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IN MUSIC NEWS



Hit 'Friends' Theme Is 'There' For Rembrandts

SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 17, 1995

ADVERTISEMENTS

## Cheap Cutouts A New Wrinkle For Video Retail

BY SETH GOLDSTEIN

NEW YORK—Cutouts, the end of the retail line for records, tapes, and CDs, have become a fixture in home video as well.

Pressured by low prices for studio catalog releases, independent suppliers like Hemdale Home Video are dumping secondary movies and nontheatrical titles into the hands of close-out specialists, many of whom are well known in the record trade. Among them are Smith & Alster in Fort Lauderdale, Fla., and Surplus Records & Tapes

(Continued on page 86)

## Best Buy, Circuit City A Potent Combo 2 Chains Change Entertainment Retailing

BY ED CHRISTMAN

NEW YORK—While music specialty retailers large and small decry Best Buy and Circuit City as loss-leader merchants that are destroying the record store business, some competitors and label executives are beginning to acknowledge Best Buy as a force shaping the future of home entertainment retailing.

Best Buy, an electronics merchant, had overall sales of \$5.1 billion in its fiscal year that ended Feb. 25, and 14% of that, or about \$715 million, came from entertainment software departments that sell music, video, and computer software.

Circuit City, based in Richmond, Va., is not yet considered a factor in the music business in its own right. But wherever the 356-unit, \$5.6 billion merchant competes in the same market as the 213-store Minneapolis-based Best Buy,

the two can prove to be a lethal combination for other music merchants.

In Chicago, the 49-unit Rose Records wilted to four stores soon after Best Buy entered that market 18 months



ABRAMS

ago. Last fall, Best Buy entered Washington, D.C., a Circuit City stronghold, and in May, Beltsville, Md.-based 26-unit Kemp Mill Music filed for Chapter 11 reorganization.

In addition, Billboard has heard reports of hundreds of independent retailers closing their doors over the last 18 months.

Even the stronger music merchants have seen profits shrink dramatically, and the stocks of publicly traded chains have been under constant pressure on Wall Street.

Many competitors say Best Buy and Circuit City are using music to lure traffic to their stores, where they can entice customers into buying higher-ticket electronic and home appliance products like stereos and refrigerators.

Critics of the two retailers claim their low pricing structure for music can't possibly generate a profit. Those critics say the low-ball pricing will ultimately leave the music industry in a shambles, and they have been begging the music manufacturers to stop selling directly to Best Buy and Circuit City. Such a move could force the two chains out of the music business, or at least cause them to buy from wholesalers at a higher cost.

Despite music manufacturers' fears of consolidation, Best Buy is gaining respect as a true music merchant. One senior distribution executive with a major record

(Continued on page 80)

## Inquiry Into U.K. Charts Postponed

BY JEFF CLARK-MEADS

LONDON—The two organizations at the center of the official U.K. music charts have avoided a legal inquiry—



### OFFICE OF FAIR TRADING

for the time being.

The government's Office of Fair Trading has decided not to begin proceedings in the Restrictive Practices Court over contracts between chart

(Continued on page 86)

## Spearhead, Capitol Slowly Build Army Of Supporters

BY HAVELOCK NELSON

NEW YORK—After months of steady touring and assembling a fan base the old-fashioned way—one sweaty roomful at a time—Spearhead finally has a mass-communications outlet for its groovy, blackadelic sound.

On May 22, MTV added the sepia-toned video that is based on the original version of the group's soulful second single, "Hole In The Bucket." It examines one man's reaction when a

beggar asks for a handout.

There is also a videoclip accompanying an alternate version of the song mixed by the Fugees, called the Slaveship mix, which is more metaphorical.



SPEARHEAD

According to Spearhead leader Michael Franti, "I just started thinking more about the idea of 'Hole In The Bucket.'"

On May 29, Capitol shipped a CD-5 single of the song that included both versions of the single. BET and some local outlets have

(Continued on page 93)

## Ocean Has Lane In 'Catbird Seat'

BY LARRY FLICK

NEW YORK—When early-'80s new wave darling Robin Lane emerged from semiretirement in March, her strategy to regain national prominence was built on the idea of conquering one U.S. region at a time. Since then, her Ocean Music



LANE

debut, "Catbird Seat," has been steadily gaining support along the East Coast on the strength of constant gigging and

(Continued on page 95)

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SEE PAGE 69

## IN THIS ISSUE

Billboard Confab Reflects Growth Of Latin Market

SEE PAGE 10



2 4>

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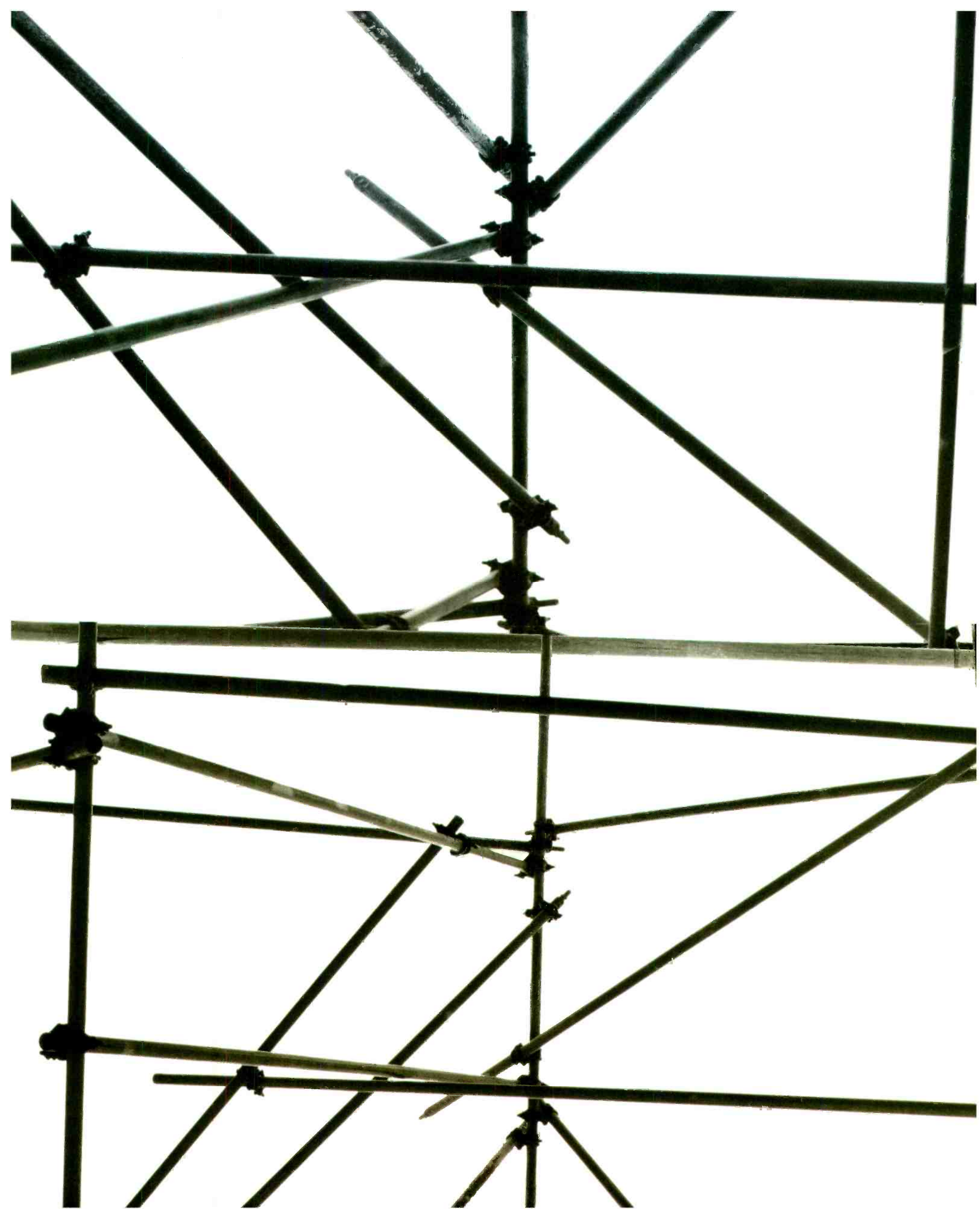


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# No. 1 IN BILLBOARD

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TOP ALBUMS

HOT SINGLES

TOP VIDEOS

<p>• <b>THE BILLBOARD 200</b> • ★ CRACKED REAR VIEW • HOOTIE &amp; THE BLOWFISH • ATLANTIC</p>	90
<p><b>CLASSICAL</b> ★ CHANT • BENEDICTINE MONKS • ANGEL</p>	36
<p><b>CLASSICAL CROSSOVER</b> ★ THE MAGICAL MUSIC OF DISNEY • CINCINNATI POPS • TELARC</p>	36
<p><b>COUNTRY</b> ★ JOHN MICHAEL MONTGOMERY JOHN MICHAEL MONTGOMERY • ATLANTIC</p>	31
<p><b>HEATSEEKERS</b> ★ BONAFIDE • JON B. • YAB YUM / 550 MUSIC</p>	21
<p><b>JAZZ</b> ★ THE BRIDGES OF MADISON COUNTY SOUNDTRACK • MALPASO</p>	37
<p><b>JAZZ / CONTEMPORARY</b> ★ BREATHLESS • KENNY G • ARISTA</p>	37
<p><b>POP CATALOG</b> ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG</p>	52
<p><b>R&amp;B</b> ★ POVERTY'S PARADISE • NAUGHTY BY NATURE • TOMMY BOY</p>	23
<p>• <b>THE HOT 100</b> • ★ HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS • A&amp;M</p>	88
<p><b>ADULT CONTEMPORARY</b> ★ HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS • A&amp;M</p>	83
<p><b>COUNTRY</b> ★ SUMMER'S COMIN' • CLINT BLACK • RCA</p>	33
<p><b>DANCE / CLUB PLAY</b> ★ TOO MANY FISH FRANKIE KNUCKLES FEATURING ADEVA • VIRGIN</p>	29
<p><b>DANCE / MAXI-SINGLES SALES</b> ★ SCREAM • MICHAEL JACKSON &amp; JANET JACKSON • EPIC</p>	29
<p><b>LATIN</b> ★ UNA MUJER COMO TU • M.A. SOLIS Y LOS BUKIS • FONOVISA</p>	34
<p><b>R&amp;B</b> ★ DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) MONICA • ROWDY</p>	26
<p><b>HOT R&amp;B AIRPLAY</b> ★ WATER RUNS DRY • BOYZ II MEN • MOTOWN</p>	27
<p><b>HOT R&amp;B SINGLES SALES</b> ★ DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) MONICA • ROWDY</p>	27
<p><b>RAP</b> ★ I'LL BE THERE FOR YOU / YOU'RE ALL I NEED TO GET BY METHOD MAN FEATURING MARY J. BLIGE • DEF JAM / RAL</p>	24
<p><b>ROCK / ALBUM ROCK TRACKS</b> ★ DECEMBER • COLLECTIVE SOUL • ATLANTIC</p>	85
<p><b>ROCK / MODERN ROCK TRACKS</b> ★ MISERY • SOUL ASYLUM • COLUMBIA</p>	85
<p><b>HOT 100 AIRPLAY</b> ★ I'LL BE THERE FOR YOU • THE REMBRANDTS • EASTWEST</p>	87
<p><b>HOT 100 SINGLES SALES</b> ★ DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) MONICA • ROWDY</p>	87
<p>• <b>TOP VIDEO SALES</b> • ★ FORREST GUMP • PARAMOUNT HOME VIDEO</p>	60
<p><b>LASERDISCS</b> ★ FORREST GUMP • PARAMOUNT HOME VIDEO</p>	65
<p><b>MUSIC VIDEO</b> ★ LIVE AT THE ACROPOLIS • BMG VIDEO</p>	64
<p><b>RENTALS</b> ★ FORREST GUMP • PARAMOUNT HOME VIDEO</p>	62

# Ostroushko's American Heartstrings

"Music is the best politician in the world today," muses instrumentalist/composer Peter Ostroushko, "because the similarity in all music is much greater than the differences." The Minneapolis-born mandolin and violin virtuoso laughs at the simplicity of his insight as he bounces his young daughter, Anna Kim, on his lap, but the logic of the statement resounds through an impressive recording career that commenced in 1974 with uncredited mandolin accompaniment on Bob Dylan's "Blood On The Tracks" collection and has reached a pungent new high point with the appearance of his latest, just-issued album, "Heart Of The Heartland" (Red House Records).

Fans familiar with the extensive session work Ostroushko (pronounced Oh-strew-shko) has logged with Emmylou Harris, Willie Nelson, Chet Atkins, Norman & Nancy Blake, Taj Mahal, the St. Paul Chamber Orchestra, the Minnesota Symphony, and radio's "A Prairie Home Companion" (serving as music director until 1986) will know him as a player of miraculous adaptability. But those aware of Peter's own half-dozen eclectic albums on Rounder and Red House (including 1989's acclaimed "Blue Mesa" and the 1992 "Duo" collaboration with guitarist Dean Magraw) will be pleasantly shocked by the enchanting coalescence of the 10 pieces on the new release. The suite-like sequence of compositions is so transfixing in its depictive power many listeners may initially fail to focus on the fact that the music is wordless.

"It's strange that you say that," confesses Ostroushko, "because my father, who was a shoemaker born in the Ukraine, was an incredible storyteller. People went to his shop in our Ukrainian neighborhood on the northeast side of Minneapolis not just to get their shoes fixed, but also to be in his presence. Being a musician—he played mandolin, too—he was methodical in his conversational approach, and he could take you on a wave of descriptive experience so otherworldly that two hours later you wouldn't know where the time went, and you couldn't believe you never left the same room you stepped into when he first began to speak."

One of four siblings, Peter Vasilyovitch Ostroushko entered the world of his father on Aug. 12, 1953, just a year after William Ostroushko and the former Katerina Evtushok had emigrated from the Ukrainian Soviet Socialist Republic. Peter inherited his dad's theatricality, as well as his family's facility for stringed instruments, initially "fooling around" at age 10 on his parent's mandolin and an older sister's "35-buck plywood Harmony guitar, studying the Bob Dylan and Joan Baez song books she brought home from college." Subsequent boyhood trips to the music section of the Minneapolis Public Library on Nicollet Avenue exposed Peter to Folkways' Appalachian field recordings of Roscoe Holcomb, Hobart Smith, and Wade Mainer.

Peter passed through assorted rock and blues bands at Minneapolis' Sheridan Junior High and Edison High School, while also acquiring a taste for classical music ("especially Baroque") and modern jazz. But he ultimately determined after some training in acting and drama that his prime nonperformance métier was composing for the theater. Thus began long professional associations with the Children's Theater Company in Minneapolis, the Actors Theater Company of St. Paul, and ACT Theater in Seattle. As with the title track, many of the pieces on "Heart Of The Heartland," like "Prairie Sunrise" and "Dakota Themes," derive from commissions from these organizations or from original scores written for documentaries sponsored by Twin Cities PBS outlet KTCA-TV.

Anyone attempting to summarize the spacious grace and emotional

delicacy of Ostroushko's sound on "Heartland" would be sorely remiss in not mentioning the late, great composer Aaron Copland (1900-1990), for whom Peter would have been an ideal featured player. Often referred to as the first American composer to make a living at his craft, Copland was gifted at blending ethnic and popular styles like Appalachian and Southwestern folk, jazz, and traditional Mexican into a comprehensible "American sound." Whether writing ballets ("Billy The Kid," 1938; "Rodeo," 1942; "Appalachian Spring," 1944), film scores ("Of Mice And Men," 1938, and "The Heiress" and "The Red Pony," both 1949), operas ("The Tender Land," 1954), or his neoclassical orchestral ("El Salon Mexico," 1936) and later atonal serial works, Copland was always a risk-taker and never a snob, finding nobility in the everyday scheme and reinterpreting with astute innocence the exuberant spectrum of our nation's antecedent song forms.

Ostroushko laughs shyly at the mention of the late master's name. "Dean Magraw and I recently did 'Hoe-down' from Copland's 'Rodeo' in a concert with the St. Paul Chamber Orchestra," he explains, "Dean and I jumping in and out of what Copland wrote to suit our fancies. I'm definitely a fan of his music, so I'd like to think or at least hope he would have liked what we did." And the Brooklyn, N.Y.-bred Copland, whose own vision of America was filtered through a prideful Lithuanian-Jewish perspective, would have felt a strong affinity for the melancholy yearning in Ostroushko's "Heart Of The Heartland." Both men were reared at pivotal 20th-century still-points between the blaze of this country's optimism and the shadow of its immigrant struggles. To bid farewell to a heritage of sacrifice in order to grasp the hugeness of the Promised Land's flawed liberties may be the hardest single goodbye in the American parable.

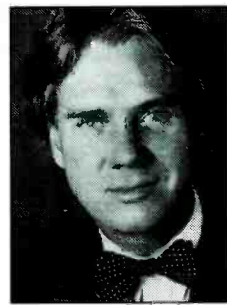
William Ostroushko died shortly before Christmas 1991, just as his now-married son was nearing a transition in his artistic maturity and popular acceptance. And despite delving deeper into the classical idiom (he recently performed an 18th-century mandolin concerto by Giovanni Paisiello), Peter still prefers to stay in the undefined compositional realm he currently inhabits. "Even though, for people who write nonclassical instrumental music," he chuckles, "the popular lifespan of a piece is about six months before it disappears for another seven to eight years."

Yet anyone who's harkened to Copland's "Old American Songs" (1950-1952) or "The Promise Of Living" finale of "The Tender Land," with their blatant relish for life and its mixed benedictions, will love such like-spirited "Heart Of The Heartland" melodies by Ostroushko and his nine-piece ensemble as "Seattle (The Fantasy Reel)," "Virginia Reel From Hell Medley," and "Twilight On The Sangre de Cristos."

In its finest and surest aspects, American music acknowledges by distillation all the distinctions among us, caressing the exotic traits in our midst because they epitomize the alien traces of our past. Having made a nation out of *all* nationalities, we daily mold a culture from its culminations. And by showing fondness for our contrasts, we each find our own initiation into the American experience.

"With the world's attention span supposedly getting shorter," says Ostroushko, "nobody wants to be brought gradually into the occurrence of a good story, yet all good stories happen gradually! Historically, music has kept the generational lines open, helping teach everything from pagan rites to family lore to community identities. It allows a true understanding of other people's heartbeats. But all of us just have to make the commitment to really *listen*."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### AUDIOBOOK GROUP'S MINI-CONVENTION

A first-time conference held by the Audio Publishers Assn. was seen as both a successful forum on the audiobook business and a first step toward an annual trade show. Staff reporter Trudi Miller Rosenblum reports from the Chicago meeting. **Page 49**

### NBA TARGETS SHORT PEOPLE

Kid vid is on the National Basketball Assn.'s agenda as it plans to pitch product to children aged 4-12 and hopes to place it in the family entertainment section at the video store. Home video editor Seth Goldstein has the story. **Page 59**

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Album Reviews	56	Market Watch	96
Artists & Music	12	The Modern Age	85
Baptiste's Rhythm Section	24	Music Video	39
Between The Bullets	94	Newsmakers	45, 61
Boxscore	20	Popular Uprisings	21
Canada	48	Pro Audio	67
Chart Beat	96	R&B	22
Classical/Keeping Score	37	Radio	82
Clip List	40	The Rap Column	24
Continental Drift	20	Retail	49
Country	30	Shelf Talk	60
Dance Trax	28	Single Reviews	57
Declarations of Independents	54	Songwriters & Publishers	38
Editorial	8	Studio Action	68
Enter*Active File	58	They're Playing My Song	38
Executive Turntable	14	Top Pop Catalog	52
Global Music Pulse	47	Update	66
Hits Of The World	46	Video Monitor	40
Home Video	59	Vox Jox	84
Hot 100 Singles Spotlight	89	CLASSIFIED	78
International	42	REAL ESTATE	79
Jazz/Blue Notes	37		
Latin Notas	34		
Lifelines	66		



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# Editorial

## Acts Of Conscience, Individual Responsibility

The issues of racism and sexual bigotry—and the endorsement of sociopathic violence—in contemporary music and films were back in the news over the last several weeks. Sadly, these developments were not the organic result of an ongoing national debate, but rather the signal of the onset of a cynical season of presidential politics.

Senate Majority Leader Robert Dole of Kansas, a leading Republican presidential aspirant, made a speech May 31 before supporters in Los Angeles in which he denounced what he called the “mainstreaming of deviancy” by the entertainment industry. Dole cited gangsta rap and the output of such acts as Cannibal Corpse, the Geto Boys, 2 Live Crew, and Nine Inch Nails as evidence, as well as the films “Natural Born Killers” and “True Romance,” and he singled out the Time Warner entertainment conglomerate.

That Dole’s staff was soon forced to acknowledge that the candidate had not actually seen the films or heard the records in question (his aides said the senator had only read certain lyrics and reviews) demonstrated a fundamental dishonesty on his part. To make matters worse, the same man who has pledged to lift the assault weapons ban went out of his hypocritical way to praise or ignore violent action movies featuring such (Republican) stars as Arnold Schwarzenegger, Bruce Willis, and Sylvester Stallone—despite the flagrant gangsta rap-style practice in these movies of depicting innocent bystanders as disposable playthings or fire-arms fodder whenever they impede the reckless desires of the urban egotists being portrayed.

On another politically orchestrated front, William J. Bennett, a former official in the Reagan and Bush administrations and co-director of the conservative Empower America organization, decided to make common cause with National Political Congress of Black Women chairwoman C. DeLores Tucker in order to confront Time Warner Inc. at its annual stockholders meeting. Bennett and Tucker condemned the gangsta rap dispensed by such Interscope Records performers as Snoop Doggy Dogg, Dr. Dre, and Tupac Shakur.

Tucker’s decision to join forces with a skilled conservative standard-bearer like Bennett is her tactical affair, but observers should bear in mind that the outcry over the hateful racist pandering currently prevalent in gangsta rap and some movies originally emerged not from formal political coalitions but from a groundswell of alarm amongst women and the gay and African-American communities.

Bennett and Tucker can make whatever points they like in their well-timed campaign to influence Time Warner Inc.’s corporate policies on these issues. But if they think they can borrow selective quotations from Billboard’s Dec. 25, 1993, front-page editorial (“Culture, Violence, And The Cult Of The Unrepentant Rogue”)—as they did for a June 2, 1995, New York Times Op-Ed piece—in an attempt to falsely align themselves with this publication, they are mistaken.

For example, Billboard notes with interest that Bennett and Tucker chose to ignore one of the central themes of our po-

sition piece, which placed the role of the government and its highest-ranking officials at the forefront of the moral corruption polluting our society: “The cult of the unrepentant rogue that has come to permeate our nation dates back as far as the unconditional pardon given Richard Nixon in 1974 for any offenses the disgraced former president might have committed while serving in the White House. With that single legally and morally dubious act by President Ford, the cult of the rogue was accredited for the modern age.

“No citizen of this country has greater potential power to abuse the commonwealth and its democratic traditions than a chief executive. The fact that Nixon was not prosecuted made it impossible for every parent, guardian, schoolteacher, patrolman, and judge in the country to hence-

*‘When this mean season of political wire-pulling is over, our industry will still have to contend with racist, misogynist content’*

forth warn our youth that they either must behave honorably in our society—no matter who the hell they think they are—or face the harshest possible justice, ‘just like the president.’”

Moreover, Tucker and Bennett, who was Reagan’s secretary of education from 1985-88 and head of the Office of National Drug Control Policy under Bush, did not excerpt for the Times that portion of our editorial that stated, “Our government has shown an arrogant determination to function as a self-perpetuating supercorporation, with little or no responsibility for the common good. There is a reluctance to spend money on the poor that verges on willful class subjugation. Crime is regarded as an illogical plague, rather than the consequence of allowing the steady expansion of a desperately hungry, desperately needy, and desperately unloved mass of humanity. And where crime is concerned with drugs, afflicted citizens are regarded as beneath contempt—despite mounting evidence that the CIA has been deeply involved for decades in the proliferation and profits of the drug trade.”

Bennett’s reluctance to pluck these passages for the Times piece is understandable, however, since he attacked rising college costs and lowered standards under Reagan, yet defended budget cuts for education. He was also silent under Reagan and Bush in the face of reports in The New York Times, Rolling Stone, Life, and other reputable publications that those administrations had secretly armed the contras and paid Panamanian strongman Manuel Noriega “upwards of \$100,000 annually,” according to journalist Seymour M. Hersh, while turning a blind eye as Noriega used the operations’ planes and other resources for drug running to the United States.

And Bennett, who favored Pentagon involvement in drug interdiction and zero tolerance for “recreational yuppie” drug

users as Bush’s drug czar, was similarly silent when on Jan. 18, 1993—two days before the Bush administration ended and without the customary White House/Justice Department announcements—George Bush inexplicably granted executive clemency to the ultimate yuppie drug offender, well-to-do Pakistani heroin trafficker Aslam P. Adam, who had been sentenced to 55 years in prison. But William von Raab, former head of the U.S. Customs Service, whose agents had labored to capture Adam, was not silent, stating with undisguised astonishment in Rolling Stone that “it’s one of the most bizarre things I’ve ever heard.”

Meantime, the new presidential campaign season is off to a thoroughly distasteful start, the opportunistic and manipulative Dole displaying late-breaking dismay with gangsta rap and a calculated list of Hollywood films, in quest of a Willie Horton-type magnet for gullible voters.

Billboard has always been and remains unalterably opposed to government censorship, but when this mean season of political wire-pulling is over, our industry will still have to contend with mounting racist and misogynist content in entertainment, as well as the lucrative popular legitimization of criminal culture and brutality as paths to self-aggrandizement.

Be assured that Billboard stands by every line of its December 1993 editorial, including the assertion that our publication will not place profit ahead of moral imperatives. We further renew our conviction to criticize or decry any work that reeks of hate or glorifies acts of violence or prejudice, regardless of the financial consequences to this or any other organization.

In a free and open society, much responsibility is placed on the individual. As Billboard summarized in that 1993 editorial and now reaffirms for all our readers, including the executives and employees of any entertainment company great or small: “In times like these, every person must hold fast to his or her better self and act according to conscience. Each of us must consider on our own whether we are willing to reinforce a wayward commercial juggernaut. Who among us, on his own, could dare to turn away from the nihilism that is feeding our industry coffers? If asked to perform such songs, would you decline? If asked to produce such material, would you object? If permitted to sign such a group, would you demure? If asked to provide such album art, would you say no? If asked to master or press such a record, would you shun the contract? If asked to distribute it, would you state your unwillingness? If asked to publicize it, would you refuse? If asked to create an ad campaign for it, would you bow out and say why? If asked to run those ads, would you refrain? If asked to play it at your station, would you resist? If asked to unpack and stock it on shelves, would you balk? If invited to purchase it, would you decline?”

Indeed, we must voluntarily provide the personal accountability and unselfish moral leadership that our elected officials have repeatedly been unwilling or incapable of offering. And in the process, one way or another, we will all get the society we deserve.

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



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## Record Attendees Enjoy Sixth Latin Music Conference

■ BY PAUL VERNA

MIAMI—Reflecting a market that is growing rapidly in volume and diversity, Billboard's sixth annual International Latin Music Conference enjoyed record attendance, drawing approximately 400 registrants. The event's closing-night awards banquet had 600 attendees.

The upbeat tone of the June 5-7 conference—held at the Hotel Intercontinental here—was evident throughout, from artist showcases to discussion panels to hallway conversations among industry figures.

Keynote speaker K.C. Porter, a producer who has worked on Spanish albums by the likes of Janet Jackson, Boyz II Men, Sting, and Toni Braxton, told attendees, "The general American public needs to know that the Latin market is expanding at an incredible rate. By the year 2005, there are going to be 30 million to 35 million Hispanic people in the U.S. The U.S. Latino industry is close to becoming the largest Spanish-speaking music market in the world."

Porter, who is president of Insignia Music Publishing Cos., added, "There

(Continued on page 89)

## Market Watch Report Expanded Feature Gets Added Info, Fresh Look

NEW YORK—Market Watch, the national music sales report in Billboard, has been expanded to give a more complete picture of weekly U.S. business activity. The reformatted, easier-to-read Market Watch debuts this week in full color on page 96.

Market Watch is based on information from SoundScan, the Hartsdale, N.Y., research firm that provides Billboard with point-of-purchase data for all of its music sales charts from a national sample of retail stores and rackjobbers.

Each week, Market Watch starts by giving SoundScan's definitive year-to-date sales total for the U.S. music market, along with a comparison of the previous year's sales to date. This week, for example, year-to-date sales have reached 261,543,000 units, an 0.8% increase over last year's 259,373,000 sales to date.

Market Watch then breaks the year-to-date sales figure into totals for album and singles sales. Album sales are further broken down into totals for CDs, cassettes, and other full-length formats, each with a comparison to the previous year.

Narrowing the focus still further, Market Watch gives weekly figures for overall sales, album sales, and singles sales. In each case, the latest week's sales are compared to the previous week and last year's comparable week.

Such information gives readers an unparalleled, at-a-glance feel for the overall direction of the U.S. music business.

"The dramatic expansion of Market Watch is one more innovation in the ongoing evolution of Billboard in

the '90s," says editor in chief Timothy White. "As with the Heatseekers chart, the Popular Uprisings and Modern Age columns, the Billboard Report, Home & Abroad, Global Music Pulse, the Continental Drift's focus on unsigned bands, Vital Reissues, and features like the Enter\*Active File and the Songwriters & Publishers page, Market Watch is part of a comprehensive ongoing plan to completely transform Billboard to better serve our domestic and 109-country overseas readership. Primary items of late-breaking news that had been on the back page will be shifted in lengthier form to the front news section—and there are still more surprises coming later in the year."

White adds, "The Market Watch information is so crucial to the various sectors of the music industry—including record labels, retailers, radio, personal managers, and the financial community—that we decided to position it in one of the most-read areas of the publication."

The expanded Market Watch features additional data on a rotating basis. This week, it displays total sales by eight different U.S. geographic regions. The geographic listing provides the market share for each region. A separate set of figures provides market-share data for geographic place (city, suburb, or rural).

In the coming weeks, Market Watch will have market-share data for the six major music distributors and the overall independent sector, as well as market share by store type (major chains, other chains, independents, and mass merchants).



## PMRC Steps Up To Ring Again For Lyrics Fray

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Parents Music Resource Center is once again the eye of the political hurricane over explicit lyrics.

PMRC president Barbara Wyatt told Billboard that the group provided the background materials and explicit lyrics that formed the basis for the May 31 speech by Senate Majority Leader Bob Dole, R-Kan. (Billboard, June 10).

Wyatt says that she intends to be "more visible" in the debate over lyrics.

In a related development, a spokesman at Warner Music U.S. says there is no foundation to reports that Time Warner financial analysts were considering selling off the entire music division due to political pressure at a time when the corporation wants to push ahead with cable plans.

On June 8, Warner Music Group met with major-label executives and Recording Industry Assn. of America representatives in New York to discuss the issue. Following the meeting, RIAA chairman/CEO Jay Berman said in a prepared statement that the trade group "has been asked by its member companies to review and evaluate the current system of record labeling and to make recommendations to the companies that strike a balance between the corporate and

(Continued on page 89)

## CDs Fuel Rising Album Sales In Germany, U.K., And France

■ BY WOLFGANG SPAHR and JEFF CLARK-MEADS

HAMBURG—Europe's three biggest record markets are each reporting growth for the first quarter of the year.

Following increases in France and the U.K. (Billboard, June 10), unit sales in Germany grew by 3.6% in the first three months, compared with the same period last year. Germany, the U.K., and France are, respectively, third, fourth, and fifth in terms of the world's largest markets.

According to figures released by German label organization BPW, its members sold 60.5 million albums and singles to retailers in the first quarter. BPW says its membership accounts for 81% of the total market.

The increases in Germany are being fueled by CD, which accounts for 83.8% of all records sold. Vinyl's share is down to 0.7%, while cassette has fallen from 17.6% in the first quarter of 1994 to 15.5% in the same period this year.

CD singles continued to provide the strongest impetus in the market. With 11.2 million units shipped, CD singles grew at a rate of 10.9%. Total singles units were up 8.5% to 11.5 million units.

In the albums sector, total shipments were 49 million units. CD shipments rose 5.9% to 39.5 million units, a growth that is primarily due to new releases. The evidence for this comes from the fact that the full-price sector of the market was up 13%.

Although sales of prerecorded cassettes are still falling, the decrease has now slowed to single digits. The total of 9.4 million units shipped in the first quarter of 1995 was an 8.7% decrease from the number of units sold in the same period last year. At 100,000 units shipped, vinyl albums have virtually disappeared from the market.

The encouraging German figures

add to a generally positive picture of record sales in Europe.

In France, 32.2 million albums shipped in the first quarter meant the volume of the album market was up 10% compared with the same period a year ago. This comes after a disappointing 1994, when the French market was only marginally bigger than in 1993.

The French singles market in the first quarter was up 13.8% at 4.4 million units. CD singles accounted for 4.3 million units of the total.

In the U.K., the market is shaping up to beat its best year, 1994. The first quarter saw the number of singles shipped increase 16% to 16.9 million and albums increase by 27.1% to 38.7 million.

Assistance in preparing this story was provided by Emmanuel Legrand in Paris.



**My Favorite Year.** EMI Classics honors violinist Itzhak Perlman with a party at New York's Tavern on the Green. Perlman has a lot to celebrate: He was named 1995 artist of the year by EMI Classics; he will celebrate his 50th birthday in August; he is touring the U.S., Europe, South America, and Japan; and he has three new albums and a lavish 20-CD limited-edition boxed set out on EMI Classics this year. Shown, from left, are Terri Santisi, executive VP/GM, EMI Records Group North America; Kick Klimbie, VP of international marketing, EMI Classics; Perlman; and Steve Murphy, president, EMI Classics.

## Source-Tagging Test Gets Thumbs Up

■ BY DON JEFFREY

NEW YORK—The first test of placing anti-theft tags on CDs at the manufacturing source has been completed and judged successful by Camelot Music and Uni Distribution, which together conducted the test.

During May, Uni assembled 10,000 CD packages with tagged trays for the "Tales From The Hood" soundtrack album. The CDs were then sent to Camelot Music's distribution center for activation of the tags and delivery to the retailer's stores by the album's May 9 street date.

Sandy Noethen, Camelot store communications coordinator, says the re-

tailer was pleased with the test. "We had no problems activating the product in our [distribution center]," she says. Furthermore, she says some shoplifters were apprehended trying to leave the stores with tagged CDs during the test.

Uni is understood to be happy with the results, but was unavailable for comment at press time.

A second stage of the source-tagging test is being planned. According to the National Assn. of Recording Merchandisers, Blockbuster Music and Anderson Merchandisers, the rackjobber that supplies Wal-Mart with music, have agreed to participate along with Camelot.

"We tried to get three different retail

environments—a mall store, a freestander, and a mass merchant," says Pam Horovitz, executive VP of NARM.

She says that NARM has formally asked all six major record companies to take part in the second phase of the test, for which more than one title will be tagged.

Chris Brown, director of corporate marketing at Sensormatic Electronics, the company that developed the anti-theft system, says at least three and possibly all six majors will join the test.

Sources estimate that all CDs could be source-tagged by the first half of 1996, depending on the time need to develop the machines that automatically

(Continued on page 93)

## ABKCO Given Order Against Cooke Reissue

NEW YORK—BMG Entertainment has obtained a temporary restraining order to prohibit ABKCO Records from reissuing Sam Cooke's classic 1963 RCA album, "Night Beat."

The order, issued one day before the album's June 6 street date, did not specify that the album be pulled from stores. However, the New York Supreme Court judge overseeing the case took the extra step on June 8 of directing ABKCO to ask retailers to cease selling the album until the case is resolved.

ABKCO attorney Don Zakarin says the company will honor the judge's request, "but as far as I know, we have no power to compel any retailer who has purchased [the album] to stop selling it."

BMG contends ABKCO's release of the album violates a 1984 agreement between ABKCO and BMG, which gives ABKCO the right to license four of Cooke's albums if RCA did not release the records by a specified time. "Night Beat" is not one of the four. However, "Blue Mood," an album that includes nine of the 11 "Night Beat" masters and two ABKCO-owned masters, is.

Zakarin says "Blue Mood" was only a concept for an album that was never released. He adds that by 1987 RCA agreed to ABKCO's request to release "Night Beat" and provided ABKCO with the masters.

Zakarin says he will file court papers on Monday (12) explaining ABKCO's position.



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# Artists & Music

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## Reprise's Filter Gets 'Nice Shot' At Stardom

BY CARRIE BORZILLO

LOS ANGELES—Filter may have initially turned some heads because its members, Richard Patrick and Brian Liesegang, were associated with Nine Inch Nails. Now, however, with the infectious first single, "Hey Man, Nice Shot," Filter is making a name for itself.

This week the song is No. 16 on the Modern Rock Tracks chart and No. 34 on the Album Rock Tracks chart. The duo became a Heatseeker Impact act last week when its Reprise album



FILTER

debut, "Short Bus," jumped 35 spots to No. 89 on The Billboard 200. It peaked May 20 on the Heatseekers chart at No. 3.

(Continued on page 86)

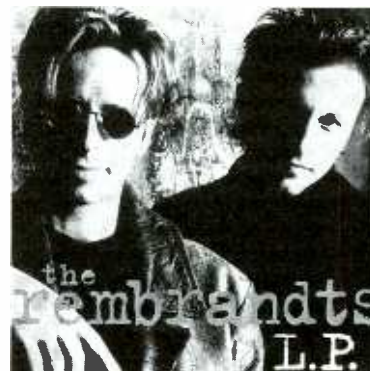
## 'Friends' Theme Aids Rembrandts Radio Success Propels EastWest 'L.P.'

BY CHRIS MORRIS

LOS ANGELES—"I'll Be There For You," the theme song from the hit NBC-TV comedy series "Friends," has become a surprise radio smash and has propelled the Rembrandts' album "L.P." up The Billboard 200.

The song—a late addition to the album, released in May by EastWest Records—climbs to No. 1 this week on the Top 40/Mainstream airplay chart compiled by Broadcast Data Systems for Top 40 Airplay Monitor. It stood at No. 6 last week.

The success of "I'll Be There For You" undoubtedly boosted "L.P." to its debut at No. 26 last week on The Billboard 200. The L.A. group reached its previous apex in 1991, when its self-titled debut, which included the top 15 hit "Just The Way It Is, Baby," peaked at No. 88.



Label executives believe the "Friends" theme will lead listeners previously unfamiliar with the Rembrandts to other songs on "L.P."

According to the Rembrandts' Danny Wilde, who is partnered in the group with Phil Solem, "L.P." was in the can

by late last summer. At about that time, "Friends" co-producer Kevin Bright, a Rembrandts fan, asked the group to write and record a theme for his new series about the young denizens of a New York coffeehouse.

Wilde says, "We went into the studio, and cut a 42-second version of the theme song... It was so fast. We cut it on a Saturday; we worked in a 20-hour session. We cut it and mixed it in the same session, because it had to be finished on Monday so that they could go on line with it, because the show was airing that Thursday."

"Then we just forgot about it until radio stations started making loops of it."

Demand for the theme song of the wildly popular show developed before a full-length version of "I'll Be There For You" existed, says Steve Kleinberg, senior VP of marketing for Elektra En-

(Continued on page 95)

## The Box Puts Programming On Internet

BY BRETT ATWOOD

LOS ANGELES—Pay-to-see music video service the Box is about to become the first television network to cybercast its programming 24 hours a day on the Internet. The cable service will extend its potential audience to every corner of the globe July 4, when it launches its World Wide Web programming site.

"We've been an interactive company from day one," says Alan McGlade, president/CEO of the Box. "This is just the next logical step."

The Miami-based channel is teaming with interactive services company On Ramp Inc. to launch its Internet-delivered, real-time programming.

The cybercast will resemble conventional TV transmissions, except that the imagery will not be full-screen and will not be up to broadcast quality.

As with its cablecast counterpart, the Internet-delivered service will offer pay-to-see music video programming. However, it was undecided at press time whether or not the paid requests for music videos would be taken over the Internet. There are significant security concerns about sending unencrypted credit card information over the Internet, according to Jerry Berkowitz, the Box's director of marketing.

While the exact content of the Internet-delivered video programming was not finalized at press time, it is likely that an existing regional cable feed of the Box will be ported to the

(Continued on page 94)



**By George, A New Album.** Executives of the Epic Records Group welcome George Clinton to the label's artist roster. Clinton, founder of Parliament / Funkadelic, will release his first Sony 550 Music album later this year. Shown in back row, from left, are Eddie Hodge, the George Clinton Organization; Polly Anthony, president, Sony 550 Music; David Glew, chairman, Epic Records Group; Clinton; Vivian Scott, VP of urban music, Sony 550 Music; Earl Ciccel, the George Clinton Organization; Michael Goldstone, senior VP of A&R, Epic Records; and John McL. Doelp, executive VP, Sony 550 Music. In front row, from left, are Archie Ivy and Barbarella Bishop of the George Clinton Organization and Belita Woods, Clinton vocalist.

## A Christian's Vow: No Product Sales At Shows Benson's Gary Oliver Hopes Fans Will Try Retail, Instead

BY DEBORAH EVANS PRICE

NASHVILLE—In a bold move for a contemporary Christian artist, Benson Music Group newcomer Gary Oliver has announced that he will not sell cassettes and CDs after his concerts. The policy is an effort to support Christian retailers by steering consumers into stores.

Though this might not seem noteworthy in mainstream circles, Christian music product sold at shows can account for up to 35% of total sales.

Oliver is believed to be the first artist in the genre to take this stand. The idea was presented to him by his manager, Starstruck Entertainment's Narvel Blackstock.

"It is a hard issue, because for some people [post-show selling] is their

bread and butter," Oliver says. "I'm looking at it as a long-term investment kind of thing. Sometimes you step out and take a risk, and in the long term it's better for you."

Blackstock says the decision was also prompted by a desire to increase SoundScan's ability to track sales in the Christian market. When titles are sold outside retail outlets, those sales are not reflected by SoundScan data or on the Billboard charts.

Blackstock says accurate sales information is needed "for Christian music to grow."

## Elektra Picks Up Canadian Colin James' 'Bad Habits'

BY LARRY LeBLANC

TORONTO—Elektra Entertainment Group is banking that "Bad Habits," Colin James' impressive debut album for the label, will provide the U.S. breakthrough that has eluded the blues-based Canadian singer/guitarist.

The album is being released in Canada July 18 with a U.S. launch Aug. 31. Formerly with Virgin Records, James is now signed to Warner Music Canada and distributed outside Canada by EEG.

"I truly believe we've got something," says EEG president Seymour Stein. "There are just so many wonderful tracks on this album."

Despite strong press and critical acclaim, American sales of James' Virgin

albums have been minimal. The first two (predating the introduction of SoundScan) sold 65,000 units each, according to James' manager, Steve Macklam of Mind Over Management. According to Macklam, "Colin James And The Little Big Band," an experimental album that explored the jump side of R&B combo blues, has sold only 15,000 units in the U.S. to date.

The new album's leadoff single, "Saviour," will be released to radio July 18 in Canada and Aug. 24 in the U.S.

In the States, Paul Brown, VP rock promotion of EEG in New York, says, "The format to go to is [album] rock radio. With his first two albums, Colin had a lot of programmers in that format, but he's been away from the format for quite a while. It will take some work to establish him again, but this is just such a great record."

In Canada, where James is widely regarded as one of the country's top touring and recording acts, the album can expect hefty radio and retail support.

"In Canada, Colin is a proven seller, and there aren't many [Canadian artists] like him," says Dave Tollington, senior VP/managing director, domestic/international division, Warner Music Canada. "We're looking at retail contests, some radio specials, and having him do a substantial promotional tour nationally."

According to Laura Bartlett, VP/GM of Virgin Music Canada, James' self-titled Virgin debut album, released in 1986, has sold 250,000 units in Canada; the 1990 follow-up album, "Sudden Stop," has sold 180,000 units;

(Continued on page 94)

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## Heine Named To Direct Warner/Chappell In U.K.

■ BY DOMINIC PRIDE

LONDON—Warner/Chappell Music has appointed Ed Heine, the chief of its German company, to head up U.K. operations. This follows the departure of long-standing managing director Robin Godfrey-Cass.

Heine, currently managing director of Warner/Chappell Germany, is expected to take up his new post July 1. He will report to Les Bider, chairman/CEO of Warner/Chappell Music Inc.

"I'm looking forward to Ed's fresh perspective for the U.K. company," says Bider.

Heine says his experience with the German division will aid in a smooth transition to the U.K. "The markets really aren't that different anymore," he says. "There's a very

international marketplace in Germany."

Heine is familiar with the U.K. staff and says he is "looking forward to working with them."

Godfrey-Cass departed May 31 after 15 years with the company; he served as managing director for seven years. It was known that Godfrey-Cass was looking for a senior A&M position with the publisher in the U.S. However, with the U.S. promotion of Rick Shoemaker to president of Warner/Chappell in May, it appeared as if Warner/Chappell was unable to offer Godfrey-Cass what he wanted.

"My ambition was always to go to America to work for Warner/Chappell," says Godfrey-Cass. "I feel I'm more Anglo-American than a lot of people here, and I felt I could do

*(Continued on page 19)*

## Joan Armatrading Shows 'What's Inside' Her RCA Debut Album Marks Some Departures

■ BY DOMINIC PRIDE

LONDON—Offering the most personal, delicate, and introspective album of her career, Joan Armatrading is back on the road.

"What's Inside," released here May 29, marks a break with tradition by being on RCA rather than A&M, which had been her home for more than 20 years. While critics are calling it her best to date, Armatrading says it is "one of my three favorites" along with "The Shouting Stage" and "Joan Armatrading."

To coincide with the album, Armatrading embarked on a tour that began June 7 in Belfast, Northern Ireland, taking in major European territories as well as Israel and South Africa. There may also be promotional visits to the Asia-Pacific region if gaps in the tour schedule permit.

Armatrading will also be playing dates in the U.S. "I like going to America," she says. "It's my favorite place. Au-

diences are very vocal there."

No U.S. release date had been set at press time, although it is thought that the album will be released there in September.

"When I started recording this album, I'd just been on tour, and I was feeling very upbeat," Armatrading says. "As a result, the songs are very relaxed. I started to write things that were very personal." Armatrading wrote all 13 songs on "What's Inside."

BMG/RCA in the U.K. has started from scratch with marketing Armatrading's album domestically. The label is not releasing a single and is instead servicing radio with selected cuts, the first of which is "Shapes And Sizes."

Says Kevin Dawson, marketing manager for RCA, "What's the point in

putting out a single? In a singles market as volatile and crazy as ours, there's no benefit to be gained. If we don't have a hit, then our entire performance is scarred. It's an education process for the radio stations, but they're having worries about singles artists. A lot of stations are market testing and just playing sure-fire hits."

Instead, the company is trying to reach fans with a direct approach, targeting potential buyers from BMG's database of 1 million customers. The company has sent 25,000 cassettes to selected customers. Radio ads are being placed, with RCA using regional stations such as JFM, Heart FM, Scot FM, Picadilly, and the nationwide commercial classics and lifestyle station Classic FM.

Initial shipment of the album was 20,000 copies, and it has been released in some European territories.

At retail in the U.K. there are several campaigns going on. HMV has a promo-

*(Continued on page 16)*



ARMATRADING

## Sony Pub Adds Nile Rodgers, Fisher Catalogs

■ BY IRV LICHMAN

NEW YORK—Signaling an "intense desire" to buy existing catalogs to meld with its newer signings, Sony Music Publishing has acquired three oldies-laden publishing companies from the descendants of Fred Fisher, while moving into the more contemporary realm with the purchase of producer/writer Nile Rodgers' publishing operation.

Richard Rowe, president of Sony Music Publishing, which owns country music giant Tree Music and has deals with such writer/performers as Sade, Curtis Stigers, and Babyface, says that with management reorganization in place, "we now want to . . .

*(Continued on page 19)*



**Heavenly Meeting.** Milan Entertainment celebrates the release of "Soul Of Chant" by the Benedictine Monks Of Santo Domingo De Silos with the monks' first-ever press conference at St. Paul the Apostle Church in New York. "Soul Of Chant" reached No. 6 on Billboard's Classical Albums chart and is still in the top 10. Shown, from left, are Alejandro Masso, Spanish musicologist and producer of the album; Father Buruaga, a Santo Domingo de Silos monk; Veronique Berry, Milan director of national publicity; and Jason Leopold, Milan director of national radio promotion.

## Deborah Evans Price Joins Billboard's Nashville Staff

NASHVILLE—Billboard's editorial restructuring here has been completed with the hiring of Deborah Evans Price as associate country music editor.

Price, who has been Billboard's contemporary Christian correspondent since September 1994, becomes a full-time staffer Monday (12). She reports to Chet Flippo, who recently joined Billboard in the new position of Nashville bureau chief (Billboard, June 3).

Price will work with Flippo to provide complete and timely reporting on the country business and the Nashville music community. She also will continue to lead Billboard's coverage of Christian music. Her contemporary Christian column, Higher Ground, appears biweekly in Billboard.

"Deborah provides a unique vision of country music, both in and outside of Nashville," says Flippo. "She also

brings a full knowledge of the entire music community here, beyond country. She shares my enthusiasm for expanding and deepening Billboard's coverage of the Nashville scene."

In addition to corresponding for Billboard, Price has served as editor of Music City USA Entertainment Guide, a weekly tourist publication in Nashville, and associate editor of American Songwriter, a magazine devoted to songwriters, publishers, and producers. She also has written a music column for the weekly magazine Country Song Round Up and served as Nashville contributor for US magazine.



PRICE

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Bob Frank is promoted to senior VP/GM of Mercury Nashville. He was VP of label operations.

Joe Parker is appointed senior VP of sales for EMI Records (EMI/Chrysalis/SBK) in New York. He was VP of sales at Mercury.

Dutch Cramblitt is named VP of sales for Hollywood Records in Los Angeles. He was VP of retail marketing at EMI.

I.R.S. Records in Los Angeles promotes Stevo Glendinning to VP of A&R and Sig Sigworth to VP of international marketing and production. They were, respectively, senior director of A&R and senior director of international marketing and production.

Sue D'Agostino is appointed VP of corporate communications for EMI Records Group North America in New York. She was director of media relations for Sony Corp. of America. Scott Spanjich is promoted to VP



FRANK



PARKER



CRAMLITT



GLENDINNING



SIGWORTH



D'AGOSTINO



SPANJICH



LAMBERG

of video production for Epic Records in New York. He was senior director of video production.

Carol Hawkes is named national director of media relations for Island Records in New York. She was a publicist in the media relations department at Warner Bros.

Zoo Entertainment announces several appointments. Thomas Westfall is named senior director of alternative promotion in Los Angeles. He was national manager of alternative promotion for Mercury in San Francisco. Miles Baker is named national

director of sales and marketing in Los Angeles. He was Western sales manager for BMG Classics. Billy Gentzsch is promoted to national director of sales and marketing in New York. He was director of national single sales. Leah Horwitz is promoted to national director of media relations in Los Angeles. She was associate director of national publicity. Terry Meyer is named director of finance in Los Angeles. She was director of finance at Private Music.

John Campbell is promoted to director of video production at A&M

Records in Los Angeles. He was manager of video production.

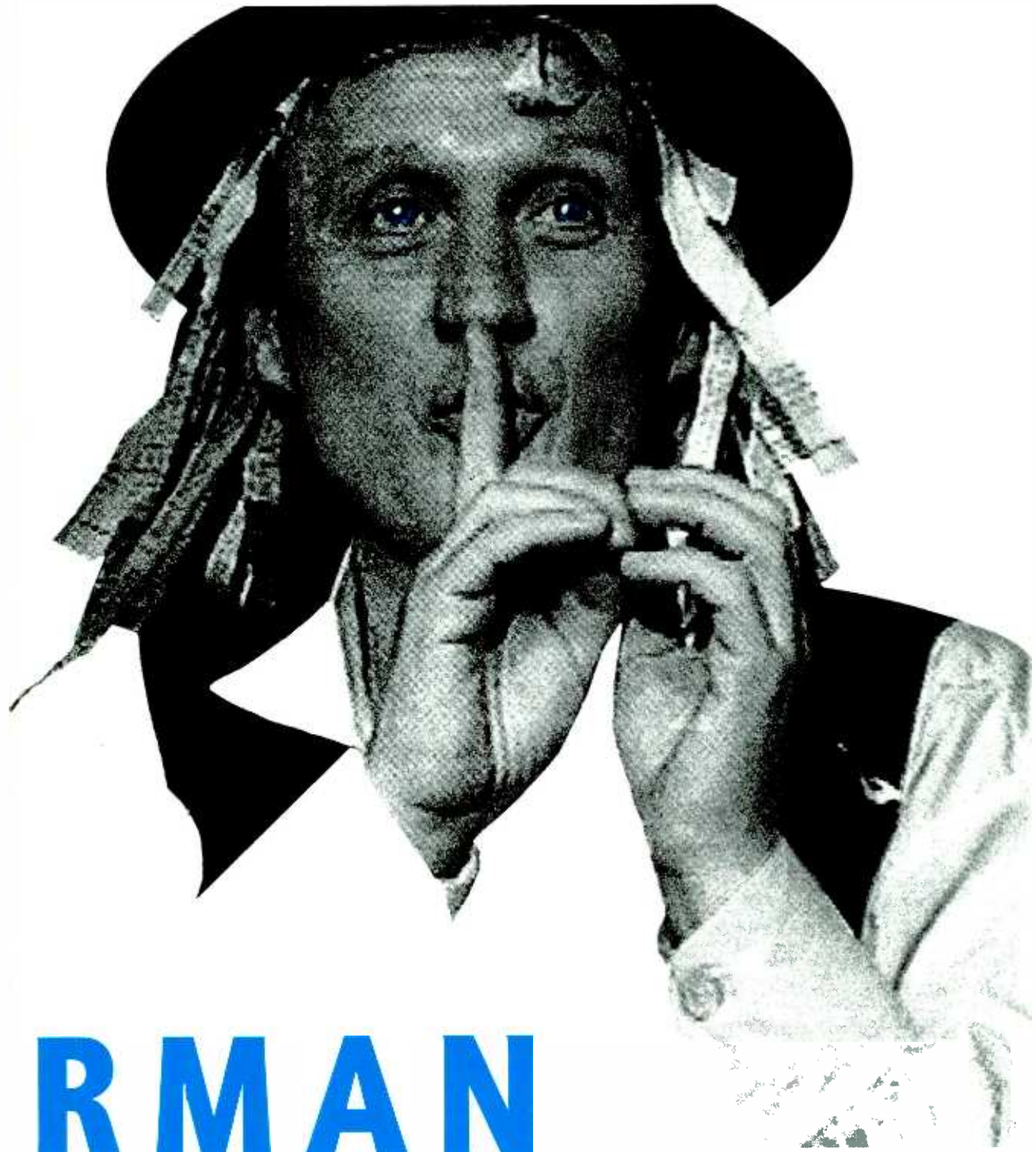
Dave Jacobson is promoted to A&R executive at Giant Records in Los Angeles. He was A&R scout.

Warner Music Latin America in New York names Miguel Ferrer marketing manager, Will Lopez marketing manager, and Penny Guyon artist and media relations manager. They were, respectively, marketing assistant for Warner Music Latin America, consultant for the company, and director of public relations for Warner Music International.

**PUBLISHING.** Evan Lamberg is promoted to senior VP of creative for EMI Music Publishing East Coast in New York. He was VP of creative.

**RELATED FIELDS.** Susan Scace is named VP of new business development for Disney Interactive in Los Angeles. She was director of corporate alliances for the Walt Disney Co. Bill Flanagan is named VP and editorial director/specials at VH1 in New York. He was editor of Musician magazine.





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# St. John Goes Solo On Gyroscope

## Channel Light Vessel Member To Tour

BY JIM BESSMAN

NEW YORK—It's been 10 years since the Dream Academy garnered radio and video play with its hit, "Life In A Northern Town." Since the group broke up, vocalist/woodwind player Kate St. John has not been idle.

The Gyroscope/Caroline artist, whose solo album, "Indescribable Night," hits streets July 25, has gained a following via her previous collaborative efforts on the label: 1993's "The Familiar" with Roger Eno and 1994's "Automatic," by the Channel Light Vessel collective featuring St. John, Eno, Bill Nelson, Laraaji, and Mayumi Tachibana. But Gyroscope, Caroline's modern instrumental imprint and launch pad for England's All Saints label roster, which includes St. John, is counting on her visibility in Van Morrison's band during the last three and a half years, along with her work with Julian Cope and Kirsty MacColl, to heighten interest in the eclectic artist and her album.

"We're starting with her success

last summer with the Channel Light Vessel collective," says Gyroscope label product manager Nick Clift, noting the support "Automatic" received at public radio and triple-A outlets. "These formats found something very satisfying in that album, and they all know that Kate was involved in it substantially."



ST. JOHN

So too does a grass-roots following made up of some 10,000 fans who either sent back response cards packaged with previous St. John-related Gyroscope releases or wrote in for more information per consumer advertising directives. These fans are now targeted by an extensive consumer database mailing, says Clift.

But the main thrust behind "Indescribable Night" remains at radio. "Life In A Northern Town" is still a recurrent at modern rock and the more rock-leaning triple-A stations, so hopefully programmers re-

member [St. John] from Dream Academy," says Clift. He also looks for help in supporting the Channel Light Vessel collective from public radio and syndicated new age shows, such as "Echoes" and "Musical Starstreams." These shows, says Clift, "have been supportive of these prestigious British artists, who already have a pretty solid fan base of between 5,000 and 10,000 regular listeners of these programs who buy these albums."

Noting that St. John is an "eclectic artist who draws on many styles of music," Clift says that such songs as "Paris Skies" are pop-oriented and mainstream-friendly.

"It's in the soft jazz/pop vein—  
(Continued on page 20)



**Happy Anniversary.** Members of Zoo Entertainment act Little Feat join executives from the Rainforest Action Network to celebrate the organization's 10th anniversary. Pictured, from left, are band members Shaun Murphy, Richie Hayward, Kenny Gradney, and Bill Payne; Rainforest Action Network's Randy Hayes and Annie Uzdavinis; and band members Fred Tackett, Sam Clayton, and Paul Barrere.

# A&M Plans To Develop Scarce From The Stage

BY STEVE MIRKIN

NEW YORK—For Chick Graning, singer/songwriter and guitarist for Scarce, playing live "has always been our thing." The New England trio's A&M debut, "Deadsexy" (out July 25), is "a really good record," but he's "really banking on the live thing."

Apparently, A&M agrees with him. Conversations with label employees connected with Scarce constantly refer to the band's live prowess. "They have



SCARCE

energy, chemistry, and great stage presence," product manager Brad Pollak says. Although an early press release mentions Graning's silver lamé suit, Pollak says, "Chick Graning could perform naked and still command an audience." Teresa Ensenat, the A&R exec who signed the band, sounds genuinely enthusiastic when she says Scarce has "great songs and great chemistry. They can do no wrong on stage." And, according to Pollak, the thrust of the label's promotional effort will be getting people out to see Scarce's shows. "After about eight seconds, anyone who sees them will be a fan." You will have plenty of chances, Pollak adds. Graning says the band will go on what he calls "multiple tours."

The tours will be a combination of opening up for more established acts and headlining slots at small (around 500-seat) venues. While no dates have been confirmed, the band has opened in the past for acts ranging from Juliana Hatfield to Fugazi.

(Continued on page 40)

# Seeking Redemption At Graceland, Rev. Al's; Don Was Label Not Meant For These Times

**MEMPHIS IN THE MEANTIME:** Even since I read Peter Guralnick's book "Last Train To Memphis" in October I've been enrolled in a crash course in all things Presley. I now know things about Elvis that I really think only his mother should know. I've seen virtually every movie he's ever made (I don't care what anybody says, "Viva Las Vegas" should have won an Oscar) and listened to his music ad nauseam. God bless RCA's reissue program.

So, there was really nothing left to do but make a pilgrimage to Graceland. Friends warned me that I would be disappointed; that the house is small; that polyester-clad, rhinestone-bejeweled, "I-saw-Elvis-at-the-Burger-King" types overrun the place. I, instead, preferred to take the counsel of Paul Simon, who rightfully sings, "I have reason to believe we all will be received at Graceland."

Graceland takes the visitor back to a time before Presley became first a national joke, and then a national tragedy. Film clips and photos show a young Elvis so magnificently beautiful and riveting that it is impossible to believe a creature like that existed outside of mythology. Although the displays certainly stress the positive side of Presley (there are no film clips of his last few wasted years), his chemical addiction (to prescription drugs, Priscilla notes on a voice-over—as if that makes a difference) and his bizarre love of firearms and law enforcement badges are there for all to see.

I left Graceland feeling that Elvis got cheated—not because he died so young at 42 but because he didn't die earlier. Imagine how different the whole world's perception of Elvis would be if he had died right after the 1968 comeback special. Triumphant, sleek, and glorious, stalking the stage like a black leather panther, instead of nine years later as a bloated, grotesque, walking pharmacy. He deserved better.

I inexplicably expected to find some redemption in Graceland, only to find it residing in the shadow of Elvis' house at the Full Gospel Tabernacle Church, where the Rev. Al Green resides—when he's not on tour, that is. This Sunday, pastor Green was on the road, but spirits were high and voices higher. Handsome men in shiny suits and beautiful women in sequined dresses, high heels, and asymmetrical hats that defied gravity filled the pews. Different members of the congregation took turns conducting the choir, including a menacing-looking fellow who directed the heck out of a musical rendition of Biblical verse John 3:16 sung over and over. He conducted not just with his arms but with his legs, chest, and shoulders. His whole

body cajoled and begged the choir to sing a little bit louder now, a little bit softer now. He often slinked away, only to turn on his heels and fire up the singers again, as a righteous Hammond B3 organ bleated out a tune. Later in the day, the songs took on the fever pitch of a full-scale revival, with people dancing uncontrollably in the aisles, overcome by the Holy Spirit. It really would have been too much to have Green singing and preaching, too. It's quite possible that the building would have taken flight and ascended to the heavens right then and there. Elvis would have loved it.

**WAS (NOT WAS) MCA:** Producer Don Was plans to shutter his MCA-distributed Karambolage label after the Aug. 15 release of "I Just Wasn't Meant For These Times," the soundtrack to his Brian Wilson documentary. Was says the problem wasn't with MCA but with the structure of the 2-year-old agreement. "It was more of an A&R deal than a real record company,

yet I had taken on a responsibility to my artists that was different than the powers that were given to me in the contract." Was has nothing but good things to say about his experience with MCA, even adding that he wouldn't hesitate to work through the company again. But he says, "I would think if I were to do this in the future, I would probably want a little more control over what happened [after the recording was finished]." The only other album released through the deal was a Felix Cavaliere project last year.

**CCH-CH-CHANGES:** Bob Bernstein is leaving the Hard Rock Cafe to become VP of public relations for MCA Music Entertainment Group, starting July 10 . . . After a stint at Mammoth Records, Dominique Leomporra is now senior director of publicity at TAG Recordings, the new Atlantic-distributed imprint . . . Leslie Crockett, formerly with EastWest, is now a publicist with Giant Records.

**ARISTA TAKES THAT:** Take That, the hottest British band around the world these days, looks like it is headed toward a deal with Arista in the U.S. (see story, page 43). RCA, which has the group in the rest of the world, released a Take That project in the U.S. two years ago, but the album fizzled, despite the success the band experienced elsewhere. The new album, called "Nobody Else," is hovering around the top of the charts in the U.K., the Netherlands, Australia, Germany, Italy, Spain, Switzerland, Austria . . . you get the idea. No word on a U.S. release date yet.



by Melinda Newman

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## Roadrunner's Blue Mountain Sticks To Roots

■ BY CHRIS MORRIS

LOS ANGELES—To promote "Dog Days," the label debut by the Oxford, Miss.-based trio Blue Mountain, Roadrunner Records has a simple target, according to Derek Simon, the New York independent label's senior director of marketing.

"We're really aiming it at the core Jayhawks/Wilco people, first and foremost. We know that's our initial target audience... We all agree that we have to go after that core roots-rock audience."

That group may be a growing one, as an increasing number of young roots-styled rock acts are entering the marketplace (Billboard, April 29).

Blue Mountain, a trio that combines acoustic purity with Neil Young-styled aggression, flourished in a radio atmosphere that fed the band's unusual hybrid sound. One of the songs on "Dog Days," "ZZQ," pays homage to a now-defunct Jackson, Miss., station that used to spin both hard rock and vintage punk.

"In the late '70s, they were the only station around to play the Sex Pistols and Patti Smith and Television," says singer/guitarist Cary Hudson. "If you were living in Mississippi at the time, that was the only way you would [have] heard all of that stuff."

"I was listening to that stuff, and then playing in country bands, 'cause [those were] the only other musicians around where I was from—old country guys. So I was playing with them and listening to [punk rock]."

The band, which today also includes bassist/vocalist Laurie Stirrat and drummer Frank Couth, already sported a rootsy approach when Hudson and Stirrat relocated from Mississippi to L.A. in the early '90s. But their stay on the West Coast lasted little over a year.

Hudson says, "It seems like any time you move into a big city like that, you don't have any connections. Takes about a year to get established and acclimated. We were just kind of doin' that and gettin' used to the city and meeting some people to play with, and I realized I didn't want to put down roots there. We realized we had all the ingredients we needed to get a band going back in Mississippi."

Relocated back in Oxford, the home of William Faulkner, Blue Mountain developed a distinctly Southern sound in both its instru-

*(Continued on page 41)*



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BLUE MOUNTAIN



# Caroline Act Ben Folds Five Offers 'Punk Rock For Sissies'

BY DAVID MENCONI

CHAPEL HILL, N.C.—Everyone involved with the Ben Folds Five agrees that the group won't be an easy sell. But they're also confident that, ultimately, the band's talent will win out.

You'll hear no guitars on the band's self-titled release, due July 25. (It will be the second album released on Caroline Records' new jazz/AC imprint, Passenger.) Instead, the album's 12 songs are throwbacks to classic, piano-based, Tin Pan Alley-style pop—but with an edge, thanks to the band members' backgrounds in punk and alternative bands in North Carolina. Ben Folds jokingly calls it "punk rock for sissies."

"There's a lot of Carole King in what we do. But people who cover her usually play it laid-back, not full tilt like us," says Folds. "We try to apply this freedom and wild abandon to sophisticated music. If this record had come out during the '70s, it would have seemed all wrong. You'd have to have heard Nirvana before this would make sense."

"He doesn't sound like anything else on the radio, which is either a blessing or a curse," says Chaz Molins, label manager for Passen-

ger/Caroline. "It will be absolutely critical for us to get this out to the 'music people': people in the industry who are real music fans and appreciate writing and arranging, melodies, harmonies, dynamics, the musicality of it. They'll hear this and go, 'Wow, this is fantastic.' The chart people who just decide what to play by reading a chart—we don't expect anything from them. It will be an interesting challenge, that's for sure."

One of the main elements of the album's promotion will be a postcard and poster campaign that features a photo of Folds' airborne feet as he crashes into a piano. "We're using that as the pivotal image to let people know what this band is about," says the group's manager, Alan Wolmark. The postcards will go to a mailing list of industry VIPs compiled by Caroline, as well as to the band's mailing list, which has been built up through live touring.

Touring will be a key part of breaking the band, since, as Molins says, "to see them play live is to love them." The group has already opened dates for the Smithereens, Hootie & the Blowfish, Black 47, and Suddenly, Tammy! This month, the band will make its first tour of the West Coast. It will spend the rest of the summer con-

centrating on shows in its rapidly expanding base, which, according to Wolmark, extends from Boston to the Carolinas and as far west as Nashville.

When possible, the tour's stops will be bolstered by in-store appearances at retail sites. Folds has an endorsement deal with Baldwin, and this will help to get the baby grand he uses into record stores for live concerts whenever possible.

There are also tentative plans to shoot a video, probably for the jittery, Joe Jackson-styled "Underground." As the first emphasis track, "Underground" will be worked at triple-A, commercial alternative, and college radio stations.

"I was integrally involved with the most recent big piano player, Bruce Hornsby," says Wolmark, who was formerly director of rock promotion for RCA Records. "Back then, everybody was telling us he didn't fit, just like they'll do now with Ben. Rock stations will say it's too soft, doesn't rock enough; college stations will say it's not underground enough... We need to take the fringes of every format or style where we might have some appeal and weave all that together with some creative marketing; make our-



BEN FOLDS FIVE

Special Sauce). Those sessions were eventually scrapped, because the members of the group felt that the recordings didn't adequately represent them. They retreated home to North Carolina to record with Chapel Hill producer Caleb Southern (Superchunk, Archers Of Loaf, Southern Culture On The Skids) and came up with an album more in keeping with their raw, high-octane live performances.

"It was pretty good, but it just wasn't us," Folds says of the aborted version. "There was almost too much emphasis on the songs, which sounds weird because there's supposed to be this ethic of 'serving the song.' But the performances have to be there, too, and there was so much emphasis on the songs that there was nothing left. Caleb came up with a way for us to do what we do live and have it come out that way on tape. So we went in and just beat the shit out of everything for a week—my hands were bleeding."

"We did our live set every night for a week, basically, and mixed the whole thing in 24 hours," says Folds, who cites Randy Newman as his biggest influence. "By then, we were to the point where [we said], 'We've got to get this to work.' There was a lot of pressure, but it was cool. I like that."

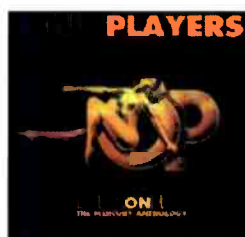
selves accessible to those who like us."

At 28, Folds is already a music veteran. He's had stints playing bass and drums in several bands and even spent a semester studying music at the University of Miami.

A Sony publishing deal led to the signing of the group by Passenger. Besides Folds, the band includes bassist Robert Sledge and drummer Darren Jessee. (Despite the name, Ben Folds Five is actually a trio.)

After signing the deal last fall, the band recorded the first version of its album in Philadelphia with producer Stiff Johnson (G. Love &

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## SONY PUBLISHING ADDS RODGERS, FISHER CATALOGS

(Continued from page 14)

blend in [old favorites] with new copyrights. We have an intense desire to make acquisitions." Executive VP Jody Graham Dunitz, one of the new high-level management arrivals, says there are more deals in the works.

The Fisher family catalog deal involves more than 3,000 copyrights, including such evergreens as "Chicago," "Second Hand Rose," "When Sunny Gets Blue," and "I'm Gonna Laugh You Right Out Of My Life." Many copyrights in the transaction reflect the songwriting of Fisher (1875-1921), who established his own publishing operations after working with such companies as Harms and Leo Feist.

Fisher's life was grist for a 1949 Hollywood biography named after one of his songs, "Oh, You Beautiful Doll." His music publishing legacy was carried on by his children, Marvin, Dan, and Doris Fisher. The catalogs in the Sony deal are the family's Fisher Music Corp., Marvin Fisher's Marvin Music, and Dan Fisher's Danb Music. (A catalog owned by Doris Fisher is not part of the deal.)

Many of the copyrights in the Rodgers catalog are associated with hits created by Rodgers and his production partner, Bernard Edwards, including the Sister Sledge classic "We Are Family" and Chic's "I Want Your Love" and "Everybody Dance." Also, there is the Diana Ross hit "Upside Down."

Asked to comment on the possibility of acquiring a catalog of the stature and expense of Warner/Chappell, which Time Warner may put on the selling block (Billboard, May 27), Rowe suggests such a decision would rest in consultation with the highest levels of Sony Music Entertainment. Without declaring whether such a deal is being discussed, Rowe says

SME management is "very supportive" of Sony Music Publishing's bigger role in the song copyright marketplace.

Warner/Chappell's selling price is estimated to be a good deal over the \$1 billion mark. But, as Rowe says (after refusing to spell out the financial details of his latest catalog deals), "Nothing comes cheap."

## HEINE NAMED TO DIRECT WARNER/CHAPPELL U.K.

(Continued from page 14)

some good creative things there."

Godfrey-Cass says he is still interested in working in the U.S. and is meeting with publishers.

In addition to serving as managing director at Warner/Chappell, Godfrey-Cass was senior VP of Europe for A&R, and this post allowed him to make deals outside the U.K. It is not likely that anyone else will be named to that position.

Godfrey-Cass managed to nudge Warner/Chappell ahead of main rival EMI Music Publishing in the U.K. EMI had led in the publishing stakes since its acquisition of Virgin (Billboard, March 21, 1992).

Once this goal was achieved, says Godfrey-Cass, he was ready for another task. "I'm 39, going to turn 40 next year. I feel I need a challenge. I've always been a challenger and not a maintainer, and I had the prospect

of maintaining the U.K. company."

He insists that the split with Warner/Chappell was amicable. "Les [Bider] was very gentlemanly about it. He agreed to let me out of my contract." Godfrey-Cass was due to renew his contract in December 1996.

Heine has worked in Warner/Chappell's Munich offices since 1972 and has been managing director for the last 14 years. After his departure, Warner/Chappell's German operations will be headed by two people. Norbert Masch and Juergen Grunwald have been named co-managing directors of Warner/Chappell Music GmbH, with Masch handling creative matters from the Hamburg offices and Grunwald overseeing financial and administrative business from Munich. They will also report to Bider.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
R.E.M. SONIC YOUTH	Rosemont Horizon Rosemont, Ill.	June 2-4	\$1,646,277 (\$37.50/\$27.50)	53,973 three sell-outs	Jam Prods
ROLLING STONES ROBERT CRAY BAND	Olympic Stadium Stockholm	June 3	\$1,583,176 (\$11,617,187 SWEDISH KRONER) \$45.76	34,590 sellout	BCL Group
JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	May 31, June 2-3	\$1,225,158 (\$36.50/\$23.25)	50,458 59,586, three shows, two sellouts	PACE Concerts Cellar Door Concerts
R.E.M. SONIC YOUTH	Sandstone Amphitheatre Bonner Springs, Kan.	May 27-28	\$1,017,248 (\$35/\$32/\$25)	36,000 two sell-outs	Contemporary ProdsNew West Presentations Cellar Door
R.E.M. SONIC YOUTH	Fiddler's Green Amphitheatre Englewood, Colo.	May 24-25	\$909,815 (\$30/\$25)	32,719 34,000, two shows	Fey Concert Co
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Tacoma Dome Tacoma, Wash.	May 25	\$675,580 (\$45/\$27.50/\$22.50)	21,636 sellout	MCA Concerts NW
JIMMY PAGE & ROBERT PLANT LAZY SUSAN	Gorge George, Wash.	May 27	\$582,414 (\$55/\$35)	18,500 sellout	MCA Concerts NW
R.E.M. SONIC YOUTH	Target Center Minneapolis	May 30	\$545,105 (\$37.50/\$27.50)	18,462 sellout	Jam ProdsCellar Door Company 7
TOM PETTY TAJ MAHAL	Riverport Amphitheatre Maryland Heights, Mo.	June 2	\$465,556 (\$30/\$27/\$20)	20,000 sellout	Contemporary Prods
SARAH BRIGHTMAN "MUSIC OF ANDREW LLOYD WEBBER"	Pine Knob Music Theatre Clarkston, Mich.	June 1-2	\$462,363 (\$45/\$35/\$20)	14,060 30,696, two shows	Glass Palace Promotions

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

## GYROSCOPE'S ST. JOHN

(Continued from page 16)

probably our big radio single," he says. "It's a seductive song to take to radio that we hope will hook everybody, but we're servicing the full-length album four weeks before street date because Kate draws on so many different styles that it's likely something's there for everybody."

"Paris Skies" also hints at what St. John calls a "definite French influence." This is evident on "Indescribable Nights," which she co-produced with French composer Joseph Racaille with a nod to the chanson pop style manifested in her cover of Francoise Hardy's "La Premiere Bonheur Du Jour."

"I really love chanson, which has a certain characteristic that's charming and light and makes you feel happy, and I think that comes out on the record and suits my voice as well," St. John says. "I've nicked some of the sounds you get on Juliette Greco records, for instance, like a vibraphone that's very soft and warm, not 'plinky-plink.' But I've also indulged myself using my favorite sounds, like pedal steel guitar in a classical way on 'La Premiere Bonheur Du Jour,' or with just voice and a bit of piano on the ambient track 'Shadows of Doubt.'"

Besides singing, St. John plays oboe and saxophone on the project. Among her guest musicians are pedal steel player B.J. Cole, Royal Philharmonic Orchestra harpist Aline Brewer, Virginia Astley (St. John's first group, the Ravishing Beauties, was formed to promote Astley's first record), and fellow Morrison band cohorts Brian Kennedy, who duets with St. John on "On The Bridge" (about the tragic slaying in Sarajevo of an ethnically mixed couple), and Georgie Fame, who sings and plays piano on the Miles Davis-inspired "Green Park Blues."

St. John, who says that she felt frustrated in Dream Academy "because I didn't have enough to say," ended her "total commitment" to Morrison in order to focus on her own album.

"I had all these songs I desperately wanted to record and was dying to try out ideas for arrangements," she adds. "All my life I've worked with other people, which is great, but to really be a band leader and make the final decisions—after years and years of not having the final say—is something I'm ready for now. I know ['Indescribable Night'] isn't the sort of thing that normally comes out, but I feel if [people] hear it, they'll like it. I just have to find a way for them to hear it!"

To that end, St. John will perform small gigs in London in June and July with a band that will include guitar, bass, and violin. Pointing to the initial success of labelmate Bill Nelson's "Practically Wired" album, Clift says that a U.S. tour is tentatively planned featuring St. John, Nelson, and Eno under the Channel Light Vessel heading. The tour will also allow for solo spots.

Meanwhile, St. John is co-producing and arranging a new album for Russian rocker Boris Grebenshikov.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MEMPHIS:** In the last six months, Memphis-based Gravel sauce Records has become the pre-eminent indie label for up-and-coming mid-South bands. Gravel sauce has just released two more collections of local artistry with "Clear The Tracks" and "Something Wicked This Way Comes." "Clear The Tracks" features several tracks by four popular Memphis bands: the jazzy **Straight Up Buzz**, the rawer, groove-oriented **Mash-O-Matic**, and pop rock-flavored groups **Lime** and the **Great Indoorsmen**. "Something Wicked This Way Comes" is a harder-edged collection that was recorded at Medlin Studio and Rockingchair Studios in midtown Memphis. Bands featured include **Yawbus** (subway spelled backward), **Skycow**, **Pezz**, **Bunk**, **Yow**, **Jiff** & the **Choosy Mothers**, **Dynamo Hum**, and **Gauge**. Yow's 10-minute excursion, "Pasta/Sub Commander Marco's Tasty Tortillas" recalls loose-limbed, trippy Bay Area jams of the late '60s, while several bands draw from the **Pearl Jam** rhythm- and riff-heavy, midtempo style of guitar rock. "Something Wicked" has enjoyed the greatest amount of advance retail orders of any Gravel sauce release to date. Part of this may be attributed to the fact that many of the bands are rooted in the all-ages show scene. Both releases reveal promise for the region's new music. As **Luther Dickinson** states in the liner notes to "Something Wicked," the collection "shows the power and importance of the all-ages show. These bands are part of an old school tradition of playing places they aren't old enough to get in." Local FM radio, in the form of **KDRE Memphis/Little Rock, Ark.**, has added seven tracks from "Clear The Tracks" and "Something Wicked" onto its playlist. Lime and Gauge are slated for full-length Gravel sauce releases by the end of the year. Contact Gravel sauce at 901-725-5265.



