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IN MUSIC NEWS



MCA Primes  
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JULY 22, 1995

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## TICKETMASTER RIVALS SEEK NEW BIZ

BY ERIC BOEHLERT

NEW YORK—Ever since it purchased assets from once-mighty competitor Ticketron in 1991, critics have charged that Ticketmaster faces no rival and has cornered itself a lucrative market.

The accusation, with which the Justice

**PROTIX**

Department's recent investigation did not concur, stems not only from the 1991 acquisition but from Ticketmaster's well-documented penchant for buying regional players. Among them: New York/Detroit's TicketWorld in 1985, Florida's Select-A-Seat in 1988, Minneapolis' Dayton's Ticketing in 1989, Kansas City, Mo.'s Capital Automated Ticketing in 1989, Atlanta's SEATS in 1990, Texas' Southland Corp.'s ticketing assets in 1991, and Boston's TicketPro in 1993.

But perhaps a more precise charge would be that TM faces little national

### Morris Dives Into Sea Of New Labels

BY DON JEFFREY

NEW YORK—MCA Music Entertainment's new label deal with Doug Morris—the third high-profile joint



MORRIS

**MCA**

venture announced by the MCA unit in less than a year—marks another entry into a crowded, competitive field of new labels.

(Continued on page 15)

competition. That's because a handful of challengers covering a patchwork of regions are bidding and occasionally winning contracts to provide the same types of services that Ticketmaster offers: box-office support, phone rooms, a network of satellite outlets, and promotional dollars.

Despite Ticketmaster selling 55 mil-

**Tele-charge Systems**

lion tickets last year and its regional competitors moving just a fraction of that number, the seemingly mismatched duels continue to unfold.

What follows is a look at five companies—Dillard's, Tele-charge, ProTix, Select-A-Seat, and ETM—pounding the streets and searching for a foothold into the Ticketmaster-dominated world of venues, contracts, and concerts. We begin with Dillard's.

More than 20 years ago, while sitting in the stands at an Arizona State University football game, computer programmer Dorothy McLaughlin joined her sister and brother-in-law, Margie and Bill Bliss, in a brain teaser: Why couldn't tickets be sold electronically from various remote outlets, allowing all customers the same seat selection?

**Dillard's**

At the time, companies bicycled hard tickets between outlets, and each outlet could only sell from allotted areas in a venue (i.e., outlet A sold tickets from sections 100-130).

The trio went to work. With the help of their revolutionary computer program, which created a central system

(Continued on page 78)

## George Michael Arrives At DreamWorks/Virgin

### Sony Suit Settled

BY ADAM WHITE and DOMINIC PRIDE

LONDON—George Michael spent five hours on July 11 putting the finishing touches to the documents that will change his career. Then he went to work in a London recording studio.

The 32-year-old British singer has finally settled his bitter, protracted dispute with Sony Music and signed with DreamWorks SKG for North America and Virgin Records for the rest of

(Continued on page 80)

### Career Boost Seen

BY JEFF CLARK-MEADS

LONDON—A preview of George Michael's new sound has already created the kind of excitement any record company would greatly appreciate. As an additional boost to his career, it has been suggested that his public battles with Sony Music Entertainment U.K. have garnered public sympathy for him.

The song "Like Jesus To A Child" was played by the U.K.'s largest

(Continued on page 81)



PHOTO: STARFILE

MICHAEL

## Sony's 'Spirit Of '73' Rocks For Pro-Choice

BY CHRIS MORRIS

LOS ANGELES—Sony 550 Music will mate activist zeal with a sense of nostalgic fun on Aug. 8, when it



LETTERS TO CLEO



releases "Spirit Of '73: Rock For Choice," a multi-artist compilation that will benefit the music community's abortion-rights and women's health advocacy organization.

The album features 14 female

(Continued on page 88)

## This Year, McDonald's Tells The Film Studios To 'Hold The Videos'

BY EILEEN FITZPATRICK

LOS ANGELES—After four years of courting the video industry, McDonald's appears to be re-evaluating the relationship. At least for this year, the fast-food chain is dumping the idea of selling videos under its golden arches.

Although the Oak Brook, Ill., chain has not confirmed any holiday promotion plans, most industry sources say that return problems from its 1994 promotion, coupled with a changing marketplace, have nixed the promotion for this year.

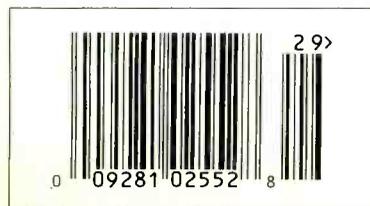
According to a reliable source, McDonald's will repeat a Monopoly game promotion, which will begin in

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THE MODERN AGE

RCA's Wanderlust Takes Trip To Clubland

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# Majors Eye New Options For Vid Channel

## Joint Venture Called Off; U.S. Continues Probe

■ BY BRETT ATWOOD

LOS ANGELES—Most of the major-label participants in an abandoned U.S. music video venture may be laying the groundwork for another new U.S. music video channel to launch in 1996, sources say.

A much-discussed venture between Warner Music Group, EMI Music, PolyGram, Sony Corp., BMG, and Ticketmaster has reportedly been called off, although the U.S. Justice Department antitrust inquiry into the proposed major-label-backed channel continues.

Meanwhile, some industry sources suggest that another U.S. music video channel, backed by many of the same corporations, may be on the horizon.

"It's just too big an opportunity for the major labels to overlook," says one source at Warner Music Group.

Two separate sources indicate that the new U.S. channel is likely to be some sort of collaborative effort by Germany's Viva! music network and Hong Kong-based Channel V, which is the music video service of News Corp.'s STAR TV.

A spokesman for STAR TV did not deny the possibility that a U.S. music video channel is in the works but offered no further information.

Ironically, most of the major music corporations affiliated with STAR TV and Viva! are the same as those that were partners in the ill-fated U.S. music video venture. Sony Pictures Entertainment, Warner Music Group, BMG, and EMI Music Group own 50% of STAR TV, while PolyGram, Sony, EMI, and Time Warner are the majority owners of Viva! At press time, it was unclear whether or not Ticketmaster would be a partner in any new channel proposal.

Ticketmaster is already positioning itself as a player in music video programming. Earlier this month, a wholly owned subsidiary of Ticketmaster finalized its acquisition of a 50% stake in the Box UK (see story, page 59).

Sources say the fate of the original label-backed music video channel was sealed with the firing of former Warner Music Group chairman Robert Morgado (Billboard, May 13).

"That [music video channel] was mostly Morgado's thing," says one industry source. "When he went, it went, too."

However, a source at BMG adds that the venture was on shaky ground even before the departure of Morgado.

"Not one bit of work has been done to move this project forward for over a year," says the source.

At last November's Billboard Music Video

Conference, Morgado cited limited cable channel capacity and government reregulation of cable as reasons for the slow development of the channel (Billboard, Nov. 12, 1994).

A spokeswoman for MTV had no comment on the decline of its potential major-label-backed competitor.

Since 1994, the Justice Department has been investigating antitrust implications in the possibility of five of the six major record labels owning a competitor to MTV.

A spokeswoman for the Justice Department says that the investigation is ongoing, despite the apparent demise of the competitive music video network.

A major obstacle for any new venture remains the ability to enter the competitive cable market, which is already faced with an abundance of new services and a limited channel capacity.

One of the reasons the major labels may be anxious to establish a solid music video channel presence on the U.S. cable systems is frustration with MTV's programming. The network has beefed up its specialty programming over the past few years and significantly lessened

its music video content, they say.

MTV also has a reputation as a tough negotiator when it comes to securing the licensing rights to the music videos that it plays.

MTV recently entered into global music video licensing and compilation disc agreements with EMI and Sony. The music video channel is reportedly negotiating similar agreements with Warner, BMG, and PolyGram.

However, none of these licensing agreements are exclusive, and they do not prevent the music labels from offering their clips to competing services.

The same five record companies had been named in two parallel cases being considered by the European Commission—the administrative arm of the European Union—and the U.K. courts. In the cases, filed in 1993, MTV is challenging the majors' right to license videos collectively through the U.K.'s Video Performance Ltd.

Following MTV's individual licensing deals with Sony and EMI, both labels were removed from the U.K. lawsuit (Billboard, July 15).

## TLC Files For Bankruptcy; LaFace Among Creditors

■ BY DON JEFFREY

NEW YORK—TLC, the hot female R&B trio that has the No. 4 album on The Billboard 200 this week, has filed for bankruptcy, with liabilities totaling more than \$3.5 million.

All three members of the multiplatinum-selling LaFace Records act filed for Chapter 11 creditor protection in the U.S. Bankruptcy Court in Atlanta.

The biggest listed creditor is Lloyd's of London, which is owed \$1.3 million by Lisa Nicole Lopes, known professionally as Left Eye. The amount is a claim against her for burning down the house of her boyfriend, former Atlanta Falcons wide receiver Andre Rison. Lopes pleaded guilty to arson in December 1994 and was sentenced to several months in a halfway house.

Other creditors also include their record label, LaFace, and their production company, Pebbitone. Pebbitone, which produced their best-selling albums, is owed \$566,434 by each

of the women, for a total of more than \$1.7 million, according to court papers. LaFace is owed a total of \$387,000.

TLC's attorney David Bisbee says the LaFace and Pebbitone amounts were "the best numbers available to us at the time of the filing, but they may not be accurate." He adds that TLC's "schedules of assets have not been filed." Court papers indicate the group's total assets are less than \$1.5 million.

Representatives of Pebbitone and LaFace were unavailable for comment at press time.

Besides Lopes, TLC consists of Tionne Watkins (T-Boz) and Rozonda Ocielian Thomas (Chilli).

TLC's current album, "CrazySexyCool," has sold 2.9 million units as of July 9, according to SoundScan, and has yielded three top 10 singles, "Creep," "Red Light Special," and "Waterfalls." The act's first album, "Oooooohhh... On The TLC Tip," has sold 2.3 million units, according to SoundScan.

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### THIS WEEK IN BILLBOARD

#### RCA VICTOR TARGETS WOMEN

In order to distinguish its release of Tchaikovsky's "Romeo And Juliet," RCA Victor has developed a unique marketing plan, which aims the title toward women, particularly those interested in romance novels and soap operas. Contributor Heidi Waleson reports.

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#### WEA STILL KING OF THE DISTRIBUTION HILL

Despite having the biggest market-share gain among U.S. distributors, the independent sector was not able to topple WEA as America's No. 1 distributor for the first half of 1995. Senior retail editor Ed Christman has the story.

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# FoxVideo Moves To Cut Use Of Middlemen

BY SETH GOLDSTEIN

NEW YORK—20th Century Fox Home Entertainment is speeding toward its goal of selling videos directly to major retailers.

The studio recently signed a reported 10-year deal with a company called Vision Information Services. The deal gives the FoxVideo label exclusive rights to the Vision electronic data interchange system, which tracks tape sales while helping to fill orders for fresh inventory. Vision isn't considered to be cutting edge, and observers say rival studios could readily devise competing EDI systems.



But FoxVideo does have the lead among the Hollywood majors—excluding Disney—in the race for direct accounts. And the studio has every intention of exploiting its advantage with the steady release of big-name catalog titles at \$9.98 suggested list; retailers say this is hurting the sales of higher priced reissues.

Although trade observers harbor doubts about the ability of FoxVideo to sustain direct sales beyond a handful of accounts, the vendor reportedly thinks Vision is necessary to manage what it calls the "exponential growth" of sell-through for cassettes and multimedia product. With a substantial amount of catalog at less than \$10, FoxVideo believes the best way to maintain margins in a volume-driven business is to save on the middlemen by delivering to individual stores itself.

FoxVideo president Bob DeLellis, who wasn't available for comment, has the support of Bill Mechanic, president/COO of Fox Filmed Entertainment. Mechanic was instrumental in forging a direct sale structure for Disney's Buena Vista Home Video, which dominates the sell-through market. Disney and GoodTimes Home Video, another sell-through powerhouse, have aggressively courted direct accounts, now thought to be 10-12 chains. They include Wal-Mart, Kmart, Target Stores, and Toys 'R' Us.

How successful the two have been in convincing retailers to drop rack-jobbers such as Handleman Co. and Anderson Merchandisers isn't known, since neither vendor will discuss failures or list their conversions. The na-

tion's biggest retailer, Wal-Mart, is the biggest plum, however.

Wal-Mart, already direct with Disney and GoodTimes, has added four studios in recent months and is negotiating delivery terms with at least two strong secondary suppliers, New Line Home Video and WarnerVision. Others, likely to include PolyGram Video, are expected to go direct as well (Billboard, June 3).

The changeover will cost Handleman and Anderson, which rack Wal-Mart stores, significant video revenues. In fact, Anderson, formerly owned by Wal-Mart under the name Western Merchandisers, is said to be fighting with suppliers over returns of releases that Wal-Mart will no longer accept as racked product.

"Anderson is sitting on a lot of goods," says one home video executive, who adds, "We're going to have to see what happens before going forward." Another says that "more than a few vendors aren't shipping" until Anderson pays for what it's bought.

The hope is that if Wal-Mart won't take delivery, newsstands might. Anderson Merchandisers parent Anderson News racks periodicals, and the addition of video to its mix of newspapers, magazines, and books "was one of the things we talked about," a source says. "They're not going to go away."

FoxVideo used Wal-Mart in its test of the Vision point-of-sale system, which tracked 8.7 million copies of "Speed" in November 1994 and 3 million units of "The Pagemaster" in April. Separately, the studio claims that "The Pagemaster," now at nearly 4 million units, ranks as the industry's best-selling direct-to-sell-through, non-Disney animated title.

The question is who else will install Vision. Caldor, a discount chain based in the Northeast, is considered a hot prospect, but trade sources don't know of any others. Handleman reportedly is telling program suppliers that none of its rack accounts are in-

(Continued on page 83)

# NMPA: Mechanical Income Booming Upbeat News On Digital Future, Too

BY IRV LIGHTMAN

NEW YORK—Members attending the National Music Publishers' Assn. annual meeting in New York July 10 got more good news on mechanical collections, as well as preliminary reports that the global publishing scene continues to reflect booming copyright usage.

In addition, reports on legislative and legal initiatives, including the compromise digital-performance rights bills before Congress, provided an upbeat picture for the enhancement of the mechanical revenue stream to NMPA members—and the catalogs they represent—as digital transmission of music emerges in the years ahead.

Ed Murphy, NMPA/HFA president/CEO, said 1994 was another "excellent year" for the Harry Fox Agency, the mechanical collection arm of NMPA, which collected a record \$357.9 million. HFA collections have grown an average of 26% annually in the last decade. In 1984, when mem-

bership stood at 4,000, compared to 14,000 today, collections were just under \$100 million.

The showing last year, Murphy added, has enabled HFA to implement lower commission rates for the third and fourth quarters of the year, retroactive to July 1. Similar results in 1993 saw a reduction of commission rates by 1% last year; this year's rate reduction will be higher, at 1 1/2%. Thus, from July 1 to Dec. 31, the rate on mechanical distribution will be lowered to 2.75% from 4.5%.

Murphy also noted that the rate on TV synchronization licensing distributions will be lowered to 3% from 5%. "For the third consecutive year," Murphy said, "HFA's commission rates have been reduced [to] their lowest levels in more than two decades." With upgraded computer capabilities, Murphy said, HFA is doing a better job of

recovering unpaid royalties, of which \$12 million was distributed in 1994. "This returned 92% of HFA's mechanical commissions to our publishers."

According to Murphy, mechanical income currently accounts for between 30% and 40% of songwriter and publisher earnings.

Murphy noted that growth in Latin repertoire revenues is expected this year, with \$12 million in collections, an increase of 20% over 1994.

In an assessment of music publisher well-being globally, Murphy said that an upcoming report from collection societies in 48 countries covering 1993 results (the last year for which figures are available) would show total annual collections of more than \$5 billion, 6% more than figures for 1992. "Once again . . . the top 10 markets accounted for almost 90% of reported revenues, a clear indication that the most legitimate revenues continue to be generated in those markets with the strongest copyright laws: the U.S., Western Europe, and Japan.

"However, there are positive signs of growing worldwide acceptance of the importance of copyright protection. For 1993, a total of 37 countries, seven more than in the 1992 survey, reported annual royalties of at least \$1 million," Murphy said.

In a legislative and legal update—later expanded upon by NMPA chairman Irwin Robinson and general counsel Peter Felcher of the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison—Murphy said "settlement talks are ongoing" in a copyright infringement suit by Frank Music

(Continued on page 79)



"Major" Sales. Sick Wid It/Jive rapper E-40 receives a plaque commemorating gold certification of his album "In A Major Way," which hit No. 2 on Billboard's Top R&B Albums chart and No. 13 on The Billboard 200. The album's first single, "1-Luv," was a top five hit on Billboard's Hot Rap Singles chart, and the current single, "Sprinkle Me," has also reached No. 5 on that chart. Shown, from left, are Jazzy Jordan, Jive senior director of marketing; Tom Carrabba, Jive VP of marketing and sales; Larry Khan, Jive VP of R&B promotion; E-40; Barry Weiss, Jive president; Jeff Fenster, Jive senior VP of A&R; Chaz Hayes, manager, CHM Management; Janet Kleinbaum, Jive senior director of artist development and video promotion; and Dan Zucker, Zomba VP of business affairs.

## GoodTimes Sweats Its Way To The Top Richard Simmons Helps Vendor To Move Product

NEW YORK—Fitness guru Richard Simmons has GoodTimes Entertainment working out in markets far from home video.

New York-based GoodTimes, which started 11 years ago with a line of public domain titles, is now placing Simmons' name on low-fat snack foods, fitness apparel, and footwear. Simmons' tapes, such as "Sweating To The Oldies," are big sellers, but, says Andrew Greenberg, recently named president of the newly formed GoodTimes Entertainment Group, "we quickly realized that Richard was more than an exercise video."

And GoodTimes, apparently, is more than a cassette vendor. Greenberg, a nine-year GoodTimes veteran, is responsible for exploiting the company's distribution clout, which has given it ready access to mass merchants Wal-Mart, Kmart, and perhaps 10 other major retailers.

Previously executive VP of GoodTimes Entertainment, Greenberg now oversees GoodTimes Licensing and Merchandising, GoodTimes

Foods, GoodTimes Direct, GoodTimes Entertainment International, and GoodTimes Publishing and Audio. GoodTimes Home Video, still the biggest revenue producer, and GT Interactive, are separate entities.

All report to Joe Cayre, president/CEO of GoodTimes Entertainment Worldwide, which is expected to rack up sales of \$1 billion this year. The units are privately held, but trade sources say GT Interactive will be taken public, possibly later this year.

Simmons, who came to GoodTimes about three years ago, is being developed as the model for future brand-name talent that can be marketed throughout the company. "The master plan," says Greenberg, "is to be as vertically integrated as we can." Because of his visibility, "we've been concentrating on Richard to start Licensing and Merchandising," which will spill over into other areas.

Simmons popcorn and pretzels began appearing a year ago in Wal-Mart and, according to Greenberg, the name likely will appear on a new non-

fat Alpine Lace cheese. Meanwhile, GoodTimes Direct has been selling a \$39.95 Simmons "Farewell To Fat" package of two videos, toning cord, newsletter subscription, audio cassette, and a Carnival Cruise discount coupon via an infomercial.

One goal of the year-old, \$12 million campaign has been to prep the retail trade for the cassettes. The first, "Discosweat," arrives in late 1995 at \$19.99 suggested list, says GoodTimes Home Video senior VP Jeff Baker. "Richard is very hot right now," he says. A second title, "Tone & Sweat," should ship in 1996. "Andy and I have a very good relationship," Baker adds.

GoodTimes Entertainment Group's next crossover stars may be the cartoons of "The Berenstain Bears." Greenberg says GoodTimes Publishing will have books featuring the popular family in stores prior to the start of the 1996 school year.

Random House and Western Publishing have had the bulk of the "Bear" book, television, and video

(Continued on page 83)

## Image Nears Purchase Of Miramar Label

NEW YORK—Image Entertainment has signed a letter of intent to acquire Miramar, the Seattle-based audio and video label, sources say.

If the deal goes through, it would be the second acquisition the company has made in a month. Image just completed a deal for V.T. Laser, a laserdisc one-stop also known as U.S. Laser, for \$3.1 million (Billboard, July 15).

Executives at Miramar were unavailable for comment, and Image chairman/CEO Martin Greenwald refuses to comment. But sources say the deal awaits completion of due diligence by Image.

Terms of the deal were not available, but Miramar has been on the block for more than a year. Sources say Miramar previously had discussions with BMG, its current distributor, and Alliance Entertainment Corp., its previous distributor, among others.

Miramar generates annual revenue of about \$6 million, with more than half of that coming from video sales. Among the artists signed to its audio label are Tangerine Dream and Jan Hammer. Among its top video titles is the Mind's Eye series.

Image, based in Chatsworth, Calif., is the top licensee and distributor of laserdiscs in North America. If the deal is completed, it would mark Image's first involvement in becoming an originator of content for entertainment software.

ED CHRISTMAN

## Data Problems On Sales Charts

Sales information for two major music accounts is not included in this week's music charts due to problems at the two companies.

A problem with missing data from Amarillo, Texas-based Anderson Merchandisers prompted SoundScan to omit the rackjobber's sales from its chart calculations.

Meanwhile, a computer malfunction at Minneapolis-based Best Buy prevented that chain from reporting its sales.

SoundScan adjusted the weights of other similar information providers to account for the missing data.

After two million albums sold.

After two Top 10 pop singles.

After two #1 R&B singles.

After



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# Commentary

## U.S. Must Protect Jazz, Its 'Classic' Music Form

BY YUSUF GANDHI

The article "Hip Jazz Boosts Adult Alternative Radio" (Billboard, April 15) may have delighted some jazz/AC format proponents, but to a lot of contemporary jazz musicians and fans, it spelled disenchantment with current radio trends.

According to comments in the article, it seems that some programmers and consultants no longer perceive jazz as a valid art form, but as a mere "chart" form. No wonder some of the greatest artists of our time are not receiving the airplay they deserve.

Jazz has evolved through the years, with artists drawing on their experiences and the sounds of their environments. In the late '60s and early '70s, artists such as Miles Davis, the Crusaders, Ramsey Lewis, Chick Corea, Herbie Hancock, Weather Report, John McLaughlin, and others evolved their jazz stylings using rock/R&B elements to create what is referred to as "fusion" or "contemporary jazz."

This gave rise to stations such as WRVR New York, which played a variety of jazz music and presented the opportunity to listen to a wide spectrum of music and artists. This in turn generated record sales not only for contemporary artists, but for traditional musicians to whom the baby boomer audience could listen for the first time.

However, in the early '80s, major corporations started to buy out these stations and converted their formats to cater to popular music forms.

Contemporary jazz artists saw a ray of hope in the late '80s, when the format was revived as jazz/AC, which encompassed, once again, a wide variety of contemporary jazz artists. But these stations have now shrunk their formats, eliminating the creative musicians who have been on the cutting edge of the ever-evolving contemporary jazz circuit. In fact, the jazz/AC format has become akin to soft AC formats. A host of pop artists are being passed off as "smooth jazz," which is misleading to baby boomers, who are completely unfamiliar with the artists who established this genre.

One of the strangest phenomena I have come across in my experience with jazz/AC formats is the negation of some recent jazz recordings, which are called too "urban." That does not make sense, since jazz was created in urban environments (New Orleans, New York, Chicago). If by "urban" the stations mean "black," then I cannot understand their reason for playing artists such as Luther Vandross, Anita Baker, and even Michael Bolton (whose songs manifest the traditions of soul music).

Creativity is the essence of jazz music. To expect jazz artists to format their music to fit jazz/AC stations is in effect restricting creativity. One understands the financial aspects of jazz/AC stations tightening their formats. However, their programmers and consultants seem to underestimate the intelligence of adult listeners.

Money cannot always be the bottom line for radio stations. They have a duty to educate and inform their listeners. Why can they not have a couple of hours a day of contemporary cutting-edge music, which would give listeners an insight into not only the veteran innovators, such as Herbie

Hancock, Chick Corea, and others mentioned earlier, but also the wealth of younger talent, such as Kenny Garrett, Roy Hargrove, and Dianne Reeves.

Radio is not the only culprit. The government, industry foundations such as



**'Is "Be American, Buy American" limited to the auto industry?'**

**Yusuf Gandhi is president/CEO of Hip Bop/Silva Screen Records America Inc., New York.**

NARAS, and some major labels have almost ignored the contributions of contemporary jazz musicians. A few years ago, I was appalled to learn that some of the Eur-

opean governments spend a greater percentage of their cultural budgets to support their local jazz artists than does the U.S. government.

Politicians now want to cut funding to public radio—the only outlet remaining for traditional jazz.

The U.S. government and so-called benevolent foundations spend more dollars promoting performances by philharmonic orchestras (which play the music of European composers) than they do jazz music. A small fortune was spent at the World Cup in Los Angeles to present the 3 Tenors. Was there no comparable talent of American music available in the U.S.? Is the slogan "Be American, Buy American" limited to the automobile industry? (The Japanese seem to respect and listen to more jazz music than do Americans.)

Unless radio, the government, the various foundations, and record labels jointly pool their resources and act expediently, we will kill America's only true classical music form—jazz.

## LETTERS

### FINDING WONDERFUL TALENTS

Thanks to Timothy White for writing such a lovely piece on Peter Ostroushko and his music ("Ostroushko's American Heartstrings," Music To My Ears, Billboard, June 17). I have long appreciated the fact that White gives as much time to artists on smaller labels as he gives to the majors, and he writes about these artists so eloquently. At Red House Records we love to find wonderful talents and introduce their music to as many people as possible. It's very enjoyable to find someone who likes to do the same.

Megan Zinn  
Red House Records  
St. Paul, Minn.

### THANKS TO YOUNG PROFESSIONALS

Thanks for a great music publishing spotlight (Billboard, June 3). What I appreciated most was the focus on the younger seasoned professionals who are really running our businesses on a day-to-day basis. I know and/or have worked with most of them and think they have a great deal to contribute with respect to how the music publishing business functions.

Irwin Z. Robinson  
Chairman/CEO  
The Famous Music  
Publishing Cos.  
New York

### ALBUM ROCK AHEAD OF ALTERNATIVE

As indicated by Phyllis Stark's story, "Modern Rock Continues Ratings Climb" (Billboard, June 24), it is true that alternative radio is gaining major ground in terms of format growth, and this change has forced many rock stations to reinvent themselves.

Album rock's audience share may be down to 8.1% in the winter Billboard/Arbitron national format ratings from its summer 1991 high of 10.2%, but it's still practically five shares ahead of alternative. There will probably be more erosion of album rock, but I don't think

rock radio is in jeopardy of losing its audience, nor is its health severely damaged.

By the end of 1995, we'll see at least another 20 or 30 alternative stations come on board, and then we'll probably start seeing alternative level off in terms of new stations. This is positive for both rock and alternative radio. It will make both formats stronger.

Rock and alternative in most cases are catering to different demographics—one predominantly male and the other female—and in both formats there are many overlapping niches. Overall, rock is still dominant with regard to audience share, and if stations become more aggressive with their music and their overall sound, they should continue to dominate.

Alan Oremen  
Promotions  
Geffen Records  
Los Angeles

### PARENTS MUST TAKE A STAND WITH KIDS

As a mother of four and an independent music retailer, I must respond to the article "Chains Wary Of Stickered Albums" (Billboard, June 10). It is the parents' responsibility to know the who, what, where, and when of their children's lives. It is a crazy world, and as parents it is our responsibility to raise our children. It is not the responsibility of Hollywood or the music industries or anyone else.

The issue is now turning into a mud-slinging bit of politics. To keep these CDs and tapes out of the hands of minors, blank tapes should not be sold to them either, or any tape for that matter, since even old or unwanted tapes can be taped over.

Parents must take a stand not with the music industry, but with their own children.

Elena Chowning  
Rattlesnake Music  
Hermiston, Ore.

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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## MCA Cooks Up Buffett 'Soup' Plan Set's Selling Strategy Builds On Fan Base

■ BY DEBORAH EVANS PRICE

NASHVILLE—MCA/Nashville chairman Bruce Hinton says marketing Jimmy Buffett is both a dream and a challenge. It's a dream because Buffett's large and loyal fan base made his last album, "Fruitcakes," platinum and his four-CD boxed set, "Bars, Beaches, Boats And Ballads," MCA's best-selling such collection, with more than 600,000 sold. The challenge comes in finding ways to reach that fan base.

To that end, the label has come up with some innovative ways to alert consumers to the Aug. 1 release of Buffett's new Margaritaville/MCA album, "Barometer Soup."

"There's nothing like being given a marketing challenge and then going with the plan and having it work," Hinton says, "and the reason it works so well is that Buffett's fans are so fanatical. If we tell them the album is

out there, it's kind like 'Field Of Dreams'—they will come."

To reach Buffett fans, MCA/Nashville will utilize a variety of promotional avenues, from sailing magazines to baseball parks to the Weather Channel. "Aside from radio, how do you reach a person? You reach them by print, television, and touring, or other opportunities, like a baseball park," Hinton says. "Anywhere congregations gather and we can get their attention captive for a moment, we're trying to figure out how we can get in front of them... We know we have that core of fans, 'the Parrotheads,' but the drill for us every year is to expand that base."

Dave Weigand, MCA's VP of sales and marketing, says the label will

hold listening parties at retail stores, including Camelot and Musicland outlets, the weekend prior to the album's release.

Weigand says more than 500 stores are participating in release activities, including elaborate Buffett theme parties. Consumers will be offered discount coupons toward the purchase of "Barometer Soup," and stores are promoting the parties through in-store signage.

Retailers are primed for Buffett's new release. "We're stepping out on this record based on his history with us," says Doug Smith, senior buyer at Pittsburgh-based National Record Mart. According to Smith, Buffett not only does well in the 150-store chain's East Coast locations, but in landlocked states such as Ohio and Pennsylvania. "He hits home with the blue-collar population, and this is certainly a working part of the country."

(Continued on page 83)



BUFFETT

## Terry Adams' Solo Flight Is Jazz Set On New World

■ BY JIM MACNIE

NEW YORK—It took more than three decades to coax the spirited new solo album from keyboardist/composer Terry Adams, the unconventional leader of NRBQ, and now that it has arrived, it's "Terrible."



ADAMS

A gleeful fling that straddles the fence between instrumental pop and modern jazz, the wryly titled disc will be available commercially in early August. It is one of four summer jazz releases on the New World label, a 20-year-old, not-for-profit concern with 250 titles in its catalog. New World was instituted by the Rockefeller Foun-

dation to document music—including classical and jazz—ignored by commercial labels.

New World is planning an extended, rigorous push for "Terrible," with much of its efforts tied in with NRBQ's current tour schedule.



Paul Marotta, New World's managing director, says materials will "go out

to the salespeople so they can coordinate with live dates. Radio-wise, we'll do pretty extensive commercial and noncommercial mailings on this. It's the summer, so we're not doing the heavy college mailing right now. But we'll come back in the fall and take care of that."

"Terrible" will also be boosted by (Continued on page 72)



**Birthday Bash.** Atlantic recording artist Jamie Walters celebrates his birthday with executives at the label's New York headquarters. While on hiatus from the TV show "Beverly Hills, 90210," Walters has appeared on numerous TV talk shows to promote his self-titled Atlantic debut, featuring the single "Why." Shown, from left, are Ron Shapiro, Atlantic senior VP/GM; Walters; Val Azzoli, Atlantic Group president; and Steve Tyrell, manager/producer.

## Holly Cole Takes Spin Into Dark 'Temptation' Metro Blue Set Of Waits Tunes Is More Than Tribute

■ BY LARRY LeBLANC

TORONTO—Blue Note Record executives are predicting that Holly Cole's electrifying Metro Blue album, "Temptation," due in the U.S. Aug. 15, will distance the 31-year-old Canadian performer from her jazz/pop past.

The darkly hued album, produced by Craig Street (Cassandra Wilson), features interpretative performances of 16 Tom Waits compositions.

The album is being called Cole's solo debut. And while it features such players as drummer Dougie Browne, guitarist Kevin Breit, percussionist Cyro Baptista, saxophonists Earl Seymour and Perry White, and the Canadian Brass, "Temptation" is firmly centered around Cole, pianist Aaron Davis, and bassist David

Pilch, who have performed as the Holly Cole Trio for the past nine years.

Label executives say that outside of Canada and Japan, and particularly in Europe and the U.S., marketing Cole's previous albums under the Holly Cole Trio moniker has been an apparent drawback. They expect that dropping the jazz-inflected "trio" tag, coupled with a slight change in musical direction toward pop, will provide greater opportunities for radio and retail acceptance.

"We've had a tough time getting the focus off the trio doing Cole Porter and George & Ira Gershwin tunes," says Tom Berry, Cole's manager and president of EMI-Canada's Alert Records, which releases Cole's albums in Canada. "People have overlooked that she sings songs by con-

temporary writers as well."

Says Bruce Lundvall, president of Blue Note Records, "Holly has never broken in England or in Europe because our [EMI] companies there didn't know what to do with her other records. They've certainly got it this time with 'Temptation.' I had our international people in New York for meetings in April, and she played a half-hour showcase at the Mercury Lounge and floored everybody. Now we've got everybody in Europe and the U.K. [EMI] saying, 'We're going to break this girl with this record.'"

In Europe, Cole has been considered a developing jazz artist, according to Piero Giamonti, senior director of international at Capitol Records. "We've never had the opportunity to expose her to a wider audience there," he says. "Now with her performing music which is more accessible to a pop crossover market, we can market her in that direction."

Tom Evered, VP of marketing for Blue Note/Metro Blue, feels the album will give American radio listeners the opportunity to hear Cole for the first time.

"Holly has had very little airplay in the States, but with this album we have a real shot at college, triple-A, and at the National Public Radio stations," he says. "We don't have a single scheduled yet. We're going to triple-A radio and college [radio] first, which are not single-formatted. We don't have a firm commitment for which song will be the video, but it'll probably be [the Canadian single]" (Continued on page 89)



COLE

## Island Picks Hicks To Helm New Black Division

■ BY J.R. REYNOLDS

In an effort to increase its R&B presence, Island Records has formed a black music division and tapped veteran artist manager Hiram Hicks as its senior VP/GM.

The first Island album under the Hicks regime will be the soundtrack to the Keenen Ivory Wayans-directed film, tentatively titled "Don't Be A Menace . . ." set for a fall release. Acts confirmed at press time to be on the album include Boyz II Men, SWV, Keith Sweat, and Luther Campbell.

Hicks is based in New York and will report to Island president/CEO John Barbis, as well as to label founder/chairman Chris Blackwell on creative issues.

Blackwell says he has wanted to

create an R&B music division for five years but could not find the right executive to run it.

"Hiriam comes from manager roots, just like me," says Blackwell. "He understands [artists] and their points of view because of working so closely with them in recording studios and on the road."

Hicks has represented several successful R&B acts, including TLC, Sweat, and Bell Biv DeVoe. He began his music career in the '80s as tour manager for the teen group New Edition. Subsequently, he went into talent management, representing various artists, writers, and producers.

Although the Island brass gave Hicks the leeway to continue running his management company, Hicks says he will "eventually" relinquish those



HICKS

duties.

"I want to focus on what I need to do here [at Island]," Hicks says. "I have a lot to prove."

Some industry observers are concerned about Hicks' ability to run a division, given his lack of label experience. However, Hicks remains confident, citing his wealth of industry relationships and artist manager skills as tools for success in his new post.

## Yutaka Ozaki Has Unique Role In Japanese Pop Death Of 'Rock 'N' Roll Rebel' Remains A Mystery

■ BY STEVE McCLURE

TOKYO—Singer/songwriter Yutaka Ozaki has never been more popular. His single "Oh My Little Girl" racked up sales of more than 1 million units last year after being used as a TV drama theme song. His face is in all the weekly magazines. Ozaki-related goods such as clothes, accessories, and books are hot sellers.

And he's inspired several other rock bands, including Soul Flower Union, Kiyoshiro Imawano, and Rankin Taxi, to follow in his anti-establishment footsteps.

It's a perfect pop success story, except for one small problem—Ozaki is dead.

Since his passing at the age of 26 on April 25, 1992, Ozaki has become a Japanese folk hero. His story—the

rock'n'roll rebel who followed the path of excess and paid the ultimate price—echoes Japanese history's many tales of doomed heroes who fought against impossible odds and perished in a blaze of glory.

Ozaki's death was anything but glorious—he died of excessive accumulation of fluid in his lungs (pulmonary edema) several hours after being found drunk and naked in a Tokyo alley in the early morning. Yet his ability to express the frustrations of young people chafing under a conformist social system made him a genuine Japanese rock martyr.

Such frustration was captured in songs like "High School Rock 'N Roll," which contained the lyrics "I don't want to be crushed in the rush hour until my death/Why, to whom and what do have I have to be tied?/

can see myself struggling in a stream from which I can't escape."

Like late Nirvana front man Kurt Cobain, Ozaki's alienated but articulate lyrics gave voice to the frustrations of thousands of kids who struggle to cope with the madness of the adult world. And unfortunately, like Cobain, who passed away in May 1994, Ozaki's only escape from the struggle lay in death.

Ozaki has not been allowed to rest in peace. Some 100,000 of his fans have signed a petition asking the police to re-open the investigation into his death. The petition was sponsored by Ozaki's father and brother, who believe the artist didn't die through misadventure but was murdered. Somebody, they think, made him consume (just how isn't clear) alcohol and drugs in sufficient amounts to kill him.

Sony Records, to which Ozaki was signed when he died, maintains the official version—that Ozaki's death had nothing to do with drug use. But many people in the music business here don't buy that, citing Ozaki's 1987 arrest and 18-month suspended sentence for possession of stimulant drugs.

That incident affirmed Ozaki's outlaw status and caused him to be temporarily dropped by Sony; the company re-signed him in 1990.

The rocker's widow, Shigemi, claims she has a testament, found in Ozaki's wallet at the time of his death, in which he allegedly expresses his desire to take his own life. Shigemi has been living in the United States because of what she says are threats from Ozaki fans who are jealous of her control over the artist's estate.

The police say no suicide note was found on Ozaki when he died, and some cynical observers have gone so far as to suggest that the controversy over Ozaki's demise is a PR scam designed to keep his name in the media

(Continued on page 77)



OZAKI



**Angelic Hymn.** Members of the American Boychoir visit the New York offices of Angel Records to meet label president Steve Murphy. The choir's new album, "Hymn," is due out Aug. 8 on Angel. Founded in 1937, the American Boychoir performs five major concert tours each year and provided the voices for Kodak's "True Colors" campaign.

## Atlantic Makes Commitment To Ireland's Corrs

■ BY JIM BESSMAN

NEW YORK—It's a classic record business story, right out of "The Commitments."

The Corrs, four siblings from County Louth, Ireland, were heard by U.S. ambassador to Ireland Jean Kennedy Smith at a small club in nearby Dublin, then invited by her to play at a World Cup celebration last summer in Boston.

Heading to New York in search of a stateside deal, they fired up Atlantic senior VP Jason Flom so much that he suggested they meet with Atlantic VP David Foster.

Foster was busy at the Hit Factory producing a Michael Jackson session, but that didn't stop the Corrs. They walked over to the studio anyway and waited for him to come out.

"They were sitting there with their instruments and looked so stunning that I had to take them into the studio immediately to hear what their music was about," says Foster of siblings Andrea Corr, vocalist and tin whistler; Caroline Corr, vocalist and

percussionist; Sharon Corr, vocalist and violinist; and Jim Corr, vocalist, keyboardist, and guitarist, whom Foster describes as "the ugly sister and tremendously talented boy who I saw myself in."

The impromptu audition, he adds, "was just mind-blowing. I've spent my whole life looking for something different, and here it was standing right in front of me!"

Besides the stunning looks, Foster was taken by the Corrs' unusual blend of melodic pop with traditional Celtic underpinnings. In short order, the group was signed to Atlantic via a joint venture between Foster's and Flom's fledgling labels, 143 and Lava, respectively. The Corrs' self-titled debut, a mix of originals and traditional fare, is due Sept. 5 on the Atlantic-distributed 143/Lava.

"It's important to Atlantic, because we don't really have an act of this type," says Atlantic Group president Val Azzoli. "They're a poppy kind of folk—a Wilson Phillips kind of act, which we've never had. It's exciting because pure pop records are hard to



THE CORRS

come by, and this is a beautiful song-driven record with beautiful vocals."

Adds Foster, "They'll fill a big slot that's available right now, which could be a Wilson Phillips kind of slot—though that might look bad in print! Andrea has a Karen Carpenter softness—though it's impossible to compare anyone to Karen. The music has more of an edge than Wilson Phillips and the Carpenters, and there's also an element of Yes, because the music's complicated."

Tom Poleman, PD of Houston's alternative-leaning top 40 station

KRBE, cautions against labels but otherwise agrees with the descriptions and the belief in the Corrs' potential. "A lot of people will cop out and call it 'Wilson Phillips gone Irish,' but it's much more than that," says Poleman. "It's music with strong vocal harmonies and infectious pop hooks, with a tinge of their Irish heritage. It will really work well with a lot of mainstream AC and new AC stations."

The Corrs, says Sharon, see their music as "a mixture of Irish and modern" in the sense that they marry traditional Irish instruments—including tin whistle, fiddle, flute, and bodhrán drum—with contemporary technology. All classically schooled, the four siblings further project a pop influence picked up from their semiprofessional musician parents, who specialized in easy-listening covers by the likes of the Eagles and Carpenters. Hence, "melody and the harmony vocal aspect is very important," notes Andrea.

The Corrs formed their own band

(Continued on page 77)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ramon Segura is promoted to chairman of BMG Spain in Madrid. He retains the title of senior VP, Latin region. In addition, Jose Maria Camara is promoted to president of BMG Ariola Spain in Madrid. He was executive VP and managing director.

Nancy Stein is promoted to VP of promotion and special projects for Warner Bros. Records in Los Angeles. She was national director of promotion.

Russell Burke is promoted to VP of business planning in the finance department of Sony Music International in New York. He was senior director of finance.

Bob Bernstein is appointed VP of public relations for MCA Music Entertainment Group in Los Angeles. He was managing director of public relations at Hard Rock Cafe International.

David Haley is promoted to senior



BURKE



BERNSTEIN



HALEY



WEBER



DALMIYA



MORROW



REGAN



SAADI

director of regional promotion, field specialist, for MCA Records/Nashville. He was senior director of regional promotion.

Janet Weber is named senior director of A&R administration for the Elektra Entertainment Group in New York. She was head of Janet Weber Management.

Gourav Dalmiya is promoted to senior director of finance and accounting for Arista Records in New York. He was director of accounting.

Epic Records in Los Angeles names Ted Lowe director of A&R,

West Coast, and Damon Stewart associate director of A&R, West Coast. They were, respectively, A&R representative for the black music department of Warner Bros. and Northwest regional A&R manager for Sony Music.

Geffen/DGC Records promotes Gabrielle Skolnek to Northwest field promotion representative in Seattle and Alex Coronfly to AC promotion director in New York. They were, respectively, AC/jazz manager and assistant in the top 40 department.

Lisa Gladfelter is appointed VP of media and artist relations for Ardent Records in Memphis. She was national publicity director for Geffen/DGC.

PUBLISHING. Brooke Morrow is appointed VP of international creative operations for EMI Music Publishing in New York. She was director of international and U.S. creative operations. David Regan is promoted to senior director of strategic planning for EMI Music Publishing Worldwide in New York. He was director of cor-

porate finance.

**DISTRIBUTION.** George Saadi is promoted to director of artist development for Cema Distribution in Woodland Hills, Calif. He was manager of artist development and marketing services.

**RELATED FIELDS.** Williams Gaden is named VP of business affairs for the Amberson Group and the estate of Leonard Bernstein in New York. He was VP of operations and international for BMG Video/BMG Kidz U.S.

## Rancid's Bringing Out The 'Wolves' Epitaph Act Stays True To Punk Roots

BY DAVID SPRAGUE

NEW YORK—How do you keep a band part of the underground after it's had mainstream success? That's one of the questions Epitaph Records is pondering with the release of Rancid's third album, "And Out Come The Wolves," which is due in stores Aug. 22.

According to label president Brett Gurewitz, Epitaph has shipped "around 450,000 copies" of "Let's Go," the second album from the quartet, which rose out of Northern California's punk-saturated East Bay scene some four years ago. (SoundScan puts the number sold to consumers at 210,000.) But judging by guitarist/vocalist Lars Frederiksen's take on things, Rancid hasn't lost touch with its roots.

"When you grow up totally living punk rock, it's like the color of your skin, not something you can just change," says Frederiksen, who splits songwriting duties evenly with guitarist/singer Tim Armstrong and bassist/singer Matt Freeman. The fourth member is



RANCID

drummer Brett Reed.

"We have certain ethics that we will continue to stick by no matter what. When you grow up thinking the audience and band are on the same level, you don't start to act like rock stars," Frederiksen says.

Rancid has backed up those words in several ways, not the least of which was its 11th-hour rejection of a seemingly completed deal with Epic (The Beat, Billboard, Jan. 7). Instead, it signed another one-album deal with Epitaph.

"It doesn't seem right to offer long-term deals, which only benefit labels, not artists," says Epitaph president Brett Gurewitz, former

guitarist for Bad Religion. "If you treat people with respect, you don't have to worry about tying them up; that's why NOFX and Pennywise have re-signed time and again."

Epitaph, which has seen its financial fortunes skyrocket thanks to the multiplatinum success of Offspring, will employ similar strategies in trying to break Rancid.

In an interesting twist, the first single from "And Out Come The Wolves" will be a rerelease of "Roots Radical," which was issued as a nonalbum cut late last year. The song was appended to later editions of "Let's Go" as a bonus single.

(Continued on page 14)



**Metro-Politan Guys.** Metro Blue/Capitol Records artist Andru Donalds, third from right, confers with label executives following his show at the Troubadour in Los Angeles. Shown, from left, are Tom Corson, Capitol VP of marketing; Gary Gilbert, Capitol senior VP of business management; Bruce Kirkland, Capitol GM/senior VP of marketing; Mark Shimmel, manager; Donalds; Bruce Lundvall, president, Blue Note/Metro Blue Records; and Eric Foster White, executive producer.

## Expect The Unexpected From Boy George's New Virgin Set

BY MELINDA NEWMAN  
and LARRY FLICK

NEW YORK—An album of rock-oriented songs is probably the last thing that Boy George's fans would expect from the pop-dance icon. But then, he's never gone for the expected, and according to him, his new Virgin disc, "Cheapness & Beauty," simply shows another side of his multifaceted personality.

"Music is music, and all I'm doing with this album is exploring a different form of expression," says George. "I grew up with harder rock sounds like [David] Bowie. In fact, he was an obsession of mine. I used to turn up at his house and stand there like a fan. I was a punk. It was all about Patti Smith, the Ramones, anything but disco."

The new album, to be released by

Virgin on Aug. 29, is certainly "anything but disco." The songs run the gamut from hard, '80s-style rock to midtempo, acoustic folk-styled numbers. (Dance Trax, Billboard, April 15).

Much of Virgin's marketing plan is being coordinated in conjunction with the mid-September release of George's autobiography, "Take It Like A Man," which is already out in the U.K., according to Phil Fox, Virgin's director of product management. The first 100,000 copies of the book will include a book-mark touting George's new album. "We figure anyone who is a big enough fan to pick up the book will definitely want to know about the new album," says Fox.

Virgin and the book's publisher, HarperCollins, are also discussing the possibility of George doing in-stores at retailers that sell both records and books.

"In terms of appearances, we're working very closely with HarperCollins. We've given them a list of radio stations in various markets," says Fox.

(Continued on next page)



BOY GEORGE

## While Hollywood And W.A.R.? Negotiated, The Samples Had Time To Sample MCA

**SAMPLE SALE:** Let this story serve as a reminder that he who hesitates is lost. Billboard was among many magazines to announce that hot indie band the Samples were going from W.A.R.? to Hollywood Records. However, the Colorado band has now linked with MCA. What happened? According to the Samples' manager Ted Guggenheim, Hollywood edged out MCA initially, in part because the band did not know how or if MCA would be re-structured following its sale to Seagram. "Essentially, the negotiation between W.A.R.? and the Samples and Hollywood took a lot longer than we had expected," says Guggenheim. "During that time, the Samples had an opportunity to see [how] MCA would be after the deal took effect, and they saw that the atmosphere was even better than before the sale. I really love Hollywood and think they're going to have a great future, but the negotiations took so long it gave the band time to look. MCA got the deal done in 24 hours."

The deal has already gone into effect. MCA's promotion department is working "Way Of The World" to top 40 right now, while modern rock single "As Tears Fall" will go to radio next month. The singles, which are featured on the Samples' current W.A.R.? album, "Autopilot," will be distributed by the label. The next album, which the band will begin working on by year's end, will be completely handled by MCA. However, two members of the band plan to issue solo albums on W.A.R.? within the next year.

Hollywood president Bob Pfeifer is gracious, if clichéd, in defeat. "You win a few, you lose a few," he says. "We wish the Samples the best of luck."

**FOOD FOR THOUGHT:** As a friend of mine pointed out, with Seagram's acquisition of MCA, for the first time each of the six major record companies has a parent of a different nationality. PolyGram is Dutch-owned (Philips), BMG is German-owned (Bertelsmann), MCA is Canadian-owned (Seagram), Sony is Japanese-owned (Sony Corp.), EMI is British-owned (Thorn-EMI), and Warner Music Group remains American-owned (Time Warner).

On a similar trivia note, should former Warner Bros. chairman Mo Ostin end up running the MCA-distributed Dreamworks SKG label, the departed heads of Warner's three main labels would end up together at MCA: previous Elektra head Bob Krasnow's MCA imprint is already up and running, and

this week, Doug Morris, ex-Atlantic co-chairman and WMG U.S. head, announced that he is setting up shop at MCA. Let's hope their offices are on different floors.

**THE RETURN OF SUPERFLY:** Curtis Mayfield, who has not made an album since his paralyzing accident in 1990, has signed a new deal with Warner Bros. Among the producers working with the R&B great on the project will be Jimmy Jam & Terry Lewis, Don Was, Narada Michael Walden, and Darryl Simmons. Mayfield is also slated to record a duet with Bonnie Raitt. The album could be out as early as the first quarter of 1996.

Mayfield has also made a catalog deal with Rhino Records, which will release a three-CD boxed set of his material by the end of the year. As of now, there are no plans for any previously

unreleased songs to appear on the collection.

By the way, we erroneously referred to Solomon Burke's guitarist Sam Mayfield as Curtis Mayfield's nephew, as had been announced during a recent concert. It turns out that Sam and Curtis are not related; however, Sam is Percy Mayfield's second cousin.

**BLURRED VISION:** British rock sensation Blur, which has not been able to get arrested in the U.S., has switched from EMI Records Group here to Virgin Records. The band's Virgin debut will come out Sept. 26. Virgin is making the rounds picking up artists for U.S. distribution whose recent albums have performed below expectations. For example, Virgin picked up David Bowie after his U.S. label, the misbegotten Savage Records, went bankrupt. Bowie's "Outside" will be released Sept. 26. He remains on BMG for the rest of the world.

**THIS AND THAT:** Former MCA publicist Tom Cording is now Relativity's senior director of media relations. Cording, who is based in New York, replaces Kerry Cooley, who will continue doing publicity for the label from Seattle, but has relinquished her VP of media relation stripes. The rest of the staff remains the same: Amy Bloebaum and Van Riker, based in Los Angeles, are managers of media relations, while director Grace Heck is stationed in the New York office. MCA has yet to name a replacement.



by Melinda Newman

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# Geffen's Drivin' N' Cryin' Steers From Hard Rock To Folk Roots

BY CRAIG ROSEN

Atlanta's Drivin' N' Cryin' is back on the folk rock road and on a new label after veering into hard rock territory on its last few albums. "Wrapped In Sky," its first album in two years, is due Aug. 29 from Geffen.

For Drivin' N' Cryin' singer/guitarist Kevn Kinney, the move to Geffen offered the decade-old band a chance to "return to square one."

After negotiating out of its deal with Island, Kinney recorded his second solo album, 1994's "Down Out Law" for Mammoth, while bassist Tim Nielsen produced an album by his neo-punk group Kathleen Turner Overdrive, and drummer Jeff Sullivan kept busy by producing demos for such acts as Toenut and Kramer.

Following the outside projects, the band regrouped and began soliciting a new label deal. Geffen A&R executive Todd Sullivan, known for signing Weezer, was a longtime fan of the band. Says Kinney, "Todd seemed to have the best knowledge about what the band was about and where the band had originally begun its trek and strayed off the trail into the heavy metal world. It was his goal to get us back."

Sullivan says, "Drivin' N' Cryin' is an amazing band that has yet to make its best record. They have been focusing more on the 'drivin'' side than the 'cryin'' side on the last couple of records, but even when they were in hard rock territory, they have a lot more depth than 99% of the other hard rock bands out there."

While Drivin' N' Cryin' still rocks occasionally, "Wrapped In Sky" primarily has the band mining its folk rock and country rock roots. Geffen will preview the album with the upbeat "Leader The Follow," which will be shipped to modern rock, album rock, and triple-A radio on Aug. 15. Sullivan is optimistic that the latter format will embrace the band. "That could be the biggest format for



DRIVIN' N' CRYIN': Tim Nielsen, Kevn Kinney, and Jeff Sullivan.

the band," he says. "It didn't exist for them in the past."

Modern rock XTRA (91X) San Diego PD Mike Halloran says it may be the right time for Drivin' N' Cryin' to get some overdue recognition, as several acts mining a similar style are receiving attention. "Kevn should be able to do something like Wilco, the Jayhawks, and the Bottle Rockets. There's that whole new Americana thing happening, and that's not a bad category to be lumped in with."

Even Kinney says that "the playing field is a lot more level now. When we were making records before, our contemporaries on the charts were Rush and Bon Jovi. Now, there are a lot more young bands that are getting hits."

Yet Geffen and Drivin' N' Cryin' face the challenge of luring back the band's original fans who may have been put off by the band's foray into hard rock. "The real fans rejected ['Smoke']," Sullivan says, referring to the band's 1993 release. "Now we have to go out there and find those fans again and start building it back from there."

As Kinney explains, the band hit a low point on "Smoke" and on its subsequent live dates. "Drivin' N' Cryin' was dead in the water," he says. "People didn't understand what was going on with us. We toured with Lynyrd Skynyrd for a year, and people asked us how we could do that, but everyone we asked turned us down... They were the only ones that kept asking us."

Yet after the time off, Drivin' N' Cryin' has regained its focus. "We had such a long vacation, it's fun to be with each other again," says Kinney.

For "Wrapped In Sky," Drivin' N' Cryin' recruited producer John Porter. "He's worked with a lot of different people," Kinney notes, "from Velocity Girl and Buddy Guy to the Smiths and Taj Mahal." He also understood where Drivin' N' Cryin' was coming from. "He had the most intelligent things to say about the songwriting, and he knows how to work with the band and make everyone in the band feel like they have a say in things."

The band also turned to some friends for support. R.E.M.'s Peter Dinklage, who produced and played on Kinney's first solo effort, 1990's "MacDougal Blues," and joined Kinney on tour, is featured playing mandolin and dulcimer on the album's opening tracks, "Indian Song" and "Telling Stories."

Says Kinney, "Peter had a break after [R.E.M. drummer] Bill Berry's accident, so we called him and asked if he would come down." Kinney says it was Dinklage who actually came up with a lick in "Indian Song" during the "MacDougal Blues" tour. Of R.E.M., Kinney says, "They're the nicest bunch of rock stars in the world." Also joining Drivin' N' Cryin' in the studio was keyboard player Joey Huffman, who has played with Soul Asylum, among others.

The result is the band's most focused album of its career.

"We took chances by playing a lot of different types of music," he says. "And then people would say, 'We would love

to play you on the radio, and we would love to write about you, but we don't understand why you are playing so many different types of music.' So I said, 'OK, I'll make a folk record, and the band will make a rock record.' We did that, and everybody went, 'What happened?' It was kind of like I couldn't win. So I just took a break."

Now Drivin' N' Cryin' has finally found the right balance. "I've figured it out," Kinney says. "We've got a new record deal, and I made sure that we

made a very cohesive record that has positive songwriting, storytelling, a little bit of steam of consciousness. It's got a lot of daylight and sunshine in it with a few hurricanes."

Drivin' N' Cryin' hit the South with a month of dates in mid-May and started another monthlong minitour on July 10 to let its fans know the band is back in action. A full U.S. tour will follow the album's release. Kinney says he plans to spend a year and a half to two years on the road.

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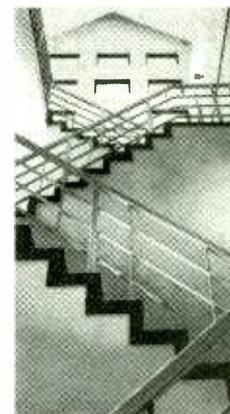
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## EXPECT THE UNEXPECTED FROM BOY GEORGE'S NEW VIRGIN SET

(Continued from preceding page)

"Contractually, George is obligated to do a certain amount of promotion for the book. Wherever we can, we're going to piggyback onto that, but we also have our own plans."

Among the plans are a press tour in August and a concert tour in October.

The press tour will occur just as the first single is sinking in at radio. Virgin is shipping a double-A-sided single, which contains a rollicking remake of the Stooges' "Funtime" and the acoustic, midtempo, pop-oriented "Same Thing In Reverse," to radio on July 28. "The plan is to take 'Funtime' over to college radio and alternative and then use 'Same Thing In Reverse' at triple-A and hot AC," says Fox. "We're going to let the formats fight it out and see which tune wins, and then we'll take that song to pop radio." The single will be commercially available Aug. 18.

In England, dance mixes of many songs have been provided to clubs. George is one of England's leading club DJs; however, Virgin has no plans to play to George's club audience in the U.S. "There are no dance remixes because, [given] the strength and depth of the songs, we came to the decision to take that and run with it," says Fox.

However, the many gay denizens who habituate the clubs will not be neglected in the marketing mix for George's new album.

"The gay audience is probably George's core audience," says Fox. "We have a very extensive advertising plan for the gay outlets." Marketing gambits targeted toward George's gay fans are still being developed.

Many of the album's lyrics, including "Evil Is So Civilized," "God Don't Hold A Grudge," and "Same Thing In Reverse," deal with homosexual issues. Virgin realizes that this may be a tough sell to the mainstream listener, but Fox says that such issues can't be the label's concern. "It's 1995, and we can't pigeonhole an artist because of what we think a lot of people will think," he says. "We have to give him the freedom to say what he thinks. Then give it to the people and let them decide."

For George, it was simply a matter of writing what was in his heart. "I wanted to make a record like this for a long time—a record that was sort of simple and traditional, but saying things clearly that were important to me. I'm talking for a lot of people in a way."

"Cheapness & Beauty" marks George's fourth post-Culture Club effort. None of those records have made much of a dent in the U.S., although George scored a big hit on the Billboard Hot 100 Singles chart in 1993 with the theme to the movie "The Crying Game." "That gave George a re-emergence in the '90s that hopefully we'll be able to build on," says Fox.

Regardless of the commercial success of the project, George says he's also won a victory in pushing himself to a new creative plateau. Oddly enough, part of what helped George reach the new level was some tough advice from another musical icon.

"About a year ago, I had a meeting with Todd Rundgren about producing my next record. I didn't like him too much as a person, but he made some interesting points—about my music and about me—which I found insulting at the time. He said, 'You have a great verse, and then you have a throw-away chorus.' He said there was laziness in my work." George walked away upset from the meeting, but, he says, "when I thought about it, I realized that I am lazy. If you don't sacrifice and take risk, what kind of life do you have?"

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## Chilton's 'Missing' Tape To Be Released By Ardent

BY CARLO WOLFF

Ardent Records is putting the finishing touches on an Alex Chilton album that is the missing link between the Box Tops and Big Star. Although a firm release date has not been set, the label is looking at early 1996.

Tentatively titled "1969," the 14-track project was recorded at Ardent Studios on National Street in Memphis in late 1969 and early 1970 following the demise of the Box Tops, the commercially successful group Chilton headed in the mid-'60s.

According to Terry Manning, the veteran engineer who backed Chilton on the recording, the tapes were originally sent to several record companies, and a deal was struck with Atlantic Records for the album's release.

But Chilton was uncomfortable with certain aspects of the Atlantic agreement and decided to switch allegiance to Brother Records, the Beach Boys' custom label. Nothing came of either deal, however, and soon Chilton's attentions switched to Big Star, the influential power-pop group he formed in late 1970 with Chris Bell. The tapes were shelved.

Over the years, a mono mix of the Chilton sessions circulated through the underground music scene, finally reaching Manning in the Bahamas in 1992 at Compass Point Studios, which he runs for

Chris Blackwell. Manning contacted Ardent owner John Fry in an effort to locate the master tapes.

The original eight-track tapes were found in good condition, and Manning was able to make final stereo mixes using recording equipment, echo devices, and analog delays prevalent at the time the tracks were laid down.

Manning and Chilton decided to keep the tunes as authentic as possible; there are no overdubs. The material is mostly Chilton originals, but includes a cover of the Rolling Stones' "Jumpin' Jack Flash" and a medley featuring the Archies' hit "Sugar, Sugar."

Chilton sings lead and harmony vocals and plays lead and rhythm guitar; Manning plays bass, keyboards, and synthesizer, sings harmony vocals, and does duet vocals on "Sugar, Sugar/I Got The Feelin'"; he also plays steel guitar and banjo.

According to Ardent president John Fry, the label originally planned to release the album this fall, but it did not want to compete with "A Man Called Destruction," the Ardent album Chilton released in February. "Because of scheduling considerations, it's probably going to be January," Fry says. Furthermore, final mixes and artwork are yet to be done, says Natalie Morgan, who works in artist development at Ardent.

## RANCID'S BRINGING OUT THE 'WOLVES'

(Continued from page 12)

gle. "We added that to ['Let's Go'] when retail demand dictated," says Gurewitz.

The single will ship two weeks before the album's release and will be worked heavily to modern rock radio—and specifically to MTV—by indie promoters.

Gurewitz acknowledges that MTV's Buzz Bin rotation of the band's "Salvation" video was a key factor in the success of "Let's Go," but he stops short of giving full credit to the channel. "Electronic media in general played a large part," he says. "But it's not the most important tool in our toolbox. The most important thing is the band's willingness to tour and its ability to write songs with economy and passion."

That ability has garnered the band increasing airplay on such modern rock outlets as WKQX Chicago, XTRA (91X) San Diego, and KROQ Los Angeles.

"We played 'Salvation' for about three or four months because there was such a strong response," says Lisa Worden, music director for KROQ. "I've heard the new album, and I hear a few songs that could be just as strong."

Despite the band's success, its members have managed to avoid overthinking the group's mission. "We don't intellectualize about what we do," says Frederiksen, shrugging. "We know how to do [it] just like plumbers know how to fix sinks."

The sound of "And Out Come The Wolves" seems to betray a certain disingenuousness on the guitarist's part. The album, recorded in four weeks (as opposed to the four days spent on "Let's Go"), is chockablock with irresistible anthems like "She's Automatic" and the guttersnipe allegory "Journey To The End Of The East Bay."

"In the past, you could have called Rancid a great punk band, but I think [this album] qualifies them as a great band," says Jim Guerinot, who has managed the band since it left the team of Elliot Cahn and Jeff Saltzman last year. "It's like the difference between the Clash's first album and 'London Calling.'"

That promised progression isn't entirely bluster. "And Out Come The Wolves" maintains the energetic, politically edgy stance of past Rancid releases while moving forward with vehicles such as a handful of ska numbers—like the impossibly catchy "Time Bomb"—that hark back to Armstrong and Freeman's days in the seminal band Operation Ivy.

Although most retailers have not heard the new album, they expect good things from the band given its past performance.

"The first two records sold like crazy based on the band's live reputation," says Bob Say, head buyer for the Reseda, Calif.-based Moby Disc chain. "We sold 300-400 copies of 'Let's Go.' I'd imagine the new one will sell twice that."

"We continue to do well with Rancid's last record, as well as a lot of the harder new punk stuff," says Lloyd Hummel, buyer for the

Tempe, Ariz.-based Zia Record Exchange chain. "We're definitely looking forward to the new release."

"Retail has always been very supportive," Gurewitz adds. "We'll be meeting with head buyers one-on-one to play the record and remind them that we're not prone to hyperbole. The last record sold more than 400,000 copies—saying this will do better isn't pulling anyone's leg."

The label will push for strong placement at retail and will back that push with aggressive advertising and a wide variety of point-of-purchase items that should capitalize on Rancid's distinctive visual image.

Epitaph will also make concerted efforts to reach the fans directly, using its mailing lists to send postcards to those who've already shown interest in the band. "Once it explodes, as it did with Offspring, a record takes on a life of its own,"

says Gurewitz. "But we're prepared to get [Rancid] to that point on hard work."

Epitaph is currently readying its computer site on the Internet, and Gurewitz expects it to be ready in time for the American leg of Rancid's first world tour.

"We're really excited to be getting to places like Japan and Australia," says Frederiksen. "And to be getting back to some cities the right way. In the past, we'd play places that held 300 people, and 600 would show up. Too many kids were getting sent home disappointed, which sucked."

"Things have obviously changed, but I'd like to think we haven't," says the guitarist. "We're not calculating. Hell, I didn't even know what an A&R person was until they starting introducing themselves to us last year."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES DON JOVI ERIC LAPORTE	Longchamps Paris	June 30- July 1	\$8,612,247 (41,304,300 French francs) \$139/\$43.95	180,886 two sellouts	BCL Group
ROLLING STONES BLACK CROWES	Don Valley Stadium Sheffield, England	July 9	\$2,020,211 (3,254,400 British pounds) \$48.31/\$40.75	49,308 sellout	BCL Group
GRATEFUL DEAD	Three Rivers Stadium Pittsburgh	June 30	\$1,667,463 \$32.50	48,461 sellout	Metropolitan Entertainment Electric Factory Concerts
YAKI	Radio City Music Hall New York	July 6-8	\$1,057,418 \$75/\$40/\$50/\$40	17,324 three sellouts	Radio City Music Hall Prods.
GRATEFUL DEAD	Palace of Auburn Hills Auburn Hills, Mich.	June 27-28	\$1,055,265 \$27.50	38,374 two sellouts	Metropolitan Entertainment Cellar Door
REBA MCKENTIRE TOBY KEITH RHETT AARNS	Universal Amphitheatre Universal City, Calif.	July 6-8	\$833,443 \$77/\$40/\$35/\$27	18,174 18,753 three shows	MCA Concerts in-house
JUAN LUIS GUERRA & 4.40 OLGA TARDU	Hiram Bithorn Stadium San Juan, Puerto Rico	June 17	\$750,000 \$45/\$30/\$15	25,000 sellout	Producciones Maritza Casiano
REBA MCKENTIRE TOBY KEITH RHETT AARNS	Glen Helen Blockbuster Pavilion Devore, Calif.	July 9	\$657,786 \$75.50/\$35.50/\$25/ \$22.50	16,584 sellout	PACE Concerts
PHISH	Jones Beach Theatre Wantagh, N.Y.	June 28-29	\$487,475 \$22.50	22,119 two sellouts	Delsener/Slater Enterprises
JUAN LUIS GUERRA & 4.40	Estadio Olimpico Juan Pablo Duarte, Santo Domingo Dominican Republic	June 10	\$456,000 \$15/\$6	50,000 sellout	Juan Luis Guerra Producciones Nonun

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**My Kind Of Group, Chicago Is.** The members of Chicago strut their stuff at a party thrown to announce the release of their new big band album, "Night & Day." Shown in back row, from left, are band members Lee Loughnane, Bill Champlin, and Robert Lamm; Giant Records GM Steve Backer; Giant Records owner Irving Azoff; and Chicago's Tris Imboden. In the front row, from left, are co-manager Peter Schivarelli and Chicago's Walt Parazaider, Jason Scheff, James Pankow, and Keith Howland.

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## DOUG MORRIS DIVES INTO SEA OF START-UP LABELS

(Continued from page 1)

Interviews with music industry executives indicate that the proliferation of new labels could lead to intensified bidding wars for new and established acts, as well as for executive talent to develop, promote, and market those acts.

It is unclear how the recent activity on the new-label front will affect the record business designs of companies like Viacom and News Corp.

In fact, some observers wonder whether the talent pool—both for artists and executives—is deep enough to support all the new start-ups. While some sources welcome new labels as places that provide opportunities for executives to grow, they also say new bands and artists can be deprived of growth by being signed to deals too early in their careers.

Sources liken the current explosion of labels as a replay of the situation of more than five years ago, when a new crop of labels sprung up. Most of them have struggled to survive. One record executive says, "There was a whole shuffling around at that time, and it drove a lot of people's prices up."

The latest label on the scene will be headed by Morris, the well-respected and successful record executive who was fired just weeks ago as chairman/CEO of Warner Music U.S. after disputes with his new boss Michael Fuchs (Billboard, July 1).

Morris will be chairman/CEO of New York-based Rising Tide Entertainment, which is fully financed by MCA Music and its new parent, Seagram. It is structured as a worldwide joint venture between Morris and MCA Records, which will handle back-office functions like business affairs and finance. The partners will share the profits 50-50. Morris says he expects to sign new and established pop, rock, R&B, and rap acts.

Al Teller, chairman of MCA Music Entertainment Group, says there is "no pressure from us on setting a timetable" for new signings or releases by Rising Tide. Asserting that there will be "an extremely sizable investment commitment" by MCA, Teller adds, "Doug's ability to grow will not be hampered from the perspective of capital." Estimates of MCA's financial involvement range from \$50 million-\$100 million, but Teller declines to be specific.

