. Here's the ticket price. What does the guarantee need to be?' It's a really refreshing, positive way to do it."

Phish has had significant touring success even without much chart action or radio support. In June alone, the act grossed in excess of \$2 million.

Williams acknowledges that excessive guarantees are a problem, but places responsibility for reform on his colleagues.

"We're just part of the food chain. The only difference is, we bid up the price of the food. We own venues and we have to fill them, so we pay what we have to pay to get that talent, and sometimes, quite often, we overpay them. You cannot blame the act or the owner or the agent when you have promoters standing in line to do them."

### **CANCELLATIONS HURT, TOO**

Cancellations have not helped an industry already hurt by a lack of bigname dates. Pearl Jam's ill-fated tour, rescheduling and cancellations by such acts as R.E.M. and Amy Grant, and fewer dates on the Lollapalooza tour have amounted to disaster for some.

Says Jon Humphrey, a promoter at San Diego's Bill Silva Presents, "We've really gotten spanked this summer. We had Pearl Jam blow out two dates on us. We had Amy Grant at the Hollywood Bowl cancel. We had Earth, Wind & Fire cancel. We've had like five shows cancel on us in a 10-day period. It's kind of a trend."

As for fall, promoters are expecting a normal-to-slow season. "I don't see a lot of activity out there in the fall," says one promoter. The Grateful Dead's fall cancellation already has added to the general malaise of the upcoming season.

However, the David Bowie/Nine Inch Nails tour and R.E.M.'s return to America are being seen as an early Christmas present for some. Also, the Red Hot Chili Peppers, who have a new album due Sept. 12, will possibly start their U.S. tour this fall.

Assistance in preparing this story was provided by Marie Ratliff at Amusement Business.

# MARKET WATCH. A WEEKLY NATIONAL MUSIC SALES REPORT

### VEAR-TO-DATE OVERALL UNIT SALES

TOTAL 413,223,000 414,839,000 (UP 0.4%)
ALBUMS 349,455,000 354,926,000 (UP 1.6%)
SINGLES 63,767,000 59,913,000 (DN 6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

CD 202,412,000 227,572,000 (UP 12.4%)

CASSETTE 146,671,000 126,824,000 (DN 13.5%)

OTHER 372,000 530,000 (UP 42.5%)

OVERALL UNIT SALES THIS WEEK

12,577,000

13,147,000

CHANGE DOWN 4.3%

THIS WEEK

12,259,000

CHANGE UP 2.6%

ROUNDED FIGURES

ALBUM SALES THIS WEEK

10.400,000

10.855,000

CHANGE

DOWN 4.2%

THIS WEEK 1994

10,374,000

CHANGE UP 2.5% SINGLES SALES THIS WEEK

2.177.000

AST WEEK

2.291.000

CHANGE

DOWN 5%

THIS WEEK

1.985,000

CHANGE

UP 9.7%

YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

1994 1995 SOUTH ATLANTIC 72,158,000 77,327,000 (UP 7.2%) NORTHEAST 22,642,000 23,305,000 (UP 2.9%) 61,388,000 (DN 0.2%) 60,820,000 (DN 0.5%) SOUTH CENTRAL 61,527,000 MIDDLE ATLANTIC 61,111,000 MOUNTAIN 26,174,000 25,748,000 (DN 1.6%) E. NORTH CENTRAL 67.813.000 71,254,000 (UP 5.1%) 67,117,000 (DN 10.4%) W. NORTH CENTRAL 26.925.000 27,878,000 (UP 3.5%) PACIFIC 74,878,000

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



## 'Paradise' Not Lost; Meet The B.I.G.s

FOR THE THIRD WEEK in a row, there is a new title in the No. 1 position on the Hot 100. It's the biggest turnover at the top since January 1992, when Color Me Badd's "All 4 Love" had a lone week at the summit, followed by a solitary week for George Michael/Elton John's "Don't Let The Sun Go Down On Me."

Last week, Michael Jackson made news by becoming

the first artist in the history of the chart to enter at No. 1. But now, "You Are Not Alone" slips to No. 2 (albeit with a bullet), as "Gangsta's Paradise" by Coolio Featuring L.V. takes over pole position.

It's the eighth No. 1 single of 1995, and the third to come from a motion picture, following "Have You Ever Really Loved A Woman?" by Bryan Adams and "Kiss From A Rose" by Seal. Those

songs came from the "Don Juan DeMarco" and "Batman Forever" soundtracks, respectively. "Gangsta's Paradise" hails from "Dangerous Minds," the film that locks up the No. 1 slots on the Hot 100 and The Billboard 200.

It's a great week for soundtracks on the album chart: "The Show" holds at No. 4, "Batman Forever" and "Pocahontas" remain in the top 20, and there are debuts for "Mortal Kombat," "Empire Records," and "Desperado." They should be joined shortly by "Too Wong Foo, Thanks For Everything! Julie Newmar."

MR. AND MRS. B.I.G.: Thanks to Darrell Roberts of Raleigh, N.C., for calling about the latest husband and wife to occupy the top 40 simultaneously. The lucky couple is the Notorious B.I.G. and Faith Evans, who are No. 16 and No. 25, respectively, with "One More Chance" and "You Used To Love Me," both on the Bad Boy label, distributed by Arista. Roberts notes that the B.I.G.s are the

first couple to be in the top 40 at the same time since Whitney Houston and Bobby Brown. Does that make Notorious and Faith the Steve & Eydie of the '90s?