GAUGE

**MIAMI:** Since leaving her home in Des Moines, Iowa, last year with "\$300, a suitcase, and a guitar," **Jolynn Daniel** has made strides as the newest breakout singer/songwriter in Miami, a town that offered her a more hospitable atmosphere for recording and performing. An inclusion on one of New York's Fast Folk compilation CDs (which included **Shawn Colvin** and **Suzanne Vega**) prompted her to make the move from the sleepy suburbs. She released a six-song EP called "Suspended" earlier this year, produced by **Jansen Press** (of **Mary Karzen's** band) and **Eddie Miller** (of **Prince** and **Fine Young Cannibals**), which has garnered airplay on more than 70 stations nationwide, including **WEVL Memphis**, **WBZC Philadelphia**, **WMNF Tampa, Fla.**, and **KMUN Astoria, Ore.** The song receiving the most play is the mandolin-laced "Some Wicked Season," which features a strong waltz beat. Half the initial pressing of 1,000 units has already been sold via placement in local retail outlets and through Daniels' statewide gigs from Gainesville, Fla., to Miami. Daniel, who along with her band, **the Gray Area**, has opened for the likes of **Michelle Shocked**, **Guy Clark**, **Joe Cocker**, and **REO Speedwagon**, is now preparing for a summer tour. Contact Jansen Press at 305-458-7517.

RICK CLARK

**WASHINGTON, D.C.:** People first hear about **John Wicks** as the singer/songwriter who is new to town and making waves at the showcase clubs. Then the word gets around that he was co-founder of **the Records**, the English group that had U.S. progressive radio success in the late '70s and early '80s with such power pop anthems as "Hearts In Her Eyes" and "Starry Eyes." In between building his new career in the tumult of the D.C. music scene and his past success ("Starry Eyes" peaked at No. 56 on Billboard's Hot 100 Singles chart in 1979), Wicks paid downtime dues in London and thought of coming to the U.S. "I heard **Mary Chapin Carpenter** was covering 'Hearts In Her Eyes' during her live concerts," he says. "That did it." He first bumped around New York and then decided he liked the pace and opportunities here. This year, Wicks has been starry-eyed: batches of fresh, gritty songs—Petty-esque in tone—a new band, and a growing number of live successes, including lively gigs at the **Birchmere**, the **9:30 Club**, **Republic Gardens**, and **Baltimore's 8X10 Club**. Now in the studio finishing up demos, Wicks is touting a new tune on the just-released **Big Deal/Caroline** anthology CD, "Yellow Pills, Vol. 3, Best of American Pop." Additionally, Virgin has just reissued a **Records** compilation in the U.K. (in the U.S. it is on **Blue Plate/Caroline**). Better yet, Wicks and drummer/co-writer **Will Birch** now own the rights to their old songs, and there is label publishing interest too. Contact Positive Spin Communications at 202-544-6855.



WICKS

BILL HOLLAND

**OOPS!** The correct phone number of **the Floating Men**, who were featured in the June 3 edition of **Continental Drift**, is 615-327-9389.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	8	2	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98)	BONAFIDE
2	2	27	RUSTED ROOT MERCURY 52213 (9.98 EQ/15.98)	WHEN I WOKE
3	4	19	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
4	5	4	4 RUNNER POLYDOR 27379 (9.98/13.98)	4 RUNNER
5	6	8	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
6	3	4	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
7	7	18	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
8	19	2	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
9	9	9	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
10	13	15	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
11	—	1	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS
12	11	36	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
13	15	47	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
14	12	5	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
15	14	7	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
16	10	16	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/16.98)	AURORA GORY ALICE
17	18	3	M PEOPLE EPIC 67037 (10.98 EQ/15.98)	BIZARRE FRUIT
18	16	9	KMFDM WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
19	17	21	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
20	24	85	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU

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

21	—	1	MARC ANTHONY SONY 81582 (8.98 EQ/13.98)	TODOSU TIEMPO
22	20	11	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
23	22	7	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
24	33	6	IV XAMPLE MCA 11220 (9.98/15.98)	FOR EXAMPLE
25	27	14	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
26	31	6	MONSTER MAGNET A&M 540315 (9.98/15.98)	DOPES TO INFINITY
27	21	37	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
28	32	2	URBAN KNIGHTS GRP 09815 (10.98/16.98)	URBAN KNIGHTS
29	37	2	DIANA KING COLUMBIA 64189 (10.98 EQ/15.98)	TOUGHER THAN LOVE
30	30	4	KORN IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
31	25	4	JOAN OSBORNE MERCURY 26699 (10.98 EQ/15.98)	RELISH
32	23	46	LARI WHITE ● RCA 66395 (9.98/15.98)	WISHES
33	—	3	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
34	28	20	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
35	—	49	2 UNLIMITED RADIKAL 15407/CRIQUE (9.98/13.98)	GET READY
36	39	19	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
37	40	2	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
38	—	32	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
39	—	3	LA MAFIA SONY 81520 (9.98 EQ/15.98)	EXITOS EN VIVO
40	26	2	HURRICANE GRAND ROYAL 28335/CAPITOL (9.98/13.98)	THE HURRA

## POPULAR UPRIISINGS

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

**SELLING OUT:** It's only been two weeks since Green Apple Quick Step's residency tour began, but Medicine Label president Kevin Patrick says it's already the band's most successful tour to date.

Rather than play a single date in a market, Green Apple Quick Step is playing specific markets several times in one month, hence the name residency tour. For instance, for

Victory Club in Tacoma, Wash., where the band played a shortened set due to the overcrowded conditions at the club. At the band's RCKNDY show May 20, a new record for alcohol sales was set.

"I have always seen parallels between them and Ten Years After and Steppenwolf and other '70s bands, which were your partying, drinking kind of bands," says Patrick. "If you build a following from touring as opposed to a quick novelty hit, you're building a strong foundation."

In the tour markets, the album is sale-priced at Tower stores, and two-song cassette samplers are given away at retail stores and shows. The band's tour itinerary is printed on the O-cards.

The band is touring in support of its second album for the label, "Reloaded," which is marketed and promoted by Giant.

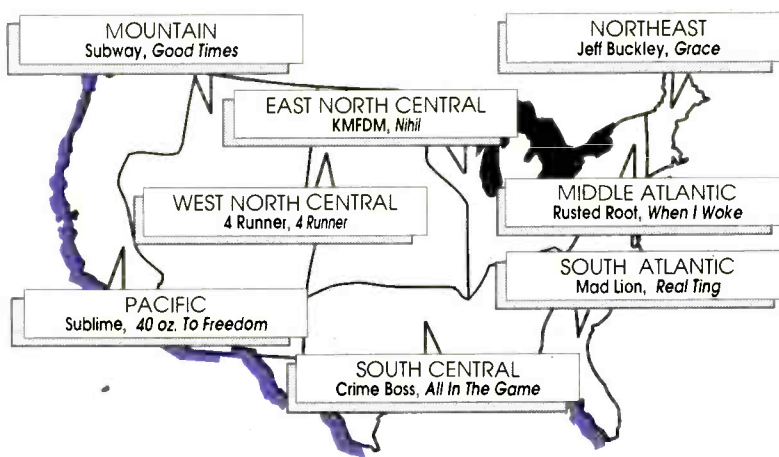
**SOUTHERN STOMP:** Capitol Records is hoping its new Southern rock band, Bonepony, will follow the same artist development paths that the Dave Matthews Band and Hootie & the Blowfish have used and develop a fanatic Grateful Dead-like following through nonstop touring.

The band's debut, "Stomp Revival," named because the band stomps on the stage or on electronic boards to round



**Adventurous.** Atlantic released the second solo album from Maire (pronounced Moya) Brennan, the voice behind the label's Irish group Clannad, on June 6. "Misty Eyed Adventures," produced by Calum Malcolm (the Blue Nile), successfully melds the sounds of African, Indian, and Eastern European music with the folk sounds of Ireland.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>SOUTH ATLANTIC</b>	<b>EAST NORTH CENTRAL</b>
1. Mad Lion, Real Ting	1. KMFDM, Nilhil
2. Jon B., Bonafide	2. 4 Runner, 4 Runner
3. Show And A.G., Good Fellas	3. Subway, Good Times
4. Rachelle Ferrell, First Instrument	4. Crime Boss, All In The Game
5. Subway, Good Times	5. Jon B., Bonafide
6. William Becton, Broken	6. Jeff Buckley, Grace
7. 4 Runner, 4 Runner	7. Rusted Root, When I Woke
8. Billy Pilgrim, Bloom	8. The Dayton Family, What's On My Mind
9. New Life Community Choir, Show Up!	9. Ini Kamoze, Here Comes The Hotstepper
10. Lorenzo, Love On My Mind	10. Martin Page, In The House Of Stone

out its sound, was released June 6.

"When they first started playing together, they would jam in their living room, which

had hardwood floors, and play and stomp their feet," says Kim Buie, VP of A&R at Capitol. "Eventually they started doing it at shows, but carpeted

stages don't work well for this. So they designed these boards with mikes attached to them; it's very powerful."

Already, the Nashville-based band, which also uses dulcimer, dobro, and mandolin, has been on the road for the last year, opening for G. Love & Special Sauce, Little Feat, Steve Perry, Crosby, Stills & Nash, and Frente! and selling out clubs on its own.

On Monday (12), the band heads out with RCA's *From Good Homes* for West Coast dates through June 25. In late June or early July, Bonepony will embark on a residency tour in the Northeast, where stations, such as triple-A WBOS Boston, are playing the first single, "Where The Water Is Deep."

At gigs, the band is aggressive about getting fans to sign its mailing list, which now boasts 5,000 names.

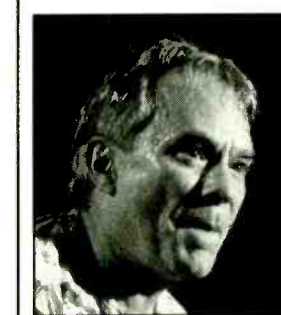
Capitol is hoping to enlarge that list by giving away a Bonepony sticker with an 800 number on it that gives tour dates, snippets of three songs, and the opportunity to sign up for the mailing list and fan club.

"Our whole plan, aside from radio, is to tour and get them exposed to as many people as possible," says Buie, who signed the band in June 1994.

"We're focused on catering to the fans."

In addition to massive touring, the label's marketing plans include a four-song sampler with three live tracks and one album cut, which was mailed to the band's fan club in late May.

**ROAD WORK:** Everclear, whose Capitol release, "Sparkle & Fade," bowed at No. 12 in the West North Central Regional



**Allair's Debut.** After playing keyboards on seven Van Morrison albums, Marin County, Calif.-native John Allair has made his first solo album, the New Orleans-styled "Cleans House," on his own Right Time Records. Guest musicians include Karl Sevarid (Robert Cray's band) and Ron Stallings (Huey Lewis' band). Triple-A KRSR Santa Rosa, Calif., and public station KPFA Berkeley, Calif., are airing "Buick '59."

Roundup June 10, will play four West Coast dates beginning Saturday (10) at the Dragonfly in L.A. ... Bracket teams with Tilt and Smoking Popes from Monday (12)-July 1.



**Heads Up.** The Nixons' MCA debut, "Foma," bowed at No. 2 in the South Central Regional Roundup June 10. The second single, "Head," was officially serviced to album rock radio the week of June 5. However, eight stations, including KATT Oklahoma City (the band's hometown) and KTXQ Dallas, jumped on it weeks early.

most of June, Green Apple Quick Step plays Los Angeles on Thursdays, San Diego on Fridays, and Phoenix on Saturdays.

The Seattle-based band has had fans turned away at the door at its sold-out gigs at RCKNDY in Seattle and the



## Banton Returns On Loose Cannon New Rastafarian Claims To Have Changed

BY HAVELOCK NELSON

NEW YORK—Two years ago, Buju Banton was at the center of controversy when the lyrics to his gay-bashing song "Boom Bye Bye" were distributed to the media by the New



BANTON

York-based Gay and Lesbian Alliance Against Defamation. Now, a kinder and gentler Banton is returning with his second album, "Til Shiloh," on Loose Cannon Records.

The album, which follows the 1993 Mercury long-player "Voice Of Jamaica," ships in late July and features increased textural depth and a developed lyrical maturity.

Banton's verses now stem from his embrace of the Rastafarian religion. They swim in a sea of loose and well-oiled midtempo musicality. As a result, some observers say the rail-thin 21-year-old is poised to become the next Bob Marley.

"He's really changed so much," says reggae critic and cultural observer Michael G. Robinson. "His look, the way he talks, his music . . .

## Rapper/Singer Smooth Hits Streets With 'Mind Blowin' ' Single On TNT

BY MARLYNN SNYDER

On her self-titled sophomore album, TNT/Jive Records artist Smooth combines rapping, singing, and sexy street-edged imaging—all creative moves that the label hopes will increase the female mike wrecker's fan base.

"Smooth" features 13 tracks, all penned by the Los Angeles artist. Smooth says her versatile style has a fun, sexy appeal. She cites the creamy vocals of Sade and the hard-edged rap of Ice Cube and L.L. Cool J as creative influences. "If you take a sexy singer who's street and cross it with Wu-Tang Clan, what you get is Smooth," she says.

The album, which hits streets Aug. 1, features straight R&B tracks, such as "Blowin' Up My Pager" and "Swing It To The Left Side," and hip-hop/R&B tracks, such as "It's Summertime (Let It Get Into U)" and "Way Back When."

Producers on the project include Smooth's brother Chris Stokes, who manages the MCA trio Immature; Larry Campbell, who produced Art + Rhythm; Digital Underground producer Shock G; and Fingers, who has worked on Hi-Five and Nuttin' Nyce albums.

Smooth says her relationship with the producers was positive because they trusted her creative

it's all very different and positive." Adds Loose Cannon president Lisa Cortes, "I think this person has grown more in two years than some people do in a lifetime."

Others are skeptical about Banton's rapid evolution and want proof that the singer's change is genuine. "I'm like Missouri, the Show Me State," says independent reggae promoter and sometime DJ Amy Wachtel, also known as the Night Nurse. "It's astonishing and mind-blowing to me how he has switched almost in front of our eyes."

Freelance journalist Amy Linden—who is also a panel member of VH1's "Four On The Floor" and a fan of Banton—says, "My first gut instinct was to ask myself, 'Is this all a marketing [ploy] or a real change of heart?' Being a Rasta might make Buju more easy to market in this country, because Americans perceive Rastas as peaceful and mel-low."

Wachtel adds, "If his change is genuine, then I welcome Buju with an open heart and outstretched arms. After all, don't we all seek a different future from our pasts?"

Calculated or not, there's evidence that Banton's new stance might have a downside. At a recent

judgment. "It's important that the artist and producer can be totally honest with each other. [The best producers] let [artists] get their ideas out there and then assist them in refining them."

"Smooth" took two years to write and produce, a long time for a rap album. Says senior marketing director Jazzy Jordan, "The label was willing to take the time to make sure the record was right; with the right mix of 'hits' and album cuts."

The 20-something rapper was initially signed to Curb Records as MC Smooth, but no product was released under that deal. Smooth described the situation as "a learning experience."

Her first release after signing with Jive in 1992 was the single "You Been Played" from the "Menace II Society" soundtrack; "You Been Played" was also the title of her 1993 debut album. The set sold 43,000 copies, according to SoundScan, and peaked at No. 77 on the Top R&B Albums chart.

Video and radio exposure are key aspects of the marketing campaign for "Smooth." The first single, "Mind Blowin'," was serviced

(Continued on page 40)

performance in Syracuse, N.Y., Banton chose to display his new, spiritually conscious songs rather than his older, slacker material.

One observer reports that many dancehall fans walked out; they were unhappy that their expectations weren't met.

But Cortes says that while preparing "Til Shiloh," Banton took special care not to forget the audience that embraced him originally. "I think that when you look at all the tracks that are on the record, you'll see that he made a concentrated effort to take care of his fans," she

(Continued on next page)



**Tribute Recording.** Singers from several musical genres participated in the recording of "My Tribute," dedicated to Warner Alliance gospel artist Andrae Crouch, pictured on the microphone in the foreground. The session was produced by David Pack and conducted by Crouch's labelmate O'Landa Draper, far left. It will appear on a tribute album to be released in early 1996.

## IAAAM Meet Provides Positive Industry Forum In Problem-Solving Atmosphere

**IAAAM IMPRESSED:** Participants of the fifth annual International Assn. of African-American Music conference found themselves searching for answers to the plight of R&B music's creative erosion.

While many of the confab's seminars, held at the Philadelphia Marriott June 1-4, were geared toward other creative issues, much of the talk in and out of meetings was centered on the state of black music today and what producers, writers, executives, and artists can do to create a more positive future.

Credit IAAAM founders Dyana Williams and Sheila Eldridge and their staff for creating a problem-solving atmosphere that was reflected in the proactive stances of many of the attendees.

For one, new-jack producer and So So Def Records chief **Jermaine Dupri** said he's in favor of stopping sampling. "I'm probably not going to make any [rap] friends by saying this, but [R&B] artists should ban their music from being sampled, 'cause it hurts the creative process."

Zomba R&B creative services manager **Kymberlee Thornton** said the most important aspect of the business is being true to the crafting of music. "A&R executives today are not leading," she said. "They seem to be more interested in following trends and looking for clones. I try to focus more on developing our writers—their craft, music, and careers."

GRP vocalist **Phil Perry** suggested the lack of artistic integrity and down-home family values are two sources affecting the quality of some of today's music. "Artists need to be more accountable for their work and take pride in its creation," he says. "I've turned down projects that I felt weren't in the community's best interest, despite the revenue potential."

Other suggestions made to recharge R&B's creative batteries included diversifying artists' creative skills to increase their earning power and having producers and artists create their own labels to release product.

Said producer/artist **Kashif**, "Instead of getting doors slammed in [their] face, producers need to be making their own records and selling them out of the trunks of cars. Most people don't know it, but you can make a lot more money than you think." Kashif cur-

rently records through his independently distributed Brooklyn Boy Records.

During the annual, invitation-only producer's collective meeting, artist **Bobbi Humphrey** said her frustrated attempts at getting a label deal led her to release her current album, "Passion Flute," on her own. Humphrey distributes about half the product herself.

She said, "Now, instead of getting 70 cents on every record, I'm earning seven dollars. I earned \$30,000 by the end of [the] first day of its release."

In a demonstration of unity, members of the producers' collective meet agreed to contribute tracks for a compilation album to be released "some time this year." The album would consist of tracks by veteran and new artists, be independently distributed, and benefit the collective.

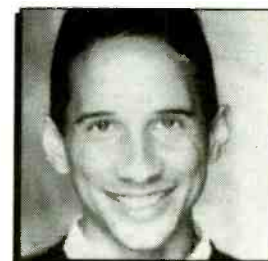
Also, an invitation-only executive consortium was held for the first time, which addressed issues affecting R&B executives and the music business in general.

Interestingly, a subject that is currently burning the ears of the nation—the political attacks on obscene rap music—was not heard in discussion by this reporter.

Without a doubt, the entertainment highlight of the conference was the Diamond Awards for Excellence Gala. Highlights of the show were rousing performances by saxophonist **Gerald Albright**, vocalist **Phil Perry**, opera star **Marietta Simpson**, debut Perspective act **Solo**, new Mecca Don/EastWest vocalist **Michael Speaks**, and a very special tribute to **the Whispers** by **Eddie Levert** and his sons **Gerald** and **Sean**.

**TAKE NOTE:** In the June 10 issue of *Billboard*, sales on **After 7's** 1989 self-titled album were incorrectly reported. According to the Recording Industry Assn. of America, "After 7" sold 1.2 million units and was certified platinum.

The trio is currently in rehearsal for its upcoming tour in support of its "Reflections" album. Watch for record release parties around the country as the group embarks on its promotion tour. It all begins July 18, the same date "Reflections" is released to stores.



by J. R. Reynolds



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 17

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1/Greatest Gainer★★★</b>						
1	43	—	2	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	1 week at No. 1 POVERTY'S PARADISE	1
2	2	3	12	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
3	3	1	8	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
4	1	2	4	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
5	4	4	6	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
6	6	6	10	SOUL FOR REAL ● UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN	5
7	11	16	29	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
8	9	11	12	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
9	5	5	9	MONTELL JORDAN PMP/RAL 52179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
10	7	7	27	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
11	12	17	38	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
12	13	14	40	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
13	8	8	10	SOUNDTRACK ● TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
14	16	18	36	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
15	10	10	10	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
16	14	12	12	KUT KLOSE KEJA/ELEKTRA 61668*/EEG (10.98/15.98) HS	SURRENDER	12
17	17	15	21	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
18	15	13	14	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
19	19	20	26	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
20	20	19	29	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
21	21	21	30	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
22	18	9	5	SOUNDTRACK MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
<b>★★★ Hot Shot Debut★★★</b>						
23	NEW ▶	1	1	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98) HS	GOODFELLAS	23
24	22	22	8	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
25	32	31	39	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
26	26	30	15	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
<b>★★★ Pacesetter★★★</b>						
27	34	—	2	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	27
28	27	27	35	BARRY WHITE ▲ A&M 5401 15/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
29	28	28	15	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
30	25	26	5	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
31	23	23	4	MAD LION WEDEED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
32	29	25	11	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
33	24	24	11	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
34	30	29	11	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
35	31	32	38	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
36	35	34	14	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
37	33	38	49	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
38	48	44	36	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
39	36	40	19	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
40	38	35	50	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
41	40	43	27	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	40
42	55	48	33	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
43	47	45	50	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
44	44	46	33	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
45	53	50	53	69 BOYZ ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
46	41	39	34	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6

47	37	36	30	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
48	51	42	19	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
49	49	—	2	MAD CJ MAC RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	49
50	46	37	38	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
51	59	62	29	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
52	45	41	6	LORENZO LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
53	50	—	2	QUESTIONMARK ASYLUM KAPER 66560/RCA (9.98/15.98)	THE ALBUM	50
54	82	70	14	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
55	57	55	36	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
56	39	—	2	VARIOUS ARTISTS ARISTA 18780 (10.98/15.98) HS	THE D&D PROJECT	39
57	52	59	16	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
58	66	52	29	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
59	61	49	28	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
60	54	47	13	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
61	71	65	39	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
62	56	56	16	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
63	76	—	2	VARIOUS ARTISTS THUMP 4720 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 2	63
64	NEW ▶	1	1	VARIOUS ARTISTS THE RIGHT STUFF 31973/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 4	64
65	63	—	2	VYBE ISLAND 527067 (10.98/15.98)	VYBE	63
66	91	78	13	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
67	68	73	29	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
68	65	60	26	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
69	60	71	16	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
70	90	67	14	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
71	62	57	10	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
72	77	53	21	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
73	70	75	16	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
74	42	33	3	KING JUST BLACK FIST/SELECT STREET 2301 I/AG (9.98/16.98) HS	MYSTICS OF THE GOD	33
75	93	91	8	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
76	67	54	9	JESSE UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
77	81	63	37	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
78	94	82	6	IV XAMPLE MCA 11220 HS	FOR EXAMPLE	69
79	NEW ▶	1	1	VARIOUS ARTISTS THE RIGHT STUFF 31974/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 3	79
80	83	80	72	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
81	80	74	20	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!!!!	22
82	72	64	30	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
83	75	89	36	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
84	78	66	5	SOUNDTRACK PRIORITY 57194 (10.98/15.98)	OLD SCHOOL FRIDAY	57
85	88	84	8	SHIRLEY BROWN MALACO 7476 (9.98/15.98)	DIVA OF SOUL	67
86	79	61	14	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
87	RE-ENTRY	43	43	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
88	69	76	133	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
89	98	94	80	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
90	86	69	19	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
91	100	—	51	VARIOUS ARTISTS THUMP 4010 (9.98/15.98)	OLD SCHOOL	35
92	95	79	82	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
93	73	83	26	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
94	85	—	72	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
95	84	77	21	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
96	RE-ENTRY	122	122	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
97	RE-ENTRY	38	38	EIGHTBALL & MJG SUAVE 0002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
98	99	85	99	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
99	RE-ENTRY	83	83	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
100	NEW ▶	1	1	VARIOUS ARTISTS THE RIGHT STUFF 30576/CAPITOL (7.98/11.98)	SLOW JAMS 70'S VOLUME 4	100

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

## BANTON RETURNS ON LOOSE CANNON

(Continued from preceding page)

says. "Of the 14 songs, about half are for the core audience. The rest reflect his continuing evolution."

Among the latter are "Not An Easy Road," a sufferer's anthem that emphasizes Afrocentricity and asks Jah for help "to sustain the blows"; and "Untold Stories," a folksy, spare prayer that is heartfelt and strongly reminiscent of Marley's classic "Redemption Song."

"Wanna Be Loved" is a slippery midtempo shuffler in which Banton's heavy yet remarkably flexible voice begs for a nurturing woman. It

also appears to appeal to listeners for understanding about his new direction. With lines like "Though you might think my faith in vain, 'til shiloh [which means 'forever'] I chant Rastafari's name," the title track deals more directly with the skeptics.

"Champion" is the first single from "Til Shiloh." It is being promoted to all reggae and hip-hop shows and will be released Tuesday (13) with a remix by Rob "Fonksta" Bacon and Prince Charles Alexander.

A supporting videoclip was shot by director Frank Sacramento in Los Angeles.

To help set up the record, the track "Only Man" was released about a year ago by the independently distributed reggae specialty label Penthouse Records—owned by Banton's manager and producer Donovan Jermain. It was Banton's first release since his 1993 album.

Penthouse, which issues only seven- and 12-inch vinyl titles, released the track throughout the Caribbean and U.S., especially to

market-specific outlets.

"It [also] went to our black college reps and all the account development people," says Cortes. "They were then able to service all their taste makers."

In an effort to bolster Loose Cannon's image within the reggae market, the Penthouse single, which also appears on "Til Shiloh," carried the Loose Cannon logo. "It gave us immediate credibility with the consumer and was an efficient way of keeping Buju's music in front of record buyers until the album's re-

lease," she says.

As a result, the focus until now has been on marketing the artist to his core audience. "Buju is a reggae artist first," says Cortes.

For two and a half weeks in late May and early June, Loose Cannon broadened its market scope by sending Banton on a promotional tour of such cities as Boston, Baltimore, San Francisco, and New York. The performer visited record pools, conducted interviews with the press, and completed small PA performances.





**WHO'S BAD?** "Don't Take It Personal" by **Monica** (Rowdy/Arista) hangs onto the No. 1 position on the Hot R&B Singles chart for a second week. It continues to have solid gains in both sales and airplay and could hold longer than most expect. With the incredible debut of "Scream" by **Michael Jackson & Janet Jackson** (Epic), which is the Hot Shot Debut at No. 2, it appeared that "Don't Take It Personal" would have a short-lived run at the top. But "Don't Take It Personal" has a strong lead over "Scream," and it will be very interesting to see how long it can keep "Scream" at bay. On the other hand, "Scream" is only in its third week at radio, so it should have a long life ahead of it. The **Naughty By Nature** remix of "Scream" gives this song some new, or should I say old, flavor. It is reminiscent of something from Jackson's "Off The Wall" era. "Scream" debuts at No. 3 on the Hot R&B Singles Sales chart.

**A FREAKY SITUATION:** "Freek'n You" by **Jodeci** (Uptown/MCA) plows into the top five with the second-largest increase in total points. Most of these points come from sales. It jumps 54-4 on the Hot R&B Singles chart. "Water Runs Dry" by **Boyz II Men** (Motown) gets pushed back, despite healthy gains in airplay and sales. This is a result of the debut by **Michael Jackson & Janet Jackson** and the huge jump by Jodeci. "Water" continues to be the No. 1 record on the Hot R&B Airplay chart.

**PRETTY YOUNG THINGS:** "Best Friend" by **Brandy** enters the top 10 this week, moving 12-9. It picks up speed in both airplay and sales. If it can keep up the pace, it will give Brandy her third No. 1 single. Brandy's self-titled platinum album continues to be a hot item. It is No. 14 on the Top R&B Albums chart, not bad considering it has been on the chart for 36 weeks. "Waterfalls" by **TLC** (LaFace/Arista) gets a boost in sales this week, which moves it 19-16. It seems the video is making a great impact. At radio, "Waterfalls" is also making strong moves. It is No. 1 at KDLE Wichita, Kan., and is top five at eight other stations, including WCDX Richmond, Va., WAMO Pittsburgh, and KIPR Little Rock, Ark.

**GREATEST GAINERS:** "Mind Blowin'" by **Smooth** (T.N.T./Jive) takes the honors for Greatest Gainer/Sales. It moves 44-23 on the Hot R&B Singles Sales chart. At radio, "Mind" is top 10 at WJHM Orlando, Fla., and top 15 at WQUE New Orleans, KTOW Tulsa, Okla., and KKBT Los Angeles. "He's Mine" by **MoKenStef** (Outburst/RAL/Island) wins the Greatest Gainer/Airplay award this week. It is top five at KIPR Little Rock, Ark., and WYLD New Orleans and top 10 at KKBT and KMJM St. Louis.

**RECORDS TO WATCH:** On the Top R&B Albums chart, **Naughty By Nature** jumps 43-1 with its latest album, "Poverty's Paradise" (Tommy Boy). The single "Feel Me Flow" is also selling well and doesn't seem to be affected by the album's release. "Feel Me Flow" ranks No. 1 at KTOW Tulsa, Okla., and is No. 7 at KVSP Oklahoma City. "Enjoy Yourself" by **Impromp2** (Mo-Jazz/Motown), a hip-hop jazz record with a lot of soul, is starting to get noticed at radio. **Johnny Britt & Sean E. Mac** are the duo that make up Impromp2. Britt plays the trumpet and sings ever so smoothly, while Mac raps in a laid-back West Coast style. "Enjoy Yourself" is breaking in the following markets: Dayton, Ohio, Raleigh, N.C., and St. Louis.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	8	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
2	17	2	LISTEN MI TIC (WOYO) INI KAMOZE (EASTWEST/EEG)
3	6	5	QUO FUNK QUO (MJJ/EPIC STREET/EPIC)
4	1	2	SHINE EYE GAL SHABBA RANKS (EPIC STREET/EPIC)
5	11	6	OWN DESTINY MAD LION (WEEDED/NERVOUS)
6	10	2	CIRCUMSTANCE WAYMAN TISDALE (MOJAZZ/MOTOWN)
7	12	2	SOME COW FONQUE (MORE TEA, VICAR?) BUCKSHOT LEFONQUE (COLUMBIA)
8	—	1	MY LOVE IS FOR REAL PAULA ABDUL (CAPTIVE/VIRGIN)
9	4	6	KEEP IT REAL MILKBONE (SET IT OFF/CAPITOL)
10	5	3	LOLLIPOP MENTALLY DISTURBED (SO-LO JAM)
11	19	2	SEA OF BUD MC BREED (WRAP/CHIBAN)
12	9	6	JERI'S SONG EVERETTE HARP (BLUE NOTE/CAPITOL)
13	18	4	KILLER BLUES COZETTE MORGAN (NINA)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	8	6	DON'T GET ANY BETTER TOM SCOTT FEATURING MAYSA (GRP)
15	16	3	PHATT D. JOSIAS (IMI)
16	14	5	OUTTA MY LIFE PARIS (PRIORITY)
17	23	15	WHAT I'M AFTER LORDS OF THE UNDERGROUND (PENDULUM/EMI)
18	—	8	SILENT TREATMENT THE ROOTS (DGC/GEFFEN)
19	13	11	NEXT LEVEL SHOW AND A.G. (PAYDAY/FFRR)
20	21	2	MONEY FIRST MEGA BANTON (RELATIVITY)
21	—	1	LOVE DON'T LOVE NOBODY PHIL PERRY (GRP/MCA)
22	—	8	RAINY DAY SONS OF SOUL (RAGING BULL)
23	20	5	MASTA I.C. MIC GERONIMO (BLUNT/TVT)
24	25	11	TRIP AROUND YOUR BODY EBONY VIBE EVERLASTING (E.V.E.) (MCA)
25	—	1	I SAW YOU DANCING YAKI-DA (LONDON/ISLAND)

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

## R&B

### Jive's KRS-ONE Pays Props To Old-School Skills

IN A LANDSCAPE where music is many times made by big mouths with nothing new or really interesting to say, **KRS-ONE** consistently represents intelligence and knowledge. Most of his efforts have earned critical honors or have gone ghetto gold.

His proposed upcoming Jive single, "MCs Act Like They Don't Know," pays props to the old school and emphasizes skills. Produced by **DJ Premier** of **Gang Starr**, it's smart and bad enough to set minds in gear and keep heads ringing.

Besides his own new release, the artist has a lot going on. He recently spoke to **Billboard** about some of his endeavors.

**Billboard:** In the last few months you've really gotten busy, producing **Mad Lion**



by *Havelock Nelson*

("Take It Easy" and his first album, "Real Ting") on **Wreck/Nervous**, **Channel Live** ("Mad Izm") on **Capitol**, **Death Camp** ("Sleep All Day") on **StepSun**. A few years ago you started **Frontpage Entertainment**, which promotes, markets and books acts. Are you becoming more businessman than rapper these days?

**KRS-ONE:** The secret to an artist's longevity is based on how well he runs his business. To everybody out there, it's really all about business. My personal opinion, though, is that music and hip-hop culture comes first, but the business always was up there. That's why [I and the late **Scott La Rock**] called our group **Boogie Down Productions**.

It's not like now I'm gonna sit behind a desk. What I'm doing is really acknowledging an evolution that has been going on for years. I've given birth to and launched a lot of artists from way back—starting with **Just-Ice**, who also got boosted by **Kurtis Mantronik**.

Also, I got tired of people saying, "KRS-ONE's production is wack; keep him in front of a microphone, don't put him behind a mixing board." This was some of the staff at **Jive**, certain interviewers, and the common man in the street. I couldn't understand that because I've produced some of the greatest classics in hip-hop. They didn't see it like that, so I decided to flip the script. I wanted to show the world [I] can [again] produce successful commercial records.

On another level, it gave me a chance to launch **Frontpage** with some of the artists I produced. The company is doing well. I just have to get it to the point where we don't have to depend on hit records; to where we can keep an artist hot even when his record's not. So the moves I'm making now are inspired by one part ego and one part strategy.

**BB:** You're doing your next record now. Tell me about it.

**KRS-ONE:** My working title for the record is "Refillz On Skillz." I'm taking a lot  
(Continued on page 36)

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	7	I'LL BE THERE.../YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE 6 weeks at No. 1
2	2	2	14	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	DR. DRE
3	5	—	2	FEEL ME FLOW (C) (T) (X) TOMMY BOY 7682	NAUGHTY BY NATURE
4	3	3	11	GIVE IT 2 YOU (C) (M) (T) SO 50 DEF/WORK 77836/COLUMBIA	DA BRAT
5	4	4	16	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
6	13	13	4	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
*** GREATEST GAINER ***					
7	16	34	3	MIND BLOWIN' (C) (D) (T) (X) T.N.T. 12286/JIVE	SMOOTH
8	6	5	22	BIG POPPA/WARNING (C) (D) (M) (T) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
9	7	6	11	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS 'N' DAT
10	9	48	3	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	LUNIZ
11	8	11	5	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	DOMINO
12	10	14	9	LIFESTYLES OF THE RICH AND SHAMELESS (C) (T) UPTOWN 55006/MCA	LOST BOYZ
13	11	9	8	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	QUESTIONMARK ASYLUM
14	12	—	2	NEVA GO BACK (C) (D) (T) PROFILE 5433	SPECIAL ED
15	14	8	9	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
16	NEW	1	1	THE POINTS (M) (T) (X) MERCURY 6937*	VARIOUS ARTISTS
17	NEW	1	1	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	MOBB DEEP
18	19	17	8	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	HEATHER B.
19	17	15	22	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
20	20	23	18	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN	D.J. SMURF AND P.M.H.I.
21	15	7	10	CRAZIEST (M) (T) (X) TOMMY BOY 670*	NAUGHTY BY NATURE
22	21	10	19	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	OL' DIRTY BASTARD
23	18	12	13	I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
24	34	39	8	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
25	22	20	6	U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	SAM SNEED FEATURING DR. DRE
26	26	18	21	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
27	28	16	25	GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	CRAIG MACK
28	37	—	2	SEA OF BUD (C) WRAP 318/CHIBAN	MC BREED
29	23	31	3	LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOND	MENTALLY DISTURBED
30	24	22	6	AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0302/MOTOWN	SCARFACE
31	30	21	3	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	GRAND PUBA
32	25	28	55	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
33	35	24	4	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	OL' DIRTY BASTARD
34	31	19	18	GET LIFTED (C) (T) (X) JIVE 42282	KEITH MURRAY
35	44	32	6	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	MAD LION
36	33	25	17	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	MOBB DEEP
37	40	27	17	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
38	32	30	10	ANY EMCEE (C) (T) PROFILE 5435	NINE
39	27	41	11	NEXT LEVEL (C) (T) (X) PAYDAY 7034/FFRR	SHOW AND A.G.
40	RE-ENTRY	27	27	RIDE OUT (C) (M) ATTITUDE 17021	D.J. TRANS
41	38	—	4	KEEP IT REAL (M) (T) (X) CAPITOL 58355*	MILKBONE
42	42	35	15	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	SCARFACE FEAT. ICE CUBE
43	39	42	9	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	MIC GERONIMO
44	41	40	16	PUT IT ON (C) (M) (T) (X) COLUMBIA 77899	BIG L
45	43	33	17	1-LUV (C) (T) SICK WID' IT 42289/JIVE	E-40 (FEATURING LEVITI)
46	36	26	26	MAD IZM (C) (T) CAPITOL 58313	CHANNEL LIVE
47	49	36	14	SAFE + SOUND (C) (T) PROFILE 5432	DJ QUIK
48	29	37	9	RESURRECTION (C) (T) (X) RELATIVITY 1250	COMMON SENSE
49	46	46	31	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	69 BOYZ
50	47	29	20	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 0260/MOTOWN	ROTTIN RAZKALS

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.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 82 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'WATER RUNS DRY', 'CAN'T YOU SEE', 'GRAPEVINE', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'YOU USED TO LOVE ME', 'YOU BRING ME JOY', 'IT'S BEEN YOU', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'CREEP', 'BEFORE I LET YOU GO', 'I WANNA BE DOWN', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'BODY & SOUL', 'I'LL MAKE LOVE TO YOU', 'WHEN CAN I SEE YOU', etc.

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

- List of R&B singles A-Z including titles like 'ALL GLOCKS DOWN', 'ANSWERING SERVICE', 'ASK OF YOU (FROM HIGHER LEARNING)', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'DON'T TAKE IT PERSONAL', 'I'LL BE THERE...YOU'RE ALL I...', 'SCREAM', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'I DON'T MIND', 'THINK OF YOU', 'I'M GOIN' DOWN', etc.

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

- List of R&B singles A-Z including titles like 'MAKE SWEET LOVE TO ME', 'MIND BLOWIN'', 'NEVA GO BACK', etc.

- List of R&B singles A-Z including titles like 'TAKE IT TO THE FRONT', 'TALES FROM THE HOOD', 'THANK YOU', etc.



## Morales Works His Magic On Londonbeat's Latest

**TURN THE BEAT AROUND:** Just in case you do not already have enough lovely, house-strung pearls from the omnipresent **David Morales**, he presents yet another essential turntable gem with "Build It With Love" by **Londonbeat**.

Morales has concocted two vastly different versions of the optimistic pop charmer. The front end of the single boasts a smooth, disco-angled mix that rides the song's solid hook and throaty vocals, while the back end is a long and sprawling journey with swift keyboard progressions and urgent vocal loops that sound like a church revival meeting that has been invaded by a club. In the end, the latter mix should have longer programming legs, given its vibrant palette of unusual sound effects and relentless groove energy. Juicy, juicy . . .

You have to hand it to the folks at A&M Records in the U.K. for consistently serving the kind of top shelf house music that its stateside counterpart has been shying away from in recent months. This time, 16-year-old newcomer **Carli James** is ushered to the party with "Sacrifice," a wicked, R&B-laced anthem that is as friendly to radio airwaves as it is to dancefloors. Some may find the teenager's orgasmic heavy breathing during the percussion break a bit controversial—not to mention a cheap shot in an otherwise stormin' good jam. But there is no denying that James has a smoky and assured voice that demands attention. **Eric "E-Smoove" Miller** enhances **Derek Bramble's** fine production with mixes that are smartly aggressive and accessible to DJs on both sides of the pond. Now all we need is for A&M to consider this gem for domestic release.

The U.K.-headquartered Cleveland City Records has two yummers for fans of retro-splashed trance pop. Producer **Stock** has a field day with the sampling on "Disco Days," which has all of the kinky kitsch you might expect from such a title. Meanwhile, the label's relatively new subsidiary, Consolidated, goes deeper and more garage in tone with "Touch The House" by **Shytalks** (aka producers **Mike Koglin** and **Paul Walker**). It is rife with hypnotic keyboard loops and diva-driven vocal bites. Have a nosh.

We have been hearing murmurs of **Paul Andrews'** promise as a producer and composer for a little more than a year now. With "More Than A Memory," a Cutting Records 12-inch he cut under the name **3 Of Hearts**, he more than makes good on the advance props he has received. Several quality notches above standard pop and house fare, this track sports a cute, sing-along chorus and a sweet melody that is activated with grand piano lines and retro-flavor horns. A fine way to bring dances at the beach to a festive peak. We cannot wait to hear more from Andrews' bag of tricks.

After taunting clubland for months, Chicago's Cajal Records delivers "Feelin' Kinda High," a

long-awaited collaboration between **Cajmere** and the underappreciated **Terence F.M.** Caj lays a reliably meaty foundation upon which Terence flexes his wonderfully soulful voice to maximum effect. The record's batch of mixes range from warmly seductive to dark and forboding. Regardless of your preference, you will find this a cool effort that whets the appetite.

New York's Vinyla Records continues to be a steady source of funky underground movers. With "Can U Feel The Beat" by **Dominae Trex Featuring Jackie C.**, the label has a single that could actually travel the distance into national mainstream consciousness. Under the guidance



by Larry Flick

of producer **Nayan**, Jackie swaggers and struts over the groove with notable agility and expected bravado. If there is anything to quibble over, it is the absence of substantial lyrics. Still, this is highly appealing stuff that will surely work more than a few nerves in the most positive way.

**NRG ACCOLADES:** Critique/BMG ingénue **Nicki French** was the big winner at the seventh annual H-NRG Music Awards. She walked away with three of the top awards. Her current crossover smash, "Total Eclipse Of The Heart," drew honors for single of the year and best female vocal performance. French was also cited as most promising newcomer.

Last year's multiple award winner, the ever-charming **Abigail**, continued to be a prominent figure in

'95, taking home a trophy as artist of the year. Also, the British singer's ZYX/Klone collection, "Feel Good," was named album of the year.

Other key winners included **Paul Parker**, who was named best male vocalist for his "Philadelphia Medley" on Klone Records, and Arista trio **Real McCoy**, which was awarded best group performance for "Another Night." Epic act **Jam & Spoon** took the award for best progressive hi-NRG recording for "Right In The Night," while "Dance In Neon Light" by **Barbara Doust** on Spinner Records was noted as best indie NRG single.

Club jocks were also honored, with Atlanta's **Buc** leading the pack as national DJ of the year. The regional winners were **Warren Gluck** in New York, **Darren Thomas** in the Southeast, **Marvin Collett** in middle America, and **Randy Schlager** on the West Coast. Parade in New Orleans was noted as nightclub of the year.

Winners were chosen by ballot votes from over 100 club DJs, journalists, and industry executives around the U.S.

**COOKIN' WITH THE GIRLS:** Those who were lucky enough to be at legendary producer **Shep Pettibone's** plush New York studio recently were served an appetizing sensory buffet. While he plugged away at the helm of "Turn It Out," the long-awaited reunion of **LaBelle** belters **Sarah Dash**, **Patti LaBelle**, and **Nona Hendryx**, Miss Patti commandeered the kitchen to cook up some chicken between takes.

"Someone jokingly said, 'Why don't you cook something?'" and the next thing I knew she was giving me a shopping list," Pettibone says with a laugh. "Everything about the sessions had a fun, down-home feel, and I think you can hear that in the music. It was amazing to watch them sing together as if they had never stopped."

The spirited "Turn It Out" was written by Pettibone with newcomer **Steven Feldman**, and it will appear on the soundtrack for "To Wong Foo." **Frankie Knuckles**, another of dance music's undisputed pioneers, has been solicited to add an interpretation of the song to the 12-inch single, which should be out by the end of July.

**NUGGETS:** Ten years after its reign as one of the definitive anthems of the British synth-pop era, **Propaganda's** sterling "P-Machinery" has been dusted off and reconstructed for the trance and house generations by Manchester's ever-fab **T-Empo**. Slated for release abroad July 3 on the Pinnacle-distributed 7 Records (but available for U.S. licensing), the track is now an epic 12 minutes of delicious drama—replete with sweeping faux symphonic flourishes for runway strolling and wriggling rhythms for those who just want to twitch. **Claudia Brucken's** honey-soaked vocal performance has more than stood the

test of time. It actually leaves us wishing for a new recording. With no clear sign of that happening just yet, join us in seeking consolation in Propaganda's now-classic ZTT collection, "A Secret Wish."

Besides producing **Laura Brannigan's** new Atlantic single, a festive cover of **Donna Summer's** "Dim All The Lights," producer/performer **Brinsley Evans** is working overtime on studio projects now that his act, **Uncanny Alliance**, has hit the back burner. He is about to start shopping demos of an album that features some of the best voices from clubland's underground. Smart A&R execs should reach Evans' rep, **Lauren Davis**, in New York for more details.

In more news from Atlantic, house-heads should be pleased to discover **John Robinson's** sultry reconstruction of "Best Friend" by **Brandy**. Smooth and oh-so-sensual, this mix brings out previously undis-

covered nuances of the young star's pleasant voice—the mark of a producer with a great ear and respect for performers. Then again, we always knew that Robinson had both.

**George Duke** is another R&B-rooted artist who is taking a brief but memorable dip into dance waters. He does so with "Life And Times," an urban creation soaked with house flavors by **Sam Ward** and **David Roberto**. Actually, this new version of the song is not too different from the album's jazz-spiced version. Ward and Roberto were given a jam with a spirited pace, and they smooth out the arrangement with a house bassline that maintains the essence of the song. Check it out.

Finally, big hugs and congrats to Big Beat diva **Robin S.** and her manager, **Lloyd Harrell**, who were wed in New York on May 30. The singer is currently cutting tracks for her second album, which is due in the fall.

## DJ Page Hodell Busts Loudly Out Of The Box

**VENERABLE** San Francisco DJ **Page Hodell** brings more to dancefloors than a menu of current house music. She brings the sharp ear of a trained musician and the passion of a lifelong fan. Such unique talent has kept the Box nightclub among the upper echelon of the Bay Area's club scene for seven years.

Actually, it was Hodell's musical aptitude that fueled the popular venue's recent anniversary celebration—an exhilarating live rhythm experience that combined a 20-piece band of drummers with her agile turntable manipulations. "It thoroughly captured the pure and primal essence of the dance experience," she says. "It was easily one of the most stirring moments that I've had the good fortune to participate in. I get a chill just thinking about it."

Hodell's 16-year career behind the decks has been filled with numerous highlights—including a memorable debut at the dear-departed Amelia's in 1980, as well as lengthy stints at such revered Bay Area venues as Oasis and the Bay Brick. However, her ongoing gig at the Box is among her most gratifying to date. Though the club is technically geared toward gay audiences, it regularly draws a broad mixture of folks interested in twirling to a playlist that currently features such hits as "Bad Girls" by **Xavier Gold** and "Too Many Fish" by

**Frankie Knuckles & Adeva.**

"The Box is one of those rare clubs where people of nearly every color, flavor, and size gets together and parties," she says. "The diversity and consistently positive energy of the crowd is so much fun and inspiring to play to."

Maintaining close interaction with her audiences has long been the key to Hodell's success. "It feeds you in a way that being shut away and left to your own head can't," she says. That performing philosophy stems from a youth spent playing guitar in what she describes as a "wicked all-woman funk band."

Actively creating music is high on Hodell's list of priorities. When she is not at the Box or spinning at the up-and-coming Club Universe and Club Q, she is constructing a home studio and is already committing ideas for songs to

tape. "It's definitely in the baby stage of development, but I'm moving forward every day," she says. "I already have a list of about six hot vocalists that I'm dying to work with. The funny thing is that I found each of them right on the dancefloor, singing at the top of their lungs to the music I was spinning. You never can tell where the next big star is going to come from. I'd like to help nurture one of them."

LARRY FLICK

**Billboard Dance Breakouts**  
FOR WEEK ENDING JUNE 17, 1995  
**CLUB PLAY**

1. **SCREAM** MICHAEL JACKSON & JANE JACKSON EPIC
2. **POSSESSION** SARAH MCLACHLAN ARISTA
3. **SHINE** BARBARA DOUGLAS STRICTLY RHYTHM
4. **NO SE PARECE A NADA** ALBITA (CENT MOON)
5. **SATISFIED** H2O FEATURING BILLIE LIQUID GROOVE

**MAXI-SINGLES SALES**

1. **TAKE YOUR TIME (DO IT RIGHT)** MAX-A-MILLION S.O.S
2. **I SAW YOU DANCING** YAKI-DA LONDON
3. **MAMA GAVE Y'ALL STIK-E & HOODS** PHAT WAX
4. **WORK THAT LOVE** JUNIOR FLEX S.O.S
5. **FAR OUT SON OF LUNG & THE RAMBLINGS OF A MADMAN** FUTURE SOUND OF LONDON ASTRALWERKS

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





## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	7	TOO MANY FISH VIRGIN 38477 1 week at No. 1 ◆ FRANKIE KNUCKLES FEAT. ADEVA	SIZE 9
2	1	2	8	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
3	3	4	11	MOVE IT TO THE RHYTHM SBK 58359/EMI ◆ TECHNOTRONIC FEATURING YA KID K	◆ TECHNOTRONIC FEATURING YA KID K
4	11	17	5	YOU CHAMPION 77909/COLUMBIA STAXX OF JOY FEATURING CAROL LEEMING	STAXX OF JOY FEATURING CAROL LEEMING
5	6	9	8	MESSAGE OF LOVE MCA 55020 ◆ LOVE HAPPY	◆ LOVE HAPPY
6	7	7	10	LET THE BEAT GO ON LOGIC 59010 ◆ DR. ALBAN	◆ DR. ALBAN
7	10	14	7	BABY BABY EASTWEST 66138/EEG ◆ CORONA	◆ CORONA
8	12	13	8	CONWAY STRICTLY RHYTHM 12337 ◆ REEL 2 REAL FEATURING THE MAD STUNTMAN	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
9	4	1	10	OPEN YOUR HEART EPIC 77867 ◆ M PEOPLE	◆ M PEOPLE
10	9	8	8	WELCOME TO THE FACTORY HOT'N'SPYCY 1271 ANGEL MORAES FEATURING SALLY CORTEZ	ANGEL MORAES FEATURING SALLY CORTEZ
11	8	5	11	WHAT HOPE HAVE I U.S. CHAMPION 318 SPHINX	SPHINX
12	13	15	6	NEXT TIME MCA PROMO ◆ GLADYS KNIGHT	◆ GLADYS KNIGHT
13	17	26	5	SPACE COWBOY WORK 77827/COLUMBIA ◆ JAMIROQUAI	◆ JAMIROQUAI
14	5	6	9	THIS TIME SILAS 55045/MCA ◆ CHANTE MOORE	◆ CHANTE MOORE
15	15	16	9	THAT AIN'T RIGHT MAXI 2023 JUDY ALBANESE	JUDY ALBANESE
16	20	29	4	THE FEELING AQUA BOOGIE 012 SUGAR	SUGAR
17	16	11	10	MY LOVE MOONSHINE MUSIC 88414 KELLEEE	KELLEEE
18	18	22	7	PICK IT UP KING STREET 1026 CAROLYN HARDING	CAROLYN HARDING
19	24	38	3	GOD'S AN ASTRONAUT LOGIC 59015 BLUNT FUNKERS	BLUNT FUNKERS
20	25	36	4	THE WAY THAT YOU LOVE WING 6771/MERCURY ◆ VANESSA WILLIAMS	◆ VANESSA WILLIAMS
21	26	34	4	SPIRIT INSIDE MCA 55036 ◆ SPIRITS	◆ SPIRITS
22	28	31	5	OYE COMO VA PUENTE 12632/HOT TITO PUENTE JR. & THE LATIN RHYTHM	TITO PUENTE JR. & THE LATIN RHYTHM
23	21	21	9	LET US PRAY BOLD! SOUL 2007 EDDIE "FLASHIN'" FOWLKES FEATURING MAURISSA ROSE	EDDIE "FLASHIN'" FOWLKES FEATURING MAURISSA ROSE
24	22	27	6	TECHNOVA ELEKTRA 66141/EEG ◆ TOWA TEI	◆ TOWA TEI
25	33	43	3	MARTA'S SONG 550 MUSIC 77901/EPIC ◆ DEEP FOREST	◆ DEEP FOREST
26	14	10	28	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276 SHADES OF LOVE FEAT. MELI'SA MORGAN	SHADES OF LOVE FEAT. MELI'SA MORGAN
27	23	24	7	WAKE IT UP G-ZONE 440 606/ISLAND LOVEWATCH	LOVEWATCH
28	34	40	4	DO ME RIGHT EMOTIVE 775 BUTTER	BUTTER
29	35	45	3	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917 ◆ ROZALLA	◆ ROZALLA
30	38	47	3	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND ◆ YELLO	◆ YELLO
<b>*** Power Pick ***</b>					
31	42	—	2	YOU BRING ME JOY UPTOWN PROMO/MCA MARY J. BLIGE	MARY J. BLIGE
32	41	—	2	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE ◆ JAKI GRAHAM	◆ JAKI GRAHAM
33	39	46	4	CHERCHEZ LA FEMME EPIC PROMO GLORIA ESTEFAN	GLORIA ESTEFAN
34	32	23	7	TONIGHT IS THE NIGHT LOGIC 59011 ◆ LE CLICK	◆ LE CLICK
35	36	30	7	MENTAL PICTURE SBK 58338/EMI ◆ JON SECADA	◆ JON SECADA
36	29	25	10	I FOUND LOVE COLUMBIA LP CUT C+C MUSIC FACTORY	C+C MUSIC FACTORY
37	19	12	15	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS. ◆ MADONNA	◆ MADONNA
<b>*** Hot Shot Debut ***</b>					
38	<b>NEW</b>	—	1	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG ◆ INI KAMOZE	◆ INI KAMOZE
39	43	—	2	LOSIN' IT POLYDOR PROMO ◆ UNDERGROUND LOVERS	◆ UNDERGROUND LOVERS
40	37	28	10	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592 B-TRIBE	B-TRIBE
41	45	—	2	MORNING AFTER VESTRY 006/STRICTLY RHYTHM 3RD CHAPTER	3RD CHAPTER
42	46	—	2	LOVE COME DOWN RADIKAL 15030 ◆ EVE GALLAGHER	◆ EVE GALLAGHER
43	40	35	6	I WILL SURVIVE RCA PROMO CHANTAY SAVAGE	CHANTAY SAVAGE
44	<b>NEW</b>	—	1	BETTER DAYS AHEAD BRILLIANT!/CHRYSALIS 58371/EMI ◆ THE TYRREL CORPORATION	◆ THE TYRREL CORPORATION
45	27	19	14	RUN AWAY ARISTA 1-2809 REAL MCCOY	REAL MCCOY
46	<b>NEW</b>	—	1	I SAW YOU DANCING LONDON 9439/ISLAND ◆ YAKI-DA	◆ YAKI-DA
47	30	18	13	RESPECT BRILLIANT! 58341/EMI JUDY CHEEKS	JUDY CHEEKS
48	47	—	2	MAKE THAT MOVE MAYDAY 2020 G-SPOT	G-SPOT
49	31	20	14	I GOT LOVE DYNASTY 1210/RAGING BULL ◆ KLEO	◆ KLEO
50	50	44	6	LOVE FOR THE FUTURE ZYX 66018 CHASE	CHASE

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

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1/Hot Shot Debut ***</b>					
1	<b>NEW</b>	—	1	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001 1 week at No. 1 ◆ MICHAEL JACKSON & JANET JACKSON	◆ MICHAEL JACKSON & JANET JACKSON
2	1	1	7	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND ◆ METHOD MAN/M.J. BLIGE	◆ METHOD MAN/M.J. BLIGE
3	2	2	8	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA ◆ MONICA	◆ MONICA
4	<b>NEW</b>	—	1	FRECK 'N YOU (M) (T) (X) UPTOWN 55041/MCA ◆ JODECI	◆ JODECI
5	3	—	2	FEEL ME FLOW (T) (X) TOMMY BOY 682 ◆ NAUGHTY BY NATURE	◆ NAUGHTY BY NATURE
6	<b>NEW</b>	—	1	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA ◆ MOBB DEEP	◆ MOBB DEEP
7	4	—	2	THE POINTS (M) (T) (X) MERCURY 6937 ◆ VARIOUS ARTISTS	◆ VARIOUS ARTISTS
8	5	5	15	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539 ◆ NICKI FRENCH	◆ NICKI FRENCH
9	6	3	3	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG ◆ GRAND PUBA	◆ GRAND PUBA
10	13	11	19	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG ◆ ADINA HOWARD	◆ ADINA HOWARD
<b>*** Greatest Gainer ***</b>					
11	19	13	14	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188 ◆ DR. DRE	◆ DR. DRE
12	12	—	2	NEVA GO BACK (T) PROFILE 7433 ◆ SPECIAL ED	◆ SPECIAL ED
13	11	6	22	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA ◆ THE NOTORIOUS B.I.G.	◆ THE NOTORIOUS B.I.G.
14	10	7	18	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND ◆ MONTELL JORDAN	◆ MONTELL JORDAN
15	18	30	3	BOOMBASTIC (T) VIRGIN 40158 ◆ SHAGGY	◆ SHAGGY
16	8	—	2	ASK OF YOU (T) EPIC SOUNDTRAX/550 MUSIC 77907/EPIC ◆ RAPHAEL SAADIQ	◆ RAPHAEL SAADIQ
17	16	12	6	BABY BABY (M) (T) (X) EASTWEST 66138/EEG ◆ CORONA	◆ CORONA
18	7	4	5	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG ◆ OL' DIRTY BASTARD	◆ OL' DIRTY BASTARD
19	17	10	11	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA ◆ DA BRAT	◆ DA BRAT
20	28	26	4	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA ◆ DIANA KING	◆ DIANA KING
21	14	9	3	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY ◆ VANESSA WILLIAMS	◆ VANESSA WILLIAMS
22	9	8	10	CRAZIEST (M) (T) (X) TOMMY BOY 670 ◆ NAUGHTY BY NATURE	◆ NAUGHTY BY NATURE
23	32	—	4	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011 ◆ LE CLICK	◆ LE CLICK
24	15	19	5	OPEN YOUR HEART (T) (X) EPIC 77867 ◆ M PEOPLE	◆ M PEOPLE
25	<b>NEW</b>	—	1	THAT'S WHAT I GOT (T) TRIBAL AMERICA 58362/I.R.S. LIBERTY CITY	LIBERTY CITY
26	<b>NEW</b>	—	1	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA ◆ TLC	◆ TLC
27	47	—	2	LISTEN ME TIC (WOYOI) (T) EASTWEST 66125/EEG ◆ INI KAMOZE	◆ INI KAMOZE
28	20	15	13	RUN AWAY (M) (T) ARISTA 1-2809 REAL MCCOY	REAL MCCOY
29	29	14	15	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG ◆ BILLIE RAY MARTIN	◆ BILLIE RAY MARTIN
30	<b>RE-ENTRY</b>	—	4	WATER RUNS DRY (T) (X) MOTOWN 0359 ◆ BOYZ II MEN	◆ BOYZ II MEN
31	26	17	8	TOO MANY FISH (T) (X) VIRGIN 38477 ◆ FRANKIE KNUCKLES FEATURING ADEVA	◆ FRANKIE KNUCKLES FEATURING ADEVA
32	23	—	2	DYNAMITE SOUL (T) (X) BIG BEAT 95751/AG ARTIFACTS	ARTIFACTS
33	38	27	15	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG ◆ 2PAC	◆ 2PAC
34	<b>RE-ENTRY</b>	—	13	CLOSE TO YOU (T) (X) CURB-EDEL 77077 FUN FACTORY	FUN FACTORY
35	<b>NEW</b>	—	1	BROWN SUGAR (T) EMI 58360 ◆ D'ANGELO	◆ D'ANGELO
36	40	29	4	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA ◆ JAMIROQUAI	◆ JAMIROQUAI
37	21	22	10	CAN'T YOU SEE (T) TOMMY BOY 676 ◆ TOTAL FEAT. THE NOTORIOUS B.I.G.	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
38	25	25	6	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA ◆ LOST BOYZ	◆ LOST BOYZ
39	41	35	3	YOU (T) (X) CHAMPION 77909/COLUMBIA STAXX OF JOY FEATURING CAROL LEEMING	STAXX OF JOY FEATURING CAROL LEEMING
40	22	24	5	U BETTER RECOGNIZE (M) (T) (X) DEATH ROW/INTERSCOPE 95763/AG ◆ SAM SNEED FEAT. DR. DRE	◆ SAM SNEED FEAT. DR. DRE
41	31	—	2	SHINE EYE GAL (T) (X) EPIC STREET 77925/EPIC SHABBA RANKS (FEATURING MYKAL ROSE)	SHABBA RANKS (FEATURING MYKAL ROSE)
42	35	28	7	OWN DESTINY (T) WEEDED 20147/NERVOUS ◆ MAD LION	◆ MAD LION
43	42	46	3	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE ◆ SMOOTH	◆ SMOOTH
44	24	18	8	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS. ◆ MADONNA	◆ MADONNA
45	37	31	5	THIS TIME (M) (T) (X) SILAS 55045/MCA ◆ CHANTE MOORE	◆ CHANTE MOORE
46	<b>RE-ENTRY</b>	—	15	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA ◆ USHER	◆ USHER
47	<b>RE-ENTRY</b>	—	8	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL ◆ MASTA ACE INCORPORATED	◆ MASTA ACE INCORPORATED
48	27	16	6	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN SIZE 9	SIZE 9
49	30	—	2	MARTA'S SONG (T) (X) 550 MUSIC 77901/EPIC ◆ DEEP FOREST	◆ DEEP FOREST
50	45	43	20	BABY (T) (X) ATLANTIC 85593/AG ◆ BRANDY	◆ BRANDY



## Small Indies Move Deep Into Catalog Labels Bring Back Classics For Reissue

BY JIM BESSMAN

NEW YORK—Relative inaction by the major labels in exploiting their classic country music catalogs has increasingly made it attractive for small indie labels to enter the reissue picture.

Recent months have seen labels such as Razor & Tie, Sundazed, Varese Sarabande, and Koch join reissue stalwarts Rhino and Country Music Foundation Records in rejuvenating product by major-label heavyweights such as Buck Owens, Merle Haggard, and George Jones.

But these labels have also begun digging deeper: Besides planning a comprehensive Haggard box, for instance, the Country Music Foundation has forthcoming single-disc compilations from Faron Young and Jean Shepard. Razor & Tie, which scored earlier this year with its own two-disc Haggard set, has just issued Louvin Brothers and Speedy West & Jimmy Bryant single-CD compilations, with Joe Stampley and Dave Dudley collections to come.

Stampley is also represented—together with Donna Fargo and Ed Bruce—by Varese Sarabande, a label new to country reissues but going at it big with upcoming entries from Bill Anderson and Roy Clark. Sundazed has begun an extensive Buck Owens album reissue campaign; Owens' work previously was honored by Rhino's three-disc "Buck Owens Collection" box. Koch Records is also going the album reissue route in releasing long out of print titles by Charlie Rich and Haggard.

"From an academic standpoint, it's the last frontier for reissues," says Koch A&R director Barry Feldman, citing the prime factor behind the country reissue activity. "There are major, major acts with key albums not in print, and a lot of famous artists who don't have any albums out."

Hence Feldman—who points to Haggard's 1969 Capitol Jimmie Rodgers tribute album "Same Train, A Different Time" as "one of my fa-

vorite albums of all time"—was able to put it out himself on Koch and is now readying four more Haggard album reissues. "We're not looking to set up a reissue label per se," says Feldman, "but these are incredible items, and if they're available to me, I'll jump at the chance to put them out."

Cliff Chenfeld, Razor & Tie's co-president, also notes the dearth of classic country catalog. "Think of all the great R&B boxes that have come out, and all the insignificant rock acts with two-CD compilations," he says. "And then there was nothing comprehensive out on Hagg like we did—and ours isn't even comprehensive with only 40 tracks."

Here is a market that needs to be filled, says Chenfeld, who not only senses a "pent-up demand" for legends like Haggard and Jones—who has five reissue titles with Razor & Tie—but also says the country boom of the last five years has broadened interest in the genre.

"It caused more people to get into country music in general," says Chenfeld, "and it also caused a backlash in that a lot of people who are into it aren't crazy about the current radio formatting, and are getting into the pre-superstar world of before Randy Travis and Garth Brooks."

James Austin, Rhino's senior director of A&R/special projects, also identifies the genre's expanded but divided demo. "One faction loves the idea of the 'real stuff,'" says Austin. "Not the new '90s country everybody else is buying, but the really cool stuff like Buck Owens."

The Owens box, notes Austin, has remained a steady seller for Rhino since its 1992 release. For Bob Irwin, president of the Sundazed Music reissue label, Owens' music was what he grew up with, and when the opportunity to reissue it arose, it made sense for both parties.

"Buck owns his masters and was very concerned for the presentation and sound fidelity of his catalog," says Irwin, who will add 10 Owens al-

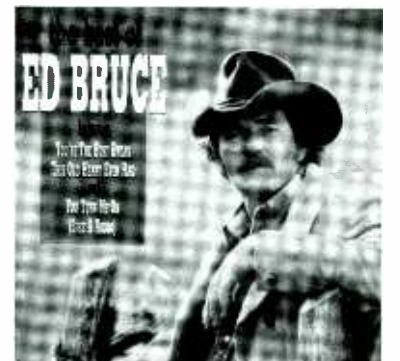
bums next year to the initial five just issued. "He wanted to preserve the original Capitol mixes and was bowled away that we didn't want to remix that great sound—and the Capitol masters were in absolutely perfect shape."

Not all artists control their catalog destiny, however. As the country reissue market grows, major labels often withhold licensing when they feel they should put out specific titles or compilations themselves—whether or not they in fact do so. And single-artist compilations requiring licensing from more than one label can prove impossible.

"Two labels might say yes and one says no," says Cary E. Mansfield, Varese Sarabande's VP of catalog A&R. "If I can't get two tracks that made a difference, I'll forget the whole package, because with reissues, if you can't do it right there's no point in doing it at all."

Sales, of course, also make a difference to Mansfield. "We try to do an

(Continued on page 32)



Among current and upcoming indie country releases are, clockwise, from top left, "George Jones Sings Like The Dickens" and "The Lonesome Fugitive: The Merle Haggard Anthology (1963-1977)" from Razor & Tie, and "Best Of" discs from Ed Bruce and Donna Fargo on Varese Sarabande.

## Conditions On Today's Music Row Are Rooted In The Minnie Pearl Factor

DOES COUNTRY MUSIC have a memory problem? Consider the Minnie Pearl Factor. She was one of the first young country hat acts. She was unconventional herself and championed and supported such controversial figures as the young, hard-drinking hat act known as Hank Williams. She was the only major country music star to defend Robert Altman's prophetic and troubling movie "Nashville."

She was from an aristocratic family, but understood the underlying principles of the music business and sensed how to be commercial and successful while retaining the integrity of country's rich traditions. That delicate balance remains a puzzle for country music today, which is undergoing somewhat of an identity crisis, as evidenced by the 24th Fan Fair here the week of June 5.

This is a week in which the industry honors its fans, who in turn salute their favorites. Young hat acts dominate the charts and air-

waves, but there's still sentiment for the bedrock of country. Consider the Minnie Pearl Factor: The evergreens will never go away. Which is why country godfather Willie Nelson—himself considered over the hill by some in the business—went all teary-eyed when he received the Minnie Pearl Award at the TNN/Music City News Awards June 5 and paid eloquent tribute to her.

Country, of all American music forms, has been the staunchest in honoring its elders. Until recently, that is. With some exceptions. George Jones and Tammy Wynette's reunion album and tour and first public appearance together in 17 years would not have happened had not a label executive gambled on music, rather than product. "One," the new George and Tammy album, is a pure joy: straight-ahead stone country with soaring vocals and spine-tingling harmonies.

After Epic let Jones go several years ago, Tony Brown of MCA picked him up. "My career would not be complete

without doing a record with George," Brown says. He and Norro Wilson have produced a dandy with "One," a document for the ages. Consider the Minnie Pearl Factor: Brown knew going in that this album had absolutely no chance of radio play. Musical integrity had everything to do with it.

"We can't depend on radio anymore with something like this," Brown says. "It ain't the music, it's the demographics. I finally figured that out when the Alan Jackson/George duet ["A Good Year For The Roses," which won

the TNN vocal collaboration award] wasn't played on radio. I had figured that as a shoo-in. After that, I just decided to do a real country album with George and Tammy and not play the game and do contemporary sounds. Let's do some real country. Radio wants songs that sound like George, but they don't want George. They want to remember that sound, but not

actually hear it." Virtual-reality country, in other words. That was certainly a consideration in the announcement by Liberty executives that they were calling a halt to the pell-mell overexpansion and label spinoff trend. Liberty president/CEO Scott Hendricks says he was folding the spinoff Patriot label, changing the label name back to Capitol Nashville, moving headquarters back onto Music Row, and in general getting back to basics.

Under former chief Jimmy Bowen, the label changed its name in 1992, moved to spiffy West End digs, and started the spinoff in 1994. The result: layoffs. Now, says Hendricks, "We want to draw upon the heritage of Capitol Nashville. A foundation that strong is something I don't want to ignore." Adds executive VP/GM Walt Wilson, "We will move back to the Row, where the heart of country music is."

That heart is expanding to lower Broadway, where you will find not one, but two Minnie Pearls onstage at Nash-

(Continued on page 32)

## Marlboro Sets 1995 Lineup Acts Head For Fairs, Military Bases

Marlboro Music has announced the lineup for its 1995 tour of state fairs and military bases. The tour, which mainly stars country artists, also features rock, R&B, and Latin acts.

Country artists and dates confirmed for the state fair tour are Clay Walker, Ohio State Fair, Columbus, Aug. 5; Michelle Wright, Williams & Ree, Lorrie Morgan, Tracy Lawrence, BlackHawk, and Jeff Foxworthy, MontanaFair, Billings, Aug. 12-15; Rick Trevino and a headliner to be announced, Los Angeles County Fair, Pomona, Calif., Sept. 9; John Anderson, Ty England, and Chely Wright, Oklahoma State Fair, Oklahoma City, Sept. 21; Clay Walker and Martina McBride, Virginia State Fair, Richmond, Sept. 30; Clay Walker, South

Carolina State Fair, Columbia, Oct. 11.

Country artists scheduled to appear as part of the military base tour are Randy Travis and Martina McBride, Fort Carson, Colorado Springs, Colo., July 30 and Fort Bliss, El Paso, Texas, Aug. 12; Travis Tritt, Marty Stuart, and Ty England, Naval Air Station, Corpus Christi, Texas, Aug. 5; Clay Walker, Martina McBride, and Chely Wright, Camp Lejeune, Jacksonville, N.C., Aug. 20.

All the military base concerts are open to the public, and the proceeds will be donated to a morale, welfare, and recreation fund, which provides services and activities for military personnel and their families.

TERRI HORAK



by Chet Flippo



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>***No. 1***</b>		
1	1	1	10	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
2	2	3	17	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
				<b>***GREATEST GAINER***</b>		
3	4	5	17	SHANIA TWAIN MERCURY 522886 (10.98/15.98) <b>HS</b>	THE WOMAN IN ME	3
4	3	2	25	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	5	4	63	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
6	6	6	52	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
7	7	7	73	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
8	9	8	37	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
9	8	—	2	DWIGHT YOAKAM WARNER BROS. 45907 (10.98/15.98)	DWIGHT LIVE	8
10	10	10	30	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	1
11	11	9	36	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
12	12	12	58	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
13	13	11	49	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	1
14	15	20	56	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
15	14	15	7	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
16	17	14	70	THE MAVERICKS MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
17	22	22	45	JOE DIFFIE EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
18	16	16	19	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
19	21	19	42	THE TRACTORS ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
20	19	18	16	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
21	23	25	36	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
22	18	13	13	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
23	20	17	71	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
24	28	33	71	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
25	27	27	22	WADE HAYES DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
26	26	24	41	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
27	29	30	4	4 RUNNER POLYDOR 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27
28	24	21	36	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
29	31	29	33	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
30	25	26	51	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
31	33	36	35	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	8
32	37	37	70	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
33	32	32	9	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
34	34	31	19	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
35	30	28	35	MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
36	35	38	36	TOBY KEITH POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	35	8	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
38	39	41	13	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
39	36	23	52	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
40	40	34	88	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
41	43	42	20	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
42	41	40	58	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
43	45	44	142	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
44	52	70	46	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
45	42	47	46	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
46	46	43	139	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
47	49	50	153	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
48	47	45	19	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
49	51	54	36	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
50	53	51	199	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
51	48	48	28	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
52	55	53	119	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
53	59	—	37	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
54	54	46	82	FAITH HILL WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
55	56	57	134	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
56	50	49	50	LARI WHITE RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	24
57	58	60	12	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	57
				<b>***PACESetter***</b>		
58	74	74	9	HIGHWAYMEN CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
59	64	63	10	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	59
60	44	39	3	THE JUDDS CURB 66489/RCA (10.98/15.98)	THE NUMBER ONE HITS	39
61	65	71	3	DAVID LEE MURPHY MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	61
62	63	65	30	JOHN ANDERSON BNA 66417 (9.98/15.98)	CCOUNTRY 'TIL I DIE	43
63	66	61	90	MARTINA MCBRIDE RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
64	72	—	2	RICKY VAN SHELTON COLUMBIA 67130/SONY (5.98 EQ/9.98)	SUPER HITS	64
65	68	72	17	RHETT AKINS DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
66	57	52	65	JOHN BERRY CAPITOL NASHVILLE 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
67	61	56	11	TANYA TUCKER CAPITOL NASHVILLE 28943 (10.98/15.98)	FIRE TO FIRE	28
68	67	58	92	GARTH BROOKS CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
69	60	59	38	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
				<b>***Hot Shot Debut***</b>		
70	NEW ▶	—	1	VARIOUS ARTISTS K-TEL 6169 (9.98/13.98)	TODAY'S PURE COUNTRY	70
71	62	64	22	SHENANDOAH CAPITOL NASHVILLE 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	31
72	69	68	12	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
73	70	73	108	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
74	NEW ▶	—	1	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY	74
75	NEW ▶	—	1	VARIOUS ARTISTS COLUMBIA 67128/SONY (5.98 EQ/9.98)	COUNTRY DANCE SUPER HITS	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. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	PATSY CLINE MCA 12* (7.98/12.98)	GREATEST HITS	213
2	4	KEITH WHITLEY RCA 2277 (9.98/13.98)	GREATEST HITS	65
3	1	THE JUDDS CURB 8318/RCA (9.98/15.98)	GREATEST HITS	67
4	5	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	27
5	2	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	21
6	7	REBA MCENTIRE MCA 4979* (7.98/12.98)	GREATEST HITS	211
7	8	VARIOUS ARTISTS WALT DISNEY 60837 (9.98/13.98)	COUNTRY MUSIC FOR KIDS	3
8	13	BILLY RAY CYRUS MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	4
9	12	COLLIN RAYE EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	5
10	10	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	213
11	19	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	19
12	14	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	213
13	6	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	23

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	WYNONNA CURB 10529/MCA (10.98/15.98)	WYNONNA	8
15	11	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	3
16	15	GEORGE STRAIT MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	211
17	16	JOHN ANDERSON BNA 61029 (9.98/13.98)	SEMINOLE WIND	18
18	—	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	1
19	21	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	47
20	22	TRAVIS TRITT WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	12
21	17	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	198
22	24	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	5
23	—	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	4
24	20	GARTH BROOKS CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	6
25	—	GARTH BROOKS CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	3

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



### COUNTRY CORNER



by Wade Jessen

**BLACK TIE:** Clint Black's "Summer's Comin'" (RCA) remains at No. 1 for a third consecutive week on Billboard's Hot Country Singles & Tracks. Black accomplished the same feat with "Nobody's Home," his third No. 1, which spent three weeks at the top of the page in early 1990. Black's debut single, "Better Man," reached No. 1 on that chart in 1989. The video for "Summer's Comin'" is in heavy rotation at cable outlets CMT and TNN, with cameo appearances by Dick Clark, Jay Leno, Howie Mandel, Gerald McRaney, Joey Lawrence, David Hasselhoff, and Lisa Hartman-Black.

**OVER THE BORDER:** Canadian Shania Twain, who garnered Greatest Gainer awards on Top Country Albums and The Billboard 200 last week with her second Mercury set, repeats that honor this week on the country list. "The Woman In Me" (4-3 on Top Country Albums, 18-17 on The Billboard 200) turns in a gain of more than 4,000 units over the previous week.

Mercury Nashville sales VP John Grady says radio's willingness to accept the unique production elements and early video exposure for the current single contributed heavily to the sales figures. He adds that CMT began airing "Any Man Of Mine" while the prior clip, "Whose Bed Have Your Boots Been Under," was still in heavy rotation. Meanwhile, Twain's current release leads our Air-power awards on Hot Country Singles & Tracks, vaulting 23-14 in its sixth week of chart activity. "Any Man Of Mine" is cited as the most requested song on KZDG Denver, according to music director Shawn Stevens, while WTQR Greensboro, N.C., PD Paul Franklin says Twain's release rivals Perfect Stranger's "You Have The Right To Remain Silent" (Curb) for the same distinction.

**FOR TENNESSEE:** Mark Chesnutt swipes Hot Shot Debut honors on Hot Country Singles & Tracks with "Down In Tennessee," entering at No. 66. The track appears on Chesnutt's "What A Way To Live," his first album since moving to Decca from MCA last year. John Anderson's Warner Bros. recording of "Down In Tennessee" peaked at No. 12 in 1985. The song was written by veteran Nashville tunesmith Wayland Holyfield. Joining Chesnutt in the debut column is Mark Collie, who appears at No. 71 with "Three Words, Two Hearts, One Night." Collie, who recently joined Giant after a four-year stint at MCA, co-wrote the song with WSIX Nashville morning personality Gerry House. Collie also collaborated with House on his 1991 hit "She's Never Comin' Back."