"We'll be starting soon," says Morris. "But I'm not in a hurry to run into this. It requires a lot of thought, and it requires the availability of great people. My role really is to develop a team of young executives who are going to have the opportunity to fly as high as their talents can take them."

### WHO WILL JOIN MORRIS?

There is speculation that some executives from Warner Music may follow Morris. Warner Music U.S. is expected to be disbanded soon, and sources say its remaining top executives—Mel Lewinter, Ina Meibach, and Ken Sunshine—will join Rising Tide.

Some sources think Danny Goldberg, chairman of Warner Bros. Records, could resign and help Morris run his new company, while others point out that he has a lucrative deal with Warner and that he might eventually land a bigger role with the worldwide music group. Asked about hiring Warner executives, Morris says, "Not if they're under contract."

Morris is suing Warner Music for breach of contract, charging that there

was no cause for his dismissal. He is seeking more than \$50 million—what he would have earned over the duration of the five-year agreement. Morris' attorney Stanley Schlessinger says the "value of the contract is independent" of Morris' new venture and that he is "proceeding" with the suit. Warner Music is expected to countersue (Billboard, July 15).

### TOUGH COMPETITION

The question remains whether Rising Tide and other start-ups will be able to compete in the big-money sweepstakes that marks today's music industry.

Outside the Big Six record companies, other players are poised to jump into the profitable music business. But, as Val Azzoli, president of the Atlantic Group, says, "It's going to cost them a lot of money to get in."

Viacom, now one of the largest media and entertainment companies in the world, plans to start rather than acquire a label. A spokesman says an interdivisional company task force—made up of Viacom units MTV Networks, Paramount Communications, and Blockbuster Entertainment—is exploring the formation of a label. Viacom declines to confirm the speculation that it had talked to Morris about a deal.

News Corp., Rupert Murdoch's media and entertainment colossus, is also said to be considering greater presence in the music business. It operates a joint venture, Fox Records, with BMG, but that is principally for soundtracks to Fox films and TV shows.

Walt Disney Co. is also said to be in the market to expand its record interests. It owns Walt Disney Records, the most successful independent label of recent years, with its soundtrack albums for Disney's animated films. The Disney Co. also operates Hollywood Records, a pop and rock label.

Hollywood was part of the label-start-up story five years ago. Under Peter Paterno, it never achieved hoped-for success, proving that having big-company backing does not guarantee a winner. But Hollywood has undergone major changes in the past year, leading some observers to view it as practically a new label. All its department heads were replaced, a new worldwide distribution deal with PolyGram is in place, and a host of new acts has been signed.

Last month, MCA announced another joint venture with a veteran record man when it agreed to provide distribution and other services through Geffen Records to the DreamWorks and SKG labels begun by David Geffen. Geffen's first signing is said to be George Michael, who has negotiated an end to his contract with Sony Music (see story, page 1).

The multimillion-dollar Michael deal is an exemplar of the kind of artist transaction that could become commonplace with so many new labels, executives say. Speaking under condition of anonymity, they say there are not enough great new acts to support the needs of so many companies. Many observers believe the new labels will need high-profile signings like Michael to make a quick name for themselves and attract new acts. Some executives foresee bidding wars for acts whose contracts expire at the end of 1996. One source expects the new label heads to count on past relationships with artists to bolster their rosters.

But Azzoli says a strategy of signing big acts might backfire. "What if that

high-profile artist doesn't sell? You can sign 10 bands for that cost. And maybe two or three of them will work."

On the other hand, the race to sign the hottest new bands has its drawbacks, too. Says Bob Pfeifer, president of the revamped Hollywood, "What happens is bands get signed too soon. Ultimately it hurts the artists, especially when the record company that woos you may not be around next year. It takes time to develop bands."

MCA also has a deal to provide financing, marketing, promotion, and distribution services to Krasnow Entertainment, the label begun by former Elektra Entertainment chief Robert Krasnow, the highly regarded music executive who resigned from Warner Music Group last year (ironically, after Morris was named to head the new domestic unit of the company). Krasnow has released one recording so far.

The speed at which MCA grabbed ex-Warner Music chieftains Morris and Krasnow has led some observers to speculate that former Warner Bros. Records chairman Mo Ostin will be the next to join the MCA family, perhaps heading the DreamWorks and SKG labels for Geffen and his partners. The companies declined comment, and Ostin was unavailable at press time.

### DEMAND FOR A&R TALENT

No matter who heads the labels, they need talented A&R executives in order to sign acts. Established major labels, in order to keep their own executives from jumping to the start-ups, may have to offer them more in-house imprints.

At Atlantic, A&R executive Jason Flom was rewarded with his own imprint, Lava Records. Atlantic has also set up new labels for indie label founder Craig Kallman (TAG Recordings) and producer David Foster (143 Records).

Azzoli sees new imprints providing a double benefit. "You've got to look down the road four or five years. It's a way to develop not only great creative talent, but executive talent." In the case of Flom, Azzoli says, "He was a very successful A&R man. It was time for him to run his own company. Now he can be the architect of his own future."

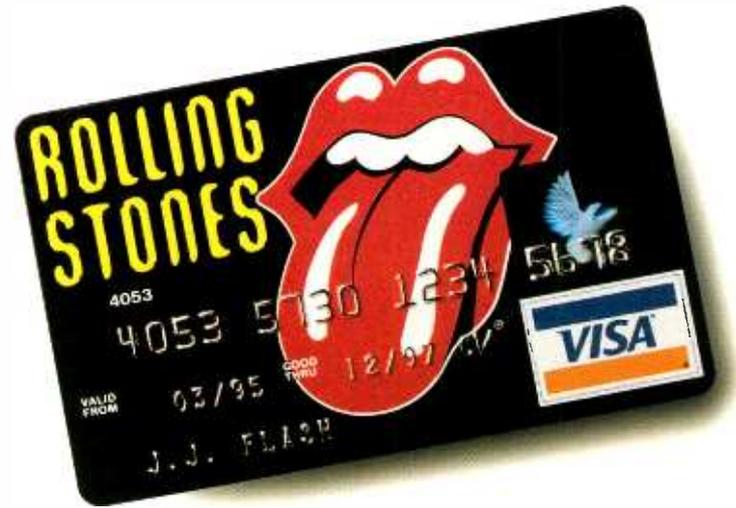
Of the new labels, Pfeifer says, "On the executive side they're good because they bring new blood in and give people new opportunities."

Other major labels besides Atlantic have been expanding their lists of labels.

Arista Records has financed producer-driven and manager-driven labels under its aegis. Recently it started Time Bomb Recordings with Jim Guerinot, manager of Offspring and former GM of A&M Records (Billboard, July 8). Bad Boy Entertainment, a venture begun just over a year ago with R&B producer Sean "Puffy" Combs, has yielded success with two rap acts. PolyGram's Island Records has given A&R executive Lisa Cortes her own imprint, Loose Cannon. Island also has deals with two artist-driven labels, Elton John's Rocket Records and Jimmy Buffett's Margaritaville Records.

One label start-up for which industry observers have high expectations is the Columbia Records Group label the Work Group, which is headed by former Virgin Records executives Jeff Ayeroff and Jordan Harris. It has benefited from Columbia's resources, including acts that had been on Columbia's roster.

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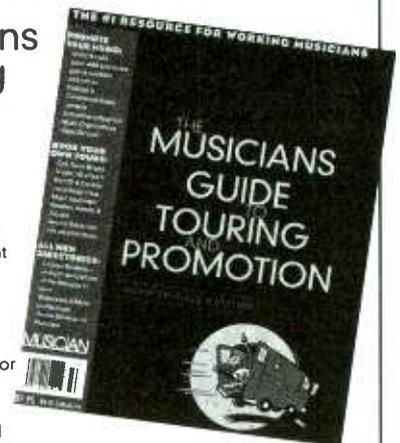
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RB8TG-4

# 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
1	1	3	<b>SILVERCHAIR</b> EPIC 67247 (10.98 EQ/15.98)	FROGSTOMP
2	6	7	<b>CORONA</b> EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
3	5	4	<b>NICKI FRENCH</b> CRITIQUE 15436 (10.98/15.98)	SECRETS
4	13	2	<b>MOKENSTEF</b> OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
5	3	4	<b>FUGAZI</b> DISCHORD 90 (7.98/11.98)	RED MEDICINE
6	8	4	<b>HUM</b> RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
7	—	1	<b>BROTHER CANE</b> VIRGIN 40564 (10.98/15.98)	SEEDS
8	4	3	<b>SEAN LEVERT</b> ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE
9	21	7	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
10	11	2	<b>NUTTIN' NYCE</b> POCKET TOWN 41525/JIVE (10.98/15.98)	DOWN 4 WHATEVA'
11	7	3	<b>TRIPPING DAISY</b> ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
12	12	3	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
13	15	9	<b>JOAN OSBORNE</b> MERCURY 526699 (10.98 EQ/15.98)	RELISH
14	22	90	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
15	18	3	<b>TOADIES</b> INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
16	17	7	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG
17	16	24	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
18	19	9	<b>MAD LION</b> WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
19	35	7	<b>URBAN KNIGHTS</b> GRP 9815 (10.98/16.98)	URBAN KNIGHTS
20	20	52	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES

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

21	25	18	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNES
22	27	9	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
23	24	41	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
24	23	5	<b>CATHERINE WHEEL</b> MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
25	34	12	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
26	38	20	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
27	40	7	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
28	36	26	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
29	9	3	<b>FIFTH WARD JUVENILZ</b> UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98)	DEADLY GROUNDZ
30	28	23	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
31	—	11	<b>KMFDM</b> WAX TRAX! 7199*/TVT (10.98/16.98)	NIHIL
32	26	9	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
33	10	4	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
34	—	5	<b>THE DAYTON FAMILY</b> PD BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
35	32	12	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
36	—	13	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
37	—	1	<b>SMOKING POPES</b> CAPITOL 33831 (9.98/15.98)	BORN TO QUIT
38	37	13	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
39	33	10	<b>JILL SOBULE</b> LAVA 82741/AG (10.98/15.98)	JILL SOBULE
40	—	15	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES

## POPULAR UPRIISINGS

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

**PRAISE THE LORDZ:** Ventrue/American is having a blast spreading the word on its new Beastie Boys-meets-"The Godfather" rock/hip-hop group **Lordz Of Brooklyn**.

Capitalizing on the fivesome's love of all things Italian, the label's awareness campaign for the group's debut, "All In The Family," released July 11, includes everything from spoofs of famous Mafia movies to deliver-

showed a picture of a scene from "The Godfather" in which **Marlon Brando** is petting a cat. The card featured the band's logo and read, "That was then." The following postcard ran a picture of the group in the same setting with the card reading, "This is now."

While **Amanda Scheer-Demme**, owner of Ventrue Entertainment and the band's manager, says even though she received some cease-and-desist orders, "it was worth the exposure."

The video, which was directed by Scheer-Demme and her husband, director **Ted Demme**, for the first single, "Saturday Nite Fever," follows similar themes. The group is set in scenes from its favorite movies: "Saturday Night Fever," "A Bronx Tale," "Reservoir Dogs," "Goodfellas," and "The Godfather."

"These guys grew up in Bay Ridge, Brooklyn, watching **John Travolta** and idolizing **Martin Scorsese**," says Scheer-Demme. "These things were influential to their lives, so we thought it would be fun to incorporate it into the video and the whole campaign."

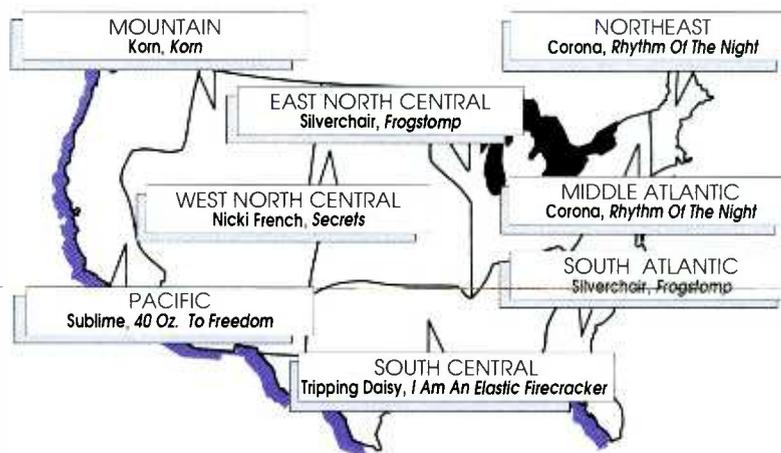
The week of July 10, the label mailed six pizzas a day in special **Lordz Of Brooklyn** pizza boxes to various executives and VJs at MTV to entice them to air the clip.

The single, which features samples from the **Guess Who's "American Woman"** and **Schoolly D's "Saturday Night,"**



**Chew On This.** Curtis Salgado's second album, "More Than You Can Chew" on Rhythm Safari, bowed at No. 6 among Heatseeker titles in the Pacific region on Saturday (15). Salgado, formerly with Roomful Of Blues and the Robert Cray Band, embarked on a West Coast tour July 12, including five dates with Buddy Guy.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Sublime, 40 Oz. To Freedom
  2. Everclear, Sparkle & Fade
  3. Fugazi, Red Medicine
  4. Smoking Popes, Born To Quit
  5. MoKenStef, Azz Izz
  6. Silverchair, Frogstomp
  7. Hawaiian Stack..., Instrumental Collection
  8. Joan Osborne, Relish
  9. Hum, You'd Prefer An Astronaut
  10. Corrosion Of Conformity, Deliverance

- SOUTH CENTRAL**
1. Tripping Daisy, I Am An Elastic Firecracker
  2. Brother Cane, Seeds
  3. Mystikal, Mystikal
  4. Crime Boss, All In The Game
  5. Ian Moore, Modernday Folklore
  6. Fifth Ward Juvenilz, Deadly Groundz
  7. Perfect Stranger, You Have The Right To
  8. The Dayton Family, What's On My Mind?
  9. Corona, Rhythm Of The Night
  10. Toadies, Rubberneck

is being worked to modern rock, top 40, and R&B radio.

According to Broadcast Data Systems, R&B WQOK Raleigh, N.C., is playing the song, along

with five modern rock stations, including WDRE Long Island, N.Y., and WFNX Boston, and seven top 40 stations, including WHTZ (Z100) New York and

KHQT (Hot 97.7) San Jose, Calif.

The group is playing five or six dates in August on the Warped skateboarding tour.

**CAMPBELL'S DEBUT:** Kuff/Virgin is hoping to mirror the U.K. success of "That Look In Your Eyes," the first single from UB40 front man **Ali Campbell's** solo debut, in the U.S.

Campbell's new album, "Big Love," is due Tuesday (18) on his Virgin-distributed label, Kuff Records.

"That Look In Your Eyes," which is a duet with Los Angeles-based singer/songwriter **Pamela Starks**, who wrote the song with **Kenny Gray**, peaked at No. 5 on the Hits of the U.K. singles chart on June 3.

So far, the song is garnering strong top 40 airplay and some AC and album rock play.

According to Broadcast Data Systems, four top 40 and two AC stations are among the stations playing "That Look In Your Eyes."

"The album is a distinctively pop record that leans reggae on a few tracks," says **Eric Ferris**, director of product management at Virgin. "We think it's more pop than any UB40 record ever was. The first song has multiformat appeal. We're going to pop, triple-A, alternative, hot AC, NAC, and modern rock."

To satisfy the reggae seg-

ment of UB40's fan base, the label serviced a sampler of the album's more reggae-leaning tracks to reggae and modern rock radio.

Starks, who is being courted by three major labels, says she wrote the song for Campbell "almost as a dare."

"It's funny," she says. "It was the first song I put out, wrote, and published, and now it's gold."



**Traveling Gypsies.** Michael Kline & the Gypsies will perform at a show sponsored by triple-A KXPT Las Vegas on Sunday (16) and will open for **Vigilantes Of Love** at the Troubadour in L.A. July 26. The group is garnering adult contemporary play with the ballad "I Can't Leave, I Can't Stay" from its Anthony Avenue debut, "Seeing The Circle." WMMO Orlando, Fla., is one of the AC stations playing the song.

**TIDBITS:** Mammoth's **Squirrel Nut Zippers** will strut their big band, swing, and hot jazz stuff on "Late Night With Conan O'Brien" on Tuesday (18).

ing pizza to MTV execs.

To begin with, the label mailed a series of clever postcards and placed ads featuring scenes from the group's favorite movies in such magazines as Thrasher.

For instance, one postcard

## Ex-MCA Exec Fischer & Tribe Form Dre Force Label

BY J.R. REYNOLDS

LOS ANGELES—Former MCA A&R executive Andre Fischer has paired with Tribe, a music services firm, to form Dre Force, a label specializing in R&B, crossover, and pop music. Fischer will head the company, while Tribe president/CEO Paul Leighton will handle the label's day-to-day operations.

Instead of a long-term contract with a specific distributor, Dre Force will negotiate with various companies on a project-by-project basis.

The label's first act is the quintet Boyz Of Paradise, whose album, "BOP" hits streets Aug. 15 and will be distributed through Rhythm Safari/Priority. The group's current single is a cover of "Shining Star," originally recorded by

the Mannhattans.

Boyz Of Paradise is an international collective with members of Hawaiian, Philippine, Japanese, and Spanish heritage. The group was signed by Fischer after it was dropped from MCA following the executive's departure from the label.

A noted producer and former drummer with the '70s band Rufus, Fischer is known as an artist's executive. Prior to joining MCA, he produced such major artists as Natalie Cole, Tony Bennett, Milt Jackson, and Chaka Khan. He says Dre Force will focus heavily on artist development.

"It's scaring me how most labels only care about making quick hits," he says. "Our greatest challenge will be maintaining patience as we develop our artists and trying to enlighten consumers

and bring the standard of music up to where it should be."

Dre Force will benefit from the in-house services that Tribe offers, including marketing, promotion, artist development, touring, recording, and business management.



FISCHER

Says Leighton, "Tribe gives Dre Force the ability to do things on our own in addition to working with our distribution partners. By utilizing multidistribution sources, we can take advantage of the strengths that the different companies can offer."

Beverly Hills, Calif.-based Tribe has worked with a cross section of acts

since its formation seven years ago; these include Jon Secada, Cypress Hill, House Of Pain, Meat Loaf, and John Tesh.

Initially, Fischer will handle the majority of A&R duties. "Other A&R partners will come aboard some time soon," says Leighton. "Each relationship will define itself. Some will be ongoing while others will be project by project. They'll find this environment less [like a mill] and will be able to concentrate on developing acts."

Fischer and Leighton plan to tap into the global community and use the latest marketing techniques. Says Fischer, "Everybody's worried about some market in New Jersey, but my studies have found that there are about 2 billion consumers on the Pacific Rim who are between the ages of 14 and

40—and we've got the tools to reach them."

Dre Force has established an America Online site that features sound and video clips of its product, as well as biographical material, fan club information, touring schedules, discographies, and a chat room.

"There's also information on where you can buy our music around the world," says Fischer. "We've included an E-mail address, Internet address, an international 800 number, and a direct mailing address."

Domestically, Dre Force plans to develop ties to the streets, as well as maintain close relationships with personnel at rackjobbers, one-stops, and retail warehouses.

Says Leighton, "Our objective is to think globally, but act locally."

## Hyman's Passing Sad Reminder Of Talent; Beware, Frank! Leverts Cut Duets Album

WITH THE prevailing "who's the next hot talent?" sentiment among most R&B consumers, it's disheartening to note the passing of Phyllis Hyman, an enduring vocalist who, while not garnering an overwhelming number of chart hits over her 18-year, seven-album recording career, nonetheless scored a bull's-eye with discriminating listeners.

Hyman, who died June 30 in an apparent suicide, was scheduled to perform the same evening at New York's Apollo Theatre. She was 45 years old.

As unsettling as it may be, fans will soon get the chance to hear new music from the late artist. An album, as yet untitled, is due in September from Philadelphia International/Zoo. The first single, "I Refuse To Be Lonely Again," drops in August.

Hyman was known for her larger-than-life diva persona, which matched the Pennsylvania native's prodigious, vintage jazz/R&B vocals and physical stature (she was more than 6 feet tall).

Hyman began her professional music career with the group New Direction in 1971. She later gained prominence on the road with jazz drummer Norman Connors and was a featured vocalist on his 1976 breakthrough set, "You Are My Starship."

In 1977, she made her self-titled debut on Buddah Records and then went to Arista two years later, where she cut four albums. In 1986, she began recording for Philadelphia International, where her last project, "Prime Of My Life," peaked at No. 10 on the Top R&B Albums chart in 1991.

Hyman recorded several top 10 R&B singles, including "Can't We Fall In Love Again," "Don't Wanna Change The World," "Living In Confusion," and "When You Get Right Down To It," which was No. 1 on the Hot R&B Singles chart in 1992.

Hyman also made a name for herself on Broadway, appearing in the musicals "Dreamgirls" and "Sophisticated Ladies," which earned her a Tony nomination in 1981. She also appeared in such films as "School Daze," "Lenny," and "The Doorman."

**NOT TO BE MISSED:** Be on the lookout for the yet-to-be-titled father/son duets album featuring

Eddie and Gerald Levert, scheduled for release this fall on Elektra. The first single, "Missing You," is produced by Gerald and Edwin Nicholas and should be out late August or early September.

This isn't the first time Eddie and Gerald have collaborated on a duet. The two recorded "Baby Hold On To Me," from Gerald's EastWest set "Private Line," which hit No. 1 on the Hot R&B Singles chart in 1991.

**WAYDIO FOE WUN WUN:** Radio One owner/CEO Cathy Hughes will be honored Oct. 26 at the fourth annual Salute To Excellence Awards Dinner at the New York Sheraton Hotel & Towers. Proceeds will be donated to the Piney Woods Country Life School, an African-American boarding school in Mississippi. For more information, call 212-222-9400.



by J. R. Reynolds

**REGGAE FANS TAKE NOTE:** Look out for Motown artist Lucky Dube, whose current 28-date U.S. tour winds up Sept. 8 in San Diego.

**ALBUMS TO CHECK Out:** D'Angelo's "Brown Sugar" (EMI) issues incredible, smooth cool vibes to chill to... Jazz Lee Alston's

self-titled EP (Rhyme Cartel/American) delivers off-pungent lyrics, but they're tempered by poetic bliss... MoKenStef's "Azz Izz" (Outburst/Def Jam) offers funsters a gang o' catchy "today" tracks... "The Funky Descendant" by Hami (Capitol) helps push the envelope of hip-hop jazz and other nouveau-alternative R&B forms... Dr. John's "Afterglow" (Blue Thumb/GRP) is a real good-time album that jumps from here to there to here again... Leon Ware's "Taste The Love" (Kitchen/CRD) is a set sure to tickle the fancy of nostalgic Marvin Gaye fans... U.N.V.'s "Universal Nubian Voices" (Maverick/Warner Bros.) helps hold the line for young R&B moderns.

**FOR THE RECORD:** Contrary to information in the July 8 story on Mercury saxophonist Walter Beasley, promotion samplers will be serviced to jazz/AC radio, not triple-A stations.

## Virgin Artist Teddy Tells What He Wants On Debut Album 'Soul'

BY J.R. REYNOLDS

LOS ANGELES—Noo Trybe/Virgin Records is taking vocalist Teddy to the people by booking five early concert dates around the Tuesday (18) release of his debut single, "Tell Me What You Want."

Although the 24-year-old's upcoming album, "Soul," is rich in traditional R&B ballads, label executives hope the more contemporary, Keith Crouch-produced "Tell Me What You Want" will attract younger listeners to the project.

Teddy's inclusion in the July 12-19 leg of a national tour featuring the youth-oriented acts Immature, Soul For Real, Monica, and Subway, is also expected to help familiarize concertgoers with the new artist.

Teddy, whose last name is Martin, was discovered on stage as a backup singer for a Jody Watley concert. The Los Angeles-based artist has also sung backup at shows featuring such artists as Aaron Hall, Morris Day, and Damion Hall.

Says Noo Trybe president Eric Brooks, "Teddy is a well-rounded performer because he sings, can dance, and also plays the piano for audiences. So we'll be doing a lot of promotion runs where he can show those skills off."

Although he's at home singing in front of an audience, recording music in a studio was a learning experience for Teddy. "At first, I had a hard time conveying emotion, because on stage, you can look into a woman's eyes who is 10 feet away and feed off that," he says. "But eventually I got used to it."

Teddy says he takes an artistic approach that begins with a "distinct soulful" voice that sets him apart from other singers. "I sing old-school music with a '90s flavor that has a cer-

tain sincerity about it," he says. "I think it will sell."

Brooks says Teddy's audience is aged 18-34 and skewed toward females. "There's a void out there," he says. "We set out to make an album that fit right between those hard, love-you-down acts and the softer romance balladeers."

A broad marketing campaign for the single began around the July 4 holiday with the street-team distribution of album sampler cassettes to various youth-oriented centers of influence, including radio mix shows and concert venues.

"From there, we began focusing on markets where we have good relationships with radio," says Brooks, who adds that the ballad already has received some play during "quiet storm" segments at various R&B stations.

At press time, the single's clip was slated for a mid-July release.

The label plans to follow the youth-flavored first single with the more adult-oriented "Come Over." However, an underground remix of the record targeting teen consumers is also planned.

Teddy co-wrote five of the album's  
(Continued on page 30)



TEDDY



**Spirited Team.** Nonesuch/Atlantic artist Fontella Bass, left, snuggles with vocalist Al Green following a recent sold-out performance at New York's Beacon Theatre. Bass' current gospel/pop album is titled "No Ways Tired."

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 22, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1/Hot Shot Debut ***</b>						
1	NEW	1	1	LUNIZ	NOO TRYBE 40523 (9.98/13.98) 1 week at No. 1	OPERATION STACKOLA 1
2	1	1	3	MICHAEL JACKSON	EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 1
3	2	2	4	MACK 10	PRIORITY 53938 (9.98/14.98) HS	MACK 10 2
4	3	3	17	2PAC	INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD 1
5	4	6	34	TLC	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL 2
6	NEW	1	1	D'ANGELO	EMI 33629 (10.98/15.98)	BROWN SUGAR 6
7	5	8	43	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 3
8	NEW	1	1	SOUTH CIRCLE	SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA 8
9	6	4	7	NAUGHTY BY NATURE	TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE 1
10	7	5	3	GRAND PUBA	ELEKTRA 61619*/EEG (10.98/15.98)	2000 5
11	8	9	11	MOBB DEEP	LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS 3
12	10	7	13	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
13	11	14	17	E-40	SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY 2
14	14	15	32	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 1
15	16	10	15	SOUL FOR REAL	UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN 5
16	12	—	2	SPECIAL ED	PROFILE 11463* (10.98/16.98)	REVELATIONS 12
17	9	12	5	C-BO	AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT 4
18	13	19	41	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 6
19	15	11	45	BOYZ II MEN	MOTOWN 0323 (10.98/16.98)	II 1
20	20	16	14	MONTELL JORDAN	PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT 4
21	17	—	2	TONY THOMPSON	GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL 17
22	21	18	15	OL' DIRTY BASTARD	ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS 2
23	18	20	26	BROWNSTONE	MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP 4
<b>*** Pacesetter ***</b>						
24	27	26	7	JON B.	Y&M/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE 24
25	25	23	17	KUT KLOSE	KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER 12
26	24	21	19	ADINA HOWARD	MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE? 7
27	23	13	9	SOUNDTRACK	40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD 1
28	26	25	31	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY 6
29	30	49	3	MOKENSTEF	OUTBURST/RAL 27364*/JLND (10.98/15.98) HS	AZZ IZZ 29
30	22	24	3	SEAN LEVERT	ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE 22
31	29	22	34	METHOD MAN	DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL 1
32	19	17	3	MC BREED	WRAP 8148/ICHIBAN (10.98/15.98)	BIG BALLER 17
33	32	32	40	BARRY WHITE	A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE 1
34	33	31	35	H-TOWN	LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK 21
35	NEW	1	1	FUNKDOOBIE	IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE 35
36	31	27	15	SOUNDTRACK	TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1 3
<b>*** Greatest Gainer ***</b>						
37	55	—	2	SKEE-LO	SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH 37
38	37	39	44	GERALD LEVERT	EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON 2
39	47	36	5	ALL-4-ONE	BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS 31
40	39	—	2	U.N.V.	MAVERICK 45839/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES 39
41	45	33	5	INCOGNITO	TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING 29
42	35	37	10	MASTA ACE INCORPORATED	DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME 19
43	51	47	16	THE WHISPERS	CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES 8
44	34	—	2	NUTTIN' NYCE	POCKETOWN 41525/JIVE (10.98/15.98) HS	DOWN 4 WHATEVA' 34
45	36	29	4	SHABBA RANKS	EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA 25
46	28	30	3	FIFTH WARD JUVENILZ	UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS	DEADLY GROUNDZ 28

47	48	40	35	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 7
48	49	48	32	THE DAYTON FAMILY	PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND? 38
49	54	55	55	BONE THUGS N HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 2
50	40	43	20	CRIME BOSS	SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME 11
51	44	50	43	GLADYS KNIGHT	MCA 10946 (10.98/15.98)	JUST FOR YOU 6
52	43	28	5	AMG	SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL 22
53	59	—	2	B.O.N.E. ENTERPRISE	STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH 53
54	50	42	16	STEVIE WONDER	MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE 2
55	RE-ENTRY	10	10	AARON NEVILLE	A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART 52
56	38	35	13	VARIOUS ARTISTS	SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS 15
57	56	57	39	THUG LIFE	INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1 6
58	NEW	1	1	WAYMAN TISDALE	MOJAZZ 0552/MOTOWN (10.98/15.98)	POWER FORWARD 58
59	61	51	20	DJ QUIK	PROFILE 1462* (10.98/16.98)	SAFE + SOUND 1
60	41	46	7	MAD CJ MAC	RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME 41
61	42	34	6	SHOW AND A.G.	PAYDAY 124007/FFRR (9.98/16.98) HS	GOODFELLAS 23
62	53	41	9	MAD LION	WEEDED 2006*/NERVOUS (10.98/15.98) HS	REAL TING 20
63	46	38	19	BROTHA LYNCH HUNG	BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS 26
64	62	61	5	IMPROMP2	MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT 61
65	57	52	58	69 BOYZ	RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD 13
66	58	54	11	LORENZO	LUKE 214* (10.98/16.98)	LOVE ON MY MIND 41
67	52	53	4	WILLIAM BECTON	INTERSOUND 9145 (9.98/14.98)	BROKEN 52
68	66	56	34	CHANTE MOORE	SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME 11
69	72	45	16	SOUNDTRACK	WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS 13
70	68	66	44	USHER	LAFACE 26008/ARISTA (9.98/15.98) HS	USHER 25
71	60	67	41	KARYN WHITE	WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT 22
72	71	59	24	SUBWAY	BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES 23
73	75	65	38	SCARFACE	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY 2
74	69	74	31	VANESSA WILLIAMS	WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS 25
75	73	71	38	SOUNDTRACK	DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE 1
76	64	60	54	DA BRAT	SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED 1
77	67	64	24	TOO SHORT	DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS 1
78	74	63	55	BLACKSTREET	INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET 7
79	63	58	43	ANITA BAKER	ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE 1
80	77	44	10	SOUNDTRACK	MERCURY 525479 (10.98 EQ/16.98)	PANTHER 5
81	82	87	30	PHIL PERRY	GRP 4026/MCA (9.98/15.98)	PURE PLEASURE 64
82	87	68	138	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
83	RE-ENTRY	84	84	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE 1
84	70	62	7	QUESTIONMARK ASYLUM	KAPER 66560/RCA (9.98/15.98)	THE ALBUM 50
85	76	72	13	DIS 'N' DAT	EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN' 53
86	RE-ENTRY	33	33	SPICE 1	JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE 2
87	80	73	34	HOWARD HEWETT	CALIBER 1008 (9.98/14.98)	IT'S TIME 29
88	84	76	77	WU-TANG CLAN	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 8
89	79	75	21	VARIOUS ARTISTS	RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2 34
90	95	—	18	MYSTIKAL	BIG BOY 12 (9.98/14.98)	MYSTIKAL 56
91	97	86	41	SOUNDTRACK	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC 1
92	65	69	21	VARIOUS ARTISTS	RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 33
93	88	80	33	ICE CUBE	PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES 3
94	81	79	8	KING JUST	BLACK FIST/SELECT STREET 23011/AG (9.98/16.98) HS	MYSTICS OF THE GOD 33
95	86	—	103	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON 1
96	RE-ENTRY	20	20	VARIOUS ARTISTS	RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4 39
97	94	—	40	EIGHTBALL & MJG	SUAVE 0002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN 11
98	89	—	38	BARRY WHITE	MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS 70
99	RE-ENTRY	86	86	R. KELLY	JIVE 41527 (10.98/15.98)	12 PLAY 1
100	96	—	75	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9

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



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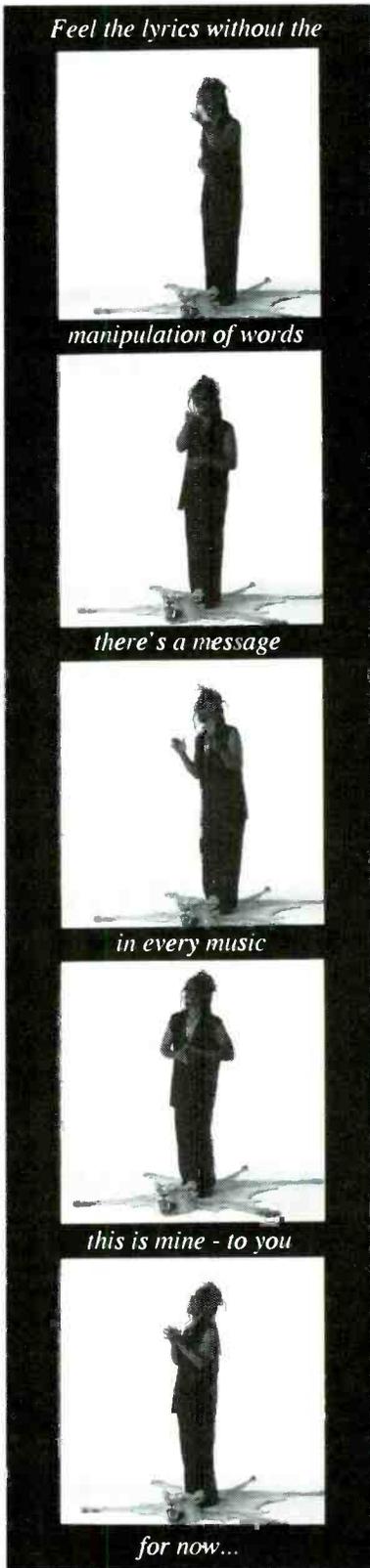
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*"Melvin, This One is For You, I Will Always Remember You."*

(Melvin Franklin performed his final recording session on "Let love lead the way" and "Responsibilities")

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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				***No. 1***	
1	1	1	5	ONE MORE CHANCE/THE WHAT (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	◆ THE NOTORIOUS B.I.G. 5 weeks at No. 1
2	NEW		1	BOOMBASTIC (C) (T) (X) VIRGIN 38482	◆ SHAGGY
3	2	2	12	I'LL BE THERE...YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	◆ METHOD MAN/M.J. BLIGE
4	4	4	8	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	◆ LUNIZ
5	NEW		1	GLACIERS OF ICE/CRIMINOLOGY (C) (D) (T) LOUD 64374/RCA	◆ RAEKWON
6	3	3	7	FEEL ME FLOW (C) (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
7	5	5	5	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	◆ E-40 (FEATURING SUGA T.)
8	6	18	4	SO MANY TEARS (C) (M) (T) (X) INTERSCOPE 95748/AG	◆ 2PAC
				***GREATEST GAINER***	
9	12	23	3	SUGAR HILL (C) (T) (X) EMI 58407	◆ AZ
10	7	10	16	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	◆ DIS 'N' DAT
11	9	7	8	MIND BLOWIN' (C) (T) (X) T.N.T. 42286/JIVE	◆ SMOOTH
12	8	6	19	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	◆ DR. DRE
13	10	11	9	FOE LIFE (C) (T) PRIORITY 53192	◆ MACK 10
14	11	8	16	GIVE IT 2 YOU (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	◆ DA BRAT
15	13	9	9	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	◆ OL' DIRTY BASTARD
16	15	16	14	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	◆ MASTA ACE INCORPORATED
17	21	21	13	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
18	14	12	6	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	◆ MOBB DEEP
19	18	20	13	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	◆ HEATHER B.
20	NEW		1	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750*/AG	◆ JUNIOR M.A.F.I.A.
21	16	17	14	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	◆ LOST BOYZ
22	17	15	21	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	◆ 2PAC
23	19	14	27	BIG POPPA/WARNING (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
24	22	19	13	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	◆ QUESTIONMARK ASYLUM
25	NEW		1	WHO'S THE BIGGEST (T) RAP-A-LOT 38479/NOO TRYBE	◆ BUSHWICK BILL
26	20	13	7	NEVA GO BACK (C) (T) (X) PROFILE 5433	◆ SPECIAL ED
27	24	26	4	CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND	◆ BUJU BANTON
28	23	27	4	HEY ALRIGHT (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN	◆ ROTTIN RAZKALS
29	25	25	6	THE POINTS (M) (T) (X) MERCURY 6937*	◆ VARIOUS ARTISTS
30	29	24	10	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	◆ DOMINO
31	32	28	27	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
32	NEW		1	GIRLSTOWN (M) (T) COLUMBIA 77751*	◆ SUPER CAT
33	28	29	23	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN	◆ DJ SMURF AND P.M.H.I.
34	30	36	14	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	◆ MIC GERONIMO
35	27	30	4	DEATH BE THE PENALTY (C) (T) PENALTY 7152	◆ SHABAZZ THE DISCIPLE
36	34	40	3	DUNKEY KONG (C) (T) (X) WRAP 319/CHIBAN	◆ KILO
37	26	22	8	LOLLOPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND	◆ MENTALLY DISTURBED
38	31	39	60	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
39	33	45	26	TOUR (C) (T) SIGNET 162/RAL	◆ CAPLETON
40	37	49	4	ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385*/ISLAND	◆ THE TWINZ
41	38	38	8	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131*/EEG	◆ GRAND PUBA
42	NEW		1	MVP (C) (T) (X) COLUMBIA 77940	◆ BIG L
43	41	41	30	GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
44	42	31	15	CRAZIEST (M) (T) (X) TOMMY BOY 670*	◆ NAUGHTY BY NATURE
45	35	34	11	U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	◆ SAM SNEED FEATURING DR. DRE
46	49	—	21	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
47	36	46	24	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	◆ OL' DIRTY BASTARD
48	40	—	2	CAUGHT UP IN THE GAME (C) (D) (T) PALLAS 357183	◆ BUSHWACKAS
49	47	—	3	SUMMERTIME IN THE L.B.C. (D) (M) (T) G FUNK/RAL 9383*/ISLAND	◆ DOVE SHACK
50	39	47	11	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	◆ MAD LION

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.

## R&B

### Lady Of Soul Awards To Bow; 5 Noms For TLC

LOS ANGELES—LaFace trio TLC garnered five nominations to lead a field of 21 female recording acts in the hunt to become winners of "Soul Train's" first Lady Of Soul Awards—created to celebrate the achievements of women in 10 musical categories.

Awardees will be named Aug. 6 during a live, two-hour syndicated telecast from the Santa Monica Civic Auditorium here.

Two special awards will be presented. Rap act Salt-N-Pepa will be honored as entertainers of the year and choreographer/actress/TV producer Debbie Allen will receive the Lena Horne Award for outstanding career achievement.

The show, which will be hosted by Gladys Knight, Brian McKnight, and fashion model Tyra Banks, will be produced in a format similar to the successful "Soul Train Music Awards." The program is scheduled to become an annual event.

Here is a complete list of the nominees:

**Best R&B/soul single—solo:** Anita Baker, "I Apologize"; Mary J. Blige, "I'm Goin' Down"; Brandy, "I Wanna Be Down"; Toni Braxton, "How Many Ways."

**Best R&B/soul single—group, band, or duo:** Blackgirl, "Let's Do It Again"; Brownstone, "If You Love Me"; TLC, "Creep"; Total Featuring the Notorious B.I.G., "Can't You See" (from "New Jersey Drive").

**R&B/soul album of the year—solo:** Anita Baker, "Rhythm Of Love"; Mary J. Blige, "My Life"; Brandy, "Brandy"; Da Brat, "Funkdafied."

**R&B/soul album of the year—group, band, or duo:** Blackgirl, "Treat U Right"; Brownstone, "From The Bottom Up"; Changing Faces, "Changing Faces"; TLC, "CrazySexyCool."

**Best rap album:** Da Brat, "Funkdafied"; Dis-N-Dat, "Bumpin'"; TLC, "CrazySexyCool."

**R&B/soul song of the year:** Brandy, "I Wanna Be Down"; Brownstone, "If You Love Me"; Janet Jackson, "Any Time, Any Place/And On And On"; TLC, "Creep."

**Best R&B/soul new artist:** Aaliyah, "Back And Forth"; Brandy, "I Wanna Be Down"; Brownstone, "If You Love Me"; Da Brat, "Give It 2 You."

**Best R&B/soul music video:** Anita Baker, "I Apologize"; Mary J. Blige, "I'm Goin' Down"; Janet Jackson, "You Want This"; TLC, "Creep."

**Best jazz album:** Geri Allen, "Twenty One"; Patti Austin, "That Secret Place"; Cassandra Wilson, "Blue Light 'Til Dawn"; Nancy Wilson, "Love, Nancy."

**Best gospel album:** Helen Baylor, "The Live Experience"; GMWA Women Of Worship, "It's Our Time"; Dorothy Norwood, "Live With The Georgia Mass Choir"; Dottie Peoples, "On Time God."



**STANDING AT THE TOP:** "Boombastic" by Shaggy (Virgin) takes another step closer to the top of the Hot R&B Singles chart. This week it moves 3-2. Still in front with a very strong lead is "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista), which is No. 1 for its fifth consecutive week. This week "The What," which is the B-side of "One More Chance," gets listed on the R&B singles chart because it is beginning to register some R&B airplay for the first time. "The What" is a duet by the Notorious B.I.G. and Method Man.

**TIGHTEN UP ON YOUR BACKSTROKE:** "Waterfalls" by TLC (LaFace/Arista) takes hold of the No. 1 position on the Hot R&B Airplay chart this week. Unfortunately, it gets pushed back to No. 5 on the Hot R&B Singles chart by "Freak'n You" by Jodeci (Uptown/MCA), despite a small gain in overall points (airplay and sales). It is very possible that "Waterfalls" will rebound on the R&B singles chart next week. Meanwhile, "Freak'n You" enjoys a big surge in single sales this week and moves 5-4 on the overall chart and 4-3 on the Hot R&B Singles Sales chart. Jodeci's album "The Show, The After-Party, The Hotel" is due to hit the stores Tuesday (18).

**SUSPENDED ANIMATION:** "He's Mine" by MoKenStef (Outburst/RAL/Island) has the largest increase in total points on the R&B singles chart, but because the top 10 is so tight, it only manages a parallel move, 6-6.

"Someone To Love" by Jon B. Featuring Babyface (550 Music) comes back to life at radio. This week it rebuletts on the singles chart at No. 7 and moves 8-5 on the R&B airplay chart.

**GREATEST GAINERS:** "We Must Be In Love" by Pure Soul (StepSun/Interscope) wins the Greatest Gainer/Airplay award for the second consecutive week. This week it is top 10 at seven stations, including WQMG Greensboro, N.C., WOWI Norfolk, Va., and KIPR Little Rock, Ark. "Sugar Hill" by AZ (EMI) garners the Greatest Gainer/Sales honors. It moves 34-21 on the Hot R&B Singles Sales chart and is breaking at radio in the following markets: Chicago, Greensboro, Norfolk, Washington, D.C., and Baltimore.

**PREMATURE BIRTH:** Two records debut a week early due to street-date violations. Our normal policy is that a single is eligible to debut a week after its commercial release date. However, if a single leaks into the marketplace a few days early and shows up on the sales chart, we are obligated to bring the record on a week earlier than normal. This scenario played out for two records this week. The first, "Player's Anthem" by Junior M.A.F.I.A. (Undeas/Big Beat/Atlantic), is this week's Hot Shot Debut. It enters the Hot R&B Singles chart at No. 59 and is No. 46 on the Hot R&B Singles Sales chart. This track has been very popular in the clubs and is just starting to penetrate at radio. "Player's Anthem" also features vocals from the B.I.G. himself. The other record to debut early is "Who's The Biggest" by Bushwick Bill (Rap-A-Lot/Noo Trybe), which debuts at No. 88 on the Hot R&B Singles chart and No. 54 on the sales chart. Both of these records should have big jumps once they benefit from a full week of sales at all retail outlets.

## BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	7	CIRCUMSTANCE WAYMAN TISDALE (MOJAZZ/MOTOWN)	14	5	4	DEATH BE THE PENALTY SHABAZZ THE DISCIPLE (PENALTY)
2	16	3	SUMMERTIME IN THE LBC DOVE SHACK (DEF JAM/RAL/ISLAND)	15	18	3	DUNKEY KONG KILO (WRAP/CHIBAN)
3	8	5	I BELIEVE BLESSID UNION OF SOULS (EMI)	16	2	8	LOLLOPOP MENTALLY DISTURBED (SO-LO JAM)
4	1	5	COME AND TAKE A RIDE MAD CJ MAC (RAP-A-LOT/NOO TRYBE)	17	19	3	CRUNCH TIME PRINCE MARKIE DEE (MOTOWN)
5	11	11	JERI'S SONG EVERETTE HARP (BLUE NOTE/CAPITOL)	18	—	1	WHATZ UP, WHATZ UP PLAYA PONCHO FEAT. LA SNO (SO SO DEF)
6	17	2	ALL OUT OF LOVE COZETTE MORGAN (NINA)	19	—	1	Y-O-U FADE II BLACK (G-FORCE)
7	—	1	GIRLSTOWN SUPER CAT (COLUMBIA)	20	15	5	LET'S DO IT AGAIN TAMI (STREET LIFE/SCOTTI BROS.)
8	4	3	YOU BRING THE FREAK OUTTA ME SEX (PENDULUM/EMI)	21	—	1	THANKS TO THE FOOL ISAAC HAYES (POINTBLANK/VIRGIN)
9	10	11	OWN DESTINY MAD LION (WEEDED/NERVOUS)	22	—	1	HUMAN NATURE MADONNA (MAVERICK/SIRE/WARNER BROS.)
10	12	2	TELL ME GROOVE THEORY (EPIC)	23	24	2	MAKE A MOVE ADT (TECHNIQUE)
11	9	10	MASTA I.C. MIC GERONIMO (BLUNT/TVT)	24	—	1	ME AND YOU J. LITTLE (ATLANTIC)
12	14	2	I'LL SEND YOU ROSES KENNETH MANGRAM (WEST/WARNER BROS.)	25	21	2	CAUGHT UP IN THE GAME BUSHWACKAS (PALLAS)
13	—	1	TONIGHT'S THE NIGHT LARRY CORVELL (CT)				

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

## Billboard Summit Moves To Home Of Clubland

**MARK YOUR CALENDAR:** It may still be a year away, but we are already preparing for the third edition of the Billboard Dance Music Summit. And, kids, get ready for changes at the annual event, which will retain many of the qualities that have become familiar to past attendees but will also explore what we think will be cool new territory.

The first and potentially most radical changes for Summit are its time and setting. The 1996 confab will run July 17-19 at the Chicago Downtown Marriott hotel in the eternally fertile city where house music was born. While we will dearly miss the quirky and experimental vibe of San Francisco during the winter, what could be a better site for celebrating and examining the inner workings of clubland than the place where its dominant sound was developed—and in the warmth of summer, no less? That said, rest assured that every viable subsection of dance music will be fairly represented.

A number of the other new features of the Billboard Dance Music Summit are still to be confirmed, but we can tell you that last year's hugely successful Divas Unplugged showcase will return, giving some of our community's finest vocalists a chance to shine in a band-fueled live setting. Also on the agenda is Billboard's Clubland Carnival/Expo, which will run concurrently with the Summit's discussion groups and will combine traditional sound and light exhibiting with interactive product booths, games, contests, and maybe even a juggler or two. The line for bearded ladies and sword swallows forms to the left!

Another new offering will be a special remix/editing workshop on July 20, to be presented in coordination with the fine folks at Vibe Music. These sessions will provide hands-on lessons in the indie label's in-house recording studio.

Beyond the new stuff, you can count

on a round of workshops that are designed to trigger juicy and enlightening discussion, as well as to provide education on how to do better business. Of course, we will also take you on a journey into Chicago's cuter clubs with performances by dance music's finest.

Additional details on these and other facets of the Summit will follow in the coming months. Look for registration rates and hotel reservation information to become available in the coming weeks. Watch this space.

**TURN THE BEAT AROUND:** Michael Jackson's recent smash, "Scream," is barely a memory and Epic Records is already trotting out the second single from the King of Pop's current opus, "HIStory." The R. Kelly-produced slow jam "You Are Not Alone" has begun to circulate on test pressing in several key club circles, sporting gorgeous, unusually simple house mixes by Frankie Knuckles. Knuckles has given the song the sweeping, disco-inspired groove that we fantasized about when we first heard the song a while back. His use of swirling organs, subtle hand claps, and grand piano lines adds to the song's dramatic flavor. In all, Knuckles has crafted smartly trend-free mixes, which perfectly complement Jackson's sterling vocal and will likely linger on turntables for months.

After twirling 'round the floor with Junior Vasquez on several 12-inch singles, Madonna throws down with clubland veteran Danny Tenaglia for the post-production of "Human Nature," the fourth single from "Bedtime Stories." In his hands, the face-crackin' hip-hop jam is molded into a defiant house anthem that smartly captures the attitude of the original. There are moments when La M's sped-up performance sounds a tad rushed within the track's vigorous groove context, but there are enough fun vocal effects and whispered goodies to make the track work extremely well.

Though all of Tenaglia's mixes of "Human Nature" are notable and useful to a variety of DJs, the best of the batch is the promo-only Human Club version, which has dark, underground-savvy synth passages that best match the overall tone of the song. You may now begin to hustle your buds at Maverick or Warner Bros. Records for a copy of this hard-to-find mix. By the way, Howie Tee also contributes remixes of the song that stick closely to the downtempo vibe of the original and have the juice to rock your jeep quite nicely.

**ONLINE:** While the club community continues to mourn the untimely death of Louise Dean of London/ffrr trio Shiva (Dance Trax, Billboard, July 8), the act has chosen to continue recording its debut album. The single "Freedom," which features Dean's final recorded vocal, will be commercially available abroad on July 31 in tribute to the charming late performer. Replacement singers are being auditioned. No final word yet on when Shiva's music will be domestically



by Larry Flick

available, though we hear that "Freedom" may turn up on the next installment of the label's popular "Platinum On Black" compilation series.

Speaking of compilations, Motown comes to the table with "Motown Blend," on which a dozen of the label's classics are refashioned for '90s club

consumption by an array of U.K. producers—many of whom regularly function as part of the Disco Mix Club. Not every track works, but those that do are positively slamin'. Go directly to West End's interpretation of "I Need Your Lovin'" by Teena Marie and to Graeme Park's version of "Let It All Blow" by Dazz Band.

Also coming from the Motown vaults is "The Sound Of Young America: Year By Year," a CD series that traces the label's history. We will not dare to pick faves, since there are so many, but we must note that the 1973 disc, which features the glorious "Daddy Could Swear, I Declare" by Gladys Knight & the Pips, has not

left our boombox in days.

It looks like Steve "Silk" Hurley has decided to dip his toe in house waters after a quiet spell. Besides producing "Free Yourself" by Chaka Khan for the forthcoming "To Wong Foo" soundtrack, he has also freshened up Tina Moore's fab pop ditty "Never Gonna Let You Go" with a rugged beat or two. In his hands, this Street Life/Scotti Bros. release is reminiscent of some of the pioneer producer's countless vintage jams, leaving us hopeful that he is back and ready to toss loyalists more gems. His R&B stuff has been fine, but none of it matches the pure beauty and electricity of his house material.

## P-Funk Stars Return On Axiom Compilation Laswell Oversees Blend Of Remixes, Rare Tracks

BY DARREN HARTLEY

**NEW YORK**—Axiom Records is returning the psychedelic scent of P-Funk to the forefront with "Axiom Funk's Funkronomicon," a compilation of remixed classics and previously unreleased tracks from such artists as George Clinton, Bootsy Collins, Bernie Worrell, Sly Stone, and Eddie Hazel. Axiom is depending on its hip-hop-influenced updating of the material to attract younger consumers, as well as old-school listeners.

"This is music that spans a long time," says Bill Laswell, the innovative producer responsible for the album, which hits stores Tuesday (18). "It goes back to the past with blues influences and into the future with space music. This could be a good map for people who are looking to know where they are and where they're going."

Laswell is the common thread for the project, having worked with all the artists represented on the high-powered, 16-track album.

According to Bill Murphy, Axiom's label manager, the album's star-studded lineup will be the focus for the label's marketing campaign. "We're hoping that since we have so many big names—Clinton, Bootsy, Hazel: a veritable P-Funk reunion—we can really hit it on the major chains like Tower and HMV."

Axiom, a New York-based independent label distributed through Island Records, has released a steady stream of funk albums since it was created in 1989 by Laswell and Chris Blackwell, Island's former owner. Among its releases are the Material albums "The Third Power" (1991) and "Hallucination Engine" (1994); Henry Threadgill's "Too Much Sugar For A Dime" (1993); and guitarist Sonny Sharrock's "Through The Ages" (1991). Having established a distribution base of mom-and-pop stores, Axiom wants to generate label awareness among larger retailers with "Funkronomicon."

On the album, Laswell successfully meshes the old with the new. Earlier, futuristic classics are enhanced with

streams of jungle and hip-hop, while the more recent cuts have threads of traditional funk vibes. Tracks like "Cosmic Slop" by Garry Shider and "Animal Behavior" by Praxis have the vibrant vocals, gripping synthesizer chords, and robotic guitar grooves that are synonymous with P-Funk. However, songs like Clinton's "Hideous Mutant Freaks" and DXT's "Order Within The Universe," which incorporate hip-hop beats, scratching, and samples, show the versatility and longevity of funk.



CLINTON

"This music has huge potential, and a lot of it hasn't even been tapped yet," says Laswell.

Other standout tracks include a stirring reading of the unpublished Jimi Hendrix poem "Trumpets And Violins" by Abiodun Oyewole of the Last Poets, and trumpeter Maceo Parker's funk-ed-up remix of his instrumental "Saxmachine." The album also features cover art by Pedro Bell, who designed most of the artwork for the original Funkadelic albums.

"It was totally vital to have [Bell] involved with this project," says Murphy. "We were trying to get to a real P-Funk mood for the album cover, something really dark and really deep into funkadelia. We needed him for a lurid, cosmic slop, hip-hop look." Bell, who created the artwork for such Funkadelic albums as "Cosmic Slop" (1973), "Hardcore Jollies" (1975), and "The Electric Spanking Of War Babies" (1981), feels that musical quality on the new Axiom album is comparable to original albums from the "motherhood." "It's slamin'." It has some real powerful elements—it's one of the best in about 10 years," says Bell.

The promotional campaign started July 8, when the first single, a new version of Collins' "If 6 Was 9," was serviced to R&B, jazz, and hip-hop programmers. A 12-inch EP featuring remixes of "If 6 Was 9" and "Cosmic Slop" will follow.

To tap into the hip-hop community, Axiom will sponsor listening events and giveaways at colleges across the country. "This album has a lot of emphasis on funk and hip-hop listeners who have an appreciation for P-Funk," says Andrew Kronfeld, director of marketing for Island Independent Labels. "They'll hear it and say, 'Yeah, I know that sample,' and then they'll want to buy the album."

"We're definitely going to reach out to [hip-hop listeners]," says Murphy. "Now that George Clinton has had guys on P-Funk tours, he has established a base among hip-hop listeners, alternative listeners, jazz, funk—across the board. George Clinton represents a whole catalog for people in terms of sampling."

The compilation was spawned by Laswell's 15-year production career in the innovative P-Funk movement. Laswell met Worrell and Collins in the early '80s and has been working with P-Funk's major movers and shakers ever since. The compilation chronicles Laswell's extensive career and the evolution of funk through his eyes.

"A lot of it comes from having direct contact with everyone on their albums and their works," says Laswell. "There's definitely a lot more in the back catalogs of artists like Bootsy, Bernie, and Eddie Hazel. This was just a summary of what's been going on around me."

Laswell is dedicating the album to Hazel, the late Funk-Mob singer/guitarist, who was working on a project with Laswell before his death in 1992. "I dedicated the album to him because Eddie was one of the last Funkadelic members that I had contact with," says Laswell. "We met and decided to get together and work on a project. We completed two songs before he left, but he died while he was [on tour] in Japan." The Axiom compilation contains Hazel and Laswell's final collaborative efforts: the earth-shattering "Orbitron Attack" featuring Collins, and Hazel's haunting instrumental ballad "Pray My Soul."

### Billboard. Dance HOT Breakouts

FOR WEEK ENDING JULY 22, 1995

#### CLUB PLAY

1. COME AND GET YOUR LOVE  
REAL MCCOY ARISTA
2. SWEETEST DAY OF MAY JOE T.  
VANNELLI PROJECT TRIBAL AMERICA
3. OFFICER WHERE'S YOUR BROTHER?  
(GET HER) MOREL'S GROOVES  
PART 8 STRICTLY RHYTHM
4. RELEASE DA TENSION DJ DUKE  
POWER MUSIC
5. PULL UP TO THE BUMPER PATRA  
550 MUSIC

#### MAXI-SINGLES SALES

1. ROCK AND COMEEN LADY APACHE  
WEDED
2. I WANNA LOVE LIKE THAT  
TONY THOMPSON GIANT
3. MAGIC CARPET RIDE THE MIGHTY  
DUB KATS SM-IE
4. SEXY GIRL SNOW EASTWEST
5. AIN'T NO HALF STEPPIN' BIG DADDY  
KANE COLD CHILIN'

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	1	2	5	SCREAM EPIC 78001 2 weeks at No. 1	◆ MICHAEL JACKSON & JANET JACKSON
2	4	8	7	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
3	2	3	8	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
4	7	15	7	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
5	15	24	4	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
6	3	4	9	THE FEELING AQUA BOOGIE 012	SUGAR
7	8	11	8	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
8	10	13	10	OYE COMO VA PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
9	12	17	6	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
10	6	6	9	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
11	11	16	8	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
12	5	1	10	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
13	9	5	10	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
14	21	34	3	RELAX MERCURY 2061	CRYSTAL WATERS
15	16	22	6	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
16	13	14	8	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
17	26	42	3	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
18	24	32	5	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/1.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
19	19	23	9	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
20	20	10	11	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
<b>★★★ Power Pick ★★★</b>					
21	29	43	3	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
22	28	38	4	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
23	25	36	4	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
24	14	7	12	TOO MANY FISH VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
25	18	9	13	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
26	17	12	9	SPIRIT INSIDE MCA 55036	◆ SPIRITS
27	23	21	9	DO ME RIGHT EMOTIVE 775	BUTTER
28	34	44	3	SET URSELF FREE RADIKAL 15035	LIZ TORRES
29	32	33	5	JUKE JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
30	31	35	4	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
31	41	47	3	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
32	35	40	4	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
33	22	18	12	BABY BABY EASTWEST 66138/EEG	◆ CORONA
34	37	46	3	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/200	◆ MAX-A-MILLION
35	43	45	4	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
36	44	—	2	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
37	33	31	6	BETTER DAYS AHEAD BRILLIANT/CHRYSALIS 58371/EMI	◆ THE TYRREL CORPORATION
38	45	—	2	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
39	48	—	2	DON'T GIVE ME YOUR LIFE FFRR 120 071	ALEX PARTY
40	36	37	5	FIRST LOVER RAGING BULL 8013	◆ THE GAP BAND
<b>★★★ Hot Shot Debut ★★★</b>					
41	NEW ▶	1	1	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
42	30	20	13	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
43	27	19	13	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
44	NEW ▶	1	1	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
45	RE-ENTRY	2	2	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
46	NEW ▶	1	1	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
47	49	—	2	DIVA TRIBAL AMERICA 58308/1.R.S.	CLUB 69 FEATURING KIM COOPER
48	NEW ▶	1	1	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
49	NEW ▶	1	1	I WANT U MOTOWN 0323	◆ ROSIE GAINES
50	NEW ▶	1	1	NO SE PARECE A NADA CRESCENT MOON 77919/EPIC	◆ ALBITA

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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. SoundScan®					
<b>★★★ No. 1 ★★★</b>					
1	1	1	5	ONE MORE CHANCE (M) (T) BAD BOY 7-9032/ARISTA 5 weeks at No. 1	◆ THE NOTORIOUS B.I.G.
2	2	—	2	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64375/RCA	◆ RAEKWON
3	3	5	14	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
4	7	15	5	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
5	5	6	7	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	◆ SHAGGY
6	6	4	12	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
7	4	2	6	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
8	13	10	6	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
9	8	3	13	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
10	11	9	5	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
<b>★★★ Hot Shot Debut ★★★</b>					
11	NEW ▶	1	1	HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
<b>★★★ Greatest Gainer ★★★</b>					
12	16	18	6	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
13	12	7	7	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
14	NEW ▶	1	1	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
15	10	33	3	RELAX (T) MERCURY 2061	CRYSTAL WATERS
16	15	8	4	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	FAITH
17	17	12	20	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
18	14	13	4	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
19	NEW ▶	1	1	GIRLSTOWN (M) (T) COLUMBIA 77751	◆ SUPER CAT
20	19	14	8	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
21	18	17	6	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
22	22	29	7	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
23	24	20	5	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T.)
24	21	16	10	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
25	23	11	4	FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA	◆ LA BOUCHE
26	32	32	20	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
27	9	—	2	SUGAR HILL (T) (X) EMI 58407	◆ AZ
28	NEW ▶	1	1	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCOY
29	26	24	27	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
30	40	26	5	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
31	20	21	6	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
32	RE-ENTRY	8	8	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	◆ HEATHER B.
33	47	23	16	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
34	36	48	5	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
35	30	40	4	YOU NEVER LOVE THE SAME WAY TWICE (T) (X) EPIC 77917	◆ ROZALLA
36	42	35	9	OPEN YOUR HEART (T) (X) EPIC 77867	◆ M PEOPLE
37	39	38	8	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
38	RE-ENTRY	18	18	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
39	RE-ENTRY	3	3	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/200	◆ MAX-A-MILLION
40	35	47	9	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
41	34	34	4	CHAMPION (T) LOOSE CANNON 6981/ISLAND	◆ BUJU BANTON
42	NEW ▶	1	1	MY UP AND DOWN (T) (X) MECCA DON/EASTWEST 66120/EEG	◆ ADINA HOWARD
43	46	25	11	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
44	33	30	7	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
45	27	—	2	BUILD IT WITH LOVE (T) RADIOACTIVE 55052/MCA	LONDONBEAT
46	25	—	2	MVP (T) (X) COLUMBIA 77894	◆ BIG L
47	RE-ENTRY	23	23	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
48	31	—	2	FAITH (T) (X) PENDULUM 58412/EMI	◆ LORDS OF THE UNDERGROUND
49	NEW ▶	1	1	OYE COMO VA (T) (X) PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
50	44	22	23	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN

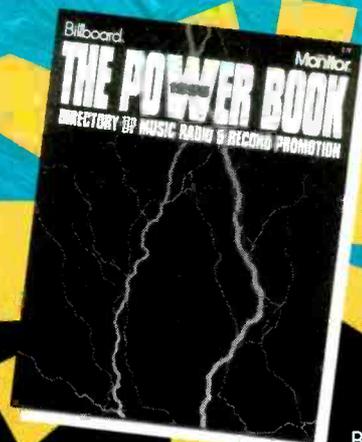
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**BDPB3075**



**Celebration Day.** RCA Nashville recently hosted a party with an "Independence Day" theme to celebrate the platinum certification of Martina McBride's "The Way That I Am" album, which has spawned the hit singles "Independence Day," "My Baby Loves Me Just the Way That I Am," and "Life #9." Pictured at the festivities, from left, are producer Ed Seay; Randy Goodman, senior VP of RCA Label Group RLG/Nashville; McBride; Mike Wilson, VP of national promotion, RCA Records; producer Paul Worley; Thom Schuyler, senior VP of A&R, RCA Label Group; Tommy Daniel, VP, RCA Records; Ron Howie, VP of sales, RCA Label Group; and Joe Galante, chairman of RCA Label Group RLG/Nashville.

## Decca's Darling Part Of Tradition She Follows Line Of Strong-Willed Women

■ BY DEBORAH EVANS PRICE

NASHVILLE—In its heyday, Decca Records was famous for its strong female artists. The vocal talents and engaging personalities of Loretta Lynn, Patsy Cline, Brenda Lee, and Kitty Wells helped shape country music. In the '90s, Decca executives are banking on newcomer Helen Darling to help re-establish that dynasty.

"When you think about the kinds of songs they were doing, they were very strong women and very strong messages for the time in which they were recorded," says Shelia Shipley-

Biddy, Decca senior VP and GM. "If you talk to Helen, you'll find her to be very strong-willed, very determined. She very much wants to do songs she relates to and has a passion [for], as did the other women who recorded for Decca."

Shipley-Biddy says she and Mark Wright, senior VP and head of A&R, extensively discussed Decca's future and direction. They even met with legendary Decca chief Owen Bradley and talked about his 30 years with Decca and MCA, which are now sister labels. "Listening to that and looking at the heritage of the roster that was there then, we have some pretty big shoes to fill," Shipley-Biddy says. "We've really strived to find those artists that were just so unique and so special that we felt they would totally measure up to the history and the legacy."

Shipley-Biddy feels Darling is that



DARLING

caliber of artist. "Carrying on any torch like that is overwhelming and scary," Darling says. "You hope you do the reputation proud. I would hate to do anything that would in any way tarnish what those incredible women left behind, but you have to put that out of your mind and you have to say, 'I'm just gonna go out and do my best.'"

"If you think about it, you run the risk, kind of like when you're driving down the road and you only look at what's right in front of your car and you get overwhelmed and scared of the road ahead. You have to look ahead and do the best you can possibly do."

Darling is a Baton Rouge, La., native who honed her vocal skills singing jingles in Chicago. When she decided to pursue a career in Music City, she began singing demos, and her voice caught the attention of Garth Brooks. Darling sang the demo of "Whisper My Name," a Randy Travis hit that Brooks had first thought about recording for his "In Pieces" album. Brooks was so im-

(Continued on page 29)

## A Boxed Set For The King Of The Road; Is Cledus 'T.' Judd Country's Weird Al?

MERCURY NASHVILLE will release a long-awaited, comprehensive, multilabel Roger Miller boxed set in August. "King Of The Road: The Genius Of Roger Miller" will document the career of the writer and performer who died in 1992 at the age of 56. He won 11 Grammys and his score for Broadway's "Big River" collected seven Tony Awards.

This collection shows why. Beginning with his Smash Records years, when his honky-tonk songs evolved into such classics as "Dang Me" and "King Of The Road," the set also features his own interpretations of his "Big River" compositions. Previously unreleased tracks include a live version of "Orange Blossom Special" with the late guitarist Danny Gatton, an outtake of "Treat Me Like A Human," "What Are Those Things (With Big Black Wings)," "A World So Full Of Love," "When A House Is Not A Home," "So Saith He The Lord," the original of "Less And Less," and "Only Daddy That'll Walk The Line."

The package was produced by the Country Music Foundation and includes an 8,000-word booklet with 28 rare photographs.

WHEN GARTH BROOKS buried those masters of "The Hits" (see photo, page 29), he was also burying some of the competition. Recent Recording

Industry Assn. of America figures show that Brooks has now sold 52 million domestic units—and that's on only eight releases. Only three acts have sold more—the Beatles with 70 million, Billy Joel at 58 million, and the Eagles at 56 million. "The Hits," a limited-time-only release, was shipped last Dec. 13, and Capitol stopped taking orders on it June 30. When all orders are filled, Capitol says, "The Hits" will have sold 10 million copies.

THE TRACTORS will make their European debut Sept. 22-23 when they appear at the seventh Gstaad Festival in that Swiss city. Joining them on the bill will be George Jones & Tammy Wynette, who are also playing Irish dates in Cork, Dublin, and Belfast Sept. 19-21.

WHERE CREDIT IS DUE: Now that Nashville's Third National Bank has issued "Cool Country Visa" credit cards (with Reba McEntire, Alan Jackson, Tracy Lawrence, Travis Tritt, and Brooks & Dunn gracing the cards), Cajun songster Vince Anthony of Berwick, La., is sending out, along with reviewer copy CDs, "collector's edition Vince Anthony Down the Bayou" telephone cards. Each has 10 minutes of free long-distance time.

Sammy Kershaw, meanwhile, is giving away three min-

utes of phone time with each of his limited-edition "First Rate Songs" cassettes. Sponsored by International Marketing Group and Ford Heavy Trucks, the cassettes include eight platinum-selling songs, including "Third Rate Romance," "Neon Leon," and "Queen Of My Double Wide Trailer." Kershaw is dedicating the release to truckers, and it is available only at selected truck stops and travel plazas. His handle on the road is "Diamondback." Besides this cassette, he has a greatest hits package coming in September.