FACE THE FACTS: The latest single from After 7, "Til You Do Me Right," holds at No. 40 with a bullet on the Hot 100. That prompts Richard Wilson of West Hol-

lywood, Calif., to praise writer/producer Babyface for collecting 50 top 40 singles since 1987, when the Whispers' "Rock Steady" introduced Kenny Edmonds to the chart. With Jon B.'s "Pretty Girl" bulleted at No. 55, Babyface's 51st top 40 hit should not be far away.

AT.

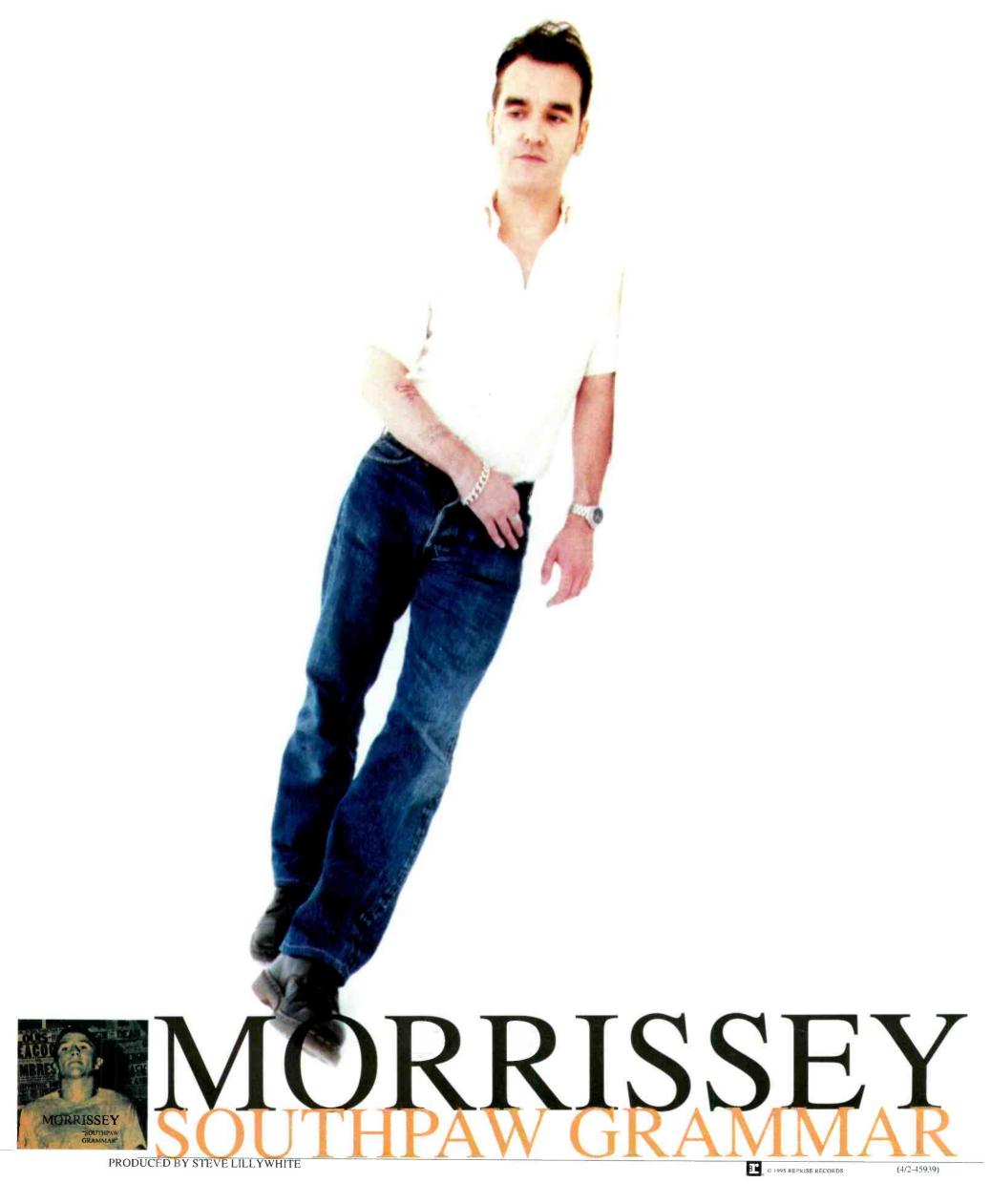
by Fred Bronson

WHITE HOUSES: William Simpson of Los Angeles phoned

this one in, and it gets complicated, so stay with it. Earlier this year, we saw the return to the Hot 100 of George Clinton, whose name represents a combination of the last two American presidents (and who was the leader of Parliament). We've also had (almost) the inverse, with Bushwick Bill on Hot Rap Singles, not to mention Bushwackas. And now, with Bush sitting at No. 21 on The Billboard 200, plus former presidents Jackson and Adams represented by Michael and Bryan in the top 40, the stage is set for the group that's been elected to No. 132 on The Billboard 200, the Presidents Of The United States Of America. At least Simpson had the good sense to laugh at the end of his phone message.

WILL THEY BE THERE? I've had more letters, faxes, and calls about the Rembrandts' consingle "I'll Be There For You" than any other subject this year. Now it looks like the title will enter the Hot 100 after all. How? Details next week.

BILLBOARD SEPTEMBER 9, 1995



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