**HISTORIC RESTORATION:** After months of rumor and speculation, the Liberty and Patriot imprints are officially in mothballs, making way for the resurgence of the familiar Capitol logo in Nashville. In 1989, the Nashville division of Capitol became the first major autonomous record label in the city, with the establishment of its own business affairs, international, and finance departments. From 1989 to 1992, the EMI Music company was officially known as Capitol Nashville. In 1992, former label chief Jimmy Bowen traded the Capitol imprint for the Liberty mark. Upon Bowen's retirement earlier this year and after a near-complete internal restructuring, Capitol Nashville has been reintroduced. Label executive VP/GM Walt Wilson says all current releases and future pressings of Liberty and spinoff label Patriot product will bear the familiar Capitol Nashville logo. These changes are reflected beginning this week in all Billboard charts where those titles appear.

# Murphy's 'Bang' Took A Little Time

## 'Party Crowd' Single Revs Up His 1994 MCA Album

BY TERRI HORAK

NEW YORK—David Lee Murphy's debut album on MCA/Nashville, "Out With A Bang," didn't exactly live up to its title when it was released last August. But sales have picked up in recent weeks, thanks to a renewed marketing effort tied to the success of the third single, "Party Crowd," which is bulleted at No. 16 on this week's Hot Country Singles & Tracks chart.

"We timed everything around the possibility of the single breaking through for us at the end of May or the first of June, and that's what happened," says Dave Weigand, VP of marketing and sales for MCA/Nashville.

The label re-solicited accounts in the beginning of May, offering new co-op incentives to gain repositioning in June at retail and rack accounts, including Wal-Mart and Kmart. Murphy recently concluded a week-long performance tour of stores on the Wal-Mart Country Music Tour Across America '95.

As part of the Wal-Mart promotion, Murphy's album receives at least 30 days of endcap display and other point-of-purchase support in the 1,400 Wal-Mart stores racked by Anderson Merchandisers (Billboard Feb. 11, 1995).

The huge retailer accounted for 42% of the album's sales last week, according to Weigand. Total sales are up to almost 25,000, according to SoundScan, with 9,000 units moving in the past four weeks.

Weigand says radio promotion for "Party Crowd," released the second week of February, has been the greatest factor in overall sales. The promotional efforts have included contests with Murphy hosting a party either at a winning listener's home or in a local club. "You win over some incredibly loyal fans when you go to visit someone at their home," says Scott Borchetta, senior VP of national promotion at MCA/Nashville.

The label has purchased radio time buys for late May and early June in key medium and major markets to back up the initial promotion.

A second phase of the radio promotion has been designed for markets where Murphy cannot appear in person and is running into July. Targeted to air staff on the 7 p.m.-midnight shift, the promotion includes custom liners with Murphy inviting

listeners to "join the party crowd." Contest prizes include attendance at David Lee Murphy parties at local clubs and grand prizes of autographed guitars and a phone call from Murphy.

Prior to the single's release, MCA/Nashville launched a dance club promotion with a remix and special "Party Tango" dance promotion contest aimed at instructors.

## SMALL INDIES MOVE DEEP INTO CATALOG

(Continued from page 30)

artist with potential," he says, "and look for holes in the market—like Bill Anderson, who has all these hits but no package. Certainly we know there's sales potential for Bill Anderson."

According to the labels contacted, the sales goals for most reissue projects are modest. "Certainly my break-even points are much lower than major labels', since we're lean and mean and don't have the overhead," says Kyle Young, deputy director of the Country Music Foundation and administrator of its label. Thus, labels like Razor & Tie can take pride and pleasure in a title like its two-disc "The Lonesome Fugitive—The Merle Haggard Anthology, '63-'77," which shipped 25,000 units in March and, according to Chenfeld, continues to sell 300-400 a week.

"A lot of these titles don't sell huge numbers, but they sell respectably," Chenfeld adds. "Major labels choose not to spend time on titles that sell 10,000 or 20,000, whereas it makes sense for smaller labels—they become important releases to us."

Ironically, another reason why major labels haven't exploited their catalog as they have with pop and R&B reissues may be the ongoing country boom. "[Major label] country reissues get done out of Nashville, and since Nashville is hotter than ever before, these guys aren't looking for revenue from catalog," says Feldman. Which is fine by the Country Music Foundation, which has produced some 70 reissue projects for major-label release in addition to its own label's albums.

"The majors should be more concerned about tomorrow than what

happened in the past—and are," says Young. Mansfield adds wryly, "I'd never fault any label for not putting out catalog, and as a matter of fact, I'm glad when they don't."

## NASHVILLE SCENE

(Continued from page 30)

village's hottest new attraction. Cowboys LaCage sports some of the most astonishing female impersonators you are likely to see south of Soho. These boy/girls are not just virtual country stars: They're so close to the real thing that it's eerie. Country drag queens are a logical extension of the mainstreaming of country, and these boys really enjoy being girls. On stage live! Two Rebas, one Loretta, one Lorrie Morgan, one Faith Hill, one Dolly. One astonishing Wynonna. The Minnie Pearl Factor endures.

**FINALLY, CONSIDER** this Minnie Pearl Factor: The artist Red Grooms has created a carousel, a merry-go-round intended for Nashville's Riverfront Park. But there's a controversy already swirling around Grooms' Tennessee Foxtrot Carousel. One of the carousel figurines, you see, is Minnie Pearl. And there are certain personages on Music Row greatly upset at the prospect of a Minnie Pearl on all fours. The thought of tourists climbing up on Minnie Pearl's back for a quick ride is clearly unsettling to many here. Would those Easy Riders on her back even know who this funny-looking lady is? As for Pearl herself, she's in a nursing home here.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 25 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
  - 56 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)
  - 19 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI)
  - 14 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
  - 30 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP)
  - 57 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
  - 64 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
  - 58 CAIN'S BLOOD (Almo, ASCAP/Magnason, BMI/Red Quill, BMI) WBM
  - 27 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL
  - 18 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL
  - 67 DIDN'T HAVE YOU (Magnason, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)
  - 60 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP)
  - 66 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP)
  - 31 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
  - 12 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL
  - 53 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL
  - 39 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM
  - 68 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI)
  - 70 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
  - 37 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM
  - 29 GONNA GET A LIFE (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL
  - 40 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
  - 52 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL
  - 72 HOUSE OF CARDS (Why Walk, ASCAP) CLM
  - 69 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM
  - 33 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL

- 24 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
- 10 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
- 21 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
- 8 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farreuff, ASCAP) WBM
- 50 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL
- 32 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Tenitee, BMI) WBM/HL
- 63 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL
- 4 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL
- 41 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
- 55 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI)
- 36 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 35 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL
- 20 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
- 65 MY GIRL FRIDAY (Stroudavainous, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM
- 22 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kiddily, BMI/Issy Moon, BMI) HL
- 51 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM
- 73 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXOOO, BMI/EMI April, ASCAP/Irene Kelly, ASCAP)
- 16 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)
- 74 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL
- 46 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
- 61 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Andersong, BMI)
- 45 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP/Modar, BMI/Emdar, ASCAP) HL/WBM
- 9 SOLO (THE GRUNDY COUNTY INCIDENT) (Of, ASCAP/Robby West, BMI)
- 47 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
- 54 SONG FOR THE LIFE (Tessa, BMI) WBM
- 28 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL
- 17 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL
- 38 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM/CLM
- 1 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM
- 6 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL
- 3 TEXAS TORNADO (Sony Tree, BMI) HL
- 49 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
- 15 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM
- 11 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
- 34 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 71 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI)
- 42 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
- 75 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
- 48 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bat And Tackle, BMI) HL
- 23 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
- 44 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
- 7 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM
- 59 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
- 2 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 13 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
- 26 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM
- 5 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 43 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
- 62 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI)



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				<b>*** No. 1 ***</b> 3 weeks at No. 1	
1	1	1	11	SUMMER'S COMIN' J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64281
2	2	2	13	YOU AIN'T MUCH FUN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	TOBY KEITH (C) (V) POLYDOR 851 728
3	5	9	10	TEXAS TORNADO T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
4	6	10	14	I'M STILL DANCIN' WITH YOU D. COOK (C. RAINS, W. HAYES)	WADE HAYES (C) (V) DKC 77842/COLUMBIA
5	7	11	14	YOU DON'T EVEN KNOW WHO I AM E. GORDY, JR. (G. PETERS)	PATTY LOVELESS (C) (V) EPIC 77856
6	9	15	10	TELL ME I WAS DREAMING G. BROWN (T. TRITT, B. R. BROWN)	TRAVIS TRITT WARNER BROS. ALBUM CUT
7	3	5	17	WHEN YOU SAY NOTHING AT ALL R. SCRUGGS (D. SCHLITZ, P. OVERSTREET)	ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
8	10	12	11	IF I WERE YOU J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	COLLIN RAYE (V) EPIC 77859
9	11	18	7	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S. HENDRICKS (R. FAGAN, R. ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
10	4	6	14	I DON'T BELIEVE IN GOODBYE M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	SAWYER BROWN (C) (V) CURB 76936
11	14	16	8	THEY'RE PLAYIN' OUR SONG B. BECKETT (J. JARRARD, M.D. SANDERS, B. DIPIERO)	NEAL MCCOY ATLANTIC ALBUM CUT
12	13	17	12	FALL IN LOVE B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	KENNY CHESNEY (C) (V) BNA 64306
13	17	21	6	YOU BETTER THINK TWICE T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA 55035
				<b>*** AIRPOWER ***</b>	
14	23	31	6	ANY MAN OF MINE R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY 856 448
				<b>*** AIRPOWER ***</b>	
15	18	23	10	THAT'S JUST ABOUT RIGHT M. BRIGHT, T. DUBOIS (J. BLACK)	BLACKHAWK (V) ARISTA 1-2813
				<b>*** AIRPOWER ***</b>	
16	19	25	14	PARTY CROWD T. BROWN (D. L. MURPHY, J. HINSON)	DAVID LEE MURPHY (C) (V) MCA 54977
17	8	3	16	STANDING ON THE EDGE OF GOODBYE J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	JOHN BERRY (V) CAPITOL NASHVILLE 18401
				<b>*** AIRPOWER ***</b>	
18	20	27	9	DARNED IF I DON'T (DANGED IF I DO) D. COOK (R. DUNN, D. DILLON)	SHENANDOAH (V) CAPITOL NASHVILLE 18484
19	27	39	4	AND STILL T. BROWN, R. MCENTIRE (L. HENGBER, T. L. JAMES)	REBA MCENTIRE (V) MCA 55047
20	24	26	9	MISSISSIPPI MOON J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	JOHN ANDERSON (V) BNA 64274
21	35	55	6	I DON'T EVEN KNOW YOUR NAME K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	ALAN JACKSON (V) ARISTA 1-2830
22	26	28	7	MY HEART WILL NEVER KNOW J. STROUD (S. DORFF, B. KIRSCH)	CLAY WALKER (C) (V) GIANT 17887
23	15	7	17	WHAT MATTERED MOST D. JOHNSON (G. BURR, V. MELAMED)	TY HERNDON (C) (V) EPIC 77843
24	31	34	7	I DIDN'T KNOW MY OWN STRENGTH J. STROUD (R. BOWLES, R. BYRNE)	LORRIE MORGAN (C) BNA 64357
25	12	4	13	ADALIDA T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	GEORGE STRAIT (V) MCA 55019
26	28	32	8	YOU CAN SLEEP WHILE I DRIVE G. FUNDIS (M. ETHERIDGE)	TRISHA YEARWOOD (C) (V) MCA 55025
27	21	20	12	CLOWN IN YOUR RODEO J. LEO (W. KIRKPATRICK)	KATHY MATTEA (V) MERCURY 856 484
28	32	37	8	SOUTHERN GRACE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS, S. HARRIS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
29	22	14	17	GONNA GET A LIFE M. WRIGHT (F. DYCUS, J. LAUDERDALE)	MARK CHESNUTT (C) (V) DECCA 54978
30	36	44	7	BOBBIE ANN MASON S. BUCKINGHAM, B. CHANCEY (M.D. SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77903
31	16	13	16	FAITH IN ME, FAITH IN YOU J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	DOUG STONE (C) (V) COLUMBIA 77837
32	40	48	4	I'M IN LOVE WITH A CAPITAL "U" J. SLATE, J. DIFFIE (C. WISEMAN, P. NELSON)	JOE DIFFIE (C) (V) EPIC 77902
33	30	22	16	I CAN LOVE YOU LIKE THAT S. HENDRICKS (S. DIAMOND, M. DERRY, J. KIMBALL)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
34	38	43	8	THIS IS ME MISSING YOU D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	JAMES HOUSE (C) (V) EPIC 77870
35	33	29	18	LITTLE MISS HONKY TONK S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2790
36	43	50	5	A LITTLE BIT OF YOU S. HENDRICKS, L. PARNELL (T. BRUCE, C. WISEMAN)	LEE ROY PARNELL (V) CAREER 1-2823

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	34	33	19	GIVE ME ONE MORE SHOT G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
38	25	8	19	STAY FOREVER A. REYNOLDS, J. POONEY (B. TENCH, H. KETCHUM)	HAL KETCHUM (C) (V) MCG CURB 76929
39	41	46	5	FINISH WHAT WE STARTED M. POWELL, T. DUBOIS (M. POWELL, M. NOBLE)	DIAMOND RIO (V) ARISTA 1-2739
40	37	36	18	THE HEART IS A LONELY HUNTER T. BROWN, R. MCENTIRE (M.D. SANDERS, E. HILL, K. WILLIAMS)	REBA MCENTIRE (V) MCA 54987
41	47	56	3	IN BETWEEN DANCES P. TILLIS, S. FISHELL (C. BICKHARDT, B. ALFONSO)	PAM TILLIS (V) ARISTA 1-2833
42	54	68	3	WALKING TO JERUSALEM T. BROWN (S. HOGIN, M.D. SANDERS)	TRACY BYRD (C) (V) MCA 55049
43	46	49	10	YOU HAVE THE RIGHT TO REMAIN SILENT C. BROOKS (B. SWEAT, C. SWEAT)	PERFECT STRANGER (C) (V) CURB 476956
44	49	51	6	WHEN AND WHERE B. BECKETT (J. BROWN, B. JONES, J. PENNING)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
45	39	41	20	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	JOE DIFFIE (C) (V) EPIC 77808
46	42	40	17	REFRID DREAMS J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	TIM MCGRAW (C) (V) CURB 76931
47	52	57	6	SOMEONE ELSE'S STAR B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	BRYAN WHITE (C) (V) ASYLUM 64435
48	50	54	5	WHAT DO YOU WANT WITH HIS LOVE B. CHANCEY (D. BALL, L. JEFFERIES)	DAVID BALL WARNER BROS. ALBUM CUT
49	51	53	6	THAT AIN'T MY TRUCK M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	RHETT AKINS (C) (V) DECCA 55034
50	29	19	14	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
51	60	67	3	NOT ON YOUR LOVE C. HOWARD (T. MARTIN, R. WILSON, T. MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954
52	56	61	6	HELLO CRUEL WORLD R. BENNETT (G. DUCAS, ANGELO, T. TYLER)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT
53	57	66	4	FIND OUT WHAT'S HAPPENIN' J. CRUTCHFIELD (J. CRUTCHFIELD)	TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT
54	48	38	19	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	ALAN JACKSON (V) ARISTA 1-2792
55	66	—	2	I WANT MY GOODBYE BACK D. JOHNSON (P. BUNCH, D. JOHNSON, D. BERG)	TY HERNDON (C) (V) EPIC 77946
56	55	62	6	ALL THAT HEAVEN WILL ALLOW D. COOK (B. SPRINGSTEEN)	THE MAVERICKS (V) MCA 55026
57	53	47	19	THE BOX K. LEHNING (R. TRAVIS, B. MOORE)	RANDY TRAVIS (V) WARNER BROS. 17970
58	44	30	14	CAIN'S BLOOD B. CANNON, L. BELL (J. SUNDRUD, M. JOHNSON)	4 RUNNER (C) (V) POLYDOR 851 622
59	58	58	20	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, E. ANDERSON)	VINCE GILL (C) (V) MCA 54976
60	65	73	3	DON'T MAKE ME FEEL AT HOME K. STEGALL, J. KELTON (L. O. LEWIS, K. WILLIAMS)	WESLEY DENNIS (C) (V) MERCURY 856 834
61	69	—	2	SHOULD'VE ASKED HER FASTER G. FUNDIS (B. DIPIERO, A. ANDERSON, J. KLEMICK)	TY ENGLAND (C) (V) RCA 64280
62	72	—	2	YOU'RE GONNA MISS ME WHEN I'M GONE S. HENDRICKS, D. COOK (K. BROOKS, D. COOK, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2831
63	45	42	11	I'M LIVING UP TO HER LOW EXPECTATIONS J. STROUD, R. TRAVIS, D. MALLOY (B. MCDILL, T. ROCCO)	DARYLE SINGLETARY (C) (V) GIANT 17902
64	62	63	20	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	DIAMOND RIO (C) (V) ARISTA 1-2787
65	68	70	3	MY GIRL FRIDAY R. LANDIS (C. WRIGHT, C. JACKSON)	DARON NORWOOD (C) (V) GIANT 17881
				<b>*** Hot Shot Debut ***</b>	
66	<b>NEW</b>	1	1	DOWN IN TENNESSEE M. WRIGHT (W. HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050
67	59	60	11	DIDN'T HAVE YOU B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	BILLY MONTANA (C) MAGNATONE 1101
68	73	—	2	FORGIVENESS A. BYRD, JIM ED. NORMAN (V. SHAW, B. DIPIERO)	VICTORIA SHAW (C) (V) REPRISE 17886
69	63	59	11	I AM WHO I AM J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	HOLLY DUNN (C) RIVER NORTH 3003
70	64	52	13	GET OVER IT B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	WOODY LEE ATLANTIC ALBUM CUT
71	<b>NEW</b>	1	1	THREE WORDS, TWO HEARTS, ONE NIGHT J. STROUD, M. COLLIE (M. COLLIE, G. HOUSE)	MARK COLLIE (C) (V) GIANT 17355
72	61	35	13	HOUSE OF CARDS J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
73	74	75	3	NOT SO DIFFERENT AFTER ALL R. L. PHELPS, D. PHELPS, K. LEHNING (J. HUGHES, J. KELLY)	BROTHER PHELPS (C) (V) ASYLUM 64436
74	70	69	8	PLEASE REMEMBER ME R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	RODNEY CROWELL (C) (V) MCA 55024
75	67	65	8	WALK ON G. MASSENBURG, L. RONSTADT (M. BERG, R. SAMOSET)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG

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.

## HOT COUNTRY RECURRENTS

1	1	—	2	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	TRACY BYRD MCA
2	2	1	3	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	TRISHA YEARWOOD MCA
3	3	3	11	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	WADE HAYES COLUMBIA
4	4	2	5	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	TRACY LAWRENCE ATLANTIC
5	5	7	17	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA
6	6	4	3	THIS WOMAN AND THIS MAN J. STROUD (J. PENNING, M. LUNN)	CLAY WALKER GIANT
7	9	9	14	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT DECCA
8	7	5	3	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY
9	11	6	7	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	NEAL MCCOY ATLANTIC
10	12	8	5	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
11	8	10	9	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	COLLIN RAYE EPIC
12	13	11	15	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	JOE DIFFIE EPIC
13	10	—	2	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	LARI WHITE RCA

14	20	17	19	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	FAITH HILL WARNER BROS.
15	16	12	19	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	CLAY WALKER GIANT
16	23	18	23	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS.
17	17	15	11	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB
18	14	13	22	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA
19	15	16	14	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	TIM MCGRAW CURB
20	22	21	29	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB
21	21	19	37	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC
22	18	23	11	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	PAM TILLIS ARISTA
23	—	14	7	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	GEORGE DUCAS CAPITOL NASHVILLE
24	19	22	30	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
25	—	—	10	SHUT UP AND KISS ME J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA

♦ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



# PolyGram Brazil Inks Sergio Mendes

**POLYGRAM INKS MENDES:** PolyGram Brazil has signed Sergio Mendes, creative force of renowned Brazilian pop group Brasil '66 and 1992 world music Grammy-winner for his album "Brasileiro." Mendes' first album for the label, due out in October, will contain new material by highly regarded composers Ivan Lins and Guinga, as well as older songs by Djavan and Gilberto Gil, among others. According to PolyGram, this will be Mendes' first album recorded in Brazil since the '60s.

**CHILEANS AID SCOTT:** Chile's highly esteemed composer Scottie Scott, who is ailing from bone cancer, is getting some help from her friends. A group of well-known Chilean musicians is cutting a record featuring compositions by Scott entitled "Cuestión De Amor." Among the artists participating in the project are soprano singer Victoria Vergara, Illapu, and Alberto Plaza. Spanish singer Pablo Abraira also has committed to record a track. Scott has composed songs for a majority of Chilean artists, as well as for numerous Chilean films. One of her songs is included on Myriam Hernández's latest self-titled album for WEA Latina. A winner of hundreds of awards in Chile for her work, Scott is the director of the Chilean performance rights society La Sociedad Chilena del Derecho de Autor.

**SUMMER FANTASY:** With little fanfare and bother, Fantasy Records has assembled a strong roster of Latin



by John Lannert

jazz and Brazilian artists. Coming up for summer release are albums by Chico O'Farrill ("Pure Emotion: New Variations In Afro-Cuban Jazz") and Latin Jazzdance ("Impressions").

O'Farrill's album boasts a stellar cast of guests, including Victor Paz, Lenny Hambro, Rolando Briceño, and Manny Oquendo. O'Farrill is slated to perform with many of his session invitees Aug. 21 at the Blue Note in New York and at the Lincoln Center's Tribute to Chico O'Farrill on March 23, 1996.

Latin Jazzdance is a standout ensemble put together by album co-producers Arthur Barron and Todd Barkan. Among the players are Steve Berrios, Jerry González, Hilton Ruiz, Mario Rivera, Dave Liebman, and Mel Martin.

Due out in June on Milestone/Fantasy is "Diez De Paco" by Jorge Pardo, as well as three albums on the Caju/Fantasy imprint: "Leite De Coco" by Dirceu Leite, "Pisando Em Brasa" by Canhoto da Paraíba, and "Retratos" by Francisco Mário.

**TOP TAPE TO POLYGRAM:** Brazilian indie Top Tape has inked a distri-

bution pact with PolyGram Brazil, and former Sony exec Claudio Campos has been named GM of Top Tape. Some of the foreign independents represented by Top Tape are Ichiban, Luke, Eight ball, Metropolitan, CTI, and RAS. New albums just released include Deadeye Dick's "A Different Story."

Founded in 1969, Top Tape first introduced Motown to Brazil. In recent years, the label has created a home video division and film distribution affiliate. Top Tape distributes PolyGram Film International movies.

**REGIONAL ROUNDUP:** Mariano Pérez has been appointed MD of DRO EastWest. He formerly was director of business affairs, Warner Music Spain and DRO EastWest... EMI Chile has signed surf/punk group Pánico and hard rock outfit La Dolce Vita... Miami-based promotion company R.L. Productions has confirmed several U.S. dates by prominent Brazilian recording artists. Warner Brasil titan Gilberto Gil is slated to perform Wednesday (14) at the Hotel Intercontinental in Miami and Friday (16) at the Roxy in Boston. Also on tour will be Sony Brazil stars João Bosco (July 2, Roxy; July 7, Lincoln Theater, Miami) and Djavan (July 21, Roxy; July 22, Roseland, New York; July 26, Hotel Intercontinental)... Sony Discos' norteña songstress Angeles Ochoa and Japanese mariachi thrush Junko Seki are special guests invited to perform at the Mariachi USA, June 24-25 at the Hollywood Bowl. Other acts booked to appear are Mariachi Campanas de

(Continued on next page)

# Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 94 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	6	M. A. SOLIS Y LOS BUKIS FONOVISA 3 weeks at No. 1	UNA MUJER COMO TU M.A. SOLIS (M.A. SOLIS)
2	4	10	4	LA MAFIA SONY	NADIE M. LICHTENBERGER JR. (A. LARRINAGA)
3	3	4	5	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA P. RAMIREZ (J. SEBASTIAN)
4	2	2	20	SELENA EMI LATIN	FOTOS Y RECUERDOS A.B. QUINTANILLA III (C. HYNDE)
5	5	3	9	BRONCO FONOVISA	ESA MUJER BRONCO (J.G. ESPARZA)
6	6	5	8	ROCIO DURCAL ARIOLA/BMG	VESTIDA DE BLANCO R. LIVI (R. LIVI)
7	12	36	3	MARC ANTHONY SOHO LATIN/SONY	TE CONOZCO BIEN S. GEORGE (O. ALFANNO)
8	7	6	31	SELENA EMI LATIN	NO ME QUEDA MAS A.B. QUINTANILLA III (R. VELA)
9	10	7	9	CLAUDIO RODVEN	VEN JUNTO A MI R. PEREZ BOTIJA (C. BERMUDEZ)
10	15	13	5	SPARX FONOVISA	QUIERO QUE ME VUELVAS A QUERER T. MORRIE (L. ANTONIO T. MORRIE)
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>					
11	35	—	2	BANDA ZETA FONOVISA	PRESUMIDAS S.A. NOT LISTED (ZE LUIS)
12	8	12	11	BANDA RITMO ROJO FONORAMA/FONOVISA	MI CORAZON LLORO M. CONTRERAS (F. CLAUDE J. BOUTAYRE F. COMBES)
13	18	24	5	LAURA PAUSINI WEA LATINA	GENTE A. VALSIGLIO (A. VALSIGLIO, C. HOPE, M. MARATI)
14	9	8	13	LIBERACION FONOVISA	A ESA V. CANALES, A. ALVARADO (R. DAMIAN)
15	22	37	3	FITO OLIVARES FONOVISA	EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)
16	24	—	2	JERRY RIVERA SONY	MAGIA C. SOTTO (O. ALFANNO)
17	21	32	3	INTOCABLE EMI LATIN	PARACE QUE NO J. L. AYALA (F. AYALA)
18	34	33	4	EMILIO EMI LATIN	YA R. NAVAIRA (R. NAVAIRA)
19	14	17	6	M. A. SOLIS Y LOS BUKIS FONOVISA	SI YA NO TE VUELVO A VER M.A. SOLIS (M.A. SOLIS)
20	13	11	16	LA MAFIA SONY	TOMA MI AMOR M. LICHTENBERGER JR. (A. LARRINAGA)
21	16	18	8	REY RUIZ SONY	ESTAMOS SOLOS T. VILLARIN (J.L. PILOTO)
22	26	29	7	EDNITA NAZARIO EMI LATIN	NO PUEDO OLVIDARTE K.C. PORTER (J. DWAYNE)
23	28	16	6	GARY HOBBS EMI LATIN	POR FAVOR CORAZON G. HOBBS (C. CASTILLON)
24	19	20	7	GUARDIANES DEL AMOR RCA/BMG	CORAZON ROMANTICO A. PASTOR (A. PASTOR)
25	32	15	10	INDUSTRIA DEL AMOR UNICO/FONOVISA	SIEMPRE TE VOY A QUERER F.L. EHRlich, A. VERDUZCO (A. SOLIS)
26	27	23	7	LUIS MIGUEL WEA LATINA	DELIRIO L. MIGUEL (C. PORTILLO DE LA LUZ)
27	31	19	20	BRONCO FONOVISA	QUE NO ME OLVIDE BRONCO (J.G. ESPARZA)
28	17	22	5	ALEJANDRO FERNANDEZ SONY	QUE SEAS MUY FELIZ P. RAMIREZ (M. MONTERROSAS)
29	37	31	4	JOSE JAVIER SOLIS FONOVISA	POBRES DE LOS DOS NOT LISTED (M.A. SOLIS)
30	30	34	3	CHARLIE MASSO SONY	CALLA CORAZON M. PEREZ BAUTISTA (D. WARREN R. BUCHANAN)
31	NEW	1	1	IRIDIAN RODVEN	CUMBIA TRISTE F. CURIEL (F. CURIEL, P. A. CARDENAS)
32	33	21	8	WILKINS RCA/BMG	QUE ME PASA CONTIGO WILKINS, J. MILNER, MANUHUATU (R. OSORIO)
33	25	28	6	GRACIELA BELTRAN EMI LATIN	ESTAN LLOVIENDO LAGRIMAS R. GUADARRAMA (R. BELLESTER)
34	11	9	10	THE BARRIO BOYZZ SONY	UNA VEZ MAS K.C. PORTER (K.C. PORTER, M. FLORES)
35	NEW	1	1	LOS CAMINANTES LUNA/FONOVISA	DAME OTRA OPORTUNIDAD NOT LISTED (NOT LISTED)
36	NEW	1	1	KIARA RODVEN	LUNA DE PLATA C. DE WALDEN (S. SINGER, L. C. COHEN, A. HIDDING)
37	NEW	1	1	MARCELO CEZAN SONY	HIERBA MOJADA L.G. ESCOLAR, J. SEJAS (F.E. SANTANDER)
38	40	39	3	MYRIAM HERNANDEZ WEA LATINA	NO HACE FALTA MAS QUE DOS H. GARCIA, M. HERNANDEZ (M. HERNANDEZ, J.C. DUQUE)
39	29	30	4	RICARDO ARJONA SONY	LIBRE R. ARJONA (R. ARJONA)
40	NEW	1	1	LOS PALOMINOS SONY	EL GANADOR M. LICHTENBERGER JR. (B. ANDERSON, B. ULVACUS, J. MORATO)

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 3 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
  - 30 CALLA CORAZON (HEART DON'T CHANGE MY MIND) (Music Corp., ASCAP/SBK April, ASCAP/BMG Songs, ASCAP)
  - 24 CORAZON ROMANTICO (BMG Songs, ASCAP)
  - 31 CUMBIA TRISTE (Uni Musica, ASCAP)
  - 14 DAME OTRA OPORTUNIDAD ( )
  - 26 DELIRIO (Peermusic, BMI)
  - 40 EL GANADOR (THE WINNER TAKES IT ALL) (Copyright Control)
  - 15 EL PASO DEL CANGURO (ASCAP)
  - 5 ESA MUJER (Vander, ASCAP)
  - 14 A ESA (Vander, ASCAP)
  - 21 ESTAMOS SOLOS (Lanfranco, ASCAP)
  - 33 ESTAN LLOVIENDO LAGRIMAS (M.A.M.P., BMI)
  - 4 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
  - 13 GENTE (Copyright Control)
  - 37 HIERBA MOJADA (Copyright Control)
  - 39 LIBRE (Sony, ASCAP)
  - 36 LUNA DE PLATA (MY ONE AND ONLY) (Copyright Control)
  - 16 MAGIA (Emoa, ASCAP)
  - 12 MI CORAZON LLORO (Copyright Control)
  - 2 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
  - 38 NO HACE FALTA MAS QUE DOS (Copyright Control)
  - 8 NO ME QUEDA MAS (Lone Iguana, BMI)
  - 22 NO PUEDO OLVIDARTE (Don Cat, ASCAP)
  - 17 PARACE QUE NO (Copyright Control)
  - 29 POBRES DE LOS DOS (Mas Latin, SESAC)
  - 23 POR FAVOR CORAZON (Gary Hobbs, BMI)
  - 11 PRESUMIDAS S.A. (Vander, ASCAP)
  - 32 QUE ME PASA CONTIGO (M.A.M.P., BMI)
  - 27 QUE NO ME OLVIDE (El Conquistador, BMI)
  - 28 QUE SEAS MUY FELIZ (Warner Chappell, ASCAP)
  - 10 QUIERO QUE ME VUELVAS A QUERER (Striking, BMI)
  - 25 SIEMPRE TE VOY A QUERER (A. Solis, BMI)
  - 19 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
  - 7 TE CONOZCO BIEN (EMOA, ASCAP)
  - 20 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
  - 1 UNA MUJER COMO TU (Mas Latin, SESAC)
  - 34 UNA VEZ MAS (Mundo Nuevo, SESAC/Insignia, ASCAP)
  - 9 VEN JUNTO A MI (Uni Musica, ASCAP)
  - 6 VESTIDA DE BLANCO (Live Music, ASCAP)
  - 18 YA (Golden Sands, ASCAP)

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Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.



# Artists & Music

## LATIN NOTAS

(Continued from preceding page)

**América, Mariachi Cobre, Mariachi Los Gavilanes de Juan Manuel Cortez, Mariachi Sol de México de José Hernández, and Mariachi La Reyna de Los Angeles** ... Noted salsa orchestra maestro and talented timbalero **Willie Rosario** has signed with New York indie Tiffany Records. His first album for the label is "Sopresas" ... CBS Americas has named **Ino Gómez** account executive. He previously was senior account manager/promotions of Food Enterprises in New York.

**CHILE NOTAS:** There are three interesting concerts scheduled for June at Santiago's el Teatro Municipal de Santiago. First, **Chick Corea** is slated to play an "unplugged" gig on Tuesday (13), which will be the first performance by an artist that is not rooted in opera or ballet. Ticket prices range from \$11 to \$62. The two other artists set to play there are Warner Argentina star **Fito Páez** on June 21 and hard rockers **Danzig**, which makes its Chilean debut on June 24. Tickets for both shows are \$15 ... **Ariztía**, Sony Chile's pop vocal trio consisting of sisters **Solledad** and **Rosario Ariztía** and brother **José Ignacio Ariztía**, has relaunched its career after the birth of Soledad's son, **Alfredo**. Though there were rumors of a split, the threesome appears more committed than ever to break outside of Chile. To that end, the erstwhile conservative group has adopted a more aggressive sartorial look. In addition, they are taking drama and singing classes to strengthen their live shows. Ariztía is due to embark on a concert tour of Chile, after which it will launch a promotional tour of South America.

**RELEASE UPDATE:** Just out on Xenophile/Green Linnet is "Dançando Pelas Sombras" by **Boca Livre**, a marvelous vocal quartet from Brazil that performed last year at Billboard's fifth

annual Latin Music Conference ... Due out June 20 on Rounder is "The Muse" by famed *huasteco* trio **Los Camperos de Valles**. Also set to ship June 20 on SDI/Sony is "Rey Azucar" by Argentina's good-time rock crew **Los Fabulosos Cadillacs** ... Set to drop July 18 on Rounder is **Gonzalo Rubalcaba's** "Live In Havana," a 1986 recording that has been remastered with an additional 20 minutes of new material.

**CHART NOTES:** **Marco Antonio Solis Y Los Bukis** ended **Selena's** seven-week run atop Hot Latin Tracks on June 3, when the group's beautiful ballad "Una Mujer Como Tú" (Fonovisa) unseated Selena's cumbia smash "Fotos Y Recuerdos" (EMI Latin).

Selena, however, continued her incredible posthumous run on Hot Latin Tracks, as her other former No. 1 smash "No Me Queda Más" remained entrenched in the chart's top 10.

As for the record labels, Fonovisa continues to outpace its nearest rivals, EMI Latin and Sony, on Hot Latin Tracks. The June 10 Hot Latin Tracks chart, for example, shows Fonovisa with 14 entries, EMI Latin with nine, and Sony with eight. Fonovisa's enduring dominance in the U.S. Latin market's most dominant genre—regional Mexican—accounts for the label's stellar chart record.

The bet here is that EMI Latin and Sony will close the gap somewhat as they concentrate their resources more toward regional Mexican artists. Still, Fonovisa enjoys a twin advantage over other labels: a solid pipeline of talent coming in from a half-dozen Mexican labels and the television support of its parent company, Mexican television behemoth Televisa.

At retail, the story is markedly different, as Selena rules The Billboard Latin 50 with five titles in that chart's top 10. A mixed bag of labels, including

(Continued on next page)

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# LATIN MUSIC CONFERENCE



## THE RAP COLUMN

(Continued from page 24)

of risks with it, but there's nothing philosophical, metaphysical, or political about it. I'm producing five cuts, and **Showbiz, Kid Kapri, Kenny Dope, Premier, Kenny Parker, and Pete Rock** are also gonna be down. They're coming with their style, but they too are taking risks. Like Pete Rock is doing a slower song than his usual. When a person listens to this album, they're gonna party, but they're also gonna walk away going, "Damn... that was interesting!"

**KOOL G. RAP** is a legendary New York rhymer who has not made it to the big-time with his previous efforts. But the sound of his new album, which is hooky and melodic but still hardcore, seems poised to do the trick.

Fittingly, it's titled "4-5-6," which refers to scoring the jackpot. "On the street [that combination is] c-lo, an automatic winner," says G. Rap.

The performer says the new set differs from his past ones in that it's more planned and strategized. "I wanted to hit listeners with good lyrics, but also give 'em songs," he says. "I arranged the hell out of everything and was more involved than ever in the production. In the past, I recorded what came to me. With this album I focused on a direction."

These days G. Rap is working apart from his longtime DJ and partner, **Polo**. He's now rolling with a brand-new click. "It's the G. Rap crime family," he says. "We've got rappers **B-1, Grim, and Whiteboy**, the illest white rapper that'll ever come out. Then there are the producers, **Doc The Butcher** and **Naughty Shorty**, and [our] manager **Supreme**. They're all on my album."

Being conscious of the fact that this is a crucial point in his career, G. Rap knew he had to come correct for the core but also create a smash. "I was thinkin' I gotta hit 'em in the head with something hard."

"For me to achieve my goal I had to block a lot of things out of my head and tune into myself, which was hard to do because of a lot of personal, family-type shit and the mad drama in the streets. At one point, my life was at stake."

**STUFF:** Fever Records is up and running as an independent. Its first release, through Warlock Records, is **Nayobe's** swirling remake of the classic '80s jam "All Night Long." The track, which features **Rayvon** chatting and **Fat Joe** rapping, comes with a reggae mix by **Bobby Konders** and a ghetto mix by **John "Gungie" Rivera** and **Byron Lopez**.

## LATIN NOTAS

(Continued from preceding page)

Fonovisa, WEA Latina, and Sony, is vying to gain position throughout the top 20. Expect all of Selenita's albums to start earning bullets again when Selenita's EMI Latin/EMI Records album "Dreaming Of You" hits retail July 18.

Lastly, only six albums have remained on The Billboard Latin 50 since the chart debuted in July 1993. Five of the titles are on Warner-affiliated labels, with three of the albums released by Elektra/EEG: "Mi Tierra" by **Gloria Estefan** (Epic/Sony), "Romance" by **Luis Miguel** (WEA Latina), "Donde Jugarán Los Niños?" by **Maná** (WEA Latina), "Gipsy Kings" (Elektra/EEG), "Canciones De Mi Padre" by **Linda Ronstadt** (Elektra/EEG), and the soundtrack to the film "The Mambo Kings" (Elektra/EEG).

Assistance in preparing this column provided by **Pablo Márquez** in Santiago, Chile.

Billboard.

FOR WEEK ENDING JUNE 17, 1995

## TOP CLASSICAL ALBUMS™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	65	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ ANGEL 55138 (10.98/15.98)	CHANT
2	3	25	<b>SOUNDTRACK</b> SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
3	2	40	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	247	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	6	17	<b>VARIOUS ARTISTS</b> TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
6	10	17	<b>GIL SHAHAM</b> DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
7	5	38	<b>CECILIA BARTOLI</b> LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
8	9	13	<b>LUCIANO PAVAROTTI</b> LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
9	8	12	<b>SOUNDTRACK</b> TRAVELLING 1005 (13.98/17.98)	FARINELLI
10	7	10	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
11	14	2	<b>BERLIN PHILHARMONIC (KARAJAN)</b> DG 445282 (10.98 EQ/15.98)	ADAGIO
12	13	2	<b>VARIOUS ARTISTS</b> LONDON 44800 (10.98 EQ/15.98)	THE ULTIMATE WEDDING ALBUM
13	11	12	<b>ST. PETERSBURG ORCH. (TEMIRKANOV)</b> RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
14	15	38	<b>JAN GARBAREK/HILLIARD ENSEMBLE</b> ECM 21525 (9.98/15.98)	OFFICIUM
15	RE-ENTRY		<b>CECILIA BARTOLI</b> LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	6	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
2	2	5	<b>IAN ANDERSON</b> ANGEL 55262 (10.98/15.98)	DIVINITIES
3	3	71	<b>MICHAEL NYMAN</b> ● VIRGIN 88274 (10.98/15.98)	THE PIANO
4	5	75	<b>JOHN WILLIAMS/IZTHAK PERLMAN</b> MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
5	4	30	<b>GERMAINE FRITZ/EMILY VAN EVERA</b> ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
6	6	38	<b>PLACIDO DOMINGO</b> ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
7	7	36	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
8	11	116	<b>VARIOUS ARTISTS</b> LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
9	13	136	<b>JAMES GALWAY</b> RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	10	55	<b>THE CHIEFTAINS</b> RCA 61490 (9.98/15.98)	THE CELTIC HARP
11	14	72	<b>LONDON SYMPHONY (WILLIAMS)</b> ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	9	38	<b>JAMES GALWAY</b> RCA 62700 (9.98/15.98) (HS)	WIND OF CHANGE
13	8	3	<b>VANESSA-MAE</b> ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
14	NEW		<b>TRIO ROCOCO</b> RCA 22488 (9.98/15.98)	NORWEGIAN WOOD
15	NEW		<b>JOHN WILLIAMS &amp; THE BOSTON POPS ORCHESTRA</b> PHILIPS 6520 (10.98 EQ/15.98)	POPS STOPPERS

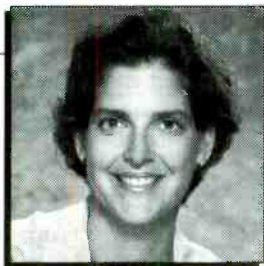
## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	12	<b>VARIOUS ARTISTS</b> RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	2	47	<b>THE CHOIR OF VIENNA</b> SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	5	4	<b>VARIOUS ARTISTS</b> REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
4	4	43	<b>VARIOUS ARTISTS</b> MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	3	17	<b>KINGSTON SYMPHONY ORCHESTRA</b> MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
6	12	6	<b>BUDAPEST PHILHARMONIC ORCHESTRA (SANDOR)</b> LASERLIGHT 15606 (4.98/5.98)	GERSHWIN: RHAPSODY IN BLUE
7	RE-ENTRY		<b>VARIOUS ARTISTS</b> RCA 60840 (6.98/10.98)	PACHEBEL CANON & OTHER BAROQUE HITS
8	8	14	<b>VARIOUS ARTISTS</b> CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
9	11	39	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
10	6	44	<b>VARIOUS ARTISTS</b> MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
11	NEW		<b>ANDRES SEGOVIA</b> MADACY 43212 (9.98/13.98)	THE ART OF GUITAR
12	NEW		<b>VARIOUS ARTISTS</b> LASERLIGHT 686 (4.98/5.98)	MEDITATION: VOL. 1
13	NEW		<b>VARIOUS ARTISTS</b> PHILIPS 6484 (5.98 EQ/10.98)	DEBUSSY FOR DAYDREAMING
14	NEW		<b>VARIOUS ARTISTS</b> LASERLIGHT 613 (2.98/4.98)	BAROQUE FAVORITES
15	RE-ENTRY		<b>VARIOUS ARTISTS</b> PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND

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



## Classical KEEPING SCORE



by Heidi Waleson

**R**USSIAN HISTORY ON DISC: The fruits of BMG's 1994 distribution and licensing deal with Russia's Melodiya hit the stores this month. BMG, which has exclusive international rights to distribute Melodiya's huge catalog through 2012, begins the release schedule with boxed sets of Russian choral music, Russian pianism, and performances by conductor **Yevgeny Mravinsky** and the **Lenin-grad Philharmonic**.

BMG has digitally remastered all the releases, ensuring a higher audio standard than had previously been the case for Melodiya recordings heard in the West. The initial release offers an intriguing look at the development of Russian artistry. In the 10-CD "The Russian Piano School, Volume 1: The Great Pianists," we hear performances not only by the famous pianists (**Emil Gilels**, **Sviatoslav Richter**, and **Lazar Berman**) but also the playing of the teachers who so powerfully influenced them (**Alexander Goldenweiser**, 1875-1961; **Heinrich Neuhaus**, 1888-1964; and **Vladimir Sofronitsky**, 1901-1961). The set also includes the youthful end of the spectrum, with **Mikhail Pletnev** and **Evgeny Kissin** (who is represented by recordings made when he was 13 and 15 years old). Not part of the set, but also for piano fanciers, is a three-CD set of **Tatiana Nikolaeva** playing the unusually introspective **Shostakovich 24 Preludes and Fugues for Piano**.

The **Mravinsky Edition**, 10 CDs of performances recorded between 1965 and 1982, surveys the work of orchestra builder **Mravinsky**, who led the **Leningrad Philhar-**

monic from 1938 until 1982, and includes the world premiere release of his 1972 recording of **Shostakovich's Symphony No. 6**. A five-CD set of Russian choral music ranges from traditional church music to liturgical works by **Rachmaninoff** and **Tchaikovsky**. BMG is also offering a budget-priced highlights sampler to promote its new label. Future releases include more piano music and opera, with Bolshoi recordings of "Prince Igor," "Boris Godunov," and "War And Peace" among those mentioned.

**R**ECENT RUSSIAN: Also from that Russian tradition is **Mstislav Rostropovich**, whose double CD of the **Bach Cello Suites** is out on EMI Classics. In addition to the audio performances, which were recorded in 1992, EMI offers a companion release, on video and laserdisc, of performance clips and interview footage with the cellist. **Rostropovich** recorded the suites in the extraordinary Romanesque abbey church of **Vézelay**, France, which he chose, he says, for its unadorned majesty, which complemented the suites.

**F**OLLOWING ALONG: Who needs all those scores taking up shelf space? Just switch on your computer. **Music Pen Inc.** and **Delta Music Inc.** are putting out the first 15 discs of the 70-disc enhanced-audio series, **Laserlight CD-ROM**, this month. When listeners play these CDs in a PC with a CD-ROM drive, they will have access to the complete score, program notes, and videoscapes of the composer's homeland as they listen. The computer will turn the pages of the score as the music plays, and the score can be printed out. The line is a collaboration between **Delta**, parent of the budget line **Laserlight**, and **Music Pen**, a company created by two **Juilliard** graduates to develop a computer composition notation system now used by music publishers. The first 15 titles include all the **Beethoven** symphonies, in performances by **Herbert Kegeles** and the **Dresden Philharmonic**, plus other orchestral hits by **Bach**, **Mozart**, **Dvořák**, and **Vivaldi**.

## Jazz BLUE NOTES



by Jim Macnie

**S**ING, SING, SING: The **Blue Note** label seems to have become a haven for vocalists. Last year, **Cassandra Wilson** proved her longtime cheerleaders correct by cutting the landmark "Blue Light 'Til Dawn." Currently, **Dianne Reeves** and **Rachelle Ferrell** are dotting the top 10 with "Quiet After The Storm" and "First Instrument," respectively. **Reeves** is still a bit prone to lapse into schmaltz (something her pop-heavy audience probably cherishes), but the rich value of her voice often makes that flaw acceptable. **Ferrell** is more of a determined, overt improviser—she works a voice-as-horn kind of thing. Her adventurous side is threaded with an unmistakable playfulness that especially thrives when the blues are laid bare. And that gossamer trill she flits into on occasion is more than a show-stopping effect.

Lest you think the label's got the market covered, on "A Turtle's Dream," **Verve's Abbey Lincoln** masterfully governs the drama that's at the core of her art. A recent gig at the **Blue Note** in New York found the singer emoting strongly enough to send chills through the air. The new disc's "Down Here Below" may well be one of the most beautifully bleak journeys you've ever been on.

**H**IDDEN TREASURE: Been washing the dishes to the outtakes of **John Coltrane's** "Giant Steps" sessions all week, and the joy in the clipped excursions makes those suds seem like good pals. Alternate versions and run-throughs are fascinating when the art being sculpted is on the level that the saxophone genius worked in the late '50s and early '60s. The tracks that make up the final disc of **Rhino's** much-awaited reissue, "The Heavyweight Champion: The Complete Atlantic

Recordings Of **John Coltrane**" were almost never heard. "They were laying in a box, mislabeled," says **David Dorn**, **Rhino's** director of media relations. "I'm dead serious. My father [producer **Joel Dorn**] found them. It was, 'What are these? Whoops... all the outs from 'Giant Steps.' That kind of thing often happens." The 72 minutes of extra material is sure to have zealots and lay listeners hubbubbing about **Trane's** could-haves, would-haves, and should-haves. The seven-disc set is slated to hit stores Aug. 15.

**K**IBBLES & BITS: We've got one more addition to the makeover crew mentioned a few issues ago. **Neal Schon**, who pop-metaled with **Journey** for what seemed like eons, has lite-ned up. The tone of his Higher Octave release, "Beyond The Thunder," is about 180 degrees from the missile launching for which he's known. The touchy-feely poignancy has become a soundtrack for rumination, and beyond the thunder evidently lies some sort of tranquility... Archetypal record stores that promote improvised music are few and far between these days. **New England** has the revered **Integrity In Music** in **Wethersfield, Conn.**, and **Chicago** has what's got to be the granddaddy of the style, the **Jazz Record Mart**. The bastion of vinyl and CDs was once **Big Joe Williams'** home away from home, as well as a spot where live performances took place (**Max Roach** and **Von Freeman**, among many others). Other bits of fame? Its staff has often been as famous as its clientele. **Mike Bloomfield**, blues entrepreneur **Bruce Iglauer**, and journalist **Howard Mandel** all did stints there. Since its patrons hail from all over the world, it's only right we mention that the **Mart** has recently moved. At 444 N. **Wabash Ave.** is where you'll find it these days (about one block south and one block east of the old spot). The new space has plenty of elbow room to peruse the 78s, 45s (**Ornette's** "Man On The Moon" on **Impulse?**) LPs, CDs, cassettes, posters, mags, and books—videos, too. Don't be surprised if the person browsing next to you is a hero... Memorial services for pianist **Don Pullen** will be held at 7:30 p.m. Sunday (11) at **Saint Peter's Church**, 619 **Lexington Ave.**, **New York**.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE
				*** No. 1 ***	
1	NEW		VARIOUS ARTISTS	MALPASO 45949/WARNER BROS.	1 week at No. 1 THE BRIDGES OF MADISON COUNTY
2	1	10	DAVID SANBORN	ELEKTRA 61759/EEG	PEARLS
3	2	9	RACHELLE FERRELL	BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
4	4	49	TONY BENNETT	COLUMBIA 66214	MTV UNPLUGGED
5	3	7	WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 66880	JOE COOL'S BLUES
6	5	4	ETTA JAMES	PRIVATE 82128	TIME AFTER TIME
7	6	11	JOE HENDERSON	VERVE 7222	DOUBLE RAINBOW
8	7	5	DIANNE REEVES	BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
9	9	87	SOUNDTRACK	HOLLYWOOD 61357	SWING KIDS
10	11	2	KEITH JARRETT TRIO	ECM 21542	STANDARDS IN NORWAY
11	10	12	JAMES CARTER	ATLANTIC 82742/AG	THE REAL QUIET STORM
12	8	15	VARIOUS ARTISTS	SONY CLASSICAL 66565	COLOR AND LIGHT-JAZZ SKETCHES ON SONDEHEIM
13	14	81	TONY BENNETT	COLUMBIA 57424	STIPPIN' OUT
14	13	47	GROVER WASHINGTON, JR.	COLUMBIA 64319	ALL MY TOMORROWS
15	16	62	ETTA JAMES	PRIVATE 82114	MYSTERY LADY
16	23	2	CLEO LAINE	RCA 68124	SOLITUDE
17	18	2	ANTONIO CARLOS JOBIM	VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
18	15	103	HARRY CONNICK, JR.	COLUMBIA 53172	25
19	19	38	JOSHUA REDMAN QUARTET	WARNER BROS. 7072	MOOD SWING
20	NEW		NANCY WILSON	CAPITOL 28515	SPOTLIGHT ON...NANCY WILSON
21	17	37	MARCUS ROBERTS	COLUMBIA 66437	GERSHWIN FOR LOVERS
22	NEW		TERENCE BLANCHARD	COLUMBIA 67042	ROMANTIC DEFIANCE
23	21	20	CHRISTIAN MCBRIDE	VERVE 3989	GETTIN' TO IT
24	22	77	BILLIE HOLIDAY	VERVE 3943	BILLIE'S BEST
25	25	9	KENNY RANKIN	PRIVATE 82124	PROFESSIONAL DREAMER

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	131	KENNY G	ARISTA 18646	82 weeks at No. 1 BREATHLESS																			
2	2	2	HERBIE HANCOCK	MERCURY 2681	DIS IS DA DRUM																			
3	4	2	VARIOUS ARTISTS	GRP 9815	URBAN KNIGHTS																			
4	3	6	LEE RITENOUR & LARRY CARLTON	GRP 9817	LARRY & LEE																			
5	5	19	JOHN TESH PROJECT	GTS 4578	SAX ON THE BEACH																			
6	6	12	SPYRO GYRA	GRP 9808	LOVE & OTHER OBSESSIONS																			
7	7	20	PAT METHENY GROUP	GEFFEN 24729	WE LIVE HERE																			
8	13	2	MARCUS MILLER	PRA 60501	TALES																			
9	8	8	NELSON RANGELL	GRP 9814	DESTINY																			
10	9	19	GEORGE DUKE	WARNER BROS. 45755	ILLUSIONS																			
11	10	36	PHIL PERRY	GRP 4026	PURE PLEASURE																			
12	12	61	INCOGNITO	VERVE 2036	POSITIVITY																			
13	11	8	BELA FLECK	WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET																			
14	15	55	NORMAN BROWN	MOJAZZ 0301/MOTOWN	AFTER THE STORM																			
15	14	57	JOHN TESH PROJECT	GTS 34573	SAX BY THE FIRE																			
16	16	2	GINO VANNELLI	VERVE FORECAST 7368/VERVE	YONDER TREE																			
17	NEW		KIRK WHALUM	COLUMBIA 64364	IN THIS LIFE																			
18	17	30	DAVID SANBORN	WARNER BROS. 45768	THE BEST OF DAVID SANBORN																			
19	18	35	NAJEE	EMI 30789	SHARE MY WORLD																			
20	19	18	TOM SCOTT	GRP 9803	NIGHT CREATURES																			
21	25	2	ALFONZO BLACKWELL	SCOTTI BROS. 75471	LET'S IMAGINE																			
22	22	40	RUSS FREEMAN & THE RIPPINGTONS	GRP 9781	SAHARA																			
23	NEW		LENNY WHITE	HIP-BOP 8004	PRESENT TENSE																			
24	23	98	DAVE KOZ	CAPITOL 98892	LUCKY MAN																			
25	20	34	ACOUSTIC ALCHEMY	GRP 9783	AGAINST THE GRAIN																			

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



# Songwriters & Publishers

## Atlantic Gets A Musicals Man Wildhorn Has 'Concept' For Show Albums

BY IRV LICHTMAN

NEW YORK—As a pop songwriter and man of the musical theater, Frank Wildhorn says he can bring to his role as creative director of the Atlantic label's recently established Atlantic Theatre division a more realistic way of dealing with original-cast albums.

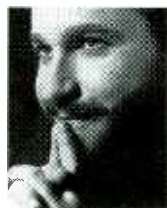
Wildhorn, who has already made a contribution to the department with the two-CD release last January of his musical "Jekyll & Hyde—The Gothic Musical Thriller," says, "I want to build a bridge between the commercial musical theater and the music industry. I believe I have the contacts and associations to bring in some young talent who are developing new shows. We will do this whether or not we get involved as

producers."

Taking a lead from the pre-Broadway release of songs from his show, Wildhorn will emphasize similar releases for projects he recommends.

"In the past, most labels used to bid against each other for original-cast albums," he says. "Times have changed, so you've got to be innovative. You've got to draw attention to such albums in different ways."

The Wildhorn way is to develop the "concept" album. "We need a calling card for a show so that it can be exposed instantaneously throughout the world and help attract investors,"



WILDHORN

he says. Also, Wildhorn suggests, it takes so much time to do a show these days that the "concept" album approach creates a dramatic demo of the score that could lead to important covers.

In prepared comments that accompanied Atlantic Group president Val Azzoli's announcement of Wildhorn's appointment, Atlantic senior VP Craig Kallman, who was the executive producer of the "Jekyll & Hyde" album, said, "The vision for Atlantic Theatre is both to build a catalog of important musical theater works and to become an active, creative partner with producers, composers, and lyricists in the development of new songs."

In arrangements that preceded the Wildhorn announcement, Atlantic Theatre also released the cast albums of "Smokey Joe's Cafe: The Songs Of Leiber And Stoller" and "EFX," the multimedia stage production starring Atlantic label act Michael Crawford.

Wildhorn will assume his responsibilities in Los Angeles, where he will work out of his production company. In addition to writing other musicals that are being readied for Broadway—including "The Scarlet Pimpernel" and "Svengali"—Wildhorn has many songwriting credits, among them Whitney Houston's international hit "Where Do Broken Hearts Go?" He has also written songs recorded by Regina Bell, Liza Minnelli, Jeffrey Osborne, Kenny Rogers, Peabo Bryson, Natalie Cole, and the Moody Blues. He recently entered into an agreement with Atlantic sister company Warner Bros. to create, develop, and contribute to music-based projects at the studio, including feature films, TV, and live theater projects.

As for his residence a long way from Broadway, Wildhorn says, "The musical theater is international, and that world is not [being adequately] tapped. [Many] shows are now being developed in regional theaters. 'Jekyll' came out of Houston."



**Maverick Comes to Town.** BMI recently threw a welcome-to-town bash for the opening of Maverick Music's Nashville offices, with Maverick writer and American recording artist Lucinda Williams accepting a BMI 1 Million Plays Award for "Passionate Kisses." Shown, from left, are Dale Bobo, VP/creative at Warner/Chappell Music, which administrates the Maverick catalog; Peter Cronin, GM of Maverick's Nashville office; Lucinda Williams; Lionel Conway, president of Maverick Music; and Roger Sovine, VP of BMI Nashville. (Photo: Alan Mayor)

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
HAVE YOU EVER REALLY LOVED A WOMAN? • Bryan Adams, Robert John Lange, Michael Kamen • Badams/ASCAP, Zomba/ASCAP, K-Man/BMI, New Line/BMI, Sony/BMI Screen Gems-EMI/BMI		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
SUMMER'S COMIN' • Clint Black, Hayden Nicholas • Blackened/BMI Irving/BMI		
<b>HOT R&amp;B SINGLES</b>		
DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) • Dallas Austin, Derrick Simmons, Q.D. III, J.T. Smith • 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, L.L. Cool J		
<b>HOT RAP SINGLES</b>		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY • C. Smith, R. Diggs, N. Ashford, V. Simpson • Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI		
<b>LATIN 50</b>		
UNA MUJER COMO TU • M. A. Solis • Mas Latin/SESAC		

## Dutch Company Providing Exposure For Young Bands

**STRETCHING OUT:** When Holland-based Pennies from Heaven was established in 1989 by **Leon Ramakers** and **Berry Visser** as an indie publisher affiliated with Mojo Concerts/Double You Concerts, its direction was the signing of Dutch bands that were managed in-house, such as **Urban Dance Squad** and **Claw Boys Claw**. Now, the publisher is building a catalog of international attractions. In addition to the management company's 25 years on the scene, says **Paul van Meelis**, manager of Urban Dance Squad and agent for **Bettie Serveert**, "we have our own fully staffed independent promotion department. We can help those young bands who are looking for live exposure even before a U.K. agent or a label is involved."



by Irv Lichtman

**A SAMPLE OF SUCCESS:** "Outstanding" is the way Minder Music chief **John Fogarty** can literally put things on the sampling front. The U.K. publisher, with BMI affiliate Taking Care of Business in the U.S., reports that currently there are four albums with samplings of "Outstanding," the **Raymond Calhoun**-written song that was originally recorded by the **Gap Band**.

These include two platinum albums by **R. Kelly** and **Blackstreet**, along with the soundtrack album "Bad Boys" and **Soul For Real's** debut album.

In an update of an earlier winner, "Every Little Thing I Do," the total number of samplings is now 15, including the current **Soul For Real** hit. Other samplings are from recordings by **Shaquille O'Neal**, **Redman**, **Da Brat**, **Big Mike**, and **Supercat**. In addition, there have been covers by **Kenny Thomas** in the U.K., **Rob Base**, **Vesta Williams**, and **II D Extreme**.

Finally, **Fogarty** points to other sampled songs, such as **Jimmy Castor's** "Bertha Butt Boogie," in the title track to the blockbuster soundtrack album "Friday."

**LEISURE TIME:** When **Coral Amende** isn't dealing with copyright and administration matters at the Los Angeles-based **Bicycle Music Co.**—a

responsibility she's had for nine years—she creates crossword puzzles that have been published nationally. Her puzzles have been included among those that appear monthly in *Los Angeles* magazine. She has also published a biographical dictionary for puzzle addicts.

But **Amende** is closer to home with a new book from **Macmillan**, titled "If You Don't Have Anything Nice To Say... Come Sit Next To Me," which is loaded with acerbic quotes about show business personalities. For instance, there is **Mark Twain's** famous comment about composer **Richard**

**Wagner:** "Wagner's music is better than it sounds," as well as **Oscar Levant's** supposed face-to-face quip to **George Gershwin**, "Tell me, George, if you had to do it

all over, would you fall in love with yourself again?"

Or **Lou Reed on the Beatles:** "The Beatles never had anything to say. It was always nice, happy stuff. What did they ever say?"

**FOUR OF BROADWAY'S** newest songwriters—albeit with proven track records—are the feature of "The New Breed," which is being presented June 18 at the 92nd Street Y by **Lyrics & Lyricists** in cooperation with **ASCAP**. The writers are **David Zippel** (lyricist of "City of Angels"), **Craig Carnelia** ("Working"), and **Lynn Ahrens** and **Stephen Flaherty** ("Once On This Island"). Staged and directed by **ASCAP's Michael Kerker**, the performers will be **Lisa Asher**, **David Garrison**, **Randy Graff**, **La Chanze**, and **Nancy Lamott**.

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

1. **Celine Dion**, "Celine Dion Songbook."
2. **The Eagles**, "Hell Freezes Over" (guitar tab).
3. **Tom Petty**, "Wildflowers" (guitar tab).
4. **Green Day**, "Dookie" (guitar tab).
5. **Dream Theater**, "Images And Words."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

**BIG YELLOW TAXI**  
Published by **Siquomb Publishing Corp.**  
(BMI)

From the time she burst on the music scene as a teenage Christian artist to her mainstream pop success, **Amy Grant's** strength has been in writing and recording songs that speak to her on a personal level, then delivering them with universal appeal. But the current single from her **Myrrh/A&M** album "House Of Love" is a cover of **Joni Mitchell's** "Big Yellow Taxi," a song Grant says she's always liked and whose message remains timely.

"I wish I had started a few albums ago putting songs that I really loved as a child on my records," says **Amy Grant**. "I'm going to try to do that. That's my tribute to my musical past. I really like **Joni Mitchell**. She was an artist whose records I listened to with the same intensity that I perceive the girls that write me listen to my stuff. I don't listen to my stuff or anybody's music with that kind of intensity anymore, but when you're young and you're so raw emotionally and your commitments are few enough that you can really give in to the need to absorb yourself in your music, you really feel connected to the artist



whose music you listen to, and I spent many nights with **Joni Mitchell** music playing loudly and softly. And I think that "Big Yellow Taxi" is full of truth. It's timely emotionally, not just from a developmental standpoint of the world getting more populated and things getting developed, but from an emotional standpoint. I feel like we live in a society that's always looking for the next new thing... the next style of clothes, a new house, a new mate, whatever—the next thing. I think sometimes we get so obsessed with that new thing that we want, we don't realize how good what we have is."



# Music Video

ARTISTS & MUSIC

## 'Videos In The Dark' Host Aims High R&B Show Provides Exposure For Acts

BY BRETT ATWOOD

LOS ANGELES—For Wendy Wheaton, going national with her monthly R&B entertainment show, "Videos In The Dark," is an uphill battle.

Wheaton created the show in Boston in 1989 and moved it to Los Angeles last year. It currently runs on a local cable access channel in Hollywood, Calif.

But Wheaton has bigger things in mind. She sees her show as a potential alternative for acts not receiving exposure on the existing national outlets.

"I want to establish a safe place where R&B music acts can go to reach a wider audience," says Wheaton. "This is an alternative to MTV or BET. It's a lot of work, but it is exactly what I want to be doing."

This month, Wheaton's show likely will reach its biggest audience yet. It will be carried throughout the Los Angeles area June 23 as a paid access program on KCOP, the WB Network affiliate here. (Wheaton will pay to place the show on the schedule and sell advertising during her block of time.)

The show, a celebration of Black Music Month, will include producer/host Wheaton's usual wide mix of R&B. It will feature an interview with Wendy Waldman, who penned Vanessa Williams' hit "Save The Best For Last." Some may view it as unusual to spotlight the work of a white songwriter on a program dedicated to Black Music Month, but Wheaton sees it as fitting.

"I want people to see that R&B music crosses all color barriers," says Wheaton. "Regardless of race, everyone can share in the experience of this music."

"Videos In The Dark" aims to appeal to a crossover audience with a mix of new and classic R&B music videos, a music countdown segment, and a showcase for up-and-coming R&B talent. The show tends to shy away from many of the popular R&B and rap clips that some may consider overly graphic or vulgar.

A new segment of the show is devoted specifically to R&B music linked to films. Wheaton says she was inspired to introduce the new feature by the

flood of urban-flavored music that has come from recent films like "Panther," "Tales From The Hood," and "Friday."

"Videos In The Dark" began six years ago in Boston as a paid access program at WLVI-TV. Wheaton worked in the advertising department at the station, and was told that she could get air time for her show if she could bring in at least \$3,000 in ad revenue to support it.



WHEATON

"They were surprised when I showed them that I could do it," says Wheaton.

Between 1989 and 1992, the show continued to run in Boston, moving first to WFXT and then to WHLL. However, the program folded when Wheaton decided to relocate to the West Coast.

The show was relaunched last year on a Hollywood public access channel; it is carried on Continental Cablevision. Wheaton, 30, says she is determined to go national with the show.

Negotiations with a major cable channel to air the Black Music Month

special disintegrated in May, according to Wheaton.

However, she says the disappointment has not dampened her hopes of widening her audience in the near future. She is already shopping the show to other markets, including Seattle and Boston.

Putting together "Videos In The Dark" for the past few years has been a challenge, says Wheaton, who also works full time at a major photo agency.

"This show is like a second job to me," says Wheaton. "It takes a lot of time and energy just to let the labels know that it is even out there."

Fortunately, the task is made a bit easier with support from others.

Among those helping out is "Fresh Prince Of Bel-Air" and "Martin" writer Kenny Snyder, who scripts the program.

Motown is aboard as a sponsor for the show. The pioneer R&B label also co-sponsored a May 31 talent show at the West Hollywood nightclub the Roxy, which was taped for broadcast.

For the event, Wheaton rounded up 15 unsigned artists to perform in front of a panel of label executives from Motown, Perspective, and Avatar Records.

## PRODUCTION NOTES

### LOS ANGELES

- **Madonna's** latest clip, "Human Nature," is a production of Palomar Productions. **Jean-Baptiste Mondino** directed the clip, which was produced by **Anita Wetterstedt**.

- **F. Gary Gray**, who recently directed the theatrical film "Friday," lensed the elaborate video "Waterfalls" for LaFace act **TLC**.

- **Ronnie Henson's** new Uptown/MCA video, "On Point," is a production of the End and was directed by **Millicent Shelton**. **Russell Fine** directed photography on the shoot, which was produced by

**Toni Vallas**. Both Vallas and Shelton performed the same duties on **Keith Martin's** "A Moment In Time" clip for Columbia Records.

- **Wayne Isham** directed **Real McCoy's** "Come And Get Your Love" clip for Industrial Artists. **Joey Plewa** produced.

- Director **Sophie Muller** recently wrapped filming of the debut clip "Strange World" for RCA act **Ke'**.

### NEW YORK

- **Eric "Shorty" Meyerson** directed rapper **Main 1's** "Check Da Skilz" clip for Power Films. The clip was produced by **Carrie Bornstein**, with **Jaime Rosenberg** directing photography.

### NASHVILLE

- Scene Three's **Marc Ball** directed **Tracy Lawrence's** Atlantic video "Texas Tornado." The clip was produced by **Anne Grace**.

- **Point Of Grace's** clip for "Dying To Reach You" was directed by **Thom Oliphant**.

### OTHER CITIES

- Illtown/Mad Sounds rappers **Rottin' Raskals** headed to the Virgin Islands for their latest video, "Hey Alright." Director **Franck Khalfoun** shot the clip, which was produced by **Philip Dolin**. Director of photography was **Chris Lavoiseur**.

- **Okuwah** directed "Love Slave," the Tommy Boy Records debut release by **Undacova**. **Bernard Aurox** was director of photography. **Gary Rapp** produced.

## More Video Personnel Can Now Cast Grammy Votes

**GRAMMY TRIPLE-WHAMMY:** Music video directors of photography, art directors, and editors are now eligible to vote in the Grammy Awards' music video category. Trustees for NARAS recently voted to expand eligibility requirements for the category beyond its core composition of producers, directors, and artists.

Those who now qualify must have worked on at least six videos that have been released commercially or have received national exhibition on a network or cable channel, says NARAS president/CEO **Michael Greene**.

"I think it's very possible that we may see some changes in the type of nominations as this new diversity enters into the screening and nomination process," says Greene.

**HOT BOX:** Major labels are teaming with the Box for its 95 Dayz of Summer promotion, which begins Wednesday (14).

**Michael Jackson, Paula Abdul, Jodeci, and White Zombie** are among the acts featured in the 14-week promotion, which features a different artist and prize each week.

The promotion kicks off with a chance to win a trip for two to see Jackson perform at a yet-to-be-determined location for the opening night of the **HISTORY** tour.

All 14 winners will be eligible to win a grand-prize trip to the Box headquarters in Miami Beach, Fla., and a \$4,000 Philips home entertainment system.

**NO-SHOW JONES:** TNN is gearing up for a big summer contest promotion, too. The country music channel is sponsoring a good-humored contest that pokes fun at the "no-show" reputation of country legend **George Jones**. Winners of the Where's George Scheduled to Appear? sweepstakes get an all-expense-paid trip to see their choice of **Trisha Yearwood, Marty Stuart, Mark Chesnutt, Tracy Byrd, or Vince Gill**. They also get \$1,000 spending money. That amount is upped to \$10,000 if they choose the concert that Jones is slated to appear at as a surprise guest.

The promotion, which runs June 12-July 17, is co-sponsored by MCA Nashville. It is being supported by teaser spots that feature the five artists bragging Jones will appear at his or her concert.

**CMC IN D.C.:** On the local tip, Oakland, Calif.-based California Music Channel is linking with RCA rappers **Questionmark Asylum** for a two-week contest that begins June 19.

The winner will fly to Questionmark's hometown of Washington,

D.C., to hang out with the act.

CMC chief **Rick Kurkjian** says the encounter will appear on an upcoming segment of the show.

**Z BUZZ IS ON (THE AIR):** The Christian music service Z Music Television is branching out to radio. The Nashville-based channel is supplying the daily feature "Z Buzz" to participating Christian radio programmers free of charge.

The minutelong "Z Buzz" program, which is targeted at morning and afternoon drive audiences, is filled with news and artist interviews from the Christian music community.

"It's a good way to get the Z Music name into the heads of people," says Z Music manager of programming **Graham Barnard**, who also produces and reports the radio segments.

Each report concludes with a prompt to listeners to ask their local cable company to carry the music service.

Barnard estimates that the feature is in approximately 50 markets, including **WABS** Washington, D.C., **WTAC** Flint, Mich., and **WNLT** Cincinnati.

THE EYE



by Brett Atwood

**SINGLE AND Waiting:**

"The Dating Game" did it in the '70s. "Love Connection" did it in the '80s. Now, MTV's "Singled Out" is doing it in the '90s. The new half-hour show aims to bring real-life love to those who worship their remote control more than a significant other. The relationship show, which is hosted by **Chris Hardwick** and **Jenny McCarthy**, debuted June 5. Grab some flowers and chocolate for this one.

**REEL NEWS:** Hollywood-based **SMASH!** Films has signed **Alberto Tolot** as its newest director. Tolot recently lensed clips for **Gloria Estefan's** "Con Los Amis" and "Hold Me" and has shot ads for **Revlon** and **Max Factor**.

**QUICK CUTS:** VH1 viewers who have access to the World Wide Web can find out background information on its June 22 "VH1 Honors" telecast at <http://here.viacom.com/vh1>. MTV has announced that it will continue airing reruns of the defunct ABC drama "My So-Called Life" over a two-year period, beginning this fall. Warner Reprise Video is releasing censored and uncensored versions of **R.E.M.'s** new longform, "Parallel," which contains clips of songs from the band's "Monster" and "Automatic For The People" albums. The only difference between the two versions is the "Nightswimming" clip, which contains full-frontal nudity in the uncensored version.



**Great Scott!** GRP Records recently sponsored a contest to win a cameo appearance with artist Tom Scott on the video shoot for his latest single, "Don't Get Any Better." Winners received a three-day all-expense-paid trip to Los Angeles. Pictured, from left, are contest winners **David Balaban** and **Andrea Munce**, **Scott**, and guest vocalist **Maysa Leak**.



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ NEW ADDS ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 Brandy, Best Friend
- 2 Method Man Feat. Mary J. Blige, I'll Be There
- 3 Total, Can't You See
- 4 Monica, Don't Take It Personal
- 5 The Notorious B.I.G., One More Chance
- 6 TLC, Waterfalls
- 7 Soul For Real, Every Little Thing I Do
- 8 Boyz II Men, Water Runs Dry
- 9 Diana King, Shy Guy
- 10 Vanessa Williams, The Way That You Love
- 11 Brownstone, Grapevine
- 12 Montell Jordan, This Is How We Do It
- 13 Tony Thompson, I Wanna Love Like That
- 14 Jon B. Feat. Babyface, Someone To Love
- 15 Gladys Knight, Next Time
- 16 Vertical Hold, Love Today
- 17 Various Artists, Freedom
- 18 Naughty By Nature, Feel Me Flow
- 19 Da Brat, Give It 2 You
- 20 Pure Soul, We Must Be In Love
- 21 D'Angelo, Brown Sugar
- 22 Mobb Deep, Survival Of The Fittest
- 23 James Ingram, The Deeper I Go
- 24 Impromptu 2, Enjoy Yourself
- 25 Karyn White, I'd Rather Be Alone
- 26 Brian McKnight, Crazy Love
- 27 Dis 'N' Dat, Freak Me Baby
- 28 Adina Howard, Freak Like Me
- 29 Raphael Saadiq, Ask Of You
- 30 Kut Klose, I Like

★ ★ NEW ADDS ★ ★

Xscape, Feels So Good  
 Ice Cube, Friday  
 Lorenzo, If It's Alright



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Alison Krauss & Union Station, When You
- 2 Clint Black, Summer's Comin'
- 3 Shenandoah, Darned If I Don't
- 4 Blackhawk, That's Just About Right
- 5 Tracy Lawrence, Texas Tornado
- 6 Wade Hayes, I'm Still Dancin' With You
- 7 Doug Stone, Faith In Me, Faith In You
- 8 Patty Loveless, You Don't Even Know Who...
- 9 Travis Tritt, Tell Me I Was Dreaming
- 10 Neal McCoy, They're Playin' Our Song
- 11 Kenny Chesney, Fall In Love
- 12 Pam Tillis, In Between Dances
- 13 Hal Ketchum, Stay Forever

- 14 John Anderson, Mississippi Moon
- 15 John Michael Montgomery, Sold
- 16 Joe Diffie, I'm In Love With A Capital U
- 17 Alan Jackson, I Don't Even Know T...
- 18 Willie Nelson & Curtis Potter, Turn Me... †
- 19 Tracy Byrd, Walking To Jerusalem †
- 20 Dwight Yoakam, Please, Please Baby †
- 21 Diamond Rio, Finish What We Started †
- 22 Reba McEntire, And Still †
- 23 Brooks & Dunn, You're Gonna Miss Me When †
- 24 Mark Chesnutt, Gonna Get A Life
- 25 Shelby Lynne, Slow Me Down †
- 26 John Berry, Standing On The Edge... †
- 27 Steve Wariner, Get Back
- 28 Lorie Morgan, I Didn't Know My Own...
- 29 George Ducas, Hello Cruel World †
- 30 Lee Roy Parnell, A Little Bit Of You †
- 31 Rodney Foster, Willin' To Walk
- 32 Kim Richey, Just My Luck †
- 33 Ty Herndon, I Want My Goodbye Back
- 34 Mary Chapin Carpenter, House Of Cards
- 35 Trisha Yearwood, You Can Sleep While...
- 36 Bryan White, Someone Else's Star †
- 37 Shania Twain, Any Man Of Mine
- 38 George Jones & Tammy Wynette, One
- 39 Tanya Tucker, Find Out What's Happenin'
- 40 Rhett Akins, That Ain't My Truck
- 41 Kathy Mattea, Clown In Your Rodeo
- 42 Perfect Stranger, You Have The Right To ...
- 43 Highwaymen, It Is What It Is
- 44 Little Texas, Southern Grace
- 45 Ty England, Should've Asked Her Fater
- 46 Jeff Carson, Not On Your Love
- 47 Daron Norwood, My Girl Friday
- 48 Bellamy Brothers, Big Hair
- 49 Garth Brooks, The River
- 50 Clay Walker, My Heart Will Never Know

★ ★ NEW ADDS ★ ★

4 Runner, A Heart With 4 Wheel Drive  
 Jeff Foxworthy, Party All Night



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Keep Their Heads Ringin'
- 2 Boyz II Men, Water Runs Dry
- 3 TLC, Waterfalls
- 4 Seal, Kiss From A Rose
- 5 Hootie & The Blowfish, Let Her Cry
- 6 Montell Jordan, This Is How We Do It
- 7 Bush, Little Things
- 8 Madonna, Human Nature
- 9 Soul Asylum, Misery
- 10 Blues Traveler, Run Around
- 11 Live, Lightning Crashes
- 12 Better Than Ezra, Good
- 13 R.E.M., Strange Currencies
- 14 Bruce Springsteen, Secret Garden
- 15 White Zombie, More Human Than Human
- 16 Bryan Adams, Have You Ever Really Loved
- 17 Adina Howard, Freak Like Me
- 18 Collective Soul, December

- 19 Elastica, Connection
- 20 Matthew Sweet, Sick Of Myself
- 21 Michael Jackson, History Mega Mix
- 22 Filter, Hey Man Nice Shot
- 23 Chris Isaak, Somebody's Crying
- 24 Naughty By Nature, Feel Me Flow
- 25 Bon Jovi, This Ain't A Love Song
- 26 Stone Temple Pilots, Interstate Love Song
- 27 Radiohead, Fake Plastic Trees
- 28 Jeff Buckley, Last Goodbye
- 29 Sheryl Crow, Strong Enough
- 30 Jill Sobule, I Kissed A Girl
- 31 The Black Crowes, Wisner Time
- 32 Spearhead, Hole In The Bucket
- 33 Nine Inch Nails, Hurt
- 34 Diana King, Shy Guy
- 35 Total, Can't You See
- 36 Hootie & The Blowfish, Hold My Hand
- 37 Paula Abdul, My Love Is For Real
- 38 Green Day, Basket Case
- 39 Montemagnet, Negasonic Teenage Warhead
- 40 Tom Petty, It's Good To Be King
- 41 Shudder To Think, X-French Tee Shirt
- 42 2Pac, Dear Mama
- 43 Bjork, Army Of Me
- 44 Jon B. Feat. Babyface, Someone To Love
- 45 Red Hot Chili Peppers, Give It Away
- 46 Skee-Lo, I Wish
- 47 U2, Hold Me, Thrill Me, Kiss Me...
- 48 Aerosmith, Crazy
- 49 Nine Inch Nails, Closer
- 50 Coolio, Fantastic Voyage

★ ★ NEW ADDS ★ ★

Michael Jackson & Janet Jackson, Scream  
 The Rembrandts, I'll Be There For You  
 All-4-One, I Can Love You Like That  
 Sheryl Crow, Can't Cry Anymore  
 Nicki French, Total Eclipse Of The Heart



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Clint Black, Summer's Comin'
- 2 Travis Tritt, Tell Me I Was Dreaming
- 3 George Jones, I Don't Need Your Rockin'...
- 4 Alan Jackson, I Don't Even Know Your Name
- 5 Alison Krauss & Union Station, When You
- 6 Tracy Lawrence, Texas Tornado
- 7 Wade Hayes, I'm Still Dancin' With You
- 8 Ty Herndon, What Mattered Most
- 9 Doug Stone, Faith In Me, Faith In You
- 10 John Berry, Standing On The Edge...
- 11 Sawyer Brown, I Don't Believe In Goodbye
- 12 Patty Loveless, You Don't Even Know Who...
- 13 Kenny Chesney, Fall In Love
- 14 Kathy Mattea, Clown In Your Rodeo
- 15 John Anderson, Mississippi Moon
- 16 Blackhawk, That's Just About Right
- 17 Neal McCoy, They're Playin' Our Song
- 18 Lorie Morgan, I Didn't Know My Own...
- 19 George Ducas, Hello Cruel World
- 20 Lee Roy Parnell, A Little Bit Of You

- 21 Pam Tillis, In Between Dances
- 22 Tracy Byrd, Walking To Jerusalem
- 23 Hal Ketchum, Stay Forever
- 24 Shenandoah, Darned If I Don't
- 25 Dwight Yoakam, Please, Please Baby
- 26 Garth Brooks, The River
- 27 Billy Ray Cyrus, One Last Thrill
- 28 Little Texas, Southern Grace
- 29 Trisha Yearwood, You Can Sleep While...
- 30 Bryan White, Someone Else's Star

★ ★ NEW ADDS ★ ★

Philip Claypool, Swingin' On My Baby's Chain  
 Mark Collie, Three Words, Two Hearts, One Night  
 Joe Diffie, I'm In Love With A Capitol "U"  
 Ty England, Should've Asked Her Fater  
 Ty Herndon, I Want My Goodbye Back  
 John Michael Montgomery, Sold (The Grundy.)  
 Kim Richey, Just My Luck  
 Tanya Tucker, Find Out What's Happenin'



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Let Her Cry
- 2 Elton John, Believe
- 3 Bryan Adams, Have You Ever Really Loved...
- 4 Dionne Farris, I Know
- 5 Martin Page, In The House Of Stone And...
- 6 Annie Lennox, No More "I Love You"
- 7 Boyz II Men, Water Runs Dry
- 8 Blues Traveler, Run Around
- 9 Tom Petty, It's Good To Be King
- 10 Blessid Union Of Souls, I Believe
- 11 Melissa Etheridge, If I Wanted To
- 12 Seal, Kiss From A Rose
- 13 Bruce Springsteen, Secret Garden
- 14 Carly Simon, Touched By The Sun
- 15 Amy Grant, Big Yellow Taxi
- 16 Chris Isaak, Somebody's Crying
- 17 Dave Matthews Band, What Would You Say
- 18 R.E.M., Strange Currencies
- 19 Eagles, Learn To Be Still
- 20 Hootie & The Blowfish, Hold My Hand
- 21 U2, I Still Haven't Found What I'm...
- 22 Gloria Estefan, Turn The Beat Around
- 23 Adam Ant, Wonderful
- 24 Police, Every Breath You Take
- 25 Eagles, Love Will Keep Us Alive
- 26 Melissa Etheridge, I'm The Only One
- 27 Sheryl Crow, Strong Enough
- 28 Dire Straits, Money For Nothing
- 29 Madonna, Take A Bow
- 30 Des'ree, Feel So High

★ ★ NEW ADDS ★ ★

Sheryl Crow, Can't Cry Anymore  
 Jordan Hill, Remember Me This Way  
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me  
 Jewel, Who Will Save Your Soul

# Artists & Music

## A&M PLANS TO DEVELOP SCARCE FROM STAGE

(Continued from page 16)

Scarce's sound is buttressed by Graning's big guitar sound and his rough, but sweet vocals. Reminiscent of early glam, Graning's songs balance alternative crunch with mid-'60s British rock hooks. He formed the band two years ago with bassist Joyce Raskin, and in that time they have gone through drummers at a rate rivaling Spinal Tap. Drummers have quit and returned only to quit again; last year, one drummer left the band three days before the band was set to enter the studio. "We don't mention drummers anymore," Graning laughs, noting that the band is once again auditioning drummers.