JOHN BERRY has finally hit the real big-time audience: His "Your Love Amazes Me" will be featured on the July 19 episode of the TV soap opera "The Bold And The Beautiful."



by Chet Flippo

IS THIS ALBUM NECESSARY? Modern country finally has its own home-grown version of **Weird Al Yankovic**. Welcome to **Cledus 'T.' Judd** ("No relation," as he bills himself), who does some occasionally hilarious parodies of such country hits as "Gone Country" (which he turns into "Gone Funky"), "Refried Dreams" (which becomes "Refried Beans"),

and "Thinkin' Problem" (translated into "Stinkin' Problem," naturally). He also transforms "We Are The World" into "We Own The World," in which he does spot-on imitations of Michael Jackson and Lisa Marie.

NARAS WILL induct three Grammy winners July 25 into its Grammy StarWalk at Opryland. Honorees include Marty Stuart, Trisha Yearwood, and Bill Johnson.

CYBER COUNTRY: The Nashville-based National Online Music Alliance went on the Internet July 15. NOMA is an organization of independent musicians from around the country. Modem into <http://songs.com/noma> on the World Wide Web for detailed personal home pages, free CDs and tapes, an interactive musician's joke book, and interactive online order forms.

QUOTE OF THE WEEK: Billy Joe Shaver said it at his blistering concert at 328 Performance Hall: "We found Jesus. We still kick ass but we love Jesus!"

That brings to mind one time when the late, great jazz drummer Buddy Rich was hospitalized. His nurse, seeing that he was grimacing, asked him if something was making him uncomfortable. "Yes," he said. "Country music."

## For Giant's Carlene Carter, 'Treason' Is Nothing To Rush

■ BY JIM BESSMAN

NASHVILLE—Keeping strictly to her own timetable, Carlene Carter is finally following up her 1993 Giant Nashville album, "Little Love Letters"—which spawned the hit single and video "Every Little Thing"—with her new album, "Little Acts Of Treason."

"Carlene's Carlene," explains Giant Records promotion head Nick Hunter. "Instead of making a record in six months, she takes 16. She works at her own speed. Instead of getting an artist to fit a record company's agenda, you end up fitting Carlene's agenda, which isn't bad—it just doesn't fit the time frame you want."

On the upside, though, the label gets an album like "Little Acts Of Treason," which Hunter feels is both her best and deepest work to date.

"It's really unique," he says. "There may not be that one single which overshadows the rest like 'Every Little Thing,' but what is there will make it a bigger album over the next year or two."

Preceding the 13-track album's release on Aug. 8 is the first single and video, her cover of Kennedy Rose's "Love Like This." It's one of only three songs not written entirely or in part by Carter, who also debuts as producer this time, in association with Giant Nashville president James Stroud.

The other two cover songs, though, are especially noteworthy. "The Windin' Stream" is a 1932 Carter Family song. Carter, of course, is third-generation Carter family and accompanying her here are her mother, June, and

aunts, Helen and Anita. Her daughter Tiffany makes her recording debut here.

"Loose Talk" was a chart-topping hit for Carter's father, Carl Smith, in 1954, and she enlisted him for a duet here. The two had talked for years about doing a duet but kept waiting for the perfect song to come along. She had



CARTER

wanted to write a song for the two of them herself and had finished a half-dozen potential numbers but felt that none of them was worthy. Her father, though, was totally supportive of her final choice, saying, "That song made me a lot of money in my career, and I'm gonna pass it on to Carlene. Maybe it will make her a lot of money, too." The experience of singing with her father was scarier for her, she says, than singing with Paul McCartney would be. Smith, she says, grabbed her and made her look at him while she was singing. She says her father invented much of modern country, adding that she hopes this duet will turn people on to Smith.

Giant, of course, hopes that "Little Acts Of Treason" will turn people on to Smith's daughter.

"We're spending just a ton on this thing," says Hunter, referring to an extensive ad campaign. "One of the good things is that she'll be out touring from the middle of July pretty much through the end of the year. We're also working the record over

(Continued on page 29)

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK 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 ★ ★ ★</b>						
1	3	2	22	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	1
2	1	3	30	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
3	2	1	15	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	4	22	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>						
5	5	—	2	LORRIE MORGAN <sup>BNA 66508 (10.98/16.98)</sup>	GREATEST HITS	5
6	6	5	68	TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
7	7	6	78	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
8	8	7	57	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
9	10	9	63	REBA MCENTIRE ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
10	12	11	61	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
11	11	10	54	ALAN JACKSON ▲ <sup>1</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
12	15	30	3	GEORGE JONES AND TAMMY WYNETTE <sup>MCA 11248 (10.98/16.98)</sup>	ONE	12
13	14	12	7	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
14	13	13	41	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
15	19	18	75	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
16	17	15	41	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
17	26	23	50	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
18	9	8	42	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
19	20	16	76	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
20	18	17	21	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
21	22	19	75	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
22	16	14	35	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
23	21	32	4	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
24	25	20	12	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
25	28	24	76	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
26	29	21	47	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
27	35	31	18	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
28	36	33	93	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
29	24	27	41	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
30	34	37	57	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
31	30	22	24	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
32	38	38	40	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
33	33	26	46	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
34	49	47	51	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
35	37	36	18	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
36	41	42	63	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	43	35	13	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
38	31	34	40	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
39	23	29	24	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
40	40	60	3	PERFECT STRANGER CURB 77799 (9.98/15.98) <b>HS</b>	YOU HAVE THE RIGHT TO REMAIN SILENT	40
41	32	28	56	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
42	42	46	51	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
43	44	52	8	DAVID LEE MURPHY MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	43
44	27	25	27	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
45	45	39	38	VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
46	48	49	158	MARY CHAPIN CARPENTER ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
47	50	51	147	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
48	51	54	204	BROOKS & DUNN ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
49	54	48	144	ALAN JACKSON ▲ <sup>5</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
50	59	53	42	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
51	46	40	14	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
52	53	41	9	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27
53	39	43	4	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39
54	57	56	124	BROOKS & DUNN ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
55	55	44	41	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
56	58	58	139	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
57	62	62	17	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
58	47	45	25	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
59	61	57	87	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
60	66	66	95	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
61	60	55	41	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
62	56	68	3	BRYAN WHITE ASYLUM 61642 (10.98/15.98) <b>HS</b>	BRYAN WHITE	56
63	65	65	22	RHETT AKINS DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
64	52	50	14	HIGHWAYMEN CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
65	63	63	15	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
66	72	—	239	GARTH BROOKS ▲ <sup>13</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
67	64	59	35	JOHN ANDERSON BNA 66417/RCA (9.98/15.98)	COUNTRY 'TIL I DIE	43
68	68	64	6	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) <b>HS</b>	DAYS GONE BY	64
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>						
69	NEW ▶	1	1	THE MOFFATS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATS	69
70	70	67	55	LARI WHITE ● RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	24
71	RE-ENTRY	31	31	BILLY RAY CYRUS ● MERCURY NASHVILLE 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
72	71	73	147	VINCE GILL ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
73	67	—	2	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	67
74	RE-ENTRY	96	96	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
75	73	—	110	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	218
2	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	216
3	2	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	32
4	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	203
5	7	GEORGE STRAIT ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	218
6	6	BILLY RAY CYRUS ▲ <sup>9</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	9
7	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	70
8	5	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	24
9	11	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	88
10	8	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	10
11	14	WAYLON JENNINGS ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	90
12	12	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	26
13	10	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	218

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	72
15	13	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	216
16	18	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	6
17	—	VARIOUS ARTISTS WALT DISNEY 60837 (9.98/13.98)	COUNTRY MUSIC FOR KIDS	4
18	16	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	25
19	19	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	57
20	21	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	9
21	—	TANYA TUCKER ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	31
22	23	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	9
23	25	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	35
24	17	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	23
25	—	GARTH BROOKS ▲ <sup>11</sup> CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	4

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

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# Billboard HOT COUNTRY SINGLES & TRACKS

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	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	2	11	ANY MAN OF MINE R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
2	1	1	12	SOLD (THE GRUNDY COUNTY...) S. HENDRICKS (R. FAGAN, R. ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
3	4	5	11	YOU BETTER THINK TWICE T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (V) MCA 55035	3
4	5	7	14	DARNED IF I DON'T (DANGED IF I DO) D. COOK (R. DUNN, D. DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	4
5	11	12	9	AND STILL T. BROWN, R. MCENTIRE (L. HENGBER, T. L. JAMES)	◆ REBA MCENTIRE (V) MCA 55047	5
6	10	11	11	I DON'T EVEN KNOW YOUR NAME K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	6
7	3	3	13	THEY'RE PLAYIN' OUR SONG B. BECKETT (J. JARRARD, M. D. SANDERS, B. DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
8	8	10	19	PARTY CROWD T. BROWN (D. L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977	8
9	7	9	15	THAT'S JUST ABOUT RIGHT M. BRIGHT, J. DUBOIS (J. BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	7
10	12	14	12	I DIDN'T KNOW MY OWN STRENGTH J. STROUD (R. BOWLES, R. BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	10
11	6	4	15	TELL ME I WAS DREAMING G. BROWN (T. TRITT, B. R. BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
12	16	22	7	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	12
13	14	18	10	A LITTLE BIT OF YOU S. HENDRICKS, L. PARNELL (T. BRUCE, C. WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	13
14	13	17	12	BOBBIE ANN MASON S. BUCKINGHAM, B. CHANCEY (M. D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	13
15	20	20	8	WALKING TO JERUSALEM T. BROWN (S. HOGIN, M. D. SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
<b>*** AIRPOWER ***</b>						
16	24	26	15	YOU HAVE THE RIGHT TO REMAIN SILENT C. BROOKS (B. SWEAT, G. SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	16
17	17	16	12	MY HEART WILL NEVER KNOW J. STROUD (S. DORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
<b>*** AIRPOWER ***</b>						
18	22	25	8	IN BETWEEN DANCES P. TILLIS, S. F. SHELL (C. BICKHARDT, B. ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	18
19	19	19	13	THIS IS ME MISSING YOU D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	19
20	9	6	17	FALL IN LOVE B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306	6
<b>*** AIRPOWER ***</b>						
21	26	33	8	NOT ON YOUR LOVE C. HOWARD (T. MARTIN, R. WILSON, T. MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	21
22	23	21	9	I'M IN LOVE WITH A CAPITAL "U" J. SLATE, J. DIFFIE (C. WISEMAN, P. NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902	21
23	27	39	4	SHE AIN'T YOUR ORDINARY GIRL E. GORDY, JR., ALABAMA (R. JASON)	◆ ALABAMA (C) (V) RCA 64346	23
24	25	28	10	FINISH WHAT WE STARTED M. POWELL, T. DUBOIS (M. POWELL, M. NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	24
25	31	48	5	LEAD ON T. BROWN, G. STRAIT (D. DILLON, T. GENTRY)	◆ GEORGE STRAIT (V) MCA 55064	25
26	21	13	15	TEXAS TORNADO T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
27	15	8	16	IF I WERE YOU J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	◆ COLLIN RAYE (V) EPIC 77859	4
28	28	32	11	WHEN AND WHERE B. BECKETT (J. BROWN, B. JONES, J. PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	28
29	29	36	7	I WANT MY GOODBYE BACK D. JOHNSON (P. BUNCH, D. JOHNSON, D. BERG)	◆ TY HERNDON (C) (V) EPIC 77946	29
30	33	37	11	THAT AIN'T MY TRUCK M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	30
31	32	40	7	SHOULD'VE ASKED HER FASTER G. FUNDIS (B. DIPIERO, A. ANDERSON, J. KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	31
32	36	41	11	SOMEONE ELSE'S STAR B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	32
33	30	24	16	SUMMER'S COMIN' J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281	1
34	18	15	14	MISSISSIPPI MOON J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
35	37	44	6	DOWN IN TENNESSEE M. WRIGHT (W. HOLYFIELD)	◆ MARK CHESNUTT (V) DECCA 55050	35
36	34	30	18	YOU AIN'T MUCH FUN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH ◆ POLYDOR NASHVILLE 851 728	2
37	44	64	3	ONE EMOTION J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	45	59	3	I THINK ABOUT IT ALL THE TIME J. BOWEN, C. HOWARD (D. SCHLITZ, B. LIVSEY)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	38
39	38	29	19	YOU DON'T EVEN KNOW WHO I AM E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856	5
40	40	43	9	FIND OUT WHAT'S HAPPENIN' J. CRUTCHFIELD (J. CRUTCHFIELD)	◆ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT	40
41	54	—	2	DON'T STOP D. COOK (C. RAINS, T. SHAPIRO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	41
42	48	61	3	HALFWAY DOWN E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (V) EPIC 77956	42
43	42	34	19	I'M STILL DANCIN' WITH YOU D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842	4
44	47	53	5	SOMETIMES I FORGET J. STROUD, D. STONE (B. KIRSCH, B. REGAN)	◆ DOUG STONE (C) (V) COLUMBIA 77945	44
45	43	46	18	ADALIDA T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ GEORGE STRAIT (V) MCA 55019	3
46	46	47	19	I DON'T BELIEVE IN GOODBYE M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936	4
47	49	54	6	THREE WORDS, TWO HEARTS, ONE NIGHT J. STROUD, M. COLLIE (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	47
48	53	62	4	WHY WALK WHEN YOU CAN FLY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	48
49	50	57	5	JUST MY LUCK R. BENNETT (K. RICHEY, ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	49
50	35	23	13	YOU CAN SLEEP WHILE I DRIVE G. FUNDIS (M. ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025	23
51	57	66	4	A HEART WITH 4 WHEEL DRIVE B. CANNON, L. SHELL (P. THORN, B. MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	51
52	51	55	8	DON'T MAKE ME FEEL AT HOME K. STEGALL, J. KELTON (L. E. LEWIS, K. WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY NASHVILLE 856 834	51
53	61	67	4	SHE CAN'T LOVE YOU C. FARREN (J. STEELE, C. FARREN, R. SHARP)	◆ BOY HOWDY CURB ALBUM CUT	53
54	59	70	3	PARTY ALL NIGHT S. ROUSE (S. ROUSE, J. FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	54
55	58	63	5	IF I AIN'T GOT YOU D. COOK (C. WISEMAN, T. BRUCE)	◆ MARTY STUART (V) MCA 55069	55
56	75	—	2	BIG OL' TRUCK N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	56
<b>*** Hot Shot Debut ***</b>						
57	NEW	—	1	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M. MILLER, M. MCANALLY (R. SAMOSET, D. LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	57
58	69	—	2	I LIKE THE SOUND OF THAT B. BECKETT (S. SEKIN, A. PESSIS)	◆ WOODY LEE (C) (V) ATLANTIC 87123	58
59	62	68	5	SLOW ME DOWN B. MAHER (J. DAVIS, S. LYNN, B. MAHER)	◆ SHELBY LYNNE (C) MAGNATONE 1102	59
60	64	—	2	FEMALE BONDING S. BOGARD, M. CLUTE (B. JAMES)	◆ BRETT JAMES (C) (V) CAREER 1-2838	60
61	68	—	2	BABY, NOW THAT I'VE FOUND YOU A. KRAUSS (J. MACLEOD, T. MACAULAY)	◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	61
62	72	—	2	BETTER THINGS TO DO K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	62
63	52	31	13	SOUTHERN GRACE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, B. SEALS, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	27
64	56	49	11	ALL THAT HEAVEN WILL ALLOW D. COOK (B. SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026	49
65	60	58	7	FORGIVENESS A. BYRD, JIM ED. NORMAN (V. SHAW, B. DIPIERO)	◆ VICTORIA SHAW (C) (V) REPRIS 17886	58
66	66	65	19	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 856 686	18
67	70	69	19	CAIN'S BLOOD B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 851 622	26
68	71	—	3	DALLAS DAYS AND FORT WORTH NIGHTS G. BROWN, J. BOWEN (K. BERGSENE, G. EATHERLY)	◆ CHRIS LEDOUX (V) CAPITOL NASHVILLE 18555	68
69	74	73	4	ONE N. WILSON, T. BROWN (R. PETERSON, J. BRUCE, E. BRUCE)	◆ GEORGE JONES & TAMMY WYNETTE (V) MCA 55048	69
70	NEW	—	1	LOVE LIKE THIS J. STROUD, C. CARTER (M. KENNEDY, P. ROSE, P. BUNCH)	◆ CARLENE CARTER (C) (V) GIANT 17853	70
71	NEW	—	1	FRIDAY NIGHT STAMPEDE R. PENNINGTON, WESTERN FLYER (M. HUMMON, M. POWELL)	◆ WESTERN FLYER STEP ONE ALBUM CUT	71
72	63	51	10	WHAT DO YOU WANT WITH HIS LOVE B. CHANCEY (D. BALL, L. JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT	48
73	67	60	8	MY GIRL FRIDAY R. LANDIS (C. WRIGHT, C. JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881	58
74	RE-ENTRY	17	4	GET OVER IT B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT	46
75	73	75	5	SWINGIN' ON MY BABY'S CHAIN J. CRUTCHFIELD (P. CLAYPOOL, T. DEVOURSNEY, D. STEEN)	◆ PHILIP CLAYPOOL (C) (V) CURB 76952	71

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

# Billboard Top Country Singles Sales

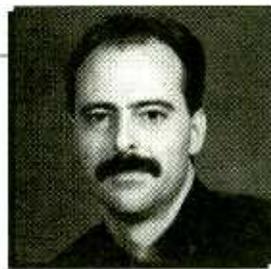
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	4	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	◆ SHANIA TWAIN 4 weeks at No. 1
2	2	2	4	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
3	4	6	4	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
4	3	9	4	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
5	9	15	4	PARTY CROWD MCA 54977	DAVID LEE MURPHY
6	13	20	4	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
7	7	10	4	ANGELS AMONG US RCA 62643	ALABAMA
8	5	3	4	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
9	6	4	4	YOU DON'T EVEN KNOW WHO I AM EPIC 77856	PATTY LOVELESS
10	11	18	4	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
11	10	7	4	CAIN'S BLOOD POLYDOR NASHVILLE 851 622	4 RUNNER
12	21	5	4	WHAT MATTERED MOST EPIC 77843	TY HERNDON
13	20	13	4	YOU AIN'T MUCH FUN POLYDOR NASHVILLE 851 728	TOBY KEITH

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	4	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN
15	18	24	3	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
16	24	—	2	THIS IS ME MISSING YOU EPIC 77870	JAMES HOUSE
17	12	14	4	MY HEART WILL NEVER KNOW GIANT 17887	CLAY WALKER
18	RE-ENTRY	3	3	SO HELP ME GIRL EPIC 77808	JOE DIFFIE
19	15	17	4	FALL IN LOVE BNA 64306	KENNY CHESNEY
20	23	19	4	STAY FOREVER MCG CURB 76929	HAL KETCHUM
21	17	11	4	REFRIED DREAMS CURB 76931	TIM MCGRAW
22	25	—	2	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
23	RE-ENTRY	3	3	BUBBA HYDE ARISTA 1-2787	DIAMOND RIO
24	16	21	4	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
25	19	23	4	YOU CAN SLEEP WHILE I DRIVE MCA 55025	TRISHA YEARWOOD

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

# COUNTRY CORNER



by Wade Jessen

**TRIPLE PLAY:** Canadian newcomer Shania Twain scores three simultaneous No. 1 Billboard chart-toppers this week for her sophomore album "The Woman In Me" and the second single from that set, "Any Man Of Mine." Twain becomes the first country artist to accomplish that feat since Billboard began publishing the Top Country Singles Sales chart, where Twain's cassette single for "Any Man Of Mine" has held the No. 1 position for three consecutive weeks since that chart debuted on July 1, outselling this week's No. 2 title by more than 14,000 units.

At the same time, her album makes noise, bumping Garth Brooks' "The Hits" from the No. 1 slot on Top Country Albums. Meanwhile, Twain's current single also tops our airplay-driven Hot Country Singles & Tracks chart (2-1), ending John Michael Montgomery's three-week stay at No. 1 for the Atlantic track "Sold (The Grundy County Auction Incident)." Kevin Herring, Mercury's senior director of national promotion, says early believers at radio deserve much of the credit. Herring cites markets such as Seattle, Denver, Hartford, Conn., Minneapolis and Salt Lake City among Twain's initial airplay and sales strongholds.

**HIGH FIVE:** Lorrie Morgan's "Greatest Hits" (BNA) wins Greatest Gainer honors on Top Country Albums for an increase of more than 4,000 units over the previous week. Morgan's first best-of set remains in its debut position at No. 5 on Top Country Albums and moves 54-48 on The Billboard 200. Meanwhile, Country Music Hall of Fame member Willie Nelson takes the percentage-based Pacesetter trophy for the budget-priced "Super Hits" collection (Columbia). It shows an increase of more than 17% over the previous week. The Nelson title jumps 49-34 on Top Country Albums.

**AIRBORNE:** Perfect Stranger (Curb) marks another milestone in its almost overnight rise to popularity, as its debut single, "You Have The Right To Remain Silent," leads our Airpower honorees at No. 16 on Hot Country Singles & Tracks. Meanwhile, the Texas-based group's debut album and cassette single of the same name are No. 4 and No. 40, respectively, on Top Country Singles Sales and Top Country Albums. Other Airpower qualifiers: Pam Tillis (Arista) with "In Between Dances" (22-18) and Jeff Carson (MCG Curb) with "Not On Your Love" (26-21).

**DODGING BULLETS:** Sawyer Brown (Curb) takes the weekly Hot Shot Debut slot on Hot Country Singles & Tracks with "(This Thing Called) Wantin' And Havin' It All," appearing at No. 57. The accompanying video is one of 12 new clips in cable outlet CMT's Hot Shot rotation. Meanwhile, the group's prior single, "I Don't Believe In Goodbye," is awarded a bullet at No. 46 due to a slight increase in detections.

**JUST SO YOU KNOW:** Due to computer problems at Anderson Merchandisers and Best Buy, two key country accounts, data from their stores could not be used to compile this week's sales charts (see story, page 6). The weights of other similar accounts were adjusted to compensate for the missing data.

## DECCA'S DARLING PART OF TRADITION

(Continued from page 25)

pressed with Darling's voice he asked for her number and surprised the newcomer by calling her up, inviting her to lunch and offering his help to get her career off the ground.

Brooks then started the ball rolling. His attorney introduced Darling to a manager, who introduced her to producer Michael Omartian, who took her to Wright. As a result, she landed the deal with Decca. Omartian and Wright co-produced her self-titled debut album, which is due Aug 15. The first single, "Jenny Come Back," was shipped to radio July 10.

"It was a group decision," Darling says of the first single. "The song is a lighthearted approach to saying something serious. It's about a girl that could have had anything, but she sold herself short and decided to chase someone else's dream."

Decca introduced her to radio last March during the Country Radio Seminar and has held a series of receptions in select markets to further acquaint Darling with radio and retail. She also performed June 29 for the National Record Mart convention in Laurel Mountain, Pa.

According to Dave Weigand, MCA VP of sales and marketing, Darling will do an in-store appearance Aug. 12 in her hometown, Baton Rouge. "Consumers will have a chance to pre-purchase her CD," he says. "They'll get the CD insert for Helen to sign, and then they can bring it back on the release date and receive the CD."

Other consumers also have a shot at getting an autographed copy of Darling's CD. "We took her to the pressing plant in Pickneyville, Ill.," Shipley-Biddy says of the original Decca pressing plant, which still displays one of Decca's old signs. "When her CD came off the line, she autographed the first 100 CD booklets. She came up with the idea because she wanted to reach her fans."

Darling is hoping radio will be receptive to her new release, but says she didn't make the album with radio in mind. "Radio is a moving target. There's no way to aim for it. By the time you pick the songs, cut them, and get it out, you've missed. So my goal was just to find songs that say what I want to say."

Weigand is enthusiastic about "Jenny Come Back" and says he feels even more strongly about the second single, "I Haven't Found It Yet." "We believe we have a major impact single," Weigand says of the latter, one of two cuts on the album

co-written by Darling. Weigand says MCA plans to back up opportunities created by the first single and push the second one through consumer and co-op advertising. MCA also plans to have her music available at retail listening posts.

## CARTER'S 'TREASON' NOTHING TO RUSH

(Continued from page 25)

seas, because she sells almost as much over there as here."

In fact, Carter is in the middle of a European promotional tour, which will last through mid-July. The video-friendly artist, who has hosted shows on both VH-1 and CMT Europe, is also finishing a series of four TNN specials titled "Carlene Carter: Circle Of Song." The first aired in May and examined her family and musical roots, featuring guests including June Carter Cash, Brenda Lee, Pam Tillis, and Kathy Mattea. The second airs in August and focuses on such singer/songwriters as Emmylou Harris, Guy Clark, Rodney Crowell, Albert Lee, and Hal Ketchum.

The remaining two episodes await taping and will air in the fall.

"She's been interested in providing

something with a different look and feel for TNN, and this gets her back to her songwriting roots," says Mark Hartley of Carter's Fitzgerald-Hartley management company. "It's also a wonderful forum for presenting music off her new album. One thing we've also learned is that she has a tremendous amount of loyal friends out there."

This only serves to underscore Carter's unique appeal, Hunter feels.

"She's been out of the marketplace for 18 months, which is a lot of time for others to come in and take your place," he says. "But she's unique, a true artist, and in this day and age in hillbilly music, there isn't too much of that."

Also, Razor & Tie has just reissued "C'est C Bon," Carter's 1983 Columbia Records album.



**Garth "Hits" The Walk Of Fame.** Garth Brooks recently received a star on the legendary Hollywood Walk of Fame and became the first celebrity to preserve an object in the walkway when he buried the master of his greatest-hits collection, "The Hits," under his star. Brooks' star is located in front of the Capitol Records Tower. Pictured helping Brooks celebrate the honor, from left, are Terri Santisi, executive VP/GM of EMI Records Group North America; Brooks and his wife, Sandy; and Scott Hendricks, president/CEO of Capitol/Nashville.

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

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

- 45 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL  
64 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)  
5 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL  
1 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM  
61 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP)  
62 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI)  
56 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI)  
14 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  
67 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM  
68 DALLAS DAYS AND FORT WORTH NIGHTS (Club Zoo, BMI/Black Eyed Susan, BMI/Rain Crow, BMI)  
4 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL  
52 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL  
41 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI)  
35 DOWN IN TENNESSEE (EMI April, ASCAP/Des Of March, ASCAP) HL  
20 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams,

- ASCAP/Acuff-Rose, BMI) WBM/HL  
60 FEMALE BONDING (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI)  
40 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL  
24 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM  
65 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM  
71 FRIDAY NIGHT STAMPEDE (Careers-BMG, BMI/Warner Chappell, ASCAP)  
74 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Bo Mine, ASCAP) HL  
42 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)  
51 A HEART WITH A WHEEL DRIVE (Yo Man, BMI)  
10 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM  
46 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM  
5 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM  
6 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM  
27 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM  
66 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL

- 58 I LIKE THE SOUND OF THAT (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP)  
22 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terile, BMI) WBM/HL  
43 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL  
18 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM  
38 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM  
29 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM  
49 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL  
25 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM  
13 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM  
70 LOVE LIKE THIS (Egypt Hollow, BMI/My Choy, BMI/Aresille, BMI/EMI, BMI)  
34 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL  
73 MY GIRL FRIDAY (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/HL  
17 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kiddily, BMI/Issy Moon, BMI) HL  
21 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM  
37 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM  
69 ONE (Home At Last, BMI/Boca Grande, BMI/Just A Secretary, ASCAP/Copyright Management, ASCAP)  
54 PARTY ALL NIGHT (Shablog, BMI/Max Laffs, BMI)

- 8 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)  
23 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)  
53 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM  
31 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Andersong, BMI) WBM  
59 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL  
2 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI) WBM  
32 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Miie, ASCAP) WBM  
44 SOMETIMES I FORGET (Issy Moon, BMI/Kiddily, BMI/Amra, BMI/Sierra Home, ASCAP)  
63 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL  
33 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM  
75 SWINGIN' ON MY BABY'S CHAIN (Mike Curb, BMI/Congregation, SESAC/Letterip, ASCAP)  
11 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL  
26 TEXAS TORNADO (Sony Tree, BMI) HL  
30 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL  
9 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM  
7 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  
19 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL  
57 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP)  
47 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL  
15 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  
72 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL  
28 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM  
48 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)  
36 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
3 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM  
50 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM  
39 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL  
16 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)  
12 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL

## In the SPIRIT



by Lisa Collins

**THE QUEEN IS BACK:** "There's something about a live audience," declares Shirley Caesar, who as the official "queen of gospel" should know. "You can see how the folks are being blessed. When I am secluded in a studio, I have to make my own church, but with live audiences I am really inspired to belt it out, and I think I'm most effective when I'm able to let go and let God."

That's a good part of the reason she says her previous live albums have been so successful (with "Live In Chicago" ranking as her biggest seller to date). It is also why her latest effort, "Shirley Caesar Live—He Will Come," recorded live at the Greater Bibleway Miracle Temple Worldwide Church in Atlanta and slated for release Thursday (20), is expected to generate big sales. Already, Chuck Myricks, who heads up the gospel division at Word Records, reports that his staff has fielded an overwhelming number of inquiries and preorders.

The album's release will coincide with the 23rd annual convention of the Shirley Caesar Evangelistic Crusade, Sunday (16)-Saturday (22) at the North Raleigh (N.C.) Hilton. Featured speakers include some of the nation's top evangelists as well as top name gospel artists, including Hezekiah Walker and Dottie Peoples. Like Caesar's work, the event is a blend of ministry and gospel.

"It's becoming more popular to mix the two. It's one of the exciting new trends, especially for some of the singing preachers like me," says Caesar, who pastors the Mt. Calvary Holy Church in Raleigh.

She's also enthusiastic about the growing frequency of television opportunities for gospel artists. Caesar is preparing to do a series of gospel-oriented TV shows for CGI Records, while getting national coverage from a recently taped MCI commercial. But what most excites her these days is the exploding popularity of some upcoming gospel artists—namely Kirk Franklin.

"I believe his song 'Why We Sing' is the song of the decade," Caesar says. "It's clear to me that God is using gospel to grab the hearts of the people. There's no need for anybody to fear Kirk Franklin's success and where it will take him or the music. Gospel is becoming big business. I hope they play 'Why We Sing' in a nightclub, everywhere they can play it."

Just where does the "queen of gospel" fit in? "I call myself in the 'B' club," she says. "I'll be here when they come, and I'll be here when they go. While Kirk Franklin is fighting out front, I'll hold up the rear."

Meanwhile, Donald Lawrence, the innovative director of the Tri-City Singers, is another artist following the growing trend of mixing ministry with gospel. This, in part, to tap the bountiful church market. In conjunction with the prerelease campaign for their latest release, "Bible Stories," Crystal Rose Records (distributed by Sparrow) teamed with the manufacturers of "The African-American Heritage Bible" for radio giveaways, contests, and cross-market endorsements, before officially bowing late last month with a half-hour special on BET's "Video Gospel," hosted by Bobby Jones.

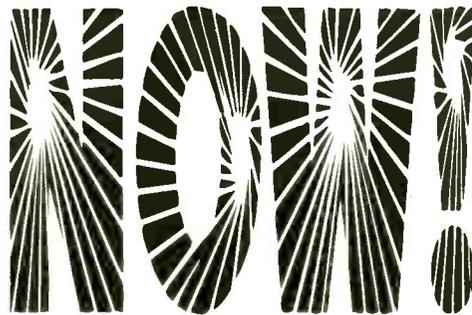
The campaign paid off with a No. 4 debut earlier this month on the Top Gospel Albums chart and a No. 14 entry on the Top Contemporary Christian chart. The North Carolina-based Tri-City Singers are in the midst of an extended touring schedule in support of their sophomore effort, which spotlights familiar Bible characters like Job and is also available in full concert video.

# Top Gospel Albums

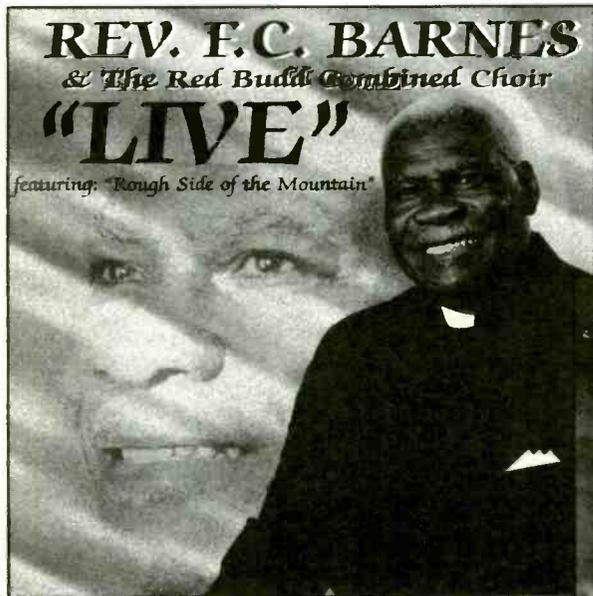
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	105	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 2119 [RS] 31 weeks at No. 1	<b>NO. 1</b> KIRK FRANKLIN AND THE FAMILY
2	2	3	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
3	3	2	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168	LIVE IN NEW YORK BY ANY MEANS
4	4	23	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 [RS]	SHOW UP!
5	NEW		<b>YOLANDA ADAMS</b> TRIBUTE 359	MORE THAN A MELODY
6	5	6	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND	BROKEN
7	9	45	<b>HELEN BAYLOR</b> WORD 66443/EPIC [RS]	THE LIVE EXPERIENCE
8	6	3	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
9	7	7	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9147	POWER
10	12	57	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
11	10	39	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
12	8	61	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
13	14	23	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
14	11	113	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	18	109	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
16	RE-ENTRY		<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4472	THE WORD IN SONG
17	13	55	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549 006 [RS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
18	19	85	<b>YOLANDA ADAMS</b> TRIBUTE 3937	SAVE THE WORLD
19	16	19	<b>REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR</b> MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
20	22	7	<b>TRI-STATE MASS CHOIR III</b> PARADISE 7011/TYSCOT	WORTHY
21	20	41	<b>STEPHANIE MILLS</b> GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
22	32	18	<b>ANOINTED</b> WORD 67051/EPIC	THE CALL
23	23	33	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
24	24	29	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4469	A NEW CREATION
25	38	50	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
26	NEW		<b>BEN TANKARD</b> TRIBUTE 33201	PLAY ME IN YOUR KEY
27	33	20	<b>GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR</b> BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
28	36	14	<b>INGRAM GOSPEL SINGERS</b> TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
29	17	10	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> MALACO 6019	HALLELUJAH
30	28	18	<b>THE ANOINTED PACE SISTERS</b> SAVOY 14822	MY PURPOSE
31	21	14	<b>SLIM &amp; SUPREME ANGELS</b> INTERSOUND 9144	STAY UNDER THE BLOOD
32	15	62	<b>CHICAGO COMMUNITY CHOIR</b> AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
33	37	47	<b>JOHN P. KEE</b> VERITY 43009	COLORBLIND
34	35	34	<b>JENNIFER HOLLIDAY</b> INTERSOUND 9113	ON & ON
35	RE-ENTRY		<b>NORTH CAROLINA MASS CHOIR</b> CGI 1141	HE'S ALL THAT
36	27	35	<b>TRAMAIN HAWKINS</b> COLUMBIA 57876	TO A HIGHER PLACE
37	29	35	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
38	30	17	<b>VARIOUS ARTISTS</b> MOTOWN 30400	MOTOWN COMES HOME
39	RE-ENTRY		<b>TAKE 6</b> WARNER ALLIANCE 4150	JOIN THE BAND
40	26	7	<b>NORTH EAST OHIO MASS CHOIR</b> REDEMPTION 75001	NO FAILURE

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

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NAIRD

## TEDDY TELLS WHAT HE WANTS

(Continued from page 17)

12 tracks and cites Sam Cooke, Marvin Gaye, Al Green, Otis Redding, and Jackie Wilson as artistic influences. He says that "Soul"—which is due in October—is a traditionally styled R&B album with story-driven lyrics.

"I write songs about realistic things that could happen to you where you live—not just hot topics of the minute," says Teddy. "How can somebody livin' in Boston understand what's happening on Crenshaw [Boulevard] in L.A.?"

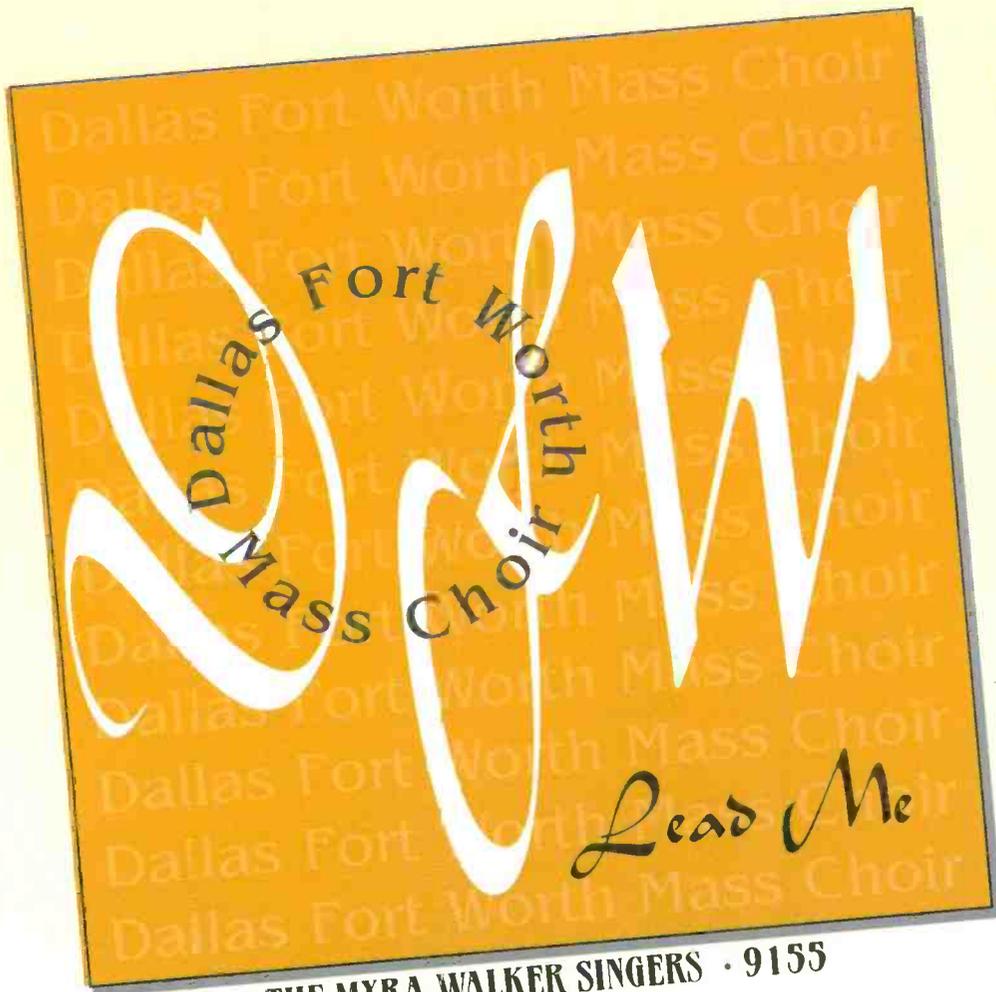
The producers on the album are

Bishop "Stick" Burrell, David Knight, and Ian Boxhill and Jean Bellefueille.

Among the tracks on "Soul" is the saucy "Ain't No Fun," which features the group H-Town. Also included is a slowed down, dancehall-tinged cover of Michael Jackson's hit "Rock With You."

Teddy included the Jackson track as sort of a tribute. "I always liked music, but when I first heard Michael's 'Dancing Machine,' I knew I wanted to become a recording artist," he says.

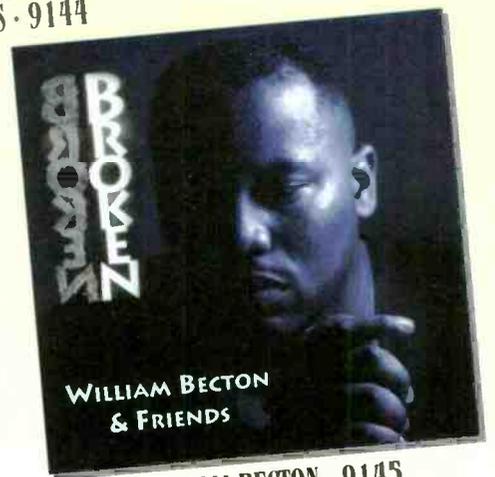
# IN THE SPIRIT



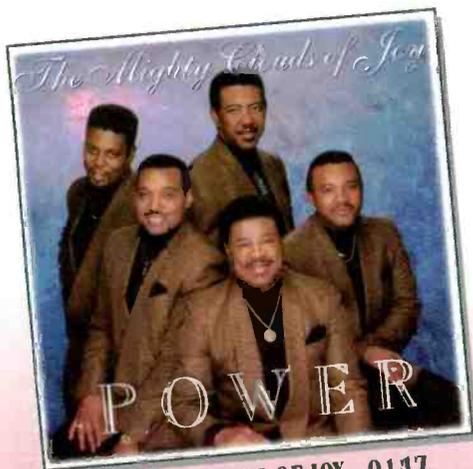
THE MYRA WALKER SINGERS • 9155



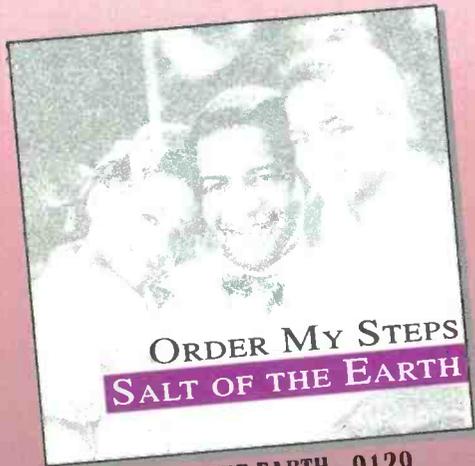
SLIM & THE SUPREME ANGELS • 9144



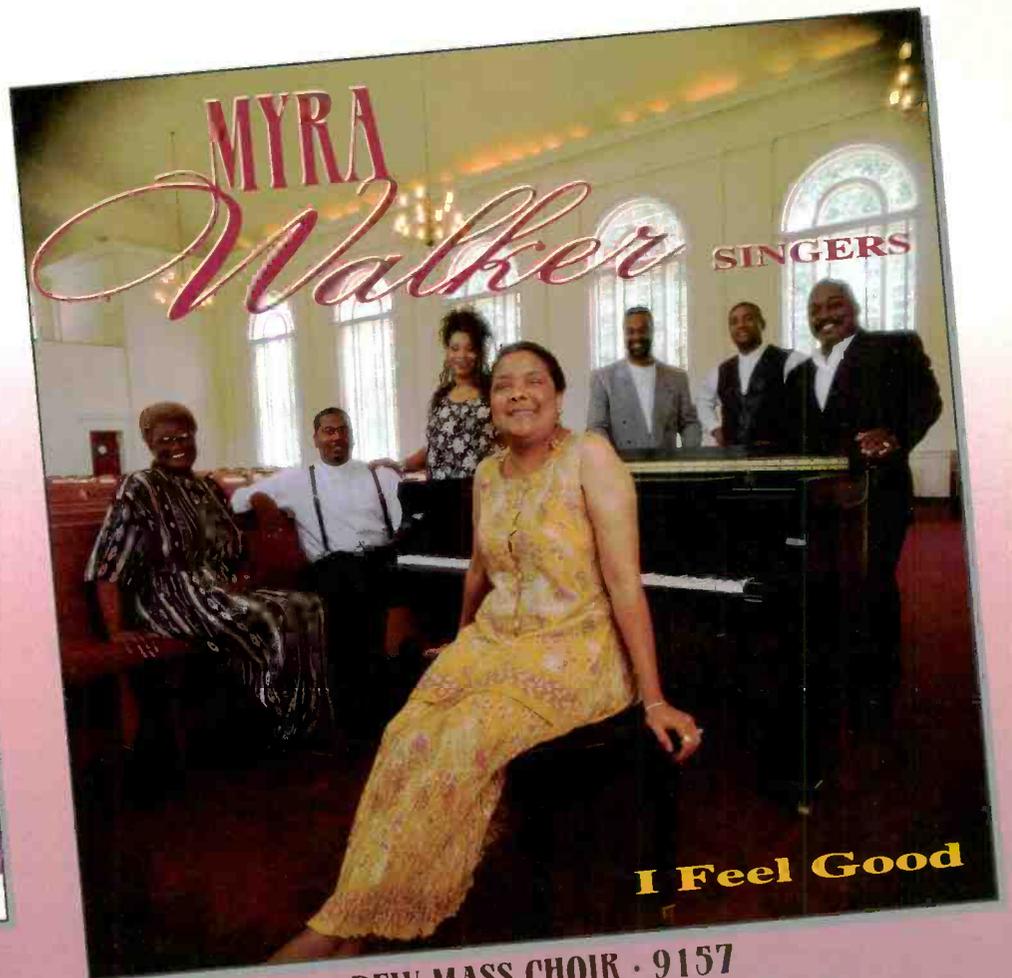
WILLIAM BECTON • 9145



MIGHTY CLOUDS OF JOY • 9147



SALT OF THE EARTH • 9129



DFW MASS CHOIR • 9157

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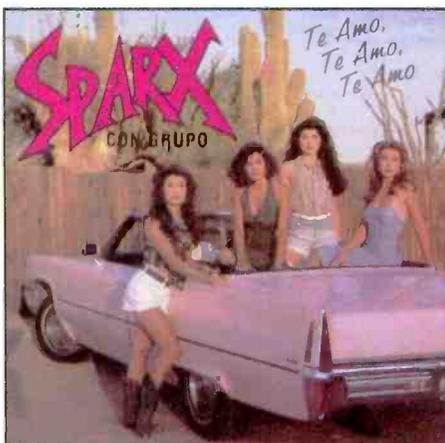
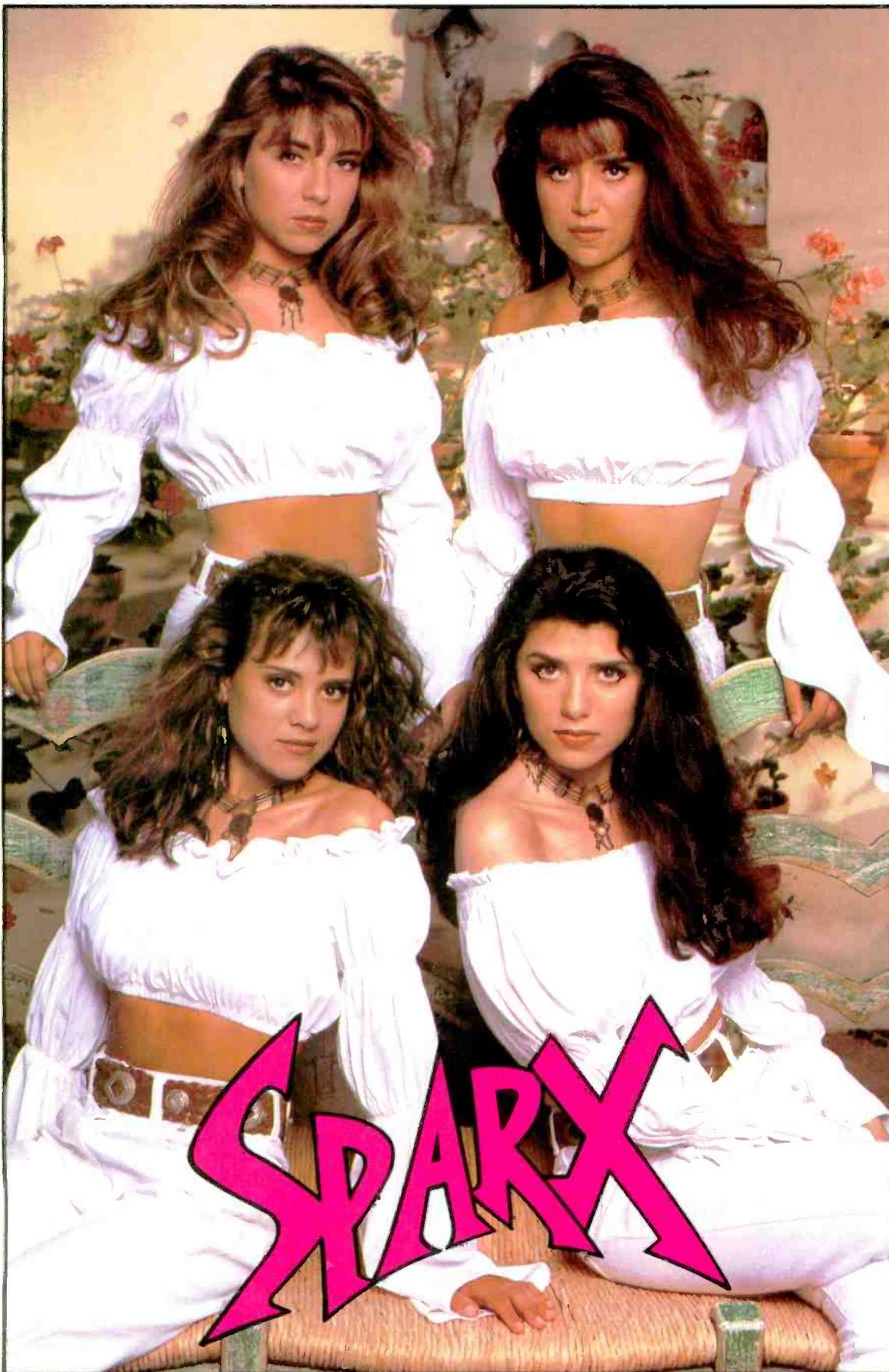
# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	68	SELENA ▲	EMI LATIN 28803 <sup>HS</sup>	AMOR PROHIBIDO
2	2	15	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
★ ★ ★ GREATEST GAINER ★ ★ ★					
3	7	2	JULIO IGLESIAS	SONY 81604	LA CARRETERA
4	3	28	SELENA	EMI LATIN 30907	12 SUPER EXITOS
5	9	2	JERRY RIVERA	SONY 81583	MAGIA
6	4	81	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
7	6	6	MARC ANTHONY	SOHO LATINO 81582/SONY <sup>LS</sup>	TODO A SU TIEMPO
8	8	46	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
9	5	86	SELENA ●	EMI LATIN 42770	LIVE!
10	13	15	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
11	10	2	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
12	16	107	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
13	17	3	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
14	14	11	MANA	WEA LATINA 99707 <sup>LS</sup>	CUANDO LOS ANGELES LLORAN
15	20	107	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
16	21	15	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
17	23	16	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
18	22	41	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
19	11	19	LA MAFIA	SONY 81520 <sup>LS</sup>	EXITOS EN VIVO
20	15	16	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
21	12	11	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
22	24	4	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
23	<b>NEW</b>		JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
24	18	8	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505 <sup>LS</sup>	POR AMOR A MI PUEBLO
25	29	10	SOUNDTRACK	EASTWEST 61748/EEG	MY FAMILY
26	28	62	CARLOS VIVES	POLYGRAM LATINO 518 884 <sup>LS</sup>	CLASICOS DE LA PROVINCIA
27	38	27	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
28	19	7	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
29	30	107	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
30	31	107	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
31	41	9	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
32	32	11	REY RUIZ	SONY 81545	EN CUERPO Y ALMA
33	40	107	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
34	27	20	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
35	33	107	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
36	25	22	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
37	39	9	VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
38	46	87	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
39	42	38	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
40	<b>NEW</b>		MARTA SANCHEZ	POLYGRAM LATINO 528 140	MI MUNDO
41	<b>RE-ENTRY</b>		PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
42	<b>RE-ENTRY</b>		JULIO IGLESIAS ▲ <sup>2</sup>	SONY 38640	JULIO
43	36	32	EMILIO	EMI LATIN 29116	SOUNDLIFE
44	<b>NEW</b>		VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
45	48	10	ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
46	<b>RE-ENTRY</b>		MANA	WEA LATINA 98722	EN VIVO
47	<b>RE-ENTRY</b>		RAUL DI BLASIO	ARIOLA 20238/BMG <sup>LS</sup>	PIANO DE AMERICA 2
48	37	14	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
49	34	43	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
50	49	9	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	1 JERRY RIVERA SONY MAGIA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 JULIO IGLESIAS SONY LA CARRETERA	2 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	2 SELENA EMI LATIN 12 SUPER EXITOS
3 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	3 ALBITA CRESCENT MOON/EPIC/SONY NO SE PARECE A NADA	3 SELENA EMI LATIN ENTRE A MI MUNDO
4 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	4 GLORIA ESTEFAN EPIC/SONY MI TIERRA	4 SELENA EMI LATIN LIVE!
5 LUIS MIGUEL WEA LATINA ROMANCE	5 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	5 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
6 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	6 INDIA SOHO LATINO/SONY DICEN QUE SOY	6 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
7 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	7 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	7 LA MAFIA SONY EXITOS EN VIVO
8 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A MI PUEBLO	8 EL GENERAL RCA/BMG ES MUNDIAL	8 GRACIELA BELTRAN EMI LATIN TESORO
9 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	9 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	9 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
10 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	10 REY RUIZ SONY EN CUERPO Y ALMA	10 SOUNDTRACK EASTWEST/EEG MY FAMILY
11 LAURA PAUSINI WEA LATINA LAURA PAUSINI	11 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	11 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
12 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	12 OLGA TANON WEA LATINA SIENTE EL AMOR	12 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
13 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	13 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE 8 '95	13 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
14 MARTA SANCHEZ POLYGRAM LATINO MI MUNDO	14 VARIOUS ARTISTS RHINO/AG MAMBO MANIA!	14 BRONCO FONOVISIA ROMPIENDO BARRERAS
15 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	15 PEREZ PRADO RHINO/RCA/BMG MONDO MAMBO! THE BEST OF PEREZ PRADO	15 EMILIO EMI LATIN SOUNDLIFE

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



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"El Sonido Mágico de los 90's"

## Latin Notas



by John Lannert

**"JUANGA" IS ONE-DERFUL:** Last week, Ariola/BMG megastar **Juan Gabriel** achieved the unthinkable when his doleful recount of forsaken affection "El Palo" made its bow atop the Hot Latin Tracks. "El Palo," whose galloping *son michoacano* musical arrangement belies its lyrical sadness, is the first title to debut at No. 1 on the Hot Latin Tracks since the chart was reinstated in 1988.

Moreover, "El Palo" is the first chart-topping song for Mexico's biggest solo star and his label since last year, when "Juanga" scaled the Hot Latin Tracks with "Pero Que Necesidad." Alas, fame is fleeting on the ever-fluid Hot Latin Tracks. This week, **Selena's** "Tú Sólo Tú" (EMI Latin) dislodges "El Palo" from the top of the chart. "El Palo" is taken from Gabriel's latest album, "El México Que Se Nos Fué" (The Mexico That Left Us), which is due out Tuesday (18).

As suggested by its title, "El México" contains a nostalgic undercurrent driven by climactic parables of personal betrayal and occasional tales of ethnic self-esteem. "Canción 187," for instance, is a wryly witty yarn that tweaks California's Proposition 187 while recounting the story of a Mexican immigrant who travels throughout the U.S., only to discover he was better off in his hometown in Mexico.

And when Juan Gabriel discharges his entrails wailing these narratives over an assortment of time-honored Mexican genres, such as son, norteña, huapango, and ran-



**EMI Mexico Adds DLV.** EMI Music Mexico recently acquired Discos Larga Vida, based in Monterrey, Mexico. Shown at the signing ceremony in front row, from left, are Mario Ruiz, president, EMI Music Mexico and Basilio Villarreal, founder of DLV. Shown in back row, from left, are Alejandro Paolini, technology and information director, EMI; Marcelo Ripoll, finance director, EMI; Rafael Gorostieta, marketing director, EMI; Francisco del Campo, sales director, EMI; and José Pérez, operations director, EMI.

chera, it becomes plainly evident that he is grasping for the last straws of an era when Mexico was not auctioning its material and spiritual belongings to the highest bidder.

"El México" probably would have been the ideal comeback album for Gabriel. Nevertheless, this entertaining record boasts a cornucopia of hits that will keep Juan Gabriel entrenched near the top of the Billboard Latin 50 for many months to come.

**AND SELENA ROLLS ON:** With Selena's Spanish/English set, "Dreaming Of You," slated to be dropped on (Continued on next page)

## RCA Victor Woos Women With 'Romeo And Juliet'

**SURRENDER TO THE PASSION:** There are about 90 versions of Tchaikovsky's "Romeo And Juliet" Overture-Fantasy on the market, so how do you make yet another one stand out in the crowd? RCA Victor Red Seal decided on a novel form of niche marketing for the new **Leonard Slatkin/St. Louis Symphony Orchestra** version: It's pitching it to a demo that **Carlos Alicea**, product manager for BMG Classics, calls "women who revel in the romance novel and are torn by their favorite soap operas. This is a large population with lots of purchasing power—look at the number of romance novels that are sold." Presumably, these romantic consumers can just skip over the decidedly unromantic "1812 Overture," which is also on the disc; Tchaikovsky's Symphony No. 2 is also part of the package.

BMG first tried the eroticism angle with last fall's St. Louis Symphony release. The sultry black-and-white cover girl on Orff's "Carmina Burana" showed lots of cleavage, and a big cable TV campaign invited buyers to "experience the pagan pageantry and fierce sensuality" of "Carmina Burana." That title peaked at No. 6 on the Top Classical Albums chart and has sold 26,000 copies as of July 5, according to SoundScan. Since BMG is taking aim at women this time, the album art, which was designed to mimic a romance novel cover, features a mostly naked male—a sulky-looking hunk wearing a strategically positioned sheet and an adoring female draped over his shoulder.

The plan goes beyond image, however. BMG Classics has teamed up with fellow Bertlesmann company Bantam Books, publisher of romances, for a co-promotion tied to the September publication of **Bettina Krahn's** new romance, "The Perfect Mistress." Its centerpiece is a sweepstakes whose grand prize is a one-week trip for two to Verona, Italy (the setting of "Romeo And Juliet"). The sweepstakes will be advertised at two levels of retail: in 400 Coconuts and Trans World Entertainment stores around the country and in 10,000 bookstores, supermarkets, and drugstores that stock romances. Two thousand special stands that hold both the CD and the book will be distributed to key bookstores—Barnes and Noble has 500 of

them.

The first printing of "The Perfect Mistress" (300,000 copies) will carry a cover tagline inviting readers to look at the inside back cover for the sweepstakes offer; that page will have an advertisement for the CD (with the album cover pictured) as well as the sweepstakes details. (Additional prizes include a CD player plus five different BMG versions of "Romeo And Juliet," as well as autographed and unautographed copies of the CD and the book.)

The CD hits stores on Tuesday (18), giving BMG a chance to build advance awareness before the book comes out. Print ads in five soap opera magazines with a combined national circulation of 400,000 will include a teaser for the sweepstakes, and cable television spots will be concentrated in markets where "Carmina Burana" did well. Press mailings have gone to bridal magazines, where they have met with "a good response," according to BMG Classics publicity director **Melanne Mueller**.

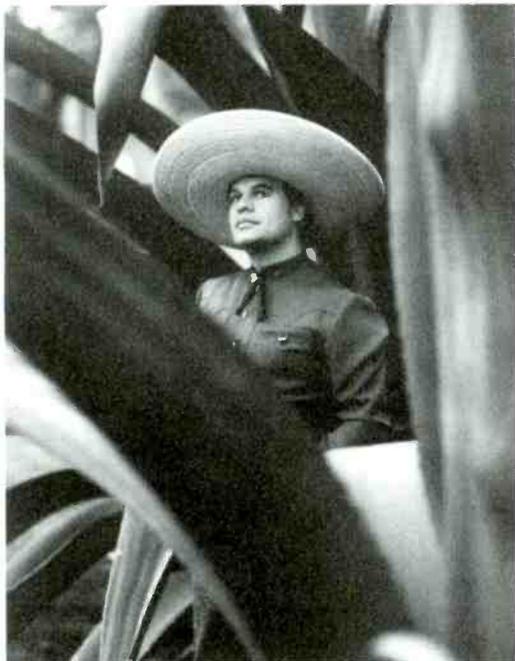
Will BMG take the romance strategy beyond this release? "The romantic consumer is an untapped market," enthuses Alicea. "This is not a one-time thing." However, **Andre Becker**, the mastermind of the campaign, was fired from his job as U.S. marketing director for BMG Classics just a few weeks ago, so who knows? Label head **Günther Hensler** was traveling in Europe and unavailable for comment about any changes in marketing strategy.



by Heidi Waleson

## JUAN GABRIEL

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Juan Gabriel has been nominated and won a multitude of awards including "The Grammy" and carries a roster of numerous double platinum and gold records. On July 18, 1995, musical history will be made with the debut of his much awaited production of Mexican music with a style that only Juan Gabriel can create.



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# Artists & Music

## LATIN NOTAS

(Continued from preceding page)

Tuesday (18), her misty-eyed mariachi take of the classic "Tú Sólo Tú" assumes the No. 1 slot on the Hot Latin Tracks. "Tú Sólo Tú" is Selena's seventh chart-topping single. The renowned Mariachi Sol de México, directed by the song's producer, José Hernández, provided the shimmering vocal and instrumental support.

What's more, when Selena's English-language smash "I Could Fall In Love" reached No. 2 on July 8, the seductive romantic confessional became the highest-charting English-language single to enter the Hot Latin Tracks. "I Could Fall In Love" moves 4-3 with a bullet this week. "I Could Fall In Love" was written and produced by the much sought-after songsmith/producer Keith Thomas.

A final note regarding unprecedented chart feats achieved by Selena: The Tejana megastar is the first recording artist to place both a Spanish- and English-language title in the top 10 of the Hot Latin Tracks.

**RODVEN HOOKS SANTIAGO:** Eddie Santiago has inked a recording deal with Rodven, the label for which the Puerto Rican native recorded in the late '80s, when he was one of the leading purveyors of the so-called "romantic salsa" wave. Santiago was most recently signed to EMI Latin.

**GETTING CAUGHT UP:** Manny/WEA Latina Tejano act **Culturas**, whose third album is due out in September, kicked off a nine-date mini-tour in Texas June 30 at the Borderfest in Laredo... Culturas' labelmate **Rául Alberto** is currently on tour in Mexico in support of his latest album, "El Rulís." The actor/singer will star in a new telenovela "Lazos De Amor" opposite Melody/Fonovisa chanteuse **Lucero**... Musart/Balboa's standout singer/songwriter **Joan Sebastian** is set to headline the Latin bill of Marlboro's "Rock & Soul And A Grand Fiesta" concert July 23 at the San Diego



**Rose, Charcoal... And Platinum.** EMI Odeon Brasil recording artist Marisa Monte receives a platinum disc for her latest album, "Rose And Charcoal," which has sold more than 350,000 units. The award was presented recently after one of her concerts in São Paulo, where she played to sellout crowds for five weeks. Shown, from left, are João Augusto, VP A&R, EMI; Monte; Jo Govaerts, managing director, EMI; and Leonardo Metto, Monte's manager.

Naval Base. Rounding out the lineup are **La Sonora Dinamita** (Fuentes/Vedisco), **Graciela Beltrán** (EMI Latin), and **Jorge Luis Cabrera** (Musart/Balboa). Cárdenas, Fernández & Associates is promoting the show... RMM president Ralph Mercado has opened a club called the Latin Quarter in New York. Dubbing the 1,000-seat facility a "music complex" that will contain a lounge and cabaret, Mercado hopes to use the venue as a proving ground for upstart talent.

**ARGENTINA NOTAS:** With winter approaching, the concert scene in that country is starting to heat up. Buenos

(Continued on next page)

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# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	3	—	2	<b>SELENA</b> EMI LATIN	<b>TU SOLO TU</b> J.HERNANDEZ (F.VALDEZ LEAL)
2	1	—	2	<b>JUAN GABRIEL</b> ARIOLA/BMG	<b>EL PALO</b> JUAN GABRIEL (JUAN GABRIEL)
3	4	2	4	<b>SELENA</b> EMI LATIN	<b>I COULD FALL IN LOVE</b> K.THOMAS (K.THOMAS)
4	2	1	11	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISA	<b>UNA MUJER COMO TU</b> M.A.SOLIS (M.A.SOLIS)
5	5	3	9	<b>LA MAFIA</b> SONY	<b>NADIE</b> M.LICHTENBERGER JR. (A.LARRINAGA)
6	7	8	3	<b>BRONCO</b> FONOVISA	<b>OJOS QUE HAN LLORADO</b> BRONCO (J.G.ESPARZA)
7	6	4	7	<b>BANDA ZETA</b> FONOVISA	<b>PRESUMIDAS S.A.</b> ZE LUIS (ZE LUIS)
8	11	10	3	<b>JULIO IGLESIAS</b> SONY	<b>AGUA DULCE, AGUA SALA</b> R.ARCUSA (DONATO, ESTEFANO, BATTI)
9	10	7	5	<b>TIRANOS DEL NORTE</b> FONOVISA	<b>TAL PARA CUAL</b> J.MARTINEZ PARA (L.PEREZ)
10	8	6	5	<b>LOS TIGRES DEL NORTE</b> FONOVISA	<b>EL EJEMPLO</b> T.N. INC. (T.BELO)
11	12	13	8	<b>MARC ANTHONY</b> SOHO LATINO/SONY	<b>TE CONOZCO BIEN</b> S.GEORGE (O.ALFANNO)
12	9	5	10	<b>VICENTE FERNANDEZ</b> SONY	<b>AUNQUE ME DUELA EL ALMA</b> P.RAMIREZ (J.SEBASTIAN)
<b>*** AIRPOWER ***</b>					
13	27	34	3	<b>MANA</b> WEA LATINA	<b>NO HA PARADO DE LLOVER</b> FHER,A.GONZALES (FHER,A.GONZALES)
<b>*** AIRPOWER ***</b>					
14	18	26	3	<b>LIBERACION</b> FONOVISA	<b>PARA ESTAR CONTIGO</b> D.CHAVEZ MORENO (R.LIVI,R.PEREZ)
15	13	20	4	<b>LOS FUGITIVOS</b> RODVEN	<b>QUIEN SOY YO SIN ELLA</b> P.MOTTA (Z.DI GAMBARGO)
<b>*** AIRPOWER ***</b>					
16	25	39	3	<b>MARTA SANCHEZ</b> POLYGRAM LATINO	<b>DIME LA VERDAD</b> C.DE WALDEN,M.DI CARLO (C.DE WALDEN,M.DI CARLO,M.HARRIS)
17	14	9	8	<b>INTOCABLE</b> EMI LATIN	<b>PARECE QUE NO</b> J.L.AYALA (F.AYALA)
<b>*** AIRPOWER ***</b>					
18	32	—	2	<b>EDNITA NAZARIO</b> EMI LATIN	<b>GATA SIN LUNA</b> K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)
19	17	16	5	<b>MILLIE</b> EMI LATIN	<b>ESTAREMOS JUNTOS</b> K.C.PORTER (K.C.PORTER,M.FLORES)
20	29	30	7	<b>JERRY RIVERA</b> SONY	<b>MAGIA</b> C.SOTTO (O.ALFANNO)
21	16	40	3	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	<b>NO ME DEJES</b> K.C.PORTER (M.FLORES)
22	21	12	8	<b>FITO OLIVARES</b> FONOVISA	<b>EL PASO DEL CANGURO</b> F.OLIVARES (F.OLIVARES)
23	22	25	3	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>SI TE VAS</b> M.SOMONTE (P.FERNANDEZ)
24	30	24	5	<b>ROSARIO</b> SDI/SONY	<b>LA ESTRELLA</b> A.SORIANO,F.ILLAN (A.FLORES)
25	RE-ENTRY	6	6	<b>MYRIAM HERNANDEZ</b> WEA LATINA	<b>NO HACE FALTA MAS QUE DOS</b> H.GARCIA,M.HERNANDEZ (M.HERNANDEZ,T.C.DUQUE)
26	28	28	6	<b>KIARA</b> RODVEN	<b>LUNA DE PLATA</b> C.DE WALDEN,M.DI CARLO (S.SINGER,L.C.COHEN,A.HIDDING)
27	26	23	4	<b>LOS MIER</b> FONOVISA	<b>CORAZON DE ANGEL</b> LOS MIER (J.MARIA LOBO)
28	40	—	2	<b>OLGA TANON</b> WEA LATINA	<b>AUN PIENSO EN TI</b> O.TANON (R.VAZQUEZ)
29	NEW	1	1	<b>DONATO &amp; ESTEFANO</b> SONY	<b>SIN TI</b> ESTEFANO (ESTEFANO)
30	15	11	13	<b>ROCIO DURCAL</b> ARIOLA/BMG	<b>VESTIDA DE BLANCO</b> R.LIVI (R.LIVI)
31	20	17	10	<b>SPARX</b> FONOVISA	<b>QUIERO QUE ME VUELVAS A QUERER</b> T.MORRIE (L.ANTONIO T.MORRIE)
32	19	18	10	<b>LAURA PAUSINI</b> WEA LATINA	<b>GENTE</b> A.VALSIGLIO (A.VALSIGLIO,CHEFFE,M.MARATI)
33	33	29	9	<b>EMILIO</b> EMI LATIN	<b>YA</b> R.NAVAIIRA (R.NAVAIIRA)
34	23	19	6	<b>LOS CAMINANTES</b> LUNA/FONOVISA	<b>DAME OTRA OPORTUNIDAD</b> A.DE LUNA (M.SOTELLO)
35	36	35	6	<b>IRIDIAN</b> RODVEN	<b>CUMBIA TRISTE</b> F.CURIEL (F.CURIEL,P.A.CARDENAS)
36	24	15	14	<b>BRONCO</b> FONOVISA	<b>ESA MUJER</b> BRONCO (J.G.ESPARZA)
37	37	14	25	<b>SELENA</b> EMI LATIN	<b>FOTOS Y RECUERDOS</b> A.B.QUINTANA LA III (C.HYNDE)
38	NEW	1	1	<b>LOS HURACANES DEL NORTE</b> UNICO/FONOVISA	<b>EL GATO DE CHIHUAHUA</b> G.GARCIA (M.RUBALCAYA)
39	31	27	11	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISA	<b>SI YA NO TE VUELVO A VER</b> M.A.SOLIS (M.A.SOLIS)
40	39	38	3	<b>BANDA MAGUEY</b> FONOVISA	<b>COMO LA LUNA</b> G.HURTADO (JUAN GABRIEL)

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.