Pollak plans to break Scarce gradually. Initial promotional copies of the album's first single, "Honey Simple," will go out to college radio stations around June 25, then to commercial alternative a few weeks later, to be followed by album-oriented outlets. A video has already been made of "Freakshadow" for Europe (where the band has toured and garnered some positive press), but will probably not be seen domestically. Pollak says the campaign will build from the band's New England home base. From there, the label has targeted Chicago, Washington, D.C., Atlanta, and Minneapolis—markets where radio stations supported the band's 1994 indie

EP, "Red." Pollak hopes to get the band to do shows in each of those cities the week of the release of "Deadsexy."

To generate prerelease interest, advance copies of the album will be sent to radio, retail, and press in a special, limited-edition package. The disc will be included in a desk diary illustrated with artwork by Raskin (the recent Rhode Island School of Design graduate is also responsible for the album's cover art). Pollak says this will emphasize creative interaction with the band. "There's the band's music, the artwork, and whatever you choose to write in it."

In order for a new, relatively unknown band such as Scarce to forge a retail profile, Pollak considers independent record stores "absolutely essential." In-store copies of "Deadsexy" are being distributed, along with posters and other unspecified point-of-purchase items. A small vinyl pressing is also planned. Pollak also hopes to get the band several in-store performances.

None of this would work, Pollak emphasizes, if not for the fact that Scarce has "such a strong sense of who they are at such an early stage of their career."

"We just work hard," Graning says, sounding almost modest, until he adds, "We work hard like James Brown."

## SMOOTH'S 'MIND BLOWIN' ' SINGLE

(Continued from preceding page)

simultaneously to R&B and cross-over radio May 16. The Lionel Martin-directed videoclip for "Mind Blowin'" was serviced to BET March 29, with future servicing planned for MTV and the Box as the single builds.

To gain industry attention, Smooth performed at the mid-April Impact conference in Atlantic City, N.J., and at the Hitmakers Convention in Chicago May 4.

The label plans to take advantage of Smooth's sexy, young, street-oriented style in its marketing plan. Wallet-sized images of the artist have been inserted into the first 75,000 copies of the "Mind Blowin'" cassette single. Fan club information is included, as well as a phone number fans can call to hear snippets from the album.

Jive also plans a major-market

street snipe campaign to begin near the album's release. Publicity plans include print features in fashion and hip-hop fanzines. Ads targeting young audiences will be placed in Vibe, The Source, 4080, and other publications.

At press time, tour plans had not been finalized. Jordan says that artists often go on the road too soon after a project is released. "We want to take our time and establish a base with this project before she hits the road."

In addition to her recording career, Smooth has started her own production company, Female Mack Productions. She has already begun work on unsigned male rapper/singer Booney. She also plans to do more writing with other artists and producers this year.

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 17, 1995.



Continuous programming  
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 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

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BOX TOPS

- Of Dirty Bastard, Shimmy Shimmy Ya
- Ice Cube, Friday
- Collective Soul, December
- Brandy, Best Friend
- Monica, Don't Take It Personal
- Method Man, All I Need
- Smooth, Mind Blowin'
- Montell Jordan, This Is How...(Remix)
- Subway, Fire
- Skee-Lo, I Wish
- 2Pac, Dear Mama
- Mack 10, Foie Lie
- Madonna, Human Nature
- Dis 'N' Dat, Freak Me Baby
- Domino, Tales From The Hood
- Boyz II Men, Water Runs Dry
- Grand Puba, I Like It
- Nuttin' Nyce, Froggy Style
- TLC, Waterfalls
- D'Angelo, Brown Sugar
- Level 6, Who Be Da Dopest
- Naughty By Nature, Craziest (Remix)
- TLC, Red Light Special
- Po' Broke N' Lonely, Twisted
- Lil 1/2 Dead, 12 Pacoldjo
- E-40, Sprinkle Me
- Kut Klose, I Like
- Cash Money Click, Get Tha Fortune
- Shaggy, Boomastic
- H-Town, Emotions
- Jon B., Someone To Love

ADDS

- Xscape, Feels So Good
- M People, Open Your Heart
- DJ Smurf & PMHI, Ooh Lawd
- Primus, Wynona's Big Brown Beaver
- Jayo Felony, Bomb Stick
- Raekwon, Glaciers Of Ice



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

- Danny Tate, Dreamin'  
 Bob Dylan, Knockin' On Heavens Door  
 Kitaro, Dance Of Sarasvati  
 Shelby Lynn, Slow Me Down  
 Martin Page, In The House Of Stone And...  
 Boyz II Men, Water Runs Dry  
 Bryan Adams, Have You Ever Really Loved...  
 Brother Phelps, Anyway The Wind Blows  
 Al Green/Lyle Lovett, Ain't It Funny...  
 Hootie & The Blowfish, Let Her Cry  
 Alison Krauss & Union Station, When You Say...  
 Elton John, Made In England  
 Peter Dinklage, No Turning Back  
 Melissa Etheridge, If I Wanted To  
 Immortal Beloved, Ode To Joy  
 Diana King, Shy Guy  
 Londonbeat, Come Back  
 Delbert McClinton, Come Together  
 The Doors, The Ghost Song  
 Eagles, Hotel California

Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Brandy, Best Friend
- Monica, Don't Take It Personal
- Michael Jackson, History
- Gerald Levert, How Many Times
- The Roots, Proceed
- TLC, Waterfalls
- Boyz II Men, Water Runs Dry
- Snow, I'll Do Anything...
- Grand Puba, I Like It
- KRS-ONE, Ah Yeah
- Ill Al Skratz, Don't Shut Down...
- Mobb Deep, Survival Of The Fittest
- Method Man, All I Need
- Desree, Feel So High
- Raekwon, Glaciers Of Ice
- Trisha Covington, Slow Down

Naughty By Nature, Feel Me Flow  
 King Just, No Flows On The Rodeo  
 Sam Sneed, U Better Recognize  
 Mysterious Misfitss, I Be



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Take That, Back For Good
- Offspring, Self Esteem
- Bryan Adams, Have You Ever Really Loved...
- Nightcrawlers, Push That Feeling On
- Wet Wet Wet, Julia Says
- Connells, '74-'75
- La Bouche, Be My Lover
- Haddaway, Fly Away
- Scatman John, Scatman
- Janet Jackson, Whoops Now
- Bucketheads, The Bomb!
- Captain Hollywood Project, Find Another Way
- Bruce Springsteen, Secret Garden
- Bobby Brown, Two Can Play That Game
- Freakpower, Turn On...
- Brownstone, If You Love Me
- Montell Jordan, This Is How We Do It
- Green Day, Basket Case
- Oasis, Some Might Say
- Faith No More, Digging The Grave



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Kathy Troccoli, Mission Of Love
- Jan, Come To Me
- Christafari, Listening
- M. W. Smith, Cross Of Gold
- Margaret Becker, Deep Calling Deep
- Kim Boyce, Not Too Far...
- 4 Him, Real Thing
- BeBe & CeCe Winans, Love Of My Life
- PFR, Wonder Why
- Rebecca St. James, Side By Side

Big Tent Revival, Two Sets Of Joneses  
 Guardian, See You In Heaven  
 Three Crosses, This Is Not... (ADD)  
 Whitecross, Goodbye Cruel World (ADD)  
 Walter Eugenes, Crawl (ADD)



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Certain Distant Suns, Whatever
- King Missile, My Heart Is A Flower
- Veruca Salt, All Hail Me
- Thurston Moore, Ono Soul
- Babes In Toyland, Sweet 69
- PJ Harvey, C'Mon Billy
- Dag, Lovely Jane
- Redd Kross, Annie's Gone
- Soul Asylum, Misery
- No Use For A Name, Soulmate
- P.O.L., Stupid
- Dave Matthews Ants Marching
- Shudder To Think, X-French Tee Shirt
- Peter Murphy, Scarlet Thing In You
- Chris Isaak, Somebody's Crying



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Monster Magnet, Negasonic Teenage...
- Stabbing Westward, Nothing
- Phunk Junkeez, I Love It Loud
- All, Million Bucks
- Suddenly, Tammy, Hard Lesson
- Quicksand, Thorn In My Side
- Jeff Buckley, Last Goodbye
- Soul Asylum, Misery
- Primus, Wynona's Big Brown Beaver
- Dag, Lovely Jane
- Wilco, Box Full Of Letters
- Bloodhound Gang, Mama Say
- Mother May I, Meet You There
- Magnificent Bastards, Mockingbird Girl
- Wax, Who Is Next

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**BLUE MOUNTAIN**

*(Continued from page 17)*

mental approach and lyrics. Songs on the Roadrunner album (which was preceded by two other independent sets) take Jimmy Carter, Elvis Presley, and the Memphis band the Grifters as subject matter. The record closes with a studio jam on Skip James' "Special Rider Blues."

After the band, which was featured in Billboard's Continental Drift column last July, signed to Roadrunner, Blue Mountain enlisted the services of Eric Ambel, the ex-Del-Lords and Blackhearts member who today leads Roscoe's Gang, as producer. The band chose Ambel based on the recommendation of Missouri roots unit the Bottle Rockets, who, like Wilco and Blue Mountain, are managed by Tony Margherita.

Hudson says of Ambel, "He's great at keeping you inspired. He really keeps his finger on the pulse of the mood, so if you're getting tired or bored, he takes you out to eat or tells you a funny Joan Jett story; or he pulls out this crazy Jerry Lee Lewis bootleg that he's got. He gets you pumped up, or he pisses you off—whatever he feels like you need."

Roadrunner will begin promoting "Dog Days" four weeks before its July 25 release with the release to triple-A and Americana-styled stations of a five-song promotional CD that will contain the songs "Blue Canoe," "Wink," "A Band Called Bud," "Let's Ride," and "Jimmy Carter."

Simon says, "We feel like we've really represented the record well by choosing these five tracks. We certainly think that 'Blue Canoe' has a huge amount of potential, but we're going to let the stations go with what they feel is most appropriate for the sound of their station."

No video will be shot immediately, but Roadrunner will also service the album to video outlets to create awareness of the band.

On the retail side, says Simon, "we are going to really look to marry this band with independent retail—have them go and perform at independent retail whenever possible and go to the stores where the true music fans are who are going to dig this record first."

Blue Mountain is currently on tour in support of Wilco (whose bassist, John Stirrat, is Laurie Stirrat's brother). Other touring will follow. Simon says, "Primarily we're just looking to have them play in front of the appropriate audience, whether that be Wilco or the Jayhawks or the Bottle Rockets or any of those people, in a support capacity... They hopefully will be on the road for the next year."

That plan suits Hudson just fine. "The main thing I'm hoping is that we get the opportunity to keep putting out records and keep touring, because I want to build an audience for us independent of any kind of marketing demographic—build our own fans."

"The good thing about living [in Oxford is] our cost of living is so low that we've made a living without even being on a label. We don't really have to be huge right off the bat for us to keep doing it. It'd be nice if something happened, but even if it doesn't, we're gonna keep doin' what we're doin'."

# THE HOLLYWOOD REPORTER®

Film & TV Music Special Issue: August 29, 1995

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## EU Is Focus Of New Trade Group Aim Is To Show Industry's Importance

■ BY JEFF CLARK-MEADS

LONDON—The European music industry's newest voice has begun its call for greater support and appreciation from the European Union.

The 3-month-old European Music Office had its first meetings with European Union trade officials at the end of May. As well as making the case directly for official support for the industry, EMO is reinforcing its arguments by embarking on research to show the economic and cultural importance of the industry.

The EMO is a development of the French Music Export Office. EMO secretary general Jean-Francois Michel says that, having established the export office in 1993 to promote French music internationally, he felt there was a wider task to be undertaken. Following meetings with industry professionals begun in August 1993, EMO was formally established March 15 this year.

Its membership consists of author's societies (SGAE from Spain, SABAM from Belgium, SIAE from Italy, AEPI from Greece, and SACEM from France) along with Italy's nonprofit festival promoter Arezzo Wave, the French Music Export Office, and France's Fund for Musical Creation and artists-rights body ADAMI. Observer members are German music and technology organization Musik Komm and the Danish Music Information Centre. Michel says he will soon start discussions with British and Irish industry organizations and hopes they will add their weight to EMO.

EMO states its objectives as:

- Concentrating the music industry's lobbying effort within the European Union in order to persuade politicians to create "a support program for music similar to those that already exist for TV and cinema."
- Establishing "the importance of music as a cultural, economic and social force."
- To assist touring within individual European states and throughout the Union.
- To promote European music abroad.
- To encourage communication and interaction among European music professionals.

EMO used its first meeting with the E.U.'s DG10 trade department at the end of May to lay out the reasons why it thinks the Union should commit resources to assisting popular music. EMO argued that music is not only economically important but is also very socially significant, particularly among the young. Michel says he regards the meeting as "positive."

Michel says EMO now intends to demonstrate just how significant music is by conducting research aimed at collating music's financial impact across the Union. He says this will encompass not just record sales—which are already well documented—but also wider contributions to the economy such as the live sector and sales of musical instruments. EMO will also seek to delineate popular music's cultural importance.

Further, Michel says he hopes to organize a series of meetings between DG10 officials and music industry professionals for September or October in which these issues will be readdressed.

Michel regards the timing of EMO's initiative as fortunate because, in his view, a planned refocusing of DG10 next year will give popular music a greater priority. EMO feels particularly strongly that music should receive the same consideration by the E.U. as do other cultural industries.

A statement from EMO says, "Un-

like the movies, TV or radio and, more recently, the new information-technology business, the music industry has never benefited from a coherent policy in Brussels [the seat of European government].

"In this context, it was to be expected that the E.U. would implement a common policy to develop its rich and varied artistic heritage, emphasize its national and regional cultures and take into consideration the different cultural trends of youth."

## London Stores Set World Standards With HMV, Revamped Megastore Enters Record Book

■ BY JEFF CLARK-MEADS

LONDON—One street in this city now boasts the world's biggest record store and the world's biggest home entertainment store—and that is official.

For the past five years, Oxford Street, the U.K.'s main shopping thoroughfare, has had HMV, which, says the Guinness Book of Records, is the world's largest record outlet with 36,000 square feet of trading space selling records.

Now, less than 200 yards away, the flagship Virgin Megastore opened June 1, and, at 67,718 square feet, it has been certificated the world's largest home entertainment store. With a new look, the relaunched Megastore is a revamped version of one of the original pillars of the Virgin empire.

Virgin Retail U.K. managing director Simon Burke says the store—with its landmark site at the corner of Oxford Street and Tottenham Court Road—has become an icon for his company, and he is eulogistic in his description of it. "It's the wellspring, the heart of the business. It is a foundation stone of our business. If you were to ask people in this country what the word 'Megastore' means, most would say it means the shop on Oxford Street."

Asked why Oxford Street should contain two stores with world titles, Burke says, "Oxford Street is the most significant trading street in Europe. London is a vast city with huge population. Every retailer has its flagship store there."

For several years, however, Virgin's flagship store was a fairly threadbare standard-bearer. Before the \$15 million refurbishment, many customers said it had a mildly confusing layout and felt somewhat cluttered—a criticism that has been swept aside by the clean, open spaces of the new version.

Says Burke, "It was in a sad and sorry condition for a number of years and really has never visibly lived up to what it actually is. Though the service was always good, when people went there they could be disappointed by the appearance and scale. It was a nightmare to manage; there was no room to display stock, and there was never any room to move."

"Now we intend it to be one of the great retail stores of the world. People should be in no doubt they are in the greatest entertainment store in the world when they walk in."

But Burke adds that a balance had to be struck between impressing and exciting customers and overwhelming them with the 200,000 titles the store has in its 67,000 square feet of trading space. That space is allocated to video (20%), games (10%), and books and accessories (5%), with the remainder given to music.

Burke says that when the company decided to expand, it looked at "every other site in Oxford Street" before deciding to spread up and out from its existing location.

The expansion meant digging into the foundations of the building to excavate more space for the basement video department. It also meant opening up the floors above so that there are now four stories between videos and the Gallery at the top of the building.

The feel of the building is airy—topped as it is by a glass dome surmounting the four-floors-high stairwell—with broad spaces between racks and around the trading areas.

The icing on the cake would be a fascia bringing Virgin's signature to the corner of Oxford Street and Tottenham



**Murphy's Lore.** With a dinner for friends and colleagues in Sydney, C.M. Murphy celebrated 35 years of his family company MMA, which, as MMA Management, brought INXS to the world stage and which also encompasses rooArt Records. Pictured, from left, are Janice Thomsen (C.M.'s mother); C.M. Murphy (on the phone to INXS's Michael Hutchence); Kirk Pengilly of INXS; artist Jenny Morris, who is managed by the group; and INXS's Tim Farriss.

## France's FNAC Plans More Multimedia

■ BY EMMANUEL LEGRAND

PARIS—Leading French record and video retail chain FNAC is entering the 21st century, with the opening of new stores that fully recognize the potential of multimedia.

In the same way that FNAC supported the fledgling CD in the mid-1980s, the chain now plans to become the undisputed leader in the field of multimedia.

The move is a clear sign that FNAC's new owner, retail group Pinault-Printemps, is willing to continue to develop the chain as a specific brand, which puts an end to speculation that FNAC's activities are becoming increasingly integrated into Pinault's.

"FNAC is a unique brand in the world," said company president Pierre Blayau at the opening of the reshaped and expanded FNAC store at La Defense in the suburbs of Paris May 30. He added, "The FNAC spirit continues to exist here more than

(Continued on page 48)

## Echo Voting To Be Expanded Move Expected To Stir Up Awards

■ BY WOLFGANG SPAHR

HAMBURG—The German phonographic academy is giving a broader base to its annual Echo Awards.

Academy chairman and WEA Germany managing director Gerd Gebhardt says the voting college for the awards will be broadened from just record companies and music publishers to a range of artists, industry professionals, and journalists.

The move is similar to the British Phonographic Industry's initiative two years ago. The BPI widened the voting structure for the Brit Awards following criticism of the staidness of the winners when only record companies had a vote.

Gebhardt says, "We invite the Echo Award winners, the nominees, and also other artists, authors, producers, publishers, record company representatives, journalists, and others associated with the German music market to be-

come members of the academy."

So far, the academy's members consist of 35 record companies and music publishers. In addition, there is a board of trustees made up of personalities from the arts and cultural industries.

Acknowledging the academy has been influenced by the Brit Awards and the broad-based voting structure of the Grammys, Gebhardt says, "We are continuing to develop the Echo Awards so that they gain even greater acceptance in Germany."

Over the past four years, the Echos ceremony has become a shop window for German music both at home and abroad. "[German music] has now reached international standards," says Gebhardt. "The Echo Awards have proved that the 'made in Germany' seal of quality also applies to music made in Germany."

New members of the academy will pay an annual fee of \$60.

## Malaysia Moves Into Hard Rock

■ BY PHILIP CHEAH

SINGAPORE—Following in the wake of Taiwan and China, Malaysia has joined the Chinese hard rock scene.

PolyGram is the first company to jump into the fray by signing Alienhold, Barbastelles, and Baby-Amps. The three bands are featured in a compilation, released May 22, called "Rock Kaki" (Malaysian slang for "rock members").

"Mainstream Chinese pop has traditionally been dominated by Hong Kong and Taiwan artists. Since Malaysia has always been more rock-influenced, it is now time for a change," says Eric Yeo, PolyGram's managing director for (Continued on next page)



# U.K.'s RCA Hits With Take That, Lennox

■ BY ADAM WHITE

LONDON—Executives at RCA Records in the U.K. might want to start thinking about the Queen's Award for Export Achievement.

Take That is the most popular British band outside of North America, judging from the group's impact on various album and singles charts. The band's "Nobody Else" is the top-selling album by an international act in Japan and Germany, the world's second- and third-largest music markets.

Annie Lennox, meanwhile, is the highest-ranked U.K. artist on North American album charts. "Medusa" stands at No. 21 on The Billboard 200—the release has been on the chart for 12 weeks—and holds at No. 3 on the Canadian charts published by The Record.

"Medusa" had sold 560,000 copies in the U.S. up to the week ending May 28, according to SoundScan. The album, issued there through Arista Records, has been certified platinum for trade shipments of 1 million units. "Diva," Lennox's previous album through Arista, has sold 1.9 million copies in the U.S., reports SoundScan.

Take That, which recently re-signed to RCA Records U.K. for the world outside of North America, has been in negotiations for a U.S. deal for some months. Sources say Arista is the band's outlet there, although that has yet to be officially announced.

The current international success of

Take That and Lennox is at least partly due to the efforts of Chrissie Harwood, RCA's international marketing director. Harwood recently left the label to form her own consulting firm but is still under contract to act as international adviser to Lennox and Indolent act Sleeper. Harwood's successor at RCA is marketing VP Nancy Farbman.

Says Simon Fuller of London-based 19 Management, which manages Lennox, "Chrissie has worked closely with me from day one of the launch of Annie's solo international career. We have developed a complete understanding of how to maximize the commercial opportunities open to an artist of Annie's stature without compromising any artistic integrity."

RCA U.K. executives say that "Medusa" has sold a total of 2.5 million copies worldwide since its March 6 release, including 450,000 in Britain. They contrast this with "Diva," which sold 1 million copies in a comparable period. Total world sales of "Diva," according to the label, are 5 million.

Fuller affirms that the meticulous setup and success of both albums are largely attributable to Harwood's efforts "and her relationship with BMG around the world." Harwood was instrumental in assembling a band for Lennox for her TV appearances this year in Italy, Canada, the U.S., and France.

Similarly, Take That manager Nigel Martin-Smith calls Harwood a key player in the band's success "since day

one" four years ago, and praises her attention to detail and commitment. "Together we decided to target specific territories rather than spread the promotion too thinly," he says, "and this worked, with the band breaking out of Holland, Germany, and Italy into the rest of Europe."

In Germany, "Nobody Else" and the single "Back For Good" have to date both sold more than 400,000 copies, according to local BMG officials. The album was ranked at No. 2 in last week's Media Control charts; the single was at No. 3.

In Italy and Austria, "Nobody Else" has just relinquished the No. 1 slot to local artists. In Australia, Holland, Sweden, Austria, Spain, and Portugal, among other markets, the album remained in the top 10 last week. In Finland and Switzerland, it stayed at the top of the charts. In Japan, "Nobody Else" was No. 6 on the Original Confidence (Oricon) combined domestic/international album rankings and No. 1 on the international chart. BMG Victor says it has so far sold 54,000 copies of the domestic pressing and 33,000 imports. A senior BMG International executive says the company is "aiming for sales of 150,000 copies in 90 days." The album was issued there on May 24.

Take That is planning to tour the Asia-Pacific region after its August U.K. concert dates, and Japan may be part of the itinerary. Promotion work in the U.S. is being tentatively scheduled for the end of the year.

Total world sales of "Nobody Else" have topped 1.7 million copies to date, by RCA's count, including 650,000 units in Britain. Take That's last album, "Everything Changes," sold 3 million worldwide, including 1 million at home.

Steve McClure in Tokyo and Ellie Weinert in Munich contributed to this report.

## MALAYSIAN HARD ROCK

(Continued from page 42)

Singapore and Malaysia.

While the music is essentially hard rock, it also contains elements of thrash metal and rock ballads. Chu Soon Seng, Baby-Amps' 23-year-old guitarist/songwriter, says, "We listen to a lot of Western hard rock such as Van Halen and Bon Jovi, but also thrash metal such as Metallica."

"In fact, we are all fans of the English-language Malaysian alternative rock scene. There isn't a parallel scene in Chinese, and because we are Chinese-speaking, we decided to perform in Chinese."

All three bands have been influenced by mainland China rock superstars such as Cui Jian and Tang Dynasty. The goal has been to veer completely away from mainstream pop and produce music with youth angst and rage.

The groups were discovered in a 40-band local competition organized by PolyGram and Guinness in November in Kuala Lumpur, Malaysia. Baby-Amps and Barbastelles sing in Mandarin, while Alienhold—a seven-member group featuring three lead guitars—sings in both Cantonese and English.

"They are actually our first local alternative rock product. It's very experimental, but it is a potential market," says Yeo, who expects to sell more than 20,000 units of "Rock Kaki."

# Rieu Makes Strauss A Pop Star For Mercury In Europe

■ BY WILLEM HOOS

AMSTERDAM—It's not rock'n'roll, but it's breaking sales records all the same. Dutch violinist and conductor André Rieu's Mercury Holland album "Strauss & Co.," which features his



RIEU

26-piece Johann Strauss Orchestra, has sold more than 655,000 copies in the Netherlands, making it the Dutch CD to sell the most within a year of release.

PolyGram has a campaign to cross Rieu over to other European markets. So far, it has sold 55,000 copies in Belgium and has shipped 80,000 in Germany.

Mercury Holland managing director Jan Corduwener, who is behind the international push, is convinced that Rieu and his orchestra can reach international megastar status. "Strauss & Co." features popular versions of waltzes by Johann Strauss and other Viennese composers.

The album has been marketed in the Netherlands as a pop album since its release last September. Polydor,

which is marketing the label in Germany, has set up a major campaign there.

Polydor Germany's managing director Gotz Kisö has called Rieu "the new James Last," says Corduwener. Rieu and his orchestra made several German TV appearances in May.

The key to Rieu's success is his live performance, says Theo Roos, president of PolyGram Holland and VP of artist development, continental Europe. "His concerts are incredible—he faces the audience, and within a short while everyone is up out of their chairs waltzing."

Rieu says of his favorite composer, "Strauss wrote his waltzes... for festive gatherings and celebrations where young people would dance and have fun. Strauss' performances in the parks and dance halls drew large audiences, and people thoroughly enjoyed themselves. One could almost compare it to our present day house parties and rock concerts."

Rieu presents his concerts with humor and charm, ensuring that the public will experience an unforgettable evening. "I have always regretted that musicians and the audience in the hall are separated," he says.

(Continued on next page)

## Billboard

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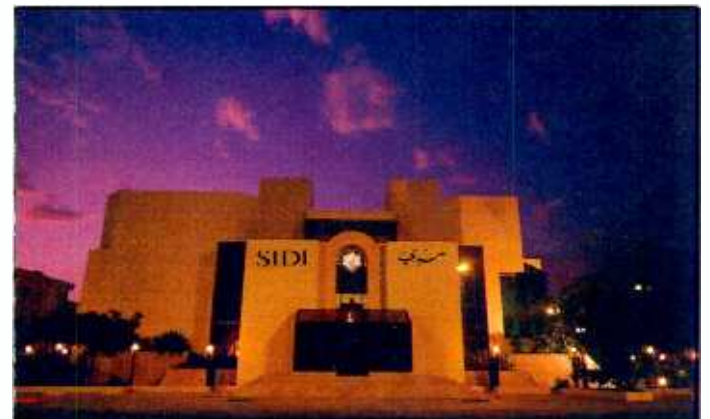
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## U.K. Artist Reps Meet With Minister On Royalties Issue

BY JEFF CLARK-MEADS

LONDON—The U.K. government has heard directly what the country's performers want from proposed changes to copyright law.

Artist representatives met with technology minister Ian Taylor to reinforce the message that they want a statutory right to 50% of broadcast royalties.

Taylor met with the Performing Artists Media Rights Assn. June 5 and was due to see the International Managers Forum and its offshoot, the Assn. of United Recording Artists, June 9. The meetings were taking place in the wake of the government's issuing of draft legislation, the Copyright and Rights of Performers Regulations 1995 (Billboard, April 29).

The document is the government's response to a European Union directive requiring harmonization of intellectual property law across the union. Though it contains a provision that would give performers a statutory right to broadcast royalties for the first time, it states only that these royalties should be "equitable." The two artists' organizations that are talking to the minister, though somewhat divided on other matters, are united in their position that performers should receive far more than the 32.5% of royalty income they currently are given on a voluntary basis by the record

companies. The organizations are also looking for various safeguards over how these royalties should be collected and administered.

PAMRA is an umbrella organization for a range of bodies that include the Musicians' Union and the engineers and producers group Re-Pro.

One of those present at the June 5 meeting was Re-Pro vice chairman Peter Filleul. He says, "The minister was very much aware of the concerns of performers. He listened to us with great understanding and sympathy."

"However, the minister said—in his words—that he was not minded to tell us what his conclusions might be."

Filleul says he and his colleagues are encouraged by the fact that the copyright regulations—in the form of a statutory instrument—will not come before Parliament before the autumn. Originally, it was expected that they would pass through the Commons before the summer recess. Says Filleul, "We are very confident that the minister will respond to the 500 letters and submissions he has received on this."

Asked about the nub of his scheduled June 9 meeting with Taylor, IMF chairman Dennis Muirhead says, "Performers must have a legal right to broadcast income and an equitable split must mean 50-50 between them and the record companies."

## Australia Drops Anchor In Asia Pacific Contingent Sees Great Promise In New Trade Show

BY CHRISTIE ELIEZER

HONG KONG—The large Australian presence at MIDEAM Asia is sending a clear signal to the region: We are part of the Asia-Pacific area, and we intend to be major players.

The 35-company Australian contingent included record companies, publishers, artists, and tour promoters. Most were housed in Export Music Australia's main stand, a handful set up their own, and others were part of multinational booths. Australians were represented as speakers and moderators at conferences; four acts were showcased.

"Seeing is believing," says Paul Krige, managing director of the newly launched local arm of MCA Music Entertainment. "We're investing a lot coming into this part of the world and are looking for acts. That we're in for the long haul is not something you announce at a press conference or by doing an ad—you prove it. You don't attend just one MIDEAM Asia, you keep coming back and building up."

MIDEAM Asia (Billboard, June 10) was more than a gathering of a wide array of contacts. To many Australians, its seminars and networking possibilities provided the first real chance to get a clear picture of regional problems, sheer diversity of the markets, and business opportunities.

"I've been waiting for something like this for five years," says Warren Fahey, founder of Larrikin Entertainment, which picked up distribution and licensing deals in the Philippines, South Korea, Japan, and Singapore. Fahey is now championing a similar event in South America.

Sony Music Entertainment Australia concentrated on two acts: Rick Price, who has had two chart-toppers and \$250,000 worth of sales in the region, and Tina Arena, whose "Chains" is getting significant radio and video airplay. Each artist did 20 media interviews during the five-day event, and their showcase at the Hard Rock Cafe was broadcast by the pan-regional music TV station Channel V.

"The feedback was incredible from the media and our regional affiliates," says director of international marketing John Watson.

Showcases by singer Max Sharam and hip-hop act Kulchah before various Warner Music international heads received a similar response. As a result, Kulchah was signed to a six-week tour on the Hard Rock Cafe network in July, while Sharam's debut album, "A Million Year Girl," was immediately picked up by Warner in the Philippines, Thailand, Taiwan, and Indonesia.

Independent publisher MMA Music announced a deal with Taiwan's Hima-

laya Records to promote its catalog to Chinese-speaking acts and use its international connections to provide producers like INXS' Andrew Farriss and London-based Peter Wingfield to work with rock, hip-hop, and folk acts.

From discussions initiated at MIDEAM Asia, Mushroom Distribution Services expects to increase its export rate to Southeast Asia from 8% of its business to 15% by the end of the year.

Australian Garry Van Egmond met with fellow concert promoters with a view to widening tours by American and European acts through Australia and New Zealand to include Asian cities. "It makes tours more cost-effective, and obviously it's more appealing for an international act to do 15 shows in that part of the world rather than eight, says Van Egmond. "The promoters were highly responsive. They believe, as I do, that Australia is part of Asia. After all, Jakarta is just a few hours away from Perth."

Most companies contacted by Billboard acknowledged that MIDEAM Asia is an essential stopping point in the future. "The potential is certainly huge, but we're not going to just walk in and take over," says Peter Hebbes, head of MCA Music Australia. "We have a lot to learn, and we'll have to keep going back for a few years before we really start to see the yields."

## Singapore Network Takes 2 MTV Channels

BY MIKE LEVIN

HONG KONG—In Asia's volatile music-TV sweepstakes, MTV moved to the head of the pack when both its 24-hour English- and Mandarin-language channels were picked up by Singapore Cablevision (SCV) June 1.

MTV will provide two of the cable network's 25 channels when Singapore allows its first nonterrestrial television to air later in June. STAR TV's Channel V is only seen in two-hour blocks on local TV.

MTV's Asia's twin signals currently reach a reported 7 million homes in Taiwan, Thailand, Indonesia, South Korea, and India.

Because MTV's Asian operations are headquartered in Singapore,

"it's appropriate that both our channels are included by SCV in their initial lineup," says MTV Asia president Peter Jamieson.

MTV's first-in access is far more significant than simply supplying music programming to a city of 2.8 million. Singapore's hard-line government and its "Asia-first" attitude have helped make it the cultural and financial capital of Southeast Asia; countries in the region look to it for direction.

Allowing MTV's entry will help change attitudes toward it and other foreign broadcasters in the pivotal markets of Malaysia and Indonesia, where all nonterrestrial TV programming is either banned or blocked.

## RIEU MAKES STRAUSS A POP STAR FOR MERCURY

(Continued from preceding page)

Corduwener has been surprised by the reaction to Rieu's album. He says, "We thought that Rieu's music would appeal only to people 45 and older. Now we know better; it's appreciated by people between 16 and 65."

PolyGram says it will use the combination of TV appearances and live concerts in all areas in which it tries to market Rieu.

For many years, Rieu was a violinist with the Limburg Symphony Orchestra, one of Holland's leading regional classical orchestras. He has recorded a number of LPs and CDs with his own ensembles, which include the Maastrecht Salon Orchestra.

As conductor of the Johann Strauss Orchestra, Rieu has been signed to

Mercury Holland since 1994. That was shortly after Herman van der Zwan, at the time the company's A&R manager, visited a performance of the violinist and his orchestra in Harlingen in northern Holland.

Rieu's album has 14 tracks, which feature popular arrangements of waltzes by composers including Johann Strauss, Franz Lehár, Emmerich Kalman, Dmitri Shostakovich, Ralph Benatzky, and Robert Stolz.

The album topped the Mega Album Top 50, Holland's leading album chart, for 19 weeks and has been No. 2 for the last three weeks. And two Rieu singles, "No House But Strauss" and "The Second Waltz" by Shostakovich, were both top 10 singles.

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## BMG Execs, Artists Gather For Meetings, Mirth In Malaysia

BMG International convened May 14-20 in Penang, Malaysia, for the company's sixth international marketing conference. Hosted by Heinz Henn, senior VP of international A&R and marketing, the conference was attended by 170 executives from 40 countries. Activities included live music performances; presentations from BMG's various music, video, legal, and finance divisions; and a closing-night Scheherazade theme event.



Unwinding after their arrival in Penang, from left, are George Makzoumeh, GM of BMG International, Middle East; Christoph Ruecker, VP of international marketing, BMG International; Carol Wright, VP of artist marketing, BMG Canada; Susan Markheim, VP of international, Giant Records; Frankie Cheah, managing director, BMG Malaysia, and Keith Blackhurst, co-managing director, deconstruction.



Celebrating following a performance by artist M Nasir, from left, are Frankie Cheah, managing director, BMG Malaysia; Chris Stone, VP of A&R and marketing, Europe; Nasir; Stuart Rubin, VP of A&R and marketing, Asia Pacific; and Heinz Henn, senior VP of international A&R and marketing, BMG International.



Jive act the Backstreet Boys meet BMG International senior VP of international A&R and marketing Heinz Henn (without hat) following their performance.



BMG Classics artist Angel Romero performs for the attendees.



Joan Armatrading, BMG International's newest signing, treated the crowd to an acoustic set. Armatrading was to begin a tour June 7 in Ireland and will perform both electric and acoustic sets at each show.



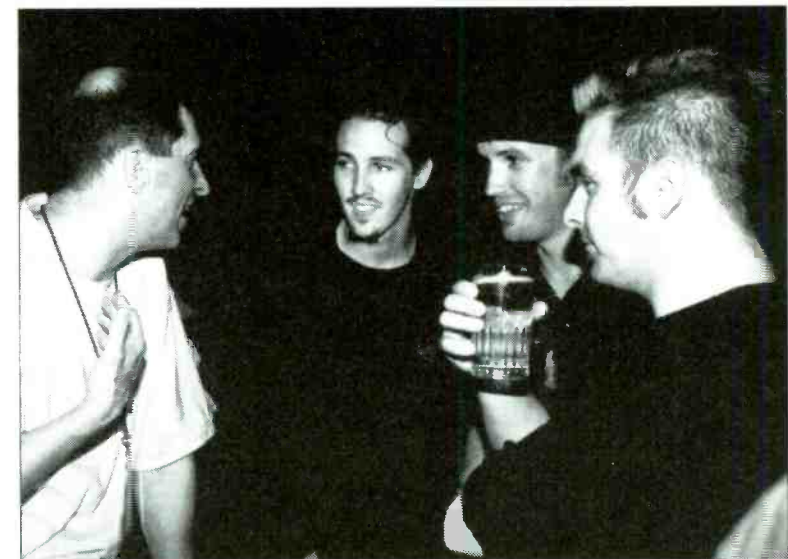
Staffers cluster following a surprise performance by Joan Armatrading. Pictured, from left, are Heinz Henn, senior VP of international A&R and marketing, BMG International; Chris Stone, VP of A&R and marketing, Europe; Kate Winn, label manager, BMG International; Armatrading; Christoph Ruecker, VP of international marketing, BMG International; Stuart Rubin, VP of A&R and marketing, Asia Pacific; Rachel Male, Running Dog Management; and Armatrading band members James Hallowell, Prabjote Oshan, and Rosie Wetters.



Arista U.K. artist Ezio greets attendees after his performance. Pictured, from left, are Clare Dowds, head of marketing, Arista U.K.; Chris Stone, VP of A&R and marketing, Europe; Ezio collaborator Booga; Stuart Rubin, VP of A&R and marketing, Asia Pacific; Ezio; Heinz Henn, senior VP of international A&R and marketing, BMG International; and Julian Wall, head of international, Arista U.K.



BMG Munich signee Haddaway gives a lift to Heinz Henn following his performance at the conference.



Members of New Zealand band Supergroove relax after their performance. Pictured, from left, are Heinz Henn, senior VP of international A&R and marketing, BMG International; band sax player Nick Atkinson; Kirk Harding, marketing manager, BMG New Zealand; and the band's drummer, Ian Jones.



# HITS OF THE WORLD



## JAPAN

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NEGAI BZ
2	1	(ES) THEME OF ES MR CHILDREN
3	2	TOMORROW MAYO OKAMOTO
4	3	KNOCKIN' ON YOUR DOOR DEL
5	4	ROBBINSON SPITZ
6	5	TABIBITO NO UTA MIYUKI NAKAHAMA
7	NEW	AIGA MIENAI ZARD
8	8	KIMI GA ITAKARA FIELD OF EWE
9	NEW	AOI USAGI NORIKO SAKAI
10	NEW	ZURUI ONNA SHAPANO
<b>ALBUMS</b>		
1	1	GEISHA GIRLS THE GEISHA GIRL SHOW
2	4	H JUNGLE WITH T WOV WAR TONIGHT
3	3	ORIGINAL LOVE RAINBOW RACE
4	5	DREAMS COME TRUE DEL COUS
5	2	SEIKO MATSUDA IT'S STYLE
6	NEW	NAOMI TAMURA
7	NEW	VARIOUS JUMP
8	10	CARDIGANS LIFE
9	NEW	DIANA KING TOUGHER THAN LOVE
10	6	TRF DANCE TO POSITIVE

## NETHERLANDS

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS
3	3	AJAX IS KAMPLOEN DANNY LUKASSEN
4	5	SLONG SON DE GANG NACHAGVE
5	6	TWO CAN PLAY THAT GAME BOBBY BROWN
6	4	SCATMAN SCATMAN JOHN
7	7	THINK TWICE CELINE DION
8	NEW	THINK OF YOU WHIGFIELD
9	NEW	THIS AIN'T A LOVE SONG BON JOVI
10	NEW	74-75 CONNELLS
<b>ALBUMS</b>		
1	1	VANGELIS 1492—CONQUEST OF PARADISE
2	2	ANDRE RIEU STRAUZ & CO
3	3	IRENE MOORS & DE SMURFEN SMURF THE HOUSE
4	6	WET WET WET PICTURE THIS
5	4	CELINE DION THE COLOUR OF MY LOVE
6	5	KOOS ALBERTS SAMEN TEGEN NAAR NOKIUM
7	0	BRUCE SPRINGSTEEN GREATEST HITS
8	NEW	LIVE THROWING COPPER
9	3	ROWWEN HEZE ZONDAG
10	7	CRANBERRIES NO NEED TO ARGUE

## AUSTRALIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MOUTH MERRIE BAINBRIDGE
2	NEW	SCREAM VOLUME 1 MICHAEL JACKSON
3	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS
4	3	BACK FOR GOOD TAKE THAT
5	4	YOU BELONG TO ME
6	5	STRONG ENOUGH SHERYL CROW
7	6	BABY BABY CORONA
8	7	I'VE GOT A LITTLE SOMETHING FOR YOU MN8
9	8	RUN AWAY MC SAR & REAL McCOY
10	9	SUKIYAKI
11	10	COTTON EYE JOE REDNEX
12	11	SHY GUY DIANA KING
13	12	EVERYBODY ON THE FLOOR
14	13	BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKLEHEAD
15	14	IF YOU LOVE ME BROWNSTONE
16	15	DON'T GIVE ME YOUR LIFE ALEX PARTY
17	16	'WANNA BE DOWN' BRANDY
18	17	THINK TWICE CELINE DION
19	18	SET YOU FREE
20	19	RIVER OF LOVE RICK PRICE
<b>ALBUMS</b>		
1	2	SHERYL CROW TUESDAY NIGHT MUSIC CLUB
2	1	JOSHUA KADISON PAINTED DESERT SERENADE
3	3	CELINE DION THE COLOUR OF MY LOVE
4	4	ROACHFORD PERMANENT SHADE OF BLUE
5	5	CRANBERRIES NO NEED TO ARGUE
6	6	CRUEL SEA THREE LEGGED DOG
7	7	GREEN DAY DOOKIE
8	8	J.L.S.M. MACHIAVELLI AND THE FOUR SEASONS
9	9	MAX SHARAM A MILLION YEAR GIRL
10	10	BRUCE SPRINGSTEEN GREATEST HITS
11	11	JOHN LEE HOOKER CHILL CUT
12	12	TINA ARENA DON'T ASK
13	13	TAKE THAT NOBODY ELSE
14	NEW	CORONA THE RHYTHM OF THE NIGHT
15	14	REAL McCOY ANOTHER NIGHT
16	15	SILVERCHAIR FROG STOMP
17	16	SOUNDTRACK BAD BOYS
18	NEW	GARTH BROOKS THE HITS
19	18	GLORIA ESTEFAN HOLD ME TIGHT
20	9	VANESSA MAE THE VIOLIN PLAYER

## CANADA

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS
2	2	TAKE A BOW MADONNA
3	3	BELIEVE ELTON JOHN
4	4	PIPE DREAMZ YAKOO BOZ
5	5	SQUARE DANCE SONG BKS & ASHLEY MacISAAC
6	6	ANOTHER DAY WHIGFIELD
7	8	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI
8	7	SUKIYAKI
9	9	ALWAYS BON JOVI
10	NEW	THIS IS HOW WE DO IT MONTELL JORDAN
11	11	SECRET MADONNA
12	10	ON BENDED KNEE BOYZ II MEN
13	NEW	THIS AIN'T NO LOVE SONG BON JOVI
14	NEW	MACARENA LOS DEL MAR
15	11	IF YOU LOVE ME BROWNSTONE
16	16	CRAZIEST NAUGHTY BY NATURE
17	17	SHORT DICK MAN 20 FINGERS
18	17	RUNAWAY REAL McCOY
19	18	I KNOW DIONNE FARRIS
20	NEW	THINK OF YOU WHIGFIELD
<b>ALBUMS</b>		
1	1	LIVE THROWING COPPER
2	4	HOOTIE & THE BLOWFIELD CRACKED REAR VIEW
3	2	CRANBERRIES NO NEED TO ARGUE
4	8	COLLECTIVE SOUL COLLECTIVE SOUL
5	3	ANNIE LENNOX MEDUSA
6	5	SOUNDTRACK FORREST GUMP
7	7	OFFSPRING SMASH
8	10	WHITE ZOMBIE ASTRO CREEP 2000
9	9	EAGLES HELL FREEZES OVER
10	14	MONTELL JORDAN THIS IS HOW WE DO IT
11	12	GREEN DAY DOOKIE
12	6	ELTON JOHN MADE IN ENGLAND
13	19	SOUNDTRACK DON JUAN DEMARCO
14	11	VAN HALEN BALANCE
15	17	VARIOUS 400% DANCE
16	19	SHERYL CROW TUESDAY NIGHT MUSIC CLUB
17	NEW	REAL McCOY ANOTHER NIGHT
18	7	BRUCE SPRINGSTEEN GREATEST HITS
19	11	SOUNDTRACK BAD BOYS
20	NEW	VARIOUS PIRATE RADIO

## HITS OF THE U.K.

1995, Billboard BPI Communications (Music Week) CIN 6/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER
2	2	ROBSON GREEN & JEROME FLYNN
3	NEW	COMMON PEOPLE PULP
4	3	SCREAM MICHAEL JACKSON & JANET JACKSON
5	5	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D
6	4	SCATMAN SCATMAN JOHN
7	6	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA
8	NEW	THIS AIN'T A LOVE SONG BON JOVI
9	7	THAT LOOK IN YOUR EYE AL CAMPBELL
10	NEW	REVEREND BLACK GRAPE BLACK GRAPE
11	8	YOUR LOVING ARMS BILLIE RAY MARTIN
12	9	YES McALMONT & BUTLER
13	NEW	THINK OF YOU WHIGFIELD
14	10	SURRENDER YOUR LOVE NIGHTCRAWLERS
15	11	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) JAM & SPOON
16	12	SWING LOW SWEET CHARIOT LADYSMITH BLACK MAMBAZO
17	13	A WHITER SHADE OF PALE ANNIE LENNOX
18	14	NAKED REEF
19	15	DREAMER LIVIN' JOY
20	16	DODGY STAYING OUT FOR THE SUMMER '95
21	17	THIS IS HOW... MONTELL JORDAN
22	18	ONLY ONE ROAD CELINE DION
23	NEW	DON'T MAKE ME WAIT INVERLANO
24	19	FREEDOM MICHELLE GAYLE
25	20	SEX ON THE STREETS PIZZAMAN
26	NEW	KEEP THEIR HEADS RINGIN' DR. DRE
27	21	HURT SO GOOD JIMMY SOMERVILLE
28	NEW	JESSIE JOSHUA KADISON
29	NEW	SECRET LOVE DANIEL O'DONNELL & MARY RUFF
30	NEW	BEAUTIFUL MARGLION
31	22	CHAINS TINA ARENA
32	NEW	BACK FOR GOOD TAKE THAT
33	NEW	LOVE, LOVE, LOVE... ROLLIGOS MYSTIC
34	23	I BELIEVE BLESSID UNION OF SOULS
35	24	SOME MIGHT SAY OASIS
36	25	HAVE YOU EVER REALLY... BRYAN ADAMS
37	26	DON'T STOP (WIGGLE WIGGLE) OUTHERE
38	27	FAKE PLASTIC TREES RADIOHEAD
39	28	WE'RE GONNA DO IT AGAIN MANCHESTER
40	29	KEY TO MY LIFE BOYZONE
41	30	I BELIEVE HAPPY CLAPPERS

## GERMANY

THIS WEEK	LAST WEEK	SINGLES
1	1	BE MY LOVER LA BOUCHE
2	2	DORSTE, HORST DU MICH? MARK' OH
3	3	BACK FOR GOOD TAKE THAT
4	4	SELF ESTEEM OFFSPRING
5	5	MIEF! DOOFEN
6	13	PUSH THE FEELING ON NIGHTCRAWLERS
7	7	HAVE YOU EVER REALLY... BRYAN ADAMS
8	5	LICK IT 20 FINGERS FEATURING ROULA
9	15	SCHLUMPFEN COWBOY JOE SCHLUMPF
10	11	WONDERFUL DAYS THEO & CHARLY LOWNOISE
11	9	WISH YOU WERE HERE REDNEX
12	10	HARDCORE VIBES DUNE
13	8	DU MUSST EIN SCHWEIN SEIN PRINZEN
14	NEW	FRIENDS SCOOTER
15	14	COMPUTERLIEBE DAS MODUL
16	16	CONQUEST OF PARADISE VANGELIS
17	17	LIVING WITHOUT YOUR LOVE INTERACTIVE
18	12	SCATMAN SCATMAN JOHN
19	19	ADIEMUS ADIEMUS
20	18	THE FIRST THE LAST ETERNITY SNAP!
<b>ALBUMS</b>		
1	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA
2	3	SCHLUMPF TEKKNO IST COOL—VOL. 1
3	2	TAKE THAT NOBODY ELSE
4	4	PRINZEN SCHWEINE
5	NEW	PINK FLOYD PULSE
6	5	OFFSPRING SMASH
7	7	GREEN DAY DOOKIE
8	8	ADIEMUS SONGS OF SANCTUARY
9	6	BRUCE SPRINGSTEEN GREATEST HITS
10	NEW	ROD STEWART A SPANNER IN THE WORKS
11	9	CRANBERRIES NO NEED TO ARGUE
12	12	WET WET WET PICTURE THIS
13	11	ELTON JOHN MADE IN ENGLAND
14	10	VANGELIS 1492—CONQUEST OF PARADISE
15	13	KELLY FAMILY OVER THE HUMP
16	16	H-BLOCKX TIME TO MOVE
17	14	ANNIE LENNOX MEDUSA
18	18	CELINE DION THE COLOUR OF MY LOVE
19	NEW	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS
20	17	WESTERNHAGEN AFFENTHEATER

## HITS OF THE U.K.

1995, Billboard BPI Communications (Music Week) CIN 6/10/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PINK FLOYD PULSE
2	1	ALISON MOYET SINGLES
3	2	PAUL WELLS STANLEY ROAD
4	3	CELINE DION THE COLOUR OF MY LOVE
5	NEW	ROD STEWART A SPANNER IN THE WORKS
6	4	TAKE THAT NOBODY ELSE
7	NEW	TEENAGE FANCLUB GRAND PRIX
8	5	BOB MARLEY & THE WAILERS NATURAL MYSTIC
9	7	WET WET WET PICTURE THIS
10	11	CRANBERRIES NO NEED TO ARGUE
11	8	SHERYL CROW TUESDAY NIGHT MUSIC CLUB
12	10	STONE ROSES THE COMPLETE STONE ROSES
13	13	ANNIE LENNOX MEDUSA
14	NEW	GARY MOORE BLUES FOR GREENY
15	26	RADIOHEAD THE BENDS
16	15	OASIS DEFINITELY MAYBE
17	14	PORTSHEAD DUMMY
18	9	SUPERGRASS I SHOULD COCO
19	6	WILDHEARTS PHUG
20	16	BRUCE SPRINGSTEEN GREATEST HITS
21	19	LIVIN' PARLIFF
22	18	GREEN DAY DOOKIE
23	NEW	BEASTIE BOYS ROOT DOWN EP
24	7	INSPIRATIONS PAN PIPE INSPIRATIONS
25	NEW	POLICE LIVE! AM1
26	12	DEEP FOREST BOHEME
27	25	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS
28	NEW	ENGELBERT HUMPERDINCK LOVE UNCHAINED
29	28	MN8 TO THE NEXT LEVEL
30	20	REAL McCOY ANOTHER NIGHT
31	22	BOO RADLEYS WAKE UP!
32	23	ELTON JOHN MADE IN ENGLAND
33	21	ABBA GOLD
34	29	R.E.M. MONSTER
35	31	BOB MARLEY LEGEND
36	30	BON JOVI CROSS ROAD
37	NEW	DREADZONE SECOND LIGHT
38	33	OFFSPRING SMASH
39	24	TINA ARENA DON'T ASK
40	NEW	VANESSA MAE THE VIOLIN PLAYER

## FRANCE

THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION
2	2	SCATMAN SCATMAN JOHN
3	3	ZOMBIE CRANBERRIES
4	4	RESPECT ALLIANCE ETHNIK
5	5	I'VE GOT A LITTLE SOMETHING... MN8
6	6	LICK IT 20 FINGERS & ROULA
7	8	WHOOOPS NOW JANET JACKSON
8	7	BACK FOR GOOD TAKE THAT
9	10	QUELLE ADVENTURE NC SE FEATURING MENELIK
10	12	A GIRL LIKE YOU EDWYN COLLINS
11	11	YOUR SONG BILLY PAUL
12	9	HERE COMES THE HOTSTEPPER
13	14	JE T'ATTENDS AXELLE RED
14	16	MOVE YOUR ASS SCOOTER
15	15	WHATEVER OASIS
16	NEW	BABY BABY CORONA
17	NEW	HAKUNA MATATA JIMMY CLIFF & M LEBO & DEBBIE DAVIS
18	NEW	OVER MY SHOULDER MIKE & THE MECHANICS
19	NEW	BE MY LOVER LA BOUCHE
20	NEW	ZOMBIE AMY & D A D A M
<b>ALBUMS</b>		
1	1	CELINE DION D'EX COLUMBIA
2	2	FREDERICK GOLDMAN JONES DU NEW MORNING AU ZENITH
3	7	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE
4	3	CRANBERRIES NO NEED TO ARGUE
5	5	MICHEL SARDOU OLYMPIA '95
6	NEW	POLICE LIVE! COLUMBIA
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK
8	8	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS
9	5	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT
10	4	OFFSPRING SMASH
11	11	ELTON JOHN MADE IN ENGLAND
12	14	ALAIN SOUCHON C'EST DEJA CA
13	12	AXELLE RED SANS PLUS ATTENDRE
14	13	BOYZ II MEN II
15	10	DEPECHE MODE TOTAL LIVE
16	17	SOUNDTRACK THE LION KING
17	NEW	ENZO ENZO DELY
18	NEW	HERBERT LEONARD NOTES INTIMES
19	NEW	CHRIS ISAAK FOREVER BLUE
20	16	NAUGHTY BY NATURE POVERTY PARADISE

## ITALY

THIS WEEK	LAST WEEK	SINGLES
1	1	MISSING EVERYTHING BUT THE GIRL
2	2	DANCING WITH AN ANGEL DOUBLE
3	6	SCATMAN SCATMAN JOHN
4	3	MEMORIES NETZWERK
5	7	INFINITY USUARA DISCOMAG
6	5	BE MY LOVER LA BOUCHE
7	4	THINK OF YOU WHIGFIELD
8	8	MOVIN' ON DA BLITZ
9	9	BABY BABY CORONA
10	NEW	HUMAN NATURE MADONNA
<b>ALBUMS</b>		
1	NEW	ZUCCHERO SPIRITGWIFO
2	1	PINO DANIELE NOW CALPESTARE IL FIORE DEL DESERTO
3	2	TAKE THAT NOBODY ELSE
4	3	G. GRIGNANZ DESTINAZIONE PARADISO
5	4	NERI PER CASO LE RAGAZZE
6	NEW	PINK FLOYD PULSE
7	5	GIORGIA COME THELMA & LOUISE
8	7	AUDIO 2 B-MC2
9	5	IRENE GRANOFI IN VACANZA DA UNA VITA
10	10	MARCO MASINI IL CIELO DELLA VERGINE

## SPAIN

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN
2	2	PUSH THE FEELING ON NIGHTCRAWLERS
3	3	SHIMMY SHAKE /40 BOYZ
4	3	THINK OF YOU WHIGFIELD
5	NEW	TECHNO CITY DR. KUCHO
6	3	BABY BABY CORONA
7	NEW	LICK IT 20 FINGERS & ROULA
8	4	I BELIEVE CELVIN ROTHANE
9	NEW	AMERICAN PIE JUST LUIS
10	5	QUERO VOLAR G.E.M. MAX MUSIC
<b>ALBUMS</b>		
1	1	ALEJANDRO SANZ ALEJANDRO SANZ
2	2	SACRED SPIRIT CANTOS DANZAS DE LO
3	2	INDIOS AMERICANOS VIRSIPAPA
4	3	CRANBERRIES NO NEED TO ARGUE
5	7	JUAN PERRO RA CES AL VENTO
6	8	LAURA PAUSINI LAURA PAUSINI
7	9	C. RAYA REAL COMO SIEMPRE
8	4	BRUCE SPRINGSTEEN GREATEST HITS
9	10	ELTON JOHN MADE IN ENGLAND
10	6	TAKE THAT NOBODY ELSE



# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 6/10/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN ICEBERG
2	2	BACK FOR GOOD TAKE THAT RCA
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	4	BE MY LOVER LA BOUCHE HANSA
5	5	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
6	9	CONQUEST OF PARADISE VANGELIS EASTWEST
7	7	THINK TWICE CELINE DION EPIC
8	NEW	'74-'75 CONNELLS EMI
9	NEW	I NEED YOUR LOVING BABY D WARNER
10	8	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
<b>ALBUMS</b>		
1	1	TAKE THAT NOBODY ELSE RCA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	4	OFFSPRING SMASH EPITAPH
4	6	CELINE DION THE COLOUR OF MY LOVE EPIC
5	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	5	ELTON JOHN MADE IN ENGLAND ROCKET
7	8	GREEN DAY DOOKIE REPRISE
8	10	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
9	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	NEW	DIE SCHLUMPFE TEKKNO IST COOL—VOL. 1 EMI

### BELGIUM (Music & Media) 6/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN RCA
2	2	THINK TWICE CELINE DION EPIC
3	6	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
4	5	CHERIE EDDY WALLY 1ELSTAR
5	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	4	BACK FOR GOOD TAKE THAT BMG
7	NEW	CONQUEST OF PARADISE VANGELIS EASTWEST
8	7	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
9	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MNS COLUMBIA
10	8	DON'T LAUGH WINK YETI
<b>ALBUMS</b>		
1	2	CELINE DION D'EUX EPIC
2	4	CELINE DION THE COLOUR OF MY LOVE EPIC
3	3	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
4	1	TAKE THAT NOBODY ELSE RCA
5	6	VANESSA MAE THE VIOLIN PLAYER EMI
6	5	OFFSPRING SMASH EPITAPH
7	9	ANDRE RIEU STRAUSS & CO. MERCURY
8	7	CRANBERRIES NO NEED TO ARGUE ISLAND
9	NEW	DANA WINNER MIJN PARADIS EMI
10	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

### DENMARK (IFPI/Nielsen Marketing Research) 6/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SARAJEVOS BORN DEM HAB VARIOUS BMG/ARIOLA
2	3	BACK FOR GOOD TAKE THAT RCA
3	4	THINK TWICE CELINE DION EPIC
4	5	THINK OF YOU WHIGFIELD SCANDINAVIAN
5	NEW	'74-'75 CONNELLS EMI/MEDLEY
6	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR
7	6	I'M ALIVE CUT'N'MOVE EMI/MEDLEY
8	2	SELF-ESTEEM OFFSPRING BORDER
9	NEW	HOLD ON JAMIE WALTERS WARNER
10	8	I'VE GOT A LITTLE SOMETHING FOR YOU MNS COLUMBIA
<b>ALBUMS</b>		
1	2	CELINE DION THE COLOUR OF MY LOVE EPIC
2	1	KIM LARSEN GULD OG GRONNE SKOVE EMI/MEDLEY
3	6	JAMIE WALTERS JAMIE WALTERS WARNER
4	10	CUT'N'MOVE THE SOUND OF NOW EMI/MEDLEY
5	5	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
6	NEW	SHU-BI-DUA SHU-BI-DUA 15 ELAP
7	7	CRANBERRIES NO NEED TO ARGUE ISLAND
8	8	OFFSPRING SMASH BORDER
9	NEW	GREEN DAY DOOKIE WARNER
10	NEW	LISA NILSSON TILL MORELIA BMG/ARIOLA

### PORTUGAL (Portugal/AFIP) 6/6/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PINK FLOYD PULSE EMI
2	1	VARIOUS DANCE MANIA 95 VIDISCO
3	2	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
4	5	JIM MORRISON AN AMERICAN PRAYER ELEKTRA
5	4	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
6	6	GREEN DAY DOOKIE WARNER
7	NEW	VARIOUS KAOS TOTALLY MIX VIDISCO
8	3	LAURA PAUSINI LAURA PAUSINI WARNER
9	NEW	MARANTE PORTUGAL MINHA SAUDADE VIDISCO
10	NEW	AINDA MADREDEUS EMI

### IRELAND (IFPI Ireland) 5/25/95

THIS WEEK	LAST WEEK	SINGLES
1	3	SCATMAN SCATMAN JOHN RCA
2	1	KEY TO MY LIFE BOYZONE POLYDOR
3	10	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
4	2	WE'RE GONNA DO IT AGAIN MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM TV
5	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	6	BACK FOR GOOD TAKE THAT RCA
7	NEW	NOCTURNE SECRET GARDEN POLYDOR
8	NEW	ONLY ONE ROAD CELINE DION EPIC
9	NEW	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS ETERNAL
10	7	DREAMER LIVIN' JOY MCA
<b>ALBUMS</b>		
1	3	VARIOUS ON A DANCE TIP 2 GLOBAL TV
2	1	CELINE DION THE COLOUR OF MY LOVE EPIC
3	2	PAUL BRADY SPIRITS COLLIDING MERCURY
4	8	SOUNDTRACK PULP FICTION MCA
5	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC '30 EMI/VIRGIN/POLYGRAM
7	4	TAKE THAT NOBODY ELSE RCA
8	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
9	NEW	STONE ROSES THE COMPLETE STONE ROSES SILVERTONE
10	NEW	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ

### AUSTRIA (Austrian IFPI/Austrian Top 30) 6/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
2	3	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
3	10	NOSTRA CULPA IMPERIO ECHO
4	4	CONQUEST OF PARADISE VANGELIS WARNER
5	2	SCATMAN SCATMAN JOHN BMG
6	5	BE MY LOVER LA BOUCHE BMG
7	6	BACK FOR GOOD TAKE THAT BMG
8	NEW	COMPUTERLIEBE DAS MODUL POLYGRAM
9	7	'74-'75 CONNELLS ECHO
10	NEW	ADIEMUS ADIEMUS EMI
<b>ALBUMS</b>		
1	2	ELTON JOHN MADE IN ENGLAND MERCURY
2	3	ALEXANDER RISENZ NIX IS NIX SONY
3	NEW	DIE SCHLUMPFE TEKKNO IST COOL EMI
4	4	VANGELIS 1492—CONQUEST OF PARADISE WARNER
5	5	OFFSPRING SMASH EMV
6	7	DIE SCHROEDERS FRISCH GEPRESST WARNER
7	1	TAKE THAT NOBODY ELSE BMG
8	9	GREEN DAY DOOKIE WARNER
9	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	NEW	WET WET WET PICTURE THIS POLYGRAM

### NORWAY (Verdens Gang Norway) 6/10/95

THIS WEEK	LAST WEEK	SINGLES
1	3	'74-'75 CONNELLS EMI
2	1	BACK FOR GOOD TAKE THAT RCA
3	2	WISH YOU WERE HERE REDNEX BMG
4	4	SELF ESTEEM OFFSPRING BORDER
5	NEW	SHY GUY DIANA KING SONY
6	8	STATUS KU SOLFAKTOR EMI
7	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
8	7	THINK TWICE CELINE DION EPIC
9	6	MOVE YOUR ASS! SCOOTER EDEL
10	NEW	HANDS UP HYPE KIRK, KULTURY
<b>ALBUMS</b>		
1	8	SECRET GARDEN SONGS FROM A SECRET POLYGRAM
2	2	KIM LARSEN GULL & GRONNE SKOVE—GREATEST SONY
3	1	CREEDEENCE CLEARWATER REVIVAL 36 GREATEST HITS FESTIVAL
4	3	CELINE DION THE COLOUR OF MY LOVE EPIC
5	4	JIMMY NAIL CROCODILE SHOES WARNER
6	9	HELLBILLIES LAKAFANT TYLDEN
7	5	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
8	6	REDNEX SEX & VIOLINS BMG
9	7	JORN HOEL JORN HOEL'S BESTE POLYGRAM
10	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM

### HONG KONG (IFPI Hong Kong Group) 5/28/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	AARON KWOK PURE LEGEND WARNER
2	2	VARIOUS EMI NO. 1 HITS EMI
3	NEW	VARIOUS SUPER COLLECTION VOL. 2 POLYGRAM
4	1	EMIL CHAU YOU STAND BY ME ROCK
5	NEW	VIVIAN CHOW MORE LOVE POLYGRAM
6	9	JACKY CHEUNG TRUE LOVE POLYGRAM
7	5	ERIC SUEN LOVE STORY (PART 2) STAR
8	4	BONDY CHIU EVERY 2 SECONDS FITTO
9	7	LEON LAI GLOBAL PASSION POLYGRAM
10	6	VARIOUS TOUCHING WOMEN'S HEART ROCK

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**AUSTRALIA:** When Warner Music released Max Sharam's debut single, the revengeful "Coma," the strong-willed singer—who has often been bracketed with Kate Bush and Tori Amos—insisted the launch be held in her converted warehouse in Melbourne. Unfortunately, after a blazing row, Sharam's boyfriend walked out on her two hours before the showcase. "I was in total shock," she recalls, which may explain why, halfway through her performance, she clambered unsteadily onto



a trapeze suspended above her group. Media and retail reps watched, dumbfounded, as the dazed singer tumbled on top of her guitarist, a stunt that could have given her (not to mention the guitarist) a broken neck. Opinion as to the merit of the performance was divided. Some hailed it as a "great artistic statement," and others agreed with the DJ from the JJJ National Radio Network who proclaimed it "tragic," ensuring that the single was added the next day to the playlist. "Coma" has since become a top 10 hit. Such an eccentric route to success is typical of an artist who set off, at age 19, to see the world. Finding her way to Italy, where she stayed for two years, Sharam toured as the lead in an Italian rock opera, learning the language as she went. She performed at a Cole Porter festival in Geneva, Switzerland, then set off for Japan, where she played solo gigs. Returning to

Australia, she went on a TV talent show called "New Faces," supposedly as a twisted protest against how women were depicted on it. Ironically, she ended up winning four of the semifinal heats. With its distinctive, classical overtones, her debut album, "A Million Year Girl," has rekindled the Bush/Amos comparisons and has been released in a number of Asian territories following a MIDEEM Asia showcase, this time without the trapeze. CHRISTIE ELIEZER

**U.K.:** While going through parliament last year, the Criminal Justice and Public Disorder Bill provoked vociferous opposition from musicians and fans alike. There were protest marches, special raves, and records, such as D\*Note's "Criminal Justice" (Dorado), all denouncing the bill's proposed curtailment of civil liberties. The bill passed into law earlier this year, but that has not stopped the campaigners, and this month the Advance Party, an organization dedicated to opposing the act, staged a show at West London's Tabernacle. Neither poets, including Tracie Morris and Urban Poet Society, nor hip-hopsters, such as Free Speech and Asian Dub Foundation, went in for much political sloganeering—the gathering was enough of a statement in itself, the organizers said. Even politico-rap group Fun-da-mental opted for the record decks, spinning tracks from its album, "With Intent To Pervert The Cause Of Injustice" (Nation), out next month. KWAKU

**SOUTH AFRICA:** Unprecedented attention is being lavished on an old workers song that has been chosen as the theme for the South African rugby team in this year's Rugby World Cup finals (Global Music Pulse, June 10). Not only is the official recording of "Shosholozo" by Ladysmith Black Mambazo with the national rugby squad being played nonstop on radio and TV, but the song has also shown up on several other albums. A slow, simple tune with a powerful, majestic rhythm, it is being sung by crowds at all manner of sporting events and is fast becoming an alternative national anthem. When the South African soccer team put on its best display yet against the powerful Argentinian team, the crowd began spontaneously singing the song to cheer the team on to a 1-1 draw. Newspapers have published the lyrics and urged their readers to learn them. Talk-show host Dan Moyane, of Radio 702, who has entertained listeners for months by breaking into song at the slightest provocation, has recorded a debut album titled "Shosholozo," featuring the title song. And there is even a mixed-race, techno-tribal dance band called Shosholozo, whose self-titled debut album (Cornerstone) celebrates unity, peace, and the African spirit. "Shosholozo" (Zulu for "work hard") contains an exhortation to unite. Originally used by migrant workers and chain gangs, it has evolved into an anthem of liberation for all South Africans. ARTHUR GOLDSTUCK



**FRANCE/SOUTH AFRICA:** While the attention of most sports fans is focused on South Africa during the Rugby World Cup, Paris has been hosting a unique celebration of South African culture. From May 23 to June 11, the Grande Halle de la Villette has presented a series of events incorporating dance, music, theater, movies, books, and video, painting a broad picture of South Africa's current cultural activities. Music is central to the celebration, with trumpet player Hugh Masekela—whose sister Barbara is South Africa's ambassador to France—acting as MC. Mbaqanga, jazz, rock, soul, and the music of the townships are among the styles represented in concerts by Dorothy Masuka with Dolly Rathebe, jazz veterans the Elite Swingsters, the Soul Brothers, Mahlathini & the Mahotella Queens, Johnny Clegg & Spho Mabuse, Afrikaner singer Johannes Kerkorel, Si-bongile Khumalo, and folksinger Vusi Mahlasela. To mark the occasion, Celluloid has released "Afrique du Sud-Musique de 60 Ans De Liberté," a 22-track compilation that provides an overview of South African music from the late '30s to the '90s. EMMANUEL LEGRAND

**ROMANIA:** Electronic music is very popular here, and among the most enduring artists in the field are brothers Florian and Cristian Nanu, otherwise known as Digital Art. Inspired by Jean Michel Jarre, Tangerine Dream, Kraftwerk, and Romulus Cruceanu (the American musician of Romanian origin who was nominated for a Grammy last year), the duo's new album, "Translatie Temporală (Translation In Time)—60 Minutes Of New Age," combines African and Oriental influences with elements of Romanian folklore. . . . One of the country's most respected rock musicians, Bela Raduly, drummer with the group Metropol, has died in a car accident. Having released four albums in Romania, the band relocated to Hungary five years ago, where it was just beginning to break through when the tragedy occurred. OCTAVIAN URSULESCU



## FRANCE'S FNAC PLANS MORE MULTIMEDIA

(Continued from page 42)

ever."

FNAC was launched 40 years ago by Max Theret and Andre Essel, whose intent was to bring cultural goods to the masses while creating a distinctive image for the company. FNAC has now become the leading chain in France for books, music, and video.

Blayau added, "What we are doing proves that instead of hindering the FNAC spirit, we have revived and strengthened it. What was part of the FNAC tradition—the quality of the service, the scope of what is offered—is stronger than ever, but we have broadened the concept to take into account the evolution of the products and the consumers' habits."

The store at La Defense, which expanded from 26,000 to 40,000 square feet, has all the ingredients of a typical FNAC store (70,000 book titles and 60,000 records, as well as videos, hi-fi, and photographic equipment), but it has been tailored to accommodate the greatest possible range of multimedia products.

"Our guideline was to ask ourselves: How can we present multimedia to our clients in an attractive way? Our ambition is to make multimedia goods part of the reality of every day," explains the store's director, Marc Pinguet. "All the know-how we have acquired will be applied to the new technologies."

Apart from a computer hardware

and software section, which contains some 7,000 titles, multimedia platforms are displayed in all the store's sections, including the one for children's books. These platforms will serve to present new multimedia titles—CD-ROM, CD-i, photo CD, and CD Plus, when released later this year—as well as new computer software. In addition, the store has a "cybercafe" that allows clients to plug into the Internet.

Blayau says that the new stores and the modernized ones will absorb multimedia into their product mix. "We will use the La Defense store as a testing ground for our new stores," says Blayau, adding that in the near future some 15 stores will have specific multimedia sections. "Multimedia offers an unlimited potential. We are now seeing just the beginning of something, and FNAC intends to be fully part of this new emerging market," says an FNAC manager.

According to FNAC data, the chain sold about 250,000 optical multimedia products last year, and there are plans to multiply this figure by five in 1995. On given titles, FNAC accounts for 20%-60% of the total sales in France. The hit multimedia CD-ROM of the Louvre museum, released by Montparnasse Multimedia, sold mostly through FNAC stores.

The inauguration of the La Defense store shows that FNAC is ready to resume its expansion plans, which were delayed after a troubled period in 1993 and 1994, when the chain changed owners three times. Insurance company GMF—which had owned the chain since the mid-1980s and was the driving force behind the phenomenal expansion in the late 1980s—was forced to sell in July 1993 to Altus, an affiliate of bank Credit Lyonnais, in a move to trim down its massive debt.

Later, in 1994, the bank sold FNAC to the Francois Pinault holding company, which operates the retail group Pinault-Printemps-Redoute.

The Pinault group, in partnership with giant water company Generale des Eaux, owns 97.9% of FNAC, with the remainder of the shares in public ownership. Pinault has two-thirds of the FNAC shares.

In 1994, FNAC grossed the equivalent of \$1.8 billion. Books represent 21% of revenues; records, 33%; computers, 15%; and photography, 11%. FNAC has around 12 million clients every year.

FNAC operates 44 stores in France, of which 41 offer the full range of products and services; two are music/video-only stores and one is for computers only. FNAC has five stores outside France: four in Belgium and one in Madrid. The Berlin store that was established in the early 1990s was closed last year. A 45th French store will open early in 1996 in Nantes, and another is planned for the suburbs of Paris.

"Our expansion is not over, and there is still room for growth in France," explains Blayau. But he adds that the strategy will be less bullish than in the '80s. "We'll adopt a gradual and smooth approach in France, because it is now a different period." Blayau says the current development budget for new stores is between \$19 million and \$38 million.

## Mariposa Folk Festival Stays Airborne

### 35-Year-Old Event Has Had Every Possible Problem

■ BY LARRY LeBLANC

TORONTO—Despite a turbulent history, the annual Mariposa Folk Festival will mark its 35th anniversary at Olympic Island and downtown clubs here Aug. 10-13.

Since its first show at the Oval Arena and Community Centre in Orillia, Ontario, in 1961, Mariposa has faced innumerable shifts in sites, ongoing funding difficulties, a history of rain-soaked days, personnel upheavals, and poor attendance.