## HIGHER GROUND



by Deborah Evans Price

**CHRISTIAN COUNTRY**, or positive country music as it is sometimes called, continues to grow in terms of visibility and will get a big boost when the third annual Christian Country Music Assn. Awards are broadcast live Nov. 2 on the Trinity Broadcast Network from Trinity Music City U.S.A. in Hendersonville, Tenn. (formerly the late Conway Twitty's Twitty City). Hosted by **Marty Raybon**, **Paul Overstreet**, and **Susie Luchsinger**, the awards will be held during the four-day Christian Country Music Assn. Convention.

**MUSIC MEETS MESSAGE:** One of the reasons Christian country is growing in popularity is the wealth of talented artists who are combining country music with the Christian message. Among the stellar new projects out now that reflect what is available to Christian country fans are **Ken Holloway's** "He Who Made The Rain" on Ransom and **Susie Luchsinger's** "Come As You Are" on Integrity.

A Louisiana native, Holloway honed his musical skills in clubs before becoming a Christian 13 years ago. He says fans appreciate that he is "someone who came out of the clubs and knows what country music is, not somebody who grew up in church who thinks when you add a steel guitar to a song, it's country."

Holloway's album is filled with slice-of-life vignettes based on his experiences, and he delivers them with an emotional honesty that never comes across as preachy—just moving. One of the best cuts is "Don't Wanna Go

Alone," a song about a wife not wanting to go to heaven without her husband.

"I came in one night drunk and stoned and slipped into bed," Holloway says. "I thought [my wife] was sound asleep. She rolled over and put her hand on my shoulder and began to pray... 'God, I don't want to go to heaven without him. I want to see him saved. I want to see him be the kind of man I know he can be.' And that's what saved my life."

Luchsinger comes from a family for whom faith and music were a way of life. She began performing in her native Oklahoma with her siblings (sisters **Alice** and **Reba** and brother **Pake**) as the **Singing McEntires**. These days, she is the CCMA's reigning female vocalist of the year and recently released her second album on Mobile, Ala.-based Integrity Music.

"The whole theme is around family," Luchsinger says, "and I got my family to come in. The Singing McEntires reunited on the album. We did a song called 'God You Never Cried.' We did it on 'Music City Tonight' last year. I ran it by Reba, and she thought it was a wonderful idea because her husband/manager [**Narvel Blackstock**] preaches, 'You've got to make a thing an event, not just an album.'"

Luchsinger also enlisted Reba's participation in a duet titled "If I Could Only Be Like You."

Before embarking on her own career in Christian music, Luchsinger sang harmony with Reba on her tours and later performed as a duo with Pake.

Since signing with Integrity, Luchsinger has become successful in the Christian country field, and Integrity hopes to parlay that into acceptance by mainstream country radio. To that end, the label plans to release the uptempo "You're It." A release date and specific promotion plans haven't been finalized.

Christian country artists may be getting some broader exposure, as some nightclubs are sponsoring family nights, in which they don't serve alcohol and bring in family entertainment.

## Jazz BLUE NOTES



by Jim Macnie

**TOMES & TONES:** Anyone who caught the profoundly troubled bassist **Jaco Pastorius** toward the end of his life knew just how ruptured his talent became. But as **Bill Milkowski's** new biography reminds us, his earlier days—productive and lucid in comparison—remain quite impressive. "Jaco: The Extraordinary And Tragic Life Of Jaco Pastorius," just published by Miller Freeman, is an abbreviated overview that genuflects before the musician's formidable talents—sometimes doing so to a frustrating degree. Though Pastorius was a genuine innovator who retooled the possibilities and profile of his instrument, it was intermittently difficult to differentiate the flamboyance from the intelligence in his work. On several occasions, one neutered the other.

Milkowski queried the principals of Pastorius' coterie, from his initial jamming pals in Miami (where his gift first flowered), to his **Weather Report** associates, to members of the amorphous group **Word Of Mouth Orchestra**. Their praise is usually mixed with dismay. A few extended opinions from important colleagues are missing from the book. Crucial confederates **Joni Mitchell** and **Wayne Shorter** certainly aren't tapped enough for their views. Others, like drummer **Peter Erskine** and guitarist **Mike Stern**, help edify the changes Pastorius went through. Drugs and dementia are a malignancy, and some accounts prove just how frustrating it is to watch an inventive artist slide into oblivion (Pastorius was beaten to death by a club bouncer in '87). The account is strongest at describing how Jaco flew his freak flag with pride, while simultaneously hoisting a red flag in distress. Minute caveat: Don't believe Milkowski when he says that "Holiday For Strings" is the theme music to "I Love Lucy."

For another view of Pastorius, the forthcoming live date "The Birthday Concert" (Warner Bros.) should enlighten. Set for release Sept. 26, the disc—produced by Erskine—documents a 1981 show by the Word Of Mouth Orchestra, which at that point included tenor saxists **Michael Brecker** and **Bob Mintzer**, percussionist **Don Alias**, Erskine, as well as many of Pastorius' pals from the Miami area. The club session was a party to celebrate Jaco's 30th birthday.

"For a long time, I had a cassette of rough mixes of maybe four tunes," Erskine says. "And I was always hoping it might come out. After Jaco died and other recordings—some from Japan and wherever else—started to be issued, I felt his legacy was really being badly served. And here was one well-recorded, very exciting document of his playing during a peak period. It turned out that when I finally heard all of the tapes, it was much better than I thought. It's certainly the best live recording we have of him. Everyone who has heard it so far has said, 'Holy cow!'"

Photos of the event were by jazz journalist **Conrad Silvert**. **Peter Yainolos** got a fine recording on 24-track. Erskine wrote notes and oversaw the mixing. "I spent lots of time with Jaco in the studio over the years, and tried to keep the bass sound true. There were no effects added or anything. You definitely feel that you're there," Erskine says. Erskine's own latest record is "History Of The Drum" on Interworld.

**PRACTICE MAKES PERFECT:** **Burt Korall**, creator and director of the BMI Jazz Composers Workshop, wants all to know that 12 new pieces were developed for the eighth annual BMI Concert on Thursday (20). Nine pieces of brass, five reeds, and a rhythm section comprise the band. "It's the debut of a modern repertory jazz orchestra," he says, "and the level of the pieces is pretty high. The concern is to develop the next generation of jazz composers." Composers will conduct their own work. The workshop's first show was at the Village Vanguard in '89, with **Mel Lewis' Orchestra**. This year it's at the Florence Gould Hall at the French Institute/Alliance Francaise at 55 E. 59th St. in New York at 8 p.m. Admission is free.

## Top Contemporary Christian

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	3	5	<b>VARIOUS ARTISTS</b> WORD 0604 1 week at No. 1	MY UTMOST FOR HIS HIGHEST
2	1	60	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119/CHORDANT <b>HS</b>	KIRK FRANKLIN AND THE FAMILY
3	2	45	<b>AMY GRANT</b> ▲ <sup>2</sup> MYRRH 6974/WORD	HOUSE OF LOVE
4	31	2	<b>YOLANDA ADAMS</b> TRIBUTE 5921/DIADEM	MORE THAN A MELODY
5	6	18	<b>POINT OF GRACE</b> WORD 5608	THE WHOLE TRUTH
6	4	2	<b>HEZEKIAH WALKER</b> BENSON 4168	LIVE IN NEW YORK: BY ANY MEANS NECESSARY
7	5	22	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 <b>HS</b>	SHOW UP!
8	7	49	<b>NEWSBOYS</b> STARSONG 8814/CHORDANT	GOING PUBLIC
9	13	6	<b>JARS OF CLAY</b> BRENTWOOD 5573	JARS OF CLAY
10	9	51	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1408/CHORDANT <b>HS</b>	HEAVEN IN THE REAL WORLD
11	8	137	<b>DC TALK</b> ● FOREFRONT 3002/CHORDANT	FREE AT LAST
12	14	65	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
13	10	5	<b>CLAY CROSSE</b> REUNION 4727/WORD	TIME TO BELIEVE
14	16	91	<b>CARMAN</b> ● SPARROW 1387/CHORDANT <b>HS</b>	THE STANDARD
15	11	91	<b>MICHAEL W. SMITH</b> ● REUNION 0086/WORD	FIRST DECADE 1983-1993
16	39	3	<b>JOHN ELEFANTE</b> WORD 4236	WINDOWS OF HEAVEN
17	20	16	<b>ANOINTED</b> WORD 67051	CALL
18	NEW▶		<b>VARIOUS ARTISTS</b> SPARROW 1445	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
19	19	39	<b>4 HIM</b> BENSON 4046	THE RIDE
20	17	20	<b>HELEN BAYLOR</b> WORD 66443 <b>HS</b>	THE LIVE EXPERIENCE
21	NEW▶		<b>VARIOUS ARTISTS</b> PSALM 150 8003/PRAISE HYMN	AMAZING GRAC
22	23	26	<b>PFR</b> SPARROW 1452/CHORDANT	GREAT LENGTHS
23	12	3	<b>VARIOUS ARTISTS</b> K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
24	21	35	<b>SANDI PATTY</b> WORD 9443 <b>HS</b>	FIND IT ON THE WINGS
25	27	6	<b>CRYSTAL LEWIS</b> METRO ONE 0140/DIAMANTE	HYMNS
26	18	40	<b>BEBE &amp; CECE WINANS</b> SPARROW 1417/CHORDANT	RELATIONSHIPS
27	25	41	<b>ASHTON/BECKER/DENTE</b> SPARROW 1389/CHORDANT	ALONG THE ROAD
28	15	3	<b>DONALD LAWRENCE &amp; TRI-CITY SINGERS</b> SPARROW 1480/CHORDANT	BIBLE STORIES
29	24	5	<b>THE BROOKLYN TABERNACLE CHOIR</b> WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
30	33	30	<b>SIERRA</b> STARSONG 1003/CHORDANT	SIERRA
31	NEW▶		<b>AL DENSON</b> BENSON 4088	DO YOU KNOW THIS MAN?
32	37	23	<b>OUT OF EDEN</b> GOTEE 3818/MYRRH	LOVIN' THE DAY
33	35	164	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART
34	26	4	<b>PHIL KEAGGY</b> SPARROW 51433	TRUE BELIEVER
35	NEW▶		<b>MXPX</b> TOOTH & NAIL 1032/DIAMANTE	TEENAGE POLITICS
36	RE-ENTRY		<b>T-BONE</b> METRO ONE 0133/DIAMANTE	THA LIFE OF A HOODLUM
37	29	75	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
38	22	31	<b>STEVE GREEN</b> SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
39	RE-ENTRY		<b>AARON JOFFREY</b> STARSONG 8819/CHORDANT	AARON JOFFREY
40	38	79	<b>TWILA PARIS</b> STARSONG 8805/CHORDANT	BEYOND A DREAM

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

## LATIN NOTAS

(Continued from preceding page)

Aires promoter **Rock & Pop International** has firmed up two shows at the 5,000-seat Obras theater: RAS artists **Black Uhuru** and **Yellowman** are slated to headline a reggae festival Aug. 11, while **Ruffhouse/Columbia** rap act **Cypress Hill** is due to perform Aug. 26. Tickets for the shows range from \$15-\$30... Sony is planning to release **Charly Garcia's** "Unplugged" set that he recently taped for MTV Latino in September... After a four-month hiatus following their six concerts as an opening act for the **Roll-**

ing **Stones** in Buenos Aires and **Santiago, Chile**, Sony rockers **Ratones Paranoicos** performed two sold-out shows June 9-10 at the Obras theater. Future plans call for a new album to be produced once again by **Andrew Loog Oldham**. In addition, domestic indie **Del Cielito**, for which the band first recorded, is releasing a record containing the band's early material.

Assistance in preparing this column provided by **Marcelo Fernández Bitar** in Buenos Aires.

# Songwriters & Publishers

ARTISTS & MUSIC

## PolyGram Takes Globe Via London 8-Year-Old Publisher Focuses On A&R Role

BY JEFF CLARK-MEADS

LONDON—In the stellar firmament of music publishing, David Hockman is in a world of his own.

The president of PolyGram International Music Publishing feels that being the only one of the world powers of publishing to be based in London gives the company a unique perspective.

"We never considered being anywhere other than London," he says. "PolyGram is still a European-based music company, and the way things have panned out—so that we are now the only major based in Europe—gives us a different view and different focus and additional edge on our competitors.

"We are not dominated by Anglo-American repertoire. We understand the value of local cultures and local artists, and we give them the same time and attention as we do our major, established artists."

PolyGram is also distanced from its peers by its size, Hockman says. "We are in a unique and separate orbit away from

the two major players [EMI Music Publishing and Warner/Chappell], because we are nowhere near as big as they are."

An additional difference is that, unlike many publishers who have existed since sheet music first made them necessary, PolyGram is just 8 years old.

Hockman explains that the company was established almost the instant the PolyGram group sold its globally respected



HOCKMAN

Chappell company and catalog.

He says, "As soon as PolyGram sold Chappell at the end of '84, [PolyGram president] Jan Timmer wanted to get straight back into publishing, because at the time he sold Chappell, it was becoming obvious that the whole CD revolution was about to take place."

Chappell was sold, Hockman says, to raise money for its cash-starved parent,

and at the time, "it was the only part of PolyGram making money."

At the beginning of '85, Hockman, who had performed various roles within PolyGram for the previous 10 years, was charged by Timmer with the task of re-establishing a publishing arm—partly because he was one of the few people left at PolyGram who had worked at Chappell and had publishing experience.

Working from PolyGram's offices in London, Hockman's first major move was to buy the Dick James music catalog, which contained all of Elton John and Bernie Taupin's works up to "Goodbye Yellow Brick Road." It also had a wealth of British '60s standards, from the works of seminal Mersey beat band Gerry & the Pacemakers to the Beatles' "Please Please Me."

The purchase of the Dick James catalog created the need to establish an international presence to administer it; offices were set up in the U.S., France, and Germany. (The company now has 31 affiliates worldwide, including those in such growth areas as the former Communist territories of Eastern Europe.)

After the Dick James purchase came the acquisition of Nashville's Cedarwood Music (with "Tobacco Road" and "Ruby, Don't Take Your Love To Town"), Welk Music, the Baby Records publishing arm in Italy, 12 catalog purchases in France, and, later, Kitty Music in Japan.

The company now has 270,000 compositions, including compositions by established artists (Abba, U2, and Bon Jovi) and emerging talent (Pulp, East 17, and the Cranberries).

Hockman says the PolyGram board has always given him great scope in making acquisitions, particularly when the company was becoming established.

"They've never turned me down on a deal," he says. "I've been to the board on every proposition, and they've accepted everything. I've been very fortunate in having people like Jan Timmer, David Fine, and Alain Levy, who intimately understand the nature and value of the publishing business."

For future development, Hockman anticipates "a pretty even split between innovatively marketing the compositions we control and finding new talent—though I think the real key to the business is the development of new talent."

In terms of that task, he says, "It seems to me that in the last few years, the publishing companies have been acting in the sort of role that record company A&R departments used to do 25 years ago in finding talent at an early stage.

"I think there are two reasons for that. The first is that when record companies came along in the '20s and '30s, publishers were the whole of the business. Through the advent of record companies, publishers lost their way, and it took them several decades to find a role for themselves. Things were made even more difficult when singer/songwriters came along. So, we see now that some of the best publishers have been extraordinarily adaptable in finding a role.

"The second thing is that, for whatever reason, record companies have tended to want to allocate their A&R marketing

## Hammerstein's 100th Adds To An Already Banner Year For His Works

BY IRV LICHTMAN

NEW YORK—Although commentary and special disc reissues have renewed interest in the career of lyricist/librettist Oscar Hammerstein II, he's truly in the spotlight with the 100th anniversary of his birth on July 12, 1995.

In 1993, he shared billing, as he did in 17 years of collaborative efforts with composer Richard Rodgers, in the flurry of activity that greeted the 50th anniversary of the pair's first Broadway musical, "Oklahoma!" He's also received indirect

mention as the successor to Lorenz Hart, Rodgers' partner of almost 25 years, whose centennial birthday was May 2.

As the Rodgers & Hammerstein Organization says, "Even without his 100th birthday, 1995 would be a banner year for [Hammerstein]." In a 12-month period, there have been hit productions of "Showboat," his 1927 groundbreaking musical with melodies by Jerome Kern, and "Carousel" in New York, as well as national tours of "State Fair," "The Sound Of Music," and "Carousel." Also in the works are a pre-Broadway tour of "The King And I," a tour of "Cinderella" this summer, and the return of the New York City Opera production of "Cinderella" in November. Similar productions, including "Carmen Jones," are playing abroad. "Carmen Jones" was a black-cast reworking by Hammerstein of Bizet's opera "Carmen."

On Hammerstein's birthdate, the Rodgers & Hammerstein Organization, along with the producers of "Show Boat," will sponsor "Something Wonderful," a one-hour tribute to Hammerstein at the

Gershwin Theatre in New York, where "Show Boat" is now playing.

That stage will also get a production of "State Fair," the only Rodgers & Hammerstein film musical, originally made in 1945 and remade in 1962. The production will premiere in August in Des Moines, Iowa, during the Iowa State Fair, which served as the films' setting. A national tour will play Chicago, Detroit, San Francisco, Vancouver, Boston, and Philadelphia.

A new production of "Cinderella," which was Rodgers & Hammerstein's only TV production, will return to CBS early next year in a version to feature pop superstar Whitney Houston, according to the Rodgers & Hammerstein Organization. The original broadcast was in 1957 and starred Julie Andrews, while another production was first aired in the mid-'60s. Also of note is a full-length animated version of "The King And I," to be offered in the summer of 1997.

While the "Oklahoma!" 50th anniversary salute brought about an extensive reissue of Rodgers & Hammerstein-related discs, further exploration of the Hammerstein legacy will include a Mandy Patankin album for Nonesuch with songs by Hammerstein and Stephen Sondheim (who considers Hammerstein his mentor) and an album of Hammerstein songs by cabaret performer Phillip Officer on a label yet to be determined. Patankin is also to star in a BBC-2 radio production of "Carousel" in July.

A two-hour special was broadcast during the weekend of July 4 by National Public Radio, and Donald Smith is producing a Hammerstein tribute, "Grand Nights For Singing," over several evenings.

Returning to the bookshelves is Hugh Fordin's revised paperback edition of "Getting To Know Him," which was first

(Continued on page 39)

## NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER  
**HOT 100 SINGLES**  
WATERFALLS • Organized Noize, Marqueze Etheridge, Lisa Lopes • Organized Noize/BMI, Stiff Shirt/BMI, Belt Star/BMI, Tizbiz/ASCAP, Pebbitone/ASCAP

**HOT COUNTRY SINGLES & TRACKS**  
ANY MAN OF MINE • Shania Twain, Robert John Lange • Loon Echo/BMI, Zoomba/ASCAP

**HOT R&B SINGLES**  
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

**HOT RAP SINGLES**  
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

**LATIN 50**  
TU SOLO TU • Felipe Valdez Leal • Peer Int'l/BMI

## Jazz Artists Travel Abroad; New Color For Publishing

ALL THAT JAZZ: A music-publishing joint venture between Judy Baldwin in the U.S. and Peter J. Stretton in the U.K. has resulted in three worldwide administrative deals to bring the works of young jazz composers into their fold, BMI firm Deganawidah. The two directors will handle the original compositions of Blue Note pianist Benny Green; their ASCAP firm, P.J. LadyHawke, administers both Handwerks Music and Vinya Music as well. The former includes the works of classical/jazz crossover artist Frederick Hand, including compositions on his three CD releases from RCA, Columbia, and MusicMasters, as well as his specialty soap opera music from "As The World Turns" and "Another World" and his score for the celebrated film "Kramer Vs. Kramer."

Vinya is the home for 11 new compositions written and performed by 21-year-old jazz trumpeter Michael Leonhart. The tracks appear on his first CD release on the SunnySide Jazz label. Leonhart is the son of jazz bassist Jay Leonhart.

All three agreements are for three years. Deganawidah has made a deal for Green's music in the U.K. and Europe with Barking Green Music in London, in South America with BMG Music, and is working on representation for Japan and the Asia Pacific.

**COLORIZER'S NEW MUSIC:** In another administrative development, Dean Kay's Lichelle Music Co. (ASCAP) and Yak Music (BMI) will handle rights controlled by CST Entertainment Image, the big film and TV colorizer. How does music publishing fit into this? CST has secured rights to several black-and-white film and TV libraries, says Kay, and has created a new unit, CST Featurizations, which will repackaging the material by colorizing it and condensing it into new formats featuring new background scores. The new division's first network sale was 1994's "Wyatt Earp: Return To Tombstone," which was a colorization and condensation of four episodes of the "Wyatt Earp" TV series, joined by new

footage that featured Hugh O'Brien as an aging Earp recalling his younger days. CST is also preparing 26 low-budget sci-fi features from the '50s and '60s to distribute internally as part of a package called "Alien Encounter." Other new entries include "The Young Duke," 16 30-minute clips from early John Wayne films, and "Ed Wood—Exposed," which consists of four hours condensed from Wood's camp cult classics.

**THEY'RE ALL SMILES:** Cherry Lane Music has just published the piano/vocal/guitar matching folio of "Barbra—The Concert," a print realization of Barbra Streisand's history-making concert tour that resulted in a recording, home video, and cable and broadcast TV presentation. With a list of \$22.95, the release includes 27 numbers, along with special tributes by composer/tour musical director

Marvin Hamlisch and songwriters Alan & Marilyn Bergman, all of whom have representation on the matching folio. The folio is the pride and joy of Ted Piechocinski, senior VP of Cherry Lane Music Co., who has headed the publisher's print division for the last year.

Words & Music also heard from Beebe Bourne, who runs old-line music publisher Bourne Music. She notes that the new Michael Jackson album contains Charlie Chaplin's classic "Smile," while the "Concert" folio boasts two Bourne Music copyrights, "When You Wish Upon A Star" and "Someday My Prince Will Come." Superstar covers of superstar songs that will deliver superstar royalties!

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

1. Green Day, "Dookie."
2. Extreme, "Waiting For The Punchline."
3. Creedence Clearwater Revival, "New Best Of Creedence Clearwater Revival."
4. The Eagles, "Hell Freezes Over" (guitar tab).
5. Celine Dion, "Celine Dion Songbook."



by Irv Lichtman



## NEWS & VIEWS

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## The Harry Fox Agency, Inc. 1995 Rate Reduction

### COMMISSIONS REDUCED July 1 to December 31, 1995:

- Rate on mechanical licensing distributions lowered to 2.75% from 4.5%
- Rate on TV synchronization licensing distributions lowered to 3% from 5%

For the third consecutive year, HFA's commission rates have been reduced—this year, to their lowest levels in more than two decades.

*During the past year, HFA collected \$357.9 million on behalf of its publisher-principals—an all time high.*

# Music Video

ARTISTS & MUSIC

## For Herbie Hancock, Dis Is Da Video Mercury Set Has 1st Computer-Produced Clip

BY DOUGLAS REECE

LOS ANGELES—Herbie Hancock may have another "Rockit" in his pocket.

The musician, whose innovative "Rockit" clip helped push his 1983 album, "Future Shock," to sales of more than 500,000, is back on the cutting edge with another groundbreaking video. The clip for the title track of Hancock's new Mercury album, "Dis Is Da Drum" (Billboard, April 15), is one of the first 100% computer-produced videos.

Those involved with the video's production are banking on it not only to assist sales of Hancock's album, but to showcase new possibilities in computer-generated imagery, known in the trade as CGI.

The clip features a swirling blend of images, including a cyber-Hancock, primitive planetary landscapes, and a cast of computerized species ranging from microorganisms and insects to opaque, aquatic, human-shaped figures.

The project, which originated under the auspicious care of Mark Dippé and Clint Goldman, veterans of special-effects company Industrial Light & Magic, was cultivated over a three-year friendship between the two and Hancock.

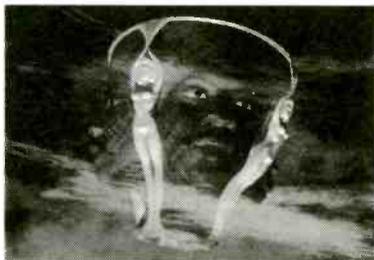
Hancock, known for his willingness to experiment, was eager to hand over the creative reigns to director Dippé.

"One thing that I identify myself with is innovation and not doing the same thing twice," says Hancock. "I always try to create with my music a new approach, and I hope that carries through to my videos, too. I did want [the video] to be mind-blowing and fresh, and they basically came through with that."

Despite the shared enthusiasm, concern over working within Mercury's budget initially made the duo wary.

"We took the approach that we'd just have to be resourceful to accomplish our goals," says producer Goldman.

Instead of handling the production in-house at ILM, Dippé and Goldman opted to moonlight, pitching the project to L.A.'s Metrolight Studios, which is best known for its Academy Award-winning work on the high-budget film



A scene from the videoclip for Herbie Hancock's "Dis Is Da Drum."

"Total Recall." The decision to use Metrolight was based on the need to find a cost-effective staff that was suited toward handling a music video project.

Using Metrolight Studio's work stations, PCs, and optical systems, Dippé and a team of eight animators created the animation and "motion capture" effects.

To accomplish this, Hancock and the dancer whose form appears in the video spent a day in the studio being fitted with strategically placed sensors, which captured each choreographed movement. Their motions were then programmed into the computer. This data was used to drive the movement of the computerized sculptures.

## PRODUCTION NOTES

### LOS ANGELES

- Director **Marty Thomas** is the eye behind the video for **Skee-Lo's** "I Wish" for **Sunshine/Scotti Bros. Records**. The clip was produced by **Marlon Parry**, and **Luc Nicknair** directed photography. Thomas also directed "That's What I Like" from **Harmony Innocents**, which was produced by **Rose Hlaing**.

- **Steven Hanft** is the eye behind **Dandelion's** "Weird Out" and **Luna's** "Chinatown" for **Propaganda Films**.

- **Foreigner's** "All I Need To Know" video was shot by **Francis Lawrence** for **Instinct Entertainment**. **Michael Rosen** produced, and **Jeffrey Cutter** directed photography.

After the production team spent four to five weeks crafting and fine-tuning the clip, Dippé still felt it could use some retooling. Skip cuts, soft cuts, and an increased pace brought a new element of intensity to the final version.

All parties involved agree that the project was liberating.

Goldman says, "We work on stuff that's pretty static, but this is art. We don't really have storyboards for it."

Metrolight's lead technical director, **Jerry Weil**, concurs: "I've been in this business for a long time, and this was the most creative project I've been involved in."

So far, CGI practitioners remain optimistic about the future of their art and new possibilities for its use in music video and beyond.

Dippé envisions a process by which "real" filming and computer imaging will be conducted simultaneously.

Metrolight president **Jim Kristoff**, as well as **Goldman** and **Dippé**, sees "Dis Is Da Drum" as a vehicle to display new uses for CGI technology.

"What we're trying to show is there's a lot of flexibility," says **Kristoff**. "We're breaking out of the special-effects-and-features mold and heading in new directions."

- **Charles Sumner Stone** directed the **Screaming Headless Torsos'** "Vinnie" clip, which was produced by **Brad Adams** for **Woo Art International**.

- **Stephanie Sednaoui** shot the clip for **Tricky's** "Hell Is Round the Corner."

- **Spanish Fly's** "Crimson & Clover" video was shot by **Jesse Vaughan**. **Jim Glander** produced.

### NEW YORK

- Director **Brett Ratner** recently completed the latest music video from **Jodeci**, "Freek'n You." The clip, which was shot at the **Apollo Theatre** in **Harlem**, was produced by **John Benet**.

- **David Cameron** shot the video for the **Gin Blossoms'** "Till I Hear It From You" for **A+R Group**. **Brendan Heath** produced, and **Dave Stockton** directed photography.

- **Isaac Hayes'** "Funky Junky" clip was lensed by **Andrew Dosunmu**. **John Benet** produced.

### OTHER CITIES

- **Craig Henry** directed the clip for rapper **Jamal's** upcoming single, "Fades 'Em All," for **Rowdy Records**. The clip was produced by **Gary Rapp** for **Power Films**, with **Bob Lecterman** directing photography for the **Philadelphia** shoot.

- **Incognito's** "Everyday" video was lensed by director **Tim Royes**, and **Polly Du Plessis** produced for the **A+R Group**. **Mike Southon** directed photography for the **London** shoot.

- **George Dougherty** is the eye behind **13 Engines'** "Beneath My Hands" clip. **Allan Wienrib** produced the **Canadian** shoot for **Industrial Artists**.

## VH1 To Launch New Shows And To Air Best Of Live Aid

**VH1'S NEW BREW:** VH1 has unveiled ambitious plans for a new lineup of music-themed shows set to debut in late summer and fall. Among the new brew of programs are "VH1's Hot List," "Duets," "8-Track Flashback," and "Morning Music Wire." "VH1's Hot List," which bows July 27, is a 30-minute weekly guide to new music. Hosted by VH1's **Robin Dorian**, the program will contain information on new releases and viewer feedback on current releases.

An interactive version of "VH1's Hot List" will be accessible via E-mail to viewers who have access to online and Internet services. VH1

plans to E-mail a free one-sheet summary of each week's new releases to viewers. The network will also provide the same information via fax, by request.

"Duets," which debuts in September, is a new series of specials that will pair two artists for a single concert performance. The first installment will team **Madonna** with **Chris Isaak**.

"8-Track Flashback" is an anthology series that focuses on the music of the '70s. The retrospective program, which is set to debut Sept. 9, will comprise early music video footage, as well as studio performance and concert footage.

Finally, VH1 has set Aug. 8 for the premiere date of its new morning news service, known as "Morning Music Wire" (Billboard, July 1). The three-hour program will continuously air music video programming, as well as a scrolling ticker for news, weather, and sports information at the bottom of the screen. News content will be provided by **Bloomberg L.P.**

**LIVE AID RETURNS:** In other VH1 news, the channel has acquired the rights to air highlights from the historic 1985 Live Aid concert. Eight hours of performance footage from the event will air Saturday (15) in honor of Live Aid's 10th anniversary. The rebroadcast marks the first time that the all-star benefit concert has been seen in the U.S. since the original broadcast a decade ago.

New interviews with many of the original participants has been added to the "best of" special; these include **Bob Geldof**, **Paul McCartney**, **Elvis Costello**, and members of **Duran Duran**.

**TICKETMASTER BEDS THE BOX:** A wholly owned subsidiary of Ticketmaster has finalized its purchase of 50% interest in the Video Jukebox Network International Ltd., which operates the **Box UK**. The sale was initially announced last year (Billboard, Oct. 29, 1994).

The Los Angeles-based ticket distributor paid \$2.25 million cash for a

deal that also includes a five-year administrative services agreement with the **Box**. Ticketmaster is also loaning **VNJI** the equivalent of \$1.5 million.

Speculation that the U.K. subsidiary will begin on-air ticket sales were dismissed by a spokeswoman for the music video network. However, the **Box** recently unveiled an ambitious on-air merchandising campaign (Billboard, July 15).

As part of the sale, Ticketmaster will handle fulfillment on all mail-order purchases in the U.K.

**TOO HOT (PART 1):** Penthouse Video is entering the music video business. Its first music video longform, "Pet Rocks," which was released in late June, contains six sexy models in 11 music videoclips. Music for the 60-minute video is provided by New York-based rock group **the Sex Monks**.

"Rather than use the standard [background music] that usually accompanies these sort of adult videos, we wanted to use original music from an up-and-coming, relatively unknown band," says **Anthony Guccione**, executive VP of new media and filmed entertainment for **General Media Inc.**, which is the parent company of **Penthouse Video**.

"This offers great exposure for the band," says **Guccione**, with an unintentional pun.

A pictorial in the July issue of **Penthouse** will further expose the models who participated in the longform (no pun intended either).

**Guccione** says that **General Media** has established its own record label, **Bugle Records**, which will be a subdivision of **I.R.S. Records**, for future music video projects.

The debut album from the **Sex Monks**, titled "Generation Sex," is due in August on **Bugle/I.R.S.**

**TOO HOT (PART 2):** TV advertisements for the steamy music video longform "Exhibition," released by **Alluvial Entertainment**, have been pulled from **Los Angeles' Century Cable**. The spots, which ran on local cable broadcasts of **MTV** and **VH1**, contain explicit footage from the video, which depicts male strippers unrobing to five different songs. New advertisements for the compilation are already capitalizing on the incident. The video packaging contains a sticker that says, "Five videos too hot for MTV."

**QUICK CUTS:** **Diegeiro Ministries** president **Ben Floor** has joined **Z Music Television** as regional marketing manager, Northwest division... **Vernon Yard** manager of **A&R David Levine** adds national video director duties.



**Jazzin' It Up.** The jazz and blues music show "Jazz Alley" caught up with several celebrities during its recent coverage of the Big Easy Awards, held in New Orleans. Pictured, from left, are actor **John Goodman**, **Jazz Alley** president and host **Kenny Burgmaier**, and **Neville Brothers** keyboardist and vocalist **Art Neville**.

# 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 The Notorious B.I.G., One More Chance
- 2 D'Angelo, Brown Sugar
- 3 Mary J. Blige, You Bring Me Joy
- 4 Soul For Real, Every Little Thing I Do
- 5 Tony Thompson, I Wanna Love Like That
- 6 Jodeci, Freak'n You
- 7 TLC, Waterfalls
- 8 Xscape, Feels So Good
- 9 Naughty By Nature, Feel Me Flow
- 10 Impromp2, Enjoy Yourself
- 11 Monica, Don't Take It Personal
- 12 Jon B. Feat. Babyface, Someone To Love
- 13 Michael Jackson & Janet Jackson, Scream
- 14 Mokensteff, He's Mine
- 15 Gladys Knight, Next Time
- 16 Method Man Feat. Mary J. Blige, I'll Be There...
- 17 Pure Soul, We Must Be In Love
- 18 Total, Can't You See
- 19 Vertical Hold, Love Today
- 20 Rosie Gaines, I Want U
- 21 Brandy, Best Friend
- 22 2 Pac, So Many Tears
- 23 Boyz II Men, Water Runs Dry
- 24 Shaggy, Boombastic
- 25 Diana King, Shy Guy
- 26 Vanessa Williams, The Way That You Love
- 27 Usher, The Many Ways
- 28 A Few Good Men, Tonight
- 29 Stevie Wonder, Tomorrow Robins Will Sing
- 30 Montell Jordan, Somethin' 4 Da Honeyz

★ ★ NEW ADDS ★ ★

Groove Theory, Tell Me



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 John Michael Montgomery, Sold
- 2 Shania Twain, Any Man Of Mine
- 3 Rick Trevino, Bobbie Ann Mason
- 4 Lee Roy Parnell, A Little Bit Of You
- 5 Clint Black, One Emotion
- 6 Blackhawk, That's Just About Right
- 7 James Hough, This Is Me Missing You
- 8 Lorie Morgan, I Didn't Know My Own Strength
- 9 David Lee Murphy, Party Crowd
- 10 Shenandoah, Darned If I Don't
- 11 Reba McEntire, And Still
- 12 Alan Jackson, I Don't Even Know Your Name
- 13 Joe Diffie, I'm In Love With A Capital U
- 14 Sawyer Brown, (This Thing Called) Wantin'...
- 15 Tracy Byrd, Walking To Jerusalem

- 16 Kenny Chesney, All I Need To Know
- 17 Travis Tritt, Tell Me I Was Dreaming
- 18 Brooks & Dunn, You're Gonna Miss Me When...
- 19 Alison Krauss, Baby, Now That I've...
- 20 Neal McCoy, They're Playin' Our Song
- 21 Wade Hayes, Don't Stop
- 22 Terri Clark, Better Things To Do
- 23 Lisa Brokop, Who Needs You
- 24 Steve Wariner, Get Back
- 25 Jeff Foxworthy, Party All Night
- 26 Boy Howdy, She Can't Love You
- 27 Toby Keith, Big Ol' Truck
- 28 Carlene Carter, Love Like This
- 29 Junior Brown, Highway Patrol
- 30 Ty England, Should've Asked Her Faster
- 31 Ty Herndon, I Want My Goodbye Back
- 32 Dwight Yoakam, Please, Please Baby
- 33 Rhett Akins, That Ain't My Truck
- 34 Willie Nelson & Curtis Potter, Tum Me...
- 35 Philip Claypool, Swingin' On My Baby's...
- 36 Tanya Tucker, Find Out What's Happenin'!
- 37 Mark Collie, Three Words, Two Hearts, On...
- 38 Shelby Lynne, Slow Me Down
- 39 John Anderson, Mississippi Moon
- 40 Bryan White, Someone Else's Star
- 41 Jeff Carson, Not On Your Love
- 42 George Duca, Hello Cruel World
- 43 Diamond Rio, Finish What We Started
- 44 Kim Richey, Just My Luck
- 45 Brett James, Female Bonding
- 46 Helen Darling, Jenny Come Back
- 47 Confederate Railroad, When And Where
- 48 George Jones & Tammy Wynette, One
- 49 Pam Tillis, In Between Dances
- 50 Garth Brooks, The River

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Collin Raye, One Boy, One Girl  
 Daryle Singletary, I Let Her Lie  
 Woody Lee, I Like The Sound Of That



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson & Janet Jackson, Scream
- 2 TLC, Waterfalls
- 3 Skee-Lo, I Wish
- 4 Naughty By Nature, Feel Me Flow
- 5 Blues Traveler, Run Around
- 6 Rod Stewart, Leave Virginia Alone
- 7 Soul Asylum, Misery
- 8 U2, Hold Me, Thrill Me, Kiss Me...
- 9 The Rembrandts, I'll Be There For You
- 10 Alanis Morissette, You Oughta Know
- 11 White Zombie, More Human Than Human
- 12 Bon Jovi, This Ain't A Love Song
- 13 Collective Soul, December
- 14 Bush, Little Things
- 15 Seal, Kiss From A Rose
- 16 Madonna, Human Nature
- 17 Better Than Ezra, Good
- 18 Weezer, Say It Ain't So

- 19 Boyz II Men, Water Runs Dry
- 20 Diana King, Shy Guy
- 21 Filter, Hey Man Nice Shot
- 22 Stone Temple Pilots, Interstate Love Song
- 23 Live, White, Discussion
- 24 Monica, Don't Take It Personal
- 25 Adina Howard, Freak Like Me
- 26 Dr. Dre, Keep Their Heads Ringin'
- 27 The Cranberries, Ridiculous Thoughts
- 28 Live, Lightning Crashes
- 29 Hootie & The Blowfish, Let Her Cry
- 30 Spearhead, Hole In The Bucket
- 31 Primus, Wynona's Big Brown Beaver
- 32 Sheryl Crow, Can't Cry Anymore
- 33 Jon B. Feat. Babyface, Someone To Love
- 34 Chris Isaak, Somebody's Crying
- 35 Sponge, Molly
- 36 Soul For Real, Every Little Thing I Do
- 37 Brandy, Best Friend
- 38 The Notorious B.I.G., One More Chance
- 39 Dave Matthews Band, Ants Marching
- 40 Rusted Root, Send Me On My Way
- 41 Montell Jordan, This Is How We Do It
- 42 Shudder To Think, X-French Tee Shirt
- 43 All-4-One, I Can Love You Like That
- 44 Nine Inch Nails, Closer
- 45 Melissa Etheridge, Come To My Window
- 46 Green Day, Longview
- 47 Beastie Boys, Sabotage
- 48 Bryan Adams, Have You Ever Really Loved...
- 49 Melissa Etheridge, I'm The Only One
- 50 Green Day, Basket Case

\*\* Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

Better Than Ezra, In The Blood  
 Neil Young, Downtown  
 D'Angelo, Brown Sugar  
 Xscape, Feels So Good  
 The Ramones, I Don't Want To Grow Up  
 Silverchair, Tomorrow  
 Toadies, Possum Kingdom



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Clay Walker, My Heart Will Never Know
- 3 Kenny Chesney, Fall In Love
- 4 John Anderson, Mississippi Moon
- 5 Blackhawk, That's Just About Right
- 6 Travis Tritt, Tell Me I Was Dreaming
- 7 Trisha Yearwood, You Can Sleep While...
- 8 Shenandoah, Darned If I Don't
- 9 James Hough, This Is Me Missing You
- 10 Neal McCoy, They're Playin' Our Song
- 11 Lorie Morgan, I Didn't Know My Own Strength
- 12 Shania Twain, Any Man Of Mine
- 13 John Michael Montgomery, Sold
- 14 Lee Roy Parnell, A Little Bit Of You
- 15 Reba McEntire, And Still
- 16 Alison Krauss, Baby, Now That I've...

- 17 Pam Tillis, In Between Dances
- 18 Tanya Tucker, Find Out What's Happenin'
- 19 Brooks & Dunn, You're Gonna Miss Me When...
- 20 Tracy Byrd, Walking To Jerusalem
- 21 Mark Collie, Three Words, Two Hearts, On...
- 22 Aaron Neville, For The Good Times
- 23 Sawyer Brown, (This Thing Called) Wantin'...
- 24 Toby Keith, Big Ol' Truck
- 25 Willie Nelson & Curtis Potter, Tum Me...
- 26 Diamond Rio, Finish What We Started
- 27 Joe Diffie, I'm In Love With A Capital U
- 28 Shelby Lynne, Slow Me Down
- 29 Jeff Foxworthy, Party All Night
- 30 Wade Hayes, Don't Stop

★ ★ NEW ADDS ★ ★

Clint Black, One Emotion  
 Lisa Brokop, Who Needs You  
 Terri Clark, Better Things To Do



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson & Janet Jackson, Scream
- 2 The Rembrandts, I'll Be There For You
- 3 Bryan Adams, Have You Ever Really Loved
- 4 Seal, Kiss From A Rose
- 5 Hootie & The Blowfish, Let Her Cry
- 6 Vanessa Williams, Colors Of The Wind
- 7 Boyz II Men, Water Runs Dry
- 8 Blues Traveler, Run Around
- 9 Dionne Farris, I Know
- 10 Chris Isaak, Somebody's Crying
- 11 Blessid Union Of Souls, I Believe
- 12 Paula Abdul, My Love Is For Real
- 13 Eagles, Learn To Be Still
- 14 Rod Stewart, Leave Virginia Alone
- 15 Bette Midler, To Deserve You
- 16 Annie Lennox, A Whiter Shade Of Pale
- 17 Phil Collins, Sussudio
- 18 Madonna, Take A Bow
- 19 Sheryl Crow, Can't Cry Anymore
- 20 Michael Jackson, Childhood
- 21 Bon Jovi, This Ain't A Love Song
- 22 Natalie Merchant, Carnival
- 23 Melissa Etheridge, If I Wanted To
- 24 Hootie & The Blowfish, Hold My Hand
- 25 Gloria Estefan, Turn The Beat Around
- 26 Sheryl Crow, Strong Enough
- 27 Elton John, Made In England
- 28 Collective Soul, December
- 29 Melissa Etheridge, I'm The Only One
- 30 Melissa Etheridge, Come To My Window

★ ★ NEW ADDS ★ ★

Collective Soul, December  
 Mokenstef, He's Mine  
 Sophie B. Hawkins, As I Lay Me Down

# Artists & Music



## LEFTY FRIZZELL: THE HONKY-TONK LIFE OF COUNTRY MUSIC'S GREATEST SINGER

By Daniel Cooper  
 (Little, Brown and Co.; \$22.95.)

Crowning anyone country music's greatest singer is always cause for a ruckus.

Here Lefty Frizzell biographer Daniel Cooper suggests fans forget George Jones, whose first recording actually resulted from Frizzell's out-of-court settlement with manager Jack Starnes—who spent that money to form a new label for Jones. Forget, too, Merle Haggard, who like Jones idolized Frizzell and was befriended by him.

As great as these followers were, Cooper writes it was Frizzell who revolutionized country singing with his "gliding, broken vowel phrasing" and "roughhouse, soulful vocal style—equal parts dancehall ardor and dim-lit romance, sentimental hopefulness and tender regret."

Plenty of music business shenanigans, one-night stands, and above all else, booze, pills, and women other than

wife Alice, make up Cooper's account.

His starting point is 1947, when Frizzell—born William Orville Frizzell in 1928 and nicknamed for his vicious left hook—was serving six months in a Roswell, N.M., prison for statutory rape. Three years later, "I Love You A Thousand Ways," which he'd written guilt-ridden for his wife, launched his recording career at breakneck speed: Frizzell accounted for seven of the top 30 country songs for all of 1951.

But it all slowed just as quickly. Lacking management, Frizzell was ill-prepared to exploit and continue his initial success, and his personal life further hindered his ability to capitalize on the occasional career upswings like 1959's immortal "The Long Black Veil" and 1964's No. 1 hit "Saginaw, Michigan." The 1973 album "The Legendary Lefty Frizzell" included the lasting "That's The Way Love Goes," but by then the hard living had taken its toll. In 1975, Frizzell died after a massive stroke at age 47.

Looking back, Frizzell actually managed to climb a lot higher and last a lot longer than he expected. Cooper, an editor for the Country Music Foundation in Nashville, ably documents Frizzell's enormous influence, packing his story with extensive data and histories of the times and places visited by his subject.

The value of his undertaking is indicated at the end, when he notes the debt owed by the mid-'80s new country traditionalists—Randy Travis, George Strait, and Keith Whitley—leading "an army of young hillbilly singers [who] descended on 16th Avenue, all breaking up syllables, all rolling their vowels in the gravelly low end of their vocal registers to prove they had country soul." Today, he adds, you can't listen to a country station for more than 15 minutes without hearing echoes of Frizzell, yet "most who have swallowed Lefty's style, and there are more of them every day, appear to have no idea where they got it."

JIM BESSMAN

## DAVID HOCKMAN

(Continued from page 36)

[budget] for something that is more finished rather than in a raw state."

Hockman says he finds his company's A&R function particularly satisfying and has enjoyed seeing the development of the newer parts of his catalog.

He emphasizes that many of those newer elements are purely national products that came to PolyGram's attention because of the absence of an Anglo-American bias in its thinking. He also underscores that while they may be domestic compositions when found, those with international potential will receive the benefit of the company's global infrastructure.

Hockman is acutely aware that in the next eight years, the nature of publishing will change dramatically.

"What's going to happen is that there's going to be a slow revolution in delivery systems that's going to be very challenging and difficult for record companies, but is going to be good news for publishers.

"I think that big publishers and record companies have to work together to make sure there's a healthy industry in the foreseeable future."

## HAMMERSTEIN'S 100TH

(Continued from page 36)

published in 1977.

In addition to his celebrated collaborations with Kern and Rodgers, Hammerstein teamed with composers Sigmund Romberg, Rudolf Friml, George Gershwin, Arthur Schwartz, and Vincent Youmans, among others. He died in 1960; the Broadway opening of his last musical, "The Sound Of Music," was in 1959. Newly restored versions of the soundtrack and film of that show were released upon the celebration of the 30th anniversary of the theatrical version last year.

# THE CLIP

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 22, 1995.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, 1st Of The Month

BOX TOPS

- Jodeci, Freak'n You
- Adina Howard, My Up And Down
- TLC, Waterfalls
- Luniz, I Got 5 On It
- Notorious B.I.G., One More Chance
- Primus, Wynona's Big Brown Beaver
- Skee-Lo, I Wish
- 2 Pac, So Many Tears
- Pure Soul, We Must Be In Love
- Too Short, Top Down
- D'Angelo, Brown Sugar
- E-40, Sprinkle Me
- U.N.V., So In Love With You
- Raekwon, Glaciers Of Ice
- Ice Cube, Friday
- Prick, Animal
- Michael Jackson & Janet Jackson, Scream
- Dis-N-Dat, Freak Me Baby
- Naughty By Nature, Feel Me Flow
- Mack 10, Foe Life
- Dayton Family, Goin' Thru A Thing
- Method Man, All I Need
- Dana Dane, Chester
- Ini Kamoze, Listen To Me Tic
- Oh Dirty Bastard, Shimmy Shimmy Ya
- Total, Can't U See (Remix)
- Mokensteff, He's Mine
- Sexx, You Bring The Freak Outta Me
- Montell Jordan, This Is How...(Remix)
- Subway, Fire
- E-A-Ski, Blast
- Mobb Deep, Survival Of The Fittest
- Bushwick Bill, Who's The Biggest
- Fifth Ward Juvenilez, G-Groove

ADDS

Big L, MVP  
 Ronnie Henson, On Point  
 Traci Lords, Fallen Angel



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

- Gloria Estefan, It's Too Late
- Lorrie Morgan, I Didn't Know...
- Deep Forest, Marta's Song
- Vanessa Mae, Toccata And Fugue
- Jordan Hill, Remember Me This Way
- Michael Jackson, Childhood
- Ritenour/Cartlon, L.A. Underground
- George Jones/Tammy Wynette, One
- Bryan White, Someone Else's Star
- Dwight Yoakam, Please, Please Baby
- Pink Floyd, Time
- Shelby Lynn, Slow Me Down
- Alison Krause, Baby, Now That...
- Eagles, Learn To Be Still
- The Doors, The Ghost Song
- Jann Arden, Could I Be Your Girl
- John Denver, For You
- Aaron Neville, Can't Stop My Heart...
- Rembrandts, I'll Be There For You
- Van Morrison, Days Like This



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- The Mavericks, Blue Moon (ADD)
- Real McCoy, Come And Get Your Love (ADD)
- Mike Watt, Piss-Bottle Man (ADD)
- Hootie & The Blowfish, I Only Wanna Wanna...(ADD)
- Los Del Mar, Macarena (ADD)
- Sunfish, Difference (ADD)
- Prick, Animal (ADD)
- Econoline Crush, Nowhere Now (ADD)
- Shaggy, Boombastic (ADD)
- Michael Jackson & Janet Jackson, Scream
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Soul Asylum, Misery
- The Rembrandts, I'll Be There For You
- Our Lady Peace, Naveed
- Bryan Adams, Have You Ever Really Loved...
- Catherine Wheel, Waydown
- Bon Jovi, This Ain't A Love Song
- TLC, Waterfalls
- Alanis Morissette, You Oughta Know



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Bon Jovi, This Ain't A Love Song
- Bryan Adams, Have You Ever Really Loved...
- Michael Jackson & Janet Jackson, Scream
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Los Rodriguez, Milonga...
- Collective Soul, December
- Soda Stereo, Ella Uso Mi...
- Fito Paez, Circo Beat
- Freakpower, Turn On...
- Los Fabulosos Cadillacs, Mal Bicho
- Wed Wet Wet, Julia Says
- Bjork, Army Of Me
- Gustavo Santaolalla, Todo Vale
- Marta Sanchez, Dime La Verdad
- Elton John, Made In England
- Cranberries, Ridiculous Thoughts
- Duran Duran, Perfect Day
- Soul Asylum, Misery
- Montell Jordan, This Is How We Do It
- Alejandro Sanz, La Fuerza Del Corazon



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

Big Tent Revival, Two Sets Of Joneses

- Steve Taylor, Smug
- Walter Egenes, Crawl
- Steve Taylor, Meltdown
- DC Talk, Walls
- Steve Taylor, Bannerman
- Steve Taylor, Color Code
- Steve Taylor, Jim Morrison's Grave
- Steve Taylor, Lifeboat
- Ian, Supersonic Dream Day
- Petra, Dance
- Amy Grant, Big Yellow Taxi
- Farrell & Farrell, People All Over...
- Margaret Becker, Deep Calling Deep
- Lightmusic Band, We Shall See...



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Michael Jackson & Janet Jackson, Scream
- Veruca Salt, All Hail Me
- Luscious Jackson, Here
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Bjork, Isobel
- Jennifer Trynin, Better Than Nothing
- Tripping Daisy, I Got A Girl
- Primus, Wynona's Big Brown Beaver
- Alanis Morissette, You Oughta...
- Joan Osborne, St. Teresa
- Impromp2, Enjoy Yourself
- Brother Cane, And Fools Shine On
- Soul Asylum, Misery
- Real McCoy, Come And Get Your Love
- Hum, Star
- Jann Arden, Could I Be Your Girl
- Charlie Sexton, Spanish Words
- Sponge, Molly
- Tea Party, Fire In The Head
- Morphene, Supersex



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- Monica, Don't Take It Personal
- Rembrandts, I'll Be There For You
- Skee-Lo, I Wish

# International

## Pickwick Drops Name, Reorganizes U.K. Company To Search For Irish Talent

BY FRED BRONSON  
and KEN STEWART

LONDON—The London-based Pickwick Group, the doyen of budget-priced music and video, has unveiled a new name, a new logo, a new internal structure, and a new desire to find the cream of Irish talent.

The 33-year-old Pickwick name does not disappear completely, but what was known as the Pickwick Group is now called Carlton Home Entertainment. "Having decided to change our name, there was only one choice, given the parentage," says chief executive Paul McGrane. Founded in 1962, Pickwick was purchased by media group Carlton Communications PLC in 1992.

The Pickwick name is now reserved for the children's entertainment division, while Carlton Records, Carlton Classics, Carlton Video, and Carlton Publishing are new names for those respective divisions. All fall under the repertoire centers in the new business structure. McGrane describes them as "the businesses whose job is to build our catalog of products in the different areas that we operate in, either by licensing product or by creating and producing product of our own."

They are separate from the operating divisions, designed to exploit product from the repertoire centers as well as product from other owners.

The records division will have four principal labels. Carlton Sounds will be a full/upper-mid price imprint reserved for product owned by the company. The first album will be an autumn release by theatrical vocalist Maria Friedman. The label also expects to announce shortly the signing of some established artists

who will fall into the adult contemporary genre.

The Miracle label, launched last year for front-line product that was not appropriate for the Pickwick label, will continue, with a focus on dance singles and albums. The Old Gold label will be relaunched next month as a singles-only label and will no longer be in the compilation business. The fourth principal label will be Hallmark, a super-budget line with CDs priced at 2.99 pounds (\$1.91). The Hallmark label will also show up under the classics division, along with BBC Radio Classics, a rare cooperation between the BBC and Carlton Communi-

cations, two organizations that are broadcasting industry rivals.

In Ireland, an \$800,000 first-year budget has been put at the disposal of Carlton Records' Irish managing director Vincent Smialek to fund his search for acts with a recognizably Irish identity, but also with global appeal.

Carlton's first signing is Carmina, a six-piece band with a wide range of musical styles. They fuse jazz, folk, salsa, classical, and Celtic influences, giving the band both world music and mainstream chart potential.

Carmina is led by a duo from Bristol, (Continued on page 44)

## BMG U.K. Revenues Hit \$150 Mil RCA & Global TV Are Success Factors

BY ADAM WHITE

LONDON—The recent reorganization at BMG U.K., in which RCA managing director Jeremy Marsh was made president of a newly created music division (Billboard, July 15), reflects the major's growing business and the diversified future it seeks. "These changes are about strategic intent, not operational immediacy," comments company chairman John Preston. "We're looking to the future."

Sources say BMG's annual U.K. revenues (excluding distributed labels) passed \$150 million for the first time in the 12 months ended June 30. Preston declines to discuss this, but does say the firm had "an enormously successful year." He estimates its market share, including distributed lines, to be in the 16%-17% range.

RCA made a significant contribution to the figures, and Preston credits Marsh and label marketing director Hugh Goldsmith (who succeeded Marsh) for this. He also cites the achievements of BMG's fledgling TV merchandising unit, Global. "It's had an astonishing first seven months," he says, "exceeding our best [business] estimates." Among Global's top-selling releases were the "On A Dance Tip," "Girls With Guitars," and "New Soul Rebels" compilations.

Preston—due to acquire additional du-

ties of his own Wednesday (19), when British Phonographic Industry members are expected to elect him as new chairman—says Marsh's role will be to develop and expand repertoire centers. "I see BMG U.K. having three or four full-time record companies [in the long term]," he says, "but I can't do that via acquisition, so we're growing our own."

The formation of the music division puts Arista Records U.K. under Marsh for the first time. "Jeremy will bring his strengths to the Arista environment," says Preston. "He won't be running the label, but he will be involved in that reporting line."

"We've been doing a good job with international repertoire and developing Clive's business," Preston continues, referring to Arista U.S. president Clive Davis, "but we've not been successful in local A&R. That's clearly got to be a focus for us."

Preston and Marsh have been looking for several months to recruit a new Arista managing director. The BMG chairman will continue to run the label while the search continues.

Of the major's classical unit, Preston says Marsh acquired responsibility for that in 1994. "I switched it to Jeremy last year when I had these changes in mind. I wanted him to start learning the class-

(Continued on page 44)



Product from British indie label Telegraph Records will be available in Continental Europe via Dutch company Crisis Records following a licensing deal between the two companies. Telegraph was founded in 1993 by three former members of Orchestral Manoeuvres In The Dark: Paul Humphreys, Martin Cooper, and Malcolm Holmes. The first album covered by the deal is "Still Life" by the Listening Pool, the three founder/owners' band. The new album from U.K. band China Crisis is scheduled for release through Telegraph/Crisis in September. Pictured at the signing of the deal, from left, are Humphreys, Crisis owners Jan Bakema and Sjaak de Bruin, and Holmes and Cooper.

## EMI Targets U.K., European Markets For Kelly Family

BY DOMINIC PRIDE  
and WOLFGANG SPAHR

EMI is hoping for success in the U.K. and continental Europe with the Kelly Family, an act that is shaping up to be a sales and live phenomenon in Germany.

The label is mounting campaigns in several countries, including the U.K. and France, to introduce the 13-strong Irish family to new audiences after EMI Germany signed it to an international distribution deal outside Germany-Switzerland-Austria earlier this year.

After more than 15 years in the German music business, the Kelly Family has made an impressive comeback over the last year. The family lives in a houseboat on the River Rhine near Cologne. They write, sing, and produce their own recordings, releasing the CDs on their own label, Kel-Life.

To date, the Kellys have sold 1.86 million copies of their latest album "Over The Hump," in Germany, where it is distributed by edel. The album spent more than 18 weeks in the top five on the German album charts, and it has also sold 120,000 units in Austria and 140,000 in Switzerland. In Holland it has just gone gold with sales of 50,000 units.

In Germany, 80% of the sales have been through retail outlets, with the balance coming from clubs, mail order, and concert sales.

Yet the Kellys are more than just a sales phenomenon. Last year, 1.7 million people experienced them live in 24 concerts. Since September 1994,

the band has been performing only at large venues, most of which have sold out at least twice. In May, for example, they played Dortmund, Germany's Westfalenhalle, which was sold out for four consecutive days. On average, 20,000 people a day come to the concerts.

EMI is looking for the family's strength as a live act to break the Kellys in the U.K. They played at the annual Fleadh Festival June 10 and will play at the Greenbelt Festival Aug. 25-28 in Corby. At the Fleadh, several thousand four-track sample cassettes were distributed free to festival-goers as part of EMI's promotion.

In the future, Kelly Family recordings are to be distributed throughout Europe by EMI Music companies.

Helmut Fest, president of EMI Music Germany, says, "I'm confident that the Kelly Family's great success in the German-speaking countries will also spread right across Europe."

EMI Electrola has the European distribution rights for the Kelly Family's next studio album, although there are variations from territory to territory. The Kelly Family itself will be conducting marketing and promotional activities in individual countries.

"We are distributing the 'Over The Hump' album in all European countries with the exception of GSA and Benelux," says Fest. "The Kelly Family's success may come as a surprise to some people, as their music does not reflect current musical trends. Yet the response, not only in Europe, has been phenomenal. Over the next

(Continued on page 44)

## Russian Record Executive Figlin Found Murdered

MOSCOW—Grigory Figlin, director general of record manufacturer Aprelevka Sound, has been found dead of knife wounds at his apartment here.

Police suggest he may have been murdered by burglars; Figlin was stabbed more than 20 times. However, police are investigating the theory that Figlin's death is connected with the Aprelevka shareholders meeting due to be held July 25. Press reports here say that Figlin knew his killers, as there were drinks and food on a table in the apartment when his body was discovered.

Aprelevka is Russia's oldest pressing plant. Situated 70 miles from Moscow, it was founded in 1910 and became part of the former Soviet state monopoly, Melodiya Records. It became Aprelevka upon Melodiya's distintegration in 1992.

VADIM YURCHENKOV

## BMG To Create Subsidiary In India; Focus To Be Domestic

BY MIKE LEVIN

HONG KONG—BMG Entertainment International outlasted nearly a year of Indian-government red tape to finalize its majority stake in licensee Crescendo Music & Marketing June 26.

BMG is the second international label to establish a subsidiary in India; PolyGram India was set up in 1994. EMI Music, with a minority stake in a local partner, is the only other foreign company with equity in India.

Crescendo was created in 1992 and is India's market leader in foreign repertoire. "Now, with BMG's resources behind it, Crescendo will be able to add new depth not only to its international business but also to local," says Michael Smellie, BMG senior VP, Asia-Pacific. "Our commitment will also give much more support to their marketing efforts than when they were just a licensee."

Crescendo will continue to distribute all of BMG's labels in India, as well as four domestic labels: Alurkar Music, Rhythm House Classics, Super Music,

and Sangeeta Records. Crescendo also distributes for Sony licensee Pan Music in many parts of the country and holds the license for Disney products.

But the 51% buyout will change Crescendo's market strategy. Prior to the purchase, about 80% of the company's business was the distribution of BMG's international repertoire. "We are heading straight into domestic-music development from here on," says Suresh Thomas, president of Crescendo.

"Within two to three years, I would hope international repertoire would account for only about 5% to 10% of our business." This reflects the status of foreign music, which holds less than a 4% market share in India.

Thomas plans to concentrate on film soundtracks (which account for approximately 80% of the country's \$256-million market) and pop music (approximately 10%). Ethnic, devotional, and classical will also be part of the roster.

Crescendo has two offices in Bombay as well as branches in New Delhi, Calcutta, Madras, and Bangalore.

## Jimmy Nails Scandinavia; Julian Cope's In Europe

This week's column was written by Dominic Pride. Thom Duffy is on vacation and will return with the Aug. 5 issue.

**W**ANT A FIGHT? It might have been Jimmy Nail's reputation as a hard man that did it, or just the fact that his album "Crocodile Shoes" is packed full of robust songs. Either way, the actor and singer, signed to EastWest U.K., has found the Scandinavian market a pushover, with some 40,000 sales in Sweden and more than 30,000 in Norway.

As in the U.K., where the Geordie-accented star from Tyneside has notched up sales of almost 900,000, "Crocodile Shoes" has been propelled by the TV series of the same name, which features Nail as an aspiring British country singer negotiating the hurdles of the recording business.

The series was aired on national TV in Sweden and Norway in February and is currently rerunning in Sweden by popular demand. Warner Music Sweden's head of international A&R, **Mattias Wachtmeister**, says, "We felt this was an excellent pop album, and with country not being traditionally very strong here, we emphasized the pop elements. We're hoping for a tour later this year, and we hope this will turn from a TV series into a serious artist project."

**O**NE NOTEWORTHY consequence of the Echo label's licensing deal with MCA (Billboard, July 15) will be an international push for **Julian Cope's** new single and album. On July 31, MCA is going for a continent-wide simultaneous release of the single "Try Try Try" along with Echo in the U.K., which distributes through Pinnacle. The album, "20 Mothers," is expected Aug. 28. The 20-track album has Cope revisiting his pop roots and has more in common with his commercially successful material, such as 1984's "World Shut Your Mouth," than with his recent politicized works.

Cope's radical political and ecological leanings have earned the onetime front man of Liverpool's **the Tear-drop Explodes** the epithet "St. Julian." When Island Records dropped him in late 1992, it caused an outcry in the press and among his loyal fans. His deal with Echo last year allowed him to complete his environmental trilogy with the anti-car album "Autogeddon."

The trilogy started with "Peggy Suicide" on Island, and while Cope was without a contract he put out "Jehovakill" on his own label, Ma-gog, through mail order.

As of July 10, four albums on the Chrysalis Group-owned Echo will get released through MCA in major European territories. They are "Herd Of Instinct" by **O Rang**, two former members of **Talk Talk**; "11-Track Player" by pop rock act **Nyack**; Cope's "Autogeddon"; and "Ancient

And Modern" by **Anne Dudley**, one-time **Art Of Noise** member and now orchestral arranger on such albums as **Annie Lennox's** "Medusa."

**I**N HIS NATIVE Ireland, **Mícheál ó Súilleabháin** is already famous as an academic and a TV and radio presenter and composer, but he could see his first international hit when Virgin's Venture label releases his composition "Lumen" July 24 in the U.K. A piece of music that manages to be ethereal and anthemic at the same time, "Lumen" was commissioned by Irish broadcaster RTE as the interval music for the 40th Eurovision Song contest in May. This is the coveted TV slot that launched **Bill Whelan's** "Riverdance" to international success last year.

Venture's label chief, **Declan Colgan**, says, "It would be lovely to emulate the success of 'Riverdance.' I think it's got the same potential even though it's in a completely different style. It would be a long overdue success for Mícheál."

"Lumen" was released after this year's Eurovision Song broadcast and has already gone platinum in Ireland, selling 15,000 copies and hitting No. 4 on the Irish charts. The moving piece features the **RTE Concert Orchestra**, the monks of **Glenstal Abbey**, **Maire Brennan**, and **ó Súilleabháin's** wife, **Nóirín Ní Riain**.

The song will also be included on a retrospective CD of **ó Súilleabháin's** work for Venture, "Between Worlds," which will be put out in August.

**B**ORDER CROSSINGS: New Zealand's high-flying **Mutton Birds** are due in London for dates. They will be promoting their album "Nature"—an amalgam of the songs from their first two albums, "Mutton Birds" and "Salty"—released on the band's own label, Bag Records, through Virgin. The band, named after one of New Zealand's ornithological rarities, have played Glastonbury and will do other dates, including a set at London's Mean Fiddler on July 27.

Meanwhile, **Supergrass**, that exponent of Brit-pop, is storming Japan, with more than 40,000 copies of "I Should Coco" sold, according to Parlophone in the U.K., which has also seen notable success in Japan with Food Records female trash-pop duo **Shampoo**.

Belfast duo **the Sunday Club** crosses into the Irish Republic on Friday (21) as support for **Vic Chesnutt**. They will perform at the Dublin club **Whelans**. Members **Dodge McKay** and **Alan Galbraith** are former members of **Ghost Of An American Airman** and are signed to Fire Records. They have a six-track EP out, titled "Underground Cinema."

*Home & Abroad is a biweekly column highlighting the activity of the international music business and artists outside their home markets.*



## Authors' Rights Societies Move Ahead

### GEMA Grants Board Memberships

■ BY WOLFGANG SPAHR

**MUNICH**—The world's biggest music publishers are set for increased involvement in the German market.

At its recent annual meeting, German authors' rights society GEMA approved a motion by chairman Reinhold Kreile and the board requesting that the representatives of the so-called "industry publishers" be eligible for board membership.

This means that at the next election of board members in two years, publishers that are connected with a record company or have their head offices in non-European Union countries will be able to field candidates. Among the companies in this category are the publishing operations of BMG, EMI Music, MCA, PolyGram, and Sony Music, along with Peer, Rondor, and Warner/Chappell.

The significance of such companies will continue to increase in the digital age, Kreile told the GEMA meeting in Munich, because they are in a position to provide the new users of music quickly and reliably with the worldwide repertoire and can make global deals from just one source.

In the process, the authors' societies will place particular emphasis on practical needs, such as speeding up the granting of rights and accounting procedures, Kreile added.

He says, "The authors' societies and their members accept the digital challenge. It should be perfectly possible for the telecommunications industry to make use of the technical developments and opportunities. The authors are not only insisting on but are reinforcing their claim to reap reasonable benefits from the new technology for themselves. New strategies now have to be developed in the royalties sector."

Kreile feels that copyright protections rooted in the Berne Convention are so comprehensive that they already cover the basics of what is required in the new, technology-driven fields of music usage. "New rights may only be introduced after carefully examining the need for them, and the form they may assume must be governed by practical requirements."

"A highly decisive aspect is that the organizations representing the interests of authors will not allow rights for companies to be introduced at the expense of the authors."

The traditional distinctions between authors' rights, called *droit d'auteur*, and the rights of producers and performing artists retain their importance even in the digital age, Kreile asserted. "What is needed, however, for the economic enforcement of authors' rights all over the world, is a bridge linking the two systems and thus also linking the *droit d'auteur* and the copyright system."

Kreile argues that every copyright holder, the societies representing them, the EU governments, and even the EU administration all face the same challenge. That is, they must make it plain that the present system of protecting intellectual property will not impede the future plans for the global information society.

However, this should be achieved, Kreile stated, with a guaranteed equitable remuneration for the use of intellectual property.

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### SACEM/SDRM Revenues Up 6.3%

■ BY EMMANUEL LEGRAND

**PARIS**—For the first time in its history, the revenues of French authors' rights society SACEM/SDRM passed the 3 billion francs mark in 1994, a total resulting from the use of more than 550,000 different works.

For SACEM executive president Jean-Loup Tournier, this figure has "no particular meaning in itself, but it shows that musical creation plays an important part in the global French economy."

A total of 32,046 SACEM members received royalty payments, along with 3,264 publishing companies.

A highlight of the 1994 figures was the first effect of the 1993 central accounting deal for Europe signed between Sony Music and mechanical rights society SDRM. Last year also saw the creation of a European licensing bureau by SACEM/SDRM in partnership with German authors' rights society GEMA and the U.K.'s Mechanical Copyright Protection Society, and the signing of the bureau's first deal with EMI.

In 1994, SACEM/SDRM collected 3.06 billion francs (\$637.5 million) from music users, a 6.3% rise compared to 1993, and distributed 2.449 billion francs (\$510.2 million)—a 10.6% increase compared with 1993—to its members (authors, composers, and music publishers, and sister societies in other countries).

According to SACEM, these figures are "satisfying, due to current economical problems and the effects of the final stage of the conflict with discotheques." This 15-year conflict with club owners was settled at the end of 1993 under the aegis of the Ministry of Culture.

The breakdown of figures shows that among the different sources of revenues, audio-visual media continue to dominate with 31% of total income (up from 29.5% in 1993). Radio stations accounted for 7.5% and TV for 23.5%, followed by mechanical rights on records, tapes, and videos (25%, up from 21.5%); public use of prerecorded music (18%, down from 21%); foreign revenues (15%, down from 17.5%); concerts (8.5%, up from 8%); and cinema (2%, without change).

Across all the areas, local repertoire accounted for 52.8% of the total use of works, compared to 54.2% in 1993. Figures for the use of French repertoire on French radio and television stations remained similar to 1993's numbers, with 56.1% for radio and 54.7% for TV.

Foreign rights income declined by 8%, but SACEM says this is due to the effects of the Sony Music deal and not to a drop in the use of French repertoire. SACEM distributed 330 million francs (\$68.75 million) to foreign societies and collected 451 million francs (\$93.95 million) from them.

The main territories using French repertoire are Germany, Belgium, Italy, Switzerland, the U.S., Japan, the U.K., and the Netherlands. In return, the foreign repertoire most used in France comes from the U.S., the U.K., Germany, Italy, Belgium, Canada, and Switzerland.

With five compositions among the top 10 exported works, classical composer Maurice Ravel remains France's hottest

(Continued on page 44)

## Int'l French Culture Showcased At Fest

■ BY KWAKU

**LONDON**—French musicians are among those taking part in an exercise to halt the apparently one-way flow of English-language culture to French-speaking nations this month.

From July 9-30, London will host Francosonic '95, an inaugural festival whose goal is to showcase multicultural experiences from French-speaking nations. Organized by the embassies of French-speaking territories including Quebec, Gabon, and the Ivory Coast, the festival will cover music, street performances, art exhibitions, cabaret, and a gastronomic offering from Ivory Coast, plus a soccer tournament between teams from different embassies.

"French language and culture is alive

and well, not just in France, but also in many French-speaking countries in the world," says Didier Savigaut, director of Alliance Francaise, the French-language and culture-promotion organization. "It's alive, not just through the work of French writers and artists, but through current artists such as [Guinea's] Mory Kanté."

"This festival will be an opportunity for a lot of British people to see French influence from many different countries," adds Michel Lummaux, French embassy cultural attaché.

Highlights include the July 14 Bastille Day party of street performances by musicians, acrobats, and others in Covent Garden and the concert at Queen Elizabeth Hall on Saturday (15). Slated to appear on that bill are Dee

Nasty, a leading French rapper; Castafiore Bazooka, an all-female a cappella sextet; Tatoon, a funk group with influences from salsa to rai to jazz; Inside Out, a Swiss jazz/rock sextet; Soukous Stare, 13-piece Parisian group comprising some of the best exponents of Zairean/Congolese music; and Ice Tea Cool, a leading reggae fusion group from the Ivory Coast.

"I think the idea is to spread the multicultural vibe further, so that they've got some British counterparts rather than it just being French," says Loop Guru singer Sam, who along with jungle MC U.K. Apachi are the only participating British acts. "As what we do is international music, we should fit in quite nicely."

# HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 7/17/95	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	LOVE ME, I LOVE YOU B'Z	BMG ROOMS
2	1	TOMORROW MAYO OKAMOTO	TOKUMA JAPAN
3	NEW	NAMIDA GA KIRARI SPITZ	POLYDOR
4	2	ZURUI ONNA SHARANG	BMG VICTOR
5	3	ROBBINSON SPITZ	POLYDOR
6	4	NEGAI B'Z	BMG ROOMS
7	9	MIRAI NO TAMENI DEEN	B-GLAM
8	NEW	AOI USAGI NORIKO SAKAI	VICTOR
9	7	MAN & WOMAN MY LITTLE WOMAN	TOY'S FACTORY
10	NEW	KIMI GA ITAKARA FIELDS OF VIEW	ZAIN
<b>ALBUMS</b>			
1	NEW	SMAP SMAP 007	VICTOR
2	1	CHAGE & ASKA CODE NAME 1	PONY CANYON
3	2	TRF HYPER MIX 4	AVEX TRAX
4	NEW	EIKICHI YAZAWA KONOYONO...	TOSHIBA/EMI
5	NEW	TOKIO BAD BOYS BOUND	SONY
6	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	SONY
7	NEW	TUNNELS OMAE HYAKUMADE WASHA KYUJU-KYU MADE	PONY CANYON
8	8	MASAHARU FUKUYAMA M. COLLECTION KAZE WO SAGASHITERU	BMG VICTOR
9	5	TUBE YUZURENAI... (LIMITED VERSION)	SONY
10	7	BON JOVI THESE DAYS	MERCURY

NETHERLANDS		(Stichting Mega Top 50) 7/15/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANNA BE A HIPPIY TECHNOHEAD	EDEL
2	2	CONQUEST OF PARADISE VANGELIS	WARNER
3	4	BE MY LOVER LA BOUCHE	BMG/ARIELA
4	6	SIJEN AON DE GENG NACHRAOVE	MULTIDISK
5	3	LOVE U MORE DJ PAUL ELSTAK	MIDTOWN
6	NEW	PASCAL CLOUSEA	EMI
7	5	HAVE YOU EVER REALLY... B. ADAMS	A&M
8	NEW	NOTHING LIKE THE RAIN 2 UNLIMITED	BYTE/SONY
9	NEW	DANA JE DA HELE NACHT MET MIJ	DE SJOONIES CNR MUSIC
10	NEW	HAKUNA MATATE JIMMY CLIFF & LEBO M	WALT DISNEY
<b>ALBUMS</b>			
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	SONY
2	2	BON JOVI THESE DAYS	MERCURY
3	3	VANGELIS 1492—THE CONQUEST OF PARADISE	WARNER
4	6	RENE FROGER LIVE IN CONCERT	DINO MUSIC
5	4	ANDRE RIEU STRAUSS & CO.	MERCURY
6	5	BJORK POST	POLYDOR
7	10	BZN SUMMER HOLIDAY	MERCURY
8	9	PAUL DE LEEUW IN HEEL EUROPA WAS ER NIEMAND	SONY
9	6	LIVE THROWING COPPER	MCA
10	7	PINK FLOYD PULSE	EMI

AUSTRALIA		(Australian Record Industry Assn.) 7/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 ISLAND/ATLANTIC
2	2	HAVE YOU EVER REALLY... B. ADAMS	A&M
3	5	SHY GUY DIANA KING	COLUMBIA
4	3	MOUTH MERRILL BAINBRIDGE	GOTH/BMG
5	4	THIS AIN'T A LOVE SONG	BON JOVI MERCURY
6	15	DON'T STOP WIGGLE WIGGLE	OUTHERE BROTHERS LIBERTY/FESTIVAL
7	12	MY LOVE IS FOR REAL	PAULA ABDUL VIRGIN/EMI
8	6	YOU BELONG TO ME	JX LONDON
9	18	THIS IS A CALL	FOO FIGHTERS VIRGIN/EMI
10	8	BACK FOR GOOD TAKE THAT	BMG
11	7	SCREAM/CHILDHOOD	MICHAEL JACKSON & JANET JACKSON EPIC
12	10	SUKIYAKI 4 P.M.	LONDON
13	9	STRONG ENOUGH	SHERYL CROW A&M
14	17	SET YOU FREE	N-TRANCE FESTIVAL
15	14	THIS IS HOW WE DO IT	MONTELL JORDAN POLYGRAM
16	16	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	BUCKETHEADS EMI
17	19	HUMAN NATURE	MADONNA WARNER
18	NEW	LOVE & DEVOTION	REAL MCCOY BMG
19	11	BABY, BABY	CORONA COLUMBIA
20	NEW	INSENSITIVE	JANN ARDEN A&M
<b>ALBUMS</b>			
1	NEW	BON JOVI THESE DAYS	MERCURY
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
3	NEW	FOO FIGHTERS FOO FIGHTERS	VIRGIN/EMI
4	2	BJORK POST	POLYDOR
5	NEW	LIVE THROWING COPPER	MCA
6	9	SOUNDTRACK BATMAN FOREVER	WARNER
7	6	CELINE DION THE COLOUR OF MY LOVE	EPIC
8	8	LITTLE RIVER BAND THE CLASSIC COLLECTION	EMI
9	5	SHERYL CROW TUESDAY NIGHT MUSIC CLUB	A&M
10	4	NEIL YOUNG MIRROR BALL	WARNER
11	7	JOSHUA KADISON PAINTED DESERT SERENADE	EMI
12	10	THE CRUEL SEA THREE LEGGED DOG	POLYDOR
13	3	PINK FLOYD PULSE	COLUMBIA
14	16	TINA ARENA DON'T ASK	COLUMBIA
15	18	GREEN DAY DOOKIE	WARNER
16	NEW	VAN MORRISON DAYS LIKE THIS	POLYDOR
17	14	SOUNDTRACK PULP FICTION	MCA
18	12	CRANBERRIES NO NEED TO ARGUE	ISLAND
19	15	CHRIS ISAAC FOREVER BLUE	WARNER
20	11	ROACHFORD PERMANENT SHADE OF BLUE	COLUMBIA

CANADA		(The Record) 7/3/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THIS IS HOW WE DO IT	MONTELL JORDAN PMP
2	2	MACARENA	LOS DEL MAR QUALITY
3	3	THINK OF YOU	WHIGFIELD FUTURETEL/QUALITY
4	4	THIS AIN'T A LOVE SONG	BON JOVI MERCURY/PGD
5	6	LICK IT ROULA	SOS
6	5	HAVE YOU EVER REALLY... B. ADAMS	A&M/PGO
7	7	PIPE DREAMZ	YAKOO BOZ QUALITY
8	8	SCREAM	MICHAEL JACKSON & JANET JACKSON EPIC/SONY
9	9	TAKE A BOW	MADONNA MAVERICK/WEA
10	10	SQUARE DANCE...	BKS/ASHLEY MacISAAC A&M
11	11	ANOTHER DAY	WHIGFIELD FUTURETEL/QUALITY
12	12	BELIEVE	ELTON JOHN ROCKET/ISLAND
13	18	ALWAYS	BON JOVI MERCURY/PGD
14	14	YOU'RE ALL...	METHOD MAN DEF JAM/SONY
15	13	SOMEDAY I'LL BE SATURDAY NIGHT	BON JOVI MERCURY/PGD
16	17	SUKIYAKI 4 P.M.	NEXT PLATEAU/PGD
17	15	I KNOW	DIONNE FARRIS COLUMBIA/SONY
18	19	IF YOU LOVE ME	BROWNSTONE EPIC/SONY
19	20	RUNAWAY	REAL MCCOY ARISTA/BMG
20	REN	BABY BRANDY	ATLANTIC/WEA
<b>ALBUMS</b>			
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC/SONY
2	2	LIVE THROWING COPPER	MCA/UNI
3	NEW	BON JOVI THESE DAYS	MERCURY/PGD
4	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	ATLANTIC/WEA
5	NEW	NEIL YOUNG MIRROR BALL	REPRISE/WEA
6	5	VARIOUS ARTISTS BATMAN FOREVER	ATLANTIC/WEA
7	3	PINK FLOYD PULSE	COLUMBIA/SONY
8	6	SOUL ASYLUM LET YOUR DIM LIGHT SHINE	COLUMBIA/SONY
9	7	BJORK POST	ELEKTRA/WEA
10	7	COLLECTIVE SOUL COLLECTIVE...	ATLANTIC/WEA
11	15	VARIOUS ARTISTS PIRATE RADIO 3	QUALITY
12	9	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
13	11	ANNIE LENOX MEDUSA	RCA/BMG
14	17	VARIOUS ARTISTS POCAHONTAS	WALT DISNEY
15	16	TEA PARTY EDGES OF TWILIGHT	EMUCEMA
16	10	REMBRANDT L.P.	EASTWEST/WEA
17	18	OFFSPRING SMASH	EPITAPH
18	19	SHANIA TWAIN THE WOMAN IN ME	MERCURY/PGD
19	12	ROD STEWART A SPANNER IN THE WORKS	WARNER BROS./WEA
20	13	EAGLES HELL FREEZES OVER	GEFFEN/UNI

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	BOOM BOOM BOOM	OUTHERE BROTHERS STIP/ETERNAL
2	NEW	ALRIGHT/TIME	SUPERGRASS PARLOPHONE
3	4	SHY GUY DIANA KING	WORK/COLUMBIA
4	2	UNCHAINED MELODY/WHITE CLIFFS OF DOVER	ROBSON GREEN & JEROME FLYNN RCA
5	3	I'M A BELIEVER	EMF AND REEVES & MORTIMER PARLOPHONE
6	5	WHOOH! (THERE IT IS)	CLOCK MEDIA
7	10	IN THE SUMMERTIME	SHAGGY FEATURING RAYVON VIRGIN
8	NEW	HAPPY MNB	COLUMBIA
9	9	A GIRL LIKE YOU	EDWYN COLLINS SETANTA
10	6	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 ISLAND/ATLANTIC
11	NEW	KEEP WARM	JINNY MULTIPLY
12	7	SHOOT ME WITH YOUR LOVE	D:REAM FXU/MAGNET
13	8	HUMPIN' AROUND	BOBBY BROWN MCA
14	NEW	KISS FROM A ROSE/I'M ALIVE	SEAL ZTT
15	11	THINK OF YOU	WHIGFIELD SYSTEMATIC
16	NEW	GRAPEVINE	BROWNSTONE M/JEPIC
17	NEW	FINETIME	CAST POLYDOR
18	13	COMMON PEOPLE	PULP ISLAND
19	NEW	3 IS FAMILY	DANA DAWSON EMI
20	14	SWEET HARMONY/ONE LOVE	FAMILY LIQUID XL RECORDINGS
21	12	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING	BABY D SYSTEMATIC
22	NEW	GET YOUR HANDS OFF MY MAN!	JUNIOR VASQUEZ TRIBAL UK/POSITIVA
23	18	ZOMBIE	A.D.A.M. FEATURING AMY ETERNAL/WEA
24	NEW	IS THERE ANYBODY OUT THERE?	BASSHEADS DECONSTRUCTION
25	17	SEARCH FOR THE HERO	M PEOPLE DECONSTRUCTION
26	27	BIG YELLOW TAXI	AMY GRANT A&M
27	NEW	BE MY LOVER	LA BOUCHE ARISTA
28	19	SCREAM	M. JACKSON & J. JACKSON EPIC
29	NEW	I GO WILD	ROLLING STONES VIRGIN
30	NEW	MISERY	SOUL ASYLUM COLUMBIA
31	20	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)	JAM & SPOON FEATURING PLAVKA EPIC
32	16	STILLNESS IN TIME	JAMIROQUAI SONY S2
33	NEW	I CAN LOVE YOU LIKE THAT	ALL-4-ONE ATLANTIC
34	29	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	SCATMAN JOHN RCA
35	15	HEART OF GLASS	BLONDIE CHRYSLEIS
36	25	DAYDREAMER	MENSWEAR LAUREL
37	22	ROLL TO ME	DEL AMITRI A&M
38	28	DON'T WANT TO FORGIVE ME NOW	WET WET WET PRECIOUS ORGANISATION
39	30	THIS AIN'T A LOVE SONG	BON JOVI MERCURY
40	NEW	OH! WHAT A WORLD	SISTER BLISS WITH COLLETTE GOI BEAT

GERMANY		compiled by Media Control 7/11/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WISH YOU WERE HERE	REDNEX ZYX
2	2	MIEF! DOOFEN	ARIELA
3	4	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS A&M
4	3	FRIENDS	SCOOTER EDEL
5	8	ALICE (WHO THE X IS ALICE?)	GOMPIE ARIOLA
6	9	SEX ON THE PHONE	E-ROTIC INTERACTIVE
7	19	SHUT UP	SIN WITH SEBASTIAN ARIOLA
8	5	BE MY LOVER	LA BOUCHE ARIOLA
9	7	SELF ESTEEM	OFFSPRING EPITAPH
10	6	PUSH THE FEELING ON	NIGHTCRAWLERS FFRR-METRONOME
11	NEW	SCATMAN'S WORLD	SCATMAN JOHN RCA
12	NEW	SCHLUMPFEN COWBOY	JOE SCHLUMPFER EMI
13	11	I WANNA B WITH U	FUN FACTORY EDEL
14	NEW	SHY GUY	DIANA KING SONY
15	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 EASTWEST
16	20	GENERATION OF LOVE	MASTERBOY POLYDOR
17	18	THERE IS A PARTY	D.J. BOBO EAM
18	17	ROSES OF RED	KELLY FAMILY EDEL
19	NEW	ICH LIEB DICH	PUR INTERACTIVE
20	15	DEEP	MARUSHA URBAN MOTOR
<b>ALBUMS</b>			
1	2	BON JOVI THESE DAYS	MERCURY
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
3	3	DOOFEN LIEDER, DIE DIE WELT NICHT BRA	ARIELA
4	4	SCHLUMPFER	TEKKO IST COOL—VOL. 1 EMI
5	5	PINK FLOYD PULSE	EMI
6	NEW	CAUGHT IN THE ACT	CAUGHT IN THE ACT OF LOVE ZYX
7	6	BJORK POST	POLYGRAM
8	9	GREEN DAY DOOKIE	REPRISE
9	8	OFFSPRING SMASH	EPITAPH
10	7	TAKE THAT	NOBODY ELSE RCA
11	11	KELLY FAMILY	OVER THE HUMP KEL-LIFE
12	10	PRINZEN	SCHWEINE ARIOLA
13	12	WESTERNHAGEN	AFFENTHEATER WEA
14	13	ADIEMUS	SONGS OF SANCTUARY EMI
15	17	E-ROTIC	SEX AFFAIRS INTERACTIVE
16	16	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA
17	15	PARADISE LOST	DRACONIAN TIMES RTR
18	19	REDNEX	SEX & VIOLINS ZYX
19	14	ROD STEWART	A SPANNER IN THE WORKS WEA
20	18	LUCIANO PAVAROTTI	PAVAROTTI & FRIENDS 2 POLYGRAM

THIS WEEK	LAST WEEK	ALBUMS	
1	1	BON JOVI THESE DAYS	MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
3	6	ALISON MOYET SINGLES	COLUMBIA
4	5	CELINE DION THE COLOUR OF MY LOVE	EPIC
5	8	WET WET WET PICTURE THIS	PRECIOUS ORGANISATION
6	3	FOO FIGHTERS FOO FIGHTERS	ROSWELL/CAPITOL
7	13	SUPERGRASS I SHOULD COCO	PARLOPHONE
8	10	PINK FLOYD PULSE	EMI
9	7	BJORK POST	ONE LITTLE INDIAN
10	4	NEIL YOUNG MIRROR BALL	REPRISE
11	11	PAUL WELLS	STANLEY ROAD GOI DISCS
12	NEW	GURU JAZMATAZZ VOLUME II—THE NEW REALITY	COOLTEMP
13	NEW	VERVE	A NORTHERN SOUL HUT
14	15	M PEOPLE	BIZARRE FRUIT DECONSTRUCTION/RCA
15	12	ANNIE LENOX	MEDUSA RCA
16	9	CHEMICAL BROTHERS	EXIT PLANET DUST JUNIOR BOYS OWN
17	18	OASIS DEFINITELY MAYBE	CREATION
18	23	CRANBERRIES	NO NEED TO ARGUE ISLAND
19	14	VAN MORRISON	DAYS LIKE THIS EXILE/POLYDOR
20	22	KIRSTY MacCOLL	GALORE—THE BEST OF KIRSTY MacCOLL VIRGIN
21	29	VANESSA-MAE	THE VIOLIN PLAYER EMI
22	21	BON JOVI	CROSS ROAD MERCURY
23	24	TAKE THAT	NOBODY ELSE RCA
24	36	MIKE & THE MECHANICS	BEGGAR ON A BEACH OF GOLD VIRGIN
25	17	REEF	REPLENISH SONY S2
26	25	BEACH BOYS	THE BEST OF CAPITOL
27	20	ELAINE PAIGE	ENCORE WEA
28	19	WHIGFIELD	WHIGFIELD SYSTEMATIC
29	30	PORTSHEAD	DUMMY GOI BEAT
30	26	ROD STEWART	A SPANNER IN THE WORKS WARNER BROS.
31	31	BILL WHELAN	MUSIC FROM RIVERDANCE THE SHOW CELTIC HEARTBEAT
32	NEW	BLUR	PARKLIFE FOOD/PARLOPHONE
33	39	THE BEAUTIFUL SOUTH	CARRY ON UP THE CHARTS GOI DISCS
34	NEW	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB A&M
35	27	ALI CAMPBELL	BIG LOVE KUFF
36	NEW	JAMIROQUAI	THE RETURN OF THE SPACE COWBOY SONY S2
37	NEW	LIVE	THROWING COPPER RADIOACTIVE
38	28	DODGY	HOMEGROWN A&M
39	37	GREEN DAY	DOOKIE REPRISE
40	32	OFFSPRING	SMASH EPITAPH

FRANCE		(SNEP/IFOP/Tite-Live) 7/1/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	SCATMAN	SCATMAN JOHN BMG
2	1	POUR QUE TU M'AIMES ENCORE	CELINE DION COLUMBIA
3	3	I'VE GOT A LITTLE...	MNB COLUMBIA
4	5	THE BOMB!	BUCKETHEADS EMI
5	4	ZOMBIE	CRANBERRIES ISLAND
6	9	SIMPLE ET FUNKY	ALLIANCE ETHNIK OELABEL
7	18	BACK FOR GOOD	TAKE THAT RCA
8	6	RESPECT	ALLIANCE ETHNIK DELABEL
9	8	BE MY LOVER	LA BOUCHE POLYGRAM
10	19	THIS AIN'T A LOVE SONG	BON JOVI MERCURY
11	16	MEGAMIX	MASTERBOY BARCLAY
12	14	PUSH THE FEELING ON	NIGHTCRAWLERS POLYGRAM
13	13	HAKUNA MATATA	JIMMY CLIFF & LEBO M WALT DISNEY
14	7	SCREAM	M. JACKSON & J. JACKSON EPIC
15	11	OVER MY SHOULDER	MIKE & THE MECHANICS VIRGIN
16	17	HOLD ME, THRILL ME...	U2 ISLAND/ATLANTIC
17	10	LICK IT	20 FINGERS & ROULA EMI
18	15	QUELLE AVENTURE!	NO SE FEATURING MENELIK BIG CHEESE
19	NEW	SHY GUY	DIANA KING COLUMBIA
20	20	IF YOU LOVE ME	BROWNSTONE EPIC
<b>ALBUMS</b>			
1	3	CELINE DION D'EUX	COLUMBIA
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
3	2	JOHNNY HALLYDAY	LORADA MERCURY
4	6	INDIENS	CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
5	5	FREDERICKS	GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
6	4	PINK FLOYD PULSE	EMI
7	7	BON JOVI	THESE DAYS MERCURY
8	12	NIRVANA	MTV UNPLUGGED IN NEW YORK GEFFEN
9	10	VIRGONIQUE	SANSON SANSON COMME ILS L'IMAGINENT WEA
10	8	CRANBERRIES	NO NEED TO ARGUE ISLAND
11	11	FRANCIS CABREL	SAMED! SOIR SUR... COLUMBIA
12	19	NOA	ACHINOAM NINI GEFFEN
13	9	BJORK	POST BARCLAY
14	NEW	DIRE STRAITS	LIVE AT THE BBC MERCURY
15	2		

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 7/15/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
2	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	4	SCATMAN SCATMAN JOHN ICEBERG
5	6	BE MY LOVER LA BOUCHE HANSA
6	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY
7	NEW	SHY GUY DIANA KING WORK/COLUMBIA
8	8	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNALWEA
9	7	WISH YOU WERE HERE REDNEX JIVE
10	10	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
<b>ALBUMS</b>		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	2	BON JOVI THESE DAYS MERCURY
3	3	PINK FLOYD PULSE EMI
4	4	BJORK POST MOTHER
5	NEW	NEIL YOUNG MIRROR BALL REPRISÉ
6	7	OFFSPRING SMASH EPITAPH
7	6	TAKE THAT NOBODY ELSE RCA
8	9	GREEN DAY DOOKIE REPRISÉ
9	5	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	FOO FIGHTERS FOO FIGHTERS CAPITOL

### BELGIUM (Music & Media) 7/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	6	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	3	VERBORGEN VERDRIET WENDY VAN WANTEN KICK RIVERS
4	7	'74-'75 CONNELLS EMI
5	2	THINK TWICE CELINE DION EPIC
6	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	4	SCATMAN SCATMAN JOHN RCA
8	11	BE MY LOVER LA BOUCHE BMG/ARIELA
9	NEW	NOCTURNE SECRET GARDEN MERCURY
10	8	CHERIE (IS IN DA HOUSE) EDDY WALLY ARCADE
<b>ALBUMS</b>		
1	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	1	CELINE DION D'EUX EPIC
3	6	BJORK POST POLYGRAM
4	3	PINK FLOYD PULSE EMI
5	4	FREDERICKS GOLDMAN JONES DJ NEW MORNING AU ZENITH COLUMBIA
6	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
7	NEW	JOHNNY HALLYDAY LORADA MERCURY
8	7	OFFSPRING SMASH EPITAPH
9	NEW	BON JOVI THESE DAYS MERCURY
10	10	CRANBERRIES NO NEED TO ARGUE ISLAND

### SWEDEN (GLF) 7/7/95

THIS WEEK	LAST WEEK	SINGLES
1	2	VILL DU BU MIN FRU DRANGARNA VIRGIN
2	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	8	SHY GUY DIANA KING COLUMBIA
4	2	'74-'75 CONNELLS INTERCORD
5	7	WISH YOU WERE HERE REDNEX JIVE
6	1	SE PA MEJ JAN JOHANSEN LIONHEART
7	10	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
8	5	DET VACKRASTE CECILIA VENNERSTEN CNR
9	6	BE MY LOVER LA BOUCHE MCI
10	9	THE FIRST CUT IS THE DEEPEST PAPA DEE TELEGRAM
<b>ALBUMS</b>		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	2	BJORK POST MOTHER
3	5	NEIL YOUNG MIRROR BALL WARNER
4	4	BON JOVI THESE DAYS MERCURY
5	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
6	6	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
7	8	JAN JOHANSEN JAN JOHANSEN LIONHEART
8	NEW	LISA NILSSON TILL MORELIA DIESEL
9	NEW	CECILIA VENNERSTEN CECILIA VENNERSTEN CNR MUSIC
10	7	ROD STEWART A SPANNER IN THE WORKS WARNER

### PORTUGAL (Portugal/AFP) 7/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI THESE DAYS MERCURY
2	NEW	VARIOUS NOMEIRO 1 SONY
3	4	AMALIA RODRIGUES O MELHOR DE AMALIA EMI
4	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
5	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
6	3	PINK FLOYD PULSE EMI
7	5	VARIOUS DANCE MANIA 95 VIDISCO
8	8	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
9	NEW	JULIO IGLESIAS LA CARRETERA COLUMBIA
10	NEW	VARIOUS S6 SUCESSO VIDISCO

### NEW ZEALAND (RIANZ) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
2	2	THAT LOOK IN YOUR EYE ALI CAMPBELL VIRGIN
3	3	I'LL BE AROUND RAPPIN' 4-TAY EMI
4	4	KEEP THEIR HEADS RINGIN' DR. DRE VIRGIN
5	5	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN SONY
6	6	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
7	8	HOLD ON JAMIE WALTERS WARNER
8	NEW	SHY GUY DIANA KING SONY
9	10	I BELIEVE BLESSID UNION OF SOULS MERCURY/POLYGRAM
10	NEW	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
<b>ALBUMS</b>		
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE-BOOK 1 SONY
2	1	PINK FLOYD PULSE SONY
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	3	SOUNTRACK BAD BOYS SONY
5	5	STONE TEMPLE PILOTS PURPLE WARNER
6	6	OFFSPRING SMASH FESTIVAL
7	4	DEEP FOREST BOHEME SONY
8	9	VARIOUS WORLD IN UNION-ANTHEMS FESTIVAL
9	NEW	CRANBERRIES EVERYBODY ELSE IS DOING IT ISLAND
10	NEW	YANNI LIVE AT THE ACROPOLIS BMG

### SWITZERLAND (Media Control Switzerland) 7/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
2	2	SCATMAN SCATMAN JOHN BMG
3	7	ALICE, WHO THE X IS ALICE? GOMPIE BMG
4	3	WISH YOU WERE HERE REDNEX ZYX
5	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY
6	6	BE MY LOVER LA BOUCHE ARIOLA
7	8	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
8	4	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
10	9	CONQUEST OF PARADISE VANGELIS WARNER
<b>ALBUMS</b>		
1	2	BON JOVI THESE DAYS MERCURY
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
3	3	PINK FLOYD PULSE EMI
4	6	OHREWURM KINDERLIEDER TUDOR
5	4	CELINE DION D'EUX EPIC
6	5	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
7	7	DOOFEN LIEDER DIE DIE WELT NICHT... BMG
8	NEW	BJORK POST MOTHER
9	NEW	SCHLUMPFE TEKKNO IST COOL—VOL. 1 EMI
10	10	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER

### FINLAND (Seura/IFPI Finland) 7/1/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
2	1	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	5	MOVIN' U96 URBAN/POLYGRAM
4	3	THIS AIN'T A LOVE SONG BON JOVI MERCURY
5	4	INTO THE BLUE MOBY MUTE
6	NEW	GENERATION OF LOVE MASTERBOY POLYDOR/POLYGRAM
7	NEW	EEE-LIE-LOE-LIE (IF YOU WANNA GET) SOUND OF R.E.L.S. GO RECORDS
8	7	HANDS UP! HANDS UP! ZIG & ZAG RCA
9	NEW	I BELIEVE HERBIE CHEIRON/BMG
10	NEW	DROSTE HORST DU MICH MARK 'OH URBAN/POLYGRAM
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY/POLYGRAM
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
3	6	OFFSPRING SMASH EPITAPH/SPINEFARM
4	4	PINK FLOYD PULSE EMI
5	3	BJORK POST MOTHER/POLYGRAM
6	5	SUURLAHETTILAAT PIANTA PUHETTA REEL ART/ BMG
7	7	MOVETRON ROMEO JA JULIA POLYDOR
8	9	TAIKAPEILI NAHDAAN TAAS WEA
9	8	THERAPY? INFERNAL LOVE A&M
10	10	PARADISE LOST DRACONIAN TIMES MUSIC FOR NATIONS/POKO

### ARGENTINA (ARGENTINA PRODUCTIONS) 6/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SODA STEREO SUENO STEREO BMG
2	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
3	NEW	BON JOVI THESE DAYS MERCURY
4	5	RICARDO ARJONA HISTORIAS SONY
5	NEW	JULIO IGLESIAS LA CARRETERA SONY
6	NEW	TRU LA LA TRULALAZO BMG
7	NEW	JOSE LUIS PERALES MIS MEJORES 30 CANCIONES SONY
8	1	2 MINTIOS VOLVIO LA ALEGRIA VIEJA POLYGRAM
9	NEW	LOS PERICOS PAMPAS REGGAE EMI
10	NEW	VARIOUS MEGADANCE '95 BMG

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**JAPAN:** Singer Tokiko Kato has been in the news recently for two rather different reasons. She is one of the vocalists featured on French producer Hector Zazou's much-applauded project "Songs From The Cold Seas" on Columbia (Billboard, April 22), which consists of songs from various parts of the Arctic and sub-Arctic regions. One area covered by the album is Japan's northernmost island, Hokkaido, whose indigenous Ainu people have all but disappeared in the face of the northward advance of the Japanese, recalling the fate of the native North Americans. On "Songs From The Cold Seas," Kato sings an ethereal version of an Ainu lullaby titled "Yaisa Maneena," backed by the Ainu Dancers Of Hokkaido on percussion. And Hokkaido—the city of Sapporo, to be exact—was where Kato and her band were headed June 22 for a concert tour when their plane was hijacked by a man who was wielding what appeared to be an icepick. Guitarist Nobutaka Tsugei used his cellular telephone to contact police from the plane's toilets during the 16-hour ordeal, which ended when police stormed the plane and apprehended the hijacker. Kato's tour of Hokkaido went ahead as planned. **STEVE McCLURE**

**GERMANY:** An inspired blend of free-flowing jazz and pulsating Latin American rhythms is the hallmark of the remarkable trio Xiame. The band's second album, "Canto D'Alma" (Song Of The Soul), on Berlin-based Traumton Records, is scheduled for U.S. release in the fall (on the California-based label DNA). Meanwhile, its self-titled debut is due out in America this month and includes an exceptional version of Thelonious Monk's "Round Midnight," in which the evocative melody is played with a masterly touch on bass by Jorge Degas. Formed in 1990, Xiame comprises two German-born musicians—Michael Rodach, who studied classical guitar at the Conservatory in Karlsruhe and at the Berklee College of Music, and percussionist

Andreas Weiser—together with Rio de Janeiro, Brazil-born Degas, who has worked with such luminaries as Marcelo Salazar and Al DiMeola and now makes his home in Denmark. On "Canto D'Alma," Degas' smoothly syncopated Portuguese-language vocals are complemented by Danish singer Naja Storebjerg, whose graceful yet powerful performances lend a special flavor to three of the tracks, including single "The Wedding Day." **ELLIE WEINERT**

**ROMANIA:** The magazine Actualitatea Muzicala, edited by the Union of Composers and Musicologists, awarded its annual trophies to singers Marina Florea and Dan Spataru, rock group Compact B, composer Marius Teicu, newcomer Otilia Miriam Romea, and jazz musician Marius Popp. Meanwhile, another magazine, Vox Pop Rock, announced the results of its readers poll: Monica Anghel (female pop artist), Aurelian Temisan (male pop artist), Timपुरi (pop/rock group), "Dincolo De Nori" (Beyond Clouds) by Dan Bittman (song of the year), and "Masina Cu Jazzolina" (The Jazzolene Car) by Ioan Gyuri Pascu (album of the year). **OCTAVIAN URSULESCU**

**POLAND:** "Dziecko Slonca" (Child Of The Sun), on the Digiton label, is the latest album by Marek Bilinski, one of the most popular Polish instrumentalists/composers using modern electronic equipment, such as computers, samplers, mixers, and, of course, keyboards. Bilinski came to prominence in the early '80s, thanks to his best-selling album "Ogród Króla Switu" (King Down's Garden) and the astounding video for "Ucieczka Z Tropiku" (Escape From The Tropics), which was voted best Polish videoclip of 1984. He spent several years in Kuwait,

where he taught piano, composition, and electronic instruments at the Music Academy. His time there provided him with many unforgettable images and Arabic musical influences, all of which are reflected in "Dziecko Slonca." According to Bilinski, music is an artistic vision built from sounds, what he calls a "revelation of beauty." Like a beautiful building, his compositions have structure, space, and coloring. The various tracks, which are all composed, arranged, performed, and produced by Bilinski, with the help of Macintosh computers, explore with sensitive grace the feelings of loneliness, hope, nostalgia, faith, and love.

Like Jean Michel Jarre, Bilinski plans to promote the album with massive open-air concerts at which he will stage big *son et lumiere* displays for audiences of about 50,000 people. He also plans to release a CD-ROM, "Bilinski Goes Multimedia." A performer whose thinking is as big and bold as his music, Bilinski has proved that electronic music (simply called *el music* here) has a universal appeal. Like jazz or classical music, it is comprehensible and enjoyed by listeners all over the world. **BEATA PRZEDPELSKA**

**SPAIN:** It sounds like one of the least likely musical encounters of the year: renowned Tex-Mex accordionist Flaco Jiménez and leading traditional Basque country folk band Oskorri from northern Spain. But Jiménez can be heard lending his party-time feel to good effect on "Topa Dagigun" (Let's Drink A Toast), one of 17 songs on "Landalan," Oskorri's 15th album in 20 years. The band's double bassist, Txarli de Pablo, explains how the collaboration came about. "A friend of ours, Kepa Junkera, who plays the Basque diatonic accordion on the album, is a friend of Flaco's, and when Flaco toured Spain this year, [Junkera] arranged for [Jiménez] to spend an afternoon in the studios with us. Flaco radiates energy and a real good-time feel." In fact, without realizing it, Jiménez was taking part in a major revival of traditional Basque folk music, which is being boosted by such independent labels as Elkar in the Basque country and Arpa Folk and Nuevos Medios in Madrid. The Basque language, Euskera, is the oldest in Europe, so just imagine what its traditional music is like. Watch this space. **HOWELL LLEWELLYN**

## PICKWICK DROPS NAME, REORGANIZES

(Continued from page 40)

England, of Irish ancestry: lead singer/alto saxophonist Pippa Bagguley and guitarist Rob King. Their album "Weather In The Heart," produced by one of Ireland's most distinguished traditional musicians, Donal Lunny, was released last month on Carlton's Bridge Street Records. It was launched via a showcase at Whelan's pub in Dublin, which was open to the public as well as industry and media invitees.

The first single, "Red River Valley Girl," a national airplay favorite, will be followed in August by an edited version of "Weather In The Heart," which is described as a "Celtic salsa."

In gauging reaction to the show, Smialek says he learned a lesson that should help improve Carmina's presentation. "The gig at Whelan's was to let people know about a band that is different. I talked to many people, looking for constructive criticism."

"The public thought the show was brilliant, but a few music business people felt that the problem was too many over-long jazz solos. The band need to be fast and sharp. Do just one encore and get off; don't outstay your welcome."

Smialek, an Englishman currently



CARMINA

celebrating 25 years in the Irish music industry, stresses that although he has substantial financial resources, "we're not going around with a checkbook. If you give bands a lot of money, they blow it. They're better off with a weekly wage for six months. It works out the same anyhow. Paul McGrane feels that Ireland is a hotbed of talent and that we should go out and find it."

Smialek adds that Carmina is a new and virtually unknown band and that it will be a two-year project to bring the group to international status.

"Ireland is the showcase country," he explains. "To establish a band here with an album takes three singles, a constant six months plugging, and a fairly heavy radio and poster campaign to get the name out there, at a cost of about [\$100,000]."

Smialek places special emphasis on choosing the right kind of marketing for each project. In seeking an A&R manager to underline Carlton's commitment to discovering and developing new Irish talent, he looked for "someone young, enthusiastic, into music, and possibly with a marketing background." Eamon Donovan, who was formerly with the Irish music industry advice and information center MusicBase, fulfilled all four requirements.

Donovan says his job is "to build up a roster of about six bands with international potential in the first year." To him, Carmina sounds like "a cross between Clannad and early Van Morrison, kind of spiritualistic and elemental."

Almost everything on Carmina's album was written by Bagguley and King, exceptions being a traditional jig, "Garratt Barry's," and "Ah Sweet Dancer," a haunting modern Celtic tune by Micheál ó Súilleabháin, with Carmina's Pete Jacobsen on piano.

Carmina is managed by John Dunford, manager of Irish accordionist and Solid Records artist Sharon Shannon.

## BMG U.K.

(Continued from page 40)

cal business. Also, being chairman didn't allow me the time to fully focus on it."

BMG's strategy of developing different repertoire centers is underscored by its joint venture with deConstruction Records. The label (of which BMG owns 75%) has recently taken charge of its own marketing and promotion activities, moving out from under RCA's wing. Marsh will work with deConstruction principals Keith Blackhurst and Pete Hadfield to further develop the label's reach and impact.

"I'm not in favor of joint ventures as a way of doing a deal more expensively," Preston says. "As deConstruction grows, we're giving them the resources for the kind of development they need. I believe in the company as quintessentially rooted in dance and club culture. We see them doing [in A&R] what they've always done, but extending that."

In video, Preston has recruited Colin Bayliss, president of the Los Angeles subsidiary of U.K.-based home video company VCI. Bayliss has worked for Vestron and MGM in Europe. "We have to diversify in video," says Preston.

## EMI TARGETS U.K., EUROPE FOR KELLY FAMILY

(Continued from page 40)

three months, we will be releasing 'Over The Hump' in all European countries.

"We have noted an immediate reaction in the countries in which the album has already been released," he continues. "In Denmark, for example, the album entered the charts within 10 days of its release. The reaction in countries normally considered to be 'difficult,' such as U.K. and France, has been the most surprising."

"Over The Hump" has been marketed in the U.K. through EMI Strategic Marketing, a division that was recently dismantled as a result of EMI's restructuring. It is understood that the new special projects division, EMI Premier, will take over the job of marketing the Kellys.

The group is also at the top of the

video charts. So far, 140,000 copies of the concert video "Tough Road I" have been sold, with sales of the follow-up, "Tough Road II," reaching 130,000. Both videos are holding down the top two positions on the Germany's Musik-video-Top 25, followed by "Street Life" at No. 3, "Live" at No. 5, and "A Long Time Ago With Mom" at No. 7. This means that all five Kelly Family videos are in the top 10.

Says Dan, the father in the family, "We have learned from past experience. We're more than a band; we're a family. That's why we want and are able to take control of our own activities. We're the ones who decide when what CD is released and the producer we work with. We make these decisions and not some record company."

# Luck Turns For The Pursuit Of Happiness

## Alternative Band Returns With New Label And Album

BY LARRY LeBLANC

TORONTO—Two years ago, the future looked pretty bleak for The Pursuit Of Happiness, and many industry figures here were predicting the alternative band's demise.

Plagued for years with personnel shuffles and label indifference, the Toronto-based quintet was being dropped by Mercury Records U.S., and the band decided to part ways with its manager of seven years, Jeff Rogers. Soon afterward, he went on to pilot the international breakthrough of Arista's Crash Test Dummies.

But things seem to have turned around for the veteran band, which still enjoys a sizable cult status in North America. On July 21 TPOH will release an exceptional new album, "Where's The Bone," on the Canadian independent label Iron Music Group, which is distributed nationally by BMG Music Canada. There are no plans at this point for a U.S. release. TPOH is now being managed by David Freeman, who until mid-March had been VP of promotion and publicity at Mercury/Polydor.

"It was such a hard period between our demise at Mercury Records and getting it together to do the album," says singer/songwriter/guitarist Moe Berg. "Now we do have something to prove with this album."

Berg downplays his no-nonsense reputation as the band's leader, but he doesn't deny he's firm about the musical direction of the group, which also contains Brad Barker (bass), Kris Abbott (guitar), Dave Gilby (drums), and Rachel Oldfield (vocals). "With the exception of the songwriting, the group is pretty democratic," he says. "And the present lineup has actually been fairly solid. It's the same lineup [with] which we recorded the last record, and I anticipate it'll continue for at least the life of this album."

Industry onlookers were surprised last May when TPOH landed with the newly formed independent Iron Music Group, operated by Aubrey Winfield, Nick Desante, and Jamie Cruver. "We were fairly deep into the negotiations with another Canadian record company when the situation broke down and personnel left," says Berg. "We talked with Aubrey, who had Iron Music together, and we thought it'd be a great thing to go there."

Produced by Berg and Winfield, "Where's The Bone" is brisk and brash, containing well-penned songs that are fully developed and confidently delivered. "I wrote most of the record in the year before we got into the studio," Berg says.



PURSUIT OF HAPPINESS

When he migrated here from Edmonton in the summer of 1985, Berg's friends skeptically wished him good luck. In Edmonton he had earned a considerable reputation fronting three highly touted bands, Modern Minds, Troc '59, and facecrime, all of which fizzled out. By March 1986, Berg had formed TPOH, composed entirely of musicians like himself who had fled the prairies in search of new opportunities in the East. The band first performed on Toronto's colorful Queen Street strip alongside such emerging alternative acts as the Parachute Club, Blue Rodeo, Jane Siberry, and Cowboy Junkies.

With the help of Nelu Ghiran's inspired video of Berg's juvenile anthem "I'm An Adult Now," heavily featured on MuchMusic, Canada's national video network, the band quickly became known across the country. "The video cost us almost nothing, just the cost of film processing," Berg recalls.

Audience response to the video convinced Berg to release a 12-inch vinyl version of "I'm An Adult Now" on the band's TPOH label. With airplay on alternative rock station CFNY and album rock station CILQ, both in Toronto, the single sold 1,500 copies, Berg says. Its indie success led to a distribution deal with WEA Music of Canada (now Warner Music Canada). A remastered and repackaged version of "I'm An Adult Now" was reissued, and it sold "about 10,000 copies," Berg says.

"When we put out the independent version, there wasn't really anybody else in the alternative community doing that sort of [independent] thing," he says. "We did it because of our own desire to have a record out."

In the mid-'80s, when Canadian rock was dominated by such mainstream domestic acts as Bryan Adams, Rush, Loverboy, Corey Hart, and Gino Vannelli, TPOH made commercial headway along with other Canadian alternative acts such as Parachute Club, Cowboy Junkies, and k.d. lang.

"[Canadian] radio began to play music which hadn't been heard before," Berg says. "With the emergence of alternative music everywhere, there's now a lot more people interested in the

[Canadian] scene today."

The future for TPOH appeared certain when it landed a Chrysalis Records U.S. recording contract and Todd Rundgren agreed to produce its 1989 debut album, "Love Junk." According to Rogers, the album sold 120,000 copies in Canada and another 120,000 in the U.S.

"On the first record I didn't really know what I was doing," Berg admits. "I didn't even know what the songs were about. [The music] was completely intuitive."

Rundgren also produced the band's second Chrysalis album, "One Sided Story," which according to Rogers sold 65,000 copies in the U.S. and 70,000 in Canada. "Chrysalis changed personnel so drastically between our first and second album that there was practically no one at the company who had worked our first record," Berg says.

A switch-over to Mercury Records U.S. in 1993 failed to provide a U.S. breakthrough. Despite strong production by veteran Ed Stasium, the third album, "Downward Road," sold a dismal 18,000 units in the U.S., according to SoundScan, and 30,000 copies in Canada, according to Berg.

He notes that "Where's The Bone," like "Downward Road," was recorded rapidly. "The idea was to record the record fast and off the floor. That's the way we did the first two albums. When we did the third album, it was one of those really tedious and painful processes which I hated."

Berg also says he readjusted his approach to songwriting for the new album. "There was a deliberate effort to make the album a little more campfire. It's probably more accessible because it's more melodic."

Berg says he's in no hurry to hit the road to promote "Where's The Bone." "We're probably going to let the record soak for a while. We'll probably start a Canadian tour at the end of August, but a lot of energy is going to be spent into pitching the record to labels in the U.S. and other countries."

## SACEM/SDRM

(Continued from page 41)

and most consistent export source. The most exported works are the standard "Comme d'Habitude" (My Way), followed by Ravel's "Bolero," "Les Feuilles Mortes," "La Vie en Rose," Ravel's "Tableaux d'Une Exposition," "Fascination," Ravel's "Daphnis et Chloé" and Piano Concerto in G major, Messiaen's "Quatuor pour la fin du temps," and Ravel's "Ma Mère l'Oye."

Revenues from live music posted an 11.7% jump, with a special emphasis on concerts by local acts. According to SACEM, the 10 most successful tours were by Pink Floyd, Jean-Jacques Goldman, Patrick Bruel, Eddy Mitchell, Francis Cabrel, Charles Aznavour, Alain Souchon, Phil Collins, Julien Clerc, and Patricia Kaas.

At 684 million francs (\$142.5 million), a 1.5% increase over 1993, total operating costs reached 22.5% of SACEM's total revenues. When other income is taken into consideration, SACEM claims that net operating costs are 16.2% of total earnings, a slight decline from 1993. Two-thirds of the overhead is the salaries of SACEM's 1,478 employees.

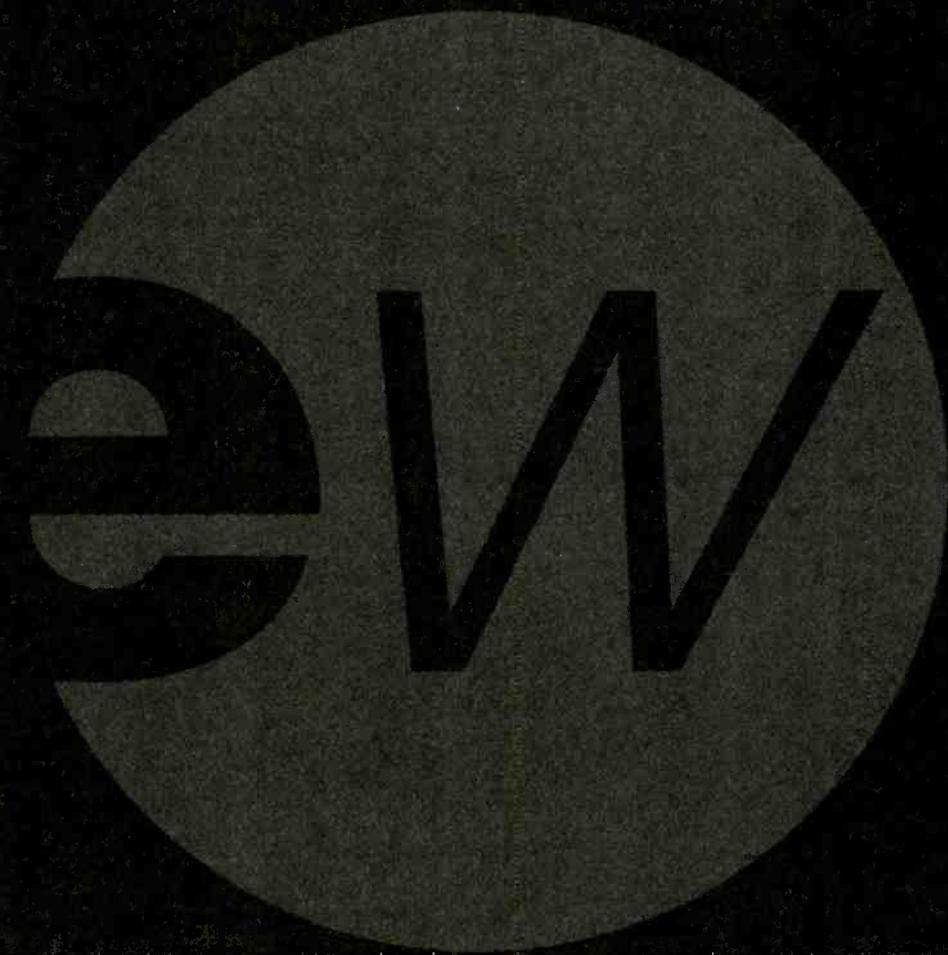
## GEMA GRANTS BOARD MEMBERSHIPS

(Continued from page 41)

On an initiative of GEMA, a multimedia working group was set up at the end of 1994 to address these issues; along with GEMA, its member societies are involved in the range of authors', performers', and producers' rights.

The group will cooperate closely, said Kreile, with the equivalent group in France, SESAM, and it will hold the key to the electronic future of authors for opening the potential of electronic media. "In this multimedia working group,

we are considering whether and how the collective administration of rights can lead to the best individual result for the authors, and above all, we are giving thought to the fact that the rights users expect us to be able to offer the rights in a one-stop shop; we still think that only when the authors' societies cooperate with each other and really have these new digital rights in one hand can they too help to control the digital future."



**eastwest**

*the genesis and evolution of a record company.*

“ The creation of the East West group of companies marks an extremely important development which will have a great deal of influence in shaping the future of Warner Music International. The EastWest global network of companies is central to the fulfilment of our commitment to the development of national and international repertoire.

This is part of a strategy to enable us to stay close to our artists, strengthen the identity and local culture of each of our companies, and ensure co-operation between each of the East West affiliates to maximise the international potential of our artist.”

Ramon Lopez Chairman & CEO Warner Music International



#### EAST WEST AUSTRALIA

Established in 1991, East West Australia forms an integral part of the overall Warner Music Australia operation which also includes the WEA Records company which was set-up in 1993.

For many years Warner Music International's company in Australia operated as two divisions, one of which handled US repertoire while the other was responsible for Domestic & International repertoire. The formation of East West Australia was the first step in the process of formalising Warner Music International's genuine dual company structure in Australia.

East West Australia's initial success came from established Australian artists such as

“Over the past two years East West Records Australia has developed into one of the major players in the market place with both domestic and international repertoire. 1994 was a year of tremendous growth for the company with a near 90% increase in revenues over 1993 as a result of our fresh commitment to domestic repertoire and significant success with international repertoire.

East West Records' continuing philosophy is to aggressively develop both new domestic artists and international repertoire while at the same time capitalise on our roster of established artists.”

Chris Hanlon Managing Director East West Australia

Success for East West Australia has come from constantly assessing its market place and creating an artists roster that has evolved over four years to help establish the company as a major player.

#### EAST WEST FRANCE

The birth of East West France can be traced back to the successful French label Carrere Music which was formed in 1975 and acquired by Warner Music International in 1990.

Five years later Carrere was officially re-named East West France and Warner Music France's dual company structure, incorporating WEA Music, was completed.

“The change of name from Carrere Music to East West France was welcomed as being the last part of the construction of a fully grown, independently operating company. The company is a steadily growing record operation which has increased its market share with domestic repertoire currently representing 25% of its turnover. East West France has a precise view on artist development and intends to become a household name in France.”

Michael Wijnen Managing Director East West France

While East West France benefited from Carrere's important catalogue of French artists such as Sheila, Claude Francois and Dalida, the company was committed to the development of a roster of new local talent. Artists such as Mano Solo, Mellowman, Dis Bonjour al la Dame, Silmariis, Brahim Izri, Destinee and Ophelie Winter will serve to establish the name East West France as a creative and effective new company.

With its history and important catalogue of local artists serving as an incentive for the future, East West France has a commitment to the new repertoire coming from the US Atlantic Records Group and from its sister East West companies around the world.



Juergen Otterstein Managing Director East West Germany

“Today East West is a decisive power on the German record market and the foundation for this was laid at the end of the 1980's. Having achieved a strong position in the market place, the company's goal is to become a powerful and vital source of repertoire within the international network of East West companies.

Warner Music International's dual company strategy has proved to be the right idea and we are especially proud that East West Germany was the first company to demonstrate how successfully the strategy can work.”

#### EAST WEST GERMANY

In March 1988 Warner Music International acquired the long established Teldec Records company in Germany and initiated the important dual company strategy which features East West Germany.

The name East West Germany was given in 1990 to the former Teldec Records company which operated alongside WEA Music Germany while at the same time Teldec was retained as the name for one of Warner Music International's classical labels.

Despite the success of long established German stars such as Ernst Mosch and Frank Duval, East west Germany has successfully developed a contemporary and attractive profile for both local and international artists. The improved exploitation of repertoire from the US Atlantic Records Group has resulted nearly 90 platinum and gold awards since 1988 while East West Germany's own roster of artists features the talents of The Scorpions, Bonnie Tyler, Die Toten Hosen, Willy DeVille, DJ Hooligan and Marky Mark and Prince Ital Joe. In addition the company has given special attention to the hugely successful “Bravo” series of compilation albums.

East West Germany is firmly established within Warner Music International as a successful and contemporary record company, that is an integral part of the dual company structure which operates in Germany.



“International outstanding as a leader in launching innovative effective marketing of the industry. In fact creative foundation of our strategic transcends cultural boundaries.” Gerolamo



### CGD EAST WEST ITALY

Since its founding nearly 40 years ago in 1956, CGD has created and maintained important relationships with some of the most successful artists in the history of Italian popular music. Since its acquisition by Warner Music International in 1989, CGD, which over the years has continued its commitment to local talent, has existed as one of the companies within Warner Music Italy's dual company operation.

The roster of artists signed to CGD ranges from the firmly established talent of Adriano Celentano, Pooh, Ornella Vanoni, Paolo Conte, Umberto Tozzi, Enrico Ruggeri, I Nomadi and Baccini to a list of more recent signings featuring Pino Daniele, Raf, Irene Grandi and the internationally successful Laura Pausini who has passed the 4 million sales mark worldwide in just two years and achieved major chart success throughout Europe and Latin America.

Re-named CGD East West and forming an integral part of Warner Music International's East West group, the Italian label has successfully recognised that international repertoire from both the Atlantic Records Group and other East West labels is of ever-increasing importance to its future development.

Historically one of the most important labels in Italian music, CGD East West, with its new name, has an increasingly important international profile within both Warner Music Italy and Warner Music International.



### EAST WEST JAPAN

The origins of East West Japan lie in the independent Japanese company MMG which was formed in 1989 when the original Moon label acquired the rival Mother & Children and Garland labels.

In the same year MMG became the third company in Warner Music International's operation in Japan which at that time included the Warner Music Japan and WEA KK divisions. The company's restructuring in 1993 resulted in the creation of two companies with MMG re-named East West Japan and operating alongside the new WEA Japan within a dual company structure.

Throughout its development MMG - the original Moon label dates back to 1982 - has been a major force in Japanese pop and rock music and its roster of major artists includes Tatsuro Yamashita, Hound Dog/The Blue Hearts, X Japan and Mariya Takeuchi whose latest album passed the three million sales mark and was Japan's best selling record in 1994. Maintaining this tradition for discovering and developing local talent, East West Japan has a range of new artists such as Issei Ishida, Rie Etoh, Yuki Kimura, Kengo Susuki, Takako Okamura, Yoshiyuki Osawa and Hideaki Matsuoka.

"East West Japan is profiled and identified as an aggressive and young company with a strong predominantly rock-orientated roster of local artists. As a member of the East West group of companies, we are proud to be one of the fastest developing labels in Japan with 200% growth in the 5 years since we joined Warner Music International as MMG in 1989. As East West Japan we are also meeting the challenges posed by new business areas and new technology with direct marketing, non-music video and interactive software operations that are an important part of our future development."

Takashi Kamide Managing Director East West Japan



"1995 is the year in which DRO East West has been recognised as one of the leading companies in the Spanish music industry with an enviable tradition of discovering new local talent. And with the responsibility for American repertoire and also releases from other East West affiliates, DRO East West has become a complete record company with an impressive share of the Spanish music market. While DRO East West has undoubtedly become a bigger player in the market place it has retained its own culture and identity as one of Spain's leading labels."

Mariano Perez Managing Director DRO East West Spain

### DRO EAST WEST SPAIN

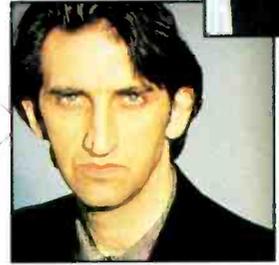
The Spanish DRO Group of companies emerged in 1989 when the DRO and Gasa record labels, which originally merged in 1984, purchased the rival independent Twins Records.

Four years later, in 1993, Warner Music International acquired the DRO Group, making it part of both the existing Warner Music Spain operation and its global dual company strategy.

Since their earliest days in the early 1980s, the DRO and Gasa labels, which were both founded by members of Spanish pop groups, have enjoyed a reputation for discovering and developing influential Spanish artists. The addition of Twins Records brought further local repertoire into the DRO Group and today established best selling acts including Duncan Dhu, Los Rodriguez, Celtas Cortos, Seguridad Social, Mikel Erentxun and Vargas Blues Band stand alongside emerging talent such as Inma Serrano, Jesus Cifuentes, Luis Laguardia and Mclan.

As part of Warner Music International's East West group, DRO East West has successfully represented the US Atlantic Records Group and repertoire from its sister East West affiliates and the 1 million sales in Spain for CGD East West artist Laura Pausini represent the highest ever achieved in Spain for a foreign artist.

From being one of Spain's most important independent labels, DRO East West has now, as part of Warner Music International, grown into a leading company in the Spanish music industry.



### EAST WEST UK

When East West UK was officially formed in 1990 it was the first brand new record company to be established by Warner Music International and it heralded the introduction of the name East West. WEA Records had existed in the UK for many years before East West UK was created and the dual structure that now operates within Warner Music UK was first introduced.

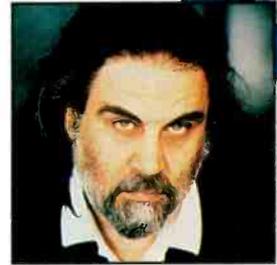
East West UK's roster of artists boasts some of the most respected names in contemporary music. Simply Red have passed the 25 million sales mark with their four albums including over eight million copies of "Stars" while Chris Rea has sales of over four million. Keyboardist and composer Vangelis, the Human League, actor and singer Jimmy Nail, former Eurythmic Dave Stewart and soul singer Paul Young are joined on the label by Tori Amos, Julianna Hatfield, The Beloved, Stina Nordenstam, The Aloof, The Sisters Of Mercy and The Wildhearts.

In addition East West have triumphed through their Magnet and Perfecto labels with D:Ream, Billie Ray Martin, The Perfecto All Stars, Grace and B.T. while the Code Blue label has introduced The Hoax and Sherman Robertson.

East West UK has over the years achieved major successes in the UK with artists from the US Atlantic Records Group and has been at the forefront in the introduction of international artists from its sister East West companies into its own market place.

"East West UK's most remarkable achievement is the speed with which it has established itself in a highly competitive market. Its enviable reputation has been secured on the strength of its extremely varied roster which offers an expansive mix of established artists along with an abundance of newer names that are set to be the stars of tomorrow. The versatile nature of the East West UK label has ensured that it is able to draw on a rich tradition of music while, at the same time, enabling it to remain one step ahead of current musical trends."

Max Hole Managing Director East West UK



**EAST WEST AMERICA**

Since its launch in 1991 East West America has consistently sustained the kind of depth and diversity of talent that has become the hallmark of East West companies around the world.

Consolidated under the Elektra Entertainment Group banner, and boasting an array of major artists such as En Vogue, AC/DC, Pantera, The Rembrandts and Adina Howard, East West America is looking forward to achieving new levels of co-ordination and communication with it's international East West partners.

With new East West companies in France, Italy and Spain, alongside those established in the UK, Germany, Australia and Japan, Warner Music International has created a network of affiliates that are both genuine sources of repertoire and effective marketing operations. East West America is proud to be part of the on-going East West success story where a dedication to the cutting edge of talent and commitment to breaking new artists is what unites all the East West companies around the world.

*Sylvia Rhone*  
Chairman Elektra Entertainment Group



*... to be continued*



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INTERNATIONAL**

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## WEA Top Distributor In 1st Half Of '95

### It's Also No. 1 With Country Albums; PGD Leads In R&B

BY ED CHRISTMAN

NEW YORK—WEA staved off a strong surge from the independent distribution sector in the first half of 1995 to maintain its perch as the No. 1 U.S. music distributor.

WEA landed 21.9% in total U.S. market share during the six-month period ending July 2, up slightly from the 21.7% share the company had in the first half of 1994. But that gave WEA a comfortable margin over the independent label community, which collectively scored the biggest market-share gain among U.S. distributors.

Total market share for independent distributors grew to 19.5% in the first half of 1995, a 5.7-point increase over the 13.8% slice the sector held in the first half of 1994.

Helping WEA stay at the top was its strong performance in the country field. WEA was the top distributor of country albums, with a 22.3% share of the market.

In the R&B field, PGD almost doubled its market share to take the lead as the top distributor, finishing the six-month period with a 25.2% share of the R&B market.

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About 85% of the U.S. marketplace reports to the Hartsdale, N.Y.-based company, which then projects for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data collected by SoundScan exclusively

for those genres as reflected in Billboard's album charts.

In addition to country albums, WEA, perennially the top U.S. distributor, had strong showings in alternative rock and hard rock. The distributor received a big boost in the year's first half from "Cracked Rear View," the Atlantic records debut album by Hootie & the Blowfish, which so far is the second-largest selling album of the year.

Other big sellers for WEA are by Green Day, Van Halen, and 2Pac. Each of those albums has racked up sales of more than 1 million units this year as of July 2, according to SoundScan.

The independent distribution sector continued the upsurge it experienced in the second half of last year, when it saw its 13.8% half-year share total grow to 16% of the market by year's end. That growth was enough to earn it the No. 2 spot at the end of last year.

In continuing to hold down that spot, independent distributors were helped by hit soundtracks from two movies: "The Lion King" and "Friday." According to SoundScan, both of those albums have so far racked up sales of more than 1 million units. Another indie album moving more than 1 million units in the first half of 1995 was Offspring's "Smash" on Epitaph.

Independent distributors collectively had strong showings in the classical, new age, jazz, and rap genres during the first six months of the year.

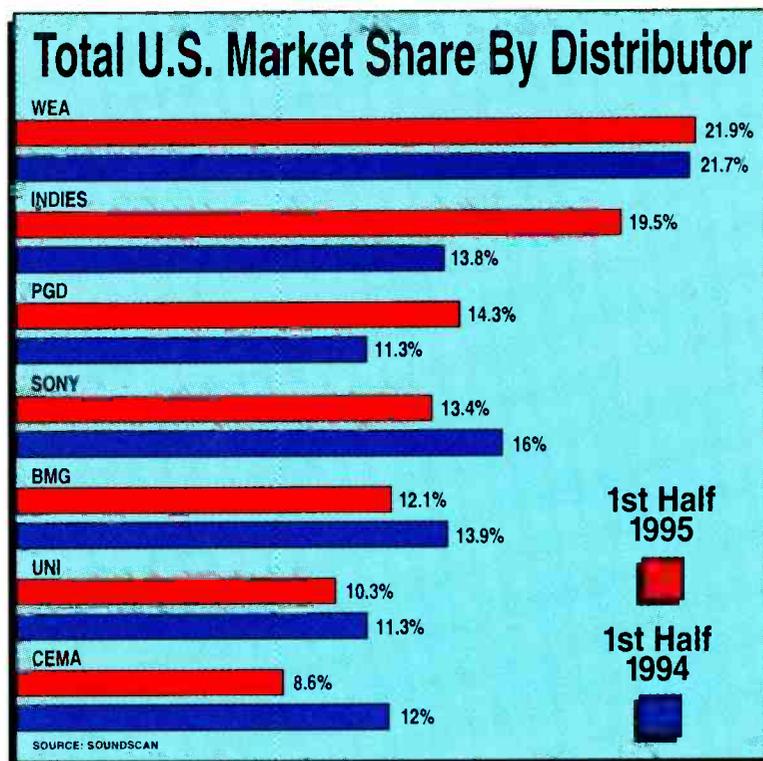
PGD, which was tied for last in total U.S. market share in the first half of 1994, generated a gain of 3 percentage points to finish with a 14.3% piece of the total market, displacing Sony Music Distribution as the third-largest U.S. distributor. Sony dropped to fourth with a 13.4% market share, down from the 16% it had in the same time period last year.

Like Sony, BMG Distribution, Uni Distribution, and Cema Distribution all suffered market-share losses in the first half, as compared to the first half of 1994.

BMG dropped back one notch in the rankings to finish fifth with a 12.1% showing, down from the 13.9% it generated during the first half of 1994. Uni lost a percentage point to finish with a 10.3% slice, while Cema, which had the top-selling album in the first half of the year with "The Hits," a Garth Brooks greatest hits package, suffered a 3.4-point decline to finish with an 8.6% share in the period ending July 2.

#### WEA ATOP COUNTRY FIELD

As the top distributor of country albums with 22.3% of the market, WEA enjoyed a 2.3-point increase over the share it garnered in the first half of last year, when it was the second-largest distributor. WEA had the second- and third-largest selling country



albums, respectively, with John Michael Montgomery's self-titled set and Tim McGraw's "Not A Moment Too Soon."

BMG took 17.5% of the market in both the first half of 1995 and 1994. This year, that was good enough to make BMG the second-largest country album distributor; last year, the same market share gave BMG the No. 4 ranking.

Uni, which was at No. 1 in the first half of 1994 with a 22.3% share of the market, dropped to a 16.5% showing in the first six months of 1995.

Cema also slipped during the first half of 1995, coming in fourth with a 14.9% market share for country albums; Sony held steady at No. 5 in the rankings but enjoyed market-share growth of 1.5 points to close the

half-year point with 13%.

The indie sector, which up until a year ago was traditionally at the bottom of the barrel as a country album distributor, enjoyed a nice market-share growth of 3.2 points to finish with a 10.1% slice of the pie and sixth place in the rankings. That moved the indies past PGD, which landed 5.7% of the market, up 1.5 points from the market share it garnered in the first half of 1994.

#### PGD'S R&B EXPLOSION

On the other hand, PGD, which distributes Motown, the pre-eminent R&B label, became the top R&B album distributor so far this year. It saw its R&B album market share surge to 25.2%, up from the 13.5% it had in the same time period last year. Part of PGD's growth was fueled by taking over distribution for the Def Jam family of labels in the middle of last year. PolyGram acquired what sources say is a controlling stake in Def Jam in the summer of 1994.

Top-selling R&B albums for PGD included titles by Boyz II Men and Montell Jordan.