"We've moved many times in those 35 years, but the festival has such an incredible legacy," says Richard Barry, president of the Mariposa Folk Foundation, the nonprofit charitable arts organization that has overseen the event since 1977.

Among the acts appearing at Mariposa '95 are Buffy Sainte-Marie, Butch Hancock, Peter Case, David Deacon, Great Big Sea, Hard Rock Miners, Jackson Delta, Magpie, Sahotois, Brian Black Thunder, Elizabeth Hill, Ric & Judy Avery, and the Toronto Morris Men.



HARD ROCK MINERS

This year there will be day and evening workshops and performances on five stages on Olympic Island, as well as evening showcases in such downtown clubs as the El Mocambo, the Horse-shoe, the Rivoli, the Silver Dollar, the Tranzac Club, the 360, and the Ultra-sound Showbar.

Mariposa was founded by Ruth Jones, her husband, Dr. Crawford Jones, and Peter McGarvey in 1961. The name is drawn from one of Canada's most beloved books, Stephen Leacock's satirical "Sunshine Sketches Of A Little Town," in which a thinly disguised Orillia is called Mariposa.

The first festival, held Aug. 18-19 1961, was a two-day event drawing 2,000 people. It featured an all-Canadian lineup of Ian & Sylvia, the Travellers, Bonnie Dobson, O.J. Abbott, Jean Carignan, Allan Mills, Jacques Labrecque, Al Cherney, and Winston & Mary Jane Young.

The next year, even through there were no incidents among the crowd of 6,000 who attended, Orillia's conservative town fathers were upset that several motorcycle gangs also showed up. City officials were further agitated when 20,000 people poured into Orillia for the event the following year.

"Nobody misbehaved that year, but the town of Orillia got pretty scared," says singer Sylvia Tyson. "They hadn't prepared to [handle] even 10,000 people. With the earlier attendance, you think [townspeople] might have thought they could make money [from the festival] if they accommodated people. On the other hand, it must have been pretty



RICHARD BARRY

scary for them."

In 1964, at the 11th hour, Mariposa was booted out of Orillia and landed for a rainy weekend at Maple Leaf Ball Park in Toronto. The following year, the festival moved to Innis Lake Park for three years before settling at Olympic Island from 1967 to 1979.

Unquestionably, it was Estelle Klein, Mariposa's strong-willed artistic director from 1963 to 1978, who has made a lasting mark on the festival's direction. Several of Mariposa's earliest supporters, however, were initially outraged when she broadened the festival's musical scope to include non-Canadian performers. "I felt strongly it was important to show a spectrum of folk [musics] which are interconnected," says Klein. Among the prominent Canadian folk acts appearing at Mariposa under Klein's tenure were Joni Mitchell, Bruce Cockburn, Murray McLauchlan, Kate & Anna McGarrigle, Stan Rogers, Rita MacNeil, Alanis Obomsawin, Philippe Bruneau, and Canadian children's performers including Raffi, Sharon Hampson, Lois Liliestein, and Bram Morrison (who later formed Sharon, Lois & Bram).

There was also an impressive list of non-Canadian folk-styled acts featured including the Olympia Brass Band, Sweet Honey In the Rock, Malvina Reynolds, John Hammond, Joan Baez, Taj Mahal, James Taylor, Phil Ochs, Mississippi John Hurt, Rev. Gary Davis, Skip James, Jay McShann, Zachary Richard, Jean Redpath, Leon Redbone, and Steve Goodman.

Despite the impressive list of notables, Klein claims she resisted the temptation of Mariposa being dominated by big-name performers.

"My view of what constituted a star was different than what some of our PR people thought," says Klein. "I thought if you were special at what you did, you were star. I was more excited to get the Olympia Brass Band or the Georgia Sea Island Singers than James Taylor."

The festival probably reached its peak in popularity in 1972, when long-time Mariposa performer Joni Mitchell, Jackson Browne, Bob Dylan, and Neil Young visited the festival as last-minute guests (only Dylan didn't perform), resulting in sizable chaos as crowds tried to catch a glimpse of Dylan, who had to be shuttled off the island early. Mariposa's organizers swiftly moved to downsize the event (by putting a limit on ticket sales) and to keep the performance lineup more traditional. Eventually, even the popular nighttime concerts were phased out. These actions led to general complaints that the festival had lost focus and that its organizers were far too rigid in musical scope.

Not surprisingly, Mariposa began to attract even smaller audiences than what organizers expected, leading to a

mounting deficit. With the folk concert and festival circuit then expanding rapidly in North America, Mariposa was now just one more in a host of similar events. It was no longer unique.

Partly due to health problems, Klein stepped down as artistic director in 1978 and left the Foundation's board in 1980, the year the festival was discontinued due to dwindling attendance and debts.

After three years of fund-raising concerts, the festival resumed on an annual basis in 1984 at Molson Park, near Barrie, Ontario. "We had great talent line-ups, but it bucketed with rain almost every weekend," says Richard Flohil, the festival's former publicist and director.

In 1991, Mariposa relocated to Ontario Place in downtown Toronto, and then returned to Olympic Island in 1993. "Ontario Place was a less-than-perfect site but not only did it rain again, but it came close to snowing in [June] 1992," says Flohil.

Following further funding problems, organizers approached last year's festival with several objectives including more downsizing and placing emphasis on booking acts that would attract a younger demographic.

"With the [lack of] funds in the Foundation, Mariposa could not compete with [Concerts Productions International] and MCA Concerts, Harbourfront, or with larger festivals elsewhere," says Jeff Cohen, Mariposa's current artist chairman. "The festival had to change. This year I tried to energize some of the traditional folk which Mariposa would traditionally do with some modern singer/songwriters who are recording artists. I also had a mandate from the board to have a strong geographical focus, like highlighting Indo-Pakistani music and culture and having a strong native focus."

Barry indicates that Mariposa, like many folk festivals today, is grappling with its identity and wondering what performers to book. "There's the traditional audience we still cater to, but we're now also looking for a younger audience. We're trying to figure out what performers are for them. Last year, for example, there was Ani DiFranco, the Waltons, and Moxy Fruvous. These people are not what some people think as being folk, but we think they fit."

## MAPLE BRIEFS

**M**UCHMUSIC, Canada's national English-language video network, has signed a licensing agreement with Cablevision S.A. in Mexico to bring its programming to the Mexican marketplace, beginning June 1. MuchMusic has also signed a joint-venture agreement with MTV OY (MTV 3) in Finland for programming to begin in that country in September.

**A**T EMI MUSIC Canada, Fraser Currie has been appointed operations manager and Rob Carson has been named West Coast sales supervisor.

## PRS To Be Paid For Its Aborted Computer System

LONDON—The systems contractor appointed by the Performing Right Society to install its aborted PROMS computer system has agreed to pay 2.4 million pounds (\$3.8 million) in compensation to the society.

Learmonth and Burchett Management Systems will pay the amount in eight installments over five years. It made the first payment of 600,000 pounds (\$960,000) on signing the compensation agreement.

The PROMS project was commissioned by PRS with the aim of revolutionizing the mammoth data-processing task it currently undertakes. However, it was abandoned early in 1993 after an independent report indicated it could not work in the form in which it had been designed. The PRS was among the first organizations to try to use the type of system that the contractor recommended.

In November 1992 the PRS chief executive resigned over matters relating to PROMS. PRS had issued a writ against LBMS, but the matter was settled out of court.

The society originally wrote off 8 million pounds (\$12.8 million) with regard to the project. Chairman Wayne Bickerton says the PRS council is considering whether to pursue compensation from other PROMS suppliers.

DOMINIC PRIDE





Members of the Audio Publishers Assn. board of directors prepare for the APA convention. Shown, from left, are Tim Ditlow, Listening Library; Grady Hesters, Audio Partners Publishing Group; Carolyn Willis, Harper Audio; and APA president George Hodgkins, Audio Renaissance. (Billboard photo)

## BIBLIOTECH™

# APA Holds Its 1st Mini-Conference Stores Find New Forum In 1-Day Event

■ BY TRUDI MILLER ROSENBLUM

CHICAGO—The Audio Publishers Assn.'s first "mini-convention" separate from the American Booksellers Assn. drew enthusiastic praise from attendees, who said it was a good first step toward an eventual full-fledged trade show.

"It was far more successful than we had anticipated," said APA president George Hodgkins. "It was an experiment; we didn't know if anyone would show up. But we sold out of our room capacity. It certainly set the groundwork for an annual event."

The five-hour conference on June 2 drew 120 attendees, overflowing the rooms allotted to it at the Chicago Marriott. The APA managed to cover a sur-



Discussing the growth of the audiobook industry, from left, are APA board members Terry Lipelt, Rezound International, and Seth Gershel, Simon & Schuster Audio, and outgoing board members Pat Johnson, Random House Audio, and Will Sensing, Ingram Book Co. (Billboard photo)

ple Of Friends," to promote audiobooks that don't have their own point-of-purchase materials.

Other marketing suggestions were themed spinner racks for movie tie-ins or used audiobooks; stocking titles face out, instead of spine out; and highly visible outdoor signage. "Over 50% of people come in the first time because they saw the sign while driving by," said Rush. Billboards are also very effective.

Bell and Rush stressed that publishers need to provide more co-op money and more generic consumer advertising. Publishers should also promote the audio with the book. "When an author is on tour promoting a book, have him mention the audio" in interviews and on talk shows, Rush said. Book advertisements should mention that the title is available on audio.

On the distribution end, Barbara Harover, merchandising manager of audio products and markets for distributor Ingram Book Co., noted that 34% of bookstores do not stock audio, according to Ingram's studies. Of the bookstores that do carry audio, 50% say that audio accounts for less than 5% of their sales. "So we have our work cut out for us," Harover said. "There's a lot of potential there" to increase audiobook sales.

As a distributor, Ingram deals with many segments of the industry. For libraries, the biggest issue is replacement tapes, Harover said. "If they have a 12-tape book, and one tape breaks, they don't want to replace the whole set."

From the audio-only, video, and grocery stores, Ingram hears that publishers should be more open to audio rental.

The panelists agreed that although stores would like more merchandising material, the situation has improved significantly in the past year. Jenny Frost, publisher at BDD Audio, exhibited counter displays, spinner racks, brochures, posters, and other items from major publishers.

Bookstores should promote audio in the book section as well as the audio section, Frost noted, and to that end publishers have produced shelf talkers and book stickers that proclaim, "Also available on audio," and buttons for bookstore staff that read, "Ask me about audiobooks." Sampler tapes are becoming more common: "That's the most cost-effective

(Continued on page 53)

## Using German Retail To Break New Bands Labels, Stores Forge Alliances, In-Store Promotions

■ BY ELLIE WEINERT

MUNICH—Cooperation between record distributors and retailers in Germany is gaining importance as a way to break new acts.

Says Mathias Gibson, head of distribution at BMG Ariola Munich, "Retailer cooperation has become just as valuable as a tight radio and TV advertising campaign and has become an important marketing instrument, especially in the field of new talent."

In Germany, there are large chain stores such as Karstadt (160 stores), Saturn (102), Mueller Drugstores (110) and WOM—World of Music—(19) that each target different consumer groups. In addition, and not to be underestimated, are the individual retailers who have, out of necessity and enthusiasm, become creative and innovative sales outlets.

Meanwhile, many record retailers have set up their own promotion network and marketing structures to offer record companies. This includes cooperation with local radio and sometimes TV stations, regional newspapers, and magazines, too. There are also in-store magazines, which may have wide circulation, and displays on windows, counters, and racks.

Says Hans Lambrecht, central buyer at Karstadt in Essen, "We firmly believe that newcomer artists are our daily bread. In this fast-paced business, one cannot make a living on chart acts alone that are here today and gone tomorrow."

The Karstadt department store chain has record departments catering to 10- to 16-year-olds. Stores in larger cities sell all musical styles, while those in smaller towns may carry only chart product and albums advertised on radio and TV. Karstadt's free magazine, Musik News, has a circulation of 230,000.

In some stores, Karstadt has a stage with laser lighting for live performances and offers chain-wide touring. Schlager artists Costa Cordalis and Roland Kaiser are two acts who have taken advantage of this.

Karstadt record departments also have a bank of headphones through which customers can listen to featured albums by new artists. Karstadt compiled a CD of unknown and upcoming artists that was distributed at the Pop-Komm trade fair in Cologne in August 1994.

Lambrecht explains that the chain supports acts when individual outlets believe in the music. "A few years ago, we believed in an unknown act and

presented her at all Karstadt stores," he says. "That campaign worked for Enya."

He adds that Karstadt also has excellent working relationships with smaller companies and has a positive attitude toward independently produced material.

Says Wolfgang Orthmayr, managing director at WOM in Munich, "Nowadays, retailers are taken more seriously since record companies have finally realized the need to involve the retailer in the marketing process. We all have to work together on establishing the back catalog of tomorrow."

WOM has emphasized being a music trendsetter in the marketplace and therefore has achieved a young and trendy image. Its free in-store magazine, WOM Journal, has a monthly circulation of 300,000.

Another avenue the chain uses to promote acts is its "band of the month" promotion. Orthmayr says, "Long before street date, we listen to premaster tapes. We like to feature new talent which we feel stands a chance of breaking on the basis of performance quality."

A band of the month will receive front-page exposure in conjunction with

(Continued on page 53)

prisingly diverse group of viewpoints in that time.

A two-hour seminar, "Promoting Spoken Word Audio: What's Happening And What Needs To Happen," offered perspectives from a publisher, distributor, library, direct-response marketer, and two audiobook-only stores.

Paul Rush of Earful of Books in Austin, Texas, and Amy Bell of Albert's Audiobooks in Agoura Hills, Calif., gave a lively presentation of store promotions.

"Gimmicks really work," said Rush. His employees write up recommendations, which are posted throughout the store. A kids' activity area allows parents to browse longer. Bell promotes her store with humorous pictures of her dog wearing headphones and uses movie displays, such as a poster for the film "Cir-



Executives of the Mind's Eye, a leading publisher of multivoice audiobook dramatizations, radio show compilations, and other spoken-word titles, present their wares in the exhibition hall at the American Booksellers Assn. Convention. (Billboard photo)

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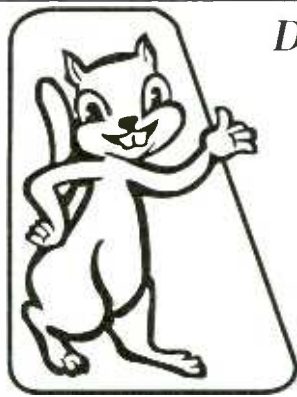
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## Bondholder Deal Only Way Wherehouse Will Be Sold

RETAIL TRACK seems to spend a lot of time writing about why Wherehouse Entertainment isn't up for sale, and here we go again. At the Video Software Dealers Assn.'s annual convention last month, the main rumor making the rounds was that Hollywood Entertainment was on the verge of buying Wherehouse. Since then, the rumor continues to circulate unabated. While Wherehouse likely will be sold someday, it's just not happening right now.

Not that Wherehouse's owners, an investment fund run by Merrill Lynch Capitol Partners, hasn't thought about selling the chain before. Retail Track has already chronicled those attempts.

Very recently, Wherehouse owners went so far as to prepare a "book" so that it could shop the chain. But informed sources say that book was never distributed to potential suitors, nor was anyone contacted. The simple truth of the matter is that until it completes negotiations with creditors (Billboard, June 10), Merrill Lynch can't afford to sell the chain.

Let's look at the numbers. According to a source familiar with the chain, due to Wherehouse's current problems in particular and music retailing's problems in general, the sale of the chain, including inventory, probably would fetch less than \$200 million right now. But for argument's sake, let's say Merrill Lynch gets fantastically lucky and finds somebody willing to pay about \$250 million for Wherehouse.

On the other side of the equation, using year-end numbers supplied by Wherehouse's 10-K filing with the Securities and Exchange Commission, the chain owes the banks \$49 million from a term loan and an additional \$40 million drawn down from a revolver; the bondholders are owed \$110 million; and payables were \$75 million. According to my math, that comes up to \$274 million.

In other words, not only would Merrill Lynch have to eat its total investment of more than \$100 million—\$72 million put in at the time of the \$275 million acquisition and a subsequent \$30 million when the chain was experiencing cashflow problems—in this scenario it likely would have to reach into its pocket for an additional \$24 million to make creditors whole. What do you think the chances are that after eating a \$102 million loss, the Merrill Lynch fund would be willing to put up an additional \$24 million?

The answer to that question rules out the sale of the chain, which leaves the option of bankruptcy. If the chain does that, Merrill Lynch would walk away from it and take the lesser hit of \$102 million, which is still a whopping loss. All of which brings us back to the strategy that Wherehouse owners appear to have embraced: trying to restructure debt without putting the company into bankruptcy. In order for that to happen, the Merrill Lynch fund will give up a substantial chunk of equity, and possibly all of it, to the bond-

holders.

And that is what is being negotiated right now. A group of bondholders have hired Chanin & Co., a Los Angeles-based specialty investment banking firm, to represent them in negotiations with Wherehouse owners and the banks. (Trade creditors are on the sidelines hoping for successful negotiations.) If negotiations fail, Wherehouse likely would be placed in bankruptcy. But bondholders to whom Retail Track has spoken seem anxious to cut a deal. Wherehouse bonds are currently trading at about 32 cents on the dollar, and many of the investors who own the bonds recently bought in as prices were declining. Those investors can likely make a profit if a package can be put together, either all equity or a mixture

of equity and new debentures, worth, say, 40-60 cents on the dollar.

Whatever the final number turns out to be, if all bondholders agree on it, then

Wherehouse wouldn't have to file for bankruptcy. If most bondholders agree on the package, but some don't, then it's likely a prepackaged bankruptcy filing would take place. That means that the negotiated agreement is placed in the hands of the court, which allows bondholders to vote on it. If two-thirds of the bondholders accept it, then the court waves its hands over it, blessing it as a done deal, and the company immediately comes out of bankruptcy.

Either scenario—through negotiations or a prepackaged bankruptcy—would eliminate \$110 million in junk bond debt, which would then make a sale of the chain much more feasible.

Of course, along the way a suitor could inject itself into the negotiations. It's happened before: Federated Department Stores bought a chunk of Macy's debt after that company filed for bankruptcy, and the Cincinnati-based company eventually gained ownership of Macy's. Or instead of buying debt, a suitor could approach the creditors and offer to put up cash to buy some or all of the equity in the company. But again, all of this must be negotiated. Now that an informal committee has been formed, negotiations are on the fast track, says one bondholder, and a deal could be completed within two months, with another two months needed to complete the paperwork.

P.S.: Two weeks ago, Retail Track referred to Wherehouse ownership as a fund run by Stonington Partners, but that was incorrect. Some employees of Stonington Partners, all former employees of Merrill Lynch Capital Partners, serve on the chain's board of directors and act as consultants for the Merrill Lynch Capital Partners leveraged buyout fund that owns Wherehouse. But the firm of Merrill Lynch Capital Partners was dismantled when the parent decided to get out of the business of owning companies. Its two LBO funds are being slowly liquidated.



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# Boston Music Store Avoids The Glitz And Plays It By Ear

■ BY GREG REIBMAN

BOSTON—In a day and age of hi-tech and high-gloss music chains, In Your Ear Records' flagship unit here is decidedly low-tech and funky.

The store—one of three in the web—shares a basement location with a laundromat, not far from the popular Paradise rock club and Boston University. Inside, just about every fixture and sign is handmade. The exposed pipes provide a good place to anchor displays, and the glare from the fluorescent tube lighting often makes it hard to read the spines of the CDs in the homemade wooden racks. Meanwhile, there are stacks of CDs, LPs, 45s, cassettes, magazines, and videos everywhere.



LAPPIN

None of the chaos seems to bother In Your Ear's decidedly loyal customer base, which has made this and its stores in nearby Cambridge and Providence, R.I., a destination for serious music fans for more than a decade. In fact, the chaos is part of In Your Ear's charm.

Used merchandise accounts for about half of the chain's sales, which amount to approximately \$700,000 annually. Thanks, no doubt, to the proximity of multiple colleges near each location, about one-third of the remaining music

sales comes from new indie and alternative product. The remaining share of sales includes current pop and rock releases as well as a mix of country, rap, jazz, blues, and other specialties.

Other merchandise, including magazines, used videos, trading cards, movie posters, and—in Providence only—T-shirts, accounts for about 3% of annual sales. The Providence store has also just begun experimenting with selling used CD-ROMs, which will be expanded to the other units if successful.

In Your Ear opened its first store in Boston in 1982, after its three founders and current owners—Reed Lappin, Chris Zingg, and Mark Henderson—grew tired of selling boxes of used vinyl out of milk crates on the street.

"We used to sell records outside at different colleges around Boston," Lappin, 41, recalls. "But a lot of the spots that we were selling at were getting closed down due to a crackdown on street vendors. We had a pretty loyal following, so it was almost by necessity that we had to open the store."

The trio moved its stock into a small storefront just as Boston's new music scene was exploding. At that time, Boston's Newbury Comics chain was quickly becoming the market's alternative rock leader. But In Your Ear quietly assumed a secondary share in that niche by developing a reputation for stocking hard-to-find independent releases and used alternative product, which Newbury has never done.



"For a while we were the only other store than Newbury Comics in the market that ordered indie product," Lappin says. "A lot of college DJs from the Boston College radio station [WZBZ-FM] began frequenting our store. That's when we grew into the hybrid of having a lot of used product and having indie rock."

Since then, the Boston store has moved twice, each time to just a few blocks away but also more than doubling in size. Its present 2,250-square-foot location is at 957 Commonwealth Ave.

Lappin estimates that at any given



Homemade wooden racks and baskets hold CDs while exposed pipes anchor displays at the In Your Ear store in Boston. (Photo: Greg Reibman)

time the Boston store stocks 10,000 CDs and upward of 30,000 LPs and 30,000 vinyl singles, including a large stock of rare punk and indie 45s. Also on hand are about 5,000 cassettes, although that format is declining.

The Providence store opened in the mid-'80s and has also moved twice, to its current 1,500-square-foot location at 286 Thayer St., near Brown University and the Rhode Island School of Design. Zingg says the most recent move to a second-floor walk-up has benefited the store tremendously by placing it adjacent to a combination skateboard, snowboard, and piercing salon, bringing in many new customers. Stock here includes 20,000 CDs, 15,000 LPs, and 2,000 cassettes.

The 750-square-foot Cambridge store, at 72 Mount Auburn St. in busy Harvard Square, opened three years ago when In Your Ear bought out a used store called Underground Records. Current inventory includes about 5,000 CDs, 5,000 LPs, and 1,000 cassettes.

"We've moved more than most used stores, and we have found that enough people now know about us that we don't have to be on the street level," Lappin says.

Explaining the group's overall success in three competitive markets, Lappin cites his and his partners' insistence on keeping overhead low while maintaining large inventories.

"It's been a business that's been dependent mainly on word-of-mouth as op-

posed to full-scale advertising," he says. "We put most of our money back into product rather than try to do anything fancy with the place."

"The philosophy is that we want to always have our inventory strong. We don't want anyone to come in and see that the stock has been picked over. We're basically a store that reinvests into merchandise. It seems if you're patient over a year or two, there are going to be things go out of print that people will start looking for. It has worked for us."

Consistent pricing is another key factor in the operation. Product carrying a \$15.98 or \$16.98 list is typically priced \$12.99 to \$13.99. "We rarely put stuff on sale," says Zingg. "Our approach is, if we carry it, it's going to be relatively cheap. We've got a well-educated urban college clientele who would know enough to go to our competitors if our prices were higher."

Because all three units sell both used and new product, Lappin considers his competition to include both other used stores—including Nuggets, Loony Tunes, and Planet Records in Massachusetts, and Tom's Tracks and Goldies in Rhode Island—as well as the major chains like Newbury Comics, Strawberries, and Tower.

"We tried to be low-key over the past five years and deal with our loyal customer base," he says. "But we are starting to think about creative new ways to

(Continued on page 66)

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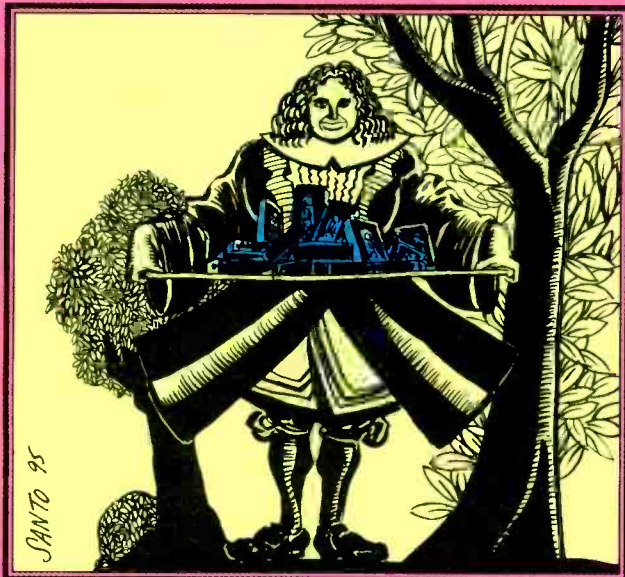
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**Top Pop Catalog Albums™**

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 30 weeks at No. 1	202
2	5	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	133
3	3	<b>BOYZ II MEN</b> ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	28
4	1	<b>THE DOORS</b> ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	2
5	4	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	91
6	7	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	213
7	6	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	210
8	9	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	213
9	13	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	196
10	10	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	6
11	24	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	211
12	8	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	208
13	12	<b>ELTON JOHN</b> ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	201
14	17	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	29
15	11	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	213
16	14	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	10
17	20	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	33
18	21	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	189
19	19	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	118
20	18	<b>VAN MORRISON</b> ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	3
21	16	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	21
22	22	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	199
23	15	<b>SELENA</b> EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	7
24	27	<b>NIRVANA</b> ▲ SUB POP 34* (10.98/15.98)	BLEACH	60
25	33	<b>EAGLES</b> ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	116
26	31	<b>ERIC CLAPTON</b> ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	210
27	—	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	103
28	25	<b>EAGLES</b> ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	213
29	29	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	13
30	26	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	30
31	34	<b>WHITE ZOMBIE</b> ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	6
32	28	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	162
33	23	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	35
34	41	<b>U2</b> ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	166
35	32	<b>LED ZEPPELIN</b> ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	181
36	35	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	190
37	36	<b>THE BEATLES</b> ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	98
38	42	<b>METALLICA</b> ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	189
39	37	<b>BEASTIE BOYS</b> ▲ CAPITOL 98938* (7.98/11.98)	CHECK YOUR HEAD	5
40	43	<b>SOUNDTRACK</b> MCA 10541 (10.98/15.98)	RESERVOIR DOGS	12
41	—	<b>MARVIN GAYE</b> MOTOWN 6058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	19
42	44	<b>AC/DC</b> ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	112
43	40	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	83
44	48	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	GREATEST HITS	202
45	49	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	63
46	—	<b>CARLY SIMON</b> ● ELEKTRA 109/EEG (7.98/11.98)	BEST OF CARLY SIMON	1
47	46	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	11
48	38	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	5
49	47	<b>BEASTIE BOYS</b> ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	14
50	50	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	11

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



## USING GERMAN RETAIL TO BREAK NEW BANDS

(Continued from page 49)

a 1½-page editorial in WOM Journal, a national poster campaign, 40 MTV Europe advertising spots during prime time, 10 plays of the band's video per day on WOM's video walls, extensive in-store promotion and airplay, advertisements on WOM shopping bags and other materials, and advertisements in regional magazines.

Orthmayr cites A&M/Polydor artist Sheryl Crow as an example. "We were so convinced that this artist would break in Germany that we offered to present her as WOM act for April for a flat fee plus risk-sharing." Normally, a record company would pay around 120,000 deutsche marks (\$85,000) for one of its acts to be band of the month.

He adds, "Furthermore, within the editorial of WOM Journal, we present

'Record of the Month' with the emphasis on new musical trends. This reaches a smaller group and involves less cost."

WOM acts of the month for 1994 were (in order) Enigma, Nina Hagen, Bitty McLean, Sheryl Crow, Primal Scream, Counting Crows, Spin Doctors, Helmet, Jule Neigel, Sven Vath, Shane MacGowan, and the Black Crowes. Some of the monthly acts in 1995 have been the Stone Roses, H-Blockx, and Heather Nova.

Another unique artist-development scheme set up by WOM is an exclusive limited-edition CD (1,200 copies) of five demo tracks. The first CD contains four unknown acts of various musical genres and a track by 24-year-old newcomer Lioha Leroux, who signed with BMG Ariola before the demo disc's release.

Leroux's demo remained on the CD, which was put on sale at the end of November, to help generate interest in the artist. WOM Journal also kept customers informed about the development of various stages of Leroux's recording for BMG Ariola. When Leroux's debut single was released in March, consumers had been reading about the artist for six months.

Commenting on cooperation between distribution and retail on developing new acts, Franz von Auersperg, managing director at the Red Rooster label, says, "I believe that retail cooperation is the most important aspect and should entail 70% of the marketing budget. Record companies have meanwhile recognized that they should involve the retailer more in the sales process in order to motivate and tie him in to selling the product."

Red Rooster artist Jule Neigel is a good example of how a debut album was marketed in cooperation with retailers in three phases. First, the album, "Hertzlich Willkommen" (Cordially Welcome), was released in April 1994, when Red Rooster linked with 21 individual retailers to present window displays for the album. The second phase entailed working with large chain stores, providing for in-store promotion as well as joint ads in local daily newspapers. The third phase was launched in September in conjunction with a 29-city tour that ran until the end of December and was coordinated with massive press coverage. This phase also included heavy rotation of the single "Sehnsucht" on the VIVA music TV channel and Neigel being presented as WOM act of the month for September. Von Auersperg says, "This promo-

tion measure not only brought us additional sales, but a presence in the marketplace which was noticeable in sales at other record shops. Also, we were thereby able to establish her image as a live rock performer and achieve street credibility by word of mouth." After peaking at No. 9, the album spent 28 weeks on the charts, with sales currently at 200,000 units.

Saturn, which provides a broad range of music for a target group up to ages 35-40, was the first to make its consumer magazine, which has a circulation of 300,000, available on CD-ROM.

BMG Ariola's Gibson says, "We experienced massive response to live shows by singer Maranne Rosenberg at Saturn's in-store stages, which were attended by 2,000 fans." Saturn also presents talent shows for unsigned artists at these facilities.

## APA HOLDS ITS FIRST MINI-CONFERENCE

(Continued from page 49)

fective way to preview titles," she said.

Judy Napier, head of audio/visual at Schaumburg Township District Library in Schaumburg, Ill., said audiobook circulation has grown 38% at her library, and the audio budget has grown 25%. A survey of audiobook borrowers found that best sellers, mystery, suspense, and classics were the most popular genres. "I was surprised classics were so popular," Napier said. Customers are also "addicted" to certain readers and will look for their audios.

In promoting audio, Napier said that separating audios into specific genres, rather than just fiction and nonfiction, works best. "Customers like to browse certain genres," she said. "Some of them never go beyond mysteries." Displaying audiobooks on a table with their respective hardcover versions increases audiobook borrowing. Libraries and stores should also survey customers periodically to find out their preferences. "Too often we have preconceived notions of what they want," Napier said.

At a round-table luncheon, two rooms were set up full of eight-person tables, each devoted to a different discussion topic. Subjects included censorship, package design, keeping customers happy in an audio-only store, parlaying celebrity readers into publicity, promoting backlist titles, CDs vs. cassettes, and exposing audiobooks through nontraditional markets, such as the Internet, in-

flight channels on airplanes, and cruise ships.

Next, a retailers-only meeting allowed audiobook stores to network and freely air their problems. Frank Johnson of Audio Diversions in McLean, Va., led the discussion.

By the end of the meeting, the retailers had hammered out several specific goals and requests for the APA. First, they want to emulate the publishers in providing monthly sales information to an independent firm, which would analyze the information to create a useful profile of the typical audio-only store, while keeping each store's sales confidential. Additionally, retailers want publishers to provide more sampler tapes and offer the same co-op dollars regardless of whether an account buys direct from the publisher or a distributor. They also want to be listed as regional contacts for the media or consumers on APA press releases and Internet mailings.

In addition to the meetings, the APA announced its new slate of officers. George Hodgkins of Audio Renaissance remains president. Carolyn Willis of Harper Audio is secretary, and Frank Johnson of Audio Diversions is treasurer. The board of directors consists of Keith Hatschek, Passion Press; R. Michael Snodgrass, Brilliance Corp.; Barbara Harover, Ingram Book Co.; Seth

(Continued on page 55)

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# Select-O-Hits' Assorted Endeavors; Jazz Record Mart Moves

**MORE FROM MEMPHIS:** We called **Johnny Phillips** at Select-O-Hits in Memphis to see if there was any news about the distributor's pending sale of an interest in the company to a group of outside investors.

Phillips says that the deal, which will allow the current owners to maintain control of the company, is approaching conclusion, but that fi-

nal details will be divulged when the pact is completed within the next few weeks.

However, Phillips did have much to report about doings at SOH, the label side of his business.

SOH's in-house label Icehouse may make a deal soon with Priority Records in Los Angeles for U.S. distribution. (To date, Icehouse has been distributed by Select-O-Hits,

M.S., Action Music, Titus Oaks, and Great Bay.) Icehouse would become the blues outlet for Priority, which has been diversifying its interests beyond the rap music sector (Billboard, June 10). The companies have agreed in principle to the deal. Phillips says that a blues compilation will likely be the first set to be issued under the arrangement.

Icehouse also picked up world-

wide manufacturing and distribution rights to Kingsnake Records, the Sanford, Fla.-based blues label operated by **Bob Greenlee**. Phillips says the agreement was made so that Greenlee, who helms his label's releases in the studio, can concentrate on producing and A&R. The label's catalog includes albums by **Sonny Rhodes**, **Floyd Miles**, and swamp-blues king **Lazy Lester**.

Kingsnake product is moving through Select-O-Hits in the South and Distribution North America in the remainder of the country.

Finally, Icehouse will be handling U.S. distribution for the Italian label Appaloosa Records, whose artists include **Anson Funderburgh**, **Sam Lay**, and **Homesick James**.

Phillips says SOH's increased activity on the label side is directly tied to the impending investment in Select-O-Hits: "This is all part and parcel of the same deal."

**AN ERA PASSES:** We recently experienced a throb of nostalgia when we learned that the Jazz Record Mart in Chicago—also the home of **Bob Koester's** great Delmark Records—has relocated from Grand Avenue and State Street, which was home to the store for 32 years, to a new location at 444 N. Wabash Ave.

On many a Saturday afternoon in our wasted youth, we would run up the subway steps to 11 W. Grand to sift through the many gems at the

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by Chris Morris

old Record Mart. The store had a storied history: Bluesman and Delmark artist **Big Joe Williams** slept there when he was in town. Such record-moguls-to-be as **Chuck Nessa** (Nessa Records), **Bruce Iglauer** (Alligator Records), and **Michael Frank** (Earwig Records) worked behind the counter there—and suffered the indignity of having old 78s broken over their heads by a dyspeptic Koester.

The new Jazz Record Mart is bigger and, we assume, even better. The space is now 8,000 square feet (double the Grand Avenue footage) and boasts a performance space, a book and magazine department, expanded genre-dedicated sections, a bigger video department, more in-store play copies, and a display case (which includes Big Joe's legendary nine-string guitar).

This longtime customer bids fond adieu to the old JRM and wishes Koester and his staff the best in their new digs.

**FLAG WAVING:** We've seen all sorts of folksingers, but we'd never encountered one who incorporated *baton twirling* into their act until **Christine Lavin** stopped by Billboard's L.A. office for a lunchtime performance.

The New York singer/songwriter dropped in to perform a few numbers from "Please Don't Make Me Too Happy," her eighth solo release and her first for Newton, N.J.-based Shanachie Records. The songs ran the gamut from the witty slices of life "69" and "Waiting For The B Train" to the sobering reflec-

(Continued on next page)



## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

tion on the John F. Kennedy assassination "The Sixth Floor."

But nobody was really prepared for Lavin's baton-spinning, which was performed to a prerecorded tape of her "thoughts." It's this kind of droll routine—and such other onstage tomfoolery as the

singing of the "Jeopardy" show theme, complete with impromptu games with audience members—that has cemented Lavin's formidable rep as a sprightly live performer.

Lavin, who twirled the baton in high school, says she took an "18-

year hiatus" from the practice and took it up again at a festival in Vancouver in the late '80s. "I would share the bill with other bands, and I'd twirl for them," says the cherubic singer, who later incorporated the talent into her own set.

She adds, "Anything you can do to entertain an audience is fair game, short of a nude interpretive dance . . . On the whole, there are more serious [folk] performers than funny ones. I've found the humor helps."

With her latest solo record on the market, Lavin is working on her high-profile side project, **Four Bitchin' Babes**, a summit meeting of female folkies with a shifting cast. Lavin says the next Babes album, to be issued by Shanachie, will include Megan McDonough, Sally Fingerett, and Debi Smith, with a guest appearance by Mary Travers

of Peter, Paul & Mary, and maybe some others. "We have an invitation out to all Babes past and present," Lavin says. "We also want to have some guest male Babes."

Lavin's music may soon be on the theatrical boards: She says plans are in motion to develop a stage production that would feature her songs. The creator of the long-running musical "Forever Plaid" is spearheading the project.

Lavin, who recently did a two-week tour behind the release of "Please Don't Make Me Too Happy," says some promotional appearances may lie in the future. "It's kind of casual," she says. "I'm having fun. I've been doing lots of in-stores."

If she passes through your town, stop by and see Christine Lavin. You won't believe what this woman can do with a guitar—and a baton.

## APA HOLDS ITS FIRST MINI-CONFERENCE

(Continued from page 53)

Gershel, Simon & Schuster Audio; Terry Lipelt, Rezound International; Grady Hesters, Audio Partners Publishing Group; and Tim Ditlow, Listening Library.

Attendees were enthusiastic about the convention. "I was really pleased with it," said Pat Johnson of Random House Audio. "The meetings went well and were extremely diverse. I learned a lot."

"Listening to Paul and Amy alone was worth the price of admission," said Joyce Walker, who just launched Audio-book Magic in Florida. "And having the chance to talk to these other store owners is invaluable. You're out there all alone—it's enormously helpful to be able to network and get advice."

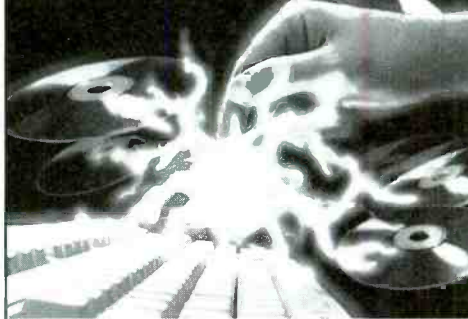
The convention was also conveniently timed, since virtually all the audio publishers were in town to exhibit at the ABA's convention and trade show, which began the following day.

Even those with criticisms felt the conference was a good start. Said one retailer, who asked not to be named, "The retailer meeting was supposed to be a meeting, but it turned out to be more of a bull session or gripe session. It should have been more organized. But I think that will come in time; this is only the first time we've done this."

Likewise, a publisher suggested that instead of a dozen or more little round-table groups, it would be better to have two or three larger topics, with a moderator leading each discussion.

Overall, the convention was seen as a sign that the organization is coming into its own. In previous years, the APA has simply had panel discussions at the ABA. "For me, the most exciting aspect of the Audio Publishers Assn. Convention is that it stands on its own, independent of the ABA and of any other organization," says Hodgkins.

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# Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

## POP

### THE REMBRANDTS

**L.P.**  
**PRODUCER:** Don Smith  
**EastWest 61752**

Riding on the success of "I'll Be There For You"—the theme from the popular NBC-TV sitcom "Friends"—the Rembrandts entered The Billboard 200 at No. 25 last week with an album of trademark pop/rock tunes where hooks rule. Besides "I'll Be There," the unassumingly titled "L.P." includes several other tracks with equal potential at modern rock, album rock, AC, and triple-A formats, among them "Coming Home," "There Goes Lucy," and the Beatles-inspired "End Of The Beginning." An album that should earn this duo the recognition it has long deserved.

### PRIMUM

**Tales From The Punchbowl**  
**PRODUCERS:** Primum  
**Interscope/Atlantic 92553**

Those wacky guys from San Francisco are at it again, now upping the melodic content of their music without dulling its edge. Preceded by the saucy modern rock hit "Wynona's Big Brown Beaver," album is likely to widen group's appeal beyond its already considerable fan base. While "Wynona" is the track that holds the greatest potential for top 40 crossover, "De Anza Jig," "Professor Nutbutter's House Of Treats," and "Over The Electric Grapevine" are capable of scoring airplay at college and alternative outlets.

### CHICAGO

**Night And Day (Big Band)**  
**PRODUCER:** Bruce Fairbairn  
**Giant 24615**

Chicago goes "concept" with an idea that sounds better on disc than it looks on paper: Chicago-ize classic big-band tunes like "In The Mood" and "Take The 'A' Train." The veteran band, itself a classic, finesses the dicey proposition, putting just enough of a funk/rock spin on the well-loved songs to justify the effort, but not so much to send them whirling toward the weird. Guest lineup includes Gipsy Kings on swinging "Sing Sing Sing," Paul Shaffer and Jade on "Dream A Little Dream Of Me," and Joe Perry on guitar on "Blues In The Night."

### ORIGINAL CAST RECORDING

**Smokey Joe's Cafe: The Songs Of Leiber & Stoller**  
**PRODUCERS:** Arif Mardin, Jerry Leiber & Mike Stoller  
**Atlantic Theatre 82765**

The Tony-nominated Broadway musical showcases a jaw-dropping assemblage of '50s- and '60s-era rock/R&B songs from the celebrated writing pair, performed by a big-voiced ensemble cast with unswerving energy and undeniable appeal. The 38 tracks on two-CD set include a jukebox's worth of hits ("Hound Dog," "Jailhouse Rock," "Stand By Me," "Spanish Harlem," "There Goes My Baby," "Love Potion No. 9"), but here they sport new, and occasionally jarring, arrangements. Despite the gold-record glitter, true gems in collection are the lesser knowns, which prove more than worthy of comparison.

### VARIOUS ARTISTS

**Party Girl: Original Motion Picture Soundtrack**  
**PRODUCERS:** Various  
**Relativity 88561 1523**

A party in a jewel box, this exuberant soundtrack to a film centered around New York club life captures the spirit of the scene, if not necessarily the music of the moment. Late-night track-hopping yields everything from classic rap (Run-D.M.C.'s "Peter Piper") to Algerian rai (Khaled's "Les Ailes") to soft reggae (Dawn Penn's "You Don't Love Me"), with plenty of rarefied house and trance from the likes of Basscut, Deee-lite, and Ultra Naté in the grooves in between. The required stop: tranced-out "Mama Told Me Not To Come," coolly recast by the Wolfgang Press.

## SPOTLIGHT



**ROD STEWART**  
**A Spanner In The Works**  
**PRODUCERS:** Various  
**Warner Bros. 45867**

Whether he's singing a brand new tune (Tom Petty's "Leave Virginia Alone") or an old standby (Bob Dylan's "Sweetheart Like You"), an uptempo original ("Lady Luck") or a traditional ballad ("Purple Heather"), Rod Stewart has a gift for making every performance his own—and an instant classic. Riding off the huge success of the Petty track, Rod delivers a handful of other equally worthy multiformat hits here, including all of the above, plus "Windy Town," "The Downtown Lights," and the Sam Cooke classic "Soothe Me." A triumphant work for an artist whose enormous appeal gathers momentum with time. American audiences may not know what a spanner is, but they'll know a hit when they hear one.

### VARIOUS ARTISTS

**Oh, Kay!**  
**PRODUCER:** Tommy Krasker  
**Nonesuch 79361**

The label, continuing its series of meticulously recorded recreations of George & Ira Gershwin scores, hits the mark again with "Oh, Kay!," a 1926 hit that gave the world such standards as "Someone To Watch Over Me," "Do Do Do," "Maybe," and "Clap Yo' Hands." And in the usual interest of reinserting songs cut from the show, the album brings three of them back. Market potential is heightened by the appearance of the renowned Dawn Upshaw, who is completely at home in Broadway musical repertoire.

## R & B

### VYBE

**PRODUCERS:** Various  
**Island 31452**

Female quartet's debut presents hip-hop-oriented, breezy-cool R&B feel sure to appeal to young adult listeners. Set's bouncy lead single, "Take It To The Front," is a memorable teaser for other tracks such as "Warm Summer Daze." Deep, throaty vocals combine with production change-ups—as on the slip-sliding "All My Love" and the all-the-way-down "Slow And Easy"—to give this girl group a late-teen/20-something niche all its own. Ladies issue sultry slow-down cover of Stevie Wonder's "Knocks Me Off My Feet."

## JAZZ

### ROY HAYNES

**My Shining Hour**  
**PRODUCER:** Ib Skovgaard  
**Storyville 4199**

Venerable modern jazz drummer Roy Haynes swings mightily on these Danish dates, which feature pianist Thomas Clausen, tenor saxophonist Tomas Franck, and legendary bassist Niels-Henning Orsted-Pedersen. Includes enjoyable versions of such durable standards as "Skylark" and Monk's "Rhythm-A-Ning," as

## SPOTLIGHT



**HERBIE HANCOCK**  
**Dis Is Da Drum**  
**PRODUCER:** Herbie Hancock  
**Mercury 31452**

Innovative veteran keyboardist/composer/producer issues set that uses African drumbeats as foundation for collection of forward-thinking, hip-hop jazz tracks. While straight-ahead purists will undoubtedly view this album with distaste, trademark piano/synthesizer fusion fare combines with g-funk and hip-hop rhythms and will inevitably turn more than a few young heads in the direction of traditional jazz. Hancock demonstrates a continuing ability to remain a leader in progressive jazz, and the set's marriage of young-generation music with a more disciplined genre broadens inexorably the platform from which subsequent pioneering musicians may exercise their craft.

well as a delicate "I Fall In Love Too Easily," whose melody line is carried by NHOP. Haynes also serves up a rhapsodic version of Miles Davis' "All Blues," as well as an exuberant take on "Bessie's Blues," written by his old band leader, John Coltrane.

## NEW AGE

### CLARENCE CLEMONS

**Peacemaker**  
**PRODUCERS:** Alan Niven & Wyn Davis  
**Zoo 11103**

He's the hard-driving saxophonist known as the "Big Man" who plays with Bruce Springsteen, but Clarence Clemons takes a contemplative approach on his new solo album. Trance-driven, African- and Latin American-derived percussion beds ground languid tenor improvisations and ritual shouts. "Miracle," a duet with flutist Jordan de la Sierra, is especially mesmerizing.

## VITAL REISSUES™

### LUCKY THOMPSON/GIGI GRyce

**In Paris**  
**PRODUCER:** None listed  
**Disques Vogue/RCA Victor/BMG Classics 09026-68216**

In the late '40s and early '50s, French label Disques Vogue recorded American jazz heroes touring and living in France—where they were often more appreciated than at home. Documenting separate sessions by mellow-toned saxophonists Lucky Thompson and Gigi Gryce, "In Paris" stands out for its original material, written by the leaders and a young Quincy Jones. The disc also includes two fine tracks by trumpeter Art Farmer. An 11-title reissue series of the Disques Vogue material also includes a generous sampler disc and the excellent "James Moody/Frank Foster In Paris" and "Coleman Hawkins/Johnny Hodges In Paris." A classic entry from Roy Eldridge and two discs of exciting live material from Gerry Mulligan also merit special attention.

### DAVE ALVIN

**Romeo's Escape**  
**PRODUCERS:** Steve Berlin & Mark Linett  
**Razor & Tie 2074**

As co-founder of the Blasters, key member of X, and prominent solo artist, Dave Alvin has been a fixture on the L.A. alternative rock scene for years. On his first solo project—originally released in 1987—the singer/guitarist performs some of the finest material he wrote for those two bands ("Fourth Of July," "Long White Cadillac," "Border Radio," "Jubilee Train") plus other outstanding originals from the period. Co-produced by Los Lobos' Steve Berlin (and featuring fellow Lobo David Hidalgo), "Romeo's Escape" is as notable for Alvin's impeccable songcraft as it is for being a snapshot of the L.A. rock underground at an inspired moment in its history.

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Afro-Peruvian Classics: The Soul Of Black Peru**  
**COMPILATION PRODUCERS:** David Byrne & Yale Evelev  
**Luaka Bop/Warner Bros. 45878**

Expert at searching outside the mainstream for the tributaries that enrich all musical cultures, David Byrne and Yale Evelev have turned their ears toward the little known Afro-Peruvian sound. A fusion of Andean folklore, flamenco, and the frenetic rhythms that drive the Afro-Cuban heat, black Peruvian music is a rich brew capable of satisfying audiences across the Latino and world music spectrums. Led by Susana Baca's soothing "Maria Lando" (reprinted in Spanish by Byrne), "The Soul Of Black Peru" features a range of artists who deserve household-name recognition, including Manuel Donayre, Cecilia Barraza, Lucila Campos, Roberto Rivas, Eva Ayllón, Abelardo Vásquez, Chabuca Grandá, Peru Negro, and Nicómedes Santa Cruz. Another winner from Luaka Bop.

Clemons' earthy tone, plus the throbbing basslines of John Pierce, Abraham Laboriel, and Kai Eckardt, keep this effort from being wallpaper, and the energized "Spirit Dance," with saxophonist Dave Koz, adds a funky note.

## WORLD MUSIC

### DEMBO KONTE & KAUSU KUYATEH WITH MAWDO SUSO

**Jaliology**  
**PRODUCER:** Hijaz Mustapha  
**Green Linnet/Xenophile 4036**

Masters of African harp the kora, Dembo Konte from Gambia and Kausu Kuyateh from Senegal, team up with Gambian Mawdo Suso on balafon, a sort of local marimba, to create world music more on the traditional tip of Jali Musa Jawara rather than the electrified Mory Kante. Produced by 1

Mustapha (1), this fine set brings forth the trio's coarse, keening vocal harmonies, dizzying kora runs, and plummy balafon percussion. Also includes an instructive CD booklet on the instruments and the life of the Jali, West Africa's traditional musical caste.

## REGGAE

### VARIOUS ARTISTS

**Blend Dem**  
**PRODUCER:** Jack Scorpio  
**Pow Wow 7457**

The always shrewd Pow Wow organization assembles a splendid selection of Kingston yard variables on Everton Blender's springtime JA smash, "Blend Dem." The title track and the 10 other delightful recastings of this supple riddim come out of producer Jack Scorpio's Black Scorpio Studio, among them Beenie Man's hit testimony ("Praise Him") and Satellite's sweet-voiced chart success ("Doing Wrong"), as well as ingenious entries by General Trees, Barrington Levy & Mega Banton, Chaka Demus & Pliers, and Mad Cobra. This exhilarating exercise arrives just in time for the seaside party season. Dash weh yuh aggression and be a stepper!

## LATIN

### LAS HERMANAS MENDOZA

**Juanita & María**  
**PRODUCER:** Chris Strachwitz  
**Atholite 430**

Though Lydia Mendoza deservedly garners much attention as one of the popular pioneers of contemporary Mexican-American music known as Tejano, her sisters enjoyed broad fan support, as well, in the '40s and early '50s. A generous, 26-song package containing the pair's recordings made for Azteca Records from 1946-52, this retrospective spotlights sisters' tight, emotive harmonies hovering over Lydia's lyrical guitar lines. An added plus is overall solid sound quality.

## COUNTRY

### THE TRADITIONAL GRASS

**Songs Of Love And Life**  
**PRODUCER:** The Traditional Grass  
**Rebel 1721**

The Traditional Grass has already spent a decade on the bluegrass highway, and the band sounds tighter and more spirited than ever on its latest release. Band originals, which run the gamut from the forlorn, but uptempo "A Broken Heart Keeps Beating" and the high lonesome "Together In Our Hearts," share disc space with traditional fare from genre progenitors like Don Reno and Red Smiley ("It's Grand To Have Someone To Love You") and Alton Delmore ("Gonna Lay Down My Old Guitar"). Tradition never sounded fresher.

## CONTEMPORARY CHRISTIAN

### SUSIE LUCHSINGER

**Come As You Are**  
**PRODUCER:** Lenny LeBlanc  
**Integrity Music 02442**

Acclaimed Christian artist Susie Luchsinger delivers one of the best country albums of the year. The singer (who is Reba McEntire's sister) has a clear, pure voice reminiscent of McEntire's early Mercury recordings. Here, she brings warmth and passion to a solid collection of tunes about faith and family written by some of Nashville's top tunesmiths (including Allen Shamplin, Austin Cunningham, and Karen Staley). The two sisters duet on "If I Could Only Be Like You" and the Singing McEntires are reunited when their other siblings Pake and Alice join in on "God You Never Cried." Other standouts include "You're It," "Call The Family Together," and "Give Love An Inch." The album offers plenty of crossover between the Christian and country markets.

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, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Single Reviews

EDITED BY LARRY FLICK

## POP

► **ADINA HOWARD** *My Up And Down* (3:41)  
PRODUCERS: Livio Harris, Mark Lomax, Kevin Pierce  
WRITERS: K. Pierce, L. Harris, M. Lomax, B. Ford, J. Elias  
PUBLISHERS: Chile/Maximum Strength/Too Slow U Blow, BMI; Stankey Chank, ASCAP  
**Mecca Don/EastWest 5753** (c/o Elektra) (cassette single)  
Hot on the heels of her top 10 multiformat hit single "Freak Like Me," Howard is poised to score yet another smash. With the style and soulful grace of radio's top divas, Howard carefully unleashes a cautiously zealous vocal that hints of much, much more on the horizon. The refrained passion complements the slow-tempo funk groove, which chugs along at a comfortable pace. This is the second offering from her debut collection, "Do You Wanna Ride?"

► **THE NOTORIOUS B.I.G.** *One More Chance/Stay With Me* (4:15)  
PRODUCERS: Sean "Puffy" Combs, Rashad Smith  
WRITERS: M. DeBarge, E. Jordan, Jobete  
PUBLISHERS: Big Poppa/Justin, ASCAP  
**Bad Boy/Arista 79032** (c/o BMG) (cassette single)

Smooth harmonies collide with a rough rap, as this indecisive soul track simultaneously swoons and backslaps the casual listener. A fumbling beat stops and starts without warning, while the Notorious B.I.G. interjects his lyrical assault with an antsy attitude. From the rap star's platinum-selling album, "Ready To Die."

★ **LAURA BRANIGAN** *Dim All The Lights* (4:10)  
PRODUCER: Brinsley Evans  
WRITER: D. Summer  
PUBLISHER: Sweet Summer Night, BMI  
REMIXER: Enab El Saadi  
**Atlantic 6160** (cassette single)

The glass-shattering voice of vintage twirlers like "Gloria" and "Self Control" boldly takes on Donna Summer's disco evergreen with festive results. The combination of Branigan's signature melodrama and the song's sweeping romance is notably strong—not to mention loads of fun. Pop and crossover radio stations that jumped on Gloria Estefan's hit cover of "Turn The Beat Around" should have a close listen to this potential hit. A new recording from Branigan's just-issued "best of" retrospective.

**THE SAHOTAS** *Out Of Reach* (3:19)  
PRODUCERS: Surjit, Mukhtar Sahota  
WRITERS: S. Sahota, M. Sahota, J. Tranter  
PUBLISHER: Firststars, ASCAP  
**I.R.S. 10752** (c/o Cema) (cassette single)

Forget all your stereotypes about Indian music. The Sahotas bring vital elements of the Bhangra beat to the U.S. pop, techno, and hip-hop communities. With a vocal prowl that recalls the classic rock hook of the '70s, this fresh cut completely defies the expected. For an extra bang in your Bhangra, check out the mix produced by Deep Forest.

**NAYOBE** *All Night Long* (4:12)  
PRODUCERS: John "Gungie" Rivera, Carlos Keyes  
WRITER: J.A. Johnson  
PUBLISHER: Stone City, ASCAP  
REMIXER: Bobby Konders  
**Fever/Warlock 172** (CD single)

It has been way too long since Nayoobe shared her considerable vocal skills, and she is in excellent form on a hip-hop-charged kicker. She is complemented by fast-tongued rapping by Rayvon and Fat Joe and post-production by Bobby Konders that blends wicked hard beats with subtle reggae flavors. A natural for pop, R&B, and crossover stations that are also digging the wares of Diana King and Patra.

**LIL SUZY** *Now & Forever* (no timing listed)  
PRODUCERS: Chris Phillips, Alexia Phillips  
WRITERS: C. Phillips, A. Phillips  
PUBLISHERS: Play The Music, ASCAP, CP Productions, SOCAN  
REMIXER: Victor Franco  
**Empress 3002** (c/o Metropolitan) (CD single)

Suzy continues to fly the flag for old-fashioned Latin freestyle music with this percolating ditty. Production by Chris

and Alexia Phillips allows Suzy to stretch out vocally, while also compensating for her limited ability with shiny synths and layers of background harmonies. An easy bet for kids in urban areas like Miami, Chicago, and New York who continue to actively support Latin pop music. Contact: 201-483-8080.

**INTONATION FEATURING JOE** *Died In Your Arms* (no timing listed)  
PRODUCERS: J. Desimone, M. Rucska, B. Calcalerra, J. Marmona  
WRITER: N. Van Eede  
PUBLISHER: not listed  
**Ti Amo 9007** (c/o Metropolitan) (CD single)

Cutting Crew's '80s pop hit is recast as a Latin dance/pop ditty. Joe injects a charming, Romeo-like personality to the song, giving it a more star-crossed lovers tone than the original recording. Factor in his videogenic appearance, and you have the makings of a brash new teen idol. Contact: 201-483-8080.

**STEVIE B.** *If You Still Love Me* (no timing listed)  
PRODUCERS: Dadget Atabay, Stevie B.  
WRITER: D. Atabay  
PUBLISHERS: B and It Is, ASCAP, DKA, BMI  
REMIXERS: Albert Cabrera, Robert "Razor" Kellman  
**Thump 2216** (12-inch single)

Stevie returns with a pop/dance kicker that is rife with blippy electro sounds and rigid percussion. The song benefits from an assured performance and a tightly structured melody that blossoms into a full-bodied chorus that will sound great on boomboxes tuned to crossover radio stations.

**FOREIGNER** *All I Need To Know* (3:35)  
PRODUCERS: Mick Jones, Lou Gramm  
WRITERS: M. Jones, L. Gramm  
PUBLISHERS: Stray Notes/EMI/Somerset Songs, ASCAP  
**Rhythm Safari 50890** (c/o Priority) (cassette single)

Latest offering from the classic rock band's comeback collection, "Mr. Moonlight," is a crisp, midtempo tune that is easy on the ears. Lou Gramm's voice is still a pleasure, filled with white-knuckled urgency and passion. He is supported by light-handed guitar riffs and a nice, steady beat. A cool car radio ditty.

**CRYSTAL LEWIS** *Joyful, Joyful* (3:02)  
PRODUCER: Ian  
WRITER: Ian  
PUBLISHER: Brentwood  
**Essential 5013** (CD single)

Christian/pop songbird delivers her message with a touch of disco magic, which could open doors locked to such upfront spirituality. Lewis has a sweet demeanor that is downright irresistible, and the song has its heartwarming moments—not to mention fun to twirl to. Contact: 615-373-3950.

## R & B

► **USHER** *The Many Ways* (4:34)  
PRODUCERS: Dave "Jam" Hall, Al B. Sure!  
WRITERS: D. Hall, A. Brown  
PUBLISHERS: WB/Stone Jam/Ness, Nitty & Capone/Al-Q-Dev, ASCAP  
**LaFace 4105** (c/o BMG) (cassette single)

Usher keeps the vibe slow and easy on this lushly produced jam. His engaging style fits the track's mixture of old-school R&B melody and subtle hip-hop rhythm. The odds are that R&B radio will come aboard first, though there is no denying that folks at top 40 should also be paying extra-close attention.

**PEOPLE OF PLEASURE** *Never Say Never* (no timing listed)  
PRODUCER: not listed  
WRITERS: W. Morris, J. Williams, S. Lowe, C. Oliver  
PUBLISHER: not listed  
**Sugar Hill 5276** (CD single)

Smooth, pop-spiked R&B for listeners who need a break from the same old "freak me" fare that crowds radio airwaves. Mature male quartet often conjures up images of the Temptations by kicking vocals that are technically and stylistically sharp. Should also be of interest to AC radio programmers. Contact: 201-569-0520.

## COUNTRY

► **MARK CHESNUTT** *Down In Tennessee* (3:20)  
PRODUCER: Mark Wright  
WRITER: W. Holyfield  
PUBLISHERS: EMI-April/Ideas of March, ASCAP  
**Decca 55050** (7-inch single)

Longtime country music aficionados will remember John Anderson's hauntingly beautiful version of this Wayland Holyfield-penned treasure. Chesnutt's rendering is just as compelling on this powerful ballad of a man dealing with lost love. Chesnutt makes you feel like hurting right along with him. A welcome change of pace for radio in the midst of fun summer anthems.

► **CHRIS LEDOUX** *Dallas Days And Ft. Worth Nights* (2:44)  
PRODUCERS: Gregg Brown, Jimmy Bowen  
WRITERS: K. Bergnes, G. Eatherly  
PUBLISHERS: Club Zoo/Blake Eyed Susan/Rain Crow, BMI  
**Liberty 79093** (c/o Cema) (CD promo)

Close your eyes and picture yourself in a Texas honky-tonk. That is the spirit LeDoux's energetic vocals convey on this uptempo ode to life in the Lone Star State. Great performance of a rollicking slice of honky-tonk heaven should make this popular on both the airwaves and the dancefloor.

**KIM RICHEY** *Just My Luck* (3:22)  
PRODUCER: Richard Bennett  
WRITERS: K. Richey, Angelo  
PUBLISHERS: Mighty Nice/Wait No More/Bluewater, BMI; PolyGram International, ASCAP  
**Mercury 5268122** (c/o PolyGram) (7-inch single)

Refreshingly different from most of what is playing on country radio at the moment, this well-crafted tune should gain attention on the strength of Richey's vibrant voice and clever way with a lyric.

**MARK COLLIE** *Three Words, Two Hearts, One Night* (2:48)  
PRODUCERS: James Stroud, Mark Collie  
WRITERS: M. Collie, G. House  
PUBLISHERS: Music Corporation Of America/Mark Collie/HouseNotes, BMI  
**Giant 24620** (c/o Warner Bros.) (CD promo)

Accented by Stuart Duncan's fiddle and Paul Franklin's steel guitar, Mark Collie's vocals shine on this traditional toe-tapper from his Giant recording debut, "Tennessee Plates." More traditional sounding than some of his previous MCA efforts, and the change sounds good.

**MARTY STUART** *If I Ain't Got You* (2:57)  
PRODUCER: Don Cook  
WRITERS: C. Wisemen, T. Bruce  
PUBLISHERS: Almo/WB/Big Tractor, ASCAP  
**MCA 55069** (c/o Uni) (7-inch single)

This single from "The Marty Party Hit Paek" oozes party spirit and summertime fun. Produced by one of country's finest talents, Don Cook, the cut grabs the listener immediately with the bouncy intro and continues to snap, crackle, and pop with hillbilly energy. Few, if any, can throw a musical party quite like Stuart can, and this record should be a hit.

## DANCE

► **JOI CARDWELL** *Love & Devotion* (no timing listed)  
PRODUCER: Joi Cardwell  
WRITERS: J. Cardwell, J. Preston  
PUBLISHERS: BAK Favorite/Perryfect Joi, BMI  
REMIXERS: Joi Cardwell, Behavior, George Morel, Carlton Carter  
**EightBall 69** (12-inch single)

With each single, Cardwell edges close to the mainstream pop status she so richly deserves. On this track, which previews the long-awaited album, "The World Is Full Of Trouble," Cardwell delivers a spiritually charged vocal that is frequently reminiscent of Donna Summer's best work. DJs will jam on the diversity of mixes, which range from sultry and understated to bright and revelous. A dancefloor smash that would be a nice addition to crossover radio formats. Contact: 212-337-1200.

► **TRACI LORDS** *Fallen Angel* (10:16)  
PRODUCER: Juno Reactor  
WRITERS: T. Lords, B. Watkins, J. Blay  
PUBLISHERS: Tiny Feet/Longitude/Dying Art/Mute Song, BMI  
REMIXERS: Johnny Vicious, Paul Oakenfold  
**Radioactive 3426** (c/o Uni) (12-inch single)

Lords' music career could soar to new levels of visibility with the onset of this jaunty trance anthem, which follows the late-winter club hit "Control." Lords is not much of a singer, though she does have attitude and style to spare. She is bolstered by state-of-the-charts grooves, courtesy of Juno Reactor. Added pleasure is derived from stellar post-production by Paul Oakenfold and Johnny Vicious, who take the track down disco and tribal paths, respectively.

★ **THE MESSAGE** *Love One Another* (6:08)  
PRODUCERS: John Kano, Eddie Marshall  
WRITERS: J. Kano, E. Marshall  
PUBLISHERS: Knock Knock/Cutting, ASCAP  
REMIXERS: John Kano, Eddie Marshall  
**Cutting 344** (12-inch single)

The title says it all: Uplifting anthem is on a mission to spread the word of love and unity—fueled by a righteous bassline and thoroughly appealing vocals by Mabel Garcia and John Kano. The chorus urges, "C'mon and do, y'know you can do it," with enough energy and passion to accomplish its task. Deserves a prominent slot in peak-hour programs. Contact: 212-567-4900.

**CAROL MEDINA** *You Don't Know Where My Lips Have Been* (no timing listed)  
PRODUCER: Rob "The Rabbit" Rettberg  
WRITERS: J. Collins, C. Medina, D. Pickell  
PUBLISHERS: Mellow Drama/Warner/Chappell  
REMIXERS: Riprock N' Dash, Rob "The Rabbit" Rettberg, Darryl James, David Anthony  
**Quality 7126** (12-inch single)

Medina has been making friends in Canadian pop and dance circles for a while, and she is now armed and ready to take on the States. She strikes a convincingly seductive pose at the center of a chunky disco/house arrangement that is framed by an appropriately sassy chorus. Those in the mood for a more chilled vibe should check out the new jill-fashioned funk mix by Darryl James and David Anthony on the flip side.

## A C

► **DEBBIE GIBSON** *For Better Or Worse* (no timing listed)  
PRODUCER: Deborah Gibson  
WRITER: D. Gibson  
PUBLISHER: not listed  
**SBK/EMI 54354** (c/o Cema) (cassette single)

Gibson makes her SBK debut with a beautiful pop ballad that displays her marked maturity as both a singer and songwriter. She sounds quite comfortable amid the song's measured arrangement, which features delicate lead piano lines and a 44-piece orchestra. Although this single is aimed directly at AC radio, there is no denying the potential for impact among the prom-going youth set. A fine introduction to the forthcoming "Think With Your Heart" set.

**MICHAEL DAMIAN** *Never Walk Away* (3:45)  
PRODUCER: not listed  
WRITER: L. Weir  
PUBLISHER: St. Cecilia, BMI  
**Wildcat 0007** (CD single)

Star of daytime television's "Young And The Restless" dips into his current album, "Time Of The Season," and pulls out a romantic pop shuffler. His limited, but pleasant range is utilized well within a blend of jazzy percussion and pillow synth. A warm, summery single that could reach beyond Damian's firm fan base and connect with a large adult radio audience.

## ROCK TRACKS

► **SMOKING POPES** *Need You Around* (3:42)  
PRODUCER: Phil Bonnet  
WRITER: J. Caterer  
PUBLISHER: not listed  
REMIXER: Thom Wilson  
**Capitol 79607** (c/o Cema) (cassette single)

Several modern rock stations have already begun to spin this hard-driving pogo-punk

rockers from an indie 7-inch pressing. Band from the suburbs of Chicago is ready to take on the world with major-label support and a solid remix by Offspring producer Thom Wilson. Bouncy, guitar-anchored ditty owes as much to the vintage pop of Buddy Holly as it does to more obvious influences like Green Day and Morrissey. Sounds like a winning formula. From the album "Born To Quit."

**DANNY TATE** *Dreamin'* (3:27)  
PRODUCER: Danny Tate  
WRITER: D. Tate  
PUBLISHER: EMI-Virgin/John Daniel Tate, ASCAP  
**Charisma/Virgin 12788** (c/o Cema) (CD promo)

Tate's current set, "Nobody's Perfect," should get a nice boost with the onset of this twangy li'l toe-tapper. There are moments when it seems as if Tate has been taken over by the ghost of Roy Orbison, as he soulfully warbles amid fluid guitar licks and a steady midtempo beat. A nice one for album rock radio and triple-A stations also playing the music of that other modern-day crooner, Chris Isaak.

**THE HATTERS** *The Naked Song* (3:59)  
PRODUCER: Peter Denenberg  
WRITER: A. Hirsh  
PUBLISHERS: EMI-Blackwood/Grandma Hatter/New Dog Old Trx, BMI  
**Atlantic 6249** (CD promo)

With lyrics like "as the seasons pass, she can grab my ass," it is difficult to take this unconventional rock song too seriously. However, this cheeky (pun intended) track is still a worthy listen. Imagine a sexually repressed Spin Doctors and, well, you get the idea. Revealing rock.

**STEEL POLE BATH TUB** *The 500 Club* (3:50)  
PRODUCERS: Steel Pole Bath Tub  
WRITERS: Steel Pole Bath Tub  
PUBLISHER: Superscope, BMI  
**Slash/London 6998** (CD single)

This coarse anthem will please those who like their rock loud and proud. Beneath the wall of gutter guitars lies a gritty vocal roar that breaks loose with a passion-filled fury. Swirling riffs cut through the grunge exterior, as nonstop drumming rages forth in a militant pattern. Astonishing and angry rock.

**THE CRACKITY SPLIT GANG** *Troubled Teen* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Sweat Hut 014** (7-inch single)

This Graham, N.C.-based quintet offers fiercely formed rock with an unmistakable attitude. While the A-side is adequate, it is the flip side "Weird Boy" that will likely rock your senses. Racing guitars and piercing vocals penetrate the punk-like harmonies abounding here. Contact: 910-222-1279.

**SHALLOW** *Cool 500* (no timing listed)  
PRODUCER: E.J. Rose  
WRITER: not listed  
PUBLISHER: not listed  
**Zero Hour 1091** (5-inch single)

Cross the Go-Go's with Veruca Salt, and the result is this deep pop offering, strangely known as Shallow. Bittersweet vocals and jangly guitars pepper the jagged melody, which is both pleasant and pained at the same time. One note of caution: Some turntables may not be able to play the unconventional 5-inch vinyl pressing. Contact: 212-957-1277.

## RAP

**SPECIAL ED** *Neva Go Back* (3:47)  
PRODUCER: Howie Tee  
WRITERS: E. Archer, H. Tee  
PUBLISHERS: Promuse/Special Ed/Howie Tee, BMI  
**Profile 7433** (CD single)

Special Ed reteams with his original producer Howie Tee for this straightforward rap track. As the bassline slowly thumps, Special Ed pumps out a standoffish rant that rivals the smooth flow of his earlier efforts. The veteran rapper is still in the game with quick lyrics and a confident vocal. It's in there.

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 Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## Enhanced CD Raises Issues For Labels

■ BY MARILYN A. GILLEN

SAN FRANCISCO—Music and multimedia met and sized one another up at the second annual NARAS Music & Multimedia conference May 30. The consensus? There's a definite attraction, but there are some long-term issues that will need addressing if the relationship is to flourish.

Making sense of standards for enhanced CD (or the lack thereof), making royalty deals in uncharted territory, making music available for download and sale online, and actually making money on any of the above were some of the subjects discussed and sorted through during the daylong event. The event also included the evening premiere of projects in progress from acts including Queensryche, the Beastie Boys, the Cranberries, and Sting (see story, this page).

### CD PLUS AND MINUSES

Enhanced CDs, which combine multimedia elements accessible on CD-ROM drives with albums playable on traditional audio decks, were the subject of two separate forums that highlighted the problems and promise of the new format as viewed from the perspectives

of the major and indie labels.

NARAS president Michael Greene moderated the major-label discussion, which steered clear of hard technical issues (addressed elsewhere) to hone in on the equally complicated questions of marketing and selling the new format to a nation whose VCR clocks are largely still blinking.

"How do we package it? How do we get it into more than just music channels? How do we price it? What message do we communicate to the consumers? Those are some of the marketing issues that we are grappling with," said Elizabeth Schimel, director of interactive development for BMG Interactive, echoing her fellow panelists from Sony Music, Atlantic, and Geffen Records.

Positioning will mean treading a fine line, said Barry Johnson, senior director of marketing and business development for the Epic Records Group and a member of the RIAA's enhanced CD marketing committee. "We have to make it very clear that this is not a CD-ROM in any way—that there are not those hours of gaming involved," he noted. "If the consumers think it's a 'full-blown' CD-ROM then they are going to be disappointed," agreed Schimel.

At the same time, the labels will have

to make clear what the "plus" in the format actually is—the videoclips, liner notes, bios, etc.—particularly those labels that intend to charge a premium for the multimedia enhancement.

Johnson reiterated Sony Music's stance that its enhanced CDs will cost more than traditional albums, but said that the exact pricing was still being determined.

BMG-distributed label Arista released Sarah McLachlan's enhanced-CD-only album "Freedom Sessions" at standard CD pricing, but Schimel said that won't necessarily



GREENE

always be the case. Atlantic associate director of strategic development Steve Yanovsky declined to speak for his parent company on the pricing issue, but posited a possible scenario in which launch price may be relatively low, but would rise in "small increments" over time.

All three envisioned a two-SKU world of separate enhanced and traditional versions of albums that would in time migrate to a single-SKU scenario. "You

don't want to penalize the consumer who doesn't have a computer yet," Yanovsky said.

Norman Beil, head of new media at Geffen Records, posited an entirely different model of the enhanced CD business. His model would position the product line as a replacement for, and not a separate business from, traditional CDs. There would be one SKU and standard pricing, Beil said, citing research that showed consumers were not willing to pay a premium.

Johnson said Sony's research showed that consumers would pay a premium if a clear benefit was given for it.

"Look at the cassette and the CD," Yanovsky said.

"It will be interesting to see what happens if one or two majors decide not to charge extra, and the others do," said Greene.

Gauging success will also be an interesting proposition in the early stages, all agreed. "We don't have any real read yet on how any of these will sell through," said Johnson.

"We are all [getting involved in multimedia] because we see it as eventually being mass-market," said Schimel. "But for the next few years, we may define success by recouping our investment."

### INDIE EYE VIEW

For the independent labels that are also moving in the enhanced CD direction, the bottom-line number crunching is, by necessity, top priority.

"For an indie label, selling 5,000 to 6,000 copies of an album is considered really good for most releases," said Ron Gompertz, president of San Francisco-based Heyday Records. "So trying to amortize the cost of an enhanced CD album is a real problem. If you're spending \$4,000 to \$5,000 to make one and you charge the same price [as a regular album], you lose money. And if you charge more, you lose sales."

Nonetheless, Heyday was fast out of the gate with an enhanced CD late last year by label artist Chris Von Sneider. Heyday shipped about 4,000 copies, according to Gompertz. The disc paid for itself, more or less, in free publicity.

The publicity and promotional value is figured into the cost-benefit equation, added Lois Najarian of TVT Records, when deciding how to allocate limited funds. "For a band like the Connells, I think a [standard video] would get more mileage for them," she said, whereas labelmate EBN was deemed well-suited for an enhanced CD title. Still other bands with different fan bases would benefit more from dollars being put behind touring or into a radio push, the panelists said.

"You've got to allocate," said Amy Seidenwurm, who handles new media for Seattle-based Sub Pop Records. Nonetheless, Sub Pop eventually plans to release all albums in the format, she said. "If you're making a video anyway, why not just digitize it and throw it on the disc and not charge any more for it and have it be an extra, free thing?" Seidenwurm said, adding that the cost wouldn't be prohibitive once a template is developed. But the label is also at work on several titles now that are "more like full-blown CD-ROMs and will cost \$30,000 to \$40,000 to develop," she said.

## Ted Hoff Leaves Fox Interactive

**TED HOFF HAS RESIGNED AS** senior VP/GM of Fox Interactive "to pursue other opportunities in the multimedia industry," according to a statement from the company. No replacement for Hoff, who had headed the division since its formation last May, had been named by press time. Al Ovdia, who oversees the unit in his role as president of 20th Century Fox Licensing & Merchandising, is reportedly handling day-to-day activities in the interim.

To date, Fox Interactive has released "The Pagemaster" and "The Tick," both of which are based on other properties (the former a film and the latter a TV show) and are released as 16-bit cartridge games. Fox Interactive's upcoming slate of interactive products, currently in development, expands into the CD-ROM arena and new dedicated gaming platforms, while keeping the emphasis on film and TV spinoffs.

Film-based properties on tap include "Die Hard Trilogy" (due next year for Sony PlayStation, Sega Saturn, and PC CD-ROM), "Planet Of The Apes" (one version, due in '96; and another, based on a new film, due in '97—both for PC, PlayStation, and Saturn), "Independence Day" (fourth quarter '96, for PlayStation, Saturn, and PC), and "Alien Vs. Predator" (early '97, for PC, Saturn, and PlayStation).

Fox Interactive also plans to release TV-based interactive storybooks and games such as "EEK! Stravaganza," "The X Files" and "The Simpsons: Virtual Springfield" beginning late this year and into 1996.

**CD PLUS ADDITION:** Primus' new album, "Tales From The Punchbowl," will be released in two forms: standard (due June 6) and CD Plus, according to the band's label, Interscope. The latter "will cost a bit more," the label says, but promises it will be worth it. The band is also working on a full-length CD-ROM, due later this year... The Eagles are reportedly at work on their own CD-ROM project.

**SPEAKING OF WHICH,** multimedia pioneer Todd Rundgren's new album, "The Individualist," will not launch initially as an official CD Plus, as had been originally planned (Billboard, May 27). Because no standard for the new format had been set as the June 12 release date approached, a decision was made to go with an alternative method for the initial pressing, according to Rundgren's manager. A CD Plus version will follow once a standard for producing it is in place, he adds.

Distribution for the enhanced-CD-only title, which is being issued by Ion, will go through Navarre.

**UNEXPECTED HURDLES DEPARTMENT:** CD-ROM magazines have increasingly been adding "print" features to their offerings, they tell us, not because they expect consumers will necessarily want to print out and save hard copy of album reviews, but because label folk have been calling to ask, "How do we put this in the press kit?"

## Sting Sees CD-ROM As 'The New Canvas' Artist Previews Starwave Title At NARAS Meet

SAN FRANCISCO—A&M Records artist Sting is putting his mark on multimedia through a new pact with Seattle-based Starwave to develop a series of interactive CD-ROMs. First up from the artist is a new two-disc title, "All This Time," which was officially previewed as a work-in-progress during the May 30 NARAS Music & Multimedia conference here.

The project, which had been widely anticipated for months, was the subject of unofficial sneak peeks late last month at the Electronic Entertainment Expo in Los Angeles (Billboard, May 27). It's due out by Christmas at an expected price below \$50, according to a Starwave executive. Philips Media, in conjunction with PolyGram, will distribute it via record and video channels in the States and all channels worldwide, while Starwave distributor Broderbund will handle sales into the software stream stateside.