WEA fell from its perch as the top R&B album distributor with a 19.7% share, down from the 22.2% it had in the first half of 1994. Sony held steady as the No. 3 album distributor, even though it had a slight decline in market share, finishing with 15.4%.

Independent distributors collectively finished with a 13.4% showing, up almost 5 percentage points from the 8.6% they had in the first half of 1994, when they finished behind the six majors.

BMG lost more than 8 percentage points to go from being the No. 2 R&B distributor for the first half last year to No. 5 this year; it mustered a 10.8% share of the R&B album market. Uni finished sixth with a 9.8% mark, while Cema suffered a 3.8-point decline in the first half of this year to finish in the last spot with a 5.8% slice of the pie.

## From CD Samples To Audiobooks, Telescan Expands

BY CATHERINE APPLEFELD

With its roots firmly entrenched in the business of providing ways for customers to sample music before buying it, Telescan has branched into other areas of the entertainment business, including videos and audiobooks.

The Burlingame, Calif.-based company is the new and improved incarnation of Personics, the brainchild of Charles Garvin and partner Tom Sharpless, which allowed customers not only to sample music but to create customized cassettes featuring tracks from different recorded albums.

"Personics was an extremely ambitious attempt to rethink retail music delivery," says Garvin, Telescan co-founder and chairman. "The consumers and retailers reacted very positively to the idea. Our failures were at the label level. The major labels proved completely unwilling to allow their material to be distributed in anything other than the traditional means, despite a great deal of attention to security and copyright issues."

When Personics closed about five



Charles Garvin, left, and Tom Sharpless are the founders of Telescan, which provides music and video sampling machines for retailers. Garvin is holding the company's single-CD Solo machine.

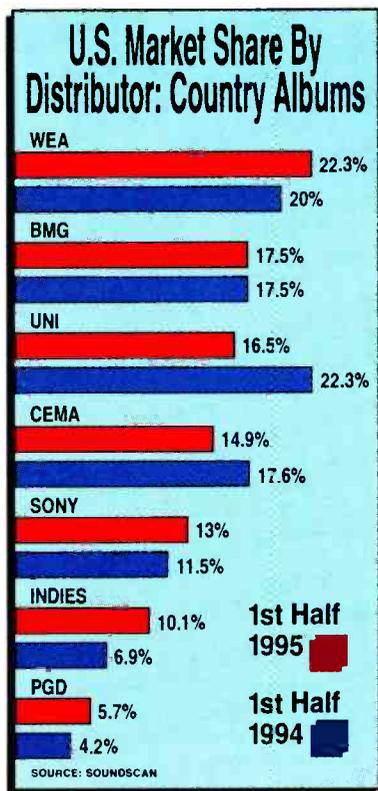
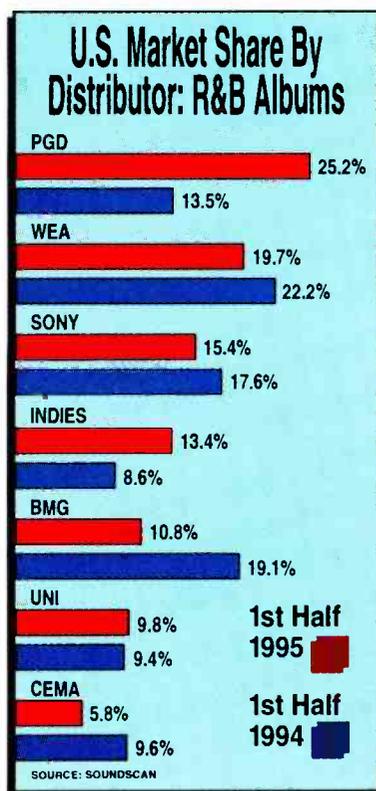
years ago, Garvin and Sharpless turned their attention to the "listening booth" end of the business.

"Telescan was founded in 1991 by Tom and I basically on personal savings," Garvin says. "We started up in a garage and kept the core Personics engineering team together, largely working without salary for the first few months. We took the front end of the old Personics system—the listen-before-you-buy part that had never been controversial."

Garvin and Sharpless' vision has sprouted into the design and implementation of a variety of in-store systems, ranging from the single-CD, armor-plated Solo machine to the Top 100 CD changer, which can accommodate up to 100 discs. Of all the lessons he has learned in the business, Garvin always keeps one rule in mind. "In our view, what works best has to have three characteristics: It's got to be small, cheap, and reliable," he says. Prices for Telescan equipment range from \$500 to \$4,000.

Telescan systems are in use by many major chains, including the Musicland Group, the Warehouse, Nobody Beats

(Continued on page 51)



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## Trans World Entertainment Dumps Unprofitable Outlets

**MOVING TARGETS:** Trans World Entertainment headed into its annual shareholder meeting ahead of plan in terms of the restructuring it announced in early February. At the July 14 meeting in Albany, N.Y., the company announced that it has closed more than 100 outlets, bringing the total store count to 622.

At the time the restructuring was announced, the company said it would take two years to rid itself of unprofitable stores, of which there were said to be 129.

In making that move, the company took a pretax charge of \$21 million, which resulted in a \$6.2 million loss for the year and put the company in default on some loan agreements. While the restructuring was in the works, the bank that provided the chain with a revolving line of credit and the insurance company that provided it with a term loan gave waivers on the defaulted loan items. On June 30, the restructuring agreement was finalized with both the insurance company and the bank.

Trans World moved quickly to close unprofitable stores in order to insure a faster return to its historical profit levels, according to company officials.

**RAINY DAY MONEY:** Retail Track hears that Alliance Entertainment Corp. is in the midst of a roadshow in support of a planned \$110 million bond offering. The proceeds of the bonds, which have yet to be priced, will be used to pay off two of the company's proposed acquisitions, INDI and One Way, as well as to pay down current debt. The planned offering is being underwritten by Bear Stearns, Chase Securities, and PaineWebber.

**RETAIL TRACK** trekked down to Philadelphia for the Universal One-Stop convention June 20, and, as with its first three conventions, the Philly-based wholesaler once again hit a home run.

The event, held at the Egyptian Club, was attended by approximately 1,300 merchants. More important, the merchants had better staying power this year than in the past.

Universal's advertising manager **Jennifer Dyke**, who organized the event, says the company was aware that in the past some retailers left early. So this year, as it promoted the convention, the company made a point of advertising special giveaways and contests that were announced throughout the event.

The shebang drew a crowd of vendors, who brought all kinds of promotional product and giveaways. And, of course, Universal luminaries such as owner **Harold Lipsius**, GM **Bob Perloff**, and VP **Frank Lipsius** were in attendance.

Last, but certainly not least, the label community brought an array of talent. Among the performers were **Tony Thompson**, **Questionmark Asylum**, **Solo**, **Jesse**, **Shabba Ranks**, **Miles**

**Peña**, **U.N.V.**, **Tina Moore**, **Xscape**, **Alvin Slaughter**, **Reunion**, **Christine Lavin**, **Outcry**, **Eric Ambel**, and **Lordz Of Brooklyn**.

Retail Track was thrilled to see **Tommy James** of **Tommy James & the Shondells** working the In-Tune Music Group booth. James, who didn't perform, was out laying the groundwork for his new album, "A Night In The Big City," which will be released Aug. 15 on his own label, **Aura Records**, distributed by **M.S. Distributing Co.**

**GEFFEN RECORDS** has restructured its sales staff. The label, which recently cut back to three regional marketing managers, has increased its local marketing managers staff.

Through the addition of four staffers, the label now employs nine marketing managers in key markets around the U.S., reports **Jayne Simon**, head of sales for

the label. In talking about the restructuring, she says, "The point is to break bands on the local level. The local marketing managers will be working side by side with Uni Distribution to maximize opportunities in local markets."

**CHANGING THE GUARD:** Wherehouse Entertainment, which is currently trying to restructure its heavy debt load, has announced that it has a new CFO, **Henry Del Castillo**. Del Castillo, who replaces the departing **Kathy Ford**, previously served as a CFO at **Powerine Oil Co.**, a refiner, distributor, and marketer of petroleum products.

Back in the 1980s, **Jerry Goldress**, now Wherehouse CEO, was CEO at Powerine. In a statement, Goldress said that Del Castillo "was instrumental in managing [Powerine] through its successful 1986 reorganization." The changes were a result of the collapse of the world oil market in the early '80s.

**END OF THE DAY:** Mobile Record Service, once regarded as the premier jukebox supplier in the U.S., has shut its doors and sold its assets to **ATM Distributing**, according to a letter from the Pittsburgh-based company. **ATM**, a one-stop based in Streetsboro, Ohio, is a division of rackjobber **Arrow Distribution**.

**HAIL:** **Michael Koch**, president of Koch International, the independent distributor based in Port Washington, N.Y., was named one of 13 winners of the annual Long Island entrepreneur of the year competition, which is sponsored by **Ernst & Young**, among other organizations. Koch won the award in the wholesale/distribution category.

**MAKING TRACKS:** **Robin Wolfson**, formerly director of advertising, promotions, and merchandising, has left **Kemp Mill** and is seeking opportunities. She can be reached at 202-244-8592 or via voice mail at 202-288-1816.



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## TELESCAN EXPANDS

*(Continued from page 49)*

The Wiz, Strawberries, Best Buy, Hastings, and Camelot, as well as independent shops and even some labels. Although Garvin says he faces competition in each area he serves, he believes Telescan is the only company that provides a diverse range of entertainment-related products and services. Two of his main kiosk competitors are in-touch and Muze.

Many of the retailers are buying in bulk. "The systems are priced so inexpensively that some retailers have them scattered around the store. You now can see in a Media Play or Best Buy or a large Sam Goody from 50 to 70 solo devices," Garvin says.

Aside from retailers, Garvin says record labels are a growing segment of Telescan's business. "We are willing to sell the devices to labels themselves, and they can then install them as a dedicated merchandising unit for their own product in, say, a set of targeted stores



Telescan co-founder Tom Sharpless stands next to the company's Top 100 CD sampling system in a Nobody Beats the Wiz store. Behind him is co-founder Charles Garvin.

where they think they have a good chance of getting some results."

Although he will gladly sell a machine to a record label, Garvin maintains a strict policy against soliciting advertising for kiosks.

"Advertising is a real issue for every maker of interactive devices," he says. "Our policy is that we believe co-op advertising of any flavor is the business of the retailer, and therefore we don't make any effort—as much as we have been tempted to—to approach labels or studios for co-op advertising."

While the majority of Telescan's business falls under the audio merchandising category, interest in its Video Attractor—a family of systems customers can use to sample theatrical releases via full promotional trailers and albums via music videoclips—has been building for the past several years, according to Garvin.

"We see a much wider variety of devices that use video in cheap, efficient ways," he says, explaining that the company plans to help its clients segue from their typical use of the Video Attractor systems as a store centerpiece to more common usage throughout the store.

"We want to do with video what we've already done with audio; that is, to have it percolate throughout the store. You will see from us much smaller, less expensive video devices, which can bring the power of video throughout the store."

Last year, Telescan also made a move into the video game sampling business with its MediaScan systems, and in June the company debuted a fully interactive touch-screen offering in that arena, called GameScan. To

*(Continued on page 53)*

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# LARGEST DISTRIBUTOR

## Retail

### Georgia's Wuxtry: The Stores R.E.M. Put On The Map

BY BRADLEY BAMBARGER

ATHENS, Ga.—Thanks to former employee Peter Buck's endorsements in interviews over the years, Wuxtry Records here has become about as famous as any college-town record store can get. Legions of R.E.M. fans make pilgrimages to see the shop where the band's gui-



tarist worked and where the fertile Athens music scene gathered, and still gathers, to stock its record collections.



WALL

more international than even we know about."

As recently as 1988, Buck worked at Wuxtry when not on tour, taking his pay in the form of records. Besides Buck, Kate Pierson of the B-52's and Mike Richmond of Love Tractor used to work at the store, too. And, according to Wall, "Everyone who works here now is a musician."

Such a staff makes Wuxtry an uncommonly musical music store—full of people for whom records are a passion. Located downtown at 197 E. Clayton St., Athens' most venerable music retailer also has a distinctively funky vibe and Southern-style congeniality that are perfect for pleasing people who make Wuxtry part of their pageant of R.E.M. landmarks. Accordingly, the Athens shop

(Continued on page 54)

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. MONTEREY NIGHTS JOHN TESH GTS
17. SACRED SPIRITS SACRED SPIRITS VIRGIN
18. BETWEEN FATHER SKY AND MOTHER EARTH VARIOUS NARADA
19. I LOVE YOU PERFECT YANNI SILVA AMERICA
20. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
21. MANDALA KITARO DDMO
22. NARADA COLLECTION 5 VARIOUS NARADA
23. NARADA DECADE VARIOUS NARADA
24. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
25. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA

## Billboard

FOR WEEK ENDING JULY 22, 1995

### TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	<b>NATURAL MYSTIC</b> TUFF GONG 24103/ISLAND	<b>★★ NO. 1 ★★</b> BOB MARLEY & THE WAILERS 7 weeks at No. 1
2	2	4	<b>A MI SHABBA</b> EPIC 57801	SHABBA RANKS
3	4	3	<b>TOUGHER THAN LOVE</b> WORK 64189*/COLUMBIA [HS]	DIANA KING
4	3	9	<b>REAL TING</b> WEEDED 2006/NERVOUS [HS]	MAD LION
5	5	12	<b>HERE COMES THE HOTSTEPPER</b> COLUMBIA 67056* [HS]	INI KAMOZE
6	7	5	<b>REGGAE GOLD '95</b> VP 1429	VARIOUS ARTISTS
7	6	77	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
8	9	15	<b>MURDER LOVE</b> EASTWEST 61737*/EEG	SNOW
9	8	77	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40
10	10	2	<b>1,000,000 MEGAWATTS</b> RELATIVITY 1259	MEGA BANTON
11	11	77	<b>SONGS OF FREEDOM</b> <sup>▲</sup> TUFF GONG 512 280/ISLAND	BOB MARLEY
12	14	77	<b>QUEEN OF THE PACK</b> ● EPIC 53763* [HS]	PATRA
13	12	77	<b>COOL RUNNINGS</b> ● WORK 57553*/COLUMBIA	SOUNDTRACK
14	13	16	<b>TRINITY</b> TABU 530479*/MOTOWN	LUCKY DUBE
15	15	48	<b>BEST OF REGGAE</b> K-TEL 6067	VARIOUS ARTISTS

### TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS</b> ● WALT DISNEY 60871	<b>★★ NO. 1 ★★</b> LEBO M 18 weeks at No. 1
2	2	15	<b>BEST OF NONESUCH</b> 79358/AG	GIPSY KINGS
3	3	24	<b>THE LONG BLACK VEIL</b> ● RCA 62702	THE CHIEFTAINS
4	7	7	<b>HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL.</b> DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
5	5	34	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 [HS]	LOREENA MCKENITT
6	6	21	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b> NARADA 63916	VARIOUS ARTISTS
7	4	8	<b>A DIFFERENT SHORE</b> WINDHAM HILL 11166	NIGHTNOISE
8	8	19	<b>CLANNAD THEMES</b> CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	9	34	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
10	10	19	<b>CELTIC HEARTBEAT COLLECTION</b> CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
11	11	37	<b>GIPSY KINGS</b> ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	13	84	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
13	12	17	<b>LOOKING BACK</b> CURB 77718	MARY BLACK
14	15	59	<b>TALKING TIMBUKTU</b> HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
15	RE-ENTRY		<b>THE SOUL OF BLACK PERU</b> LUAKA BOP 45878/WARNER BROS.	AFRO-PERUVIAN CLASSICS

### TOP NEW AGE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	69	<b>LIVE AT THE ACROPOLIS</b> <sup>▲</sup> PRIVATE MUSIC 82116	<b>★★ NO. 1 ★★</b> YANNI 62 weeks at No. 1
2	2	19	<b>LIVE AT RED ROCKS</b> ● GTS 4579	JOHN TESH
3	3	189	<b>SHEPHERD MOONS</b> <sup>▲</sup> REPRISE 26775/WARNER BROS.	ENYA
4	5	5	<b>VIVA!</b> EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
5	4	117	<b>IN MY TIME</b> ▲ PRIVATE MUSIC 82106	YANNI
6	7	37	<b>FOREST</b> ● WINDHAM HILL 11157	GEORGE WINSTON
7	6	11	<b>BY HEART</b> WINDHAM HILL 11164	JIM BRICKMAN
8	9	267	<b>NOUVEAU FLAMENCO</b> ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	10	13	<b>QUEST OF THE DREAM WARRIOR</b> NARADA 64008	DAVID ARKENSTONE
10	11	39	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO
11	8	14	<b>BEYOND THE THUNDER</b> HIGHER OCTAVE 7073	NEAL SCHON
12	17	3	<b>GYPSEY FLAME</b> BAJA 526/TSR	ARMIK
13	13	23	<b>EUPHORIA (EP)</b> EPIC 66862	OTTMAR LIEBERT
14	12	15	<b>TYRANNY OF BEAUTY</b> MIRAMAR 23046	TANGERINE DREAM
15	14	97	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA

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

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## Ubiquity Grows With Acid Jazz's Wide Appeal Greyboy, Spirit Level Titles Find Bigger U.S. Audience

**FUNKIN' THE JAZZ:** Ubiquity Recordings/Luv N' Haight in San Francisco got in touch recently, to rightfully chastise us for not mentioning it in a recent overview of acid-jazz reissue activity in these pages and to update us on its current slate.

Ubiquity, you may recall from a Dec. 17, 1994, front-page Billboard story, got its start in 1990, when ex-DJ Michael McFadin and his wife, Jody, established the label and its sister imprint Luv N' Haight as outlets for rare groove and acid-jazz albums and 12-inches; it was one of the first American lines to delve into the style, which originally burst out of the U.K. While the company initially catered to the club trade, the growing awareness of the genre has attracted a growing coterie of aging jazzbos—like us.

Noting the interesting cross-demographic appeal of the music these days, Michael McFadin recalls a scene he encountered recently at a Tower Records outlet in the Bay Area: "There was a really young kid buying one of our records, and right next to him in line was a lady in her late 40s buying [one as well]."

It's easy to see why the audience has become diverse—the body-friendly, soulful appeal of such Luv N' Haight compilations as the three-volume "Jazz Dance Classics" (which was the product of a rare licensing deal secured from Berkeley, Calif.'s Fantasy Records, a primo receptacle of '60s jazz-funk) and the neo-grooves of Ubiquity artists like Greyboy cut across any age line.

McFadin says that all of his company's 50 titles have performed fairly equally in terms of sales. "We're kind of a catalog label," he explains, "and most people are into the whole catalog."

Ubiquity/Luv N' Haight will be issuing "one album a week for the next several weeks," McFadin says. Titles will include a new Greyboy album, a set by London-based Spirit Level, and a disc's worth of new material by cult Latin jazz artist Bobby Matos. Also due is a reissue of a rare Ivan "Boogaloo Joe" Jones album, which originally came out on the musician's own Joka label.

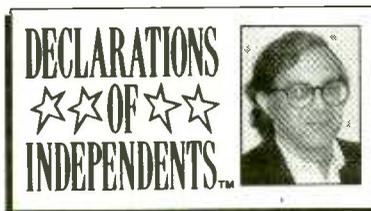
McFadin sells his product through Independent National Distributors Inc., but says his company moves most of its releases direct to mom-and-pops and such small chains as seven-store, Boston-based Hear Music.

With big labels like Fantasy and Blue Note now enthusiastically mining their catalogs for rare groove and funk titles, McFadin says that Ubiquity's business, which once was mostly export, is increasing "a lot" on the domestic side.

He also makes note of the best indicator that a trend is taking off in the U.S.: "All of a sudden, the television commercial people are calling."

**FLAG WAVING:** Jule Brown farms about two acres of the 30-acre spread he lives on in a rural area known as Snow Camp, located in tobacco country between Chapel Hill and Greensboro, N.C. He eats what he grows and supports himself by playing near his home.

He's one of the most amazing per-



by Chris Morris

formers you're likely to hear this year.

Brown's debut album, "The Legendary Magic Of Jule Brown," on New York's No. 6 Records, is a solo record in the truest sense of the word. Brown plays everything on the set—guitar, drums, organ, piano, harmonica. It's a ghostly, haunting thing: Knotty vocals and eerie chords float through disquieting original songs like "You Say You're Leaving Today," "Take Yourself Away," "You Tore Me In Two," and "That Woman Got To Me."

This absolutely astonishing artist acknowledges the influence of such country performers as Hank Williams, the Louvin Brothers, George Jones, Ernest Tubbs, and Bob Wills. "It's really soulful, passionate, original music," Brown says of his precursors. "It's been mashed up and spat back out."

Brown channels his influences through an entirely self-taught style.

### FROM CDs TO AUDIOBOOKS, TEDESCAN EXPANDS

(Continued from page 51)

keep the kiosks' content up to speed with the fast-growing software business, Telescan partnered with publisher IDG, which also publishes Game Pro and Electronic Entertainment magazines and co-sponsored the recent E3 entertainment software exposition in Los Angeles.

"We partnered with them on content, so consumers are able to retrieve the latest games, and IDG provides ratings, parental advisories, and information such as the price and availability," Garvin says.

Like its in-store kiosk competitor Muze, Telescan's newest entertainment category is the bolstering audiobook business, with its new Book Mark kiosk. "We've just gotten into audiobooks within the last few months, but it is a very large and growing part of our business," Garvin says.

"The audiobook business is growing like wildfire. It did something like \$2.3 billion last year, and almost all of that was achieved from converting new customers who had no idea what it is like to listen to a book. So it is a very natural lead-in for a merchandising approach that lets them sample before they buy."

Whether it's CDs, videos, game software, or audiobooks, don't expect to ever see a branded look to the Telescan kiosk. "Our products are heavily customized to the look and merchandising aims of the retailer," Garvin says. "We do a large business providing the plain black box that a retailer can use in almost any fixturing of their choice to achieve whatever aims they want."

Garvin says the business is evenly split between Telescan acting as consultant and designing a look for a retailer and the client customizing the

"I tend to learn an instrument if there's a need for it, if I hear something in my head," the 26-year-old musician says. "I never took a lesson. I learned chords along the way."

To date, Brown's music hasn't traveled far outside his home region. "For the longest time, I was playing mostly for friends who were having barbecues," he says.

But that changed when Mark Holland, who plays in the Chapel Hill band Jennyanykind, recorded Brown on his 4-track machine. "We did it in his living room," Brown says. "It took me about two days and cost about \$25."

Until now, Brown has been living what he calls a "nonstressful" life. He can hardly be considered part of "the music business" at this point; his interview with Declarations of Independents is his first ever.

But he'll be dipping his toe into the industry waters in August, when he embarks on a 2½-week tour through Florida, Texas, and the Midsouth organized by No. 6.

"I'm very nervous about that," he says. "There's been no need for me to get out beyond a 30-mile radius."

Hopefully, he'll travel far and wide, for "The Legendary Magic Of Jule Brown" is the best and most original record we've heard so far in 1995.

machine himself for his own use. "It all depends on the retailer," he explains. "Some of them have very sizable fixturing departments, and they are very able to bend metal and laminate wood, and we are quite happy to let them do it. Alternatively, if they have an idea about what they want, they can give us a few descriptive words, and we will customize it for them."

With a bevy of new products, Telescan is stepping up its sales and marketing efforts. "The music business and especially the video business are very fragmented," Garvin says. "We hit all of the major shows—E3, [the American Book Assn.], NARM, VSDA. And we will be widening our trade show participation greatly over the coming year so we'll be at many of the regional and retail shows and shows put on by distributors such as one-stops. We'll also be advertising a lot more."

In the future, Garvin hints, Telescan will have more to advertise. "We are going to take some of the lessons we have learned in entertainment retailing and apply them to other, nonentertainment retail sectors," he says. He declines to be specific.

Telescan also plans to expand into the online business. "With the entertainment business now finally moving into a position where it can make use of the high-bandwidth approaches out there, there are new areas where we can develop products to supplement the same kind of content," he says.

A long way from the days in the garage, Telescan currently employs about 50 full-time staffers. Aside from Garvin and Sharpless, who serves as company president, the executive staff includes Michael Brachman, head of sales and marketing, and Bill Matthews, CFO.



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## GEORGIA'S WUXTRY: THE STORES R.E.M. PUT ON THE MAP

(Continued from page 52)

sells loads of Wuxtry T-shirts and R.E.M. collectibles. "We sell R.E.M. ashtrays . . . anything we can find," Wall says. He adds that a gargoyle plaster-cast sculpture sells well not because it has anything to do with R.E.M., but because it resembles the cover art on the band's debut EP, "Chronic Town."

### A LOVE OF RECORDS

What started out as a modest

used LP business in 1976 has grown to two operations—the Athens Wuxtry and a second store in Atlanta—that each ring up more than \$500,000 per year in sales.

Wall and his partner—Mark Methe, who runs the Atlanta shop—were college buddies from Illinois who moved south for the mild climate in the mid-'70s and ended up establishing a retail institution.

"We didn't have any training in

business," Wall says. "It was a love of records that got us into this."

The Athens Wuxtry comprises 2,500 square feet spread out among three interconnected stores: the main shop; the sidecar store, ABCD, which stands for "Always Buying Compact Discs," a used CD outlet; and Bizarro Wuxtry, upstairs and around the corner, which sells a multitude of comics and stacks of used vinyl (some of which goes for

\$1.99 per pound).

The main shop does 70 percent of the business, ABCD 20 percent, and Bizarro 10 percent. The music sales break down to CDs, 50 percent; LPs, 30 percent; tapes, 10 percent; and accessories (mostly T-shirts and posters), 10 percent.

With Athens the home of the University of Georgia, Wuxtry traditionally sees sales dip 20 percent in the summer. But Wall says this is

lessening somewhat as Athens' tourism increases.

### MEETING THE COMPETITION

The Athens Wuxtry competes with Best Buy and other, smaller stores downtown, according to Wall. But he doesn't really consider those outlets true competition, he says, because Best Buy doesn't have a deep or broad selection, and the small stores each have their particular specialty, whether it's top 40 or used CDs. Wuxtry concentrates on alternative music, meaning not only indie rock but jazz and world music.

"We may not be able to compete with Best Buy on price," Wall says, "but everybody knows we beat them on selection. We carry more jazz than any mom-and-pop in the South-



Pictured in Bizarro Wuxtry, the comic book and vinyl emporium in Athens, Ga., from left, are Devlin Thompson, Bizarro Wuxtry's manager, and Dan Wall, Wuxtry's co-owner and manager of the Athens Wuxtry. (Photo: Bradley Bambarger)

east, for instance. And we still consider ourselves a discount store."

Lately, two recent Touch And Go-distributed releases have been top sellers at the Athens Wuxtry: the garage-classical strains of Rachel's "Handwriting" album, as well as the newest from Chicago rockers Seam, "Are You Driving Me Crazy?" A vinyl EP from local band Supervixens is selling well, too. It should: Wall's sister, Debbie, who works in the store, plays in the band.

Another prime mover has been "Sorry Ma, Forgot To Let The Cat Out," an album of 17 Athens bands

(Continued on next page)

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## GEORGIA'S WUXTRY: THE STORES R.E.M. PUT ON THE MAP

(Continued from preceding page)

playing the songs of the Replacements. Issued as a benefit project by the Athens Area Humane Society, the album features the Woggles, whose singer, Manfred Jones, works at Wuxtry; A Mercy Union, which features another store staff member, Gordon Lamb; Five Eight; the Germans; and Hayride, among others.

Also, Wall says, Wuxtry sees good business with albums recorded locally at producer John Keane's studio, such as those from Widespread Panic; the new Vigilantes Of Love record, "Blister Soul"; and the latest from Vic Chesnutt, "Is The Actor Happy?"

A key portion of Wuxtry's business at both locations is the 10-year-old mail-order service for vinyl records. "We have rare vinyl that even people in New York call down for," Methe says.

"And I'd rather sink money into Miles Davis records than the new crop of alternative stuff that may or may not sell," Methe adds. "A great Miles record is timeless; it will always sell."

### ATLANTA CLIENTELE DIFFERS

The Atlanta Wuxtry has been around for 18 years. (And the R.E.M. legend extends to it, too. According to Wall, the second time R.E.M. ever played was for free at the back of the Atlanta store.) Located at 2096 N. Decatur Road in the Decatur area east of town, the Atlanta Wuxtry comprises 1,500 square feet and has a slightly different clientele from the Athens outlet.

"There's a huge Zairian expatriate community here," Methe explains. "So I'll sell more African stuff than something like the new Jayhawks album. We keep little [African] flags up to let people who don't speak great English know that we carry something like the new Shimita."

But rock discs move at the Atlanta Wuxtry, too, with "Red Medicine," the new Fugazi album ("10 or 12 a day," Methe says) and "Orange," the latest from the Jon Spencer Blues Explosion, among



The Wuxtry Records store in Athens, Ga., has become a landmark of the fertile Athens music scene and a shrine to all things R.E.M. The shop is located downtown at 197 E. Clayton St. (Photo: Bradley Bambarger)



Wuxtry Records at 2096 N. Decatur Road in Atlanta does a booming business in not only indie rock, but world music and classic jazz on vinyl. (Photo: Bradley Bambarger)

the hottest current releases.

### UP FOR SALE?

With Wall and Methe now involved in other businesses, they have recently begun to consider selling Wuxtry. "This is still fun, but it takes a lot of time," Wall says. "We've thought about putting the stores on the market. We'd be receptive to a good offer."

The Wuxtry name comes from an obscure comic by Jack Kirby, "Boy

Commando," which depicted newspaper boys in New York during World War II who moonlighted fighting the Nazis. Their Brooklyn accents turned "extra" into "Wuxtry."

This comic book connection still reveals much of the operation's soul. No. 15 of Peter Bagge's popular "Hate" series of comics features a funny episode with Bizarro Wuxtry and its manager, Devlin Thompson. The comic ends with Bagge's endorsement of Bizarro Wuxtry, dubbing it "the funkier business establishment I've ever seen."

Reminiscing about the more laid-back days of yore—before the Wuxtry enterprise drew tourists and generated a million bucks a year, and back when R.E.M. was just another local band—Wall says, "When I have a chance, I like to hang out upstairs in Bizarro because it's quieter, and with all the old records and weird stuff, it's more like the old days."

## FOR THE RECORD

Grove Atlantic Press is the publisher of both the hardcover and paperback editions of Jack Womack's "Random Access, Senseless Violence." Henry Rollins' 213CD label is publishing the audiobook version only. Incorrect publisher information was given in the July 15 *Bibliotech*.

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	BOB MARLEY AND THE WAILERS <sup>▲</sup> TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND 33 weeks at No. 1	207
2	2	BEASTIE BOYS <sup>▲</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	138
3	6	JIMMY BUFFETT <sup>▲</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	215
4	4	PINK FLOYD <sup>▲</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	218
5	5	BOYZ II MEN <sup>▲</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	33
6	9	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	2
7	3	NINE INCH NAILS <sup>▲</sup> TVT 2610* (9.98/11.98)	PRETTY HATE MACHINE	96
8	8	VAN MORRISON <sup>▲</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	8
9	10	JAMES TAYLOR <sup>▲</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	216
10	11	SOUNDTRACK <sup>▲</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	34
11	7	PINK FLOYD <sup>▲</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	218
12	12	THE DOORS <sup>▲</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	201
13	13	JIMI HENDRIX <sup>●</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	11
14	14	STEVE MILLER BAND <sup>▲</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	213
15	18	JOURNEY <sup>▲</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	218
16	22	CREEDENCE CLEARWATER REVIVAL <sup>▲</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	123
17	27	JANIS JOPLIN <sup>▲</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	167
18	19	ENYA <sup>▲</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	194
19	17	ELTON JOHN <sup>▲</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	206
20	24	MICHAEL JACKSON <sup>▲</sup> EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	15
21	15	MICHAEL JACKSON <sup>▲</sup> EPIC 38112 (9.98 EQ/15.98)	THRILLER	48
22	20	LIVE <sup>●</sup> RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	15
23	23	GRATEFUL DEAD <sup>▲</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	108
24	21	METALLICA <sup>▲</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	204
25	26	WHITE ZOMBIE <sup>▲</sup> Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	11
26	30	PATSY CLINE <sup>▲</sup> MCA 12* (7.98/12.98)	GREATEST HITS	207
27	16	GREEN DAY <sup>●</sup> LOOKOUT 46* (7.98/10.98)	KERPLUNK	38
28	25	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	26
29	40	EAGLES <sup>▲</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	121
30	28	EAGLES <sup>▲</sup> ELEKTRA 105/EEG (10.98/15.98)	GREATEST HITS 1971-1975	218
31	29	NIRVANA <sup>▲</sup> SUB POP 34* (10.98/15.98)	BLEACH	65
32	34	MADONNA <sup>▲</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	18
33	35	ERIC CLAPTON <sup>▲</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	215
34	37	U2 <sup>▲</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	171
35	—	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	19
36	33	SEAL <sup>▲</sup> SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	23
37	42	YANNI <sup>▲</sup> PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	68
38	36	GLORIA ESTEFAN <sup>▲</sup> EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	8
39	47	GREEN DAY <sup>●</sup> LOOKOUT 22* (7.98/9.98)	39/SMOOTH	34
40	31	THE DOORS ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	7
41	39	ANNIE LENNOX <sup>▲</sup> ARISTA 18704 (10.98/15.98)	DIVA	10
42	50	FLEETWOOD MAC <sup>▲</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	181
43	38	METALLICA <sup>▲</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	195
44	—	MEAT LOAF <sup>▲</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	185
45	32	MELISSA ETHERIDGE <sup>▲</sup> ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	40
46	—	LYNYRD SKYNYRD <sup>▲</sup> MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	86
47	—	YANNI <sup>▲</sup> PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	49
48	43	METALLICA <sup>▲</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	194
49	48	SANTANA <sup>▲</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	24
50	44	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	17

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



**Daydream Believers.** The J&R Music World staff rallied around Peter Tork as the former Monkee visited the lower Manhattan superstore to promote his new album, "Stranger Things Have Happened" on Beachwood Records. Shown, from left, are Loren Polans, J&R manager; Jim Drzik, J&R assistant manager, pop store; Jay Rosen, J&R assistant manager, pop store; Doug Diaz, J&R head music buyer; Rich Kueton, J&R indie buyer; Charlie Bagarozza, J&R store manager; Mary Jane Glaser, J&R video buyer; Tork; Sue Vovsi, J&R GM; Babsy Rupnarain, J&R marketing; and Burt Goldstein, president of Big Daddy, which distributes the Tork album.

# Album Reviews

EDITED BY PAUL VERNA

## POP

### ► BETTE MIDLER

**Bette Of Roses**  
PRODUCER: Arif Mardin  
Atlantic 82823

The Divine Miss Midler is back in action with a solid collection of ballads and pop tunes destined for AC and top 40 airplay. First single "To Deserve You" is one of two excellent Maria McKee compositions on the album; other highlights include ballad "In This Life," jazzy pop number "Bottomless," and the title cut. A welcome return by a multitalented hit maker who has all the sizzle to revisit the top of the charts.

### ★ SEAM

**Are You Driving Me Crazy?**  
PRODUCER: Brad Wood  
Touch And Go 142

The second full-length issue of mellow noise from these Chicago angst rockers is an all-around winner. As with Seam's previous album, "The Problem With Me," the emphasis here is on intimate emotion, but it's the band's tightly coiled groove that will bend the kids' ears. Seam's flair for songwriting—especially on standout tracks "Berlitz," "Hey Latasha," "Broken Bones," and "Sometimes I Forget"—and a deceptively tough sound from Liz Phair knob-twiddler Brad Wood make this record a paragon of indie cool.

### NEW BROADWAY CAST RECORDING

**How To Succeed In Business Without Really Trying**

PRODUCER: Jay David Saks  
RCA Victor 09026

Frank Loesser's 1961 Pulitzer Prize-winning musical was welcomed back to Broadway in April and is still running strong. While lead Matthew Broderick won't erase memories of Robert Morse as the original corporate schemer—a performance Morse duplicated in the film version—the young actor has a similar nonsinister charm. The rest of the cast and orchestra have plenty of brassy gusto, while the current stage narrator, Walter Cronkite, plays it straight. RCA Victor is now the possessor of both the hi-fi stereo and digital-era success stories.

## RAP

### ► SPECIAL ED

**Revelations**  
PRODUCERS: Various  
Profile 11463

Coming back after a classic debut, its forgotten follow-up, and a one-shot 1994 appearance as a Crooklyn Dodger (with Masta Ace and Black Moon's Buckshot), artist rhymes with fluid urgency over slippery, chunky, midtempo grooves. In first single, "Neva Go Back," he insinuates, "I neva go back/I neva flow wack/I just come back/I just come phat." His poetics show skill throughout, but sound awkward rhyming Jafakean in "Just A Kill," which features Bounty Kill.

### ► BUSHWICK BILL

**Phantom Of The Rapra**  
PRODUCERS: Various  
Rap-A-Lot/Noo Trybe/Virgin 40512

In the opening moments of this solo set, the diminutive member of Houston's Geto Boys says he likes opera and runs down parallels between it and hard-edged rap. He goes on to paint inspired aural portraits of sex, drugs, violence, and ghetto-stress over thick hip-hop gumbo. Despite these serious themes, Bill is still a comical figure, bragging of his virility while making fun of his dwarfish height. He also proves to be a

## SPOTLIGHT



**FOO FIGHTERS**  
PRODUCERS: Barrett Jones, Foo Fighters  
Capitol 34027

Band fronted by former Nirvana drummer Dave Grohl—now on vocals and guitar—hits all the right buttons to excite fans of the erstwhile Seattle grunge kingpins. Loud, fast, and driven by inspired songwriting and passionate performances, Foo Fighters' lo-fi sound will also remind fans of other alternative rock and punk taste makers, from Green Day to Offspring to Better Than Ezra. Album's first single, "This Is A Call," is a hit at album rock and modern rock radio. Other similarly compelling tracks include "I'll Stick Around," "Big Me," "Alone + Easy Target." An auspicious debut, marred only by an inappropriate and tasteless cover.

tender, caring family man (see "Times Is Hard").

## JAZZ

### ★ CHET BAKER

**Embraceable You**  
REISSUE PRODUCER: Michael Cuscuna  
Pacific Jazz 31676

In these previously unreleased 1957 recordings of late trumpeter/vocalist Chet Baker, his sole accompaniment is bassist Ross Savakus and guitarist David Wheat. Baker's scarcely inflected, almost mesmerized approach to both his instruments made his legend and is borne out by his treatment of such Gershwin themes as the title track, "They All Laughed," and "How Long Has This Been Going On." Includes customarily spare versions of "What Is There To Say," "While My Lady Sleeps," and "On Green Dolphin Street." Especially instructive are comparative vocal and trumpet versions of "Little Girl Blue."

## NEW AGE

### WILLIAM ELLWOOD

**Natural Selections**  
PRODUCER: William Ellwood  
Narada 61049

William Ellwood is neither a virtuoso guitarist nor a distinctive stylist, but he's made an album of arresting, classically inflected themes. Although "Natural Selections" is inspired by the minimalist melodies of Erik Satie—and Ellwood plays his "Gymnopedie No. 1"—the guitarist shares Satie's sense of impressionism more than his austerity. Breathily, sampled flutes ornament "Elysian Fields," and sparse synthesizer and percussion tracks lace "Summer Words." "Blue Period" is especially effective, with an Ennio Morricone-meets-the-blues sound.

## SPOTLIGHT



**MAIRE BRENNAN**  
Misty Eyed Adventures  
PRODUCERS: Calum Malcolm, Donal Lunny  
Atlantic 82701

Like her sister Enya, Clannad lead singer Maire Brennan is gifted with a delightfully ethereal voice and musical sensibilities that are in tune with the tastes of new age and Celtic folk fans. What's more, Brennan infuses her music with a rhythmic pulse that also makes it palatable for world music lovers. On her second solo effort, Brennan spreads her wings further than on her acclaimed 1992 debut, touching on such areas as flamenco and American folk, with a lively cover of Joni Mitchell's "Big Yellow Taxi." An affecting album from an artist with a formidable musical lineage.

## LATIN

### ► JUAN GABRIEL

**El México Que Se Nos Fue**  
PRODUCER: Juan Gabriel  
Aniela/BMG 29580

With the international press pounding Mexico's image into the tierra, the country's incomparable singer/songwriter Juan Gabriel opts to wear his national pride on his sleeve via magnificent Mexican roots album that expertly intertwines contagious indigenous rhythms, penetrating verse, and wry, gut-wrenching sentiment. Leadoff single "El Palo," which made a stunning, unprecedented debut at No. 1 on the Hot Latin Tracks chart last week, could be followed by any number of potential hits, including humorous immigrant ditty "Canción 187," playful romantic narrative "Juan Y Maria," and bittersweet ode to lost love and beloved country "Mi Bendita Tierra."

## SPOTLIGHT



**CYNDI LAUPER**  
Twelve Deadly Cyns... And Then Some  
PRODUCERS: Various  
Epic 66100

Cyndi Lauper is enjoying a well-deserved career revival, thanks to the international success of this greatest-hits album, which features the reggae-styled remake of her breakthrough hit, "Hey Now (Girls Just Want To Have Fun)." The U.S. release of this set should bring about a similar reappraisal in the States, where Lauper had been unable to match the sales levels of her early work. Besides "Hey Now" and the original version of "Girls," this album contains all of Lauper's hits, plus a cover of Gene Pitney staple "I'm Gonna Be Strong" and previously unreleased Lauper original "Come On Home."

### ★ REVOLVER

**El Dorado**  
PRODUCER: Mick Glossop  
WEA Latina 99531

While fourth album by Spanish one-man band Carlos Góni sports obvious musical/lyrical influences of his idols Bruce Springsteen and Bob Dylan, this emotive Romantic of the '90s often demonstrates singular penchant for matching vivid lyrical imagery with evocative, earthy musical arrangements. Best radio bets are "Por Un Beso," "Nacidos Para La Gloria," and "Esperando Mi Tren."

## COUNTRY

### WILLIE NELSON

**Just One Love**  
PRODUCER: Grady Martin  
Justice 1602

Like an elemental force of nature, Willie

just keeps on yielding the best that country has to offer. He's especially effective here in rediscovering some evergreens, particularly Floyd Tillman's chilling "This Cold Cold War," the classic "Four Walls," "Bonaparte's Retreat" and "Smoke, Smoke, Smoke," and Grandpa Jones' "Eight More Miles To Louisville." Vintage Willie.

### CINDY CHURCH

**Just A Little Rain**  
PRODUCERS: Nathan Tinkham, Cindy Church  
Stony Plain 1209

Cyndi Church has one of the more expressive, torchy voices among young female country singers and displays it in fine form on her sophomore release. She has an ear for others' good songs, especially Floyd Tillman's "I Gotta Have My Baby Back" and Carl Brouse's eerie, gothic "Haunted Honky Tonk."

## CONTEMPORARY CHRISTIAN

### MARTY RAYBON

PRODUCERS: Marty Raybon, John Guess  
Sparrow 1439

A mainstay on the country charts as lead vocalist for Shenandoah, Raybon steps out solo on this wonderful debut in the Christian market. The project marks Raybon's first time as producer, and he also wrote or co-wrote eight cuts on this personal, focused effort. Among the most affecting tunes are "Master Of The Wood," "The Peace Of Loving You," "Drive Another Nail," and the lively-yet-pointed "Show 'Em Your Sermon."

## CLASSICAL

### ★ VAUGHAN WILLIAMS: A SEA SYMPHONY

Amanda Rocco, soprano, Thomas Hampson, baritone, BBC Symphony Chorus, BBC Symphony Orchestra, Andrew Davis  
PRODUCER: Andrew Keener  
Teldec Classics 94550

Davis and his team give full measure to Vaughan Williams' expansive, heroic first symphony (with text by Walt Whitman), capturing the Ravelian transparency of the orchestral writing and the weightiness of the chorus, especially in the pictorial scherzo "The Waves." Thomas Hampson is wonderfully sonorous in the slow second movement.

### ★ HENRY PURCELL

**Hespèrion XX: Fantasias For The Viols**  
PRODUCER: Nicolas Bartholome  
Astree 8536

### Davitt Moroney: The Purcell Manuscript

PRODUCERS: Simon Kinn, Michel Bernard  
Virgin Veritas 7243 5 45166

Westminster Abbey Choir, New London Consort, Martin Neary: **Music For Queen Mary**

PRODUCER: David Mottley  
Arc Of Light/Sony Classical 66243

On the tercentenary of his death, the great English composer is getting the royal treatment. Scores of recordings of Henry Purcell's works are being issued and reissued this year. Three of the finest are also the most unique. Master of the viola da gamba Jordi Savall—who scored a hit with Marin Marais' music for the film "Tous Les Matins Du Monde"—directs his Hespèrion XX ensemble in a haunting performance of Purcell's exquisitely melancholy and seldom-heard fantasias. Harpsichordist Davitt Moroney has the privilege of being the first to record a batch of newly discovered Purcell keyboard pieces, and he limns depth of feeling in the most modest of materials. With its lead Purcell release, Sony's Arc Of Light imprint presents a set of music written for Queen Mary by Purcell and others, including the complete funeral music with Purcell's famous canzona.

## VITAL REISSUES

### CANNONBALL ADDERLEY QUINTET

**Mercy, Mercy, Mercy**  
REISSUE PRODUCER: Michael Cuscuna  
Capitol Jazz 29915

Originally billed as a live nightclub performance of Julian "Cannonball" Adderley and his band, this funky blowing session was actually cut in a Los Angeles studio before a crowd of fortunate friends. Adderley, joined by his brother Nat on cornet and Joe Zawinul on piano, performs original themes "Sticks" and "Sack O' Woe," as well as Nat's sharp, punchy "Games." The album's gem, of course, is Zawinul's classic title cut, on which the laid-back groove appears in a longer version than the single that sealed the pop charts in 1967. This reissue group also includes Blue Note albums by Jimmy Smith, Chet Baker, Marlena Shaw, Ronnie Laws, and Earl Klugh.

### JOHN COLTRANE AND JOHNNY HARTMAN

REISSUE PRODUCER: Michael Cuscuna  
Impulse/GRP 157

This 1963 session that paired tenor giant John Coltrane with distinctive jazz balladeer Johnny Hartman is a longtime favorite for fans of both artists. Backed by Coltrane's famous band of McCoy Tyner, Jimmy Garrison, and Elvin Jones—best known for their envelope-pushing progressivism—the ambience is sweetly downtempo, with a winning combination of Coltrane's deep saxophonics and Hartman's soulful vocal resonance. Best of a classic set are Coltrane's oft-performed "Lush Life" and a lovely, yearning version of "My One And Only Love." Other Coltrane albums "A Love Supreme" and "Ballads" are part of the same reissue release.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► BLESSID UNION OF SOULS *Let Me Be The One* (3:53)

PRODUCER: Emosia  
WRITERS: E. Sloan, J. Pence, M. Senatore  
PUBLISHERS: Hit & Run/Tosha/Barbosa/Shapiro Bemstein, ASCAP  
REMIXERS: Jerry Lane, Mark Liggett, Ashley Sheperd, David Kershenbaum  
EMI 19818 (c/o Cema) (cassette single)

Purveyors of "rural soul" who recently cracked the top 10 with "I Believe" return with a similarly fashioned love song. The difference lies in the rising rhythm base that eventually overtakes this tune. The groove shuffles a smooth and breezy pace that fleshes out the chorus nicely. Second single from the album "Home" has several solid remixes, which should help it generate a warm welcome from the band's already ardent supporters at top 40 and AC radio.

### ► TAKE THAT *Back For Good* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Arista 2848 (c/o BMG) (cassette single)

Now that this U.K. male vocal act has become all the sales and radio rage throughout much of the world, perhaps U.S. programmers—who have largely ignored this act—will finally look beyond its calculated teen idol image and discover its solid vocal skills. This gorgeous, romantic pop ballad flutters with sweet strings, delicate acoustic picking, and yearning, limber harmonies. A perfect way to chill the summer season away. From the forthcoming album "Nobody Else."

### ► CURTIS STIGERS *This Time* (4:35)

PRODUCER: David Foster  
WRITERS: R. Supa, D. Bryan  
PUBLISHERS: Colgems-EMI/Super Supa Songs/Moon Junction/EMI-April, ASCAP  
Arista 2825 (c/o BMG) (cassette single)

Stigers' sophomore collection, "Time Was," is ushered into pop consciousness with a soul-lined ballad that is mainly fueled on his unusual and throaty vocal style. David Foster's production is lush and melodramatic as expected, though Stigers maintains control over the track at all times, leading the way to a satisfying climax that assures fast and active play at pop and AC levels.

### EDDI READER *Nobody Lives Without Love* (4:00)

PRODUCER: Trevor Horn  
WRITERS: Tonio K., L. Klein  
PUBLISHERS: N.Y.M./Jolene Cherry/WB Music, ASCAP; Little Reata/Dee Klein, BMI  
Blanco Y Negro/Reprise 7691 (c/o Warner Bros.) (CD single)

Not since Lisa Loeb has a laid-back rock ballad fully demanded your attention. A sweeping orchestration accompanies Reader's soaring vocal, which seamlessly flows through four minutes of impressive bliss. Produced by Trevor Horn, this track can be heard on the "Batman Forever" soundtrack.

### MAIRE BRENNAN *Days Of Dancing* (5:25)

PRODUCER: Calum Malcolm  
WRITERS: M. Brennan, T. Jarvis  
PUBLISHER: Not listed  
Atlantic 6292 (cassette single)

Enya did it. So did Enigma. Now Maire Brennan aims to conquer the Hot 100 with an ethereal combination of grace-filled vocals and dreamy synthesizers. Clannad fans will remember Brennan from that Irish act, which also launched the career of our Ms. Enya.

### SCATMAN JOHN *Scatman* (3:20)

PRODUCERS: Antonio Nunzio Catania, Ingo Keys  
WRITERS: A.N. Catania, J. Larkin  
PUBLISHER: Iceberg/DK/EMI/Edition Scales/BMG  
REMIXERS: Hex Hector, Darren Friedman  
RCA 64379 (c/o BMG) (cassette single)

Radio programmers just love to jam this kind of silly novelty dance tune, which comes in a variety of engaging moods. The original version has a giddy Euro-NRG tone, while Hex Hector and Darren Friedman's mixes are more hearty and house-driven. All the while, Scatman bends his tongue to rapid, ear-popping effect. Contagious and lots of fun, you can find this track on RCA's upcoming "Club Cutz America" compilation.

### PIECES OF A PUZZLE *Thank You* (4:32)

PRODUCER: Jimmy "JB" Burrell  
WRITERS: J. Burrell, D. White, D. Boyd, D. Ansley, A. Burgie  
PUBLISHERS: Rap & More/Tonk, BMI  
Mogol 901 (c/o Warlock) (cassette single)

Sentimental ode to mom has such a sincere lead vocal that you may be reaching for the Kleenex before the track's end. In the wrong hands, this track could dissolve in sugary muck, but this young male vocal group brings a sincerity to the lyrics that renders it endlessly charming. The act's performance is enhanced by a spare pop/R&B ballad arrangement that would sit comfortably alongside singles by Soul For Real and Boyz II Men. Give it a listen... and then call your mom to say thank you.

### SUAVE G. *Keep It On The D.L.* (3:58)

PRODUCER: Anthony Holmes  
WRITERS: Suave G., A. Holmes, D. Anderson  
PUBLISHERS: Sweet Alyssum/One In The Chamber, ASCAP  
Sweet Sable Records 7001 (cassette single)

Suave G. has an easy-going rap style that smoothly glides over producer Anthony Holmes' Chic-like hip-hop groove. The chorus has an infectious, female-voiced "if you don't tell, then I won't tell" refrain that injects a saucy soul flavor into a jam that is ripe for jeep or boombox blasting. There is little difference between the five remixes, so just stick with the tightly edited radio version.

### DJ SCOTT & LORNA B. *Do You Wanna Party?* (no timing listed)

PRODUCERS: Stock & Aitken  
WRITERS: Stock, Aitken, Robertson, Heattie  
PUBLISHERS: Mike Stock/BMG/Sids Songs/Steppin', BMI  
Critique 15550 (c/o BMG) (12-inch single)

Dance music should continue its invasion of rhythm-crossover radio with the frenetic Euro-NRG anthem, which rips hearty percussion at breakneck speed. Lorna B. is a siren with lungs of steel, dominating the track with soaring high notes and ample attitude. Slight remnants of Stock & Aitken's production salad days (when they were two-thirds of the unbeatable Stock Aitken Waterman hit machine) are pleasantly evident and could be a nice playing card with top 40 programmers.

## R & B

### ★ KEITH MARTIN *Moment In Time* (3:37)

PRODUCERS: John Oates, Keith Martin  
WRITER: K. Martin  
PUBLISHERS: 7 Doves/Keiko India/Rufftones, BMI  
REMIXERS: Oji Pierce, Joe Nicola, Gary King  
Ruffhouse/Columbia 77944 (c/o Sony) (cassette single)

Martin will continue to gather fans with this second single from his mighty fine debut, "It's Long Overdue." There are moments when this acoustic guitar-framed jam harkens to Babyface's "When Will I See You," though Martin's more gruff lower

**NEW & NOTEWORTHY**

**DEBORAH COX *Sentimental* (4:32)**

PRODUCER: Dallas Austin  
WRITERS: D. Austin, C. Wolfe, D. Cox  
PUBLISHERS: EMI-April/Dary/WB/Ruffhouse, ASCAP; EMI-Blackwood/Deborah Cox, BMI  
Arista 2852 (c/o BMG) (CD single)

It is impossible to completely describe, but some artists have that intangible X factor needed to fly into the sphere of mega-stardom. Deborah Cox clearly exudes that quality and then some on the smokin' first single from her imminent Arista debut. The Toronto native is paired with red-hot producer Dallas Austin and writer Colin Wolfe, stepping forward with a chilled, but wickedly catchy pop/funk ditty that will please jeep purists and popsters alike. Cox will stomp past her competition with a voice that is technically superior, as well as stylishly appealing. The next step is for programmers at pop, R&B, and crossover radio to jump on this future smash ASAP and watch Cox take flight.

vocal register assures no confusion between the two. Look for R&B tastemakers to start the ball rolling before popsters wisely join the parade.

### BARRINGTON LEVY & BEENIE MAN *Murderer* (no timing listed)

PRODUCERS: Hyman Wright, Percy Chin  
WRITERS: H. Wright, B. Levy, C. Dodd, D. Kelly  
PUBLISHERS: Jah Life/Lipstick, ASCAP; Jam Rec/Madhouse/EMI, BMI  
Priority 50864 (CD single)

Barrington and Beenie go beyond the expectations of conventional reggae and offer a shady, slinky jam instead. With a vocal roar, the duo pounce on the good-time beat with a gangsta-tuff scowl, while the bass relentlessly devastates. Slaughtering soul.

### SIDE EFFECT *Keep That Same Old Feeling* (4:29)

PRODUCERS: Augie Johnson, Mac McCain  
WRITERS: J. Smith, S. McKie  
PUBLISHER: J.S./Blue Peach/Great Stuff  
Doghouse 33693 (cassette single)

A familiar chestnut is updated with percolating new-jack vibe. Lead singer Elaine Gibbs is saucy good fun, springing from plush male harmonies like a modern-day Gladys Knight. The rap by Def-Jef is disposable, but harmless. Will please those who remember the song, while also opening a few minds to a great jam where no one gets "freaked."

## COUNTRY

### ► CLINT BLACK *One Emotion* (2:41)

PRODUCERS: James Stroud, Clint Black  
WRITERS: C. Black, H. Nicholas  
PUBLISHERS: Blackened/Irving, BMI  
RCA 64381 (c/o BMG) (7-inch single)

Black follows his uptempo No. 1 smash, "Summer's Comin'," with a pretty love song laced with steel guitar. No bells and whistles here, just Black's usually flawless delivery of a solid song. A sure bet for country airwaves.

### ★ RUSS TAFF *Bein' Happy* (3:29)

PRODUCER: Randy Scruggs  
WRITERS: R. Taff, T. Taff  
PUBLISHER: Tori Taff, ASCAP  
Reprise 7685 (c/o Warner Bros.) (7-inch single)

Taff has one of the most incredible voices in any genre of music and is capable of injecting such passion and soul into a song that it comes alive. This tune is a perfect example, as Taff lets loose on this fiery celebration of the joy found in good love. The song has a quality that makes the listener want to stand up and shout. The track is smokin', and Taff's vocals throw fuel on the fire.

### ★ STACY DEAN CAMPBELL *Money I Do* (2:57)

PRODUCERS: Blake Chancey, Wally Wilson  
WRITERS: S.D. Campbell, A. Anderson  
PUBLISHERS: Sony Tree Pub. Co., Inc./Little E Music/ Might Nice Music/Al Andersons (BMI)  
Columbia CSK 77942

With a driving rhythm track and charismatic vocal, this song is a winner. Campbell's smooth voice makes loneliness sound almost seductive in this uptempo plea for a lover's return. Fresh sounding and fun, this great record could be a cure for the sameness permeating country radio.

### WADE HAYES *Don't Stop* (2:44)

PRODUCER: Don Cook  
WRITERS: C. Rains, T. Shapiro  
PUBLISHERS: Sony Tree/Great Cumberland/Diamond Struck, BMI  
Columbia 77954 (c/o Sony) (7-inch single)

Combine Hayes' vocals with Don Cook's production on a Chick Rains/Tom Shapiro composition and you have to have a hit—which is exactly what it sounds like Hayes has right here. This fun, uptempo romp should find a great deal of support at country radio.

### DARYLE SINGLETARY *I Let Her Lie* (2:59)

PRODUCERS: Randy Travis, James Stroud, David Malloy  
WRITER: T. Johnson  
PUBLISHER: Big Giant/Dr. Vel/Little Dakota, BMI  
Giant 7639 (c/o Warner Bros.) (CD promo)

A well-written tune about a man struggling with his lover's infidelities. Singletary has a stone country voice that does justice to the lyric, as pain turns to resignation. A fine song that could really boost this newcomer's career.

### LISA GREGG *When You've Had Enough* (no timing listed)

PRODUCER: Larry Beard  
WRITERS: P. Faletta, N. Stevenson, B. Foster, T. Pergola  
PUBLISHERS: Elymax, BMI; Wood Monkey/P.A.M.S., ASCAP  
Highlawn 003 (cassette single)

Gregg continues to exhibit star-power to spare on this bitter view of infidelity. Her firm and confrontational performance is supported by a bluesy backbeat and an ominous steel guitar solo that quietly winds throughout the track. Kudos to producer Larry Beard for assembling an arrangement with such texture. Contact: 718-376-0882.

### DAVID DANCER *It's A Hello-Goodbye World* (no timing listed)

PRODUCER: Albert MacDonald  
WRITER: L.H. Kohls  
PUBLISHER: David Dancer, BMI  
Cougar 0980 (CD single)

Though you may not think of Ontario, Canada, as a hotbed for twangy country music, that is exactly where this down-home ditty comes from. Dancer has a world-wise storyteller's baritone voice that is surrounded by simple but brisk instrumentation that will please traditionalists. The first single from Dancer's fine debut album, "Consider Me."

## DANCE

### JAMMA QUADRANT ONE *Summertime* (no timing listed)

PRODUCER: Chico Slam  
WRITERS: F. Lennon, D. Colquitt, M. Price  
PUBLISHER: not listed  
CLR 5215 (12-inch single)

Producer Chico Slam cooks up a languid organ line over a thick deep-house bassline, making for a smooth and refreshing way to bring peak-hours to comfy close. Do not be fooled, though—there is a nice energy going on here. Rather, this is a flexible, multifaceted jam that is as pleasing to the ear during a relaxed moment as it is in the heat of grinding. Either way, get on it. Contact: 410-522-1001.

## ROCK TRACKS

### ► JILL SOBULE *Supermodel* (3:07)

PRODUCERS: Brad Jones, Robin Eaton  
WRITERS: D. Baerwald, D. Kitay, B. MacLeod, K. Vigar  
PUBLISHERS: Zen of Iniquity/Famous Music, ASCAP; David Kitay/Ensign/Wenie Stand/Warner-Tamerlane/Five Piece Set, BMI  
Lava/Atlantic 6299 (cassette single)

On the heels of her breakthrough single, "I Kissed A Girl," Sobule tackles the topic of supermodels with tongue-in-cheek flair. With her stumbling style, the singer comes across more like Tori Spelling than Cindy Crawford. Still, the sarcastic undertone will smack all but the superficial in the face. Taken from the soundtrack to "Clueless," as well as Sobule's Lava/Atlantic debut.

### ► MATTHEW SWEET *We're The Same* (3:03)

PRODUCER: Brendan O'Brien  
WRITER: M. Sweet  
PUBLISHERS: EMI Blackwood/Charm Trap, BMI  
Zoo Entertainment 17161 (c/o BMG) (CD single)

Sweet sounds are back in style. The singer's jubilant vocals and abundant guitar riffs form a thick layer of heavy harmonies that will keep all but the mute from humming. From the Zoo Entertainment album "100% Fun."

### MOTORHEAD *Sacrifice* (3:16)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
CMC International 543 (CD promo)

Eons before Megadeth and Metallica, there was Lemmy and his crew of headbangers. Motorhead celebrates its 20th anniversary with a bone-crushing attack of guitars and fist-waving chants that will keep the Beavis and Butt-head generation rockin' for months to come. The title track to its latest album may not rise above metal specialty shows on radio, but the rebellious kids on the corner are sure to find it just fine—and they are gonna love it. Contact: 919-269-5508.

### THE APPLE PORK FOUR *Comic Book* (2:31)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Colortone 02 (7-inch single)

This San Francisco-based quartet with the

appetizing name serves up confusing, creative music. While not exactly rock'n'roll, the Apple Pork Four produce a strange brew of improvisational jazz, blues, funk, and punk. It is difficult to define, but easy to get into. Contact: 415-626-8371.

### P. HUX *It'll Be Alright* (2:08)

PRODUCER: Parthenon Huxley  
WRITER: not listed  
PUBLISHER: not listed  
Black Olive 96 (CD single)

Guitarist/songwriter Parthenon Huxley returns to performing after having produced projects for Sass Jordan and A Man Called E. Backed by a tight rhythm section, he delivers no-frills rock for those who want a fast'n'furious jam. His voice has a world creak that belies the song's sweet pop hook—but that is actually where the primary charm of this ditty lies. Cool for modern rock radio. Contact: 408-394-7176.

### THE ASHLEY STOVE *The Song Of Soups & Stews* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHERS: The Ashley Stove, BMI  
Amish 003 (7-inch single)

This Raleigh, N.C.-based act has more going for it than strong songwriting, monster-sized guitar riffs, and head-bopping melodies. Each track on this four-song single has an unpredictable structure that manages to captivate and confuse at the same time. Each note veers off in an unwieldy direction, only to ultimately return to a common harmonic thread that holds it all in place. It is disorienting, but fascinating, fun. Contact: 919-833-8865.

## RAP

### ► JUNIOR M.A.F.I.A. *Player's Anthem* (5:24)

PRODUCER: DJ Clark Kent  
WRITERS: Notorious B.I.G., Little Kim, Little Ceasar  
PUBLISHERS: Undeas/Clarks Tune Funk, BMI  
Undeas Entertainment/Big Beat 2221 (c/o Atlantic) (cassette single)

With the help of the super-hot Notorious B.I.G., Junior M.A.F.I.A. is definitely a player for the big leagues in numerous radio formats. A fumbling, funk-rooted bassline and a slow hip-hop beat roll over Junior's raunchy rapping. Look for the cool videoclip supporting this jam, which is already getting crazy action on the Box and many regional outlets.

### 8 OFF *Ghetto Girl* (4:08)

PRODUCER: 8 Off  
WRITER: A. Aguilar  
PUBLISHER: Assassin, ASCAP  
Eastwest 5752 (12-inch single)

This anthem to the sweethearts of the street should stir up some interest at rap/R&B radio. An old-school soul melody is culled from samples of Eric B. & Rakim's "Eric B. Is President" and John Troupea's "You Can't Hide Love," while an added anxious rap creates a hardcore hook that bites the brain. Go for this, girl!

### BLACK SPURM FEATURING FYNE *Dayz & Dayz* (4:44)

PRODUCERS: Derek "Grizz" Edwards, Prodig  
WRITERS: R. Humbert, D. Edwards, G. Swain, F. Hubbard  
PUBLISHERS: Zonkee/Play Hard/WB/Phylum, ASCAP; Hubtones, BMI  
# 18023 (cassette single)

Sometimes, ya just wanna be cool and enjoy the world—that is the vibe of this jeep jam, which is soaked with jazz and classic funk musical flavors. The track is plush with loads of ear-pleasing samples and easy-going chants, making this a dope entry for either street play or radio acceptance. In fact, this would sound so hot blazin' from a top 40 boombox. Check out "The Cycle" on the B-side... it is seriously slammin'.

### LADY APACHE *Rock And Comeen* (4:10)

PRODUCER: Mad Lion  
WRITERS: Mad Lion, Lady Apache  
PUBLISHERS: Misam Music, Spinners Choice, ASCAP  
Weeded/Nervous 20139 (12-inch single)

Co-produced by Mad Lion, this debut by Lady Apache comes straight from da underground. A twisted raggamuffin rap and mind-numbing backbeat contort over a repetitious piano melody. A nerve-wrecking musical pleasure. Contact: 212-730-7160.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.)

# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## Labels Link CDs, Web Sites Via CDLink

BY MARILYN A. GILLEN

LOS ANGELES—As RealAudio technology catches on as a way to serve up audio online without the “download” delay, some record labels are also trying a different musical approach within their Internet sites: *real* audio.

Rykodisc and ECM last week became the first labels to roll out CDLink, a new technology developed by the Voyager Co. that connects World Wide Web text and images to the music on existing CDs. “It makes the hot-links online trigger specific passages on a CD when that CD is in the CD-ROM drive,” explains Trevor Kaufman, head of online activities for the New York-based

Voyager Co. The highlighted hot-links, Kaufman says, can be pictures, graphics, or text within Web sites. “Anything clickable can be linked.”

“It’s a way of increasing the value of an existing CD for the consumer and also of maybe reigniting a passion the [consumer] might have for an artist who hasn’t been heard from in a while,” says Carl Pritzkat, label director for ECM, which launched its Web site in February. “Here you can take some-

thing that has maybe been on the shelf for years and make it new and exciting again.”

CDLink technology will enable the user to retrieve “instant interactive liner notes, without having to go back and press another CD,” adds Rykodisc’s Lars Murray, who oversaw the label’s Web launch last November.

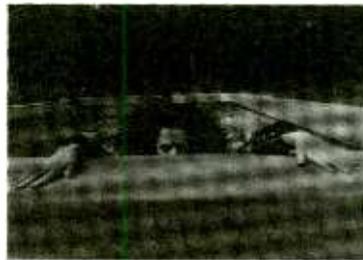
ECM, which can be found online at <http://www.ecm.com>, is using CDLink in a number of different ways initially, Pritzkat says. For the album “Nordan” by Lena Willemark and Ale Moller, for instance, the Web-based descriptive text written by the artists will be underscored by specific album passages. “They say, OK, on this particular track we were using these particular instruments, and we modified them here, and tried this there, and you can hear exactly what they are talking about,” Pritzkat says.

Another ECM CDLink project links an album by David Darling to an online short story that was commissioned to go along with the music, Pritzkat says. “As you read and click, the music serves as a soundtrack for the story.”

Rykodisc is trying something a little different with the two CDLink annotated albums it is launching: Frank Zappa’s “Hot Rats” and Elvis Costello’s “Imperial Bedroom.” Users checking out the site will come across what Murray calls an in-depth essay on the Zappa album, for instance; while reading through, they can click on various hot-links to hear for themselves what the writer is talking about.

The links also will work to create instant interactive album reviews—although the catch is that readers of the

### FRANK ZAPPA



### HOT RATS

Frank Zappa’s “Hot Rats” is one of the first albums to be “on-line annotated” using Voyager Co.’s new CDLink technology. The interactive album notes, which are hot-linked to the CD, can be found within Rykodisc’s online arena.

reviews will already have to own the album to hear the audioclips. “It’s more for detailed analysis than for decision-making,” Kaufman says. “More album appreciation really.”

Voyager will put that theory into practice itself via a joint venture with Spin magazine that will see a selection of Spin reviews annotated with CDLink and placed within the Voyager online arena.

“Net surfers can still read the reviews, Kaufman adds, as they can any CDLink annotated text, whether or not they have the specific CD to put in their CD-ROM drives. “It’s another level of experience that labels can offer,” he says.

Pritzkat says that while online sites  
*(Continued on page 62)*

## Online Merchant Dials SoundScan

MAYBE IT’S A SIGN of things to come, or maybe just another scattered signpost along the cyberhighway. In any case, an online record retailer has just become the first such music merchant to report its sales to SoundScan, the company whose data is used in compiling Billboard charts.

“Rock The Strip” (<http://www1.digiplanet.com/VIM>) is a record store in entertainment clothing—an interactive online trivia contest that is billed as the Internet’s first episodic game show. Hosted by former MTV VJ Nina Blackwood and DJ Kenny Sargent, the “show” opens with music videos from eight different featured artists each month; the hosts then ask visitors daily trivia questions about the selected artists. Winners get a shot at the monthly grand prize, which in the first month is a CD changer provided by sponsor Fisher Audio/Video. Correct answers also earn tickets redeemable for discounts on such product as CDs and videos.