"This is truly the new canvas for artists," said Sting, who can also be found online these days on a site included within "Rocktropolis," a just-up "virtual music city" created by Nick Turner and Charles Como. The Sting site, accessible via <http://underground.net/Rocktropolis>, will include information about the artist's albums, films, and tour dates, as well as downloadable audio- and videoclips, Turner says. Within the coming months, news about and scenes from the CD-ROM also will be posted. Turner adds.

### SEEN AND HEARD

Other forthcoming music projects eyeballed in various stages of readiness both on and off the floor here: a Beastie Boys CD Plus title, due by year's end, that employs Apple's new QuickTime VR

technology to offer a virtual tour of the Boys' L.A. recording studio and also includes promotional videos for other Grand Royal artists along with a bit-busting amount of additional audio and video material; a new "template" for producing enhanced CD titles developed by Brilliant Media (which produced Peter Gabriel's "Xplora 1" CD-ROM); a Moby EP due from Elektra at \$12.98, which includes remixed tracks from the artist's new "Everything Is Wrong" album; an "Audio Vision" EP, "Jesus Freak," from Forefront Records Christian act DC Talk, that will contain four music videos and sell for \$7.95; Queensryche's two-disc "Promised Land" CD-ROM, due this summer from EMI Records and Virgin Interactive Entertainment, which includes a new, exclusive song; Island Records/Philips Media's Cranberries enhanced CD, "doors and windows," which includes some previously unreleased audio and video footage and is due out at \$19.95 as a single disc playable across formats including PC, Mac, and CD-i; and a Greg Kihn multisession CD Plus title that includes seven music videos, and excerpts from the published horror-fiction novelist's writings. Quipped Kihn about the brave new hi-tech world, "Most of my fans are dead, so I need to make new ones."

Not seen: Peter Gabriel's in-the-works CD-ROM, "Evo," which is being developed by the artist in conjunction with Starwave and was scheduled to have its official, though still in-progress,



STING

premiere here. "Creative issues," said a Starwave executive. "Evo" is planned for a late-year release.

### A DIALOG WITH STING

Substituting for Gabriel in the NARAS event's show-closing headliner spot was another Starwave project, Sting's "All This Time."

Not conceived as a retrospective, the debut title aims to be more "a dialog with the artist," says Ralph Derrickson, VP of entertainment product development for Starwave.

"It's a very personal interaction, a chance to sit down with Sting and see what he's like, what he sees as some of his influences, how he feels about his music," Derrickson says. "But this is not the be-all and end-all of Sting by any means. We expect it will whet appetites, not sate them."

Keeping with Starwave's general focus for all its titles—"You can't get it anywhere else"—"All This Time" will include plenty of exclusive audio and video material, Derrickson says.

"There are a lot of different ways to get great Sting music and obviously a lot of people who have bought his music that way," says Derrickson. "So the computer has to provide something else, something new and exciting and enticing, to the experience to justify itself."

The ample justification in "All This Time" includes new performances of songs, new interviews, and personal commentary, Derrickson says.

"Sting is very much a collaborator on this," Derrickson adds. "We've become very good friends with the people at Delta."

MARILYN A. GILLEN



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Saluting Blockbuster Awards..... 60 Video Previews: R.E.M., The Police..... 62  
Billboard/Fuji Honor Ann Daly ..... 61 Laser Scans: Laser Disc Assn. Awards ..... 64

## PICTURE THIS

By Seth Goldstein



**UNDER THE STAIRS:** Even with higher attendance, the Video Software Dealers Assn. would have dug a hole for itself in Dallas. The reason: Exhibitors went underground, sometimes in novel ways.

WEA Visual Entertainment, which distributes labels including WarnerVision, LIVE Home Video, and Lightyear Entertainment, took the most advantage of being downstairs (actually, street level). Instead of a booth upstairs, WEA had adjoining meeting rooms on the floor below. One was staffed with a concierge who arranged restaurants and airline reservations and a masseuse who un-kinked stiff necks, plus the requisite phones, food, and well-padded chairs.

Another denizen of the deep was Dallas-based SuperComm, which held back-to-back meetings with groceries and grocery distributors to pitch its revenue-sharing system of the same name. VP/GM Des Walsh claims the data-swapping SuperLink, his newest improvement on SuperComm, sparked the interest of those at the meetings.

SuperLink is being implemented in three steps, culminating in electronic data interchange early next year. Translation: Retail computers talk to vendor computers about inventories, orders, and returns. Paperwork is abolished. Along the way, SuperComm customers gain such goodies as title revenue, profit analysis, and electronic transfer of data among stores.

Not everyone was impressed. One grocery distributor dismissed the SuperLink pitch as "selling the sizzle." It's expensive, too. Walsh says the development cost \$500,000, a further sign of Disney's commitment to SuperComm, he believes.

Buena Vista Home Video president Ann Daly, who OK'd the SuperComm acquisition last year, talked up EDI ("efficient consumer response") at the Food Marketing Institute's mid-winter executive conference in January.

Walsh says Disney "wants to build the rental business" and, with SuperLink, will have the management tools to do it. SuperComm, meanwhile, will become "a complete consulting service."

## NBA Is Taking A Shot At Kid Vid Younger Audience Targeted For Tapes

BY SETH GOLDSTEIN

NEW YORK—The National Basketball Assn. may stoop to conquer.

With the Houston Rockets and the Orlando Magic about ready to wrap up their contest for the league championship, the New York-based NBA thinks it can broaden its home video audience to include some very short people—kids. According to video marketing director Judy Harper, NBA Properties wants to pitch product at children aged 4-12, many of whom are big fans of televised games.

"We're looking to attract a younger audience," she says, a group thus far ignored in the rush to attract their 12- to 24-year-old siblings.

Not that pro basketball—or any of the pro sports, for that matter—have been languishing on retailer shelves, even during the off-seasons. The National Football League has aggressively courted consumers, especially since PolyGram Video took over the line and introduced hard rock to hard hitting. As an example, PolyGram is ready to begin advertising its NFL releases on DirecTV, the satellite-to-home service that many observers think could siphon off revenues from home video retailers.

Major League Baseball, distributed by Orion Home Entertainment, has also spruced up its image and sales. Even the National Hockey League is getting out of the deep freeze through a deal with CBS/Fox Video, a sports veteran that has handled the NBA for nearly a decade and will continue for several years.



VP Don Sperling oversees production of an expanding video library.

CBS/Fox has delivered millions of NBA tapes during that time, led by Michael Jordan's "Come Fly With Me," the best-selling sports cassette of all time, says NBA Entertainment VP/executive producer Don Sperling. He oversees video productions that have grown to 12 a year, adding to a library of about 60 titles.

In fact, pro sports tapes have been among the leaders in non-theatrical volume. But the long-range problem for the NBA and others is the limits retailers place on sports, within the limitations of nontheatricals. "Shelf space is a problem" for retailers inundated by titles, Sperling says. "The consumer is confused."

There is room elsewhere, however. Harper says the NBA wants a share of the mass market space devoted to family entertainment, which attracts heavy foot traffic. Prices of an NBA children's line would reflect the new marketing reality.

"It's an idea we've been thinking about for three or four years," Harper notes. "We really need to find a way to get our videos from the sports section into family. Our fear now is [those customers] don't go into sports because it's out of the way." Ideal placement for the NBA would be next to the Disney characters and Barney. "It's a reality of the business," Harper says. "Those are the titles that take off."

One indication of the untapped potential are the 3 million copies of Acclaim Entertainment's "NBA Jam" video game currently in circulation. And of all the pro sports, basketball comes closest to setting records in VHS, in Harper's view. "More young people are playing our sport" than football, she says.

As far as Harper is concerned, the bigger the hoop stars, the harder they fall for kids. Video is bound to benefit because "our players have become more accessible," Harper says, noting the genial image and huge popularity of Magic's Shaquille O'Neal, already a hero on cassette. "I am not aware of the efforts of any other league to get players in front of the public," she adds. The NFL, in contrast, features "helmets and pads"—and anonymity.

Harper cites basketball's built-in advantages in catering to the young: "The action is quick and the players are recognizable." Focus groups conducted for NBA Properties indicate the league is within slam-dunk range. However, even Shaq can

blow an easy two points. "It's a very big market, but it's also a very fickle market," Harper says.

The league has been training for mass merchant expansion. Harper says NBA Properties' Consumer Products Group conducted a large research study 18 months ago that for the first time generated "hard, hard numbers" about children. Among the conclusions: "Young kids list the NBA as a favorite sport."

Now the league is taking the next step, essentially trying to determine how to break out of the sports ghetto in chains like Wal-Mart and Blockbuster. Harper acknowledges the migration will be difficult, but she adds, "It isn't just what we think, it's what people want." The NBA will likely seek major cross-promotional partners to tap this demand.

One could be drawn from among trading card companies like Upper Deck and Sky Box. Each already has a step on the league. They reach "more kids than we do," Harper says. The NBA, of course, has marketing expertise and a stable of attractions with which to attract partners.

Court action, colorful players, and pop music "are the perfect match," she maintains. So is the plethora of merchandising opportunities the NBA brings to any promotion. Licensed product sales could reach \$3 billion worldwide this year.

The NBA has 29 teams, and Harper says commissioner David Stern calls the teams' arenas "theme parks."



**Cross-Cultural Tale.** Central Park Media's animated "Tale Of Genji" received its premiere at the Japan Society in New York prior to national video release in September at \$29.95 suggested list. The 1987 movie is based on an 11th-century novel. Shown at the screening, from left, are Young Hwal Son, Central Park Media; John Wheeler, Japan Society; Kyoko Hirano, Japan Society; Masumi Homma, Central Park Media; and John O'Donnell, Central Park Media.

## MGM/UA Exec Looks At Numbers Behind The Biz

BY DON JEFFREY

DALLAS—MGM/UA Home Video executive VP David Bishop gave attendees at the recent Video Software Dealers Assn. convention a look at the economics of the business from Hollywood's vantage point.

Bishop said that although home video's revenue growth is slowing down as it becomes a mature business, it is still expected to outpace growth in both box office and television revenues over the next few years. But the gap is narrowing.

Home video revenue growth for 1993-98 was projected at 8%, compared with 6.3% for the box office and 5% for TV. That's a big comedown from 1988-93, when cassette sales climbed an average of 14.3% a year. Two years ago, home video accounted for 47.2% of U.S. movie distribution revenues, compared to 30.3% for box office and 22.5% for TV.

Bishop said it is typically a four-year journey from theatrical release to profitability. Normally, 55% of "A" title revenues are generated in the U.S. and Canada and 45% overseas.

His analysis of an unidentified  
(Continued on page 63)



## Blockbuster Awards Reflect Video Industry's Legitimacy

**BLOCKBUSTER'S BIG NIGHT:** After years of being Hollywood's stepchild, the video industry finally had its moment, thanks to the Blockbuster Entertainment Awards telecast on CBS June 6.

The June 3 taping of the show moved briskly and was surprisingly entertaining. The celebrity presenters and winners were funny, especially **Jim Carrey**, who won three awards and was among the few who thanked consumers for renting his videos. "I'm thankful for this award even if you rented my tapes just to show the guy behind the counter that you rent more than porn videos," Carrey said in a taped acceptance speech.



The musical acts, including **Bryan Adams**, **Boyz II Men**, **Patti LaBelle**, **Clint Black**, and **Reba McEntire**, each turned in crowd-pleasing performances. All in all, it had the look and feel of a big Hollywood event with big-name celebrities, including **Sylvester Stallone**. (The winners, see page 64.)

With a schmooze factor running on overdrive, video executives were out in full force. Among them were Buena Vista Home Video president **Ann Daly**, 20th Century Fox chief (and Daly's former boss) **Bill Mechanic**, ETD president **Ron Eisenberg**, MCA/Universal Home Video senior VP **Andrew Kairey**, New Line Home Video senior sales VP **Kevin Kasha**, Republic Pictures CEO **Bob Sigman**, Paramount Home Video senior VP **Alan Perper**, and Video Software Dealers Assn. president **Jeffrey Eves**.

Although at times it seemed like a two-hour infomercial for the chain, the Blockbuster Entertainment Awards raised the status of home video to a new level. "This show says that video is truly an icon of the American culture," said Motion Picture Assn. of America VP **Vans Stevenson** at the post-awards gala.

The video industry makes more money than any other entertainment segment, but it's still considered an ancillary market by many in and out of Hollywood. By hosting a nationally televised awards show, Blockbuster has attempted to improve that perception and should be applauded for its initiative. The studios and VSDA, which ought to put on a show like this, have yet to take such a bold step.

Blockbuster pulled it off, garnering good reviews in the process. Now it's up to the ratings to determine if America really needs another awards show. A second edition will need to be cleansed of some glitches.

Many of the stars accepting their trophies obviously didn't know

what they were getting. Hardly any thanked the 1.5 million Blockbuster patrons who voted for them.

Moreover, handing out awards for both theatrical and video releases created confusion. Nearly all the movies nominated had been on cassette for several months, so distinguishing between the two categories just didn't make sense.

For example, **Sandra Bullock** had just accepted her video award for best action/adventure/thriller actress in "Speed" when she was named the winner for the same

movie in the theatrical category. Bullock literally didn't know if she was coming on or going off the stage.

**SO LONG:**

Longtime Video Software Dealers Assn. operative **Rick Karpel** is leaving the trade organization after eight years of loyal service.

Karpel exits VSDA at the end of June to become executive director of the newly formed Assn. of Alternative News Weeklies, based in Washington, D.C.

Rising through the ranks to become executive VP, Karpel excelled in the one area where the association has been most effective—standing up for retail rights on First Amendment issues.

It is mainly through his efforts, and the Motion Picture Assn. of America's, that retailers have been able to defeat harmful legislation at the state, local, and national levels. With his knowledge of the industry and the issues that threaten it, Karpel will be hard to replace.

**PARAMOUNT PROMO:** Consumers can get a free Paramount Home Video with the purchase of two magazine subscriptions in a cross-promotion between the supplier and Wenner Media.

Magazines included in the offer, which expires March 1, 1996, are Rolling Stone, Men's Journal, and US. New subscribers who order any two will receive their choice of one free video from Paramount's "Great Movie, Great Price" catalog, which has 180 titles.

Selected titles will be stickered to alert consumers to the magazine offer and will include an insert with up to \$69 in subscription savings and a coupon to redeem the free video. Wenner is creating the insert and is printing 3 million copies for Paramount to distribute throughout the promotion period.

For its part, Wenner will advertise the offer in summer issues of each of the three cross-promoted magazines.

**CONGRATULATIONS:** Hard work paid off for six store owners who were given retailer of the year

(Continued on page 64)

# Top Video Sales

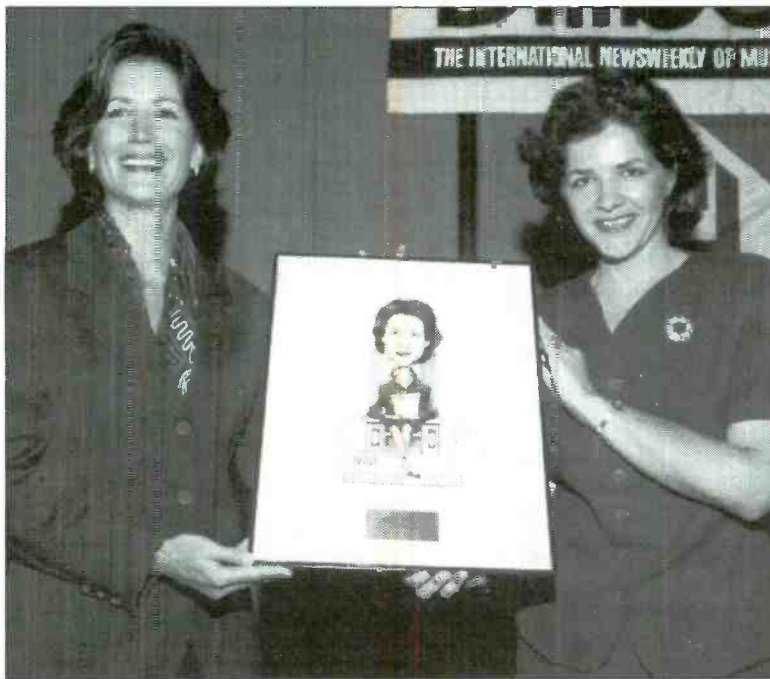
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	5	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	3	2	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
3	2	14	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
4	<b>NEW ▶</b>		RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
5	4	3	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
6	<b>NEW ▶</b>		TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
7	6	3	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
8	5	8	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
9	10	2	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
10	8	10	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
11	11	5	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
12	7	19	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
13	9	35	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
14	14	4	DIE HARD TRIPLE PACK	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
15	13	17	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
16	12	4	BOB DYLAN: MTV UNPLUGGED	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
17	16	3	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
18	15	15	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
19	34	39	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
20	22	29	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
21	<b>NEW ▶</b>		MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
22	17	5	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
23	<b>RE-ENTRY</b>		DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
24	<b>RE-ENTRY</b>		DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R	14.98
25	21	15	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
26	<b>RE-ENTRY</b>		SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
27	19	22	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
28	20	18	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
29	<b>RE-ENTRY</b>		ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
30	31	6	ABBA: THANK YOU ABBA	PolyGram Video 8006323833	Abba	1995	NR	19.95
31	23	7	PAGE/PLANT: NO QUARTER (UNLEDDED)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
32	39	27	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
33	18	64	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
34	24	22	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
35	40	7	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
36	35	12	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
37	27	5	GLEN OR GLENDA?	Rhino Video WarnerVision Entertainment 72209-3	Ed Wood Bela Lugosi	1953	NR	9.95
38	25	3	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
39	30	27	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
40	29	16	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.



# Billboard And Fuji Tape Honor Buena Vista's Ann Daly At VSDA



DALLAS—Billboard and Fuji Tape welcomed Video Software Dealers Assn. convention attendees to a private reception May 22 at the Hyatt Regency here honoring Buena Vista Home Video president Ann Daly as Billboard's video person of the year. Previous honorees include such industry pioneers as Cy Leslie, Peter Balner, Ron Eisenberg, Russ Solomon, H. Wayne Huizenga, John Taylor, and Gary Ross. (Photos: John Staley)



Stan Bauer, VP/GM of the magnetic products division of event sponsor Fuji Tape, greets the crowd at Billboard's video person of the year presentation.



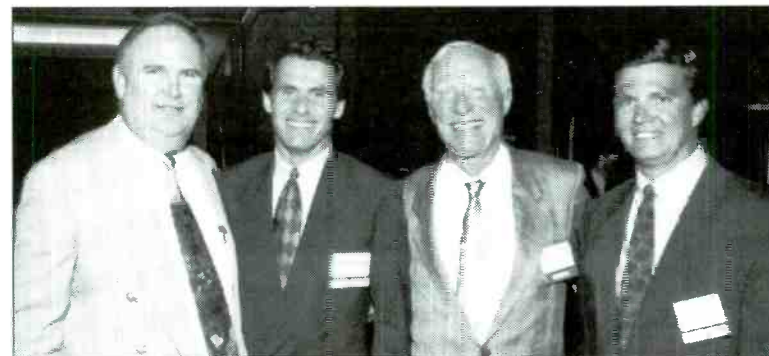
Look-alike, kind of: Billboard's traditional award to honorees, the gentle caricature, is held up for all to see by Daly and Billboard's Eileen Fitzpatrick.



Peter Balner of Palmer Video, left, joins fellow past Billboard honorees Cy Leslie of the Leslie Group, center, and Ron Eisenberg of ETD in welcoming Ann Daly to their exclusive club.



With Daly front and center, Buena Vista staffers provide partying support.



Old friends meet as Vern Fross of Ingram Entertainment, left, poses with former boss Jack Silverman of Supercenter Entertainment, second from right. Des Walsh of Supercomm, second from left, is another Silverman protégé. Mitch Koch, Buena Vista Home Video finance senior VP, right, was involved in Disney's purchase of Supercomm and its revenue-sharing system from Silverman.



Daly gets an appreciative squeeze from Hillbilly Jim of Coliseum Video, the king of wrestling videos. Hillbilly, a former wrestler, knows whereof he sells.

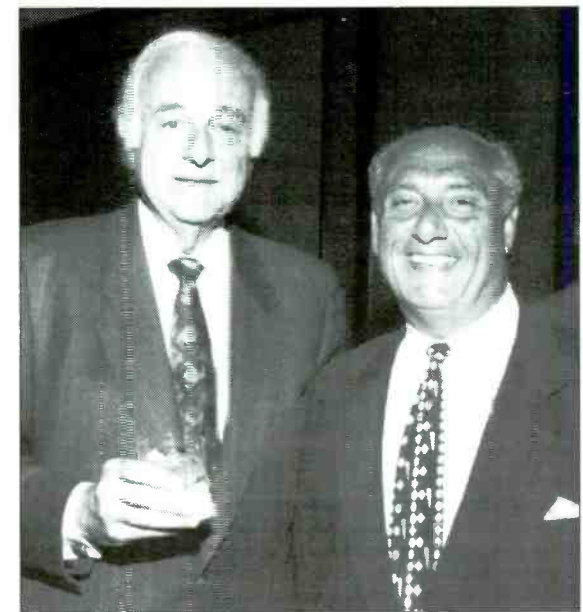


On the art of award presentations. Daly hears it from the pros, Charles Van Horn of ITA, left, and Dick Kelly of consultancy Cambridge Associates, right.

Honoree Ann Daly meets top executives from event sponsor Fuji Tape. Pictured, from left, are Randy Lucio, national duplication manager; Bob Kuczik, VP of field sales, consumer magnetics; Joseph T. Visslailli II, VP of sales, professional products, magnetic markets division; Daly; Eileen Fitzpatrick, Billboard's associate home video editor; Stan Bauer, VP/GM of magnetic products division; and Billboard associate publisher Jim Beloff.



Field report. Marty Jorgenson of California-based Video Products Distributors and Daly trade observations about VSDA and the video business in general.



They were present at the creation: Two industry veterans, Cy Leslie, left, and Arthur Morowitz of Coliseum Video were instrumental in establishing VSDA.



# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

**R.E.M., "Parallel,"** Warner Reprise Video, 70 minutes, \$19.98.



R.E.M.'s fourth longform consists mainly of a web of vidclips from its previously released "Automatic For The People" album and the current "Monster." Among the 11 treats are the defiant "Everybody Hurts," which took four MTV music video awards last year; the colorful "What's The Frequency, Kenneth?"; and the provocative "Nightswimming," which is featured in two versions in two different longforms. One is an uncut version depicting full frontal nudity (with the obligatory warning sticker); the other is censored. The extras here are short outtakes from the films R.E.M. commissioned a parcel of indie filmmakers to shoot for use during its current tour (they appear in the form of seconds-long impromptu intervals between clips) as well as footage from Jonathan Dayton and Valerie Faris' new documentary about the Athens band preparing for its "Monster" trek.

**The Police, "Outlandos To Synchronicities: A History Of The Police,"** A&M Video/ PolyGram Video, 83 minutes, \$29.95.



Concert footage spanning the Police's nearly 10 years is dressed with a generous helping of interviews with band members Sting, Stewart Copeland, and Andy Summers, as well as footage culled through the years on the road. Among the highlights are footage of the band playing "Message In A Bottle" on British TV before they had even recorded the song; a concert version of "Can't Stand Losing You," which is

intro'd with a verse from "Banana Boat (Day-O)," "Roxanne," "So Lonely," and an eerie take on "King Of Pain." Part of PolyGram's "Videos Worth Listening To" series, this one is jam-packed with selling power.

## CHILDREN'S

**"Heli-Kids," Heli-Kids Inc., 30 minutes, \$19.95.** A high-flying live-action adventure, "Heli-Kids" takes viewers into the cockpit of a real helicopter as it soars over such earthy sites as a freight train chugging down the track, cars making their way down a highway, a cruise ship that has just set sail, and a generous helping of tall buildings. Under the careful, albeit somewhat stern, guidance of their pilot uncle, a brother and sister and a few of their pals take a memorable joy ride that will lift the spirits of young viewers who are interested in any kind of flying machine. Footage for "Heli-Kids" was provided in part by McDonnell Douglas Inc.

**"Magic For Kids With Zippo The Clown," Treasures On Video (408-622-9441), 34 minutes, \$24.95.**

Clowning around isn't as fun as it could be in this live-action video that aims to give viewers the inside track on such tricks as the French Drop, Magic Scarf, Two Card Monty, Drop the Knot, etc. The overly enthusiastic Zippo (he asks, "Now isn't this fun?") about 10 too many times) runs through each trick and then turns it over to an animated rabbit named Herbie to explain what items are necessary to perform it and how it all comes together. Although the program is lackluster, it does deserve kudos for taking things slowly enough so that its 6-plus intended audience can understand. Zippo also emphasizes the importance of practicing the tricks and reviews how to rewind the tape several times.

**"Miss Christy's Dancin': Jazz," PPI Entertainment Group (201-344-1214), 35 minutes, \$12.98.**

One of a series of dance instructional videos featuring choreographer Christy Curtis, video provides elementary-school children with a fun intro to jazz by allowing them to take part in a class from home. As well as providing a good time, the moves are aimed at helping children develop balance, coordination, and confidence. Curtis doesn't use many show-biz tricks or go into a lot of detail about the dance form and its history, preferring instead

to let the moves themselves do the talking. As well as dance routines, Curtis' program includes a generous portion of floor exercises that focus on the legs and abdominals. Other "Miss Christy" numbers focus on ballet, tap, and an introduction to dance aimed at children ages 2-6.



## INSTRUCTIONAL

**"Welcome Home: A Consumer's Guide To Home Buying," American Home Productions (408-622-9441), 54 minutes, \$29.95.**

A real estate agent guides viewers through this well-organized crash course in buying a home, speaking with other experts in the field along her way. Among the topics covered here are the assessment of various housing needs, financing, the ABCs of securing a mortgage, selecting a real estate agent, questions to ask the agent, and general home-buying tips. Well-produced program, which should elicit a steady stream of interest at retail, comes packaged with a pocket-sized handbook that home shoppers can use to follow along with the video or take with them on the road.

**"Beautiful Arrangements," Northwest Creations/Paragon Home Video (800-874-5547), 50 minutes, \$19.99.**

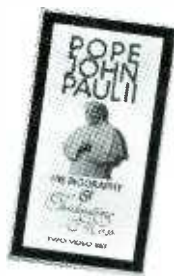
A mother-daughter team of teachers/designers leads viewers through the basics of making an assortment of floral bouquets in this spartan yet effective video. Interested parties will learn specifically how to create dried flower bouquets, with tips on how to plan a floral project, how to hydrate flowers for easy management, how to use a pattern, how to save money and time on a project, and more. Ample demonstrations of projects in progress as well as finished pieces are helpful complements to the duo's step-by-step instruction. Also available from Paragon are "Sensational Swags" and "Wondrous Wreaths."

## DOCUMENTARY

**"Conserving America: The Wetlands," "The Challenge On The Coast," V.I.E.W. Video (800-843-9843), approximately 60 minutes, \$19.98.**

Second two-video installment in V.I.E.W.'s video distribution of the PBS series "Conserving America" focuses in turn on the quest to save North America's shrinking wetlands and its endangered coastal areas. "The Wetlands" puts the lens on Louisiana's Cajun country and the Florida Everglades, where conservationists face a number of unique challenges. "The Challenge On The Coast" takes viewers to coastal North Carolina, Texas, Northern California, and Gettysburg, Pa., where communities are battling pollution and other enemies that threaten to erode the land. Sponsored by WQED Pittsburgh and narrated by Burgess Meredith, the series presents the issues in a clear and concise manner, offering historical context and working definitions when appropriate. Its video library also includes the previously released "Champions Of Wildlife" and "The Rivers."

**"Pope John Paul II: His Biography," PPI Entertainment Group, 86 minutes, \$16.95.**



Two-video set—"Pope John Paul II" and "The Tridentine Mass"—chronicles the life of the current pope and, with the Mass, shows him in a particularly shining moment. The documentary part of the program is perhaps one of the most history-book-like assessments of the pope around. With plentiful usage of photographs, film footage, and translations of several of his most salient speeches and writings, the video provides viewers with a well-rounded picture of the man, beginning with his childhood days near Auschwitz, Poland, to his current inhabitation of the Vatican as the first Polish pope. Such noteworthy topics as his initial love of the theater, his desire to become a professional actor, and his latter-day participation in the recent Holocaust memorial concert at the Vatican are highlighted.

Billboard

FOR WEEK ENDING JUNE 17, 1995

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	5	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
2	2	8	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	3	6	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
4	5	3	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
5	12	3	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
6	4	5	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
7	14	2	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
8	6	11	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
9	17	2	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
10	19	3	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
11	8	12	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
12	NEW		RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
13	7	6	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
14	9	6	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
15	11	6	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
16	13	3	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
17	NEW		A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
18	26	2	HIGHLANDER: THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
19	10	11	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
20	15	12	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
21	22	9	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
22	NEW		CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
23	16	5	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
24	20	5	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
25	18	5	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
26	28	20	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
27	21	17	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
28	NEW		HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
29	31	2	MRS. PARKER AND THE VISCOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
30	23	18	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
31	25	18	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
32	33	12	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
33	24	13	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
34	27	16	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
35	29	9	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
36	38	20	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
37	30	10	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
38	40	14	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
39	32	8	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
40	NEW		THE ASCENT (PG)	Cabin Fever Entertainment 900	Vincent Spano Hao Jiness

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 3817 Brighton Court, Alexandria, VA 22305.



**VIDEO NUMBERS**

(Continued from page 59)

fied movie that had completed the circuit pointed out the difficulty in turning a profit on a non-"A" feature. The title had been expected to produce gross revenues of \$75.3 million but underperformed at the box office to yield only \$55.7 million.

According to Bishop's numbers, theatrical brought in \$18.7 million; home video, \$22.8 million; pay TV, \$6.1 million; and broadcast, \$8.1 million. Total costs were \$59.1 million, with production at \$23.6 million; prints, \$3.5 million; promotion and advertising, \$24.3 million; video manufacture, \$4.6 million; freight, \$1 million; and residuals (paid to actors under union contracts), \$2.1 million.

That left negative net cash flow of \$3.4 million, not taking into account other costs, such as interest on production loans, and studio overhead.

The economics for rental and sell-through titles are a world apart.

A rental title with a \$92.99 list price wholesales for \$61, which results in gross revenue of \$55.60 per cassette after rebates and returns. Advertising and marketing, the largest single cost, amounts to \$8.34, out of total expenses of \$16.81. That leaves net revenues of \$38.79, or a gross profit margin of 69.7%.

Studio revenues for a \$19.98 sell-through title are \$10.09 per cassette, after allowing 98 cents for rebates and returns. With total expenses of \$6.04 (video production, advertising and marketing, and distribution) net revenues are \$4.05.

Bishop said studios use a multiple of direct-to-sell-through units to rental units as a way of measuring the relative risk of releasing a title for one market or the other. The multiple indicates the number of sell-through tapes that would need to be shipped to equal rental revenues.

For instance, if 100,000 units of a rental title are shipped, estimated revenues would be \$4.2 million, including sales of copies repriced for sell-through six months later. The studio would have to ship more than 1 million copies direct to sell-through to match that return. A multiple of 10 indicates a relatively high risk, Bishop said.

Advertising and marketing costs were also examined. A budget of about \$560,000 typically breaks down to \$147,623 in consumer advertising (26%), \$233,940 in trade advertising (42%), and \$178,195 in trade elements (32%) including sales kits and point-of-purchase materials.

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48-Piece Display Catalog #47027  
Set Up Dimensions: 53" H x 17 3/8" W x 18 3/8" D

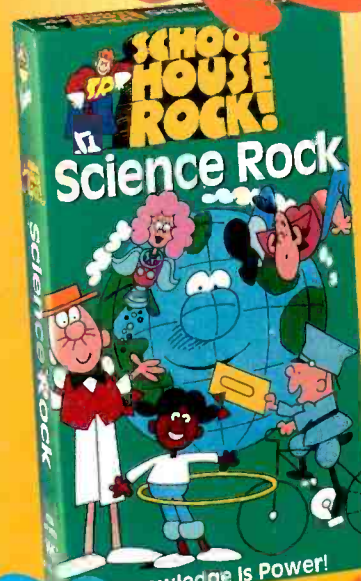
Each display will contain an equal mix of all four titles.

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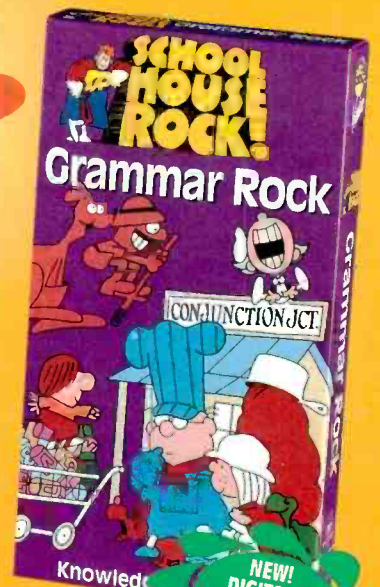
The Schoolhouse Rock Trailer Will Appear On\*:



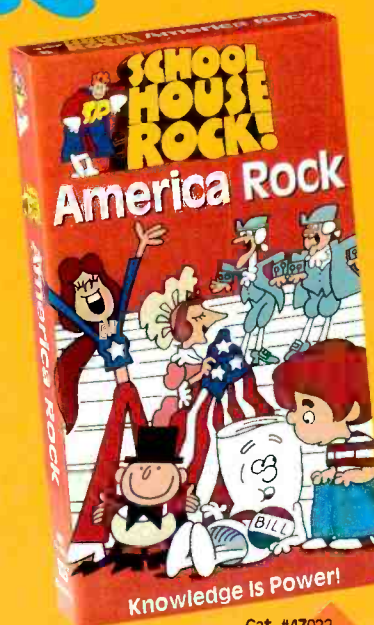
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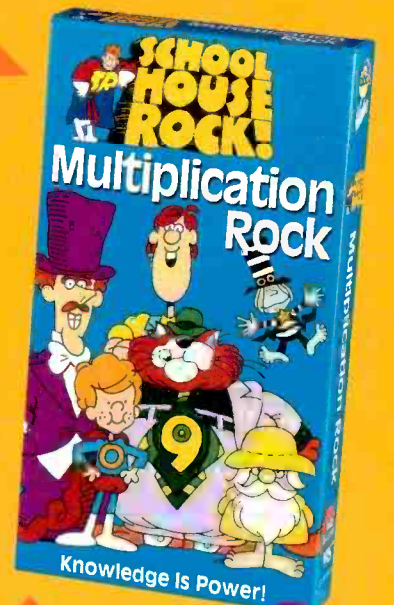
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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	2	65	<b>LIVE AT THE ACROPOLIS</b> ▲ BMG Video 82163	Yanni	LF	19.98
2	4	16	<b>YOU MIGHT BE A REDNECK IF...</b> △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
3	3	28	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
4	5	5	<b>AN HOUR WITH TIM</b> Curb Video 77742-3	Tim McGraw	LF	14.98
5	1	36	<b>BARBRA-THE CONCERT</b> ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
6	6	8	<b>NO QUARTER (UNLEDD)</b> WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
7	7	16	<b>MURDER WAS THE CASE</b> WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
8	10	12	<b>NBA JAM THE MUSIC VIDEOS</b> CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
9	13	32	<b>THE BOB MARLEY STORY</b> ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
10	9	29	<b>LIVE! TONIGHT! SOLD OUT!!</b> ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
11	14	38	<b>BOYZ II MEN THEN II NOW</b> ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
12	<b>NEW</b>		<b>OUTLANDOS TO SYNCHRONICITIES</b> PolyGram Video 8006348273	The Police	LF	19.95
13	8	40	<b>THE 3 TENORS IN CONCERT 1994</b> ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
14	11	4	<b>MTV UNPLUGGED</b> Columbia Music Video Sony Music Video 50113	Bob Dylan	LF	19.95
15	16	59	<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
16	17	4	<b>EVOLVER: THA MAKING OF YOUTHANASIA</b> Capitol Video 77794	Megadeth	LF	14.98
17	15	87	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
18	26	29	<b>JANET</b> ● Virgin Music Video 77796	Janet Jackson	LF	19.98
19	19	28	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
20	18	7	<b>THANK YOU ABBA</b> PolyGram Video 8006323833	Abba	LF	19.95
21	22	26	<b>THE CREAM OF ERIC CLAPTON</b> ● PolyGram Video 440081189	Eric Clapton	LF	14.95
22	20	32	<b>THE GATE TO THE MIND'S EYE</b> ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
23	21	13	<b>LIVE AT RED ROCKS</b> ▲ Video Treasures 33003	John Tesh	LF	19.98
24	32	28	<b>WOODSTOCK '94</b> ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
25	33	79	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
26	24	36	<b>SABOTAGE</b> ● Capitol Video 77787	Beastie Boys	LF	16.98
27	23	20	<b>LIVE AT THE MAX</b> PolyGram Video 8006332193	Rolling Stones	LF	19.95
28	30	70	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
29	29	31	<b>BIG ONES YOU CAN LOOK AT</b> ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
30	25	155	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
31	34	31	<b>CROSS ROAD</b> ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
32	40	33	<b>THE COMPLEAT BEATLES</b> ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95
33	27	144	<b>REBA IN CONCERT</b> ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
34	38	76	<b>MARIAH CAREY</b> ▲ Columbia Music Video Sony Music Video 19 V49179	Mariah Carey	LF	19.98
35	12	25	<b>ELVIS '56...IN THE BEGINNING</b> LightYear Ent. WarnerVision Entertainment 54024	Elvis Presley	LF	19.98
36	31	84	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
37	35	111	<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
38	37	102	<b>DELICATE SOUND OF THUNDER</b> ▲ Columbia Music Video Sony Music Video 24 V-49019	Pink Floyd	LF	24.98
39	<b>RE-ENTRY</b>		<b>THE SIGN</b> ● 6 West Home Video BMG Video 15728	Ace Of Base	SF	9.98
40	<b>RE-ENTRY</b>		<b>BEYOND THE MIND'S EYE</b> ▲ BMG Video 7233380018-3	Jan Hammer	LF	19.98

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# Home Video

## 'Jurassic Park' Towers At LDA Awards 'Forrest Gump,' 'Stargate' Given Five-Star Honors

**JURASSIC TRIUMPH:** MCA/Universal's "Jurassic Park" dominated the fourth annual Consumer Laser Disc awards, capturing five categories at the event sponsored by the Laser Disc Assn., Laser Video File catalog, and LaserViews magazine. Last year's releases and new Hall of Fame inductees were honored at the Hyatt Regency in Dallas May 23, during the Video Software Dealers Assn. convention.

"Jurassic Park" took the day's top prize—best overall disc—and also won in the areas of best sound, best film-to-disc transfer, Hall of Fame: best overall disc, and Hall of Fame: best film-to-disc transfer.

FoxVideo's "The Sound Of Music" took the nod for best special-edition laserdisc of 1994, and the label's "My Fair Lady" was honored with best classical film restoration. Other winners were Warner's "Al Jarreau: Tenderness" (best jazz) and "Three Tenors In Concert: 1994" (best classical music); Sony's "Barbra Streisand: The Concert" (best popular music); Pioneer's "The Piano" (best foreign film); MGM/UA's "That's Entertainment III" (best special interest); and FoxVideo's "Oklahoma!" (best wide-screen edition) and "Star Wars Tril-



by Chris McGowan

ogy" (Hall of Fame: best sound).

LaserViews publisher Joan Goodman and Laser Video File publisher Ron Rich presented the awards. Accepting the honors were FoxVideo's Bob DeLellis, Lewis Lagrone, and Dave Goldstein; Warner's Gary Rautenberg; Pioneer's Yosuke Kobayashi; LIVE's David Garber; MGM/UA's George Feltenstein; and MCA/Universal's Colleen Benn, Lou Feola, Mike Fitzgerald, and Phil Pictaggi.

**LASER STARS:** During the same Dallas ceremony, Laser Star certifications were handed out by David Goodman of U.S. Laser Video and Ron Balousek of Technidisc on behalf of the Laser Disc Assn. for top-selling discs. Pioneer's "Forrest Gump" and "Stargate" each achieved "five star" status for hitting 100,000 units sold.

The LDA also dispensed Laser

Star awards for the first time for special editions. As special-edition discs often retail for \$99-\$150 (or \$249, in the case of "Star Wars Trilogy"), it takes fewer units sold to reach the various award levels. The sales milestones are 10,000 units (three star), 25,000 (four star), and 40,000 (five star). FoxVideo's "The Abyss," "Star Wars Trilogy," and "Aliens," Image's "Fantasia," and Pioneer's "Terminator 2: Judgment Day" were given five-star status.

**VOYAGER'S** much-anticipated "RoboCop" special edition (1987, wide, extras, unrated, \$99.95) was worth the wait. This is Paul Verhoeven's director's cut and includes footage missing from the original. Verhoeven and screenwriter Edward Neumeier are both on the audio commentary track, and the supplementary section has storyboards and much more.

**HOOPS TO QUIZ SHOW:** Check out the basketball action and human drama in Image's "Hoop Dreams" (wide, \$49.99), an all-American tale of two would-be superstars. "Wes Craven's New Nightmare" (wide, extras, (Continued on next page)

## Industry Turns Out For Blockbuster Awards Jim Carrey, Sandra Bullock Among Multiple Winners

The music and video industry turned out in full force to inaugurate the Blockbuster Entertainment Awards, held June 3 at Hollywood's historic Pantages Theatre for broadcast on CBS June 6.

Hosts Cindy Crawford and William Baldwin were at the top of the A-list of attendees, which also included William Pullman, "ER" hunk George Clooney, Kurt Russell, Steve Martin, Jennifer Tilly, Melanie Griffith, Danny Glover, Alfre Woodard, and David Spade.

The winners of the first Blockbuster Entertainment Awards are:

**Actress in an action/adventure/thriller (video):** Sandra Bullock, "Speed."

**Actress in an action/adventure/thriller (theatrical):** Sandra Bullock, "Speed."

**Actress in a drama (video):** Meg Ryan, "When A Man Loves A Woman."

**Actress in a drama (theatrical):** Demi Moore, "Disclosure."

**Actress in a comedy (video):**

Whoopi Goldberg, "Sister Act 2."

**Actress in a comedy (theatrical):** Jodie Foster, "Maverick."

**Female newcomer (video):** Angela Bassett, "What's Love Got To Do With It?"

**Female newcomer (theatrical):** Cameron Diaz, "The Mask."

**Actor in an action/adventure/thriller (video):** Harrison Ford, "The Fugitive."

**Actor in an action/adventure/thriller (theatrical):** Harrison Ford, "Clear And Present Danger."

**Actor in a drama (video):** Tom Hanks, "Philadelphia."

**Actor in a drama (theatrical):** Tom Hanks, "Forrest Gump."

**Actor in a comedy (video):** Jim Carrey, "Ace Ventura: Pet Detective."

**Actor in a comedy (theatrical):** Jim Carrey, "The Mask."

**Male newcomer (video):** Jim Carrey, "Ace Ventura: Pet Detective."

**Male newcomer (theatrical):** Tim Allen, "The Santa Clause."

**Movie (video):** "Speed."

**Movie (theatrical):** "Forrest Gump."

**Family movie (video):** "Rookie Of The Year."

**Family movie (theatrical):** "The Lion King."

**Pop artist (female):** Mariah Carey.

**Pop artist (male):** Kenny G.

**Classic rock artist (group):** The Eagles.

**Classic rock artist (male):** Eric Clapton.

**Country artist (duo or group):** Brooks & Dunn.

**R&B artist (female):** Anita Baker.

**R&B artist (male):** Luther Vandross.

**R&B group:** Boyz II Men.

**New artist:** Sheryl Crow.

**New artist (group):** Ace Of Base.

**Country artist (male):** Alan Jackson.

**Country artist (female):** Reba McEntire.

**Rap artist (duo or group):** Beastie Boys.

**Modern rock band:** Green Day.

**CD:** Boyz II Men, "II."

**Soundtrack:** "The Lion King."

**Icon Award:** Sylvester Stallone.

**Pioneer Award:** Brian Grazer.

## SHELF TALK

(Continued from page 60)

honors by the Video Software Dealers Assn. at the annual awards dinner in Dallas on May 24.

Small retailer of the year (one to five stores) went to **Victor Seyedin**, owner of Planet Video in West Allis, Wis. Medium retailer of the year (six to 20 stores) was shared by **Jeff**

**Martin** of the 17-store chain Pacific Video Entertainment in Honolulu and **Mitch Lowe**, owner of Video Droid, a nine-store operation in Mill Valley, Calif.

Fast-expanding Hollywood Entertainment was named large retailer of the year (21 stores or more) with

owner **Mark Wattles** picking up the trophy. Hollywood, based in Beaverton, Ore., has 142 stores.

Nonspecialty honors went to **Mark Fischer** of Stop 'n Shop in Boston. Canadian retail honors went to Richmond, British Columbia-based Rogers Video, owned by **Chuck van der Lee**.



## LASER SCANS

(Continued from preceding page)

\$39.99) is a horror tale that features **Robert Englund** and comes replete with an audio commentary track by director **Wes Craven**. "Ballistic" (\$39.99) is an action-packed thriller starring **Marjean Holden** and **Richard Roundtree**. Image's "Mrs. Parker And The Vicious Circle" (wide, extras, \$39.99) is a fascinating piece of American literary history and a great laser bargain with audio commentary by director **Alan Rudolph**. **Robert Redford's** "Quiz Show" (wide, \$39.99) also examines the national psyche and is an engrossing look at media, culture, and corruption.

**PIONEER's** excellent "Cliffhanger"

special edition (wide, extras, CLV, \$99.98; CAV, \$124.98) has audio commentary by director **Renny Harlin**, behind-the-scenes interviews, outtakes and missing scenes, and special-effects demonstrations.

**Allison Anders' "Mi Vida Loca"** (\$34.98) is a moving, disturbing look at the lives of five Chicana women who live in L.A.'s poor and often violent Echo Park barrio.

**Pioneer's "Doomsday Gun"** (\$34.98), a thriller about the ultimate weapon, has **Frank Langella**, **Alan Arkin**, and **Kevin Spacey**. "The Hurricane" (remastered, \$39.98) is **John Ford's** 1937 South Seas story with **Dorothy Lamour** and **John Carra-**

**dine**. And the mythic adventure "Dragonslayer" (wide or pan-scan, remastered, \$39.98) features **Peter MacNicol** and **Ralph Richardson**.

**WARNER** launches "Murder In The First" with **Christian Slater** and **Kevin Bacon** (wide, \$39.98) June 20. Available now is **Barry Levinson's** "Disclosure" (wide, \$39.98), which plays well on laser and preserves the movie's 2.35:1 aspect ratio. Warner's "500 Nations" boxed set (376 mins., \$139.98) is an outstanding collector's item that distills more than five centuries of Native American history. **Kevin Costner** is the executive producer and host.

## VIDEO PEOPLE

**Charlie Weinryt**, formerly with Prism Entertainment, is named marketing VP at Republic Pictures Home Video. **Tracy Ames** becomes senior product manager; **Jonathan Gaines**, assistant product manager; and **Su-sann Nicholson**, marketing coordinator.

**Gene Fink**, formerly with distributor Star Video, joins BMG Video in New York as sales VP.

**Pat McDonough**, previously sales VP of Hemdale Home Video, is named LIVE Home Video director of national accounts, based in Minneapolis. **Debra Stein** advances to senior VP of marketing and PR for parent LIVE Entertainment.



WEINRYT



SLOAN



COOK

**Steve Merrill** resigns as ABC Video marketing director to become marketing VP of Classic Sports Network.

**Laura Smith** is named children's marketing director for PolyGram Video. She had been CBS/Fox video's sports and fitness marketing director.

**Irwin Sirotta** advances to the newly created post of national key accounts director, PM Entertainment.

**Claudia Sloan** joins MCA/Universal Home Video as programming director for the recently acquired Wee Sing line. **Evan Fong** becomes MCA/Universal Home Video executive director of publicity. **Harold Adkins** becomes VP/controller of MCA Home Video. **Colleen Benn** and **Eugene Grady** advance to VP, videodisc products, and VP of manufacturing, respectively, at MCA Home Entertainment Group. **Janice Cook** is named executive director, international, MCA Home Entertainment Group.

**Catherine Spindle** joins Hallmark Home Entertainment as marketing VP. **Diane Mekari** is named advertising/marketing manager, **Erin Meeker** director of operations, and **Nancey Rabiner** and **Linda Lemcke** creative directors.

Billboard®

FOR WEEK ENDING JUNE 17, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	5	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
2	4	3	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
3	24	3	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
4	11	29	PLATOON	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59	Charlie Sheen Willem DaFoe	1986	R	49.98
5	5	17	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
6	2	11	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
7	NEW ▶		BULLETS OVER BROADWAY	Miramax Home Entertainment Image Entertainment 4368	John Cusack Dianne Wiest	1994	R	39.99
8	RE-ENTRY		ROBOCOP	The Criterion Collection Image Entertainment CC1350L	Peter Weller Nancy Allen	1987	R	99.95
9	3	11	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
10	7	17	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer Entertainment (USA) L.P. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
11	6	13	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
12	9	29	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
13	10	5	TERMINAL VELOCITY	Hollywood Pictures Home Video Image Entertainment 3461	Charlie Sheen Nastassja Kinski	1994	PG-13	39.99
14	8	9	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
15	13	15	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
16	15	11	THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
17	12	5	HOOP DREAMS	New Line Home Video Image Entertainment 3001	Arthur Agee William Gates	1994	PG-13	49.99
18	17	33	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
19	14	13	TIMECOP ◊	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
20	NEW ▶		THE WAR	MCA/Universal Home Video Uni Dist. Corp. 42401	Kevin Costner Elijah Wood	1994	PG-13	39.98
21	21	15	COLOR OF NIGHT	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
22	18	9	WES CRAVEN'S NEW NIGHTMARE	New Line Home Video Image Entertainment 2998	Robert Englund Heather Langenkamp	1994	R	39.99
23	NEW ▶		A STREETCAR NAMED DESIRE	Warner Home Video 35571	Vivien Leigh Marlon Brando	1951	PG	39.98
24	NEW ▶		SPEECHLESS	MGM/UA Home Video Pioneer/Image Ent. ML105102	Michael Keaton Geena Davis	1994	PG-13	34.98
25	NEW ▶		RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	34.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume 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.

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## CALENDAR

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

### JUNE

June 12, **ASCAP R&B Songwriters' Workshop**, Fez, New York. 212-621-6243

June 12, **"Building A Buzz: Resources For Bands Who Aren't Famous (Yet!)"**, seminar presented by the New York chapter of NARAS/Lena Home Educational Program, Tramps, New York. 212-245-5440.

June 12-14, **National Club Owners, Promoters & Entertainment Conference**, with keynote speaker Percy Sutton, Atlanta Airport Hilton, Atlanta. 800-705-COPE.

June 13-15, **REPLitech International**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

June 14, **1995 Radio-Mercury Awards**, hosted by Dick Clark, Waldorf-Astoria Hotel, New York. 212-387-2156.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

June 15, **"Succeeding In The Music Business,"** seminar presented by Women In Music and Revenge Productions, location to be announced, New York. Daylle Schwartz, 212-688-3504.

June 16, **"The Exploding Latin Market In The USA,"** panel discussion and luncheon presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

June 19, **ASCAP Rhythm & Soul Music Celebration**, the Supper Club, New York. Audra Washington, 212-621-6242.

June 19, **AACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," the Nashville Network, Nashville. 201-328-0204.

June 21-23, **Seventh Regional AES Convention**, Sunshine City Convention Center, Tokyo. 212-661-8528.

June 22, **Women In Business Assn. "Ultimate Networking & Music Business" Seminar**, Loew's Hotel, New York. 615-251-3101.

June 22, **"Advancing Your Career In The Record Industry,"** panel presented by the Los Angeles Music Network, the Derby, Los Angeles. Sandra Archer, 818-769-6095.

June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

### JULY

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, **Kids Entertainment Seminar III**, P.S. 75, New York. 718-897-0981.

### AUGUST

Aug. 10-12, **13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration**, various locations, Los Angeles. Amanda Eisner, 310-247-2980.



**Tommy The Tutor.** Tommy Boy Music has established a tutoring program with New York's Lincoln Square Neighborhood Center. The program matches each child, ages 6-12, with a member of the Tommy Boy staff for weekly tutoring sessions at the label's offices. The program focuses on reading, writing, and arithmetic and aims to provide positive role models and enable the children to experience a professional working environment. The children have also been taken on field trips and entertained by label artists Coolio and K7. Shown in front is Tommy Boy staffer Jim Parham. Shown in back, from left, with the children are Tommy Boy staffers Bryan Adams, Ian Steaman, Gabriele Smith, Audrey LaCatis, Diane Girer, Deirdre Haizlip, Kathy Powell, and Karen Tumelty.

## LIFELINES

### BIRTHS

Girl, Lauren Elizabeth, to **Art and Kathy Kaye**, March 31 in Fort Lauderdale, Fla. He is director of sales for Sony Music.

Girl, Jessica Ellen, to **John and Julie Bianucci**, May 13 in Sacramento, Calif. He is an independent production manager and guitar player for the band Saturday Night Special. She is travel and meeting planning manager for MTS/Tower Records.

Girl, Jordan Ester, to **Steven Levinson and Linda Murdock**, May 24 in Sherman Oaks, Calif. She is senior director of CHR promotion at Island Records.

Girl, Meghan Elizabeth, to **Bob and Paula MacDonald**, May 25 in Reading, Mass. He is Northeast sales rep for Priority Records.

Boy, Lucas Waller, to **Douglas and Elisa Keogh**, June 1 in New York. He is VP/GM of Roadrunner Records. She is an art director with her own firm, See Hear Design, which has many music industry clients.

### MARRIAGES

**Robert Prisament to Barbara Schwartz**, June 11 in Rhinebeck, N.Y. He is director of marketing for Essex Entertainment and Essex Interactive Media in Englewood Cliffs, N.J. She is label director for Capitol Records in the Northeast.

### DEATHS

Dallas S. Townsend Jr., 76, from complications following a fall, June 1 in Montclair, N.J. Townsend wrote and anchored the "CBS World News Roundup" on the CBS Radio Network for 25 years, 1956-1961 and 1963-1982, taking two years off to anchor its evening counterpart, "The World Tonight." He received the DuPont-Columbia University Broadcast Journalism Award, a Peabody

Award, and an Armstrong Radio Pioneer Award, for his work on the "Roundup." He is survived by his wife, Lois; four children, Katherine, Nancy, Patricia, and Douglas; and 10 grandchildren.

**Gaylon J. Horton**, 42, of complications from leukemia, June 3 in Sherman Oaks, Calif. Horton was president of Music Solutions, a company he formed in 1984 to provide music supervision, production, and consultation to the film and television industries. His company has contributed to more than 40 major motion pictures and numerous television shows. Horton was past president of the California Copyright Conference and chairman of the National Music Publishers Forum. Prior to launching Music Solutions, Horton was head of the pop music publishing division for the Welk Music Group. His seven-year tenure with Welk saw the company grow from 14 small catalogs to a conglomerate of nearly 90 companies. He is survived by his wife, Julie Horton, creative director of ASCAP's Los Angeles office for the last 14 years; two children, Adam and Rachel; and his mother, Dolores. Donations in his memory may be made to the Sherman Oaks Hospital Cancer Care Unit, 4929 Van Nuys Blvd., Sherman Oaks, Calif. 91403.

## GOOD WORKS

**IN CARE OF PETS:** A "No Place Like Home" concert with country singer **Amber Casares** to benefit PAWS/LA, a nonprofit organization dedicated to providing routine domestic and emergency care for pets of people with HIV/AIDS will be held June 17 at the Cinegrill at the Hollywood Roosevelt Hotel. Contact: **Terri Johnson**, 818-547-2233.

## JOAN ARMATRADING SHOWS 'WHAT'S INSIDE'

(Continued from page 14)

tional tie-in with Q magazine, and Virgin Megastores has Armatrading as its featured artist on its in-store radio network.

Classic FM and the W H Smith chain are doing co-op advertising. Says Alison Parker, product manager for rock and pop at W H Smith, "This album's ideal for a typical Smiths customer. They're CD buyers, they listen to Classic FM, they're probably over 25."

Parker says she featured the album on the in-store chart, made up of sales and potential sellers as decided by managers.

BMG's Dawson says the marketing campaign is off to a good start. "When we started, we thought people would say, 'Joan's been around for 20 years; we know what she does.' It's not been like that, and the press has been very welcoming of what she's doing."

"What's Inside" breaks with Armatrading tradition by not being recorded in her own studio in Surrey, southern England, and by having a producer other than herself. The album was recorded at A&M Studios in Los Angeles, and Armatrading shares the production credits with David Tickle, who has worked with Prince, 4 Non Blondes, and Deborah Harry.

"What's Inside" has a gentle and lush feel, at odds with her earlier, anthem-like albums such as "Walk Under Ladders" or "Me, Myself, I." It features the Kronos Quartet on "Shapes And Sizes" and the Memphis Horns on the upbeat "Can't Stop Loving You."

As always, Armatrading has had a great deal of input into the making of the album, often writing individual parts for the musicians. "Someone asked me how much of me was in this album, and I had to say about 80%," she says. "It's a funny way of saying it. I wrote 100% of the songs, but as for mixing it and sonically, that would be swapped round—80% of that is David."

While the depth of emotion in songs such as "In Your Eyes" and "Lost The Love" suggests Armatrading has abandoned her fervent independence in her personal life, as an artist she retains a great degree of autonomy.

"I'm confident in what I do," she says. "I write entirely on my own. I do the arrangements. I don't play the songs to anyone else to see what they think."

The one exception to this is her manager of 20 years, Mike Noble of Running Dog Management. "Mike hears things before I record them," Armatrading says.

"Shapes And Sizes," which contains the line "Obituary columns are full of love/Don't wait until it's over," was written after the death of British journalist and broadcaster Brian Redhead. Armatrading was listening to the tributes after his death. "If you mean it, then why wait until they're dead? People mock the Americans because they have tributes to people when they are still alive. It's so much better if they can hear those good things while they're still alive."

The last track on the album, "Trouble," is devoted to her mother. "My mum knows I love her, but she doesn't know how much I respect her. It's my way of saying that."

After 20 years and 15 albums with A&M, Armatrading was almost an institution at the label, and it was a big step when she signed to BMG International in 1993.

She says the change of label has reinvigorated her. "The enthusiasm and support here [at RCA] is the way it was at A&M when I first signed."

She adds that it's a pleasure to no longer be taken for granted. "It was time to move on. I'd seen changes to the degree that A&M had gone and I was still there. It felt right to go; it was time to call it a day."

As evidenced by her song "Back On The Road," Armatrading is in her element when touring. "I like playing concerts. I like to look down and see a sea of faces and for people to be saying, 'They're playing our song.' I don't particularly like being on TV. There's something strange about seeing that TV image of me on the screen."

However, Armatrading agreed to appear on BBC 2's live performance show "Later With Jools Holland," where she performed acoustic versions of "Back On The Road" and "Merchant Of Love."

The extensive live dates in the U.K., starting Sept. 2 in Glasgow, Scotland, include one night at the Albert Hall. "I've seen a lot of people at the Albert Hall. It's very different," says Armatrading with some trepidation.

The live performances will usually consist of three parts: New material accompanied by guitar, violin, and cello will be sandwiched between opening and closing sets with guitar, bass, and drums.

Armatrading's career began in 1972 with "Whatever's For Us," an album she put out on Cube Records. Her first album for A&M was 1975's "Back To The Night." Her self-titled album, released in 1976, scored her only top 10 U.K. single, "Love And Affection." From 1977-83 she had four top 10 albums, "Show Some Emotion," "Me, Myself, I," "Walk Under Ladders," and "The Key."

Her last top 10 hit was "Drop The Pilot" in 1983.

## IN YOUR EAR RECORDS

(Continued from page 51)

attract customers." He laughs when reminded that the store recently handed out free combs imprinted with the slogan "In your hair because we care" to customers, "many of whom don't seem to comb their hair very much." Lappin notes that his lifestyle and that of his partners is "also somewhat casual, especially for a business that has three stores. We try to keep everything as low-key as we can; we're not constantly yelling at people."

Asked about staffing, he says, "We try to hire people who have an appreciation for more than their own favorite music. It has to be someone with a well-rounded sense of music. It's a fairly independent type of job for somebody. Then again, we're small and we've never had a real program of advancement, so we do have turnover." Between the three stores, the chain has a total of 15 employees, including full- and part-timers.

Lappin admits that this philosophy leaves In Your Ear at a crossroads. "We could expand further if we'd find the right location and find the right people, but once we get beyond having more stores than owners, it's always a difficult equation."

## FOR THE RECORD

Due to an editing error, an article about Navarre Corp. in the June 3 issue incorrectly stated that sales for the 1994 fiscal year were \$15,417. It should have said \$15.4 million.



# Pro Audio

## Onstage Monitoring Goes Wireless In-Ear Systems Replace Speaker Setups

■ BY MARK CUNNINGHAM

LONDON—In the world of onstage monitoring, Judgment Day has arrived. Artists now have two options when it comes to specifying a method of monitoring. They can choose either a traditional wedge loudspeaker setup or the increasingly popular in-ear-monitoring alternative.

Given the staggering number of artists currently on tour with the Garwood "Radio Station" in-ear monitoring system (IEM), it appears that the reign of the common wedge, particularly where large-scale concert productions are concerned, is over.

Several companies throughout the U.S. have become suppliers of IEM systems, notably Nady, Futuresonics, Sensaphonics, Bill Leabody, and Circus Maximus. However, it is the British-based company Garwood Communications that leads the market with the industry-standard Radio Station.

A wireless system designed to dramatically reduce onstage volume, the Radio Station virtually eliminates the risk of feedback and, in conjunction with the now widely used radio-frequency microphone, gives artists complete freedom to wander around a stage while experiencing a consistent, high-quality monitor mix, regardless of



Peter Gabriel on stage with the Garwood "Radio Station" in-ear monitoring system.

the environment.

With a mix fed directly to an earpiece set via a UHF radio link, artists not only can focus complete concentration on their performance, but with a volume control-equipped belt pack they can also determine their own comfortable listening level.

IEM as a concept was developed by Garwood founder Chrys Lindop in the late '80s, when he was working as a sound engineer for Stevie Wonder. Lindop and his partner, Martin Noar, created a practical wireless approach they dubbed the Radio Station, the prototype of which went on the road in the U.S. with British band the Outfield in 1988.

Educating the industry about the benefits of the new technology was not easy, according to Noar, although such artists as Sinead O'Connor, UB40, and Tears For Fears were quick off the mark to adopt the system by the turn of the decade.

When Roger Waters took it on board for his mammoth Berlin performance of "The Wall" in 1990, it was obvious to many that it pointed the way forward

for the increasing new wave of ambitious multimedia live shows, such as U2's Zoo TV and Peter Gabriel's Secret World tours.

Noar says, "Suddenly telling people that it would be a very good idea to take away their beloved monitor speakers that they had been relying on to perform and try out this new idea was hard to accept. We were just a small company with a new idea and no track record to support it, and that made things very difficult. Even when engineers like the concept, the prospect of trying to get it past a lot of musicians was pretty tough, because they get used to a certain way of working."

"Now that those early nonbelievers are seeing so many major acts using the system and noticing how well it has worked for them, they are realizing how obvious it all is," Noar says. "The clever aspects are in the design, not the application. You just put the monitors in your ears, turn it on, and it's simple."

Queensryche's monitor engineer, Tom Abraham, is one of many currently on the road to reap the significant time- and labor-saving benefits of IEM. He says, "There's no need to set up 40 wedges, fly six side fills, put up a drum fill, or set up seven amp racks. That saves a lot of truck space and labor. I set up my normal console and outboard effects, along with a small transmitter rack and antennae, refresh the batteries in the receiver packs, and I'm then ready for the gig. In most venues, because the amount of equipment I use is drastically reduced, I can be packed and out of the building in 45 minutes."

To smooth out the in-ear mix, Abraham uses heavy compression across the bass, drums, and vocal channels, although he stresses that the artist does not hear an overcompressed signal. Abraham also compresses a BSS 31-band stereo graphic EQ to shape up the tone of the earpieces. "There isn't that much EQ applied," he insists. "I just take out some of the sibilant frequencies that bother the ears. I give a curve boost to the high-mids because it helps to keep the receiver pack volume lower, while still providing a defined, cutting sound. The earpieces sound nothing like a speaker, so I monitor exactly what's coming out of the transmitter, taking my signal from the last link before it goes to the band. [All] the band's mixes are radically different from each other, and I have a six-way box that switches between each unit so I can listen to whichever mix I want."

Although competition among IEM suppliers can hardly be described as fierce at present, Nady appears to be the only company to design a system to compete both technologically and financially with the Radio Station. Working on FM radio frequency bands, the \$2,500 Nady system is geared toward the low-budget end of the in-ear monitoring market, while the Radio Station is now fully established as a professional tool—to the extent that other U.S. suppliers, like Futuresonics, buy wireless transmitter units from Garwood to resell with their own earpieces as a complete IEM package.

Although the \$6,400 Radio Station

may well elude all but those performing on stadium and large arena tours, the recent launch of a remarkable \$2,500 budget system, the PRS II, has placed IEM within the financial grasp of even college-circuit bands. As one might expect, at almost \$4,000 less than its top-of-the-line counterpart, the PRS II's features are inevitably different from those of the Radio Station, especially in areas such as power consumption, input metering, frequency transmission, and the earpieces themselves (the Radio Station package includes custom-molded earpieces rather than the universal, off-the-shelf PRS II molds).

Garwood is based in Brooklyn, N.Y., in the U.S., as well as in London.



**Spatializer Makes HIStory.** Noted engineer/producer Bruce Swedien is shown at the mixing sessions for Michael Jackson's upcoming Epic Records album, "HIStory—Past, Present And Future Book I." Swedien recorded and mixed the music at New York's Hit Factory and L.A.'s Record One and Larrabee Studios. For the mixes, he used popular 3D audio processor Spatializer. (Photo: David Goggin)

## Euphorbia Productions Infuses Classical Composition With Pop Music Methods

■ BY BRADLEY BAMBARGER

NEW YORK—Working in league with composer Philip Glass, producer Kurt Munkacsi and music director Michael Riesman have helped blur boundaries in contemporary music for a quarter of a century. Together, the three have wedded the techniques of classical composition and pop production, achieving commercial success with

avant-garde aspirations in the process.

From the Euphorbia Productions/Looking Glass Studios complex in downtown Manhattan, Munkacsi and Riesman rehearse, record, and produce finished albums from Glass' compositions. The Euphorbia team employs an expansive aesthetic in its recordings, using the latest in technology and overdubbing to free its sessions from traditional strictures.

"Whereas most classical music is captured as a sonic photograph, we've always set out to make recordings for the medium," Munkacsi says. "Rather than just document performances, we aim to create soundscapes—listening experiences meant to be heard on loudspeakers."

Munkacsi and Glass began making records together in the early '70s, breeding the nascent Euphorbia approach on such monolithic minimalist recordings as Glass' "Music In Changing Parts," released on the Chatham Square label.

Recording exclusively for CBS in the '80s, the Glass-Munkacsi-Riesman troika applied itself to a full spectrum of music making—from the intimate ("Glassworks," "Solo Piano") to the epic (the opera trilogy of "Einstein On The Beach," "Satyagraha," and "Akhnaten").



Shown at Looking Glass Studios' alternate recording room, from left, are Euphorbia Productions president/producer Kurt Munkacsi, music director Michael Riesman, and composer Philip Glass. (Photo: Harry Heleotis)

Euphorbia now has two creative outlets: Nonesuch and Point Music, Glass' joint-venture label with Philips Classics. Nonesuch releases projects bearing the Glass name, including such landmarks as the soundtrack to the film "Powaqqatsi," a definitive recording of "Einstein On The Beach," and the new opera "La Belle et la Bête" (Beauty And The Beast).

For Point, the Euphorbia team executive-produces albums by outside artists, such as composer Gavin Bryars' "The Sinking Of The Titanic." But there are exceptions to that rule, as two of Glass' finest works—"Music For The Screens" and the "Low" Symphony—have appeared via Point.

Even with a work as ostensibly traditional as the "Low" Symphony, recorded with conductor Dennis Russell Davies and the Brooklyn Philharmonic Orchestra, Munkacsi and Riesman used their customary technique of doubling organic sounds with synthesizers. By blending synthesized tones with strings and woodwinds, the producers are able to create "an instrument that doesn't exist in nature," Munkacsi says. "We can make it sound larger than life, which is what we're always after."

A different kind of textural fusion was produced on 1988's "Powaqqatsi," which mingled non-Western music

with Glass' already Eastern-leaning compositional style. Various instrumentalists and singers from around the world contributed to the project, in addition to a larger, more orchestral version of the intimate group of musicians known as the Glass Ensemble.

According to Riesman, differences in intonation and the challenges of reading Glass' intricate notation made getting appropriate contributions from the various international musicians difficult. To overcome that, the Euphorbia team "sampled the various exotic instruments and then used multitrack digital editing and computer sequencing to tailor the performances and integrate them into the blend of acoustic instruments," Riesman says.

The recording of "Powaqqatsi" marked a milestone for Euphorbia: the use of digital technology to invent new solutions to musical problems. "That album was the most technologically advanced thing we had done so far," Munkacsi says. "With 105 discrete tracks, the music became a fluid process. It was our first step into nonlinear recording, using digital sound files instead of analog tape. We could go from point A to point C, bypassing point B."

Such technical fluency has since become a Euphorbia hallmark, making possible such complex creations as "La

(Continued on next page)



# Pro Audio

## EUPHORBIA INFUSES CLASSICAL COMPOSITION WITH POP MUSIC METHODS

(Continued from preceding page)

Belle et la Bête." Glass' multimedia opera based on the film by Jean Cocteau demanded all of the Euphoria crew's expertise and then some. It started out simply enough, with Glass composing new music for the film equipped with just a VCR and his piano, but the production eventually became intensely complicated due to the "synchronization nightmare," Munkacsi says.

To create the proper effect, the vocalists had to time their singing to perfectly match the movements of the original film actors on the accompanying screen. Everything from the difficult job of casting and rehearsing the singers to designing the elaborate MIDI web of controllers and synths made it a "highly experimental piece," Munkacsi says. "We made the process up as we went along."

Recording at Looking Glass Studios revolves around the main room's SSL 4048 G-series console and two Otari MTR90 II 24-track digital tape recorders. The crew also relies on a Macintosh Quadra 650 with Digidesign Pro Tools software and two Alesis ADATs, as well as Meyer and Yamaha monitors, Lexicon effects, Neve compressors, Drawmer noise gates, and Neumann stereo mikes. The studio also features an alternate recording room, equipped with an MCI JH-600 board, and a separate editing/dubbing suite.

Currently in production at Euphoria is a set of quartets by composer Julia Wolfe for release on Point. The next album due from Glass on Nonesuch is a new three-CD recording of "Music In 12 Parts." Several other Glass projects are planned for Nonesuch in the near fu-

ture, such as an album of the music for Robert Wilson's play "Civil Wars" and a set of arias from Glass' several unrecorded operas. Beyond that, there exists an even greater well of Glass music written and ready to record, including a ballet and two symphonies.

Even though he composes in the time-honored tradition in a multimedia age, Glass has been able to issue a quantity of work that perhaps even Bach would have found none too small. And that's a testimony to Munkacsi, Riesman, and Euphoria's efficacy.

"If you came to my house, the only equipment you'd find is a piano and an electric pencil sharpener," Glass says, remarking on his technical inclinations. "But I'm the only composer I know who has this much backup, and that's what enables me to be this productive."

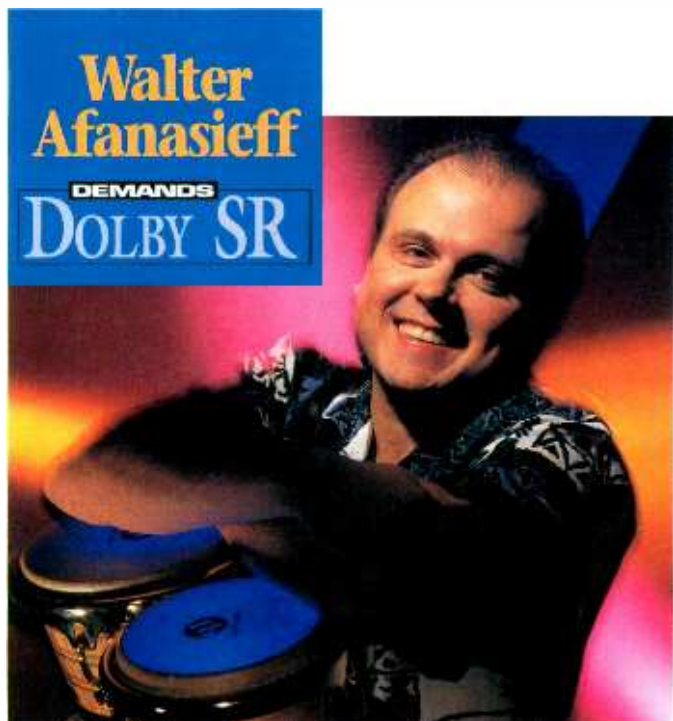
### Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 10, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange B. Adams (A&M)	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) Monica/ D. Austin (Rowdy/Arista)	SUMMER'S COMIN' Clint Black/ J. Stroud (RCA)	MISERY Soul Asylum/ B. Vig, Soul Asylum (Columbia)	DECEMBER Collective Soul/ E. Roland M. Serletic (Atlantic)
RECORDING STUDIO(S) Engineer(s)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo Ron Obvious	D.A.R.P. (Atlanta) Leslie Brathwaite	LOUD (Nashville) Lynn Peterzell	A&M STUDIOS (Los Angeles) John Siket	CRITERIA (Miami) Greg Archilla
RECORDING CONSOLE(S)	Mackie 566-8	SSL 4056	SSL 4000E	Custom Neve 4972	Neve 8078
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR-900	Studer A800	Studer A820/827
STUDIO MONI- TOR(S)	Yamaha NS10	Custom TAD	Yamaha NS10	Custom A&M Van Hoff w/ TAD, Yamaha NS10M	Criteria Custom with Augsperger
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearmountain	D.A.R.P. (Atlanta) Leslie Brathwaite	LOUD (Nashville) Lynn Peterzell	SOUNDTRACKS (New York) Andy Wallace	MIX THIS (Pacific Palisades, CA) Bob Clearmountain
CONSOLE(S)	SSL 4072G	SSL 4056	SSL 4000E	Neve VR60	SSL 4000G Plus
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A827	Otari DTR 900	Studer A827	Sony 3348
STUDIO MONI- TOR(S)	KRK 9000	Custom TAD	Yamaha NS10	UREI 813	Yamaha NS10M KRK
MASTER TAPE	Apogee DAT	Ampex 499	Ampex 467	Ampex 467	Ampex 467
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	STERLING SOUND Jose Rodriguez	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sonopress	Sonopress	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	Sony Manufacturing	WEA 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.



Gary Laujman

Walter Afanasieff

**"Dolby SR is a must in the recording process, even in this digital age."**

#### Career

Composer, Producer and Songwriter

#### Credits

Mariah Carey, Michael Bolton, Kenny G, Barbra Streisand, Celine Dion, Luther Vandross and Peabo Bryson.

#### On what he does

"It's been amazing to work with some of the best singers and musicians on earth. To be able to write a song like "Hero" with Mariah Carey or to hear Barbra Streisand sing one of my compositions is fulfillment beyond my wildest dreams."

#### On the future

"I plan to continue writing and producing, as well as scoring films."

#### On Dolby SR

"For mastering I like the warm, quiet analog softness that Dolby SR provides. It keeps the elegance in all of my mixes."

Mariah Carey "Music Box" (Columbia)

Michael Bolton "Time, Love & Tenderness" (Columbia)

Kenny G "Breathless" (Arista Records)

Peabo Bryson & Regina Belle/"A Whole New World" (Aladdin's Theme), Walt Disney Records

Peabo Bryson and Celine Dion/"Beauty and the Beast", Walt Disney Records



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# PRODUCTION PEOPLE

PRESSING AND PACKAGING

THE SOUNDS OF THE FUTURE

THE BILLBOARD SPOTLIGHT



PHOTOGRAPH BY DENIS SCOTT / FPG

## Surprise Packaging

Artists' dreams and ecological correctness are often the stuff of production nightmares. But that's just part of dealing with the ever-changing shape of "the box it comes in."

BY DON JEFFREY

### CD Covers

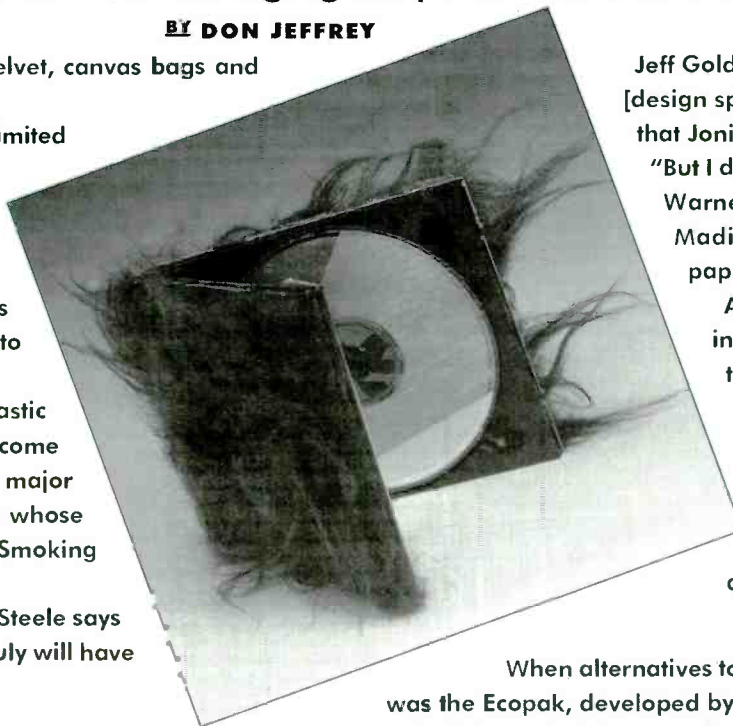
come in fake fur and blue velvet, canvas bags and paperboard trunks.

Packaging in the post-longbox era is definitely not limited to plastic jewel boxes. Manufacturers are coming up with unusual and creative packages when record labels, often pressed by their artists, ask for them.

Tommy Steele, VP of art and design at Capitol Records, says younger bands are seeking alternatives to the standard jewel box for ecological reasons and "to stand out from the crowd."

"They're asking for packaging on paper, as little plastic as possible," says Steele. "A lot of alternative bands come from smaller labels where they did that; they want the major record companies to do it." Some new Capitol bands whose releases will be packaged in paper are Menthol, the Smoking Popes and Triple Fast Action.

Special packages are becoming more common, too. Steele says a limited-edition run of the Blind Melon album out in July will have a paperboard menu cover.