Which brings us to the sell: Also online within the site are product descriptions, audioclips, and ordering information for albums by the featured artists. The site includes corporate advertising and hot-links to other label sites. Labels pay a “co-op fee” to be included in the site, according to marketing VP Gale Rosenberg, who described the entertainment portion of the site as an “in-store designed to bring in foot traffic.”

While the new site is the first such online-exclusive SoundScan reporter, it’s not the first nontraditional retail operation to be included in SoundScan figures, according to SoundScan CEO Mike Fine, who cites other such sales vehicles as QVC and mail order. The requirements, he says, are that SoundScan must be able to verify the sales, that sales reports can be made weekly, and that sellers provide the ZIP code of the purchaser. “I think there will be more reporters,” Fine says of the online music merchants, “though I think there is certainly some question yet as to how much they are really going to sell.”

ALSO NEW online is EMUSIC, a Marina Del Rey, Calif.-based online record retailer at <http://www.emusic.com>. The site has more than 100,000 albums for sale, along with a huge collection of album graphics to peruse. Sales have been relatively slow in the early days (about 100 orders in the first two weeks, according to president Mark Chasan), but hopes run high. “There’s always a ramp-up period,” Chasan says.

NOT FOR TOWER RECORDS, apparently. The “bricks and mortar” retailer opened a store on America Online June 11, and business has been “very brisk” from day one, according to Tower Records executive Mike Farrace. At launch, the site featured about 12,000 albums, though that number will rise quickly.

Got something to share? E-mail the Enter\*Active File with quibbles and newsbits at [MGillenbb@AOL.com](mailto:MGillenbb@AOL.com).

## Jackson’s Virtual Museum Area To Include ‘Community Center’

LOS ANGELES—Those wondering where the monumental statue featured in Michael Jackson’s “HIStory” theatrical trailer went after production wrapped need look no further: It’s in a museum.

“The Museum Of HIStory,” to be exact, which opened its virtual doors to online traffic July 4—and was promptly overrun. “Overall Sony Music Online access has gone up by something like 50% since the Michael site went live,” says Barry Johnson, head of new technologies for the

Epic Records Group. “It created what we call a problem of privilege, because it basically melted our line, so we had to move to a new server to handle all the traffic. But if that’s any indication of success, we’ll take the problem.”

Jackson will wade even deeper into cyberspace on Aug. 3, with his first-ever scheduled online cyberchat with fans. The event promises to be another first as well: It will be carried simultaneously on three commercial online services (AOL, CompuServe, and Prodigy) as well as over the Internet via “Internet Relay Chat,” Johnson says. The event kicks off at 10 p.m. EDT.

The new online site (<http://www.sony.com/Music/MichaelJackson>)  
*(Continued on page 62)*



JACKSON



A NEW SOURCE OF INCOME FOR MUSIC RETAIL.

AT ABSOLUTELY NO RISK.

coming this summer



BLOCKBUSTER VIDEO GUIDE TO MOVIES & VIDEOS  
*Creative Multimedia*  
(PC CD-ROM, \$19.99)

Blockbuster Video, which has been testing CD-ROM sales and rental in its stores, wades into the supply side of the multimedia equation with this joint-venture project that is right up its alley, or aisles anyway. Based on a paperback book of the same name, the disc covers more than 21,000 film and (surprise) video titles with short reviews and photographs, as well as videoclips for 40 of the selections, including the 1922 classic “Nosferatu.”

If the concept isn’t new (the movie-review shelves are already bulging with some wonderful CD-ROM choices by prominent critics), it’s the style here that’s noteworthy. This is a good-looking, playful title, from its opening “guided” introduction led by an usher to its movie-trivia game that features the likes of Ingrid Bergman and James Dean as game pieces.

The disc also scores bonus points in a competitive field by addressing the inherent problem in reference titles: their inevitable outdatedness. Buyers of the “Blockbuster Video Guide” can connect to 50-100 online movie-review updates

that will be posted monthly, Creative says. Software for doing so is embedded in the disc. Users pay an additional \$3 per update for the service, however.

Another highlight in the disc itself is the detailed genre overviews, which provide rich, guided tours of such styles as horror and science fiction, from their rise on the scene to their most recent incarnations in the hands of contemporary filmmakers.

The search engines are also nicely handled, allowing users to narrow their options down by applying any or all of a wide variety of filters, such as film rating, country of origin, awards won, and genre of choice. Thus, anyone in the mood for a five-star, Academy Award-winning horror film would be pointed to “Rosemary’s Baby,” for instance. Searches also can be made by such keywords as actor, director, writer, and general theme (“literature,” for instance, or “sex”).

Anyone thus sold on a particular film may just want to rush out to a video store to rent it, of course. No problem: This CD-ROM, which will be carried at Blockbuster stores nationwide, includes a “list” feature of user selections, which can be printed out to take to the video store for reference.

MARILYN A. GILLEN

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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'Schoolhouse Rock' Gets The Juice ..... 62    Video Previews: Great INXS Experience..... 64

## PICTURE THIS..



By Seth Goldstein

**ON FAITH:** Is direct broadcast via satellite affecting home video? Most decidedly yes, say satellite proponents such as Thomson Consumer Electronics' **Bruce Babcock**, who heads the programming effort that supports the RCA Digital Satellite System. The evidence is Thomson's alone, however.

Celebrating DSS's rapid growth—more than 1 million dishes have been produced in a year—Babcock told the audience attending the Video Software Dealers Assn. new technology session, held during the May convention in Dallas, that 70% of direct-broadcast subscribers rent and 40% buy fewer videos. Warner Home Video president **Warren Lieberfarb** latched onto the stats in his VSDA presentation emphasizing the need to support the digital videodisc as a retail antidote to DSS.

Trouble is, you have to take the numbers on faith. Babcock won't say where, how, or when Thomson got the data, nor will he say the size of the sample surveyed. U.S. Satellite Broadcasting has 14 premium movie channels on DSS, but doesn't check on VCR habits because "we aim at different markets," says consumer marketing manager **Steve Blum**. "We're not in competition with video stores."

Programmer DirecTV, which does consider retail to be competition, has user data that it refuses to share with anyone, including Thomson, according to the company.

**MOO-NEY IN THE BANK?** Credit the prospectus supporting Moovies Inc.'s stock offering with a sense of humor. The corporate logo builds a bull's head, sporting a smile and shades, around the double O.

And the motif continues in-store, as customers browse among such sections as "Moosicals," "Moo-Dun-It," "Kung Moo," and "Moo Releases." The whimsy will be piled deeper in the children's section, dubbed "Club Cow-A-Bubba."

But, seriously, CEO **John Taylor** will have nothing left except a credit line to finance acquisitions beyond the 87 stores comprising the start-up chain. Nearly \$22 million of the \$25.8 million that Moovies expects to net from the initial public offering will go to the retailers who've sold out. Another \$1.45 million will be spent on a new management information system and corporate image.

## Directory Surveys European Market No Threat Seen From New Technologies

BY PETER DEAN

LONDON—Prerecorded cassettes are alive and well in Europe and, despite the rumblings, are not facing any competition from digital videodisc and video on demand.

That's the basic message from "The European Video Directory," the most accurate survey of the marketplace yet undertaken. Its data indicate that cassette sales and rentals grew 10.2% last year to \$6.1 billion, about 40% of the size of the U.S. market.

"The European Video Directory" is a result of a collaboration between the International Video Federation, Espace Video European, and the MEDIA program of the European Union to bolster the video release of European programming.

The objective of these organizations is to provide regular and reliable market statistics, something the industry had never accomplished. America has yet to do the same, although the Video Software Dealers Assn. is taking a stab at creating a rental database.

Says IVF director general **Martin Boulton**, "The European Video Directory" is aimed at eliminating this misunderstanding and misinformation and will be the first of an annual publication

that will contain detailed information on the video industry as it develops in the new age of technological evolution."

Much of the information comes directly from key movers and shakers in the market. Their comments are decidedly upbeat.

"Some commentators would have it that the future for video is at best gloomy and at worst nonexistent, but in my view that is rubbish," says **Paddy Toomey**, director of Video Collection International and a retail veteran. "I remember well many of the so-called experts who told me 10 years ago that the public would not buy feature films and that video was only viable in rental. Invariably, 'experts' are simply good talkers and get most things wrong."

"I believe that 10 years from now there will be a very strong retail video industry and that a good proportion of it will still be on the cassette as it is today. It would appear the disc is shaping up for a format war between two different suppliers of DVD. Should that war develop, the life of the cassette will be prolonged further."

VCR penetration in large markets and the sheer size of the business are reasons why it will be years before DVD gains the upper hand, says **Gary Hunt**, European executive VP of Technicolor video services. Developments in the U.S. will lead the way.

While DVD is the likely candidate for the next step, it will not be in more than 5 million American homes by 1999, **Hunt** notes. Meanwhile, VCR sales, which set industry records in 1994, are projected to bring the player population to 86 million in four years.

Despite the threats of raw-material price increases, which could make cassettes vulnerable to less-expensive media, **Hunt** believes video could be "safe" for 15 years. "Consumers shy away from change, and the more complex that change, the greater likelihood they will maintain the status quo," he says.

A more conservative Blockbuster, which is investing heavily in Europe, predicts that some form of DVD will be the driving force in the next five to six years. But the chain sees only a limited threat from video on demand.

"It will come, but there are huge barriers in terms of cost and consumer acceptance to be overcome," says international VP **Nigel Travis**. "VCR is a major fixture that will need some removing and, in the meantime, we intend to build the Blockbuster chain in Europe, as we see a firm market there for some time to come."

**Travis** draws an analogy with home-shopping services, which have failed to take off in most European territories.

## North Carolina May Pass First Late-Fee Law

BY EILEEN FITZPATRICK

Score one for the little guys.

After three years of persistence by local retailers, North Carolina may become the first state to enact a law that would make it a crime not to pay late fees on overdue rental tapes. Stores say deadbeat customers can cost them \$100-\$200 a week.

The North Carolina House of Representatives agreed to stanch the loss, voting 89 to 11 in favor of HB 511. The Senate could take up the bill before the legislature adjourns this month, or it could postpone action until next year.

HB 511 would make violators liable for three times the amount of daily late fees each day the tape is not returned for 30 days after customers have been notified in writing. The minimum fine is \$50.

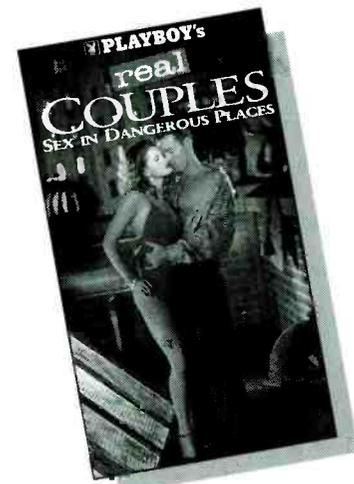
The state will charge a daily sales tax on what would be considered an

(Continued on page 63)



**Onward, Christian Toddlers.** In an effort to bring quality children's titles to the Christian marketplace, Sparrow Communications has agreed to distribute Pamplin Entertainment's line of audio and video programs, starting with the late-summer release of "Bibleman." Present at the deal signing, from left, are **Bill Hearn**, Sparrow president; **Mike Schatz**, Pamplin executive VP; and **Gary Randall**, Pamplin president.

## GET REAL.



The ground breaking, reality-based video for the 90's — **Real Couples: Sex in Dangerous Places**. Featuring everyday couples in not-so-everyday adventures, this voyeuristic approach to erotica is sure to bring you real profits.



PLAYBOY HOME VIDEO

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## Wal-Mart Expands Rental; Rentrak Mulls Cash Options

**W**AL-MART EXPANSION: Having solidified its position as a sell-through powerhouse, Wal-Mart is making a big move into rental.

The mass merchant operates approximately 80 rental departments and plans to open an additional 140 by the end of 1996. Its concessions will continue to be operated by rival revenue-sharing companies Rentrak-owned Entertainment One in Effingham, Ill., and SuperCenter Entertainment in Dallas. Each company will get 70 new locations.

In order to execute Wal-Mart's plans, Rentrak needs to invest \$8 million, estimates president Ron Berger. Rentrak, with a 57% stake in Entertainment One, has already invested \$4 million in the company. He figures start-up costs for each location at \$100,000.

The cash requirement has several financial analysts speculating that the company will sell off its Pro Image sporting goods stores. Berger adamantly denies wanting to unload the retail chain.

"The Wal-Mart expansion is going to require a tremendous amount of money," he says. "But selling Pro Image is not an option." Berger says Rentrak is looking into a number of financing deals, including an Entertainment One public stock offering. "We could also finance the whole thing internally through loans or selling stock," he adds. "It depends on what's the best alternative."

Meanwhile, Berger says the company's other retail operation, Blowout Video, is slowly expanding. The stores, the first two of which opened in 1993, stock mainly secondary titles at \$10-\$15. A third location opened in Pittsburgh in June, following the set up of outlets in Seattle and New York.

Berger says the stores are "doing well" and probably won't be sold to provide Wal-Mart financing.

**A COKE AND A VIDEO:** Blockbuster Entertainment will be selling Coca-Cola products chain-wide as well as in Discovery Zone FunCenters and Paramount Parks locations.

The five-year deal with the Atlanta-based soft-drink king is the first time Blockbuster has formed an exclusive partnership with a food or beverage company.

All Blockbuster locations will install an end cap that is designed to look like a refrigerator and holds 100 20-ounce bottles. The displays will be customized for Blockbuster and will include the retailer's blue and yellow logo. Consumers should see them popping up in stores by August.

According to a Blockbuster spokesman, Coke had been stocking Discovery Zone and Paramount Parks, but wasn't the sole supplier until now. The deal opens the door for an endless number of cross promotions, which

the chain is said to be exploring.

**M**ORTAL MANIA: The Aug. 18 theatrical release of the live-action version of "Mortal Kombat" has got New Line Home Video prepping the next big wave of marketing for the video game franchise.

The movie is expected to be a fourth quarter sell-through release. New Line will get the ball rolling early with the Aug. 29 release of "Mortal Kombat—The Animated Video."

The \$14.95 direct-to-video title will be packed with \$75 worth of discount

coupons for "Mortal Kombat" merchandise and tips to play the "Mortal Kombat III" arcade and video game. The video and other related subjects

will also be talked up on a "Mortal Kombat" Internet site.

New Line plans to spend \$3 million on advertising the title on major broadcast networks and the Turner cable channels.

Discount coupons feature the offer of a free watch and reduced prices on T-shirts, Pogs, assorted video game accessories, and a subscription to GamePro Magazine. A discount for tickets to the "Mortal Kombat" live-action tour, which begins in September, is part of the package.

Hasbro Toys will support the title on 1.2 million "Mortal Kombat" action-figure packages this summer.

**P**ERSONNEL CHANGE: The Video Software Dealers Assn. has hired Crossen "Bo" Andersen for the newly created position of VP and general counsel, replacing executive VP Rick Karpel, who left VSDA last month. Andersen will assume Karpel's duties dealing with legal affairs and government issues.

A former assistant California district attorney, Andersen comes to VSDA from the Motion Picture Assn. of America, where he was involved in more than 2,000 anti-piracy investigations. Prior to joining MPAA, Andersen worked in the U.S. Justice Department's anti-trust division.

**F**OOTBALL FREEBIE: Fuji is giving away a free NFL prerecorded cassette when consumers purchase multiple packages of blank audio and video tapes. "Turf Talk: NFL's 100 Greatest Soundbites" will be available at retail this fall priced at \$19.95.

The offer is part of the upcoming Sights and Sounds of the NFL promotion, which includes a "watch and win" contest scheduled to air on NBC Sept. 7-20. The grand prize is a trip for six to Super Bowl XXX in Phoenix.

A freestanding newspaper insert with cents-off coupons for Fuji products is scheduled to hit 45 million homes Oct. 1. The video giveaway, as well as the other promotion elements, will be promoted on in-store displays and in the newspaper insert.

## SHELF TALK

by Eileen Fitzpatrick



# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	10	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	12	2	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
3	3	5	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
4	5	3	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
5	4	4	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
6	9	19	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
7	2	6	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
8	7	7	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
9	6	3	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
10	11	8	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
11	10	8	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
12	8	6	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
13	13	8	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
14	14	7	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
15	15	3	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
16	20	5	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
17	22	3	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Various Artists	1995	NR	19.95
18	18	40	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	17	5	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
20	24	69	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
21	21	24	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
22	32	44	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
23	16	6	MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
24	19	5	THE POLICE: OUTLANDS TO SYNCHRONICITIES	PolyGram Video 8006348273	The Police	1995	NR	19.95
25	23	10	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
26	26	27	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
27	36	22	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
28	RE-ENTRY		BATMAN	Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	19.98
29	30	53	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
30	25	13	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
31	37	2	EYEWITNESS: BIRD	Dorling Kindersley Publishing 5-70822	Various Artists	1995	NR	12.98
32	RE-ENTRY		BATMAN RETURNS	Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	19.98
33	RE-ENTRY		THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
34	NEW ▶		THE CLIENT	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	19.98
35	28	6	THE KILLER	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
36	27	15	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
37	NEW ▶		JOHN DENVER: THE WORLD LIFE CONCERT	Sony Music Video 49710	John Denver	1995	NR	19.98
38	NEW ▶		BLOWN AWAY	MGM/JA Home Video Warner Home Video 105129	Jeff Bridges Tommy Lee Jones	1994	R	19.98
39	NEW ▶		BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
40	34	34	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98

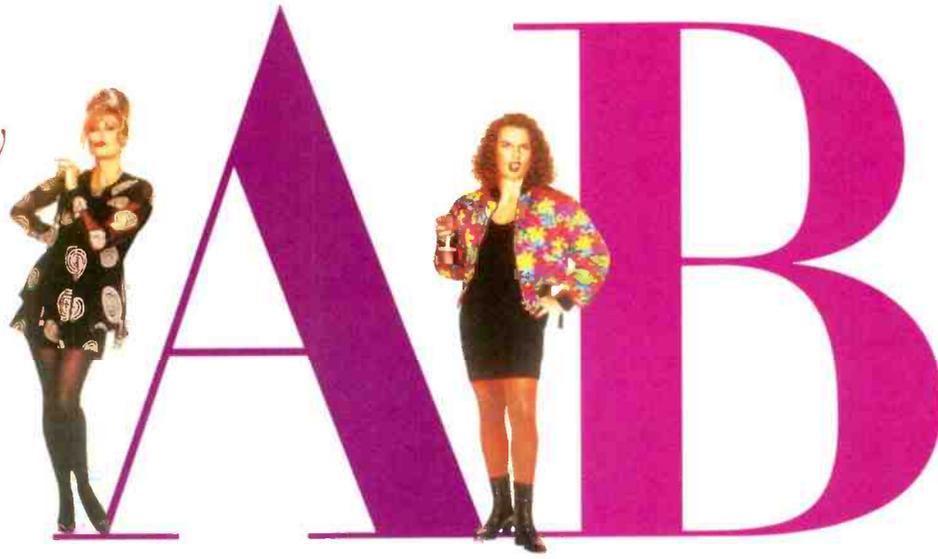
● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

*“Funnier than Monty Python!  
Hipper than Fawlty Towers!”*

—USA TODAY

*“This utterly original, utterly hilarious series is one of the best comedies ever made.”*

—THE NEW YORK POST



*“...absolutely unique, absolutely rude and absolutely politically incorrect.”*

—DAILY VARIETY



SOLUTELY

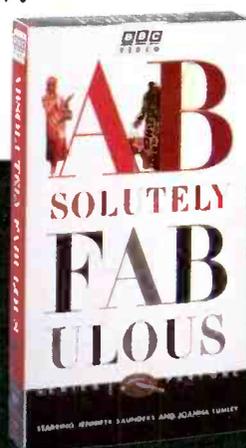
FAB

ULOUS

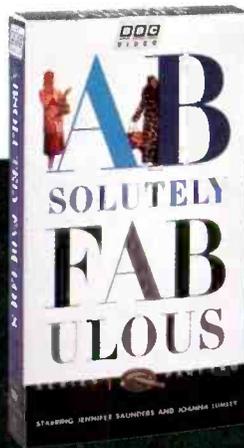


- The biggest British comedy hit since “Fawlty Towers.”
- Big consumer awareness, big critical acclaim—Comedy Central’s top-rated show.

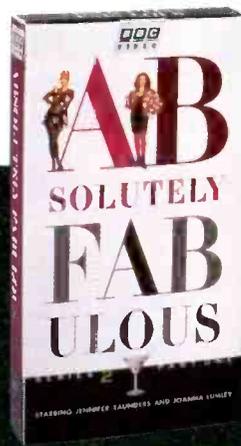
- Video release coincides with “Ab Fab” Series 3 debut on Comedy Central, which includes a multi-million dollar promotional campaign.



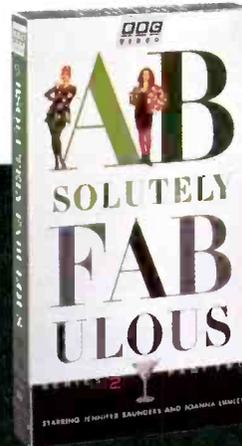
SERIES 1, PART 1  
CAT. # 8258



SERIES 1, PART 2  
CAT. # 8259



SERIES 2, PART 1  
CAT. # 8260



SERIES 2, PART 2  
CAT. # 8261

\$19.98\* EA. SRP  
\$24.98\* EA. CANADA  
Dealer Order Date: 7/21/95  
Street Date: 8/15/95

\*SUGGESTED RETAIL PRICE



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## ABC Plans A Lengthy Syllabus For 'Schoolhouse Rock' Line

BY MOIRA McCORMICK and AMY K. SWAN

CHICAGO—ABC Video has turned up the juice on its Aug. 8 release of "Schoolhouse Rock."

Starting in September, more than 9 million specially marked cartons of Tropicana's Season's Best juices will feature a rebate certificate good for up to \$5 toward the purchase of individual tapes. The back-to-school promotion offers savings on four "Schoolhouse

Rock" titles: "Grammar Rock," "History Rock," "Multiplication Rock," and "Science Rock." The rebate certificate, plus proofs of purchase from the Tropicana juice and "Schoolhouse Rock" (and the video's cash-register receipt) can be mailed in through May 31, 1996.

The \$5-off coupon will also be packed with the "Schoolhouse Rock" tapes. An on-cassette sticker, along with identification on all "Schoolhouse Rock" point-of-purchase materials, will provide further notice of the offer.

The animated, musical, and educational vignettes of "Schoolhouse Rock," which have been running during ABC-TV's Saturday morning lineup for most of the past 20 years, are designed to help kids learn multiplication tables, as well as rules of grammar, history, and science. "Conjunction Junction," "Lolly, Lolly, Get Your Adverbs Here," and "I'm Just A Bill" are the titles of some of the segments, which, according to ABC, are seen by more than 4 million viewers every week. Each of the video volumes has been digitally remastered, features an original animated introduction, and includes previously unavailable segments.

The 30-minute cassettes, each with eight to 11 three-minute episodes, list for \$12.95, about \$3 more than the usual price for half-hour programs. ABC Video president Jon Peisinger cites "a number of factors" in the decision to go for a higher price tag, including the digital remastering, original animation, and the "aggressive promotional campaign."

Television spots will air on such ca-

ble networks as Nickelodeon, USA, Family Channel, Cartoon Network, Lifetime, and various ABC affiliates. Radio promotions are to run in the top 150 markets. Meanwhile, Video Pipeline's next in-store reel will carry the word to more than 4,000 retailers.

ABC is also exploiting its tie to Paramount Home Video, which distributes the label. A "Schoolhouse Rock" trailer will appear on the front end of Paramount's "The Brady Bunch" cassette, as well as on ABC Video's "Mr. Bumpy's Karaoke Cafe" and on future "Bump In The Night" programs. Twelve, 24-, and 28-piece counter and floor displays are available to retailers.

Other "Schoolhouse Rock" formats are in the offing. In the fall, a "Schoolhouse Rock" CD-ROM will debut from Electronic Arts. TW Kids is rereleasing the original "Schoolhouse Rock" soundtrack, containing songs from the show. And, in first quarter 1996, a cover album featuring alternative rock and urban artists will be released on ABC/Atlantic Records.

Andrew Leary, VP of A&R at Elek-

tra Records and album co-producer, says the project has "been in the works awhile." A portion of the album's proceeds will benefit the Children's Defense Fund. Leary adds, "We will probably do a video with one of the artists." Stone Temple Pilots are reportedly among those acts; however, Leary says no one has been confirmed.

The cover album is intended to target the twentysomething audience that grew up with "Schoolhouse Rock." Peisinger says the videos will be marketed to that group. "We're really having two separate marketings: families with small children, and at the same time we're looking at the 25-plus Generation X demographic." ABC plans to take full advantage of multimedia cross-promotional opportunities.

Peisinger claims "Schoolhouse Rock" is sui generis. "When it comes to defining a preposition or an adverb, the basics of electricity and gravity—with an effective use of animation and music—'Schoolhouse Rock' has stood alone in this category," he says.

### VIDEO PEOPLE

Andrew Greenberg is named president of GoodTimes Entertainment Group, which includes the newly formed GoodTimes Licensing and Merchandising and GoodTimes Food, as well as GoodTimes Productions, GoodTimes Entertainment International, GoodTimes Direct, and GoodTimes Publishing and Audio. Joe Cayre, president/CEO of GoodTimes Entertainment Worldwide, is also group chairman/CEO.



GREENBERG



KASHA

Kevin Kasha has been promoted to the newly created position of senior VP of sales and distribution. He had been VP of sales.

Paul Newman is appointed to the newly created post of director of nonfeature acquisitions for Columbia TriStar Home Video.

Joe Swyt has resigned as president of Macrovision Corp. in Mountain View, Calif., to found MediaPhysics. Senior VP Bill Krepick is named interim president/COO, reporting to chairman/CEO John Ryan. Macrovision encodes anticopying signals on cassette, cable, and satellite programming.

### JACKSON'S VIRTUAL MUSEUM

(Continued from page 58)

consists of two distinct parts: One area, now fully open, is devoted to Jackson's new two-disc album, "HIStory: Past, Present And Future—Book 1." Within the area are such things as a recorded welcome from Jackson, audio and video clips from the album (including that aforementioned trailer), exclusive audio commentary from Jackson about various tracks, storyboards detailing the making of the "Scream" and "Childhood" videos, and alternate video mixes.

"We felt it was important to do more than just digitize material and put it online," Johnson says. "We wanted to take people behind the scenes to the making of the album and videos and up close to hear what Michael was thinking and feeling when he wrote these songs."

The other online arena, which will eventually encompass the stand-alone "HIStory" site, has been designed as a seven-story virtual museum, with each

of six full floors devoted to a different Jackson solo album (one each for the new set's two discs) and the seventh an "interactive community center" that will function as a jumping-off point for the exploration of various social issues and causes, Johnson says.

Floors, which are accessed through an elevator interface, have staggered opening dates, set for every few weeks throughout the summer. The first level opened July 4; the next level, centered around the album "Thriller," is due to open Monday (17), with the third set for July 31.

Each floor will follow a format similar to that established with level one, Johnson says, which is devoted to the album "Off The Wall." On that level, there are separate rooms for each song on the album, with 30-second audioclips of each track. There also are three video clip segments that can be downloaded for playback.

Each floor will also have what is called an "interactive exhibit," which branches out beyond Jackson to encompass related subjects.

The first floor's exhibit, "Africa: The Cradle Of Mankind," offers information about the continent and its culture, for instance, along with a database of "hot-links" to other Internet sites centered on the subject; clicking on hot-links sends users directly into the separate sites.

Interactive exhibits on other floors will include the history of dance, the history of music, "history rediscovered," and "the history of the future."

MARILYN GILLEN

### Billboard

FOR WEEK ENDING JULY 22, 1995

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.					
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★					
1	1	109	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	1	25	YOUR PERSONAL BEST WITH ELLE MACPHERSON • Buena Vista Home Video 3851	19.99
2	2	7	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98	2	2	17	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95
3	4	19	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95	3	3	33	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
4	8	81	BAD GOLF MADE EASIER ABC Video 45003	19.98	4	5	79	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
5	9	197	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	5	13	123	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
6	5	9	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98	6	6	3	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	7	23	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98	7	14	11	QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 51314-3	14.95
8	6	23	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98	8	4	65	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
9	11	19	NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98	9	10	9	THE BEST OF STEP REEBOK TV PolyGram Video 8006339073	14.95
10	12	13	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98	10	7	41	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
11	3	33	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95	11	17	15	ABS OF STEEL 3 WarnerVision Entertainment 134	9.95
12	10	278	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	12	9	141	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
13	15	55	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98	13	11	153	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
14	16	33	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98	14	16	21	T'AI CHI FOR HEALTH Healing Arts 1044	29.98
15	RE-ENTRY		NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98	15	18	21	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
16	18	69	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	16	15	3	BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3	14.95
17	19	41	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95	17	12	133	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
18	20	27	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98	18	8	169	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
19	13	39	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95	19	NEW▶		KAREN VOIGHT: STRONG & SMOOTH MOVES ABC Video 44038	19.95
20	14	97	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	20	19	25	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95

♦ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

### LABELS LINK CDs, WEB

(Continued from page 58)

can deliver the audio themselves as downloadable soundfiles that users would click on in a similar fashion (such "ear candy" is interspersed throughout ECM's site), "the sound quality is just not the same. And if you do try to deliver CD-quality audio, the download times are scary."

Voyager Co. is licensing the CDLink technology for use by other companies on their online sites; "noncommercial sites" won't be charged.

## PolyGram Gets Scarry; Warner Home Video Makes 'Play' For Preschool Lines

**SCARRY TALES:** We recently did a roundup story on preschool video, the fastest-growing subcategory in the children's market (Billboard, July 1). Since then, some new entries in the genre have emerged, notably from PolyGram Video and Warner Home Video.

PolyGram, whose kid-vid profile had been pretty low since it lost its "Mighty Morphin Power Rangers" license to WarnerVision, recently announced plans to expand children's programming to include 52 episodes of "The Busy World Of Richard Scarry." The animated series is based on the best-selling preschool books (over \$100 million in worldwide sales) by the late, lamented writer and illustrator.

"Busy World," which had been airing on Showtime, was set to begin airing this month on Nickelodeon's Nick Jr. preschool segment. Featuring favorite series characters like Huckle Cat and Lowly Worm, each episode encompasses three seven-minute stories plus two musical interstitials. The first two titles, which street July 25 at \$9.95 each, are "The Best Birthday Present Ever" and "Sergeant Murphy's Day Off." PolyGram is working with the New York Hall of Science to promote the series via an interactive science exhibit of "Busytown," which will be on view there until Sept. 10, before traveling the country.



by Moira McCormick

Senior sales and marketing VP Bill Sondheim says PolyGram's "Busy World" is not to be confused with four previous Richard Scarry titles, which were acquired by Sony Wonder from Random House. Sondheim, a father of two young Scarry devotees, says he knew "from a personal as well as professional standpoint how potent this property would be. According to VideoScan, those first four have averaged 500,000 units apiece and now sell 20,000-30,000 units a year." In fact, the numbers are bigger, he claims, since Toys 'R' Us does not report to VideoScan.

Sondheim views the series' TV presence as crucial: "Ongoing exposure builds repeat viewing, which leads to a video purchase." He acknowledges the current flood of preschool product, but says, "There's not an enormous amount of brand preschool product. We're trying to acquire product which already has major brand awareness, and convert that awareness to video consump-

tion." Marketing plans include making available to major retail accounts 4-foot, full-color growth charts, "which they can use for in-store merchandising and giveaways," says Laura Smith, director of children's marketing. "We're [packaging] free sticker sheets on the videos themselves as well. It's important for us to differentiate between our own product and the four older titles." Point-of-purchase materials, Smith notes, include a 24-pack display with a Richard Scarry header card.

"We're doing on-air promos with both Nickelodeon and Showtime. We're also [negotiating] with three Richard Scarry licensees—Simon & Schuster, Tomy Toys, and Gund—regarding possible cross-promotions," she adds. "We'll probably release the video product in pairs every quarter, which enables us to continually offer new opportunities to licensees."

Having worked with such popular lines as the Power Rangers, X-Men, and Shari Lewis, "We've seen how to maintain a product over a long period of time—and not lose momentum or oversaturate," says Sondheim. "You'll be seeing a plethora of product from us," including entries from Jim Henson Production Co.'s "Stinky & Jake," which airs on Fox Kids; "Wishbone" from Big Feats! Entertainment, which

(Continued on next page)

## NORTH CAROLINA MAY PASS FIRST LATE-FEE LAW

(Continued from page 59)

additional rental transaction. Video games are also covered.

The legislation is sponsored by North Carolina Republican Rep. John Weatherly and has been moved to committee in the Senate. "The session closes this month, and we might not be able to get the bill voted on," says Weatherly, "but there's still hope it will be acted on by the time the session ends." He and the retailers who initiated the legislation are confident that it will pass.

"What helped is tacking on the sales tax and looking at it as an additional day rental, which is taxable," says North Carolina Video Software Dealers Assn. chapter president Monty Winters.

Weatherly says, "We found out that [late fees were] not only an acute problem for retailers, but a tremendous loss of sales tax."

Winters, who owns Club Vid Movie Superstore in Archdale, N.C., was instrumental in drafting HB 511 along with Bob Edwards, a former North Carolina VSDA chapter president and owner of the Movie Man, with two stores in Greensboro, N.C. However, another retailer got the ball rolling before the VSDA chapter became involved.

Frustrated with the lack of legal clout needed to collect late fees, Albert McCarter, a dealer in Cherryville, N.C., brought the problem to Weatherly's attention while the representative was campaigning in 1992.

"He asked me if I really wanted to help people," says Weatherly.

McCarter, Winters, and Edwards pursued the issue. Weatherly introduced an earlier version of the bill, which was voted down in committee soon after he arrived in the House. But a Republican sweep in 1994 reactivated the proposal.

Winters claims that the law would be the first in the nation to "have any teeth" in collecting late fees. "This will be a landmark for retailers," he adds, "because we not only lose revenue, we lose the customer as well."

Currently, the retailers' only recourse is small claims court. Winters says judges usually fine deadbeats the price of the tape, but this covers only a fraction of lost revenues. One of Winters' customers had run up \$1,000 in late fees; the retailer wrote off \$30,000 in uncollected charges last year.

North Carolina could be leading a national campaign. Winters has forwarded HB 511 to VSDA chapter presidents in Cleveland, Chicago, and Syracuse, N.Y.

## DIRECTORY SURVEYS EUROPEAN MARKET

(Continued from page 59)

same time frame, outpacing the 22.2% decline among retailers, who can trim purchases to cushion lessening consumer interest.

The U.K. continues to dominate the rental and total markets, with a 22.5% and 28.1% share, respectively. Its 1995 revenues of \$757.5 million finished significantly ahead of second-ranked France, which pulled in \$663.4 million. Germany was third at \$466 million, followed by Italy at \$204 million, Spain at \$251.8 million, and the Netherlands at \$107.6 million.

Great Britain, Germany, France, and Italy accounted for 63.7% of rental wholesale revenues and 79.2% of rental and sell-through.

Sell-through has become the great equalizer among program suppliers. American movies comprise up to 90% of the European rental market but only 40% of purchases. Disney holds a 12%-15% share of sell-through volume, leaving a healthy 45% to nontheatrical titles, many of them produced locally. Nothing comparable exists in the U.S., where Disney has cornered 35%-40% of sell-through and movies dominate throughout.

It is this product area with which Espace is most closely allied, lending money to help European suppliers market and distribute. In effect, the organization has helped to create a sizable home-grown industry that tried to reach the 61% of all European homes equipped with a VCR.

The potential is being tapped. On average, video now generates almost twice the theatrical revenue throughout Europe. In some countries, it's much higher: Video has 3.5 times the theatrical revenue in the U.K. and Denmark. Smaller VCR markets still have a distance to go. In Greece, where video is underdeveloped, cassette revenues are one-quarter of theatrical.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	3	3	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
2	1	5	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
3	7	3	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
4	2	5	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
5	4	4	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
6	5	13	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
7	14	3	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
8	6	8	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
9	8	4	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
10	12	2	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
11	16	2	STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
12	9	10	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
13	13	8	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
14	10	11	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
15	NEW		COBB (R)	Warner Home Video 13365	Tommy Lee Jones
16	NEW		THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
17	11	6	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
18	18	6	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
19	17	7	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
20	15	6	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
21	27	3	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG (PG-13)	FoxVideo 8730	Mimi Rogers Bruce Davison
22	NEW		MIXED NUTS (PG-13)	Columbia TriStar Home Video 01013	Steve Martin Madeline Kahn
23	20	11	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
24	22	16	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
25	21	7	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
26	NEW		EAT DRINK MAN WOMAN (NR)	Hallmark Home Entertainment 30013	Sihung Lung Klei-Mei
27	23	10	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
28	26	6	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
29	19	8	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
30	28	17	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
31	24	11	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
32	25	7	HIGHLANDER-THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
33	NEW		SCARLETT (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
34	30	17	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
35	29	11	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
36	31	3	QUEEN MARGOT (R)	Miramax Home Entertainment Buena Vista Home Video 4439	Isabelle Adjani Daniel Auteuil
37	NEW		LEGENDS OF THE NORTH (NR)	Vidmark Entertainment 5983	Randy Quaid
38	35	4	SAFE PASSAGE (PG-13)	New Line Home Video Turner Home Entertainment 4075	Susan Sarandon Sam Shepard
39	33	16	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
40	NEW		READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins

◆ 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.

# Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			<b>*** No. 1 ***</b>		
1	1	19	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	4	13	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> ◊ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
3	2	13	<b>THE PAGEMASTER</b> FoxVideo 8641	1994	22.98
4	6	13	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> ◊ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
5	3	7	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b> MTV Music Television/Sony Music Video 49658	1995	14.98
6	10	3	<b>THE ADVENTURES OF BATMAN: THE JOKER</b> Warner Home Video 13900	1995	9.95
7	5	37	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
8	9	93	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	12	3	<b>THE ADVENTURES OF BATMAN: THE RIDDLER</b> Warner Home Video 13898	1995	9.95
10	18	3	<b>THE ADVENTURES OF BATMAN: TWO-FACE</b> Warner Home Video 13899	1995	9.95
11	20	3	<b>THE ADVENTURES OF BATMAN: ROBIN</b> Warner Home Video 13901	1995	9.95
12	7	27	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
13	14	21	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◊ MTV Music Television/Sony Music Video 49616	1995	14.98
14	8	27	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
15	17	5	<b>CASPER'S GOOD DEEDS</b> MCA/Universal Home Video/Uni Dist. Corp. 81381	1995	9.98
16	11	21	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◊ MTV Music Television/Sony Music Video 49615	1995	14.98
17	16	13	<b>JASMINE: JASMINE'S WISH</b> Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
18	<b>NEW ▶</b>		<b>IN SEARCH OF DR. SEUSS</b> Turner Home Entertainment	1995	14.98
19	13	11	<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995	14.95
20	15	11	<b>JASMINE: THE GREATEST TREASURE</b> Walt Disney Home Video/Buena Vista Home Video 4081	1995	12.99
21	<b>NEW ▶</b>		<b>MIGHTY MORPHIN: FOREVER FRIENDS</b> Saban Entertainment/WarnerVision Entertainment 42033-3	1995	12.95
22	<b>NEW ▶</b>		<b>A DAY WITH MONKEYS</b> Kidvision/WarnerVision Entertainment	1995	12.95
23	<b>NEW ▶</b>		<b>DAISY-HEAD MAYZIE</b> Turner Home Entertainment	1995	9.98
24	19	11	<b>ARIEL: WISH UPON A STARFISH</b> Walt Disney Home Video/Buena Vista Home Video 4078	1995	12.99
25	<b>NEW ▶</b>		<b>THE MAGIC SCHOOL BUS HOPS HOME</b> Kidvision/WarnerVision Entertainment	1995	12.95

◆ 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.

## CHILD'S PLAY

(Continued from preceding page)

debuts in October on PBS; and ABC's hi-tech series "ReBoot."

"One of the beauties of getting good kids product," says Sondheim, "is the ability to keep replenishing consumer demand."

Warner Home Video's new live-action preschool series "Babies At Play" aims a bit younger than does "Busy World," with a target audience of 9 months to 4 years. The three-volume series appeals to little ones by showing their peers "playing, learning, and experiencing family life with songs of old and new," Warner claims.

Created by producer/director Tami Williams, the series comprises three titles, "In Their Favorite Places," "On A Fun, Rainy Day," and "Under A Blue, Blue Sky," each just under 40 minutes for \$14.95.

**POSTSCRIPT:** Child's Play's final musings on this year's Video Software Dealers Assn. convention weren't able

to run last month, but we thought our views on one particular aspect of the VSDA show are still worth noting.

As we walked through the Dallas Convention Center exhibition hall, we were inundated with kid-friendly costumed characters running around, puppet shows, live revues based on family movies like "The Swan Princess"—and yet no one under 18 was allowed on the floor. Thankfully, there were thoughtful people like Arrow Video's VP of sales Alan Sherman, who escorted his booth's Gummy character outside the hall to cheer up a pair of crestfallen kids (our Lily and her pal Jeremiah, who won't be 18 for another decade plus).

We know about insurance regulations and all. But isn't it a wee bit ludicrous to have a convention awash in top-pleasing characters like Barney, Lamb Chop, and Huckle Cat—not to mention the myriad kiddie-oriented presentations—and not let kids in to see them?

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**INXS, "The Great Video Experience,"** PolyGram Video, 94 minutes, \$19.95.



Beginning in Australia with the ambition of six music-loving buddies who in 1977 decided to get together and give the touring life a go, the INXS story has unfolded to greater success than they ever imagined. Seventeen years later and still going strong with its original lineup, the band's rise to international stardom comes alive in this straight-ahead chronological documentary. The time line is interrupted frequently by interviews with lead singer Michael Hutchence and other band members, as well as some eye-catching concert footage filmed over the years and numerous video clips—some of them previously unreleased—culled from their cache of albums. Among the hits are "Need You Tonight," "Heaven Sent," "Baby Don't Cry," "Beautiful Girl," "Not Enough Time," "The Gift," "Mystify," "These Are The Times," and "Taste It."

humility. "Don't Judge A Book By Its Cover" is the entertaining and semieducational videoclip.

**"Picture This! Sing-Along—Walk Ride Fly,"** Goldsholl: Learning Videos (800-243-8300), 30 minutes, \$14.95.

Another one for the "way things work" category, this fun half-hour investigates the merits of wheels, wings, and even feet via a collage of live-action footage and original songs. Short segments focus on such people-movers as cars, trucks, buses, planes, and even windsurfers. In perhaps the most eye-catching chapter, the cameras take to the sky and provide some footage of hot-air balloons in motion, including the colorful one pictured on the cover. Also available from Goldsholl is "Picture This! At The Zoo," a live-action animal adventure that follows a similar format.



**"Barney: Making New Friends,"** The Lyons Group (214-390-6000), 30 minutes, \$14.95.

Based on his downright uncanny popularity, making new friends is not something most people would think Barney might have trouble with. But in his latest video, the purple one lets children in on the difficulties often associated with moving to a new city and going to a new school. The program also explores what it might be like to come back and visit an old neighborhood or school after being away for some time. Of course, Barney provides plenty of demonstrations about ways kids can best help newcomers feel welcome and at home in any situation. The usual sing-songs, skits, and dances are here, and there's also a brand new treehouse and some new characters.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

**"Learn To Hip-Hop Dance,"** M.A.D. Degrees Productions (800-326-4997), 30 minutes, \$19.95.

Aerobics for children? You bet. This compilation of short routines—led primarily by a set of teen twins adorned in black cutoff jeans and fringed vests for a class of children wearing varying degrees of cool street clothes—looks at first more like a youth fashion show than a workout class. But the look and feel of this video might not be entirely ridiculous, as it lends a casual, fun air to the proceedings that is entirely appropriate for its intended audience. The workout, geared primarily toward late elementary- and junior high-aged children, includes a warm-up and sequences with names like "The Happenin' Hornpipe" set to mellow hip-hop tunes.

incredible plays, comebacks, and upsets football fans expect.

## NATURE

**"Lightdance,"** Miramar Productions/BMG Distribution, 40 minutes, \$19.98.

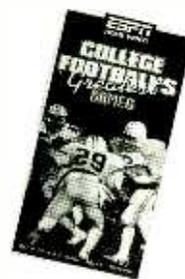
Carlos Santana provides the instrumental score to this natural high, provided courtesy of sweeping, artfully manipulated film footage from an award-winning cinematographer David Fortney. Digitally mastered "video album" includes seven sequences, each of which explores the ever-changing patterns of natural and synthetic light as it dances across a variety of backgrounds.



## SPORTS

**"College Football's Greatest Games,"** ESPN Home Video/ABC Video, 45 minutes, \$14.95.

College football's greatest hits (and tackles and runs and touchdowns) as determined by an extensive survey of coaches are corralled into one triumphant video with color commentary provided by ESPN's own Chris Fowler from Miami's Orange Bowl. The lineup, from No. 10 to No. 1: Harvard vs. Yale in 1968; Stanford vs. California in 1982; UCLA vs. USC in 1967; Notre Dame vs. Houston in 1979; Miami vs. Boston College in 1984; Notre Dame vs. Michigan State in 1966; Army vs. Notre Dame in 1946; Texas vs. Arkansas in 1969; Nebraska vs. Miami in 1984; and Nebraska vs. Oklahoma in 1971.



Interviews with some of the players and coaches who made it all happen pepper the footage, which delivers all the hype,

## DOCUMENTARY

**"Forecast For Victory,"** The Weather Channel (800-441-1600), 57 minutes, \$19.95.

Unique documentary focuses on the various effects of weather on not only D-Day, but some of the most salient battles of World War II. The program—which debuted on the Weather Channel in June—looks not only at the ways in which the powerful, often unpredictable forces of nature played a hand in the outcome of even the best-planned military action in favor of one side or another, but also at the difficulty surveyors had in trying to forecast and report weather conditions 50 years ago. This one of a kind video will appeal to historians, as well as those interested in World War II, weather, or both.

# Update

## 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.*

### JULY

July 20, **BMI Jazz Composers Workshop Eighth Annual Jazz Showcase Concert**, the French Institute/Alliance Francaise, New York. Sarah Greenwood, 212-830-6411.

July 25, **"Technology: How Is It Working For Us?"** brown-bag lunch and workshop presented by AIMP, BMI office, New York. 212-758-6157.

July 25, **"Major Label Strategies In Marketing,"** panel presented by the Los Angeles Music Network, Derby, Los Angeles. Sandra Archer, 818-769-6095.

July 25, **Women In The Music Business Assn. Memphis Chapter Meeting**, open to nonmembers, Racquet Club, Memphis. 901-725-4940.

July 29, **NARAS Global Song Marketing Summit: Defining Domestic And International Markets,** presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-328-7997.

### AUGUST

Aug. 4, **Women In Music Business Assn. Event**, including a forum on the music business followed by a seminar on "Alternative Ways To Market Your Music," New Conservatory Theatre, San Francisco. 415-386-4303.

Aug. 6, **Fifth Annual San Diego Music Awards**, Spreckels Theater, San Diego. 619-274-7362.

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.

Aug. 10-13, **Second International Country Music Workshop**, Music City Sheraton, Nashville. 615-329-2482.

Aug. 14, **Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff,

212-888-0617.

Aug. 17-20, **POPKOMM**, Congress Centrum OST, Cologne, Germany. Andrea Zeck, 011-49-202-278-310.

Aug. 19-20, **Entertainment Entrepreneurs Conference**, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 21, **Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert**, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

Aug. 24-27, **BLAST Music Convention**, Omni Hotel, Jacksonville, Fla. 800-725-2788.

### SEPTEMBER

Sept. 6-9, **National Assn. Of Broadcasters Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

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

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

Sept. 19-20, **Third Annual Hollywood 2000 Conference**, focusing on new formats, markets, and distribution channels for home entertainment, Wyndham Bel Age Hotel, Los Angeles. Trisha Allen, 714-513-8648.

Sept. 19-20, **VSOA Second Videogame And New Technology Conference**, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

### OCTOBER

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

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

Oct. 12-14, **Billboard/Monitor Radio Confer-**

**ence And Awards**, Marriott Marquis, New York. 212-536-5002.

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

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

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

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLitech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

### NOVEMBER

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

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



**Country Cure.** Country artists Tim McGraw, Tracy Lawrence, Little Texas, Toby Keith, Martina McBride, and many others raised \$70,000 for the Cystic Fibrosis Foundation at a recent benefit performance at the House of Blues in Los Angeles. Shown, from left, are Shawn Parr of radio station KZLA-FM Los Angeles, performer Faith Hill, WEA Corp. president/CEO David Mount, and event chair Sheri Mount presenting a check to Ed Arnold, president of the Southern California/Southern Nevada/Utah chapter of the Cystic Fibrosis Foundation.

## LIFELINES

### BIRTHS

Girl, Michaela Anne, to **Dan and Clare Beck**, June 20 in New York. He is senior VP of marketing at Epic Records. She is a freelance liner-notes editor.

Boy, Alexander Bret, to **Bob and Tami Fuller**, June 27 in Cleveland, Ohio. He is GM of Record Revolution in Cleveland Heights, Ohio. She is a sales rep for PolyGram Group Distribution.

Boy, Leo George, to **George Gilbert and Cheri Fein**, June 30 in New York. He is an entertainment attorney with Solovay, Marshall & Edlin. She is VP of public relations with Rubenstein Associates Inc.

### MARRIAGES

**D. Scott Meyers to Cara Potapshyn**, May 28 in Long Island, N.Y. He is director of national promotion and marketing at Eagle Eye Records.

**Pete Ganbarg to Tracy Davis**, June 11 in Spring Valley, N.Y. He is senior director of A&R for EMI Records in New York.

**Walker Martin to Lucy Perkins**, June 20 in Durham, N.C. He is manager of Poindexter Records there.

### DEATHS

**James E. Farmer**, 69, of complications of pneumonia and aneurysm, June 26 in Nashville. Originally a member of the Marty Robbins Band, Farmer was president of Robbins' music publishing company, Mariposa Music, and was affiliated with the company for more than 40 years. He is survived by his wife, Betty, a son, a daughter, five brothers, a sister, and three grandchildren.

**Dennis Fine**, 46, of a heart attack, July 6 in New York. Fine was a music industry veteran who, at the time of his death, was head of Fine Media Associates, the management company and PR firm that he founded. He began his career as a music journalist in

the late '60s, writing extensively for Rolling Stone, Creem, Crawdaddy, McCall's, and other publications.

In the early '70s, he worked for Columbia Pictures. From 1973-76, he was head of the music department of Solters & Roskin. He then spent nine years at Arista Records, where he was VP

of publicity and creative services, before launching Fine Media. He later left that company to become VP of communications for RCA Records, and then VP of communications for the PolyGram Label Group, before returning to Fine Media in June 1994.



FINE

Over the course of his career, he also produced documentary and music albums for the Alan Parsons Project and others. In addition, he was governor of the New York chapter of NARAS. He is survived by his wife, Karen; his son, Isaac; his mother, Ruth; his sister, Jerilyn Rubin; his brothers- and sisters-in-law, Ebben Rubin, Frank and Donna Signorelli, and Todd and Debbie Garvett; six nieces and nephews; and his parents-in-law, Thomas and Isobel Garvett. In lieu of flowers, donations in his memory may be made payable to the Isaac James Memorial Education Fund, in Celebration of Dennis Fine's Life, 223 Limestone Road, Ridgefield, Conn. 06877.

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

## NEW COMPANIES

**Lugo & Press P.C.**, founded by Daniel G. Lugo and Joel C. Press. An entertainment law firm. 198 Broadway, Suite 500, New York, N.Y. 10038; 212-406-7244.

**Nina Records**, formed by Erwin Bruder. An independent label focusing on urban and adult contemporary music, Nina is distributed by Independent National Distributors Inc., Malverne, Big State, and CRDI. First release, "Killer Blues" by Cozette Morgan, spent five weeks on Billboard's R&B Singles Bubbling Under chart. 1641 Eddy Road, Cleveland, Ohio 44112; 216-851-3331.

**CSG Music**, formed by Michael Wyner and Jeff Robert. A production and management company. Roster includes Tim Viscount, Dominic Brown, and Circling Squares. CSG will also be active in movie soundtracks. Parent company is Cinema Sound Group. Wyner is an artist manager and former major-label consultant; Robert is an artist, songwriter, and producer. 11490 Burbank Blvd., Suite 6, N. Hollywood, Calif. 91601; 818-752-9321.

**Scorpion Records Inc.**, formed by John Dembowski and Thomas Jordan Jr. A record label focusing on the North Flor-

ida music scene. Scorpion will serve as an outlet for local bands to get exposure, with efforts targeted toward getting bands signed to major labels. Scorpion will also handle management functions, booking, marketing, and promotions. Dembowski and Jordan are co-founders of Dante's Purgatory Pub. P.O. Box 50906, Jacksonville, Fla. 32240; 904-739-5574.

**Uncle Garvey Publicity**, formed by Garvey Rich. An entertainment public relations firm whose clients include Flip Side Records, Seconds Magazine, the Zeros, and D Generation. 265 E. 10th St., Suite 16, New York, N.Y. 10009; 212-387-8935.

## FOR THE RECORD

A July 1 Billboard Report titled "Dry Rot To Mothballs: Rock Collecting A Dusty Challenge" stated that Byrds founder Roger McGuinn had donated a collection of drumsticks to the Rock and Roll Hall of Fame and Museum in Cleveland. In fact, McGuinn donated Rickenbacker guitars; a fan donated the drumstick collection.

## Beinhorn Invents Format For Ozzy Modified 8-Track Gives Drums New Life

BY PAUL VERNA

NEW YORK—Operating on the premise that drums are the backbone of rock'n'roll, most producers, engineers, and studio operators strive for the elusive drum sound that they hope will elevate them to stardom.

While many people go to seemingly ridiculous extremes to capture such a sound, no producer has ever been known to invent a format just to record drums. That is, until Michael Beinhorn did just that for the upcoming Ozzy Osbourne project.

Beinhorn, the renowned producer behind Soul Asylum's "Grave Dancers Union," Soundgarden's "Superunknown," and other ground-breaking records by Aerosmith and the Red Hot Chili Peppers, found that no recording medium on the market did justice to what he heard in his mind as the ultimate drum sound to complement Osbourne's heavy metal thunder.

After some tinkering, Beinhorn figured out the solution: He took a Studer 800 1-inch 8-track machine, doubled the head width to 2 inches, and ran it at 7.5 inches per second.

"The difference, sonically, between that setup and any other I've heard is amazing," says Beinhorn, who is staff producer/A&R at Epic Records.

"It's not just a storage mechanism. It alters the notion of what an-

alog recording is really for. It colors the sound a lot more. What we were getting back off the tape sounded way better than what we were monitoring before tape."

The low running speed of 7.5 ips "enhances the low end like you wouldn't believe," says Beinhorn. "It gives you a strange tonal effect on the drums—a punch that didn't seem to exist before. Plus, you can get an hour's worth of music on a reel, and it winds faster than a digital machine."

Another hallmark of the 2-inch, 8-track format is the unprecedented track width, which virtually eliminates high-frequency degradation, according to Beinhorn.

Because of the limited number of tracks, Beinhorn was forced to bus signals at the console in order to route more than eight inputs onto eight tracks. He was aided in that process by his own creative placement of vintage mikes and by the outstanding sonic properties of the immense drum booth at Studio Guillaume Tell in Paris.

The eight drum tracks—played by Deen Castronovo—were synced to two analog 16-track recorders, for a total of 40 tracks. Because the time code on the modified Studer sits between audio tracks 4 and 5, no track space is wasted, according to Beinhorn.

The veteran producer says he has stumbled onto a recording break-

through. "Sonically, this format is so far removed from the run-of-the-mill sound you get from a 24-track that there's no way I'm going to do another record without it," he says. "I don't think I could go back. There's no way another machine would reproduce that kind of frequency response."

Beinhorn says he is considering building more 2-inch, 8-track machines and selling them, or at least licensing the technology.

Beinhorn says, "Everyone who has heard this has said, 'What the hell's going on? That doesn't sound like any drum I ever heard!' Some

(Continued on page 69)



**Dolly Goes To Emerald.** Country great Dolly Parton spent a week at Emerald Sound Studios in Nashville tracking and mixing an upcoming album for Columbia Records. Shown, from left, are producer Steve Buckingham, Emerald traffic manager Nicole Cochran, Parton, engineer Gary Paczosa, assistant engineer Grant Greene, and Emerald GM Milan Bogdan.

## Architect Of His Own Destiny, Storyk Has Designs On The Whole World

BY PAUL VERNA

NEW YORK—Having earned his stripes as one of the preeminent studio architects in the U.S., John Storyk is expanding his empire to such budding overseas territories as Malaysia, India, Israel, Russia, Brazil, and Argentina.

The move coincides with Storyk's 25th anniversary in the studio business and the fifth year of his marriage and business partnership with interior designer Beth Walters.

From their home base near Poughkeepsie, N.Y., Storyk and Walters oversee a global empire unified by an adherence to high technological standards.

"The world is big, but it's smaller than we think it is," says Storyk. "I go halfway around the world, and there's an entire culture different from ours. I mean, Malaysian culture is extremely different from ours, but they have E-mail, they have PCs, and the way they build studios is very similar to the way we build [them]. I might be on a site with foremen whose command of English is weak, but we're right there with the same drawings."

Besides affording them the luxury of traveling to exotic places courtesy of their client, the foreign jobs tap into Storyk's and Walters' expertise in all areas of studio design, from acoustics to aesthetics to wiring to equipment specification.

"The foreign clients are actually looking for us to make gear recommendations, and we're now doing some wiring and installation," says Storyk.

Among Walters-Storyk's recent or ongoing projects outside the U.S. are Synchronsound in Kuala Lumpur, Ma-

laysia; Fonovision in Bogotá, Colombia; Bob Marley Studios in Kingston, Jamaica; Sonido A&D in Buenos Aires; and Hijoort Studios in Reykjavik, Iceland. They have also designed world-class recording facilities in Brazil, Israel, and India.

"We've been doing so much international work that I told one of the in-

"They want to leapfrog right to the top," he says of Asian territories. "The tallest building in the world is now being built in Kuala Lumpur. Three of the five tallest buildings in the world by the end of 1997 will be in Asia. It's exploding."

As Storyk and Walters widen their reach, they continue to do a substantial share of their work in the U.S. However, they have become more selective about the jobs they take.

"If I can't say that the project I'm working on now is the best or close to the best of what I've done, then something's wrong," says Storyk. "I've either compromised or else there's been an acknowledged compromise—maybe an economic compromise—right from the get-go. But I don't have too much of the latter anymore."

Although Storyk was a professional architect and serious musician by his early 20s, he did not merge those two vocations until a fortuitous call from Jimi Hendrix thrust him into the nascent studio community.

Hendrix, impressed by Storyk's design of hip Greenwich Village nightclub Cerebrum, hired Storyk to work on a club he had bought nearby.

Before the project came to fruition, however, Hendrix producer Eddie Kramer convinced the guitarist to build a recording studio instead of a club, seemingly blowing Storyk's chances at stardom.

Storyk felt defeated. "I said, 'I don't know anything about recording studios.'"

However, Kramer did not perceive Storyk's lack of experience as an obstacle. "He said, 'Take a month off, we'll delay the project, and you'll learn everything there is to know about recording studios,'" says Storyk.

Months later, Hendrix's Electric Lady Studios became a reality, and with it a distinguished architectural career that now spans 600 studios on every continent on the globe.



John Storyk, left, and his wife and business partner, Beth Walters, are shown in the control room at Cotton Hill Studios in Albany, N.Y.—one of their recent design projects. (Photo: Cynthia Delconte)

terns to go out and get some clocks to monitor time zones around the world," says Storyk.

The global projects made Storyk realize that modern communications technology has eliminated geographical barriers.

"It doesn't matter where you're based," says Storyk, noting that when he and Walters moved upstate from their former headquarters in New York, they suffered no resulting loss in business. "These days, everyone has phone, fax, and E-mail. It seems that if you don't have three numbers, there's something wrong with you."

Storyk says territories outside the U.S. are growing at a much faster rate than the well-established domestic industry. The growth is occurring at every level of industry and ultimately reflects on the studio community.

## EUROSOUNDS

U.K.

FORMED BY A COLLECTION of former Neve employees, Anatech is a new British mixing console manufacturer that will start shipping its Vixen 24-bus, in-line, 32-channel console with integrated patchfield later in the year for 36,000 pounds (approximately \$57,500). The desk has a full-size secondary fader with a motorized option, 10 auxiliary sends, an expander/noise gate on every channel, four stereo cue sends with separate EQ, and four-band, fully parametric EQ on all channels.

U.S. DIGITAL AUDIO workstation manufacturer TimeLine has opened a European office in Oxfordshire. The operation will be headed by Chris Hollebone, formerly GM of pro audio at Sony Broadcast and Communications.

BSS HAS INTRODUCED the FCS916 parametric equalizer, aimed at filling the price gap between inexpensive and high-end EQs.

"The unit was designed by Stan Gould, who was responsible for some of the classic old Midas circuits, so it has an impeccable pedigree," says BSS international sales manager David Haydon.

The unit's input stage features a dis-

crete mike preamp, and the four fully parametric bands are supplemented by high and low sweepable filters.

GERMANY

SENNHEISER is marking its 50th anniversary with the launch of a limited-edition and modernized classic version of its HD414 headphone, which was launched in 1968 as the world's first open-design model.

The news coincides with live sound company Wigwam Acoustics' placement of an order for 150,000 pounds (approximately \$240,000) worth of Sennheiser's switchable channel radio microphone transmitter and receiver systems. The order places Wigwam among the top radio-frequency hire operations in the country.

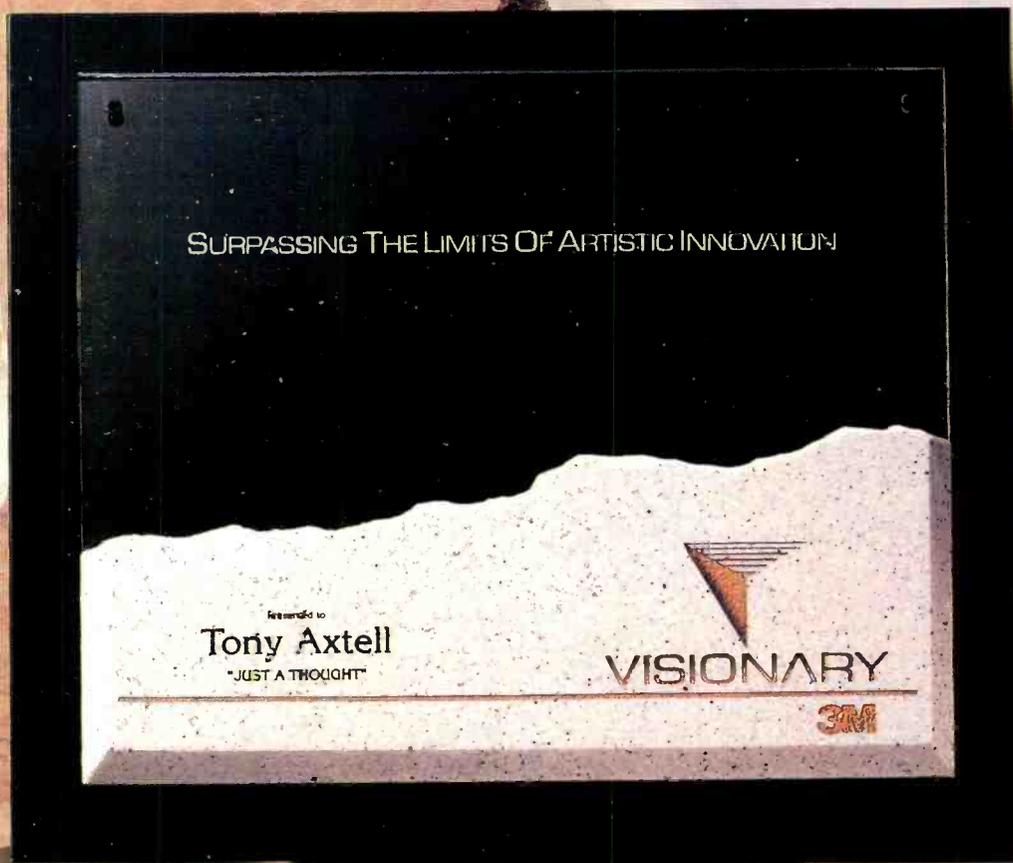
"The switchable frequency feature of the Sennheiser equipment is important in enabling us to offer greater operational flexibility within the bandwidth and to provide full support for major tours," says Wigwam's Mike Spratt.

AUSTRIA

ORF HAS BECOME the first broadcaster to be allowed to film in Franz Joseph Land, part of the Russian Arctic,

(Continued on page 69)

# PRO FILE



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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 15, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	WATERFALLS TLC/ Organized Noize (Laface/Arista)	ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) John Michael Montgomery/ S. Hendricks (Atlantic)	DECEMBER Collective Soul/ E. Roland, M. Serletic (Atlantic)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Trivali Tony Maserati	SOUND EMPORIUM (Nashville) John Kelton	CRITERIA (Miami) Greg Archilla	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	Trident Series 80B	Neve 8078	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Sony 3348	Studer A820/827	Studer A827/A80
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Westlake BBSM 15	Criteria Custom with Augsperger	Augsperger
MASTER TAPE	3M 996	Ampex 499	Sony VK 1	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	THE CASTLE (Nashville) John Jaszcz	MIX THIS (Pacific Palisades, CA) Bob Clearmountain	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimotion	Neve VRP	SSL 4056G	SSL 4072G Plus	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Sony 3348	Sony 3348	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Alesis Monitor 1 UREI 813A	Yamaha NS10M KRK	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	PRECISION MASTERING Stephen Marcussen	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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## David Kahne Looking Toward Worlds End Broad-Based Producer Signs With Management Firm

NEW YORK—Independent producer David Kahne, until recently head of Columbia Records' A&R department, has signed with leading producer management firm Worlds End, according to Worlds End principal Sandy Robertson.

Since joining the management firm, Kahne has mixed an upcoming album by alternative rock trio Presidents Of The United States and begun production on a new Tony Bennett record.

The contrast between those two projects typifies Kahne's broad-based background. At Columbia, he excelled in genres ranging from straight-ahead pop to alternative rock to mainstream rock. His discography lists Bennett, Shawn Colvin, Fishbone, the Bangles, Romeo Void, Wire Train, Jorma Kaukonen, and Rank And File among his production credits.

In addition, Kahne mixed Mike Watt's "Ball-Hog Or Tugboat" and hit records by Billy Joel and Dionne Farris. Kahne also worked with top Columbia acts Soul Asylum, Chris Whitley, Sophie B. Hawkins, and Bruce Springsteen.

Kahne says, "I've worked in so many different genres, I haven't decided exactly what I want to do next. I mean, I've produced the Bangles, Tony Bennett, and Fishbone."

Kahne says the Presidents Of The United States project reminded him of his pre-Columbia indie days.

"We mixed the whole record in four days," he says, noting that the group was signed to Seattle indie Pop Llama and later picked up by Columbia. The record Kahne mixed is due for release later this year on Columbia. Kahne also produced additional

tracks for a future Presidents release.

Kahne notes that the Presidents' sound centers on the self-imposed limitations of a two-string bass and a three-string guitar.

"It limits them in a certain way that they really like," he says. "There's a quality you get that you

wouldn't get if you didn't tune that way."

While Kahne's current projects began before he signed with Worlds End, he says he is confident that Robertson will keep him busy. "Sandy is looking out for projects for me," says Kahne.

PAUL VERNA

## BEINHORN INVENTS FORMAT FOR OZZY

(Continued from page 66)

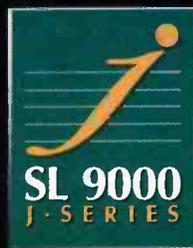
said it's the best drum sound they heard in their life.

"Drums can sound mushy and without definition. This defies the notion of having to use samples or drum machines."

The next frontier for Beinhorn's modified 8-track, he says, is vocals. He is even thinking about taking vocals recorded in the digital domain and flying them back to 8-track.

But for now, Beinhorn's focus is

on mixing the Osbourne project, which is scheduled for early fall release on Epic. Some of the mixing sessions are currently taking place at Room With A View in New York, where studio manager Leslie Ballard reports that the project is going full-steam ahead, despite the difficulty in synchronizing a 7.5-ips machine to other analog decks running at different speeds and to digital machines.



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## EUROSOUNDS

(Continued from page 66)

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(Continued on page 72)

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## TERRY ADAMS' SOLO FLIGHT IS JAZZ SET ON NEW WORLD

(Continued from page 10)

a concord between New World and NRBQ's current label, Rhino's Forward imprint, which released the band's "Message For The Mess Age" album in 1994. "We've struck up with Rhino to do a pop mailing as well as our jazz campaign," says Marotta. "That's a first for us."

On the road, NRBQ will work much of the "Terrible" material into its vast repertoire. In fact, the other members of the quartet—drummer Tom Ardolino, bassist Joey Spampinato, and guitarist Johnny Spampinato—all make appearances on "Terrible." Additionally, trumpeter Dave Gordon and trombonist Tyrone Hill, onetime members of the late jazz bandleader Sun Ra's famous Arkestra, tour with NRBQ on a semiregular basis. Along with trombonist Roswell Rudd and reed player Jim Hoke, they're part of the "Terrible" horn section.

"We really got some inspired performances," says Adams enthusiastically. "Some of the stuff is indescribable."