Jeff Gold, executive VP/GM of Warner Bros. Records, says, "We [design special packaging] when the artists ask for it." He notes that Joni Mitchell's "Turbulent Indigo" was packaged in paper. "But I don't see us veering away from the jewel box," he adds. Warner Bros. plans special packaging for "The Bridges Of Madison County" soundtrack, which will be a six-panel paperboard Digipak with embossed artwork.

AGI Inc. of Melrose Park, Ill., created the Digipak during the early development of the CD jewel box. "Initially thought of as an alternative to the jewel box," says founder Jim Ladwig, "it became totally flexible. Now there are licensees all over the world."

An advantage of the Digipak is that printing can be done on the paper. Capitol's Steele says, "If you try printing on the CD booklet, it's behind plastic, and you can't see it till you take it out."

### ECO-DEATH & EVOLUTION

When alternatives to the longbox were contemplated, one creative solution was the Ecopak, developed by Ivy Hill Corp., Warner Music's packaging unit.

But it "sort of died," according to Ken Rosenbloom, senior VP of home entertainment

PROMO PELT: FAUX-FUR COVER FOR JULIANA HATFIELD'S "ONLY EVERYTHING" LIMITED-EDITION CD

Continued on page 76



# Enhanced CDs

**For The LABELS: Samplers, An Awareness Campaign And Concerns About How Much Consumers Will Pay For "Additional Content"**

By **DEBBIE GALANTE BLOCK**

In the world of CD acronyms, enhanced CD—otherwise known as CD-Plus—is creating a lot of excitement, as the six major record companies come together to introduce the new technology to consumers. The Recording Industry Association of America (RIAA), Washington, D.C., has hired Edelman Public Relations, New York, N.Y., to start an awareness campaign, according to spokesman Tim Sites. "Retailers and consumers need to know this is not a new format, but simply an enhanced one," Sites says.

Enhanced CDs are not actually available as yet, because there are two parts to the standard. One part has to do with mixed-mode specs, and that is available already; the other part deals with multi-session specs. Norman Beil, VP of new media at Geffen Records, explains that "Mixed-mode specifications put computer data in track one, and redbook audio is placed in tracks 2-n [meaning all of the rest of the tracks]. When the music industry looked at that spec, however, they realized it wouldn't work as a consumer music product because the music would have to start on track 2. So the industry has been trying to come up with a way to hide computer data from the audio CD player."

Thus, a title such as Sarah McLachlan's "The Freedom Sessions" on Arista, is mixed mode, rather than CD-Plus. Also, "Doors And Windows," by the Cranberries, which will be released by Philips Media and Island Records in July, will be more of an EP/CD hybrid, according to Michael Kushner, senior VP/GM of multimedia music for Philips Media, New York. "With five previously unreleased tracks, I believe [the EP/CD hybrid] will be a deeper

senior VP/GM of new technology and business development at Sony Music Entertainment, all executives interviewed said the interactive portion of a title needs expert attention, and since the product is new, the notion of having in-house experts available is initially very unlikely. Chris Tobey, senior VP of marketing/new technologies for Elektra Entertainment, says that "Elektra is using outside developers because CD-Plus is in some sense like video production. Certain developers are more appropriate for certain artists. We feel that it makes more sense to get outside developers rather than attempt to build an infrastructure to handle all artists in the same way."

Joe Kiener, senior VP of operations, EMI Records Group, agrees. "In-house development is not an option as yet," he says. "Authoring tools must be more readily accessible, and these skills need to be learned."

Sony's Ehrlich says his company "has every intention of developing titles in-house with our own staff. But that does not mean we have completely excluded outside developers."



MCLACHLAN'S MIXED-MODE (LEFT), THE CRANBERRIES' EP/CD HYBRID

interactive experience than CD-Plus will be," he notes.

## LATE-SUMMER LAUNCH

Label executives had hoped specifications for CD-Plus would come from Sony/Philips by the end of 1994, but now it looks as though the new format will not be introduced before summer's end 1995. At the time of the format launch, a sampler featuring one cut from each of the six majors will be released, to give consumers a taste of what CD-Plus offers. The sampler will also be bundled with a diagnostic disc to make sure the CD will run in existing disc-drives. Most importantly, record label executives want consumers to know the enhanced portion of these discs will have no effect on performance in traditional audio-CD players.

## IN-HOUSE INTERACTIVISTS

Aside from awareness campaigns, label executives are grappling with other issues. First of all, are outside developers a necessity or can the enhanced portion of these titles be handled in-house? With the exception of Fred Ehrlich,

## DISC QUANTITY & PRICE POINTS

Another burning question that has been brought up in the popular press is cost. Will there be two discs of the same title released at two different prices? Or will there be one disc, selling for the same price as it does now? Opinions seem to vary from label to label, though most executives believe enhanced-CD titles need to be priced moderately in order to interest—rather than turn off—the consumer. Lou Vaccarelli, VP of production at BMG Entertainment, asks, "How much information do you sell, and how much do you give away? The format will create a new fan base, because there is so much more room to add information. However, consumers have shown aversion to change, partly because of confusion. Initially, I think it is likely that the enhanced portion of the disc will be more of a marketing tool."

Ehrlich believes that "There will absolutely be two versions of one title, although pricing has not been firmed up as yet." While Sony has not confirmed it, industry chatter says that a

*Continued on page 72*

**For REPLICATORS: Confusion Over Specs And Standards, And A Willingness "To Be Ready For Whatever Media Are Adopted" By Manufacturers—And Consumers**

By **PAUL VERNA**

As entertainment and computer companies struggle to establish the next generation of "enhanced" audio and video CDs, replicators eagerly await their opportunity to share in the profits these formats promise. But in the meantime, there is so much confusion over the nature of the proposed formats, even the experts are having trouble sorting it all out.

"There are a great deal of misunderstood definitions regarding enhanced CDs, so we're very careful when we're working with prospects to define what we're talking about," says Rusty

Capers, VP of CD-ROM business development at Disc Manufacturing Inc. "I had a customer come to me saying he wanted a CD-Plus. But after talking to him, I realized what he wanted was one of those 'G' discs," he adds, referring to the CD + Graphics format used most notably on a David Bowie project.

## MULTI-SESSION & MIXED MODE

The buzzwords for enhanced CDs are "multi-session" and "mixed mode." The first refers to a CD-ROM in which the music data appears first and the computer information follows it. The term multi-session refers to the way the discs are encoded: the entire music session is burned onto the disc first, and then—in a separate operation—the computer tracks are added. Multi-session first came into vogue via the Kodak Photo CD, which allows users to write multiple "sessions" (or photographs) onto a single disc at different times.

Mixed-mode discs come in two basic varieties: "track 1" and "track 0." Track 1 discs are those in which all the computer data is crammed onto the first track of the disc, and it is followed by the music. In the case of track 0 discs, the com-

puter data is stored in a space called the "pre-gap," which exists before the first regular track and is reachable only by rewinding past the "beginning" of a disc.

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DISC MANUFACTURING'S CAPERS (LEFT), TECHNICOLOR'S LOUBET

puter data is stored in a space called the "pre-gap," which exists before the first regular track and is reachable only by rewinding past the "beginning" of a disc.

All of these formats are compatible with conventional CD players, but multi-session is seen as the leading candidate on that score because the audio units read only the music portion of the disc and stop before the computer tracks kick in. By contrast, mixed-mode discs contain data on parts of the disc that are accessible to some types of home CD units, posing the risk that the player might mistake that data for music and try to play it. When that happens, the resulting sound can damage speakers and startle listeners.

## THE CASE FOR CD-PLUS

Because of the perceived advantages of multi-session (referred to more familiarly as "CD-Plus"), music manufacturers are making a push toward adopting that format as the de-facto standard for enhanced CDs.

The specs that will define CD-Plus will be con-

puter data is stored in a space called the "pre-gap," which exists before the first regular track and is reachable only by rewinding past the "beginning" of a disc.

## READY FOR EITHER MEDIUM

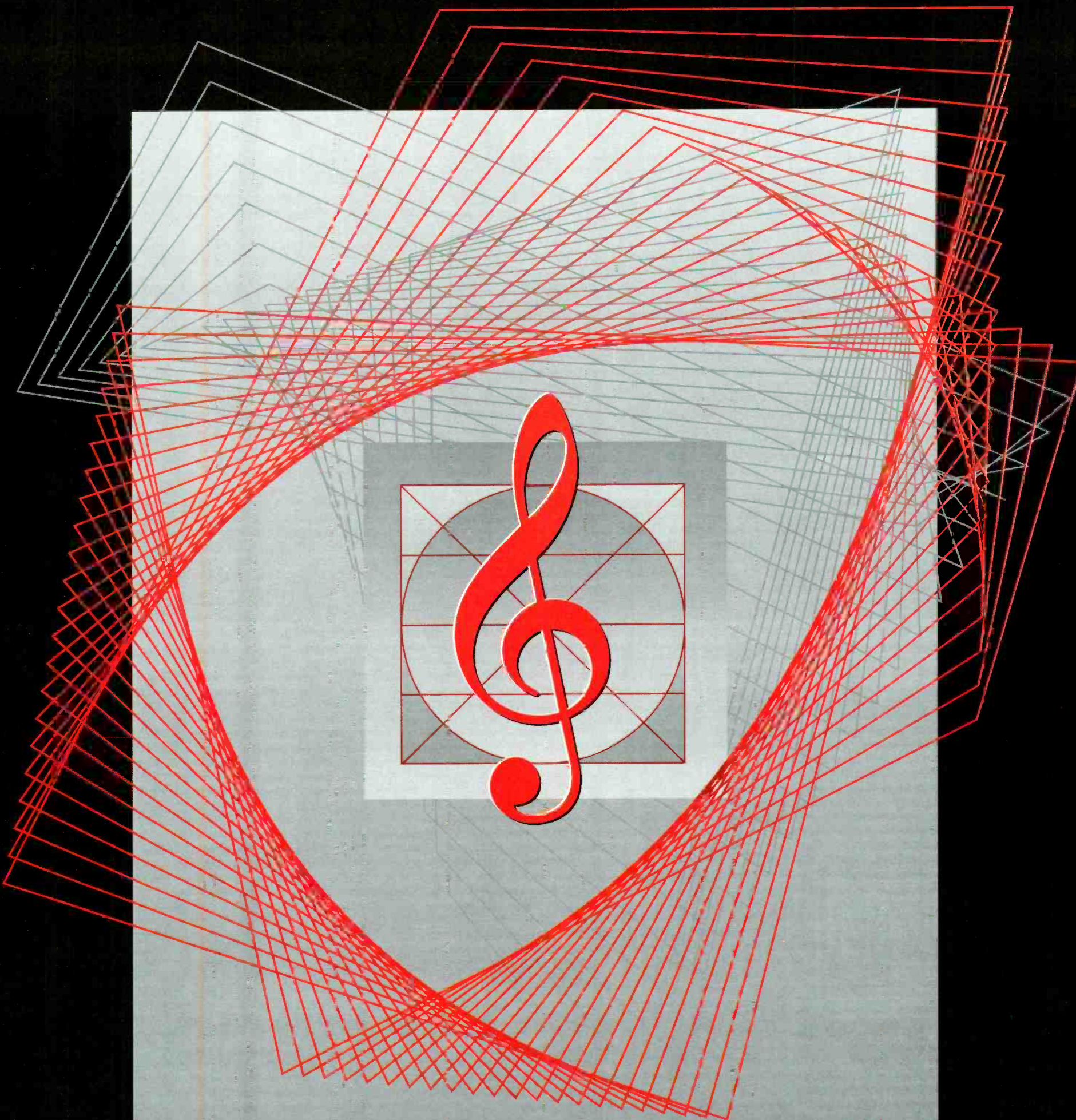
Not all replicators are confident that enhanced audio discs will have the market impact their creators are promising.

"I don't think there will be an explosion in enhanced audio," says Lew Ritchie, chief financial officer at Cinram Ltd. in Toronto. "CD-ROM is exploding because it's a new market, but this doesn't do much beyond providing a slightly more attractive product to music consumers."

He adds that the role of the independent replicator should not be to push new formats, but to be ready for whatever mediums are adopted by the hardware and software manufacturers—a lesson Cinram learned the hard way. "We jumped in early with Digital Compact Cassette, and now it looks like we're not going to be successful, so we prefer to wait in the back-

*Continued on page 73*





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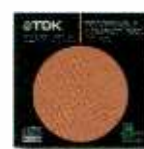


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**Production  
People**

## LABELS

*Continued  
from page 70*

forthcoming CD-Plus from Alice In Chains will sell for \$26.

"There is no intent on the part of Elektra to raise the price of a regular CD to accommodate the cost of CD-Plus," says Tobey. "It is not fair to have a consumer pay for the additional content if he or she cannot utilize it. Although it is undecided as yet, it is possible there will be two separate SKUs. CD-Plus titles will cost more to make, due to additional authoring and developmental costs as well as additional royalties and the need for consumer technical-support hotlines."

## PLUG AND PLAY

Also, multi-session CDs will require supporting software drives at first, because existing CD-ROM drives were not designed with multi-session in mind. "Perhaps in the next 12 to 24 months, there will be plug-and-play machines, but we can't ignore the already-existing PCs. So diagnostics discs may conceivably be part of the package, and that is also an added cost," comments EMI's Kiener. "CD-Plus titles will likely have a higher price, though most of them should still be around \$20, which is a tremendous value compared to the price level of many other CD-ROM titles."

Geffen's Beil emphasizes that no industry decision has been made on pricing, but adds, "I think there should be one price for CDs and enhanced versions. Enhanced CDs should be introduced the same way as stereo LPs were introduced. The option should be accessible, not forced. When consumers purchase enough titles that have the CD-Plus logo on them, they will want to find out more about the enhancement and will want to make use of it."

"Many benefits—other than higher prices—exist for CD-Plus titles. They can stimulate catalog sales, for example. Consumers will want to re-purchase CDs with the added information. Also, I think it could reduce home taping, and if this happens, the labels are immediate winners. Thirdly, this format will give artists a way to connect with their fans, and this will help everyone."

## THE PRICE OF ART

Jim McDermott, VP of new technologies, PolyGram Group Distribution (PGD), agrees that there are many benefits of CD-Plus. "The LP experience can be revisited," he says. "CD art has become so small, and the artistic expression has been cut down. With CD-Plus, artists and consumers get this benefit back. PolyGram has not determined what its pricing policy will be. However, in my opinion, a \$2 or \$3 difference in price is reasonable for the enhanced experience."

With relatively no consumer interest shown for Digital Compact Cassette and MiniDisc recently, record labels are taking the CD-Plus trip slowly. "We want to be sure that the CD-Plus experience is entertaining and easy to understand. Consumers are used to instant gratification, and many don't have the patience or desire to work through something that is difficult to use," says McDermott. But, with at least 25 million CD-ROM drives in the market, label executives feel confident that this format can be a huge success—if handled properly. ■



## REPLICATORS

Continued  
from page 70

ground," says Ritchie. "We've seen a lot of different formats over the years."

### DUELING DVD'S

One format for which replicators seem to reserve enthusiasm is the digital videodisc (DVD). With competing proposals from Time Warner-Toshiba and Sony-Philips on the table, the industry is moving toward adopting one of the two as the standard. The bad news, say replicators, is the risk for a two-format war. But, on the positive side, whichever medium prevails will be compatible with existing CD and CD-ROM players, since each prototype uses the 5-inch disc as its basis.

On the audio side, competition between corporate players is less an obstacle than the release of the Blue Book standard, which some sources say is bogged down in technical roadblocks.

"What's really holding up the making of multi-session discs in the marketplace is the absence of the standard," says a senior executive at a CD manufacturing firm. "I don't believe that once that standard has been issued mass-replication will be a serious technological hurdle at all. The hurdles will be in other areas, like the

**"We treat a CD as a CD as a CD. As far as we're concerned, there's no unique challenge to enhanced CDs. We don't tell the molding operators to mold it differently."**

**—Pierre Loubet,**

**Technicolor Optical Media Services**

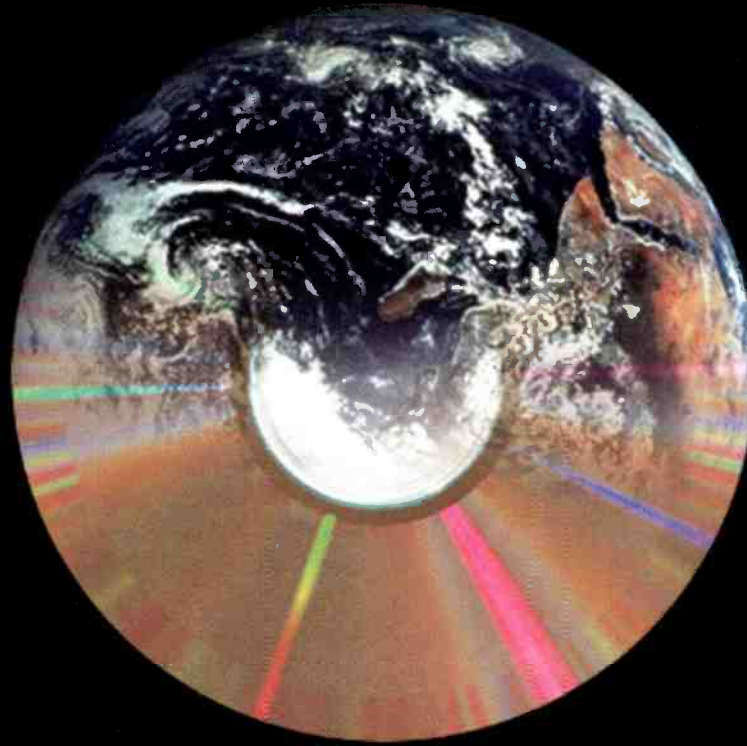
consumer support of the installed base."

Is there a timetable for the standard? Sources at Sony have been promising since last December that the Blue Book is "just around the corner." In early May, they were touting late May as a reasonable target date. By the time this story appears in print at the Replitech conference, there may or may not be a Sony-Philips standard for multi-session.

One thing is certain, though: The consumer—and only the consumer—has the power to decide which new format, if any, is accepted.

"The issue in the marketplace is the developer/producers coming up with true plug-and-play product," says Capers of DMI. "That's why audio took off as well as it did. If you had the specifications for Red Book audio on the same page as the specs for enhanced CD formats, Red Book would take up the top inch of the page, and the remaining 10 inches would be taken up by everything else." ■

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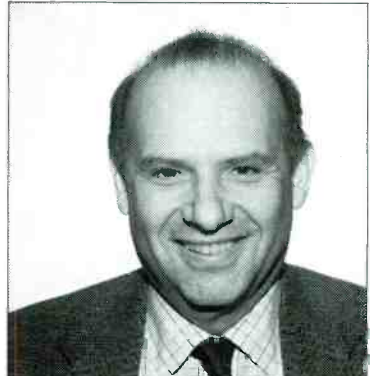
## REPLItech #4: SRO For DVD, ROM And Other New-Tech Demonstrations

BY STEVE TRAIMAN

The dynamics of new optical CD formats, the promise of new DVD (digital videodisc) technology and the continued strength of audio- and videotape duplication worldwide are good omens for the fourth REPLItech International, taking place from June 13 to 15 at the Santa Clara (Calif.) Convention Center.

"It will be SRO for exhibitors, with more than 260 companies filling all available 400 booths," confirms Ellen Parker, sales manager for Knowledge Industry Publications Inc. (KIPI), who, along with ITA, is co-sponsoring the event. "We've outgrown Santa Clara and will move next year to the much larger San Jose (Calif.) Convention Center with about one-third more exhibit space," adds Charles Van Horn, ITA executive VP.

As the only international conference dedicated solely to magnetic and optical media duplication and replication, REPLItech saw its second European event, staged April 1 to 4 in Vienna, up about 50% with some 700-plus attendees, according to Van Horn. "With the shift from a hotel last year to Vienna's Austria Center



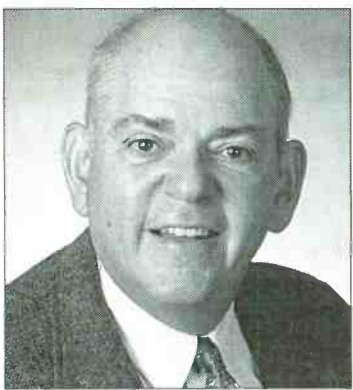
KEYNOTER WARREN LIEBERFARB

expo hall this year, it has become a heavy equipment show," he emphasizes. "We got very positive feedback from exhibitors about the serious attendees who could actually see the equipment in operation, with technical expertise available at the booth."

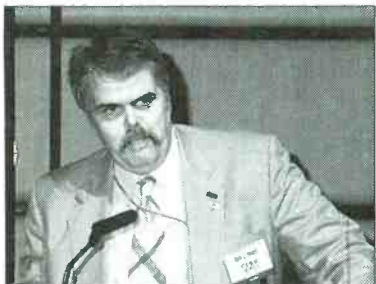
### DEMO'ING DVD

As of press time, Santa Clara registration was running ahead of last year's pace, when more than 4,600 attended (about 5,500 are expected). Van Horn is hopeful that a promised presentation by Toshiba and Time





OPENING-DAY REMARKS: ELIOT MINSKER



CONSULTANT JOHN SANDS

Warner for their joint DVD technology will finally happen, after disappointing no-shows at both Vienna and the ITA Convention. "Sony, Philips and 3M made very well-received presentations on their respective DVD systems at both REPLiTech Europe and our ITA meeting," Van Horn notes. "Our hope is that Toshiba and Time Warner will use REPLiTech International to again talk to replicators, who are understandably anxious about the system's progress and market opportunities."

The keynote address will be given Tuesday by Warren Lieberfarb, president of Warner Home Video.

Among other speakers confirmed at press time were Mark Anzicek, Zentech Designs; Doug Booth, TDK Electronics; Eileen Carbonneau, The Maine Source; Richard Clemow, Central Research Labs; Katherine Cochrane, One-OFF CD Shops; Hugh Coppen, Quality Works; Dan Daley, Daley Communications; Bob Hayes, Nestal Machinery; George Hodgeckins, Audio Publishing Assn.; Tom Houatter, GE Plastics; Chad Huemme and Jack Kaplan, KAO Infosystems; Mike McCausland, Sony Electronics; Terry O'Kelly, BASF; Bob Pfannkuch, Telefuture Partners; John Sands, media consultant; Karl Schneck, Specialty Records; and Don Veri, Metatec.

#### CONCURRENT SESSIONS

Continuing a format that has proven most successful, REPLiTech International will feature concurrent tracks for optical disk, tape duplication and computer media. Sessions will not compete with exhibition hours, which run from 11:30 a.m. to 6 p.m. Tuesday and Wednesday (13-14), and 11:30 a.m. to 4:00 p.m. Thursday (15).

The opening-day general session will include comments by Eliot Minsker, KIPi chairman and CEO, on a mid-year update for the media recording market; a "view from Hollywood on the home-video supply side," covering home-video distribution and interactive programming, as well as the co-existence of VHS, DVD and video on demand; and computer software distribution into the future, for both professional and

*Continued on page 77*

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## Production People

### SURPRISE PACKAGING

Continued  
 from page 69



RYKODISC'S GRAMMY-WINNING BOWIE PACKAGE

at Shorewood Packaging. "It didn't work. It was too difficult. The consumer had to do too much. It came with instructions."

Ivy Hill continued to work on the concept, and the Ecopak evolved into the EXT and then into the FLP ("flip"). FLP has a plastic tray mounted to paperboard with a plastic device that snaps open and closes like a hinge.

Martin Folkman, spokesman for Ivy Hill, says the FLP (which has been licensed domestically to Shorewood) is being used by Warner Music labels exclusively for CD-5 singles. Ivy Hill executives say they would like to see the full-length CD in the FLP form as well.

Ivy Hill also licenses the Digipak from AGI, using it, for example, on a promotional version of Madonna's "Bedtime Stories" album. A white plastic digipak holds the CD, while the cover is sky-blue paper with a velvety texture.

Tony Grabois, managing director of Ivy Hill's special-packaging division, mentions his "latest production nightmare." It is a limited-edition CD of Juliana Hatfield's album "Only Everything." The cover is a fuzzy brown faux-fur. "It was problematic because we were cutting and gluing material all over the place," says Grabois. Hatfield requested the cover because the CD contains an illustration of a buffalo.

### TRUNKS AND CANVAS

Some other interesting Ivy Hill special projects are the Huey Lewis promo CD for "Four Chords & Several Years Ago," bound with screw posts to look like an old 78-rpm album jacket; and the promo CD for Phish, which comes in a beige canvas bag with a metal pulley attached. An older release that proved to be a

"very complicated package," according to Grabois, was Metallica's greatest-hits box. It was made to look like a trunk, with paper mounted to chipboard with metal hinges. Inside were three videos, two CDs, a 72-page booklet and a stencil.

Rykodisc has created original packages for many projects, including some Frank Zappa reissues that were awaiting release at press time. For the limited-edition CD release of last year's Sugar album, "File Under Easy Listening," the label made a hardcover book bound by rivets that resembles a photo album. Inside are a number of

with the longbox being gone," says Tracy Swartz, production manager at Salem, Mass.-based Rykodisc. "It was something to make the jewel box really stand out in the bin."

One strikingly different package that retailers and consumers are awaiting is the new Pink Floyd album, "Pulse," due out this month on Columbia. It will have a slip case on which a solar system is depicted, and along the spine will be a pulse of blinking lights powered by batteries. The batteries are said to be good for one year.

### FINDING KEEPERS

One big concern about special packages is that they often cannot be automatically loaded by the manufacturers. Workers may have to hand-load each CD into its package—a time-consuming and costly process. Sources say that having to hand-load large quantities of CDs is one reason why the release date for Pearl Jam's "Vitalogy" was pushed back.

A big issue for music retailers is the keeper. This is the plastic device that holds the CD in the bin. "Whatever you do, it has to fit into them," says Capitol's Steele. He recalls that the first "Duets" album by Frank Sinatra was "a little large for the keepers," which may have hurt sales. That problem was corrected for the second album.

Shorewood's Rosenbloom adds, "The first thing we say to ourselves is, 'How is this going to work at retail?'"

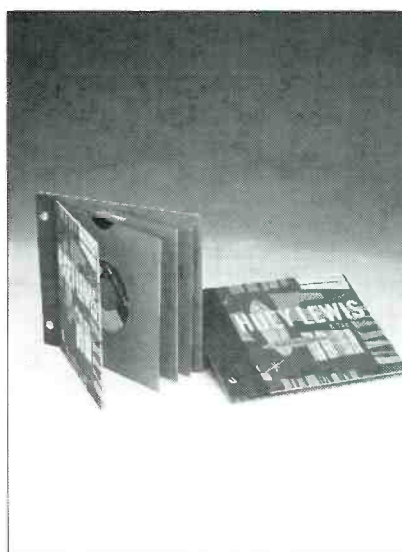
cardboard sleeves with black tabs that contain the CD and colorful lyric sheets for each song. The package for a Sugar EP, "Beaster," is a red

**Some manufacturers are looking for materials that are environmentally friendly—like paper made not from trees but from such matter as corn, seaweed, recycled money and even recycled jeans.**

leatherette hardbound book with sleeves containing notes and the CD.

Rykodisc has also come up with unusual packages for boxed sets. For the Elvis Costello & The Attractions 12-inch-by-12-inch box, "2 1/2 Years," the artist's stenciled name was die-cut on the top lid, so that the red booklet underneath would show through. The Grammy-winning David Bowie box, "Sound + Vision," has a clear plastic cover with a lilac silhouette of the singer and his guitar, revealing the jewel box covers of the four CDs within.

The label also did away with the standard black or white jewel box—going green, the design for which is a registered trademark. "It had to do



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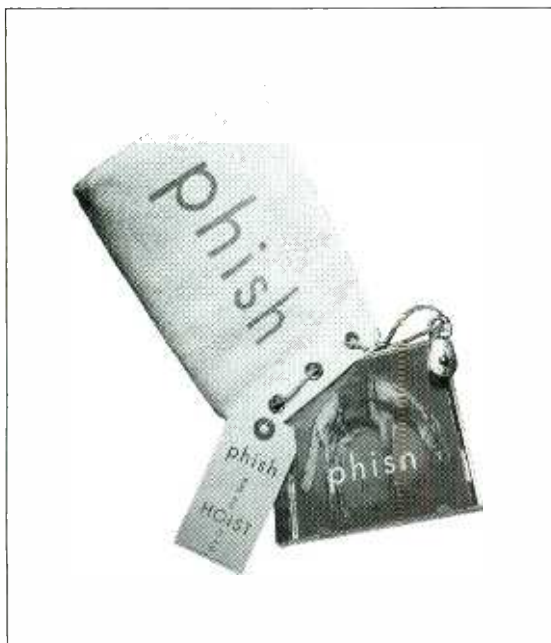
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packaging, which doesn't hold up to the rigors of the car."

Ladwig adds, "If they didn't break so easily, they'd be fabulous. They're storable, sortable. The jewel box is like a proven mousetrap. The convenience is great, the flexibility. But we're always working on a better mousetrap."

Rosenbloom takes a different view. "A lot of people are fed up with the jewel box," he says. "It's difficult, unfriendly to the consumer. Put 'Vitalogy' in the trunk of your car and let it roll around. A jewel box would be unhinged and cracked. But the paperboard piece is still in place."

#### VIRGIN ON BOARD

Most of the paper used in paperboard comes from trees grown on tree farms. "The life cycle of the tree developed specifically for paperboard is different from the backyard tree," says Rosenbloom. "During the demise of the longbox, people felt that when they opened the case a tree would be screaming out. That wasn't the case."

But sometimes what seems to be ecologically correct is not so. Some believe recycled paperboard is better

than new. But recycled paper uses caustic chemicals for de-inking, while new or virgin board is untreated.

Some manufacturers are looking for materials that are environmentally friendly—like paper made not from trees but from such matter as corn, seaweed, recycled money and even recycled jeans.

#### WHEN IN ROM

For those paperboard manufacturers whose business was hurt by the demise of the longbox, some consolation has been found in the hot new multimedia market: CD-ROMs are packaged in paper.

Ladwig says of his CD-ROM packaging business: "We made a nice gain last year, and we're way above projections this year."

Ivy Hill is using the "ROMvelope" for multimedia products. CD-ROMs in these paper sleeves are sold to computer manufacturers who bundle them with hardware.

Sandra Olson, marketing services manager for Ivy Hill, says, "The FLP is good for multimedia because the retailer does not have this ingrained thinking about the jewel case." ■

#### REPLITECH

Continued  
from page 75

consumer markets.

Optical Disk track topics include "Where Do We Go From Here?," a panel discussion on high-density CD formats; "MPEG-1, MPEG-2, JPEG—Unraveling The Digital Compression Alphabet"; U.S. Optical Disc Manufacturing Assn. (USODMA) research on "Seeking A Standard For Quality Control"; "Preparing Perfect Production Specifications For CD"; "New Microstructural Analyses For The CD Industry" and a "Protecting Rights" panel on new developments and techniques proposed to stop illegal pirating of all CD formats worldwide.

The OD track will also include a roundtable discussion on the latest developments in molding technology and packaging. The USODMA is also

offering a workshop for attendees the last day, after exhibits close, covering in detail results of its recently completed "Variation In Measurement" study.

#### FROM TAPE TO GLASS

The Tape Duplication track opens with a roundtable discussion on "The Economics Of Raw Materials," focusing on market impact of continuing price escalations. Other topics are "Increasing Productivity While Developing Your Business"; "Optical Media Basics For The Tape Duplicator" and "From Tape To Glass—Preparing Video For Optical Release." There will also be a status report on the audio- and videotape industry—highlighting current statistics and forecasts, and a discussion on the theme "Is It The Master, Or Is It The Copy?," explaining a new direction in audio QA/QC.

#### COMPUTER-MEDIA TRENDS

"Manufacturing Trends," targeting new technologies and innovations, kicks off the Computer Media track, which also offers such discussions as "Productivity Through Automation"; "Software Publishing Across Borders" (focusing on global fulfillment and order management); "Determining Media Quality"; and "Software Packaging."

Additional computer-media topics include "Facility Upgrades: CD-ROM, The Next Step"; "CD-Recordable Media: Some Test Results" and "Protection And Security," which will address ways by which the duplicator can protect customers' information. "Tech Notes" will offer tips, techniques and innovations for the computer-media duplicator.



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## BEST BUY, CIRCUIT CITY A POTENT COMBO

(Continued from page 1)

company says Best Buy's superstores are "incredible. You walk in and your socks are knocked off right away because the huge music departments are in front of the store. Best Buy is doing a terrific job of marketing hit product, selling deep catalog, focusing on micro-marketing, and developing new artists. They do it all. Retailers like Best Buy, Media Play, Virgin Records, and HMV represent the new face of music retail."

Mike Dreese, CEO and co-owner of 13-unit Newbury Comics, says, "Two years ago, there was an awful lot of very complacent music retailers who were just so used to growth and owning a piece of the market that when someone came along who offered a format attractive to their customers, they were in denial. About six months ago, those retailers began to realize that Best Buy is not all smoke and mirrors and that they had better go back to their offices and make better business plans for themselves."

Best Buy executives say they are in music retailing for the long haul. Lee Schoenfeld, senior VP of marketing at Best Buy, says home entertainment software "is one of three core businesses we engage in," along with consumer electronics, and PCs and home office equipment.

Schoenfeld concedes that music generates tremendous traffic for the chain but scoffs at the notion that it is a loss-leader product line. He declines to reveal margins, but says home entertainment software "is our second-most-profitable business behind home and car audio."

"Music has prime real estate in our stores and advertising," Schoenfeld adds. But that hasn't always been the case at Best Buy.

### THE SOUND OF MUSIC

Best Buy came into existence when its chairman and founder, Richard Schulze, opened his first audio-component store in Minnesota in 1966 under the name Sound of Music. By 1974, the chain had grown to six units, all operating in the Minneapolis market in spaces ranging from 3,000-5,000 square feet.

By 1980 it had revenues of \$4.8 million. From 1980-82 the chain expanded its offering beyond audio components to market other consumer electronic equipment.

In February 1983 the company name was changed to Best Buy, and in 1984 it opened its first superstore. Growth then came rapidly, rising to \$28.5 million in 1984, up 287% over 1983's sales volume of \$9.9 million.

In April 1985 Best Buy went public, raising \$8 million through a stock offering. At the time, the chain had nine stores ranging in size from 4,500-24,000 square feet. Those stores had doubled 1984's sales, with the company finishing fiscal 1985 with sales of \$56.1 million.

The following year, Best Buy entered the entertainment software market, adding video rental departments and 600 square feet of CDs, holding some 1,500 titles.

Music proved to be something that Best Buy's customers wanted, and as the chain opened new stores it expanded its music offerings, carrying some 3,000 titles each on CD and cassette. In summer 1989, it replaced its video rental departments in 34 of its outlets with 2,000-square-foot audio software departments, each holding about 8,500 titles on cassette and CD.

Best Buy's sales increased to \$506.7 million by the end of fiscal

1989, which ended March 31, '89, and had a net income of \$2.1 million. Store count grew to 41 outlets.

But despite Best Buy's rapid expansion in the latter half of the '80s, Circuit City had already emerged as the 800-pound gorilla among consumer electronics chains. By its fiscal 1990, Circuit City, with 149 outlets, had sales of \$2.1 billion and a net income of \$78.1 million. Its outlets at that time ranged in size from 2,300-47,000 square feet.

Circuit City began life in 1949 in Virginia and went public in 1961. It entered the music business in 1992, as a direct response to Best Buy's activity in that market. Music is now carried in 220 of Circuit City's 359 stores. The company's music departments range from 1,500-4,000 square feet. Billboard estimates Circuit City's music business at about \$250 million.

In 1991, Best Buy began its run at Circuit City when it debuted its Concept II format, which represented a revolutionary advance for consumer electronics retailing. Concept II was power retailing at its best, with the store's entire inventory out in the open on the floor's sales space. Until then, consumer electronics merchants merchandised models on the floor and kept the rest of the invento-



Circuit City's store in Springfield, Mass.

ry in a stock room.

Moreover, Best Buy eliminated its commissions, paying salespeople flat salaries. Its motivation for doing so was to give customers what they wanted, not what a high-pressure sales pitch could foist on them.

Concept II stores also represented an advancement for Best Buy's music presentation, carrying some 14,000 music titles in 4,000 square feet. With Best Buy and Circuit City going full tilt, fallout was inevitable.

From 1991-93, the consumer electronics chains began to succumb to the pressure being exerted by the two category killers. Plymouth, Mich.-based Highland Superstores was the first casualty, filing for Chapter 11 protection in 1991 and then liquidating in 1993.

During that period, Newmark & Lewis, a New York-based regional chain, liquidated its 26 stores; Tandy's McDuff chain closed 110 of its 230 outlets; and Philadelphia-based Silo closed 97 of its 232 outlets, with the remaining stores acquired by the Fretter's consumer electronics chain.

Until 1993, Best Buy continued to grow as a force in music retail, opening larger departments. During that time it was the main proponent of the loss-leader strategy, selling its top 10 hits for \$9.99, with the rest of its music inventory at \$12.99-\$13.99.

That year, Circuit City, apparently impressed by Best Buy's successful use of music, decided to imitate its nemesis and began installing small music departments, about 2,000 square feet, in its outlets.

Circuit City executives, who have consistently refused to talk to Billboard about its music retail strategy, declined to comment for this article. But an analyst who follows the com-



pany closely says, "Circuit City got into selling music for defensive reasons. They were trying to neutralize the advantage that Best Buy possesses, given its strong presence in the category. Circuit City views music solely as a way of hurting Best Buy."

In markets where only one of the two giants competes, music specialty merchants have been able to hold their own or do enough business to keep their doors open, industry observers say, even if there are other discounters like Nobody Beats the Wiz or Lechmere in the market.

But when Best Buy enters a market where Circuit City and/or Media Play, the Musicland Group's "big box" concept, are competing, "it's like a neutron bomb has gone off," says one music chain executive. Everybody else suffers a 30%-50% sales decline, and the weakly capitalized record stores are usually forced out of business, he adds.

However, the irony of the competition between Best Buy and Circuit City is that the two can co-exist in the same market. The two go head to head in Los Angeles; Chicago; Dallas; Washington, D.C.; Houston; Atlanta; Cleveland; Minneapolis; St. Louis; Baltimore; Phoenix; Kansas City, Mo.; San Antonio, Texas; Orlando, Fla.; Charlotte, N.C.; and Miami. Before this year is over, Denver and Milwaukee will be added to that list.

The two companies spend anywhere from 3%-5% of their annual revenues on advertising touting their low prices. For instance, on Memorial Day weekend, Circuit City took out huge full-page ads that proclaimed it would sell every single CD in its stores for \$10.99. Front-line CDs generally carry a boxlot wholesale cost of about \$10.65.

Since it entered music two years ago, Circuit City, which so far has placed music in about 220 of its 356 stores, has been the most aggressive discounter in the country. It generally charges \$9.88 for hits and \$11.98 for all other single CD albums in its stores.

For the last 18 months, Best Buy mainly advertised hits at \$9.88 and priced inventory in most of its stores at about \$11.99. It recently raised prices by \$1.

Higher profits from music isn't the only concern for Best Buy executives. It is aggressively trying to tailor its inventory in individual stores. The chain's Schoenfeld says, "We have always looked at Tower Records as a benchmark company in this business. One of the things they are famous for is regionalizing their assortment. It has been a goal of ours for many years to do it as well as them. With a combination of a more sophisticated MIS [marketing information system] than Tower's and a less sophisticated staff, we are slowly figuring out how to customize inventory."

Best Buy VP Jeff Abrams, who has overseen the chain's entry into music since its first day, points out that the company employs 30 district buyers around the country whose mandate is to buy anything they need to tailor store inventory to a specific market-

place.

Back at the corporate office, Abrams oversees a staff of 24 that includes inventory managers, senior buyers, and merchandise managers.

In case there's any doubt that Best Buy is serious about the music business, last fall it opened a dedicated music, video, and computer software warehouse, which takes in 240,000 square feet. In August, the chain will open a 50,000-square-foot hits warehouse.

The chain faxes a weekly company market memo to suppliers showing total sales for each of the top 100 titles on The Billboard 200 and what sales were for each title at the chain. According to the memo dated May 31, Best Buy accounts for 9.35% of the unit sales for those titles.

"Most people haven't fathomed it yet," Abrams says. "We are not kidding around in our involvement in the music business. If we wanted to generate traffic, we would hand out \$2 bills."

And Best Buy is ready to turn up the pressure. Last fall the chain unveiled its Concept III store, which takes in 60,000 square feet and contains a music and video department that encompasses 20,000 square feet.



The music and video department in Best Buy superstores knocks the socks off of customers. Pictured above is the music and video department in the chain's Richfield, Minn., store.

That store carries about 70,000 music titles, 12,000 video titles, and 2,000 computer titles.

In a recent research report, Goldman Sachs analyst Dave Bolotsky says the new Best Buy store retains a warehouse look and noncommissioned sales force. But it also contains significant enhancements, including interactive information kiosks, a vastly expanded parts and accessories department, an increased assortment of higher-end merchandise, and a more attractive color scheme. "It is a more fun, exciting, and upscale than its predecessor format," he concludes.

### MAINTAINING MARGINS

Best Buy and Circuit City have dramatically different margin structures than music specialty chains. Most music chains operate in profit margins that range from 34%-39%, while their selling, general, and administrative (SG&A) expenses range from 29%-36%.

In order to maintain their margins, most record stores charge close to list price for albums and advertise the top 10 at \$2 or \$3 off list.

In 1993, the consumer electronics retail industry's average gross profit median was 25.9% while SG&A was 23.6%, according to a report issued by an analyst at Piper Jaffray.

Regardless of retail segment, Best Buy has one of the lowest expense structures. It also has one of the lowest gross and net margins structures in the business.

Ironically, the same goods responsible for the chain's low gross mar-

gin—entertainment software and computers and other office goods—also get credit for fueling its sales growth. Both categories have low margins because they are the businesses over which Circuit City and Best Buy are most aggressively competing. Best Buy has significant commitments to these product lines, resulting in home office supplies growing from 27%-37% of its business and music software growing from 9%-14% over the past two years.

Between 1991 and 1993, Best Buy more than doubled its revenues, from \$664.8 million to \$1.6 billion. But that was just a prelude to the next two years, when it really pushed the pedal to the metal. In 1994, Best Buy had revenues of \$3 billion, and in its last fiscal year, which ended Feb. 25, the chain topped the \$5 billion mark, finishing a shade behind Circuit City, whose revenue grew to \$5.6 billion.

Despite the increase in sales volume, from fiscal 1990 to fiscal 1995 Best Buy's gross profit has declined 23.5%-13.6%. Yet during the same time frame, Best Buy's SG&A expenses have gone from 20.9% to an unbelievable 11.2%. Although the chain is very aggressive in cutting costs, that is not the main reason for the large decline in expenses. Rather, stable operating costs in the face of explosive growth have ensured a shrinking ratio.

Best Buy's average store sales have climbed from \$12 million in fiscal 1989 to \$29 million in fiscal 1995. Along the way, sales per square foot have risen from about \$638 in 1992 to about \$841 in fiscal 1995. Comparable store sales during the same time period were up 14% in fiscal 1992; 19.4% in fiscal 1993; 26.9% in fiscal 1994; and 19.9% in fiscal 1995. Its inventory turns have hovered between 4.5% and 5% since 1991, coming in at 4.7% in the most recent fiscal year.

Circuit City has seen its gross margin decline from 29.3% in fiscal 1990 to 24.8% in fiscal 1995, while SG&A expenses during the same time frame have shrunk from 23%-19.8%.

During that period, sales have grown from \$2.1 billion to a current level of \$5.6 billion. Sales per square foot at Circuit City were \$618 in 1995, up from \$489 in 1991, while comparable-store sales gains have been steady, up 8% in its most recent year and 7% the previous year.

Circuit City has averaged net income margins of approximately 3% over the last five years, but Best Buy generally comes in at about 1%. That thin margin makes a lot of people nervous, giving Best Buy more than its fair share of naysayers. Some music industry executives speculate that Best Buy has the potential to be like Phar-Mor, the giant drug discount chain whose rapid growth led the company into bankruptcy.

Over the last year, the stocks of Best Buy and Circuit City have fluctuated widely because of those doubts and the intense competition between the chains. Best Buy has seen share price range from \$19.75-\$45.25. On June 7, it closed at \$25. Circuit City's stock price has ranged from \$19.625-\$29.125, even though the company is more profitable than Best Buy. On June 7, Circuit City closed at \$27.625.

Neither company breaks out margins for their home entertainment software businesses. Analysts say they believe Best Buy is making a profit on music, but they are not so sure if Circuit City can make the

(Continued on next page)



# MCA Music Revenues Reach \$1.25 Billion Most-Profitable Unit; Geffen Leads Way With Big Hits

■ BY DON JEFFREY

NEW YORK—Seagram Co., after completing its purchase of 80% of MCA Inc. for \$5.7 billion, has released financial results that show MCA Music is by far the most-profitable segment of the entertainment company.

MCA Music Entertainment's operating cash flow for 1994 jumped 30.5% to \$201 million from \$154 million the year before. Cash flow for the next most-profitable unit, filmed entertainment, declined 24.3% to \$134 million from \$177 million. Cash flow is profit before interest, taxes, depreciation, and amortization.

In fact, the financials released by Seagram show that MCA Music's growth has been tremendous for the past two years. In 1993, cash flow increased 55% to \$154 million from \$99 million. MCA Inc.'s results have not been publicly disclosed since Matsushita Electric Industrial Co. acquired the company in 1990. Osaka,

Japan-based Matsushita retains 20% of MCA.

Revenues for the music unit climbed 15.5% last year to \$1.25 billion. The year before, they rose 6.2% to \$1.08 billion. Revenues for the film unit, which includes MCA Home Video and Universal Pictures, rose 22.1% to \$2.72 billion in 1994 from \$2.23 billion.

MCA Music scored exceptional results despite the fact that its distribution arm, Uni, ranked last among the major music companies in U.S. market share in 1994, at 10.7%, according to research firm SoundScan. (WEA led with 21.1%.) Uni was No. 2 among distributors of country albums, however, with a 20.1% share.

The company's top-selling albums in 1994 in the U.S. were "August & Everything After" by Counting Crows (DGC/Geffen), 3.8 million units; "Hell Freezes Over" by the Eagles (Geffen), 2.4 million; "MTV Unplugged In New York" by Nirvana

(DGC/Geffen), 1.9 million; "Greatest Hits" by Tom Petty & the Heartbreakers (MCA), 1.7 million; and "Get A Grip" by Aerosmith (Geffen), 1.6 million. MCA's principal labels are MCA Records, DGC/Geffen Records, and GRP Records.

Geffen had a particularly strong year with revenues of \$505 million, or 40% of MCA Music's total.

The MCA numbers were made public the day on which Seagram, the Montreal-based beverage company, completed the acquisition. President/CEO Edgar Bronfman Jr. had hoped to announce also that Michael Ovitz, chairman of the top Hollywood talent firm Creative Artists Agency, would become chief executive of MCA Inc. But that deal fell through, and Bronfman is reportedly looking for other executives to replace Lew Wasserman as chairman and Sidney Sheinberg as president of MCA Inc. Al Teller is expected to remain in place as chairman of MCA Music.

## A CHRISTIAN VOWS: NO PRODUCT SALES AT SHOWS

(Continued from page 12)

"Certainly we're appreciative of what he's doing," says Joe Bressi, Camelot's VP of marketing. "I would be concerned if he were playing in areas without adequate retail coverage that he's not shorting himself, but retail needs all the help it can get, and we're pleased to support him."

Benson Music Group is supporting Oliver's decision through a campaign that will provide concert attendees with coupons for \$2 off of Oliver's Benson debut album at retail locations. Benson president Jerry Park says Oliver also will make in-store appearances to help bring people into retail outlets and move product.

Park commends Oliver's commitment to retail, but says it is not a move every act can make. Southern gospel acts tend to be the most dependent on concert sales, says Park, while contemporary acts may get only 5%-10% of their sales volume at shows.

Park says the label will not tell artists how to deal with the issue. "Not every artist can do this," he says. "It's a risk, and it takes income out of their pocket. We're not going to ask artists to do it."

Though Oliver has recorded a couple of albums that were released by recording artist Carman through his Carman Ministries, the Benson debut is his first major-label release. He does receive royalties from songs he has written that were recorded by other artists. As for his live shows, most take place in churches. Some of the shows are paid dates; for others he receives only donations, known in the field of Christian music as "love offerings."

Blackstock says the big challenge is to get concert attendees to change their buying habits and head for record stores after seeing Oliver perform.

"People may be used to going back at the end of the night and buying the record at a Christian concert," Blackstock says, "but these people are also going to the Michael Bolton show. I see them at the Reba concert. [Blackstock is Reba McEntire's husband.] I see them at the Boyz II Men concert. They certainly go to the stores to buy those records. They will do that if we initiate that situation. They're trained to do that in all other fields."

Park feels the gesture Oliver is making will strengthen the singer's posi-

tion at retail, because in the past retailers have been disgruntled over artists selling product at shows. "I know that we have gotten complaints over the years [from retailers] saying, 'Why should we support the artists when they come into our town and sell product at their table?'"

Oliver says other artists have expressed disbelief at his announcement and have asked how he intends to make a living.

Christian music veteran Bo Hinson, of the Southern gospel group the New Hinsons, says that in his father's heyday the family gospel act sometimes sold up to \$20,000 a week of product from a table set up at their concerts. The New Hinsons don't sell that volume, but Hinson estimates that sales at shows account for at least 30% of the group's total sales. "I'm really torn on the issue," he says, commenting on Oliver's move. "I'd rather do it that way myself, but we use that money from selling product after shows to get from place to place and cover expenses. I don't think we could live without those sales."

## BEST BUY, CIRCUIT CITY

(Continued from preceding page)

same claim.

Many merchants and label executives believe that eventually the price war has to end. PGD president Jim Caparro, who implemented a policy aimed at ending loss-leader pricing, echoes many when he says, "In my mind it is inevitable that Best Buy and Circuit City will raise prices; practical business sense will force them to do that. They will learn the hard way that, long term, their margin structures are difficult to live

with." Norman Miller, president of Proper Management, agrees with Hinson. Miller, whose firm handles Christian acts Twila Paris, Out Of The Grey, Steve Taylor, Phil Keaggy, and Chris Eaton, says, "Most artists can't afford to give up selling their product at concerts. If Gary feels that's the right thing to do, I think that's great. I definitely admire him, and I'm sure the stores will be very happy about that."

Miller says it would be easier for Christian artists to stop selling product at shows if labels provided more tour support. Currently, he says, tour support "varies from artist to artist."

Still, Blackstock thinks the time is right for the Christian music industry to move forward. "I grew up in Christian music. I started on the road when I was 14," he says. "We sold our records and tapes at all the concerts. What's funny is that Christian music hasn't changed, and that was 20 years ago. We make better records, and radio has certainly grown tremendously, but artists are still doing business like we did 20 years ago, and that has to change."

with."

Caparro says music retailers have a right to complain about discount pricing. "Pricing is a factor for all of us; everybody should be concerned about it," he says.

On the other hand, Caparro says both Best Buy and Circuit City have "built formidable music departments" and are good merchants. "There are many practices that I would encourage small retailers to copy from them."

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BDT03094



# Radio

## A.M. Shows Difficult To Syndicate But New Players Still Pursue Affiliates

BY ERIC BOEHLERT

NEW YORK—Is the bloom off the syndicated morning-show rose?

Just a few years after the idea of simulcasting entire morning shows across the country was enthusiastically ushered in as a cost-cutting no-brainer, the disappointments still outnumber the successes. And some in the business have become convinced that most local programmers are not interested in giving up their prized morning-show slot in exchange for fewer personnel headaches.



HOUSE

Nonetheless, the stream of new players remains constant, with syndicators certain they have the right mix of talent and technology to crank out a

winner.

"Bottom line: Stations are not ready to release their mornings," says Tim Kelly, executive VP of Premiere Radio Networks. He and the company learned that the hard way after two years of trying to turn Gerry House's country morning show from WSIX Nashville into a national player. The show was taken off the satellite in April. At its peak, House's show had 30 affiliates.

Premiere did all sorts of preliminary research that showed House—"recognized as the dean of country radio," says Kelly—would have little trouble finding 150-200 interested stations.

The company invested in technology to help stations effortlessly pick up House's show via satellite. It even tried to overcome the hurdle of originating at 6 a.m. from the Central time zone (7 a.m. Eastern time) by taking the final hour from the previous day's show, reconfiguring it, and inserting it as the first hour for Eastern stations only.

But despite the lure for programmers of being able to "rent" an award-winning, major-market wakeup man, "local morning shows are still the Holy Grail. . . That's not just my opinion; look at the numbers," Kelly says, referring to morning successes such as Tom Joyner, Howard Stern, and Don Imus, none of whom approach triple-digit affiliate numbers.

Without a lengthy affiliate list, Premiere faced the hurdle of trying to sell House's show on a barter basis. (To pick up Stern, stations pay owner Infinity Broadcasting a straight cash fee, and then sell ad time on their

own.) Through the deals, Premiere was responsible for selling ad time, but with only 30 affiliates, it could not effectively move spots on a national basis. Advertisers routinely want at least 100 affiliates or 75% coverage of the country before they will sign on to syndicated programs.

Morning jock John Walton ran into the same barter buzz saw when his "John Walton & Co." morning show folded up shop this spring. When Walton lost flagship affiliate WEZB (B97) New Orleans late last year, he also lost \$30,000 a month in revenue. With only smaller markets left (Louisiana's Baton Rouge and Alexandria), Walton was unable to sell spots and was soon swimming in red ink.

Again, without either a bursting list of affiliates or a strong regional concentration, "basically the [ad] time was worthless" to national advertisers, says Walton.

He blames himself for his woes. "It was sheer ignorance on our part. There's a big difference between syndicated radio and real radio."

Besides the difficult ad environment, Walton also ran into resistance from programmers in no hurry to sign over their mornings. "Everybody overestimated the appetite for syndication in morning drive. It was kind of a craze there for a while."

In retrospect, the jock jokingly admits, "I'm not so uniquely talented that I had to be transported via satellite nationwide."

Despite those woes, and the fact that big-time players KIIS Los Angeles' Rick Dees and WPGC-FM Washington, D.C.'s Donnie Simpson have both quietly backed out of the syndication field after announcing their availability, additional morning shows continue to be beamed up.

WXKS-FM (Kiss 108) Boston morning man Matty Siegel hopes that by aiming his syndicated show at women (unlike other national shows such as Imus' and Stern's) he can find a niche.

The fact that he's been No. 1 with women ages 18-49 in Boston for 33 straight Arbitron books attests to his appeal, says Gary Bernstein, president of radio programming at Super-Radio Networks, which is shopping Siegel's show.

Bernstein is confident that enough overworked programmers will jump at the chance to hand over wake-up responsibilities to Siegel's "million-dollar morning show." The show is sold on a combination cash/barter basis. Siegel is currently heard on five stations, with verbal commitments from 15 others, according to Bernstein, who says "Matty In the Morning" can break even at the 20-station mark.

WFBQ Indianapolis' morning team of Bob Kevoian and Tom Griswold began uplinking their show to three Indiana stations back in January. On June 5, the duo picked up KFRR Fresno, Calif., in its first step toward becoming a national wake-up program. Network coordinator Drew Carey hopes to have 15 affiliates by year's end.

The key, he says, is that the show is sold on a cash basis and that local sales teams are given Bob & Tom spots to sell on their own. "We're just looking to provide programming to stations that want it," says Carey.

The draw for programmers, he says, is that "all the stuff that surrounds morning shows—meetings, show prep, negotiations—you don't have to deal with."

Half of the year, due to daylight-saving time, Bob & Tom find themselves one hour behind the East Coast. To compensate, the duo now broadcasts from 5 to 10 a.m.



All Aboard. KSAN San Francisco GM Julie Kahn revs up the station's "wrap bus," which will be making the city rounds for the next nine months.

## Old, New Atlanta R&B Stations At War Suit Claims Unfair Competition, Use Of Proprietary Info

BY PHYLLIS STARK

The competition isn't even on the air, and already the R&B radio battle in Atlanta is heating up.

The first shot in what is sure to be a long and intense rivalry was fired by Granum Communications' WVEE (V103). The station filed a civil lawsuit against the GM of a rival WQUL (Hot 97.5), which is expected to sign on by the July 4 holiday weekend with a young-end format similar to that of V103.

Hot 97.5 is owned by Alfred Liggins, an executive at Radio One, which also owns stations in Washington, D.C., and Baltimore.

The lawsuit seeks to prevent Hot 97.5 GM Mary Catherine Sneed "from using information about the Atlanta radio market belonging to V103 to help Hot 97.5 compete with V103," according to a press release issued by Sneed. Prior to joining Hot 97.5, Sneed was executive VP/radio at Summit Communications Group, which recently sold V103 to Granum.

The suit charges Sneed with violating the Georgia Trade Secrets Act, breach of fiduciary duty, tortious interference with employment relations, and unfair competition. It seeks an unspecified amount of damages for alleged "financial injuries" to the plaintiffs.

According to the suit, Sneed's position at Summit gave her "access to and knowledge of all or virtually all of Summit's confidential and proprietary information relating to its radio operations."

The suit further claims that Sneed is "now using the information and documents she obtained while an officer of Summit's radio operations to compete with plaintiffs and specifically with V103 Atlanta."

"Shortly before resigning from [Summit], Ms. Sneed undertook an intense information-gathering effort that would provide her with extremely valuable information when she began working for a competitor," according to the suit. "Ms. Sneed directed V103 GM Richard

Mack and the VP/GM of the Baltimore station to commission strategic surveys for the Atlanta and Baltimore markets in late February 1995, even though she was aware at that time that the acquisition of Summit's radio operations by [Granum] was likely to close by March 31."

That "Strategic Market Study," conducted by the Research Group, "was intended to assess . . . the impact of new formats entering the market, the strength of various radio personalities on Summit's stations as well as competitors', the strength of the music format and other programming issues, and the popularity of Summit's stations and their competitors," according to the suit.

The suit further claims that shortly before her resignation, Sneed obtained from Doug Jones, a research director at Summit's radio operations, "demographic information that would be critically important to a new competitor of V103 Atlanta," including African-American population estimates for the counties within WQUL's coverage area.

Sneed told Billboard sister publication R&B Airplay Monitor that she commissioned the studies to use up money that had been set aside for projects by the Research Group and had not been used when Summit sold its New York station, WRKS, to Emmis Broadcasting.

V103's suit also seeks to prevent Sneed from hiring former V103 evening host Ryan Cameron, whose contract with the station expired May 31.

In her release, Sneed denies taking any confidential information when she left V103 and also denies any wrongdoing with respect to Cameron, whom she claims was talking to Radio One executives about coming to work for them at the expiration of his contract long before Sneed joined Hot 97.5.

"There is absolutely nothing illegal about offering someone a job set to begin after he becomes a free

agent," she says.

"I wish V103 would try to compete with us on the air rather than in the courtroom," adds Sneed, who characterized the lawsuit as "frivolous."

"Hot 97.5 is not going to be run off by a lawsuit that has no merit," she says.

In the meantime, Granum has succeeded in obtaining a temporary restraining order against Sneed, preventing her from "using or disclosing confidential, proprietary, and/or trade secret information of plaintiffs to compete with plaintiffs and V103." It also prevents her from "soliciting and attempting to hire persons who have an employment contract with plaintiffs."

WVEE GM Rick Mack could not be reached for comment. Granum president/CEO Herb McCord said he was not "up to speed" on the suit and referred calls to attorney Jeff Horst of Atlanta firm Bondurant, Mixson & Elmore.

## Arbitron Revises Phoenix Book

Arbitron will reissue the Phoenix Winter book after staffers found and deleted six diaries that were mistakenly included in the sample.

Two of the diaries "may have been completed by individuals residing outside the household selected to take part in the survey," according to Arbitron.

Two more diaries were found to have "required excessive time edits," meaning they contained too many incomplete entries. An additional two diaries were found to have "improper time edits." When the correct edits were applied, those diaries exceeded Arbitron's heavy-listening threshold.

The revised book was scheduled to mail to clients June 9.



# Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>				
1	1	11	HAVE YOU EVER REALLY LOVED... A&M 1028	BRYAN ADAMS 3 weeks at No. 1
2	3	2	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
3	2	4	I KNOW COLUMBIA 77750	DIONNE FARRIS
4	5	14	I'LL BE THERE FOR YOU ELEKTRA ALBUM CUT/EEG	THE REMBRANDTS
5	4	3	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
6	6	7	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
7	7	6	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
8	8	5	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
9	11	11	HOLD ON ATLANTIC 87240	JAMIE WALTERS
10	12	12	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
11	14	17	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
12	9	9	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
13	10	8	YOU GOTTA BE 550 MUSIC 77551	DES'REE
14	13	10	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
15	16	22	LEAVE VIRGINIA ALONE WARNER BROS. 17847	ROD STEWART
16	17	18	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
17	15	13	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
18	18	21	LEARN TO BE STILL Geffen Album Cut	EAGLES
19	20	25	BIG YELLOW TAXI A&M 0976	AMY GRANT
20	19	15	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE
21	22	16	STRONG ENOUGH A&M 0798	SHERYL CROW
22	21	19	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
23	23	20	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
24	30	32	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
25	27	30	CAN'T STOP MY HEART FROM... A&M 1038	AARON NEVILLE
26	31	—	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
27	25	26	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
28	26	23	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
29	28	28	SUKIYAKI NEXT PLATEAU/LONDON 7736/ISLAND	4 P.M.
30	29	27	IF I WANTED TO ISLAND 4238	MELISSA ETHERIDGE
<b>*** HOT SHOT DEBUT ***</b>				
31	NEW	1	THIS AIN'T A LOVE SONG MERCURY 6824	BON JOVI
32	35	35	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
33	NEW	1	SOMEBODY'S CRYING REPRISE 17872	CHRIS ISAAK
34	NEW	1	WHAT WOULD YOU SAY RCA ALBUM CUT	DAVE MATTHEWS BAND
35	NEW	1	SCREAM EPIC 78000	MICHAEL JACKSON & JANET JACKSON
36	36	37	WHERE DO I GO FROM YOU SBK 58401/EMI	JON SECADA
37	37	38	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
38	38	—	RUN-AROUND A&M 0982	BLUES TRAVELER
39	NEW	1	WHEN YOU LOVE SOMEONE ELEKTRA 64415/EEG	ANITA BAKER & JAMES INGRAM
40	32	29	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	JOHN WAITE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENT

1	2	3	11	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	11	WILD NIGHT MERCURY 8738	JOHN MELLENCAMP
2	1	1	9	IF YOU GO SBK 58165/EMI	JON SECADA
3	3	2	3	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS
4	4	4	14	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
5	7	6	36	THE SIGN ARISTA 1 2653	ACE OF BASE
6	5	5	8	ALWAYS MERCURY 6227	BON JOVI
7	—	—	1	ON BENDED KNEE MOTOWN 0244	BOYZ II MEN
8	6	7	15	ALL I WANNA DO A&M 0702	SHERYL CROW
9	8	10	24	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
10	—	—	18	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Two Stations Create All-Classical Formats 24-Hour Syndicated Services Slated For Fall Debuts

BY CARRIE BORZILLO

LOS ANGELES—In response to the anticipated federal funding cuts for public radio, noncommercial classical station WETA Washington, D.C., and Minnesota Public Radio are, separately, in the midst of developing inexpensive, 24-hour classical formats for



LIVINGSTON



public stations.

Both services, which aim to give public stations a cheap alternative in case funding is cut, are trying for fall 1995 debuts of their syndicated programming.

"If federal funding is eliminated, there will be hard choices to make, and some [stations] may have to go off the air," says Tom Livingston, senior VP/GM of WETA. "This will give them an opportunity to get through that."

WETA and Minnesota Public Radio have been contemplating this move for some time.

"We've been thinking about it for 20 years," says Arthur Cohen, director of music networks at Minnesota Public Radio. "But it makes more sense now because of all the changes going on in public radio. We finally reached the point where we know we can do it; we have the network experience."

Minnesota Public Radio has been airing the classical music program "Music Through The Night" for 15 years on 110 stations. It also broadcasts, among other programs, the two-hour weekday classical show "Bob & Bill," which airs on 112 stations. Its 24-hour service, tentatively titled "Classical 24," will include both of these programs.

In April, WETA celebrated its 25th anniversary of programming a full-time classical format. Its syndicated service, however, will be separate from what airs on WETA daily. WETA also has distributed such national classical music programs as "Baltimore Symphony

## J4 Debuts Its Own R&B Oldies Format

J4 Broadcasting Network has launched the Classic Oldies Network, based on the R&B oldies programming of J4's WCIN Cincinnati. That station features top 10 R&B hits from the '50s, '60s, and '70s, as well as jazz and blues music from the same era.

John Thomas, J4's owner, is looking for national affiliates. He has already launched the format on three other stations he recently purchased: WCKO Norfolk, Va., WCOO (formerly WSFL-AM) New Bern, N.C., and WCKN (formerly WYAK-AM) Myrtle Beach, S.C.

## NETWORKS & SYNDICATION

Casual Concerts" and "Millennium Of Music."

To fund the two services, WETA expects a \$400,000 grant from the Corporation for Public Broadcasting. The grant, Livingston says, is guaranteed, regardless of what happens in Con-

Service will be fully funded by Minnesota Public Radio and its chosen partner.

Cohen says the carriage fee hasn't been determined yet, but believes the price will be similar to that of WETA. Its initial investment hasn't been disclosed.

"This is not a subsidized service," says Cohen, "and we're looking at it as a long-run service that will become something that supports itself."

Cohen doesn't expect every affiliate to carry the whole 24 hours,

but instead to take one or two dayparts. Livingston anticipates that affiliates will use WETA's service for certain dayparts and as a substitute for part-time employees and volunteers.

"This is a better-quality service than many stations have, and it costs much less than a full-time staff," he says.



COHEN

gress. Livingston plans to charge affiliates a carriage fee of approximately \$8,000 per year (depending on market size and the size of the station) and must garner 50 affiliates within four years in order to break even.

Minnesota Public Radio, on the other hand, will announce at the Public Radio Conference on June 17 whether it will partner with National Public Radio or its rival, Public Radio International.



Fee, Fi, Fo, Foo. Former Nirvana member Dave Grohl brought his new band, Foo Fighters, to Atlanta for the Earth Jam at Stone Mountain Park. Pictured, from left, are WNNX (99X) Atlanta assistant PD Leslie Fram, Grohl, 99X midday host Steve Craig, and music director Sean Demery.

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## WSHE Towers Above Jam During Flip; Foes Sentenced To 5 1/2 Years In Jail

AFTER NINE HOURS of stunting with a beating heart sound effect, WSHE Miami flipped from album rock to SBR Radio/Paragon Research's Rock Alternative format June 5, but the change didn't go off without a hitch.

An unidentified listener who has been periodically jamming the station's signal for about a month and a half, struck again on the afternoon of the format change, jamming the signal for about 35 minutes until staffers were able to move to the tower site and begin broadcasting from that jam-free zone. Among the things the jammer chooses to broadcast in place of WSHE's programming are "vulgar phone conversations and industrial rap with George Carlin seven-word lyrics," according to GM Gary Lewis.

The WSHE staff was able to generate a ton of local publicity over the incident by inviting local television stations to come down and cover the story as WSHE jocks broadcast from the bunker-like transmitter site.

In other news, Chicago-based radio talent agent/attorney Saul Fooks was sentenced to 66 months in jail, five years of probation, and 300 hours of community service and will have to pay \$500,000 in restitution to the clients he bilked out of approximately \$7.2 million (Billboard, March 4). Fooks, who has also been disbarred, will serve his time in a Florida jail.

Boston country rivals WBCS and WCLB have reached a settlement in their dispute over the phrase "Hot New Country" (Billboard, Sept. 10, 1994).

Jonathan Pinch exits the GM job at WMTX Tampa, Fla., after 13 years to pursue television station ownership. No replacement has been named.

### PROGRAMMING: TWO FMS SILENCED

Simulcast classical stations KTSK/KRTS Houston abruptly pulled the plug June 2 after playing Beethoven's "Les Adieux" sonata, according to the Houston Chronicle. Station owner M.S. Stude told the paper his inability to solve financial problems made continuing to broadcast financially unfeasible. Eighteen full-time and six part-time employees are now out of work.

Chris Conley is the new PD at WSHH Pittsburgh, replacing Stephen Granato, who exits. Conley arrives from the PD job at WEZK Knoxville, Tenn.

KKFR Phoenix PD Rick Stacy will

exit for an unspecified job at KYSR Los Angeles. He has not been replaced.

KHYL Sacramento, Calif., PD/morning man Mark Lennartz exits for mornings at KWNR Las Vegas.

WZYP Huntsville, Ala., PD Cat Thomas has been named PD at WAPE Jacksonville, Fla., replacing Jeff McCartney.



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

Cindy Francis is upped from news director to operations manager at WKDA/WGFX/WKDF Nashville, replacing Pat Ervin, now at WKLS Atlanta.

As expected, WSIX Nashville PD Doug Baker has been named director/radio marketing at Capitol/Nashville, and former KPLX Dallas PD Brad Chambers moves to Nashville to join Daniel Hexter's Management Associates, which handles Neal McCoy.

Jim Radford, former PD at KOOJ Riverside, Calif., takes over as PD at WYYY Syracuse, N.Y. Alan Furst, OM of WSYR/WYYY/WBBS, relinquishes the WYYY PD title to concentrate on his duties as New City Communications group PD. Also, WYYY overnight jock Jay Nachlis moves to music director/afternoon drive, replacing Steve Marcus, now at WEZN Bridgeport, Conn.

Vallie Consulting has been renamed Vallie-Richards Consulting Inc. in recognition of the contributions of partner Jim Richards to the firm.

WTCY Harrisburg, Pa., PD/production director Don Davis exits to join Washington, D.C.-based Jack Daniels Productions.

KRQC-FM Monterey, Calif., PD Bryan Jackson has been named PD at sister station KGOR Omaha, Neb. He replaces John Wagner, who stays on as promotion director.

KAMZ El Paso, Texas, has been sold from Pinnacle Broadcasting to New

Wave Broadcasting Inc., owner of crosstown KROD/KLAQ, for \$2 million. New Wave also recently acquired WQNJ Monmouth, N.J., and WSPB/WSRZ/WYNF Sarasota, Fla. KLAQ OM/PD Will Douglas becomes station manager at the Sarasota stations. KLAQ MD Mike Ramsey is upped to PD.

WJMZ Greenville, S.C., PD Paul Jackson joins WWDM Columbia, S.C., as PD, replacing Joe Booker. Also, WJMZ has entered into a local marketing agreement with ABS Communications, which previously announced its intention to purchase the station. ABS owns crosstown WROQ.

### NETWORK NEWS: BANKS DEAL INKED

ABC Radio Networks has finalized its deal with WGCI-FM Chicago jock



BANKS

Doug Banks, who will host a four-hour syndicated afternoon show for the network beginning Jan. 1, 1996 (Billboard, April 29). He will relocate to Dallas later this year.

ABC also has finally announced that WGCI-FM Chicago MD Vic Clemons will join the network as director of network operations for the Tom Joyner morning show (Billboard, April 22).

### PEOPLE: WMXD MD EXITS

WMXD Detroit MD Terri Stembridge exits and will not be immediately replaced.

At WYXR (Star 104.5) Philadelphia, Joe Proke is upped from assistant MD to MD. He replaces Anne Gress, now PD of local sister station WJJZ.

KRAK Sacramento, Calif., night jock Leon Guidry has been upped to MD/middays.

Night jock Greg Adajian is upped to assistant MD at WAQY Springfield, Mass.

KZLA Los Angeles morning co-host John Murphy exits. No replacement has been named; send T&Rs to PD R.J. Curtis.

Singer Roberta Flack is now hosting a Sunday afternoon shift at WRKS New York.

KKBQ Houston night jocks Bo Bodine and Lisa Zamora exit and have not been replaced.

## Parikhal Brings Balance To His Life, Consultancy

SOME PEOPLE MAKE it to the top of their game by dedicating themselves to business, working long hours, and driving their employees to do the same.

Joint Communications CEO John Parikhal has a different view. He believes people can ultimately be more productive and more successful if they live a "balanced life," and he encourages his clients to share that view.

"To choose not to have a balanced life is a curious thing," says Parikhal. "I'm not proud of someone who tells me they work 14 hours a day. I'm not judgmental, that's their choice. But we need to stop rewarding people who just throw themselves at their jobs."

Although his values apply equally to both sexes, Parikhal believes the industry has to make particularly long strides in encouraging that balanced life among women, whom he says still have not achieved equal footing in the business.

"I still think we underutilize women in our industry in a really big way," Parikhal says. "We don't involve enough of them in high enough decisions, although everybody is really working hard to make that better. We don't create an environment that [allows women to] have a balanced life."

While he is working to bring his balanced-life philosophy "to consciousness" among his clients, Parikhal also believes groups like the National Assn. of Broadcasters should be addressing the issue at industry gatherings.

"Shouldn't at least one major [panel] be [on] how to live a balanced life? When we're dying and we can't breathe and our veins are popping, we go to a three-hour seminar on how to reduce stress [where] we look at our watch 30 times. That's like putting a Band-Aid on the problem."

Parikhal's ideas are unusual in an

environment that encourages blind dedication to corporate goals, but Parikhal himself is a bit unusual. It is not surprising then that he did not come to radio through the usual avenues.

He was working in marketing research and completing his doctorate in the mid-'70s when he was asked to do a study for a radio station where his sister worked. Through that project Parikhal not only discovered a latent interest in radio, but he also met Dave Charles, who would become his business partner for the next 18 years.

Together, Parikhal and Charles launched a consultancy and, over the next several years, turned Toronto-

based Joint Communications into a respected, full-service firm with clients in the U.S., Canada, and Australia. Among the successful stations the company has helped launch in the '90s are WKQX Chicago, WYXR Philadelphia, KHMV Houston, and WBMX Boston.

A year and a half ago, Charles was offered what Parikhal calls "an extraordinary opportunity" for a full-time job at Austereo, one of Joint's clients in Australia. Having already moved his family to Stamford, Conn., Parikhal decided to close the Toronto office after Charles' departure and base the company in the U.S., where most of his clients are located.

Because his company has been so successful, Parikhal has the luxury to be choosy about the clients he takes on and claims he refuses one out of three potential customers.

"We work to find clients that are philosophically aligned with us. Our first criteria is that it's an environment of mutual trust and respect," he says.

"Our goal for our clients is to identify, capture, and keep audiences," Parikhal continues. "Usually Joint

(Continued on page 86)





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**G**ARBAGE SINGER SHIRLEY MANSON assures us the woman plotting reprisal in the band's debut single, "Vow" (No. 39 with a bark that's worse than her bite. Lucky for the ex-boyfriend. "I came to cut you up/I came to knock you down/I came around to tear your little world apart," sings Manson, who came over from Scotland to join ace producer Butch Vig's Wisconsin band. "I don't even know where [the lyrics] exactly come from," says Manson. "It's just something that comes out. I mean I can relate to the song. I never sing anything I can't relate to. It's about revenge basically, not something I'm particularly into. I'd rather turn the other cheek, that kind of thing. But at the same time, I can understand how people emotionally feel revengeful. Although ['Vow'] does

sound much more like physical revenge, it's actually more of a mental revenge kind of thing." "Vow" seems to fit right in with the Hollywood trend



"I can understand how people emotionally feel revengeful."  
—Garbage

of Girlfriend From Hell ("Fatal Attraction"), Roommate From Hell ("Single White Female"), and Office Worker From Hell ("Temp") movies that feature women who crack. "A lot of people have said that," says Manson. "But to me it doesn't seem that way.

Maybe because in my mind it's not about revenge, or somebody who's completely mad. I mean, you can be angry at someone, and that doesn't make you mad." Manson currently has a love/hate relationship with the single, which got its start late last year when London's Volume magazine included it on a sampler. "Right now I'm sick of it. We just made a video last week, and I think we had to listen [to it] a million times. By the end of [the shoot] we were all covered in a corner screaming, 'If I hear this song once more!'" On the other hand, she says, "When I heard it on the radio for the first time a couple of mornings ago it was really exciting. Because, you know, coming from Scotland to America and hearing it in Chicago, I was [thinking], 'Oh my God! This is so exciting!' [In that context] I think it sounds great."

Billboard® FOR WEEK ENDING JUNE 17, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
★★★ No. 1 ★★★				
1	1	9	DECEMBER	COLLECTIVE SOUL
2	4	4	MISERY	SOUL ASYLUM
3	3	10	GOOD	BETTER THAN EZRA
4	16	2	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
5	5	12	RIVER OF DECEIT	MAD SEASON
6	2	19	LIGHTNING CRASHES	LIVE THROWING COPPER
7	9	7	WISER TIME	THE BLACK CROWES
8	11	7	LITTLE THINGS	BUSH
9	6	11	IT'S GOOD TO BE KING	TOM PETTY
10	17	5	AMSTERDAM	VAN HALEN
11	10	9	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
12	14	5	STRANGE CURRENCIES	R.E.M.
13	7	13	STARSEED	OUR LADY PEACE
★★★ AIRPOWER ★★★				
14	20	3	ALL OVER YOU	LIVE THROWING COPPER
15	13	11	SICK OF MYSELF	MATTHEW SWEET
16	8	13	DANCING DAYS	STONE TEMPLE PILOTS
17	12	19	EVERYTHING ZEN	BUSH
18	15	17	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
★★★ AIRPOWER ★★★				
19	NEW	1	WHAT DO YOU WANT FROM ME (LIVE)	PINK FLOYD
20	18	6	EVERYONE WILL CRAWL	CHARLIE SEXTON SEXTET
21	19	8	NEGASONIC TEENAGE WARHEAD	MONSTER MAGNET
22	39	2	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH
23	26	3	DOWN AND DIRTY	BAD COMPANY
24	22	4	LAKE OF FIRE	NIRVANA
25	21	18	CAN'T STOP LOVIN' YOU	VAN HALEN
26	28	5	SHE	GREEN DAY
27	29	2	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS
28	24	13	THE DAY I TRIED TO LIVE	SOUNDGARDEN
29	31	3	MOLLY	SPONGE
30	23	11	HEY HEY WHAT CAN I DO	HOOTIE & THE BLOWFISH
31	32	4	TOO HIGH TO FLY	DOKKEN
32	35	6	RUN-AROUND	BLUES TRAVELER
33	36	2	POSSUM KINGDOM	TOADIES
34	30	6	HEY MAN NICE SHOT	FILTER
35	34	21	GEL	COLLECTIVE SOUL
36	33	26	LET HER CRY	HOOTIE & THE BLOWFISH
37	27	19	LOVE SPREADS	THE STONE ROSES
38	38	21	GOTTA GET AWAY	OFFSPRING
39	NEW	1	WAYDOWN	CATHERINE WHEEL
40	25	11	ONLY ONE	GOO GOO DOLLS

Billboard® FOR WEEK ENDING JUNE 17, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
★★★ No. 1 ★★★				
1	1	5	MISERY	SOUL ASYLUM
2	9	2	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
3	2	8	DECEMBER	COLLECTIVE SOUL
4	4	11	LITTLE THINGS	BUSH
5	3	16	GOOD	BETTER THAN EZRA
6	5	7	ALL OVER YOU	LIVE THROWING COPPER
7	10	9	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
8	6	10	SHE	GREEN DAY
9	12	6	MOLLY	SPONGE
10	7	15	SICK OF MYSELF	MATTHEW SWEET
11	8	16	CONNECTION	ELASTICA
12	13	9	HURT	NINE INCH NAILS
13	11	7	FAKE PLASTIC TREES	RADIOHEAD
14	14	5	RIDICULOUS THOUGHTS	THE CRANBERRIES
15	15	12	RUN-AROUND	BLUES TRAVELER
16	18	8	HEY MAN, NICE SHOT	FILTER
★★★ AIRPOWER ★★★				
17	24	2	SAY IT AIN'T SO	WEEZER
18	16	8	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS
19	17	12	RIVER OF DECEIT	MAD SEASON
20	19	8	STRANGE CURRENCIES	R.E.M.
★★★ AIRPOWER ★★★				
21	22	4	WAYDOWN	CATHERINE WHEEL
22	20	5	I KISSED A GIRL	JILL SOBULE
23	21	21	LIGHTNING CRASHES	LIVE
★★★ AIRPOWER ★★★				
24	32	2	WYNONA'S BIG BROWN BEAVER	PRIMUS
25	25	3	STARS	HUM
26	NEW	1	YOU OUGHTA KNOW	ALANIS MORISSETTE
27	31	2	I'LL BE THERE FOR YOU	THE REMBRANDTS
28	NEW	1	CARNIVAL	NATALIE MERCHANT
29	26	5	NEGASONIC TEENAGE WARHEAD	MONSTER MAGNET
30	27	20	PLOWED	SPONGE
31	29	18	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
32	23	17	WONDERFUL	ADAM ANT
33	30	14	STARSEED	OUR LADY PEACE
34	35	24	LIVE FOREVER	OASIS
35	NEW	1	SMASH IT UP	OFFSPRING
36	36	3	ROCK 'N' ROLL STAR	OASIS
37	40	2	SUPER-CONNECTED	BELLY
38	33	13	LAST GOODBYE	JEFF BUCKLEY
39	NEW	1	VOW	GARBAGE
40	28	10	KICK HIM WHEN HE'S DOWN	OFFSPRING



# HITS! IN TOKIO

Week of May 28, 1995

- 1 Shy Guy / Diana King
- 2 Every Day / Incognito
- 3 Carnival / Cardigans
- 4 Back For Good / Take That
- 5 A Day In Your Life / Matt Bianco
- 6 Supermodel Sandwich / Terence Trent D'Arby
- 7 It's A New Day / Repercussions
- 8 Daktari / Doop
- 9 Sexy Girl / Snow
- 10 Dancing In The Moonlight / Baha Men
- 11 Have You Ever Really Loved A Woman / Bryan Adams
- 12 The Changingman / Paul Weller
- 13 Wake Up Boo! / The Boo Radleys
- 14 My Love Is For Real / Paula Abdul
- 15 You're No Good / Aswad
- 16 Marta's Song / Deep Forest
- 17 Dur Lasting Love / Kevyn Lettau
- 18 How Deep Is Your Love / Portrait
- 19 This Is How We Do It / Montell Jordan
- 20 This Way To Happiness / Glenn Frey
- 21 Hots On For Nowhere / Nicklebag
- 22 D'yer Mak'er / Sheryl Crow
- 23 I'd Rather Be Alone / IV Xample
- 24 Always Something There To Remind Me / Espiritu
- 25 Yoruwo Buttobase (Brandnew Remix) / Original Love
- 26 This Ain't A Love Song / Bon Jovi
- 27 Mansize Rooster / Supergrass
- 28 I Saw You Dancing / Yaki - Da
- 29 Futarino Harmony / Akiko Yano & Kazushi Miyazawa
- 30 Robinson / Spitz
- 31 Never Find Someone Like You / Keith Martin
- 32 Hit And Run / Sandy Reed
- 33 Just Wanna Funk With Your Mind / Timbuk 3
- 34 Respect / Alliance Ethnic Avec Vinia
- 35 Engel Wie Du / Juliane Werding
- 36 Freedom / Various Artists
- 37 Love Is The Answer / Bill Cantos
- 38 You Can Cry On My Shoulder / Ali Campbell
- 39 Elevator / Cloudberry Jam
- 40 Everytime You Go Away / Kulcha
- 41 Won't Walk Away / Nelson
- 42 Over My Shoulder / Mike And The Mechanics
- 43 White Lines / Duran Duran
- 44 Hyperbeat / Duifer
- 45 Keep On Growing / Sheryl Crow
- 46 Thank You / Dreams Come True
- 47 Could I Be Your Girl / Jann Arden
- 48 Funtime / Boy George
- 49 For Your Love / Stevie Wonder
- 50 Cubic Space Division / Keziah Jones

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 57 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 600 detections (Modern Rock) for the first time. Videoclip availability © 1995, Billboard/BPI Communications



## REPRISE'S FILTER GETS 'NICE SHOT' AT STARDOM

(Continued from page 12)

The album, released April 25, is No. 75 on The Billboard 200 this week; it has sold more than 45,500 units, according to SoundScan.

"Hey Man, Nice Shot" is clearly reminiscent of Nine Inch Nails—Patrick played guitar and Liesegang programmed for NIN—but radio programmers and retailers say that the connection should be more of a help than a hindrance for Filter.

"Of course there's a Nine Inch Nails influence; they helped influence [Trent Reznor] as well," says Rob Weldon, music coordinator at modern rock WHYT Detroit, one of the first stations to air the song.

"People aren't done exploring this realm of music yet," continues Weldon. "What Filter has done is added acoustic guitars and explored areas that Nine Inch Nails hasn't done yet. They're not *outdoing* it; they're just doing it differently. These guys are very talented, and this album is deeper than just one cut."

Shawn Harrison, alternative music buyer at the 143-store National Record Mart chain based in Carnegie, Pa., agrees. "It doesn't sound too much like Nine Inch Nails," he says. "There are similarities, but it's not a rehash of that sound. They are carving out their own niche a bit."

Harrison says "Short Bus," which was produced by the band, has been selling steadily since it was released. He attributes the early attention to the NIN connection but notes that strong modern and album rock airplay have helped it along as well.

"Their sound drove the connection [to NIN] more so than the label hyping the fact," says Gary Briggs, director of artist development at Reprise. "In fact, in the first few weeks of this getting on the radio, people were asking if it was a Trent song or a Nine Inch Nails song."

The way "Hey Man, Nice Shot" developed at radio is a label's dream. The song was clearly the standout track from the "Demon Knight" soundtrack, released on Atlantic in February.

Some modern rock and album rock programmers began playing the song off the soundtrack before Reprise officially serviced the track.

A key station for the track was KUKQ Phoenix. When the album rock outlet began playing the song in February, "the phones lit up with big requests," says Rich Fitzgerald,

executive VP/GM at Reprise. "We shipped it to alternative and hard rock stations three weeks later and did a gradual build on it."

Since the album wasn't coming out until late April, the label released 15,000 copies of "Hey Man, Nice Shot" on CD for key mom-and-pop and alternative-leaning retailers to sell for 99 cents (Billboard, May 6). Atlantic and Reprise worked in tandem promoting the song to radio.

## INQUIRY INTO U.K. CHARTS POSTPONED

(Continued from page 1)

producer Chart Information Network and the British Assn. of Record Dealers. BARD represents the country's biggest music retailing groups.

Despite the recent decision, the OFT says it may look at the issue again under wider-ranging company law.

The OFT made public its decision not to proceed with the Restrictive Practices Court case on June 6. This follows the deletion of a clause in the contracts between CIN and BARD that gave CIN exclusive access to BARD members' sales data.

The CIN charts are used throughout the U.K. music industry by newspapers and magazines, BBC radio and television, and the nationwide commercial radio network. They are also regarded as the international shop window for British talent.

The OFT has, under the Restrictive Trade Practices Act, examined the CIN/BARD arrangements over the past year. At the onset of its investigation in March 1994, it called the restriction on access to BARD data "significantly" anti-competitive.

CIN chart director Catharine Pusey acknowledges that the clause giving CIN exclusive access to BARD data has been deleted from CIN's contract. She states, however, that this will not mean that other organizations can enter the market.

Pusey contends that, under a separate clause in the CIN/BARD contract, CIN retains the copyright on information supplied to it by the retailers. She declares that CIN intends to keep control of this data via this copyright. "BARD members have been advised by their legal advisers that they should not supply data to anybody else," she says.

BARD secretary-general Bob Lewis adds, "We have a contract with CIN, and we intend to honor

"A pattern developed where everywhere it was put on the air, phones lit up, and it didn't take a lot of airplay to do it," says Fitzgerald.

A videoclip of the song is in its third week as a Buzz Clip at MTV. It was initially placed on the network's "120 Minutes," "Alternative Nation," and "Super Rock" programs.

Fitzgerald says that while it is hard to pinpoint exactly what is driving sales of the album, sales began

to accelerate after the video became a Buzz Clip.

The public actually got its first taste of Filter, which hails from Cleveland and was signed by Warner Bros.' senior VP of A&R Michael Ostin, even before "Hey Man, Nice Shot" was released to radio and retail.

At Lollapalooza in 1994, 10,000 four-song cassette samplers were passed out to the audience. Briggs says the label received 300 re-

sponses from the feedback cards placed in the cassettes.

Filter has been rehearsing with a full band in preparation for a U.S. tour, which kicks off June 17 in Lawrence, Kan.

The band will begin touring in middle America and work its way out to both coasts. Instead of opening for a more established act, the label wants the band to play club dates on its own.

that contract."

However, a spokesman for the OFT says this may not be the end of the matter. "If the way the two parties behave is having an adverse effect on competition, we could look at it under a more general competition law than the Restrictive Trade Practices Act," he says.

According to the spokesman, if the OFT decided to invoke its powers under the broader Fair Trading Act, it would then be open to refer the CIN/BARD agreement to the Monopolies & Mergers Commission.

The MMC would then investigate and recommend a course of appro-

priate remedial action to the government's trade and industry department.

In 1993, the MMC investigated "the supply of recorded music in the U.K.," but its report, released last spring, did not call for sanctions against the industry. The MMC is now conducting an inquiry into the practices of authors' organization the Performing Right Society.

If the OFT's originally stated goal of introducing competition into the U.K.'s chart business comes to pass, it will be the first time that two or more organizations here have been able to produce charts using the

same base sales information.

The Billboard Music Group's new U.K. trade weekly, Music Monitor, is among those interested in obtaining sales data from BARD members to enhance the depth and representative nature of its sales charts. "Clearly, we hope that the Office of Fair Trading's efforts to bring about wider access to the BARD data will not be in vain," says Music Monitor editorial director Adam White. "We believe the U.K. music business is best served by real competition and that the status quo doesn't represent the best way forward for an innovative industry."

## CHEAP CUTOUTS ADD NEW WRINKLE TO VIDEO RETAIL

(Continued from page 1)

in Englewood Cliffs, N.J.

"You're going to see it more and more in video," warns a wholesaler who racks supermarkets. "There's only so much product a store can handle. Something's got to give." He adds, "Anytime [a supplier] shows weakness, there's a line of close-out dealers."

Right now, that's good news for bargain-hunting chains, such as Best Buy. Retailers snap up the video goods for sale at prices as low as \$2-\$4 and still manage to generate margins of 30%-50%, says Neal Fisher, president of Marketing Professionals, a rep firm based in Des Plaines, Ill.

Despite the squeeze on margins, "the close-out business is phenomenal," Fisher says. One of the smaller players, Marketing Professionals, expects to move 3 million-6 million cutout videocassettes this year, worth \$5 million-\$10 million.

However, the margins, titles, and volume may not last beyond the '90s, as a number of studios, including FoxVideo, Warner Home Video, and MGM/UA Home Entertainment, are repricing big-name titles to \$9.98 suggested list. Retailers complain that they don't enjoy the same profits on these titles that they get from cutouts, but agree Hollywood features are better at building floor traffic.

As more studios drop suggested list prices to less than \$10, observers anticipate less shelf space for B movies—unless inventory is dumped at still lower prices. "It used to be any product available at the right price would sell," says Griffith Enterprises' John Griffith. But, he says, with the studios involved in lower pricing, "our clients won't buy just anything at \$4.99 or \$9.99."

Phil Shank, president of Shank Entertainment in Encino, Calif., attributes a 25% drop in his company's 1994 sales to Hollywood competition. "Our titles aren't as hot," he says,

Moreover, many vendors are unloading product during periods signaling the end of seven- to 10-year licensing deals that date from the early days of home video, notes a veteran executive. Once the contracts expire, the titles revert to owners, who likely will pull the product from the market, perhaps to await new formats, such as digital videodisc.

Fisher says, "We still have room to work for a few years." But he acknowledges that life would be easier without the studios' \$9.98 titles. The pain is already being felt by Simitar, a Minneapolis-based budget supplier that is preparing a line of family entertainment titles at \$12.95 and \$14.95.

"I have to. My \$9.95 niche product is competing with major releases," says Simitar president Ed Goetz. "There will be more and more pressure on gross margins. It hasn't happened yet, but it's only logical that it will. The consumer wins on this deal, and everyone else loses."

An executive with a major chain is concerned that budget suppliers are being forced to reduce prices, a step on the road to increased cutouts.

Los Angeles-based Hemdale qualifies as the sell-through label suffering the most, according to trade sources. Battered by losses and in need of cash, Hemdale unloaded a total of 350,000 copies of four sell-through titles—"The Magic Voyage," "The Princess And The Goblin," "Little Nemo," and "The Polar Bear King"—to two close-out dealers, says co-chairman/CEO Eric Parkinson. Retailers, fearing Hemdale's collapse, had earlier returned 750,000 units.

Parkinson says he concocted the resale strategy as a way to take advantage of the "naysayers" and to "help us refinance the company." Simitar Marketing reportedly paid about \$3 for each of 250,000 tapes that went into 165 Ralph's grocery stores in southern California. Target

acquired another 100,000 from an unnamed source for sale at \$5.95 suggested list.

According to Parkinson, the sales evolved into a retail test for which Ralph's had the highest score. The supermarket chain sold out its \$4.95 inventory in six days, and as a result, Simitar has committed to a much bigger order for national rollout, Parkinson says.

"In reality, we kind of backed into this. We were facing a big problem," he adds. "Everyone had returned product to us. So we made lemonade out of lemons, because I need the cash flow."

That lemonade needs sweetening, counter skeptical trade sources. They say Hemdale needlessly antagonized wholesalers who had bought inventory based on the original retail prices of \$15-\$20. "Hemdale totally screwed up the market," says a sell-through executive. "But they're so strapped financially, they felt they had no choice."

Handleman, which racked the titles, is said to have responded with a demand for price protection. Parkinson acknowledges the rackjobber was upset, but agreed to return inventory for credit. He says relatively few copies were involved. Handleman was unavailable for comment.

Nonetheless, "Hemdale should have offered that price to existing customers," says a miffed wholesaler. "That's why they're in trouble. You can't have dual pricing."

Hemdale has attempted to smooth over the controversy by announcing it has dropped the prices of "The Magic Voyage," "Princess," and "Little Nemo" to the \$4.95 adopted by Simitar. The offer expires July 28.

However, a source predicts, "The damage has been done. Those titles can never be brought up in price."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

## BROADCASTER OF THE WEEK

(Continued from page 84)

helps with identifying the audience through research, capturing it through marketing, and keeping it through marketing and programming, [but] it really depends on the client.

"With 50% of our clients we do only research... For 45% of our clients we do both consulting and research, and for another 5% just consulting."

Over the years, Parikhal has become a sought-after convention speaker, in part because of his ability to predict programming trends. At last year's Country Radio Seminar, he said that within five years the country format will splinter and an '80s-based country oldies station will emerge in most markets. He still believes that prediction will play out, and he sees

splinters and hybrids of other formats emerging as well, many of them targeting an older audience.

"The real core issue is simply this: As long as our radio business keeps fighting for the same 25-54 [demo], formats are going to skew young," he says. "As the baby boomers are turning 40 someone is going to say, 'I can do a much better job of carving off [an older demo].'"

One place where Parikhal expects to see some falling off is in the '70s oldies format. "You'll see a lot of '70s crash and burn because they were too wide," he says. "The '70s was never an era format. People just tried to make it that."

PHYLLIS STARK



# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**UP FOR GRABS:** "Have You Ever Really Loved A Woman?" by **Bryan Adams** (A&M) holds onto the No. 1 spot for the third consecutive week. Despite being the biggest airplay gainer on the chart, "Woman" loses its bullet because it has taken a significant decrease in sales, moving 1-4 on the Hot 100 Singles Sales chart. The remaining four titles in the top five are bulleted and could be serious challengers for No. 1 next week. The momentum appears to be with "Water Runs Dry" by **Boyz II Men** (Motown). It is the second-biggest overall gainer on the chart and moves 4-2, jumping over "Total Eclipse Of The Heart" by **Nicki French** (Critique), which remains bulleted at No. 3. The biggest overall gainer on the chart, "Don't Take It Personal (Just One Of Dem Days)" by **Monica** (Rowdy/Arista), is at No. 4. It is also the biggest sales and second-biggest airplay gainer on the Hot 100. Exploding onto the chart at No. 5 and rounding out the list of potential No. 1 challengers is this week's Hot Shot Debut, the double-sided single "Scream/Childhood" by **Michael Jackson & Janet Jackson** (Epic).

**A WEEK FOR DEBUTS:** "Scream/Childhood" is one of four new titles entering the Hot 100 within the top 40. This single had a phenomenal week of sales, debuting at No. 3 on the Hot 100 Singles Sales chart and selling more than 64,000 units in its first week. "Scream" is also No. 21 on the Hot 100 Airplay chart. Debuting at No. 20 is "Freek'n You" by **Jodeci** (Uptown/MCA); it debuts at No. 9 on the Hot 100 Singles Sales chart, selling more than 34,000 units. "Freek" has an airplay base at top 40/rhythm-crossover radio and is No. 6 at KBXX (the Box) Houston. The third-highest entry is **All-4-One** with "I Can Love You Like That" (Blitzz/Atlantic) at No. 27. This single debuts at No. 42 on the Hot 100 Singles Sales chart and is top five at seven monitored stations, including No. 1 at KMZQ Las Vegas. The fourth title debuting in the top 40 is "My Love Is For Real" by **Paula Abdul** (Captive/Virgin). It is No. 43 on the Hot 100 Singles Sales chart and is also top five at three monitored stations, including WKXJ Chattanooga, Tenn., where it is No. 2.

**THE REMAINING** new entries all debut below the top 80. At No. 83 is **Amy Grant** with "Big Yellow Taxi" (A&M), which is developing an airplay base at top 40/adult radio. The remaining entries are all receiving airplay at top 40/rhythm-crossover radio: At No. 86 is "You Bring Me Joy" by **Mary J. Blige** (Uptown/MCA), at No. 92 is "Survival Of The Fittest" by **Mobb Deep** (Loud/RCA), and at No. 93, making its first appearance on the Hot 100, is the Los Angeles-based R&B trio **MoKenStef** with "He's Mine" (Outburst/RAL/Island).

**THE GREATEST GAINER** awards this week go to "Boombastic" by **Shaggy** (Virgin) and "Feel Me Flow" by **Naughty By Nature** (Tommy Boy). "Boombastic" picks up the airplay award and debuts on the Hot 100 Airplay chart at No. 70. It is already No. 1 in airplay at KBXX (the Box) Houston, WJMH Greensboro, N.C., and WJJS Roanoke, Va. "Flow" picks up the sales award, moving 29-23 on the Hot 100 Singles Sales chart.

**MISSING IN ACTION:** For the first time, a single at No. 1 on the Hot 100 Airplay chart is nowhere to be found on the Hot 100. "I'll Be There For You" by the **Rembrandts** (EastWest/EEG) moves 4-1 on the airplay chart but is ineligible for the Hot 100 because it is not commercially available as a single.

## BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	3	FOE LIFE MACK 10 (PRIORITY)	
2	22	2	MIND BLOWIN' SMOOTH (T.N.T./JIVE)	
3	2	8	FIRE SUBWAY (BIV 10/MOTOWN)	
4	5	3	(YOU GOT ME) ALL SHOOK UP NELSON (DGC/GEFFEN)	
5	7	4	BIZARRE LOVE TRIANGLE NEW ORDER (QWEST/WARNER BROS.)	
6	3	4	TALES FROM THE HOOD DOMINO (40 ACRES AND A MULE/MCA)	
7	16	2	BROWN SUGAR D'ANGELO (EMI)	
8	4	7	HEY LOOK AWAY QUESTIONMARK ASYLUM (KAPER/RCA)	
9	11	2	NEVA GO BACK SPECIAL ED (PROFILE)	
10	—	1	REMEMBER ME THIS WAY JORDAN HILL (MCA)	
11	9	6	CANT STOP MY HEART FROM LOVING YOU AARON NEVILLE (A&M)	
12	15	2	WHERE DO I GO FROM YOU JON SECADA (SBK/EMI)	
13	6	2	THE POINTS VARIOUS ARTISTS (MERCURY)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	4	TONIGHT IS THE NIGHT LE CLICK (LOGIC)	
15	10	4	WE MUST BE IN LOVE PURE SOUL (STEP SUN)	
16	—	4	OWN DESTINY MAD LION (WEEDED/NERVOUS)	
17	—	1	TAKE YOUR TIME (DO IT RIGHT) MAX-A-MILLION (S.O.S./ZOO)	
18	23	3	IF IT'S ALRIGHT LORENZO (LUKE)	
19	14	7	I'M STILL DANCIN' WITH YOU WADE HAYES (DRC/COLUMBIA)	
20	—	1	I'D RATHER BE ALONE KARYN WHITE (WARNER BROS.)	
21	24	2	PUT YOUR BODY WHERE YOUR MOUTH IS SEAN LEVERT (ATLANTIC)	
22	18	5	CAIN'S BLOOD 4 RUNNER (POLYDOR)	
23	12	5	DOWN THAT ROAD SHARA NELSON (CHRYSALIS/EMI)	
24	—	1	DIED IN YOUR ARMS INTONATION FEAT. JOE (11 AMQ/METROPOLITAN)	
25	20	3	ALL GLOCKS DOWN HEATHER B. (PENDULUM/EMI)	

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

## PMRC STEPS UP TO THE RING AGAIN FOR LYRICS FRAY

(Continued from page 10)

creative responsibilities."

Sources say some type of ratings system is "part of the discussion."

In 1985, the Arlington, Va.-based PMRC suggested a standardized music industry rating system monitored by a committee that would include representatives from the music industry and the general public. Ratings would have included X for sex-related lyrics, DA for drugs and alcohol, O for occult, and V for violence.

There were also suggestions that record labels monitor the deportment of their artists in concert.

In an August 1985 reply to the PMRC, then RIAA president Stanley Gortikov rejected those suggestions.

In a June 6 statement reminiscent of the PMRC in the mid-'80s, Wyatt says the group's involvement with Dole is "not political" in motivation.

She stresses that the PMRC "still does not advocate government censorship but encourages parental involvement and responsible corporate policies."

Wyatt, who has been on the PMRC board since 1986, says she recently appeared on a TV talk show with Dee Jepsen, a former Reagan appointee who is the wife of former Sen. Roger Jepsen, R-Iowa, and leads anti-porn group Enough Is Enough.

According to Wyatt, "A man called up and came by here and said he wanted Dole to know about these lyrics, and I said, 'Yes, fine,' and I gave them to him."

Wyatt would not name the intermediary but says he was not a Dole staff member, describing him as "just an interested party."

Wyatt could not provide a list of current PMRC board members, although she says that she has asked several "prominent but not political public figures" to join the organization since the departure over a two-year period of founders Pam Howar, Sally Nevius, and Tipper Gore.

A 1992 list of the PMRC's 19 board members, all women, included the wives of two Senators and two House members: Sharon Archer, wife of Rep. Bill Archer, R-Texas, Sally Danforth, wife of Sen. John Danforth, R-Mo., Debbie Dingell, wife of Rep. John Dingell, D-Mich., and Peatsy Hollings, wife of Sen. Ernest Hollings, D-S.C. But, according to Wyatt, they are now on the advisory board.

Wyatt says that none of the 12 new board members are politicians or politician's wives. "For one thing, I wanted to get beyond Washington, to the citizenry. Second, I think the political angle scares people."

One PMRC board member is Elayne Bennett, the wife of William Bennett, a vocal industry critic who also singled out Time Warner for explicit music released by its Warner Music Group (Billboard, June 3).

William Bennett, former Secretary of Education in the Bush administration, now heads the conservative Empower America Foundation.

Since the late '80s, the PMRC has been serving as a "research source" for parents and other interested parties from all areas of the political spectrum (Billboard, May 8, 1993).

Wyatt was an active demonstrator at the Time Warner stockholders meeting May 18 in New York, along with William Bennett and C. DeLores Tucker, president of the National Political Congress of Black Women.

"Bill and DeLores and I will be meeting again soon to plan what we're going to do next," says Wyatt.

Tucker has been at the forefront of the movement to keep gangsta rap albums out of the hands of kids and was a major factor in persuading the Senate and House to hold hearings on the social implications of those lyrics last year (Billboard, Feb. 11, 1994).

In another related development, both the RIAA and the National Assn. of Recording Merchandisers have told a

Pennsylvania lawmaker that the groups will reject his demand for a nationwide task force to address the efficiency of the industry's voluntary labeling program.

Republican T.J. O'Rooney, whose pending bill would fine retailers selling labeled recordings to minors and would require minors caught with labeled records to serve 20 hours of public service, called for the task force. RIAA and NARM say that, after examining retailer and label practices nationally and in Pennsylvania, they "respectfully decline to undertake a formal task force."

Paul Russinoff, RIAA's director of state relations, told Billboard that the groups had found "100%" of Pennsylvania retailers already have safeguards in place to prevent minors from buying labeled records.

## Enhanced CDs Get Long-Awaited Blue Book Specs

■ BY MARILYN A. GILLEN

LOS ANGELES—"Blue Book" has gotten the green light from Sony and Philips, and now the expected major-label rollout of "enhanced CD" albums can begin.

The long-discussed "stamped multisession" standard for producing enhanced CDs became reality with the publication June 8 of the Blue Book technical specifications for combining CD audio with CD-ROM data on a single disc playable on either standard audio decks or computer CD-ROM drives. The discs are essentially multimedia albums that play as audio CDs in standard decks but yield a variety of audio, video, and text enhancements when played back in a multimedia computer.

Labels within Sony Music, the Warner Music Group, and the EMI Records Group North America have such discs in development, as do several independent labels (Billboard, June 10).

The first Blue Book-standard CDs are expected to be released late in the summer. They will be preceded by a multilabel sampler being produced by New York-based Rev Entertainment under the auspices of the Recording Industry Assn. of America. No date has yet been set for release of the enhanced CD sampler, according to an RIAA spokesman.

RIAA will assist in marketing the format at the consumer and retail levels. Issues such as pricing, positioning, and packaging are still being weighed by the individual labels (see

(Continued on page 98)

## RECORD ATTENDEES ENJOY LATIN CONFERENCE

(Continued from page 10)

are groups from Argentina, from Spain, from Mexico, that are starting to sell in big quantities. Three years ago, the record companies would talk about 5,000, maybe 10,000 units for a rock band. Now rock bands here are selling 100,000, 200,000, 300,000 units, and above."

Commenting on the diversity of the Latino market, Jesús López, VP Latin, North America at BMG International, said, "You can tell just from the awards dinner how the Latin market is opening up. We can see a rock artist [Caifanes], a salsa artist [India], and a regional Mexican group [Los Tigres Del Norte] performing live. A few years ago, one would not have imagined this."

Eva Cebrian, director of syndicated programs for radio network Cadena SER, added, "This conference is the best one yet. The industry ought to have even more conferences with simultaneous translations and even higher levels of participation."

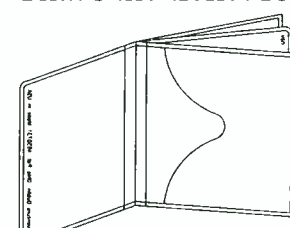
Still, the optimism at the conference was tempered by sadness over the recent passing of Tejano superstar Selena Quintanilla. The EMI Latin artist, who was killed at age 23 by a former employee, was honored with various awards, including album of the year by a female artist ("Amor Prohibido"), song of the year (title track from "Amor Prohibido"), video of the year ("No Me Queda Más"), and Hot Latin Tracks

artist of the year.

Further, Selena was inducted into Billboard's Latin Music Hall of Fame in a touching ceremony attended by her father, sister, and husband. Selena's survivors joined EMI Latin president Jose Behar and Billboard Caribbean and Latin America bureau chief John Lannert in praising the late artist's generosity of spirit and tremendous success in the Latino market.

The conference—traditionally a launch pad for up-and-coming artists—showcased a broad spectrum of Latino artists, most notably Cuban-born singer Albita Rodriguez, whose debut album is due June 27 on Gloria and Emilio Estefan's Epic-affiliated Crescent Moon label.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JUNE 17, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	47	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613/AG (10.98/15.98) <b>HS</b> 4 weeks at No. 1	CRACKED REAR VIEW	1
2	2	2	58	<b>LIVE</b> ▲ <sup>3</sup> RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	1
3	NEW	1	1	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
4	NEW	1	1	<b>SOUNDTRACK</b> WALT DISNEY 60874 (10.98/16.98)	POCAHANTAS	4
5	3	3	8	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
6	4	6	40	<b>BOYZ II MEN</b> ▲ <sup>7</sup> MOTOWN 0323 (10.98/16.98)	II	1
7	10	11	29	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	5
8	5	5	10	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
9	7	9	8	<b>WHITE ZOMBIE</b> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
10	8	7	12	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
11	6	4	48	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
12	15	22	27	<b>BLUES TRAVELER</b> ● A&M 540265 (9.98/15.98)	FOUR	12
13	12	13	9	<b>MONTPELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
14	9	8	30	<b>EAGLES</b> ▲ <sup>5</sup> GEFGEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
15	13	18	17	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
16	11	12	35	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
17	18	31	14	<b>SHANIA TWAIN</b> ● MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	17
18	14	10	25	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
19	23	25	21	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	19
20	21	15	66	<b>SHERYL CROW</b> ▲ <sup>4</sup> A&M 540126 (10.98/16.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
21	17	19	12	<b>ANNIE LENNOX</b> ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
22	22	21	69	<b>GREEN DAY</b> ▲ <sup>6</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
23	NEW	1	1	<b>NINE INCH NAILS</b> NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
24	19	17	35	<b>THE CRANBERRIES</b> ▲ <sup>3</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
25	27	27	12	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
26	25	24	10	<b>REAL MCCOY</b> ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
27	16	16	4	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
28	20	14	53	<b>SOUNDTRACK</b> ▲ <sup>6</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
29	29	28	10	<b>SOUL FOR REAL</b> ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
30	26	—	2	<b>THE REMBRANDTS</b> EASTWEST 61752/EEG (10.98/15.98)	LP	26
31	24	20	14	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 6706* (10.98 EQ/16.98)	GREATEST HITS	1
32	30	30	55	<b>OFFSPRING</b> ▲ <sup>4</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
33	28	26	89	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
34	31	—	2	<b>CHRIS ISAAK</b> REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
35	35	40	36	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
36	32	23	63	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
37	33	29	19	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
38	34	32	11	<b>ELTON JOHN</b> ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
39	37	37	31	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
40	44	63	9	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	40
41	38	34	6	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
42	39	36	11	<b>SOUNDTRACK</b> ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
43	42	39	14	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
44	36	35	11	<b>VARIOUS ARTISTS</b> ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
45	47	45	27	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
46	43	46	31	<b>DES'REE</b> ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
47	41	42	28	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
48	40	33	52	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
49	54	50	34	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
50	51	49	65	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
51	55	56	32	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
52	52	51	31	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
53	46	44	32	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	45	41	11	<b>SELENA</b> ▲ EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
55	62	62	38	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
56	53	48	12	<b>MAD SEASON</b> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
57	64	61	12	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
58	49	38	43	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
59	148	—	2	<b>SOUNDTRACK</b> LONDON 48295 (10.98/16.98)	BRAVEHEART	59
60	57	52	21	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
61	48	43	5	<b>BOB DYLAN</b> COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
62	58	55	10	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
63	65	64	7	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
64	59	53	10	<b>SOUNDTRACK</b> ● TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
65	60	57	37	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
66	66	70	12	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
67	56	—	2	<b>DWIGHT YOAKAM</b> REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
68	61	60	14	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
69	67	—	2	<b>BOB MARLEY &amp; THE WAILERS</b> TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
70	68	65	29	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
71	50	—	2	<b>BEASTIE BOYS</b> GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50
72	63	59	30	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
73	72	71	7	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
74	69	67	66	<b>YANNI</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
75	89	124	6	<b>FILTER</b> REPRIS 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	75
76	87	89	49	<b>HOLE</b> ▲ DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
77	74	72	36	<b>R.E.M.</b> ▲ <sup>3</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
78	80	83	199	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
79	76	92	12	<b>MATTHEW SWEET</b> ZOO 11081* (10.98/15.98)	100% FUN	65
80	73	66	12	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	66
81	84	88	18	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
82	75	75	81	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
83	71	54	5	<b>SOUNDTRACK</b> MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37
84	77	77	30	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
85	70	58	36	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
86	78	69	58	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
87	93	91	47	<b>BONE THUGS N HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
88	107	116	9	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98) <b>HS</b>	HOME	88
89	82	68	49	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
90	106	—	2	<b>CHICAGO</b> GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
91	95	104	33	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
92	85	96	13	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
93	86	81	31	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFGEN 24716 (12.98/17.98)	BIG ONES	6
94	88	86	80	<b>ACE OF BASE</b> ▲ <sup>8</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
95	94	90	38	<b>ABBA</b> ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
96	100	101	6	<b>REDNEX</b> BATTERY 46000/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	68
97	83	73	16	<b>DIONNE FARRIS</b> COLUMBIA 57359 (10.98 EQ/15.98) <b>HS</b>	WILD SEED-WILD FLOWER	57
98	90	78	133	<b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
99	96	97	52	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
100	116	107	82	<b>CELINE DION</b> ▲ <sup>3</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
101	92	98	77	<b>COUNTING CROWS</b> ▲ <sup>5</sup> DGC 24528/Geffen (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
102	98	84	27	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58
103	105	100	82	<b>CANDLEBOX</b> ▲ <sup>2</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
104	123	128	187	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
105	184	—	2	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) <b>HS</b>	BONAFIDE	105
106	91	79	7	<b>TY HERNDON</b> EPIC 66397 (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	68
107	99	87	13	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80

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



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## SPEARHEAD, CAPITOL SLOWLY BUILD ARMY OF SUPPORTERS

(Continued from page 1)

been airing the videoclip for the Slave-ship mix.

According to MTV director of music programming Kurt Steffek, "Hole In The Bucket" has been getting approximately two plays per day.

The clip is also being featured on the Box's playlist. But without significant radio airplay to accompany it, viewer response has been slow in developing.

However, the exposure on MTV is showing signs of helping to fuel sales for Spearhead's debut album, "Home," which was released Sept. 20, 1994, on Capitol Records.

"The record has sold better in the last month than when it first came out,"

says David Middleton, rock buyer for Tower's downtown Manhattan store. Tawana Branch, a sales associate at the HMV store on New York's Upper West Side, adds that the title sold 10 copies during the week of May 29 and six the previous week, up from approximately three per week before the video aired.

To date, the set has sold 23,000 units, according to SoundScan. In its initial sales weeks, it averaged 400 units a week, and during the month of April it moved an average of 640 units a week. For the week ending June 2, it sold 1,000 units and more than 1,300 for the week ending June 10.

According to Steffek, the "Hole In The Bucket" video is a Buzz clip in stress rotation. It is also receiving regular daytime exposure and being broadcast during such specialty shows as "Alternative Nation," "MTV Jams" and "120 Minutes." Steffek says, "The song is something we feel crosses a bunch of genres."

Spearhead's entire album, in fact, juxtaposes and judiciously blends varied styles, including rock, jazz, reggae, R&B, hip-hop, rap, and the blues. The soundscapes get textualized with conscious, socially relevant lyrics that discuss topics as diverse as homelessness, love, HIV testing, and political activists as a metaphorical "dream team."

Franti says, "The kind of artists I grew up listening to—Bob Marley, Marvin Gaye, Sly Stone, and Stevie Wonder—are artists who had different-sounding songs about the struggle, but also about their girlfriends or smoking herb."

Says Kim Buie, the Capitol A&R VP who signed Spearhead, "Spearhead's record is a soul-based hip-hop record that appeals to a multicultural audience. It's a sound that's unique unto itself."

And it's that matchless musical aesthetic that has made a breakthrough so difficult for Spearhead to achieve. "Anytime you're working with something that is really special and just a little bit different, the trick is finding a home for it," says Buie.

From the start Spearhead has been embraced by the press, and though Buie and others note that anyone who hears "Home" loves it, the greatest challenge for Capitol has been achieving radio airplay. "A lot of the alternative stations say it's too urban-sounding, and a lot of the urban stations say it's too alternative," says Buie.

Still, according to Broadcast Data Services, nine modern rock and two top 40 stations in the U.S. have spun or are spinning "Hole In The Bucket."

Sachar Oren, PD at WRAS Atlanta, says he's had "Home" in regular rotation for about six months, going seven cuts deep into it. "It did very well for us," he says. "And when the group appeared on our show '88 Live,' which is broadcast live from the Cinfest movie theater near the station, we drew one of the biggest audiences ever."

Spearhead has not performed well on stations specializing in black pop and hip-hop. There are no BDS detections for Spearhead at these outlets, which have a more specific and formatted sound.

WQHT (Hot 97) New York music director Tracy Cloherty says, "A lot of the jazz-infused, 'alternative' hip-hop doesn't seem to fit in with what we are doing. Our audience is looking for a more hardcore sound."

Spearhead has been touring extensively since forming last year. It headlined 400- to 1,000-seat venues in June 1994. Last August, the band performed with the Brand New Heavies before joining with Ben Harper and the Fugees.

In January it opened for the Ohio Players and gigged with Dignable Planets in February and March. The group is playing all the major summer festivals in Europe, including Glastonbury, where it has the distinction of being the only group to play all three of the event's stages.

Capitol initially marketed "Home" to the urban market. That ran its course with the first single, "People In The Middle," and then the company switched gears.

To complement its press campaign and national video exposure, the label

is stressing in-store play and ensuring "Home" has proper shelf positioning. Tower's Middleton reports that "most of the sales" at his branch were "influenced by in-store play." Says Clark Staub, Capitol's senior VP of marketing, "Because of the eclectic nature of Spearhead's music, a big problem for us has been genre identification. We need to make sure it's in the general A-Z section, if possible."

The label is using the services of Album Network to assist its retail efforts. "They're helping us distribute things like [point-of-purchase] displays," Staub says. The displays, as well as all future advertising for "Home," will include the MTV Buzz clip logo. Moreover, a Jan. 26 Rolling Stone feature has been made into a counter-top display piece trumpeting the release in locations including record stores and coffeehouses.

The members of Spearhead have worked with several local charity organizations while touring. They also have completed radio and television PSAs based on the track "Positive" for the Los Angeles-based Advocacy for Youth. These ads are part of a campaign attempting to urge people between the ages of 12 and 24 to undergo HIV testing with a friend. The PSA will soon be available from an Internet site for downloading. The song also was used for an MTV sex-awareness program called "Think Positive," which aired June 7.

In addition, Spearhead may hook up with the National Coalition on the Homeless and build on the message in "Hole In The Bucket."

Staub says, "Our key job is to build awareness of Spearhead and what they're about, and we're using any means necessary to do it."

Franti also will have a song that he recorded with Zap Mama on the soundtrack to the upcoming film "Blue In The Face" in September, and Capitol plans to host screenings of the movie this summer, at which Spearhead will perform.

Consisting of James Gray, David James, Carl Young, Liane Jamison, Trina Simmons, and Ras I Zulu, Spearhead is Franti's third band, following the Beatnigs and Disposable Heroes Of Hiphoprisy. The band developed after Franti started tracking songs with producer Joe "the Butcher" Nicolo at Philadelphia's Ruffhouse Studios.

"I really didn't have any concept in mind [for a band] when I started recording," says Franti. "I just had some songs I didn't get a chance to record before Disposables broke up. Then gradually I started meeting cats who ended up playing on the record. Some of them eventually became members of Spearhead."

Franti, whose career in music grew out of his political activism at the University of San Francisco, says the name Spearhead implies an ability to

adapt and slowly conquer.

"We took the inspiration for the name from Chief Shaka of the Zulus," says Franti. "He developed a new type of spear with a bigger head for a new type of hand-to-hand combat. He built the Zulus up from seven soldiers to an army of thousands of warriors. The way we look at it, we are in a struggle today, and what we do is shape the tools for [fighting it] to fit the times."

Although brave intelligence and politically conscious lyrics run through all of Franti's projects, Spearhead's music varies greatly from that of the Beatnigs and Disposable Heroes, who were more aggressive and raw in nature. "Musically, he just keeps growing from project to project," says Buie of Franti.

Franti adds, "I try to learn from every experience, every show, every record. For me, Disposable Heroes was a collaborative effort, so a lot of the influences musically came from other people. Spearhead is coming from a place I feel most comfortable. This is where I found my voice, and the band grew out of other people gravitating toward what they heard."

The band is an ever-evolving unit, according to Franti. "The more we play live, the stronger the grooves get, and even though this started off being just me, it has ended up being a lot more collaborative than anything I've ever been in."

## ENHANCED CDS

(Continued from page 89)

related story, page 58).

Additional "driver" software will be required by many computer owners who want to access the multisession material. Different scenarios for distributing the driver software—from packing it with enhanced CD titles, to offering it for download online, to selling it separately in stores—are still being explored.

Also being discussed at press time was a name for the disc. A draft release of the Sony/Philips announcement of Blue Book specs used the generic phrase "enhanced CD" and included a parenthetical note that such discs are "also referred to as 'CD Plus.'"

The CD Plus name, a de facto synonym for the multisession discs, is reportedly undergoing a clearance procedure by Sony and Philips.

Whatever the name, all discs will have some sort of identifying Blue Book logo. Sony and Philips will license the logo "to every company concerned." A Sony spokesman said a decision has not been made on whether there will be a license fee.

The RIAA will serve as "the official registration office for operating systems and platforms that support this application," according to Sony and Philips.

## SOURCE-TAGGING TEST GETS THUMBS UP

(Continued from page 10)

apply and activate the tags. A prototype bulk activator was used in the Camelot test.

With the current system, retailers have to apply the security tags themselves on the outside of the CDs, which makes it easier for knowledgeable shoplifters to steal the product. Applying tags at the source means they can be placed inside the CD in a hidden location.

Sensormatic's system uses acousto-magnetic technology, which has been

recommended by NARM for several years. But implementation of the process has been held up because record companies said the technology degraded the sound quality of cassettes. Earlier this year, NARM revised its source-tagging criteria and urged the music companies to start tagging CDs only.

No cassettes are to be tagged in the tests. "We get the sense that what's getting stolen at retail is really CDs," says Horowitz.

## Capitol Propels Pair Of Spearhead Videoclips

BY BRETT ATWOOD

LOS ANGELES—Two striking music videos for the same song may be the key to breaking alternative rap act Spearhead into the mainstream. The breakthrough comes a full nine months after the release of the band's critically acclaimed, but commercially ignored Capitol debut, "Home."

The San Francisco-based septet decided to unleash two different interpretations of the homeless-themed song to the music video community. The plan is apparently paying off, as MTV and BET are playing different versions of the videoclip for Spearhead's second single, "Hole In The Bucket."

The first clip, which accompanies the original album version of the song, is composed of a series of disturbing images of a homeless man and a little girl on the street.

In the video, rapper Michael Franti ponders whether or not to give the homeless man his pocketful of change. He procrastinates but eventually decides to help the man. However, it turns out that his money has fallen through a hole in his pocket and is lost in a drain. As the video continues, it is revealed that the homeless man's extended cup also has a hole in it.

"I wanted to do a video that goes more in-depth into the subject of homelessness," says Franti. "The video and the song represent the emotions that go through my head when I see someone on the street asking for money."

While the imagery in the video is faithful to the narrative of the song, Franti says he is pleased that it is not a literal and obvious translation of the lyrics.

"There is a lot of imagery hidden in it," says Franti. "It's just something that you have to see several times to fully understand."

Director Guy Guillet of Brooklyn, N.Y.-based Notorious Pictures adds, "The metaphor is that there are holes in society and some people drop through them. We didn't want the homeless man to be pitied. His situation is open for interpretation."

The clip has caught the attention of video programmers at MTV, where it was added to Buzz Bin May 22.

"When we saw the video, it immediately grabbed us," says MTV senior VP of music and programming Andy Schuon. "The video just

touched me. There was a passion within our organization that this was something special and was more than worthy of carrying the Buzz clip moniker."

The second video accompanies a new hip-hop-flavored remix of the song, known as the Slave-ship Mix. It takes a decidedly darker theme and shows gritty and surreal footage of men engaged in a jail cell, including the same homeless character who ap-



Director Guy Guillet and Michael Franti on the set of the shoot for "Hole In The Bucket."

pears in the first video.

Franti says the difference between both videos is like "day and night."

"The video of the album version of the song has a more heartfelt approach than the second video, which is a bit more militant," says Franti. "The remix is a different song with different lyrics. Rather than repeating the theme of homelessness, it shows how the bottom has dropped out of many men's lives. There are many symbols for freedom and power in it."

BET has been playing the Slave-ship clip since April.

Schuon says that MTV may eventually air the second clip, too. "Occasionally, we will use alternate versions of videos to give a second life to videos that are already familiar and established with our viewers."

Both clips for "Hole In The Bucket" were shot in early February in San Francisco and Los Angeles in a single week.

Spearhead manager Ty Braswell describes the double-duty video shoot as "incredibly efficient."

"We only had about four days of prep time before beginning the shoot for both videos," says Guillet.

The clips were shot using 35 mm and black-and-white 16 mm film. Guillet and Franti wanted to obtain footage that represented extremes of clean and gritty imagery.



## ELEKTRA PICKS UP COLIN JAMES' 'BAD HABITS'

(Continued from page 12)

and 1993's "Colin James And The Little Big Band" has sold 160,000 units.

On Feb. 21, Virgin released a James compilation, "Then Again," only in Canada. Featuring three newly recorded tracks, the album has sold 55,000 units to date, according to Bartlett. The album, which peaked at No. 25 on The Record's retail album chart, is No. 66 in the Canadian trade publication's June 12 issue.

Two of the album's new tracks have been warmly received by Canadian radio programmers: "Stay" reached No. 1 on The Record's contemporary album radio chart on April 10, and "Hope You're Happy" is No. 3 in the June 12 issue.

"We're playing both 'Stay' and 'Happy' in current rotation," says Wayne Webster, assistant PD/music director of AC CKFM Toronto. "Virgin came out with [second single] 'Happy' really quick, because they wanted to release two new songs before the Warner project came out. We felt 'Stay' wasn't over for us, so we stayed with it."

"We're looking forward to the [EEG] album," says Paul Alofs, president of the 79-store national HMV Canada chain. "Colin's a big star [in Canada] and has the potential to break out internationally big time."

Despite the disappointing U.S. sales of "Little Big Band," James credits the album with providing him the experience to tackle "Bad Habits." "After playing with the same guys for six or eight years, I had the chance to play with different players," James says. "I also really had fun touring that record last summer."

James and Virgin parted ways in early January of this year. After learning that James was no longer with Virgin, Warner Music Canada VP of A&R Kim Cooke quickly approached Macklam to discuss the possibility of a deal. Macklam, however, thought he already had a new recording contract for James. He was in 11th-hour discussions with Doug Chappell, president of Mercury/Polydor Canada, and Chris Blackwell, chairman of Island Records, for a co-venture partnership to record James. "When I got the call from Kim, I thought we were going to do the deal with Polydor and Island," Macklam says.

After getting Macklam to indicate what he was looking for in contract terms (a U.S. release was top of the list) and getting him to promise to at least consider a new offer, Cooke started look-

ing within the WEA international family to find support for James.

"I went out and bought 10 copies of his CDs and sent them to all my contacts," says Cooke. "I then told them, 'Look, this guy's available and this is what we've got to do.' I wasn't going to let someone with such a talent get away from me."

Cooke also telephoned Stein, who had been impressed with "Little Big Band" and also knew Macklam quite well. In fact, it was Macklam who had introduced Stein to Canadian singer k.d. lang, whom he signed to Sire.

Stein says he was receptive, but initially cautious about committing to U.S. distribution for James if he signed directly with Warner Music Canada. "Over the years at Sire, I only signed three artists from other labels—Lou Reed, Corey Hart, and Brian Wilson—so I wasn't too interested at first," Stein says. "Then I went back and listened to the 'Little Big Band' album again and got out the earlier albums, and I realized there really was something there and that I should get involved."

When executives at Island began to express reservations about picking up James, Macklam contacted Stein and Cooke. An agreement was quickly reached between the three parties in late January, but three days later Stein called Macklam back to tell him that he was considering a move to Elektra and that a linkup might be inappropriate at that juncture (Billboard, Jan. 28). Macklam agreed, and for five weeks, Stein's participation in the deal was in limbo until he was in place at EEG.

Meanwhile, James had started recording some 22 songs with producer Chris Kimsey at Compass Point Studios in Nassau, Bahamas.

The majority of the 11 tracks on "Bad Habits" were written by James with such collaborators as Tom Wilson of the Canadian band Junkhouse, Canadian singer/guitarist Colin Linden, and longtime James songwriting partner Daryl Burgess.

"I find writing songs really difficult," James says. "Often when I hear snippets of what I want to hear that I can't attain, I get angry."

Other songs on the album include three blues classics, the title song—written by Seattle blues veteran David Brewer—and "Saviour," which was first recorded by offbeat, gravelly voiced English singer/songwriter Kevin Coyne in the mid-'70s.

The album features top-notch backup support by guitarist Waddy Wachtel, bassist Hutch Hutchinson (Bonnie Raitt), drummer Micky Curry (Bryan Adams), keyboardist Reese Wynans, longtime James saxophonist John Ferreira, Lenny Kravitz on clavinet (on "Saviour"), Kim Wilson (the Fabulous Thunderbirds) on harmonica and vocals from Mavis Staples, Sarah Dash, Bobby King, and Terry Evans.

Both Stein and Cooke emphasized that James shouldn't fret about the commerciality of the album, but should concentrate on making the record he wanted to make. James is delighted with the results.

"It feels good when you're doing songs you love and when there's no songs on the album which make you cringe," he says. "While the record is hardly a blues album, it's more of a blues album than I've allowed myself to make in my first two records. This time out, I did things I wouldn't have done previously—like playing blues without trying to overthink [arrangements] and getting more into grooves than straight four-on-the-floor chugga-chugga stuff which knocks your head off."

James adds that Kimsey "tries to encourage spontaneity, while I have the tendency to say, 'I can't keep that guitar. Let's do it again.' I'm now allowing myself to let it go."

James admits that "Saviour" was a bizarre choice for him to record. Coyne had recorded the song, written with Archie Legget and Gordon Smith, for his 1975 Virgin album, "Matching Head And Feet." It was Tom Harrison, critic for the newspaper Vancouver Province, who first played the song for James.

"Tom said I should come over [to his house] and listen to some tunes," says James. "We played a lot of songs, and that song stood out. However, [on the original], Coyne's almost incoherent."

James says that picking the three blues tunes on the album, Willie Dixon's "Forty-Four" (popularized by Howlin' Wolf), Robert Johnson's "Walkin' Blues," and Barbecue Bob's (Robert Hicks) "Atlanta Moan," was a far easier task.

"I'd written a song like 'Forty-Four,' and I wasn't happy with it," James says. "I thought I was ripping off Willie Dixon. I finally went, 'Screw it, I'm doing 'Forty-Four,' which I love."

He credits veteran Winnipeg, Manitoba, bluesman Dave McLean, who taught

him to play guitar at age 9, for the inspiration to record "Atlanta Moan" by one of Atlanta's noted blues artists of the '20s. "It's a Barbecue Bob song, but it was Dave who I first heard do it," says James.

The album's delightful shuffle version of Johnson's "Walkin' Blues" features a rare recorded display of James on slide electric guitar. "I've never been comfortable on slide on electric [guitar], because tone and intonation is such a tricky thing," he admits. "It takes years of practice. Then when it came time to record it,

[multi-instrumentalist] David Lindley was in the next studio, which was intimidating. I forced myself to do it and not be self-conscious. I really enjoyed doing it."

Particularly enthusiastic about the album at EEG is senior VP of A&R Nancy Jeffries, who, ironically, had signed James to Virgin during her tenure there. "This is a career record for Colin," she says. "While it shows a clear [musical] progression from his past albums, this album is more consistent than the others, and Colin has grown tremendously musically."



by Geoff Mayfield

**SHUFFLING THE DECK:** Last week, this column noted that five of the top 10 titles on The Billboard 200 had never ranked any lower than No. 10. But, in part because of the big splashes made by two new releases, the Eagles finally fall out of the mix (9-14) for the first time in 30 chart weeks. The new kids arrive in an order that is contrary to what presidential candidate and entertainment media critic Sen. Robert Dole might have hoped. Rap group **Naughty By Nature** (96,500 units) wins the Hot Shot Debut duel against the No. 4 "Pocahontas" soundtrack (more than 86,000 units). Dole, though, would probably like how these albums compare with one another in the future. The tendency for rap records that open with big first-week numbers is to have quickly declining sales totals and chart rankings, while the trail cut by previous Walt Disney soundtracks suggests that "Pocahontas" will camp out in the top 10 for a while.

**THE DISNEY PATTERN:** Like the "Beauty And The Beast," "Aladdin," and "The Lion King" soundtracks, the "Pocahontas" album hit stores before the film hit the screen. In past cases, sales have built handsomely once movies have entered the theater circuit, and Disney soundtracks exhibit long shelf lives. What sets "Pocahontas" apart is its fast start. In 1989, "The Little Mermaid" debuted at No. 102 and peaked at No. 32; in 1991, "Beauty And The Beast" entered at No. 146 and plateaued at No. 19; and in 1992, "Aladdin" debuted at No. 180 and spent six weeks in the top 10, peaking at No. 6. Until now, "The Lion King" had made the most noise of any recent Disney soundtrack, entering at No. 13 and spending 31 weeks in the top 10, including 10 weeks at No. 1. In Billboard, June 18, 1994, SoundScan estimated first-week sales of almost 50,000 units for "The Lion King." "Pocahontas" is starting off with an estimation that is 73% higher.

**NOT AS NAUGHTY:** Like its sophomore release, the new **Naughty By Nature** album leaps in at No. 3, but 1993's "19NaughtyIII" debuted with a larger first-week number of around 124,000 units. This is about 28% higher than the showing of "Poverty's Paradise" this week. But, given the behavior typically displayed by rap and rock albums that have big opening weeks, we expect "Poverty's" pattern to mirror that of the '93 album, which saw a decline of about 24.5% in its second week and fell to lower ranks almost every week thereafter. Even **2Pac** (No. 10 this week, with around 51,000 units), who spent four weeks at No. 1 earlier this year—the longest Billboard 200 reign by a rap record since the chart adopted SoundScan data four years ago—saw declines in the three weeks that followed its chart-topping debut.

**THE ODDS:** No double album has hit No. 1 since Billboard started using SoundScan data in May 1991. The highest rank by a twofold since then has been No. 2 by 1994's "Forrest Gump" soundtrack, which spent five weeks at that position. The biggest debuts by double live sets in that time frame were posted by the **Beatles** in December 1994 (No. 3) and by **Van Halen** in March 1993 (No. 5), and no live multidisc set has debuted at No. 1 since **Bruce Springsteen's** box did it in November 1986. Remember, though, that **Pink Floyd's** 1994 album was one of the biggest to hit in the first half of that year, with first-week sales of about 465,000 units. This band's fan base might be large enough to beat the odds on next week's Billboard 200.

**THE OTHERS:** Next to **Pink Floyd**, **Soul Asylum** will likely have the hottest of the thick slate of titles that hit stores June 6. Soul Asylum's Columbia debut in 1993 was by far the biggest set in the quartet's decadelong career. Its previous eight titles failed to chart, but "Grave Dancers Union" made it to No. 11 on The Billboard 200. Fan awareness cultivated by that album and the fact that the lead single is clicking at radio (No. 1 for three weeks on Modern Rock Tracks, 4-2 on Album Rock Tracks) means that the new album, "Let Your Dim Light Shine," is primed for a strong debut. Other album debuts to watch will be those by **Primus**, **Rod Stewart**, and **All-4-One**, as well as the "Batman Forever" soundtrack. In the meantime, the still-growing **Hootie & the Blowfish** continue to rule the roost with an 8,000-unit increase (128,000 for the week). **Hootie** and No. 2 **Live** (103,000 units) are, for the fourth straight week, the only titles that exceed 100,000 units.

## THE BOX PUTS ITS PROGRAMMING ON THE INTERNET

(Continued from page 12)

netcast, according to John Robson, executive VP of international programming.

McGlade anticipates that the network's Internet-delivered music programming will soon expand beyond duplicating the cable service content to include music videos and artist interviews that are exclusive to the Internet.

However, since the netcast will be accessible worldwide, the program content could eventually shift to reflect the diverse tastes of the international audience, says Robson.

"It will be interesting to see what sort of requests come from the Internet audience," says Adam Curry, co-founder and chairman of On Ramp, who speculates that the online music roster may differ considerably from the cable version of the Box due to the demographics of the online community.

In addition, Curry anticipates that computer users will eventually be able to order music videos for private viewing on the Internet.

"The ultimate goal is to bring music video-on-demand to individual customers through the Internet," he says.

To tune into the Box on the Internet, a computer user must have CU-SeeMe teleconferencing software, which is provided free over the Net by the Box and other sources. Additionally, to connect to both the video and audio portions of the netcast, the computer user must have a 28.8 baud modem (the more common 14.4 baud modem will only pick up the video portion of the programming).

For a higher-quality cybercast, the computer user needs access to costly MBone technology. Curry says he expects most of the Box's MBone audience to come from college campuses, some of which have MBone connections.

Curry says that synchronization rights and publishing clearances to cybercast music videos on the Internet have been granted under the existing licensing deals secured by the Box for its

cable programming.

The Box also is launching on the World Wide Web a new conventional site, which will provide text and graphic information about the Box. Net surfers who access the site at <http://www.the-box.com> will find up-to-date playlists, artist information, and local cable outlet availability for the channel.

The Web site also will contain a list that breaks out the most requested videos for the channel region by region.

Robson says the Web site may also offer real-time text press conferences with established and developing artists through the Instant Relay Chat portion of the Internet.

Electronic retail will also be an important part of the new Web site, says Berkowitz. The channel plans to sell its new P.O. Box brand of clothing and a forthcoming "Box Tunes" music compilation online.

To promote the new site, the Box is encouraging other Web sites to link to its new home page, says Berkowitz.



## 'FRIENDS' THEME AIDS SALES OF REMBRANDTS' EASTWEST 'L.P.'

(Continued from page 12)

tainment Group.

"People, actual consumers, were calling radio stations requesting information on the song, or requesting that they play it," Kleinberg says. "Charlie Quinn at Y107 [top 40 WYHY] in Nashville—as of this moment, we're knighting him a genius—actually took the track off of his TV set and looped it and went on air with it."

"The rest is sort of history. There were other champions who were aware of what was going on before we were and came to us and said, 'You guys need to wake up, and wake up this sleeping giant.'"

It wasn't until March, when "L.P." was originally set for release, that the Rembrandts went into the studio to cut a full-length version of "I'll Be There For You."

Kleinberg explains, "The guys, Danny and Phil themselves, were really thinking of [the song] as this theme music for this show, and the album was a separate thing, in and of itself. It didn't occur to anyone what might happen . . . because at that time I don't think anybody knew what was going to be happening with the show. I think the Rembrandts were quite content with their own record."

Fate altered EastWest's initial plans for a first track off the album, according to Wilde.

"We were going to go to alternative and AC and triple-A and AOR with a song called 'Comin' Home.' There wasn't really going to be a single—it was just targeted for radio. That only lived for about three seconds once this thing started heating up . . . We had already serviced radio with 'Comin' Home,' and then the record company had the dubious job of calling up all the radio stations, saying, 'Hold it, please hold it, 'cause we've got this other thing.'"

With "I'll Be There For You" officially available, radio reaction was immediate.

Dave Robbins, PD at top 40 WNCI Columbus, Ohio, says call-out research response spurred the station to start the track in heavy rotation. It is currently No. 1 in both airplay and requests there.

"It's a great song and a very popular TV show, so it's both things working hand-in-hand," Robbins says.

The programmer compares the song's impact to that of John Sebastian's "Welcome Back," the theme from TV's "Welcome Back Kotter," a No. 1 hit in 1976.

At top 40 WPST Philadelphia, the song is in power rotation and No. 1 in airplay and requests, according to PD Michelle Stevens.

"It's just huge," Stevens says. "It helps a lot when a song is plugged into one of the hottest TV shows in the coun-

try."

Consumers rushed to buy "L.P." based on the inclusion of the "Friends" theme, sparking a retail run that some found unexpected.

"It exceeded all of our expectations," says Bob Bell, new-music buyer for 347-store Warehouse Entertainment in Torrance, Calif. "This is certainly their breakthrough record."

The tardy addition of "I'll Be There For You" to "L.P." created at least one obstacle for EastWest.

Kleinberg says, "We put it on [the album] at such a late date that in the first run, it doesn't even appear on the track listing. We had to put a sticker on explaining to the consumer that it was track [No. 15] at the end of the program."

"I'll Be There For You" is still developing as a cross-format hit. This week, it rises from No. 31 to No. 27 on Billboard's Modern Rock Tracks chart.

The track ranks No. 7 in airplay at modern rock XHRM (92.5 The Flash) San Diego. PD Sherman Cohen says that adding the song was "a no-brainer to me. It was a song I knew would go through the roof. . . . The TV show is a very cool TV show. The song is a nice, strong, familiar pop song that our audience would like."

EastWest will continue to promote its TV-driven hit with a video of "I'll Be There For You," in which the show's cast—Courteney Cox, Jennifer Aniston, Matthew Perry, Lisa Kudrow, David Schwimmer, and Matt LeBlanc—cavorts with Wilde and Solem.

Wilde says of the video shoot, "[The cast is] basically on vacation, so Kevin Bright pulled a lot of strings to get everyone in the same room at the same time. We were originally supposed to shoot the video in Los Angeles, but due to scheduling, not everyone could be in the same place at the same time. We had sets built and the whole thing. We ended up losing a pretty penny on that, but we went to New York, and everyone was there."

"It's got kind of a 'Hard Day's Night' kind of vibe," Kleinberg says of the video. "We've got Courteney Cox playing drums; we've got other cast members playing guitar and piano. They wanted to do it real loose and just have fun, and it worked."

Kleinberg says the video is set to debut Monday (12) on MTV and VH1.

Kleinberg says there are no immediate plans to issue a single of "I'll Be There For You." He says the song will be utilized as a B-side of the album's first official single, which is yet to be determined.

That gambit may be seen as part of an overall strategy enumerated by Kleinberg: "We're doing everything to avoid this being thought of as a one-off. We think that the sound of the song is in keeping with the Rembrandts' sound, generally speaking."

Still, some promotional aspects of the marketing of "L.P." will spin off the TV tie-in, Kleinberg says. "We're looking right now at doing some promotions with some radio stations, where we'll send winners to see a taping of a 'Friends' show. We have a lot of ideas along those lines—how to continue to cross-promote the Rembrandts album and the show itself."

The Rembrandts could receive another lift Sept. 12 when Reprise Records issues a "Friends" TV soundtrack album that will include "I'll Be There For You" (Billboard, April 29).

Kleinberg says that thanks to the song's unforeseen success, the label's marketing commitment has been "stepped up substantially, in terms of the kinds of consumer advertising we'll be doing, in terms of print. We're going in much more substantial books, in terms of circulation. We're going to be doing a television campaign. We're spending a lot more money at retail, in terms of get-

ting more visibility and positioning. We're now treating this record like we would treat any superstar [product], because that's quickly what this is becoming."

For the Rembrandts themselves, a stint of roadwork in support of the album is about to begin.

Wilde says, "We have a few one-off gigs, just fly-ins, the end of this month, which should probably go through the second week in July. There are a lot of fairs and things happening, and radio promos. Then we're hooking up with a real big major tour; I'm not at liberty to say who it is right now, but we'll be in an opening position by the end of July. That will be a full U.S. tour."

In the end, the initially reluctant Rembrandts have accepted the hit status of their TV theme, but still see further work left to be done.

Wilde says, "At first we felt, 'Oh God, this is gonna overshadow the album that we worked so hard to make.' But it's like running a Rembrandts commercial for 60 million people once a week. It's become more of a blessing than a hindrance. What we need to do at this point is to get people into the album and see how deep it is, and judge us overall on that."

## LANE RETURNS TO MUSIC ON OCEAN

(Continued from page 1)

airplay on triple-A and modern rock radio stations.

Produced by Lane with Ducky Carlisle, the album is attracting fans of the singer/songwriter's former Warner Bros. band, the Chartbusters, while luring college-aged audiences with its melodic blend of guitar rock and folk pop. "It has been cool to see different kinds of people come together at the shows and find a common ground in the music," she says. "It's been a gratifying part of being back on stage."

The seeds of radio exposure for "Catbird Seat," which does not yet have a commercial single, have been sown in Lane's home base of Boston. WBOS there was among the first stations in the country to jump on the project last month, focusing on the midtempo strummer "Lost My Mind," which has been getting roughly eight to 10 spins a week.

"We've played Robin's music in the past, but this album in particular fits the sound of the station real well," says Jim Herron, PD at WBOS. "There has been a swell of enthusiasm around her here, partly because she's local, but mostly because she is making interesting music that not too many other women are making right now."

Other stations that have been playing "Catbird Seat" are WBCN and WFNX in Boston, WVXU Cincinnati, WMVY Martha's Vineyard, Mass., WFUV New York, and WXLE Albany, N.Y. The tracks getting the lion's share of exposure are "Behind My House"; "Wishing On Telstar," which Lane penned for Sussanna Hoffs' 1991 album, "When You're A Boy"; and the unlisted track, "Surf's Up."

"It's tough to be out there without the kind of muscle that a major label has, but we're pleased with the attention this album has gotten so far," says Bob Kempf, president of Ocean Music, which is based in Cape Cod and distributed nationally by Distribution North America. "It makes me believe in that old saying about how good music will always find an audience."

Kempf has been employing what he calls "guerrilla tactics" in promoting the album. Shortly after a gig or play on local stations, he contacts local stores to gauge

response or bid for high-profile rack placement. "The idea is to strike the second that music makes an impact in a town," he says.

The strategy seems to be working. According to Jim Hughes, broadcast media manager, East Coast, for the 155-store, Milford, Mass.-based Strawberries chain, sales for "Catbird Seat" have increased in nearly every area that has played the album. "When the record first came out, there was some interest. Now that some stations have jumped on it, it's starting to pick up in sales. It's a solid triple-A record that is right in line with the audience these stations are aiming for."

Lane will spend much of the summer playing clubs in Philadelphia, Baltimore, and Washington, D.C., with an eye toward gradually invading parts of the Midwest and West Coast. "One of our goals with this record is to firmly re-establish Robin as an important songwriter and performer," Kempf says. "We're hoping this album will provide a platform from which to launch the next record and keep growing."

The flow of activity is a pleasant change of pace for Lane, who put her burgeoning career on the back burner to raise her daughter. Before her semiretirement in 1982, she had already enjoyed two hit albums with the Chartbusters, as well as a brief alliance with Neil Young & Crazy Horse that resulted in a duet performance on "Round & Round" from the 1969 Reprise set "Everybody Knows This Is Nowhere."

"After a while, it was important that I have a full life that didn't hinge on how people in the music industry perceive me," Lane says, noting that she never stopped writing songs.

The desire to prove that she could "create a world within the larger world that had balance of family and music" is what sparked her return to the industry. She enjoys being back in full swing and has already begun to pen tunes for the follow-up to "Catbird Seat."



### JAZZ

ISSUE DATE: JULY 1  
CLOSED

### ITALY

ISSUE DATE: JULY 1  
CLOSED

### SPAIN

ISSUE DATE: JULY 8  
AD CLOSE: JUNE 13

### REGGAE

ISSUE DATE: JULY 15  
AD CLOSE: JUNE 20

### THE BOX

#### 5th Anniversary

ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

#### 4th Quarter

#### VIDEO FOCUS

ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### JAPAN

ISSUE DATE: AUGUST 5  
AD CLOSE: JULY 11

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### GOSPEL

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

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AD CLOSE: JULY 25

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### ACCESSORIES

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AD CLOSE: AUGUST 1

### CD REPLICATION

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AD CLOSE: AUGUST 8

### TEJANO

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### CLASSICAL

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1994	1995	1994	1995
TOTAL	259,373,000	261,543,000 (UP 0.8%)	CD	127,512,000 143,612,000 (UP 12.6%)
ALBUMS	219,748,000	226,596,000 (UP 3.1%)	CASSETTE	92,024,000 82,626,000 (DN 10.2%)
SINGLES	39,625,000	34,947,000 (DN 11.8%)	OTHER	212,000 358,000 (UP 68.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
11,395,000	9,522,000	1,873,000
LAST WEEK	LAST WEEK	LAST WEEK
11,166,000	9,471,000	1,695,000
CHANGE	CHANGE	CHANGE
UP 2.1%	UP 0.5%	UP 10.5%
THIS WEEK 1994	THIS WEEK 1994	THIS WEEK 1994
11,457,000	9,620,000	1,837,000
CHANGE	CHANGE	CHANGE
DOWN 0.5%	DOWN 1%	UP 2%

TOTAL SALES THIS WEEK BY GEOGRAPHIC REGION		TOTAL SALES THIS WEEK BY LOCALE			
Northeast	591,000 (5.2%)	South Atlantic	2,211,000 (19.4%)	City	2,823,000 (24.8%)
Mid-Atlantic	1,626,000 (14.3%)	South Central	1,754,000 (15.4%)	Suburb	4,976,000 (43.7%)
E. North Central	1,859,000 (16.3%)	Mountain	734,000 (6.4%)	Rural	3,596,000 (31.6%)
W. North Central	732,000 (6.4%)	Pacific	1,888,000 (16.6%)		

ROUNDED FIGURES

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

## Jackson Rewrites His Story Again

IN ANY OTHER WEEK, the debut of "Free'n You" by Jodeci at No. 20 on the Hot 100 would have been the top Chart Beat story. But not this week. The latest singles by All-4-One and Paula Abdul debuted in the top 40, but they also have to take a back seat to the single that rewrites history as the highest new entry in the 37-year history of the chart. Breaking a record set 25 years and three months ago, when the Beatles debuted at No. 6 with "Let It Be," siblings Michael Jackson and Janet Jackson come crashing onto the Hot 100 at No. 5 with "Scream," the highly anticipated first single from Jackson's forthcoming greatest-hits collection on Epic. It's a double-sided hit, with Michael's solo rendition of the "Free Willy 2" theme, "Childhood," also listed. That beats Jackson's contribution to the first "Free Willy" film, "Will You Be There," which peaked at No. 7 in September 1993.



by Fred Bronson

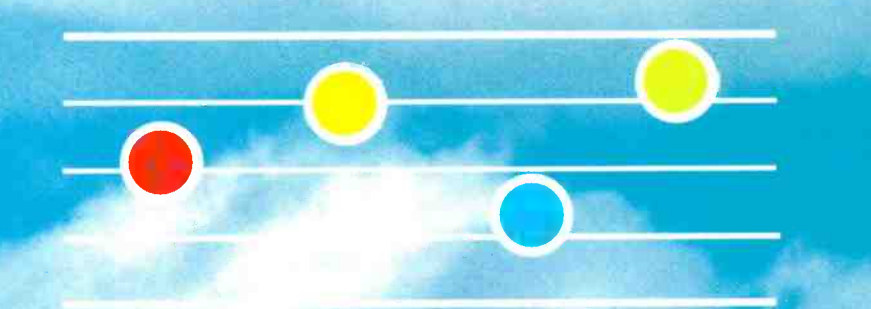
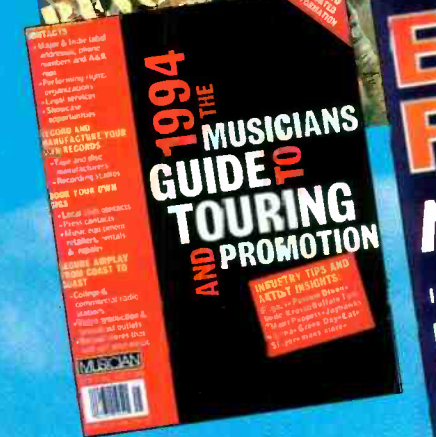
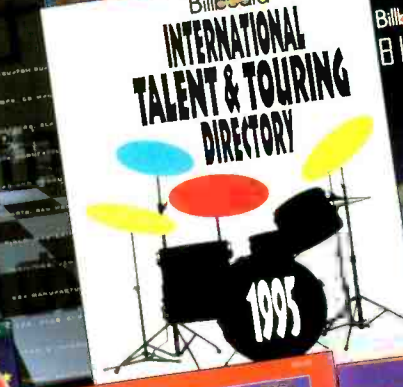
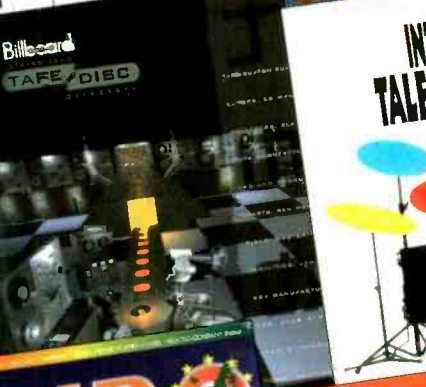
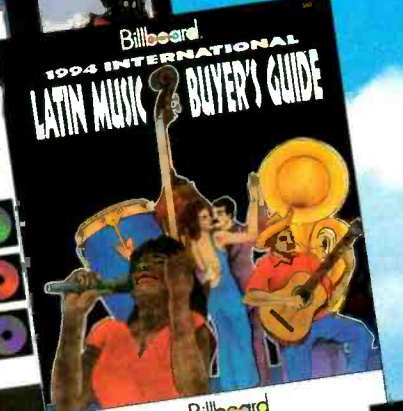
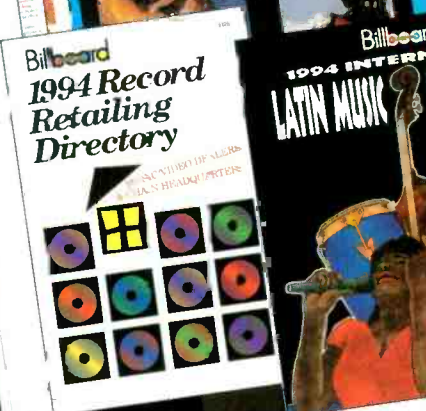
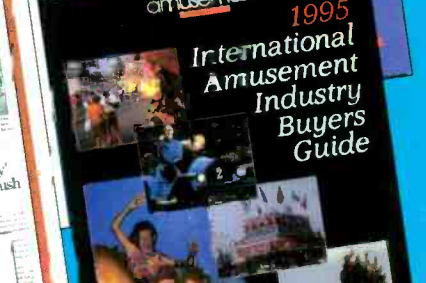
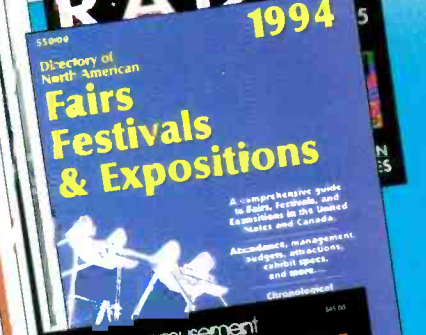
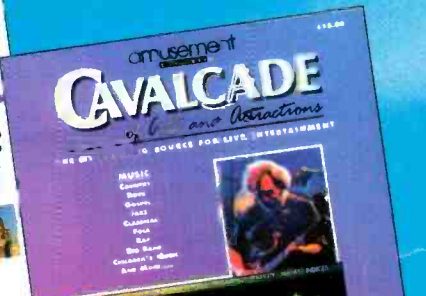
"Scream" is the fourth single by a member of the Jackson family to debut in the top 20. The previous record-holder was Janet's "That's The Way Love Goes," which entered at No. 14 in May 1993. Five months later, "Again" debuted at No. 15. In February 1984, Michael's "Thriller" started its chart life at No. 20. "Scream" is the first pairing of Michael and Janet, but it's not the first duet for either. Michael's previous vocal partners include Diana Ross ("Ease On Down The Road"), Paul McCartney ("The Girl Is Mine," "Say Say Say"), Siedah Garrett ("I Just Can't Stop Loving You"), and Stevie Wonder ("Get It"). He hit No. 1 with McCartney (on "Say") and Garrett. As a member of the Jacksons, he also duetted with Mick Jagger ("State Of Shock"). Janet had a pre-"Control" teaming with Cliff Richard ("Two To The Power Of Love") and a "Mo' Money" duet with Luther Vandross ("The Best Things In Life Are Free").

If "Scream" reaches No. 1, it will be the first time a brother and a sister have occupied the top slot since "Boogie Fever" by the Sylvers reached the summit in May 1976 (presuming you don't count LaToya Jackson joining her brothers Michael, Marlon, Jackie, Tito, and Randy as part of USA For Africa's "We Are The World"). There were five brothers and four sisters in the Sylvers clan; the last time a brother/sister duo reached No. 1 was in January 1975, when "Please Mr. Postman" by the Carpenters topped the chart. Debuting at No. 5 is no guarantee that "Scream" will be No. 1 next week. After "Let It Be" debuted at No. 6, it only moved to No. 2 the following week, unable to get past Simon & Garfunkel's "Bridge Over Troubled Water." The two songs tied for the third-highest debut of all time, the Beatles' "Hey Jude" and "Get Back," both entered at No. 10 and climbed to No. 3 in their second chart weeks. And the fourth-highest debut, Herman's Hermits' "Mrs. Brown You've Got A Lovely Daughter," entered at No. 12 in April 1965 and then moved to No. 2.

"Scream" would boost both Michael and Janet's fortunes if it goes to No. 1. It would be Michael's 13th chart-topper, putting him firmly in third place among artists with the most No. 1 hits, trailing only the Beatles and Elvis Presley. For the past three-and-a-half years, he's been tied for third place with Diana Ross & the Supremes. Janet would collect her eighth No. 1 hit. "Scream" also debuts at No. 2 on Hot R&B Singles, the highest-ever debut on that chart. It's new at No. 1 on Hot Dance Music: Maxi-Singles Sales and enters the Hot Adult Contemporary chart at No. 35.

In the U.K., where singles frequently begin at the top, "Scream" debuts at No. 3, unable to break Robson Green & Jerome Flynn's four-week hold on pole position with "Unchained Melody/The White Cliffs Of Dover" or surpass Pulp's No. 2 hit, "Common People."





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