Take "Le Sony'r," an homage to Sun Ra, one of Adams' heroes. "I've never heard anybody play that kind of rhythm," he says, proud of the stately yet buoyant cadence captured. "Obviously the closest would be Sun Ra himself. But I couldn't have gotten anybody but NRBQ to play that track that way."

A few of the tunes have already been debuted by the band during the endless array of gigs that bring it to roadhouses and concert halls. "One of them, 'I Feel Lucky,' is real old," Adams says. "I think we first cut it around the time of 'Scraps.'" That would place it in the early '70s. Another, the bubbly "Toodlehead," written for Adams' son, is brand new.

Adams a Kentucky native with a deep knowledge of jazz history, has been writing since he was 14. "I never really took piano lessons; I studied composition instead."

His previous forays into jazz in-

clude a 1977 stint with Carla Bley's most audacious group. In 1993, Adams appeared on David Sanborn's Elektra disc, "Another Hand," and performed in Robert Altman's "Short Cuts" band, the hip brood that backed up vocalist Annie Ross in that sprawling film.

It was during the "Short Cuts" sessions that Adams met percussionist Bobby Previte, an impressive bandleader himself, who also appears on "Terrible."

"During 'Short Cuts,' I really got a chance to hear Terry up close," says Previte. "He did some very interesting things. These days you can get fooled on record; between editing and click tracks and other things, you can be surprised by someone's playing, in both good and bad ways. But when you're sitting next to the person, playing with them in real time, you hear their sound, their approach."

"Terry's an excellent musician, very idiosyncratic, someone with a real voice, a guy with a slightly tilted approach."

The pitch of that incline fits right in with the aesthetic of New World's Counter Current series, which deals in jazz and experimental music.

"The focus of Counter Currents is the jazz musician who's a composer—someone who's more than a mere soloist," says Marotta. "We look at people who come to jazz with a disparate group of influences. It could be metal, hip-hop, or the jazz tradition itself."

"Terry fits right into that. As a not-for-profit foundation, our mandate is specific: deal with music that is not generally represented in the commercial marketplace. So here's a guy who has been doing this for umpteen years, and no one has thought to sign him to do this kind of writing."

Though generally thought of as a madcap extrovert due to NRBQ's patented take on silliness, Adams is blessed with the talent to capture bittersweet moments with aplomb. "Thinking of You" and "I Feel

Lucky" are melancholy ballads. Each, in its own way, reflects the pianist's debt to another longstanding favorite, Thelonious Monk.

Adams—who is fluent enough in the rock'n'roll piano rhythms of the Sun label to be dubbed "Terry Lee Lewis" by some—doesn't mind if his influences stand spectorishly around the music. "I've always wanted people to know about any and all musics that I like, whether it be Boozoo [Chavis] or Sun Ra or Monk. If any music comes out of me that sounds like someone else, what am I going to do? There's no doubt about the fact that Thelonious was one of the most important musicians in my life... but so were the Beatles. So it's all in there somewhere."

The "hummmability" factor separates "Terrible" from a few of the other Counter Current releases. The album's unmistakable tunefulness shows a resolute commitment to melody. "That's actually a part of the jazz tradition," says Marotta. "Jazz has become art music, and we believe that should be the case. It is art. Yet we don't see a contradiction between hummmability and art."

It would thrill New World to find that radio agrees. "I come from the Midwest, and NRBQ is huge there," Marotta says. "We hope it has a chance of getting on FM radio, possibly classic rock stuff. It's still too early to tell, but I like to think that we're sophisticated enough to tap into that if we see a buzz happening."

One place the label will find a friend is WXPN Philadelphia, a non-commercial station that's home to "The World Cafe," a syndicated daily show picked up in markets as disparate as Los Angeles and Spindale, N.C. Music director Bruce Warren says he likes what he's heard of "Terrible."

"We reflect new, interesting records," Warren says. "The kind that people talk about and journalists write about but aren't often heard on the radio. We find a way to play all of Terry's stuff, because he's interested in all kinds of music. He's a great artist, one who is misunderstood to a degree—mainly because of NRBQ's zaniness. But he brings a lot of credibility to whatever project he's working on."

The release also puts its pop traits where they can help retail-wise, on the cover. "Terrible" is the first New World disc to have a picture of its creator gracing its front.

"We're a composer's project, not a label that signs artists," says Marotta. "Composers are generally not stars... so we never have portraits. This one just fit."

Instead of turning to Steve Byram, who designed the 23 other covers in the series, the "Terrible" art was created by Adams' pal David Greenberger.

"It's by far our most commercial-looking cover," says Marotta.

And will the title scare off some buyers? Probably not those even remotely familiar with Adams' whimsy. "Everybody I told it to didn't like it," he admits. "And I tried to change it several times, but it just kept coming back."

Perhaps it's a play on Terry Bull? "Well, there are a lot more meanings to 'terrible' than the one that everyone instantly thinks of," he says. "That one is listed as number four in the dictionary. Number one is a different thing. Go ahead, look it up!"

## ISLAND PICKS HICKS TO HELM BLACK DIVISION

(Continued from page 10)

rector Iris Dillon, media relations national director Carol Hawkes, and marketing manager Ane Roseborough. Additional staffing is expected.

Island's R&B music roster is thin, consisting only of new acts Vybe and Tanya Blount. Although both were greeted warmly by critics, their albums received lukewarm receptions from consumers.

Blount's March 1994 debut, "Natural Thing," peaked at No. 58 on the Top R&B Albums chart and sold 71,000 copies, according to SoundScan.

Vybe's current self-titled album peaked at No. 63 on the Top R&B Albums chart and has sold 9,000 units since its April release, according to SoundScan.

However, the quartet's current single, "Warm Summer Daze," could help reheat album sales. The song received 342 detections at 20 stations during the week following its June 26 release, according to Broadcast Data Systems. The title was initially released to top 40/crossover stations; Island begins its R&B radio promotion push for "Warm Summer Daze" on Tuesday (18).

The new division also will provide marketing and promotion support

for a number of distributed labels. Island's biggest recent R&B chart successes have come from the distributed Rush Associated Labels. They include Method Man (Def Jam) and Montell Jordan (PMP), whose albums were No. 1 and No. 4 on the Top R&B Albums chart, respectively.

In addition, Outburst/RAL act MoKenStef continues heating up, with its debut single, "He's Mine," currently at No. 6 on the Hot R&B Singles chart and "Azz Izz" climbing to No. 29 on the Top R&B Albums chart.

Another Island-distributed act is Loose Cannon Records' Buju Banton, whose single "Champion" is No. 70 on the Hot R&B Singles chart.

Slated for release later this summer is the still-untitled Doug E. Fresh set on Gee Street.

London Records act 4 P.M. will also be distributed through Island but currently has no product on the release schedule.

Hicks plans to beef up the label's R&B roster through new artist signings directly to Island and through imprint and distributed-label relationships.

"The pop side of Island is there," Hicks says. "Now I have to do it on this side."



**Seeing Triple.** Vanessa Williams celebrates the release of her "Pocahontas" single "Colors Of The Wind" with jocks from WQCD (CD101.9) New York. Pictured, from left, are morning show host Pat Prescott, Williams, and midday host Russ Davis.

## NYC Gets A New 'Alternative' Ex-Album Rocker WNEW Welcomes Change

■ BY PHYLLIS STARK

NEW YORK—After some initial confusion, the reaction to heritage album rock station WNEW New York's July 7 format change to "rock alternative" has been overwhelmingly positive. Listeners, labels, and even other stations in the market applauded the move and called it long overdue.

Because rumors had long been circulating that the station would flip to modern rock or triple-A, many initially assumed that this was what was meant by "rock alternative," but the architects of the format, SBR Radio and Paragon Research, have a different definition.

Mike Henry, managing partner at Paragon, describes the format as "mainstream alternative music from the '80s to the present. It's more famil-

iar and more library-based than a typical modern rock station, which is why we bring in more adult numbers." It is also distinct from triple-A, Henry says, because it does not combine the diverse mix of styles, such as blues and folk, that defines triple-A.

"We're not a modern rock station playing 80-90% currents, but we're certainly more current than we were a week ago," says PD Ted Edwards.

Gone from WNEW are artists such as Rush, Van Halen, AC/DC, and Aerosmith, bands that Henry says "have a very distinct image within the rock world that is not particularly compatible with alternative music." In their place is a new library of more recent "oldies": artists such as Elvis Costello, the Clash, Simple Minds, XTC, and 10,000 Maniacs.

"It's not as much a change in the currents we play," says Henry. "It's a change in the library, because if you're a rock station today you're [already] playing Dave Matthews and the Cranberries."

The "rock alternative" format is already being employed by four other SBR/Paragon client stations: KXPX Denver, WSHE Miami, WWCD Columbus, Ohio, and simulcast Cape Cod, Mass., stations WUNX/WUNZ, although Paragon's Henry says each station is distinct and does not employ a "cookie-cutter" approach.

"In New York, we found the opportunity to maintain many of the heritage acts that have been in the format for a long time," says Henry. "This may seem like an incredibly bold move, but the research confirmed that rock listeners are ready for a fresh approach to rock music, and it doesn't have to be hard, it doesn't have to be extreme, and it doesn't only have to appeal to 18-24 year olds."

"What WNEW is doing is based heavily on the opportunities we found that exist in the market," Henry continues. "It's clear that listeners that have grown up with rock are more than ready for this new approach. With a cume [audience] of almost 1,200,000, WNEW wouldn't be making this change if it wasn't for strong indications that we would be carrying our cume with us."

"The bottom line is that radio has finally caught up with the fact that there is a better universe of music out there that radio hasn't taken advantage of," Henry adds. "People like this music more than they like the music that's been crammed down their throats for the last 15 years."

"There is a heritage to this kind of rock," says Edwards, who previously spent ten years in San Diego programming against heritage modern rock station XTRA-FM (91X). "People finally woke up to the [realization that] alternative was an obvious kind of music that worked and was being under served around the country... When we saw the direction of the station as laid out by the research, there was no question about the direction where this station should go."

### AN ENTHUSIASTIC REACTION

Reaction to the change from industry observers has been enthusiastic. "I think WNEW is going to be more pivotal than ever in breaking artists," says Danny Buch, VP promotion at Atlantic Records, who ran to the station the minute he heard the new format in an effort to convince Edwards to play "Solitude" by new Atlantic artist Edwin McCain.

Buch, a lifelong New Yorker who grew up listening to WNEW, says, "It just makes total sense to me. If it's a fragmented universe, right now their position is perfect. They took out some of the classic stuff that seemed to be burnt and was holding them back. They have an identity again, and it's an identity that nobody else in the market has. If WNEW kept doing what they were doing, they're over, they're dead. But if they went alternative, they would blow out their whole heritage."

Predictably, the PD at longtime classic rock rival WXRK (K-Rock) is crowing about the change. "WNEW has finally decided to give up the classic rock fight," says Andre Gardner. "I guess they realized they couldn't do it as well as we did, so they decided to look for an audience elsewhere."

Gardner claims listeners are confused by the change, and he says that his station is now regularly running on-air promos "welcoming displaced WNEW listeners to our happy home here."

He says, "I think everyone, listeners and programmers alike, are confused about what message they're trying to send. What we do know is they aren't playing the Allman Brothers and the Grateful Dead, and that can only help K-Rock."

### IT'S THE END OF THE WORLD

The format change was initiated with only a small amount of fanfare. Veteran jock Scott Muni, who always starts his afternoon show with a Beatles or John Lennon record, chose "Revolution" on July 7 and followed it with a prepared statement noting that "the next 28 years of 102.7 'NEW, New York's rock alternative, begins right here, right now." He also described the format as a "new groove," using the same term he used to kick off WNEW's format in De-

(Continued on page 77)

## Traveling The Dial With 'Essential Radio' Guidebook Tries To Stay Portable, Comprehensive

■ BY DOUGLAS REECE

LOS ANGELES—While traveling on business several years ago, Jeffrey Dingle found his life's calling in arguably the least inspirational of places: a rental car.

Frustrated by his inability to locate a station suited to his tastes, Dingle struck upon the idea of creating a radio directory aimed for travelers. The most recent result of Dingle's travails as a radio dial surfer can be found in the third edition of "Essential Radio," a guide to approximately 5,000 FM and 1,000 AM stations across the U.S. The book is published by Marblehead, Mass.-based Peregrine Press.

Due out next month, the latest edition of the directory organizes stations by state, city, format, and frequency with signal strength and broadcast maps provided to help travelers familiarize themselves

with stations in unknown locales.

This information was painstakingly researched and compiled by Dingle, who called several thousand stations to create a database. He also culled FCC microfiche and industry trade publications to create what he hopes is a more convenient radio guide.

"There were industry-type directories out there that had a wealth of information but were hardly consumer-oriented," says Dingle.

Although he admits selecting stations for the guide was not an exact science, Dingle did consult a computer specialist who helped him create a program that figured such variables as antenna height and effective radiated power to estimate broadcasting distance. This was a key factor when considering inclusion of prospective stations.

For the newest edition, Dingle updated information on these stations and added more comprehensive listings of public radio outlets.

Limiting the number of stations, however, remains a consideration for Dingle. "I don't think the average traveler wants or needs every radio station listed. All of a sudden, it becomes more of a reference book to lug around rather than a pocket guide."

As the guide continues to get more attention by the press and potential sponsors, Dingle is beginning to plot new ways of marketing his book and gathering data.

A direct mail survey to stations is in its initial stages, as are proposed plans to create an online version of "Essential Radio" with an undisclosed publisher. Dingle also claims a major car-stereo installer is interested in customizing the guide with promotional materials for distribution to customers.

"It's a handy, unique publication that lends itself to being fairly personalized by a company. I'm pretty excited about possibilities on the

corporate side of things," says Dingle.

Despite apparent interest by some companies, radio has been slow on the uptake.

"I was really surprised we didn't get one single call from local radio stations once we started to get some press here in Boston," Dingle says. "This is really their book because the average consumer has no idea what's out there."

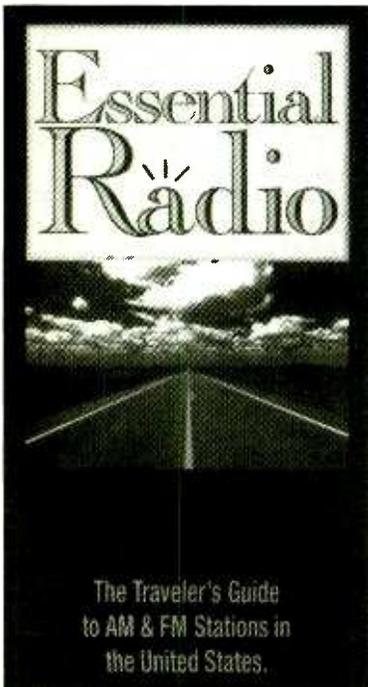
Not to say the guide has gone completely ignored. KGO San Francisco talk host Bryna Laub became one of the guide's most devout supporters after using it to monitor the O.J. Simpson trial while on vacation.

"Having the book meant being able to find appropriate station numbers without wading through commercials," Laub says. "No self-respecting radio listener should leave home without it."

Peregrine also publishes market-specific cards that provide a listing of all stations in a given area.



**The Boys Of Summer.** The Beach Boys helped anchor WFOX Atlanta's Ultimate Oldies Concert at the Georgia Dome. Pictured, from left, are GM Sally Beamer; Al Jardine and Carl Wilson of the Beach Boys; Paul Smith, president of Atlanta Kroger marketing; and Mike Love and Bruce Johnston of the Beach Boys.



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 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	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	1	9	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	THE REMBRANDTS 3 weeks at No. 1
2	2	2	16	HAVE YOU EVER REALLY LOVED... A&M 1028	BRYAN ADAMS
3	5	6	12	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
4	3	3	24	I KNOW COLUMBIA 77750	DIONNE FARRIS
5	7	12	5	COLORS OF THE WIND HOLLYWOOD 64001	VANESSA WILLIAMS
6	4	4	34	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
7	6	5	22	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
8	9	8	14	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
9	8	7	20	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
10	11	16	7	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
11	13	11	21	HOLD ON ATLANTIC 87240	JAMIE WALTERS
12	12	9	31	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
13	10	10	8	LEAVE VIRGINIA ALONE WARNER BROS. 17847	ROD STEWART
14	19	22	4	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
15	15	17	10	LEARN TO BE STILL Geffen Album Cut	EAGLES
16	16	14	19	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
17	17	18	38	YOU GOTTA BE 550 MUSIC 77551	DES'REE
18	14	15	35	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
19	18	13	30	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
20	20	20	9	BIG YELLOW TAXI A&M 0976	AMY GRANT
***AIRPOWER***					
21	22	25	3	MADE IN ENGLAND ROCKET 2093/ISLAND	ELTON JOHN
***AIRPOWER***					
22	23	23	7	RUN-AROUND A&M 0962	BLUES TRAVELER
23	21	21	8	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
24	24	24	6	THIS AIN'T A LOVE SONG MERCURY 6824	BON JOVI
25	26	31	9	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
26	25	26	15	CAN'T STOP MY HEART FROM... A&M 1038	AARON NEVILLE
27	29	—	2	WALK IN THE SUN RCA ALBUM CUT	BRUCE HORNSBY
28	27	28	6	SOMEBODY'S CRYING REPRISE 17872	CHRIS ISAAK
29	30	30	25	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
30	33	37	3	KEEPER OF THE FLAME MERCURY 6862	MARTIN PAGE
31	32	29	22	STRONG ENOUGH A&M 0798	SHERYL CROW
32	34	33	5	IT'S TOO LATE EPIC ALBUM CUT	GLORIA ESTEFAN
33	28	27	22	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
34	31	32	6	WHAT WOULD YOU SAY RCA ALBUM CUT	DAVE MATTHEWS BAND
35	35	—	2	REMEMBER ME THIS WAY MCA 55046	JORDAN HILL
36	36	34	23	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
37	37	39	23	IF I WANTED TO ISLAND 4238	MELISSA ETHERIDGE
***HOT SHOT DEBUT***					
38	NEW ▶	1	1	ONLY WANNA BE WITH YOU ATLANTIC ALBUM CUT	HOOTIE & THE BLOWFISH
39	38	—	2	SOMEONE TO LOVE Y&B YUM 7789-550 MUSIC	JON B. FEATURING BABYFACE
40	RE-ENTRY	4	4	WHEN YOU LOVE SOMEONE ELEKTRA 64415/EEG	ANITA BAKER/JAMES INGRAM

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	1	—	2	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
2	2	1	4	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE
3	4	2	14	IF YOU GO SBK 58165/EMI	JON SECADA
4	3	3	16	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
5	5	4	19	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
6	9	6	41	THE SIGN ARISTA 1-2653	ACE OF BASE
7	6	9	20	ALL I WANNA DO A&M 0702	SHERYL CROW
8	7	5	8	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS
9	8	7	6	ON BENDED KNEE MOTOWN 0244	BOYZ II MEN
10	—	—	11	ALWAYS MERCURY 856 227	BON JOVI

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## Z-Rock Wants To Get Out Of Your Face New Playlist, Logo Aid In Escape From Hard-Rock Image

BY CARRIE BORZILLO

LOS ANGELES—Z-Rock has grown up. The 24-hour ABC/Satellite Music Network hard-rock format has done away with its party-hearty attitude, in-your-face presentation, and many of the hair bands that were playlist staples. However, even with Pearl Jam and Nirvana replacing Motley Crue and Skid Row on the playlist, the format is fighting to overcome the stigma of the old Z-Rock.

"The listeners aren't a problem," says Lee Abrams, who joined as Z-Rock's managing director in 1990. "This is what they're buying. The challenge is to turn around the perception [of Z-Rock] among broadcasters, because they're the ones who get us to the listeners."



ABRAMS

The plan is to design a new logo, educate the broadcast community about Z-Rock's evolution, and focus on the music rather than the rocker image.

Abrams says the 9-year-old network is in the midst of formulating a strategy on how it will let people know about the changes being made at Z-Rock. "I ran into a guy recently who was looking for a new format of the new rock bands," says Abrams. "I said, 'Wow. That sounds like Z-Rock.' He grimaced and said 'Oh no, that's Satan rock.' So, we're doing a complete overhaul. If it were up to me, we'd change the name, but affiliates have invested too much in billboards and merchandise. So we're looking over ideas for a new logo, which will be more psychedelic, less in-your-face."

Another way Z-Rock is changing its image is with its positioning statements and production.

"Where America rocks" has replaced "if it's too loud, you're too old" and "less music by dead people" as the network's positioning statement (Vox Jox, Billboard, July 8).

In addition, Z-Rock's "party 'til you puke" attitude has been replaced with the message to "party sensibly." Speciality programming such as "Head-banger's Heaven" has been replaced by "Too Much Seattle."

Even the jocks have had to change with the times. For instance, Loud Debi Dowd has dropped the preface to her name.

On the production end, corny sound effects (such as sounds of bodily functions) are a thing of the past, while a more "theater of the mind" vibe, which Abrams describes as "Pink Floydie, less wacky, more heady," has taken over.

## FOR THE RECORD

WKSS Hartford, Conn., music director Tina Simonet was incorrectly listed as the music director of WKSE Buffalo, N.Y., on the Billboard/Airplay Monitor Radio Awards ballot that appeared in the July 8 issue. She is nominated as medium-market top 40 music director of the year.

## NETWORKS & SYNDICATION

With the changes, Z-Rock's listeners have moved one step up the demographic ladder. The key demo is now males aged 25-34, where it was once 16- to 30-year-old males.

Daryl O'Neal, operations manager at Z-Rock affiliate KUTZ Austin, Texas, says, "When you're packing heavy-metal bands into clubs, you can't go to a Lexus dealer and sell that. The staff is now able to get those mainstream advertisers: the grocery stores and furniture stores and car dealerships. It makes the station sound more mature, and we've seen an increase in revenues. We've also consistently been No. 2 or No. 3 with men aged 18-34."

Some of the positioning statements used at KUTZ are "rock for today's generation" and "the future of Austin's rock." The station previously used, "If you ain't cranking it, you must be spanking it."

With the old Z-Rock, O'Neal says, KUTZ wouldn't have thought of getting involved with the Internet. However, the grown-up Z-Rock listeners are interested in it, and KUTZ staffers are working on making the station's music available over the computer.

Abrams admits that the changes in the music and attitude of Z-Rock have been guided heavily by its listeners.

"The real change you're seeing now started about two years ago," says Abrams. "We were just starting to see all these new bands emerging showing signs of lasting power. We also saw changes in the attitudes of our listeners. A lot of them who used to like certain bands have said they've grown out of them."

Here's the top 20 on a recent "Z-Rock 50," which is the network's Sunday night countdown show: White Zombie, "More Human Than Human"; Collective Soul, "December"; Mad Season, "River

Of Deceit"; Elastica, "Connection"; Bush, "Little Things"; Pearl Jam, "Immortality"; Nirvana, "Lake Of Fire"; Primus, "Wynona's Big Brown Beaver"; Nine Inch Nails, "Hurt"; U2, "Hold Me, Thrill Me, Kiss Me, Kill Me"; Soul Asylum, "Misery"; Better Than Ezra, "Good"; Filter, "Hey Man, Nice Shot"; Mad Season, "I Don't Know Anything"; Tripping Daisy, "I Got A Girl"; Green Day, "She"; Offspring, "Smash It Up"; Toadies, "Possum Kingdom"; and the Dwellers, "Rocket Ride."

The countdown is based on requests, airplay, and sales. As for deciding which album rock bands stay and which go, Abrams says it's changing every month. For now, Van Halen, Queensryche, Rush, Ted Nugent, and Aerosmith are still pleasing listeners. Motley Crue, Winger, Ratt, Def Leppard, and Skid Row aren't.

"We keep the ones that have longevity and some real musical credibility," says Abrams. "And we do a lot of music testing... and focus groups and we have a very active audience that tells us when we do something wrong."

For instance, listeners would rather hear the new Van Halen than the older version with David Lee Roth, according to Abrams. The difference between a Z-Rock station and a modern rock station may be minimal these days, but to affiliates that difference is vitally important.

"Where [modern rock stations] play Depeche Mode or the Cranberries, we're playing Ozzy Osbourne or Van Halen," says Matt Dylan, operations manager/PD at WTZR Scranton, Pa. "We are the only real rock station. There are two classic-leaning AORs and a CHR that does Nirvana into Boyz II Men [in the market], but we are pure rock's cutting edge."

Dylan says the move toward modern rock probably couldn't have been made much earlier than when Z-Rock made it. "They've had a good handle on it," he says. "If it was done a year ago, it would've been too much too fast."

## EIA To Meet With U.S. Stations Aims To Promote Awareness Of RBDS

As part of its continuing effort to convert stations to Radio Broadcast Data Systems technology and to raise consumer awareness of RBDS, the Electronics Industries Association has just completed a series of meetings with stations in Los Angeles.

Three stations there, KTWV, KCRW, and KPCC, have already converted to RBDS technology, and a fourth, KKGO-FM, has agreed to adopt it. The EIA says it is still in negotiations with 12 other Los Angeles stations.

RBDS is a technology that allows listeners to tune radios by format, rather than frequency. RBDS-equipped radios use an LCD display that can show call letters, station slogans, formats, song titles, or advertising messages on the tuner. Stations equipped with RBDS encoders can transmit the messages.

Since April, EIA representatives have met with stations in San Francisco, Chicago, and Philadelphia. Meetings with New York stations are

next on the EIA's agenda and are scheduled for the week of July 24.

Meetings in Dallas and Houston will take place in August and will be followed by September meetings with Washington, D.C., and Baltimore stations and October meetings in Boston. The remaining top 25 markets will be visited between October 1995 and April 1996.

The meetings are designed to raise support for a program that calls for the EIA to provide cooperating stations with RBDS encoders, radios, software, and technical support in exchange for advertising or underwriting credits to be used in a consumer awareness campaign. In addition to the campaign for consumers, the EIA plans education programs for retailers and advertisers in each of the targeted markets.

The program is sponsored by EIA members Delco Electronics Corp., Denon Electronics, and Pioneer Electronics.

PHYLLIS STARK

AFTER TWO YEARS of gigging around Philadelphia, Wanderlust recently got its first taste of an extended trip into clubland, opening for Collective Soul. The band's single, "I Walked," is No. 35 on the Album Rock Tracks chart.

"Just from playing live every night for the past two weeks, I think we've gotten so much stronger," says singer Scot Sax. "Something that normally would have taken six months took two weeks. Before the record, we really didn't gig more than two nights a week. The most back-to-back shows I ever played was once... three [straight] shows. This [tour] is just like, 'Again?' But it's great. As our tour manager told us, once you're in your groove everything falls into place.

"There's something about playing every night where you turn into a machine—that's when it's really exciting.

That's what you want to be, a machine. Flick the switch on, and it's flyin' and it feels very much like there's an engine roaring in the bass and drums.

"I think after the sixth night in a row, [that occurs] and it's a pretty amazing feeling because you're doing



"There's something about playing every night where you turn into a machine."  
—Wanderlust

something that's so natural, it's hard to believe you have license to do it. It's just amazing. It's the kind of thing that's been on my mind forever, and now I'm doing it."

"There have been moments in the show where I've completely lost myself and I'm this other thing—that's euphoric. That's happened at different parts of this tour and put me to bed with a smile on my face. That's the way it's supposed to be—if you're still feeling like the same guy you are in the dressing room, then it's not happening."

One aspect purposely missing from Wanderlust's burgeoning live shows is cover tunes. "Once in a great while, we'll do [the Who's] 'The Kids Are Alright,' but usually not. We're the world's worst cover band. It's just sort of amazing and even more proof we're perfect for each other as Wanderlust, but boy, you throw something different in there and we're horrible. At rehearsal we play a whole Led Zeppelin medley: 'Custard Pie,' 'The Rover'... you wouldn't want to be there."

Billboard® FOR WEEK ENDING JULY 22, 1995

Album Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	2 WKS.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	14	DECEMBER	COLLECTIVE SOUL
8 weeks at No. 1 ♦ COLLECTIVE SOUL ATLANTIC					
2	2	3	7	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
"BATMAN FOREVER" SOUNDTRACK ISLAND/ATLANTIC					
3	4	4	8	ALL OVER YOU	LIVE
THROWING COPPER RADIOACTIVE/MCA					
4	3	2	9	MISERY	SOUL ASYLUM
LET YOUR DIM LIGHT SHINE COLUMBIA					
5	5	6	7	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH
CRACKED REAR VIEW ATLANTIC					
6	7	9	4	AND FOOLS SHINE ON	BROTHER CANE
SEEDS VIRGIN					
7	8	8	4	DOWNTOWN	NEIL YOUNG
MIRROR BALL REPRISE					
8	6	5	15	GOOD	BETTER THAN EZRA
DELUXE ELEKTRA/VEEG					
9	9	7	12	LITTLE THINGS	BUSH
SIXTEEN STONE TRAUMA/INTERSCOPE					
10	10	12	14	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
ASTRO-CREEP: 2000 GEFFEN					
11	11	10	10	STRANGE CURRENCIES	R.E.M.
MONSTER WARNER BROS.					
12	14	19	8	MOLLY	SPONGE
ROTTING PINATA WORK					
13	15	18	7	POSSUM KINGDOM	TOADIES
RUBBERNECK INTERSCOPE					
14	12	11	12	WISER TIME	THE BLACK CROWES
AMERICA AMERICAN/REPRISE					
15	13	16	6	WHAT DO YOU WANT FROM ME (LIVE)	PINK FLOYD
PULSE COLUMBIA					
16	19	23	11	RUN-AROUND	BLUES TRAVELER
FOUR A&M					
17	16	14	24	LIGHTNING CRASHES	LIVE
THROWING COPPER RADIOACTIVE/MCA					
18	20	20	10	SHE	GREEN DAY
DOOKIE REPRISE					
19	17	17	8	DOWN AND DIRTY	BAD COMPANY
COMPANY OF STRANGERS EASTWEST/VEEG					
20	23	26	11	HEY MAN NICE SHOT	FILTER
SHORT BUS REPRISE					
21	25	40	3	THIS IS A CALL	FOO FIGHTERS
FOO FIGHTERS ROSWELL/CAPITOL					
22	18	15	17	RIVER OF DECEIT	MAD SEASON
ABOVE COLUMBIA					
23	22	21	13	NEGASONIC TEENAGE WARHEAD	MONSTER MAGNET
DOPE TO INFINITY A&M					
24	31	34	3	TOMORROW	SILVERCHAIR
FROGSTOMP EPIC					
25	27	38	3	IMMORTALITY	PEARL JAM
VITALOGY EPIC					
26	21	13	10	AMSTERDAM	VAN HALEN
BALANCE WARNER BROS.					
27	28	27	24	EVERYTHING ZEN	BUSH
SIXTEEN STONE TRAUMA/INTERSCOPE					
28	24	29	6	WAYDOWN	CATHERINE WHEEL
HAPPY DAYS MERCURY					
29	33	33	3	MUDDY JESUS	IAN MOORE
MODERNDAY FOLKLORE CAPRICORN					
30	32	30	8	TOO HIGH TO FLY	DOKKEN
DYSFUNCTIONAL COLUMBIA					
31	30	28	22	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
UNDER THE TABLE AND DREAMING RCA					
32	26	25	9	LAKE OF FIRE	NIRVANA
MTV UNPLUGGED IN NEW YORK DGC/GEFFEN					
33	29	22	16	SICK OF MYSELF	MATTHEW SWEET
100% FUN ZOO					
34	NEW ▶	1	1	A HIGHER PLACE	TOM PETTY
WILDFLOWERS WARNER BROS.					
35	35	39	4	I WALKED	WANDERLUST
PRIZE RCA					
36	40	—	2	WYNONA'S BIG BROWN BEAVER	PRIMUM
TALES FROM THE PUNCHBOWL INTERSCOPE					
37	37	37	26	GEL	COLLECTIVE SOUL
"THE JERKY BOYS" SOUNDTRACK ATLANTIC					
38	NEW ▶	1	1	ANTS MARCHING	DAVE MATTHEWS BAND
UNDER THE TABLE AND DREAMING RCA					
39	34	24	16	IT'S GOOD TO BE KING	TOM PETTY
WILDFLOWERS WARNER BROS.					
40	39	36	23	CAN'T STOP LOVIN' YOU	VAN HALEN
BALANCE WARNER BROS.					

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 60 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 700 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING JULY 22, 1995

Modern Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	2 WKS.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	2	6	YOU OUGHTA KNOW	ALANIS MORISSETTE
1 week at No. 1 ♦ ALANIS MORISSETTE MAVERICK/REPRISE					
2	1	1	7	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
"BATMAN FOREVER" SOUNDTRACK ISLAND/ATLANTIC					
3	3	6	11	MOLLY	SPONGE
ROTTING PINATA WORK					
4	7	12	3	THIS IS A CALL	FOO FIGHTERS
FOO FIGHTERS ROSWELL/CAPITOL					
5	4	3	13	DECEMBER	COLLECTIVE SOUL
COLLECTIVE SOUL ATLANTIC					
6	5	4	12	ALL OVER YOU	LIVE
THROWING COPPER RADIOACTIVE/MCA					
7	6	5	10	MISERY	SOUL ASYLUM
LET YOUR DIM LIGHT SHINE COLUMBIA					
8	12	14	5	I GOT A GIRL	TRIPPING DAISY
I AM AN ELASTIC FIRECRACKER ISLAND					
9	9	8	7	SAY IT AIN'T SO	WEEZER
WEEZER DGC/GEFFEN					
10	8	7	16	LITTLE THINGS	BUSH
SIXTEEN STONE TRAUMA/INTERSCOPE					
11	13	13	8	STARS	HUM
YOU'D PREFER AN ASTRONAUT RCA					
12	15	17	7	WYNONA'S BIG BROWN BEAVER	PRIMUM
TALES FROM THE PUNCHBOWL INTERSCOPE					
13	11	9	14	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
ASTRO-CREEP: 2000 GEFFEN					
14	18	21	5	TOMORROW	SILVERCHAIR
FROGSTOMP EPIC					
15	10	11	13	HEY MAN, NICE SHOT	FILTER
SHORT BUS REPRISE					
16	17	19	6	SMASH IT UP	OFFSPRING
"BATMAN FOREVER" SOUNDTRACK ATLANTIC					
17	16	16	6	CARNIVAL	NATALIE MERCHANT
TIGERLILY ELEKTRA/VEEG					
18	20	22	5	BETTER THAN NOTHING	JENNIFER TRYNIN
COCKAMAMIE SQUINT/WARNER BROS.					
19	22	29	5	IN THE BLOOD	BETTER THAN EZRA
DELUXE ELEKTRA/VEEG					
20	23	32	3	STUTTER	ELASTICA
ELASTICA DGC/GEFFEN					
21	14	10	21	GOOD	BETTER THAN EZRA
DELUXE ELEKTRA/VEEG					
22	19	15	9	WAYDOWN	CATHERINE WHEEL
HAPPY DAYS MERCURY					
23	21	18	10	RIDICULOUS THOUGHTS	THE CRANBERRIES
NO NEED TO ARGUE ISLAND					
★★★ AIRPOWER ★★★					
24	25	28	4	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH
CRACKED REAR VIEW ATLANTIC					
25	24	25	17	RUN-AROUND	BLUES TRAVELER
FOUR A&M					
26	28	26	6	VOW	GARBAGE
GARBAGE ALMO SOUNDS					
27	29	33	4	ANTS MARCHING	DAVE MATTHEWS BAND
UNDER THE TABLE AND DREAMING RCA					
28	27	20	15	SHE	GREEN DAY
DOOKIE REPRISE					
29	26	24	21	CONNECTION	ELASTICA
ELASTICA DGC/GEFFEN					
30	33	—	2	I DON'T WANT TO GROW UP	THE RAMONES
ADIOS AMIGOS RADIOACTIVE/MCA					
31	32	40	3	IMMORTALITY	PEARL JAM
VITALOGY EPIC					
32	31	23	20	SICK OF MYSELF	MATTHEW SWEET
100% FUN ZOO					
33	30	27	14	HURT	NINE INCH NAILS
THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE					
34	NEW ▶	1	1	COMEDOWN	BUSH
SIXTEEN STONE TRAUMA/INTERSCOPE					
35	35	31	17	RIVER OF DECEIT	MAD SEASON
ABOVE COLUMBIA					
36	NEW ▶	1	1	SOMEBODY'S CRYING	CHRIS ISAAK
FOREVER BLUE REPRISE					
37	34	38	5	HEROIN GIRL	EVERCLEAR
SPARKLE AND FADE CAPITOL					
38	40	—	2	CAN'T CRY ANYMORE	SHERYL CROW
TUESDAY NIGHT MUSIC CLUB A&M					
39	RE-ENTRY	23	23	PLOWED	SPONGE
ROTTING PINATA WORK					
40	38	35	23	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
UNDER THE TABLE AND DREAMING RCA					

# HITS! IN TOKIO

Week of July 2, 1995

- ① Scream / Michael Jackson
- ② This Ain't A Love Song / Bon Jovi
- ③ Shy Guy / Diana King
- ④ Army Of Me / Bjork
- ⑤ Every Day / Incognito
- ⑥ Hold Me, Thrill Me, Kiss Me, Kill Me / U2
- ⑦ My Love Is For Real / Paula Abdul
- ⑧ Hyperbeat / Duffer
- ⑨ Back For Good / Take That
- ⑩ Make It With You / Carroll Thompson
- ⑪ You Can Cry On My Shoulder / Ali Campbell
- ⑫ Rough 'N' Smooth / C. J. Lewis
- ⑬ These Are The Best Days Of Your Life / Martine Girault
- ⑭ Got To Keep Moving / Think Twice
- ⑮ Marta's Song / Deep Forest
- ⑯ Carnival / Cardigans
- ⑰ I Can Love You Like That / All 4 One
- ⑱ Leave Virginia Alone / Rod Stewart
- ⑲ Plowed / Sponge
- ⑳ Misery / Soul Asylum
- ㉑ Too Many Fish / Frankie Knuckles Featuring Adeva
- ㉒ Adiemus / Adiemus
- ㉓ Always Something There To Remind Me / Espiritu
- ㉔ Have You Ever Really Loved A Woman? / Bryan Adams
- ㉕ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㉖ So In Love With You / U. N. V.
- ㉗ Solitarias / Angeles
- ㉘ Keep On Moving / Bob Marley And The Wailers
- ㉙ Remember Me This Way / Jordan Hill
- ㉚ Where Is The Love / Lush Life
- ㉛ Bama Lama Bama Loo / Elvis Costello
- ㉜ In The Summertime / Shaggy
- ㉝ A Day In Your Life / Matt Bianco
- ㉞ Won't Walk Away / Nelson
- ㉟ L'homme Aux Mille Vies / L'affaire Louis Trio
- ㊱ Asayakenonakade / Key Of Life
- ㊲ Back On The Road / Joan Armatrading
- ㊳ I Believe / Blessid Union Of Souls
- ㊴ Let's Do It Again / Repercussions
- ㊵ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
- ㊶ Life (Standin' On This World) / Ice
- ㊷ Venus Drops / Rad
- ㊸ Hit And Run / Sandy Reed
- ㊹ Natsuyo Kazeyo / Kaori Kano
- ㊺ I Want You / Holly Cole Trio
- ㊻ I Want You / Rosie Gaines
- ㊼ Just The Two Of Us / Carroll Thompson
- ㊽ Under The Influence / Workshy
- ㊾ Hots On For Nowhere / Nicklebag (Stevie Salas & Barnard Fowler)
- ㊿ Bedtime Story / Madonna

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

## 81.3 FM J-WAVE

## WVEE Dismisses Suit Against Rival WQUL; May Ad Revenues Rise 10% Over 1994

GRANUM COMMUNICATIONS' WVEE (V103) Atlanta has dismissed the civil lawsuit it filed against **Mary Catherine Sneed**, GM of new Atlanta R&B rival **WQUL**, which signed on July 3.

The suit charged Sneed with unfair competition and use of proprietary information (Billboard, June 17). Prior to joining WQUL, she was an executive at V103's former owner, Summit Communications.

Granum issued a release announcing that the two sides reached "a mutually satisfactory resolution to their dispute." Sneed denies any liability or wrongdoing, but both parties have agreed to keep all additional details of the settlement agreement confidential.

In other news, radio-advertising revenue continued its double-digit growth with a 10% increase in May over the same month last year, according to the Radio Advertising Bureau. That figure is based on a 12% hike in local revenue and a 4% national-revenue increase in May. In the first five months of this year, combined local and national revenues were up 11% over the same period in 1994. That figure is based on a 10% local-revenue improvement and a 14% national-revenue gain.

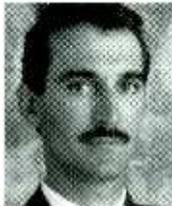
### PROGRAMMING: CLARK TO PITTSBURGH

**Keith Clark**, former operations manager/PD at **WHJX** Jacksonville, Fla., has been named OM at **WBZZ/WZPT** Pittsburgh, replacing **Buddy Scott**, now at **SFX** Broadcasting. Clark was most recently senior director of A&R at Cleveland-based **Nina Records**.

**KKFR** Phoenix hires PD **Don Parker** from **KTBB** Houston to replace **Rick Stacy**, now at **KYSR** Los Angeles.

**KHOT-FM** Phoenix flips from talk to a full-time simulcast of modern rock sister station **KEDJ**. The syndicated **Howard Stern** show, which was heard on **KHOT** and sister station **KGME**, now airs on all three stations. Former **KEDJ** morning man **Dead Air Dave** moves to afternoons, replacing PD **John Clay**, who comes off the air.

**WGH-FM** Norfolk, Va., assistant PD/afternoon jock **Randy Brooks** has



CLARK

been promoted to PD, replacing **Smokey Rivers**, now with **KPLX** Dallas.

**WSSL/WMYI** Greenville, S.C., OM **Lloyd Ford** transfers to the PD position at sister station **WTDR**. He replaces **Ron Ellis**, now OM at **WCKT/WIXI** Fort Myers, Fla.

**SW Networks** picks up three affili-



by *Phyllis Stark*  
with reporting by *Eric Boehlert*  
and *Douglas Reece*

ates for its classical format, **Classic FM**. All three stations—**WFMR** Milwaukee, **WBKK** Albany, N.Y., and **WFGR** Grand Rapids, Mich.—were already programming classical music. Air personalities at **Classic FM** include **WNEW** New York veterans **Dennis Elsas** and **Ken Dashow** and former **KSCS** Dallas talent **Bob Evans**.

**WYJZ/WAMO** Pittsburgh GM **Allen Lincoln** adds PD duties for R&B oldies **WYJZ**.

**WYLT** Raleigh, N.C., flips from the syndicated adult standards format **AM Only** to syndicated talk and **CNN** **Headline News** as "the Buzz." **Don Imus** airs in morning drive. The station has applied for the new calls **WRBZ**.

**WXBM** Pensacola, Fla., PD/music director **Bruce Clark** has been upped to director of country music for parent company **Calendar Broadcasting**. He will serve as MD at **WXBM** and PD/MD at sister **KTEX** Brownsville, Texas, where former PD **Kenny Garcia** recently exited and MD/morning man **Sonny Laguna** relinquished his music duties. A new PD for **WXBM** is being sought.

**WROZ** Harrisburg, Pa., OM/PD/morning man **Jim Buchanan** leaves for the weatherman job at the local **Fox-TV** affiliate. **Tom Shannon**, from crosstown **WWKL**, replaces **Buchanan** with the title of program manager/morning man.

**KTEG** Albuquerque, N.M., MD **Scott**

**Struber**, has been upped to PD, replacing **Mike O'Connor**, now at **KBCO** Denver. Meanwhile, former triple-A simulcast **KBCO-AM** has switched to talk and will be known as "KHOW 2." Local sister station **KHOW** also programs talk.

R&B oldies **WERD** Atlanta is now programming a hip-hop format at night. Also, co-owner **Darrell Spann** has once again assumed GM duties, replacing **Dee Handley**. **Jas Owens** recently joined **WERD** as PD, replacing **Deanna Brown**.

**Monterey, Calif.**, sister stations jazz/AC **KXDC** and country **KAXT** have swapped frequencies.

**Broadway Joe Booker**, last at **WWDM** Columbia, S.C., returns to **KIPR** Little Rock, Ark., as OM/PD, replacing **Billy St. James**.

Production director/acting PD **Johnny Walker** officially cops the programming gig at **WICT/WRKU** Youngstown, Ohio. He replaces **Geronimo**, now at **KZHT** Salt Lake City.

**Wichita, Kan.**, got a new country sign-on July 4, when **KSPG** (the **Kansas Pig**) debuted at 98.7. New owners **Gary** and **Viola Ann Violet** take GM and PD duties, respectively. **Steve Dorrell** is OM. The station is in a sales marketing agreement with **Great Empire Broadcasting's** crosstown **KFDI-AM-FM**.

**WMPZ** Chattanooga, Tenn., PD **Thomas Henderson** adds GM duties.

Following its sale to crosstown **WJTT**, **WNOO** Chattanooga flips from gospel and R&B oldies to R&B adult under PD **Keith Landecker**. Also, **WJTT** MD **Tony Rankin** exits. **WJTT** midday host **Magic** and overnight host **Justice** will each assume MD duties at one of the stations, although it had not been determined at press time who would get **WJTT** and who would get **WNOO**.

Former **KMVK** Little Rock, Ark., PD **Ken Wall** is the new PD at **WZYP** Huntsville, Ala., where he replaces **Cat Thomas**.

Former **KKXX-FM** Bakersfield, Calif., MD **Kevin "Kozman" Koske** has reconsidered his decision to move to **KXTZ** Las Vegas and instead will become PD at **KDJK** Modesto, Calif.

### PEOPLE: SILVER TO MIX 105

**WRQX** Washington, D.C., MD **Linda Silver** lands that job at **WMXV** (Mix 105) New York. The job had been vacant since **Mary Franco's** departure.

**WDRE** Long Island, N.Y., APD **Jonathan Shapiro** exits to accept an undisclosed label offer. He will not be replaced.

The former **KHQT** (Hot 97.7) **San Jose, Calif.**, morning team of **Jeff Vandergrift**, **Elvis Medina**, and **Lance "Hollywood" Otani** joins **KYLD/KYLZ** (Wild 107.7) **San Francisco** for that shift. They replace **Frank Lozano**.

Veteran broadcaster "Banana" **Joe Montione** joins **WMGK** Philadelphia for mornings, replacing **John Harvey**, who exits. **Montione** previously worked in Philadelphia during the '70s at **WFIL**.

**George Taylor Morris** joins **WZLX** Boston for mornings. He was previously VP/programming at **Global Satellite Network**.

## Clear Channel's Cohen Juggles Duties In Duopoly

IN THIS AGE of duopoly, **Clear Channel Communications'** **Bob Cohen** serves as a textbook example of a manager successfully running multiple stations. Cohen has moved up through the ranks to become the VP/GM of four **San Antonio, Texas**, radio stations—**WOAI**, **KTKR**, **KAJA**, and **KQXT**—and he is responsible for marketing crosstown **KSJL** through a joint sales agreement.

"It's certainly different now from when I first became a GM of one station," Cohen says. "My duties have increased, and the demands on my time have increased. I'm used to having my hands on a lot of things, but I just don't have enough hands anymore."

"The only way I survive this is by having great people at every position," he continues. "They don't work for me, I work for them, so I try to cut a path for them to get their job done and clear away all the obstacles . . . I'm sure it's this way for every manager who's in a duopoly now."

The work of managing such an enterprise is particularly challenging, since each station has a different format. AM stations **WOAI** and **KTKR** are news/talk. **KAJA** is hot country, **KQXT** is soft AC, and **KSJL** is R&B. Those stations cover the entire spectrum of demographics and lifestyles, and according to the new spring **AccuRatings**, they reach more than half of the radio market with 571,000 weekly listeners. Not surprisingly, **Clear Channel** is No. 1 in revenue in the market.

The programming of the stations is critical to the success of Cohen's operation. He conducts weekly meetings with all the PDs and talks with them daily, and he emphasizes the importance of offering listeners the most intriguing programming available.

"Programming has to be compelling, and you have to approach every hour and every minute with this attitude," he says. "It's such an integral part of who we are and what we do."

**Clear Channel** is one of the fastest-growing media groups in the country, with a formidable reputation for aggressive growth in both acquisitions and revenue. Cohen says working for a major operator has its unique challenges.

"As a performance-driven company, they expect a great deal from their employees, [but] they give us the resources to accomplish our goals. **Clear Channel** is an attractive place to work because our corporate structure is very decentralized. They let all of the station operations take place from the station [except for accounting and legal services], and that cli-

mate creates an opportunity for every manager to run the stations based on their own plan . . . It's great to be able to use our own intuition, our creativity, and the resources and talented people that we have on our staff to achieve our company's objectives."

In recent years, duopoly has changed not only the industry, but the people in it. Cohen says, "Duopoly has been around for a few years now, and those of us who have been in the middle of it are learning every day how it works. I think it's been a great challenge to every manager who has to manage multiple properties with all the different personalities, the different strategies and tactics, and the different day-to-day **Scud** missiles that get launched into your lap. Even though the hours have been long and the challenge has been enormous, it's made me a much better broadcaster than I could have been just handling one radio station."

"The whole playing field has changed," he continues. "What we have to do is respond to the change and deal with it. Our job is to run multiple stations and maximize revenues in each of our markets. We have different tools to do that now than we did several years ago."

"I think anybody you ask would say, 'Wouldn't it be great to dedicate the time to each station that we did when we had only one station to run?' But you just can't do that anymore. Now the challenge is to get good people, groom them, give them more responsibilities, and let them run their operations to make them even better."

Just as managers like Cohen get used to running duopolies, the radio industry is bracing for the implementation of new federal legislation allowing complete ownership deregulation. The legislation has passed through the Senate and is now in the House (Billboard, June 24). Industry professionals anticipate the law will be passed within the next few months. The ramifications for broadcasters may be even more far-reaching and revolutionary than the changes wrought by the duopoly laws, but Cohen is ready for the new challenge.

"I am really excited about what could be happening in our industry in terms of deregulation," he says. "The idea that we could be involved with even more properties in a single market than we have now is a real possibility, and what's neat about our company is that **Clear Channel** will be one of the first [to] get the opportunity to test those waters. It will be an incredible challenge . . . and it's exciting to be in the middle of all that."

ROSE TAYLOR



## newsline...

**VERNA GREEN** is upped from VP/GM to president at **WJLB/WMXD** Detroit. Also, former **WPEG** Charlotte, N.C., PD **Michael Saunders** joins **WJLB** as PD, replacing former operations manager **Steve Hegwood**, now with **WQUL** Atlanta. **Saunders** was most recently a partner in **Left Bank Management**.

**DAVE HICKS** becomes GM at **WCUZ-AM-FM** Grand Rapids, Mich., replacing **Ron Dykstra**. **Hicks** owns three stations in Michigan: **WKFR-FM** Battle Creek and **WKMI/WRKR** Kalamazoo.

**BENCHMARK COMMUNICATIONS**, owner of **WYYD** Roanoke, Va., has agreed to acquire crosstown **WROV-AM-FM** and its local marketing agreement partner, **WLNI**, from **Lisa Broadcasting** for \$5.8 million. **Benchmark** immediately assumes **Lisa's** LMA with **WLNI**.

## YUTAKA OZAKI HAS UNIQUE ROLE IN JAPANESE POP

(Continued from page 11)

spotlight.

For Ozaki fans, the sanctum sanctorum is a nondescript house deep in the bland urban sprawl of north-east Tokyo. The house belongs to Tadao Komine, a typical character from Tokyo's *shitamachi* (working-class district). The alley in which Ozaki was found is beside Komine's house.

Komine felt sorry for the fans who turned the alley into a place of pilgrimage, so he converted one small room of his home into what amounts to an Ozaki shrine. The walls are covered by photos and fans' drawings of the late star. Some fans have placed bottles of liquor on a table in front of a picture of Ozaki; this is an echo of Japanese tradition, in which favorite items of the deceased are left at a grave or Buddhist altar to placate their souls.

"This room is a place for them to be together and remember Ozaki," says Komine.

Another reason for Ozaki's posthumous popularity is the cynical reality that in Japan, just as everywhere else, death sells. For example, in the six months following the death of *enka* (a Japanese ballad style) singer Hibari Misora in June 1989 at the age of 52, sales of her recordings increased to 25 times those of the first half of the year. Misora, like Ozaki, remains a popular subject for Japan's mass-circulation weeklies, but her appeal is more nostalgic than Ozaki's.

Ozaki's legacy of rebellion is very contemporary and real to his extremely loyal fans.

"He was honest with us," says Ozaki fan Kyoko Hayashi, a high school senior. "In his songs he says what we feel. He was against society and adults who are dirty and aren't honest."

Adds Hayashi's 20-year-old sister, Kazumi: "He was different from other pop singers—he sang more than just love songs."

Songs like "Seventeen's Map," for instance, deal with a sometimes grim reality: "On the corner a girl is selling herself, doing anything for money/She lost her dream, playing at love/She forgot that she had to let her mind shine all the time/Little by little she is getting to know the meaning of things/That have never been taught to her in school."

Ozaki's fan base has expanded be-



SOUL FLOWER UNION

yond the original core of young people who identify with his songs' themes of rebellion to include a broad cross section of the Japanese public.

"His death really boosted his popularity," said one woman interviewed at a recent exhibition of photos of Ozaki. "My daughter was a fan of his before, but after he died, I became a fan, because I'm from the same area of Tokyo that he was. Some see him as a neighborhood kid who made good."

Ozaki wasn't the first Japanese recording artist to deal with the classic rock themes of alienation and rebellion. Artists such as Panta,

who came out of the student movement in the late '60s, adopted explicitly anti-establishment stances, but they never had the kind of mass popularity that Ozaki achieved.

One reason is that Ozaki's lyrics were not political in the traditional sense. Adolescent rebellion, after all, transcends ideology. But another factor may be that it has taken time for rock music to put down roots in Japan. In the Japan of 25 years ago, rock was seen as something of an exotic foreign import. Mass-produced, inoffensive "idol" singers dominated the charts.

Now, however, it's just as natural for a Tokyo teenager to pick up a guitar and rail against society as it is for kids in Milwaukee or Manchester, England. Much of the resulting music is nothing more than ritualized rebellion, epitomized by the *hokoten*, which are bands that play in specially sectioned-off areas of Tokyo's Yoyogi Park each Sunday and are beloved by visiting foreign journalists looking for evidence that Japanese youngsters are, well, revolting.

Japan is a long way from a "wild in the streets" type of rock'n'roll revolution—most young people are preoccupied with getting good exam results so they can go on to a good university and ultimately secure a job at a major company. Nonetheless, in the post-Ozaki era, it's become more common for Japanese rockers to deal with controversial topics in their lyrics.

Imawano got into trouble with his record company, Meldac, a few years ago, when he recorded a song criticizing Japan's nuclear power program. The label, owned by Mitsubishi Corp., whose many activities include building nuclear power plants, censored the song.

Other labels, such as Sony's re-

cently established Ki/oon Sony imprint, seem to be taking a more liberal approach in allowing artists to speak their minds—a refreshing development in what is still basically a conformist society.

Ki/oon Sony neo-psychedelic band Soul Flower Union, for example, has sung in militant terms about the plight of Hokkaido's indigenous Ainu people, who over the centuries have been treated by the majority Yamato Japanese in much the same way the original inhabitants of the Americas have been treated by



KIYOSHIRO IMAWANO

more recent arrivals from Europe.

"The Japanese government forced the Ainu people to adopt Japanese culture. I hope this song inspires our audience to restudy Ainu issues as part of the history of our country," says Soul Flower Union vocalist/guitarist Takashi Nakagawa, who wrote the controversial "Dance Your Village's Original Dance" with fellow band member Hideko Itami. "This society doesn't accept things or people that are different from what's 'normal,' such as handicapped people," he says.

But Nakagawa is quick to deny that Soul Flower Union is nothing

more than a "message" band.

"It's dangerous to be labeled like that," he says. "We formed this band to see what kind of sound the six of us would create as an ensemble. It's like a tiny society." Nakagawa adds that it's natural for the band members' social concerns to crop up in the songs they write.

Some of the most daring lyrics recorded in Japan recently are found in Tokyo-based reggae band Rankin Taxi's song "Shinzuru Mono Wa" (Everyone Who Believes), which was released by WEA Japan and calls for a "Central Park" to be established in the middle of Tokyo's Chiyoda Ward, in an unmistakable reference to the Imperial Palace compound, which sits like a green oasis in the middle of the chaotic conurbation that is Tokyo.

Despite—or perhaps because of—his lack of political power, the emperor represents the ultimate taboo in Japanese society. The social comment in "Shinzuru Mono Wa" is mild by Western standards, but is almost suicidal in a society where often violent rightist groups are always ready to avenge perceived attacks on the imperial institution. For Rankin Taxi's sake, it's probably better that rightists' musical tastes run more to *enka* ballads than reggae.

Meanwhile, Ozaki's passionate and, sadly, self-destructive legacy remains a tough act for other Japanese artists to follow. His rebellion tapped the same well of dissatisfaction existing beneath Japanese society's complacent exterior that more overtly political artists have used as a source of inspiration. But no one has said it quite like this handsome, doomed young man whose uncompromising stance gives him a unique place in the history of Japanese pop music.

## 'ROCK ALTERNATIVE'

(Continued from page 73)

cember 1967. The on-air announcement was followed by R.E.M.'s "It's The End Of The World As We Know It (And I Feel Fine)."

Edwards made the decision to keep his veteran air staff intact despite the new format. "We have a bunch of passionate people here, and for some of them it was a real relief and a real pleasure," he says. "They've been listening to the same classic rock records over and over, and so they're enjoying the fresh approach."

Gone from the air are all of the station's packaging and production elements, and the station is currently running with a stripped-down sound. "We've intentionally stripped it down for two reasons," says Edwards. "We didn't have the pieces in place, and we wanted the music to tell the story." Eventually, new production elements will be put into place, but Edwards refuses to "give away the game plan" on what the new packaging will sound like.

In addition to SBR and Paragon, WNEW has retained longtime consultant Jeff Pollack.

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## ATLANTIC MAKES COMMITMENT TO IRELAND'S CORRS

(Continued from page 11)

in 1990, shortly before Jim Corr, who had a small 8-track studio, was introduced to John Hughes, formerly of the late '70s recording act Minor Detail. A mainstay of the Irish music scene, Hughes was enlisted by director Alan Parker for the role of music coordinator for his 1991 movie "The Commitments."

"When I met the Corrs, two were still in school uniforms," says Hughes, who suggested the focus on vocal harmonies and the enhancement of traditional instrumentation. He also engineered an audition by the group for the movie, out of which Andrea gained a substantial role, with the rest receiving smaller parts. "It kicked us off to go on our own," says Sharon, and the band, with Hughes now managing, commenced songwriting and gigging, eventually before the admiring Ambassador Smith.

The Atlantic deal was struck the morning after the studio showcase before Foster. "We had some offers in Ireland, but didn't think we could hit America through Ireland," adds Sharon. "Maybe now we could with [Atlantic-distributed label] Celtic Heartbeat, but there were no such roads then."

In January, the band flew out to Malibu, Calif., and began album production with Foster at his studio there.

"I spent almost six months on the

album—with capable co-production from Jim Corr—and it's one of the few times when I guided and nudged instead of rolling up my sleeves and getting messy," says the pop production maven. Foster acknowledges that the Corrs, who wanted to be involved in the entire recording process, presented something of a challenge.

"I did the Tubes and Alice Cooper and played with Chuck Berry, so I have a bit of a rock'n'roll side—though it's heavily buried most of the time."

Indeed, the Corrs were unfamiliar with Foster until they saw all the gold and platinum on his walls from the likes of Chaka Khan and Chicago, as well as the Tubes.

"When we were recording, he never wanted to take us down his road completely," says Sharon. "He just wanted to enhance what was already there. He said, 'If we end up with an album that's totally different than your demos, then we failed.'"

Hughes also admits reservations that "The Corrs" would turn out like a "David Foster Malibu record," but he credits the producer's "strong intent on keeping away" and basically letting the Corrs be themselves.

"The worst thing that could have happened would be for them to have heard the finished product and then say they wanted something else, but couldn't get David to do it," says

Foster. "There may have been a few times when I pushed more of a Celtic vibe, since the way they weave it into their pop music is so new and fresh. But it would have been such a mistake for me to try and take over."

Foster did get to co-write an album track with the Corrs, "Somebody," which was the group's first-ever collaboration. The album's first single, however, will be "Runaway," which Flom says will be targeted to top 40 radio, with "no decision" yet on other formats or release date.

Much of the marketing aspect will rely on a visual element, says Azzoli, "because of their looks, and they're so charming and sincere—you just want to hug them all the time!" To this end, he foresees "a lot of TV, one-on-one interviews, meeting the branches, going to radio stations, and in-store appearances. We've got to put them in people's faces, because they're their best salesmen."

Azzoli calls "The Corrs" an "all-format kind of record." Steve Hamilton, VP of operations at Virgin Retail Group, echoes that thought. "It's a multigenre album which should have a lot of mass appeal with its unique mixture of pop vocals and traditional Irish music roots," says Hamilton, who expects to feature the album in the Virgin Recommends campaign for developing artists. "Certainly there's something for people to be exposed to through lots of in-store

play and listening posts."

The Corrs feel that live performance will also be invaluable and perhaps surprising. "We're more exciting live than people anticipate," says Caroline. "With three girls, people think we're nice, but we're really a lot more lively, and our Celtic rock stuff has an edge that people don't expect. It's not as mainstream a sound as you might think because of David." Adds Jim, "We'll adapt to the changes we made on the record."

Flom thinks that the Corrs' "unique performance hybrid of traditional Irish music and American pop music," which "took by surprise" both him and Foster, will also captivate international audiences. "It's the type of music that hits a nerve with a lot of people at the same time," he says, noting "terrific response" from several European company affiliates for whom he's played "The Corrs." More significantly for the domestic side, Foster reports favorable reaction on his own home front.

"In all my years of making music—other than maybe 'The Bodyguard' soundtrack—I can't remember when my kids are playing something I've done when I get home," says Foster. "They're playing the Corrs' album to death, which is an indication to me that I'm really on the right track—or they're on the right track!"

## TICKETMASTER'S REGIONAL RIVALS

(Continued from page 1)

providing detailed inventory information to all outlets, Select-A-Seat was formed, ushering in the age of modern ticketing.

The company courted retail outlets and quickly landed nearby Diamond Department Stores of Phoenix, which saw the alliance as a way to provide a service to its customers as well as increase foot traffic. (Another key Select-A-Seat client was the box office at Grady Gammage Memorial Auditorium on the Arizona State University campus; working there at the time was Albert Leffler, who left and became a co-founder of Ticketmaster in 1976.)

By the end of the '70s, mismanaged, underfinanced, and stretched too thin with franchisees in San Diego, Denver, Atlanta, Minneapolis, and Norfolk, Va., Select-A-Seat was forced into bankruptcy. Amid mountains of litigation, Globe Ticket stepped in and bought the company in 1980 for \$500,000.

The Diamond chain continued its ticketing business, Diamond Box Office, which was overseen by McLaughlin. In 1976, Diamond Box Office generated all Montreal Olympic tickets sold in the U.S.

In 1984, Dillard's Department Stores purchased 12 Diamond stores for \$140 million from the Minneapolis-based Dayton-Hudson Corp. The acquisitions were spread out over Phoenix (seven), Tucson, Ariz. (two), and Las Vegas (three). As part of the purchase, Dillard's inherited Diamond Box Office and renamed it Dillard's Box Office. (Dayton-Hudson's Dayton's Ticketing of Minneapolis was sold to Ticketmaster in 1989.)

Today, Dillard's counts 229 stores located in 23 states (eight new locations opened in 1994), 50 of which are home to a Box Office outlet.

In terms of new business, "Dillard's looks at the operation differently than Dayton-Hudson did," says Tom George, director of Dillard's Ticketing Systems. "We are definitely interested in expanding." Yet the company's growth is still measured in inches, not feet.

With 29 department store and non-store ticket outlets found in the Phoenix area, Dillard's Box Office dominance remains solidly Southwestern. "It's a hometown kind of thing," says local promoter Danny Zelisko. (Big-ticket clients include the NBA's Phoenix Suns, the NFL's Phoenix Cardinals, and the hometown America West Arena.) Dillard's has worked to build an additional ticketing presence in Oklahoma (Tulsa, Oklahoma City) and Texas (Dallas/Fort Worth, Waco, Beaumont, and Port Arthur).

Dillard's daylight in Dallas came in the early '80s, when the new Reunion Arena opened its doors and, in a rare move, opted not to sign a ticketing contract with any one company. Instead, the building allowed various companies to bid on business—one team, or one promoter, at a time. Dillard's was able to land the NBA's Dallas Mavericks and, recently, the NHL's Dallas Stars.

When pitching new contracts, George stresses that Dillard's "provides a customer service to the client and [its] customers. And we do it at a reasonable rate."

Compared to other ticketing companies, Dillard's service fees seem downright nostalgic: Some over-the-counter Box Office service fees are \$1.50 (bumped up recently from 75 cents), with phone charges hovering

around \$2.

Economically, Dillard's is able to charge lower rates than other companies for two reasons. The first is that its Box Office is just a small part of Dillard's Department Store business overall and not a crucial revenue center.

And secondly, rather than returning a portion of collected service-fee revenues back to arenas, as Ticketmaster and others do, Dillard's becomes a venue sponsor, buying signage inside the building as well as running television and radio spots for venue events. That way the building doesn't have to spend as much to market events, and Dillard's, through its advertised tie-ins, draws more customers to its stores.

"I'd think a lower service fee would help you sell more tickets," says George. "Maybe people like to pay higher prices for tickets, because that's what they're doing when they pay [higher] service fees." That's a none-too-subtle jab at Ticketmaster, which arrived in Dillard's Phoenix backyard in the late '80s.

Dillard's and Ticketmaster crossed paths earlier this year when Pearl Jam announced a date at New Mexico State University's Pan American Center—a Dillard's venue—as part of the band's well-publicized Ticketmaster-less tour. But because the band was aligned exclusively with the new automated company ETM, the Pan American Center had to get permission from Dillard's to make room for the band.

"It was no big deal," says George. "We work with our clients. They asked for it, and we gave it to them. Business is give and take." The show was eventually canceled when Pearl Jam shortened its summer tour.

### TELE-CHARGE

When it was announced early this year that the Blockbuster-Sony Music Entertainment Center in Camden, N.J., had tapped Tele-charge to handle ticket sales for the new 25,000-capacity amphitheater, more than a few industry eyebrows were raised. For Tele-charge, long synonymous with Broadway theaters and performing arts centers, the high-profile New Jersey concert venue represents a radically new business direction.

"The entertainment industry is a broad spectrum, and we wanted to expose ourselves to it," says Vince Rieger, director of marketing for Tele-charge Systems.

Tele-charge is actually a division of the legendary Shubert Organization, proprietor of 17 Broadway theaters. The Tele-charge ticketing arm oversees sales for those 17 venues plus six other Broadway houses. In all, including off-Broadway theaters and other nonowned venues, Tele-charge counts 47 clients. In 1994, Tele-charge sold 9.8 million tickets; 3 million over the phone, the remaining through box-office software. Tickets for Broadway shows carry \$4.75 Tele-charge service fees and no handling costs.

In the early '70s, with telephone ticket sales emerging as a marketing force for Broadway shows, Shubert created Tele-charge to manage its box offices. Back then, each production advertised its own phone number (rather than a general 800 number) and employed back-room operators to take orders by hand.

Ten years later, central computerized telephone sales replaced box-of-



Artist's rendering of Tele-charge's latest client, the Blockbuster-Sony Music Entertainment Center in Camden, N.J.

ice operators, and Tele-charge, with licensed software from Ticketron, helped theaters again make the conversion.

When Ticketron sold its assets to Ticketmaster in 1991, Tele-charge picked up Ticketron's software and computers (along with some personnel) and created its own central ticketing system. Rather than teaming up with Ticketmaster, "we wanted to have control over all aspects of ticketing," says Rieger, who downplays what has been described as bad blood simmering between Ticketmaster and Shubert over the years. (Ticketmaster landed its first Broadway clients in 1991, when it acquired Ticketron's contract with Nederlander's 10 theaters.)

In 1992, Tele-charge actively shopped for new clients beyond the Great White Way and landed the National Theater in Washington, D.C., and the Westwood Playhouse in Los Angeles. Branching out further, it inked a deal with the U.S. Tennis Assn. to sell and distribute tickets to the U.S. Open Tennis Championships each year.

Then came the contract with the Entertainment Center, the eighth and most recent amphitheater created by Pavilion Partners, a coalition made up of Sony Music, Pace Entertainment, and Blockbuster Entertainment. After sifting through ticketing proposals last year, Pavilion Partners opted, for the first time, not to align with Ticketmaster.

A key factor in Tele-charge's favor was that Electric Factory, the powerhouse promoter in nearby Philadelphia and a direct Entertainment Center competitor, has long-standing business ties with the Philadelphia Ticketmaster licensee, Spectacor Management Group.

Also boosting Tele-charge's bid was its proposal to create a remote ticketing network by transforming 71 Delaware Valley Blockbuster outlets into ticket centers carrying the Toptix name; it was the first time Blockbuster stores have been used to move tickets.

Toptix tickets carry \$3.75 service fees. Entertainment Center stubs purchased over the phone via Tele-charge come with a \$4.25 service fee and \$2 handling costs per order.

Rieger declined to discuss the service-fee revenue split, but observers say a good rule of thumb for ticketing is that whenever service fees break the \$3.50 barrier, odds are the venue is receiving at least \$1 on every ticket sold. (Sometimes venues and promoters split that take, depending on their

agreement.)

While Rieger stresses that for now the company is focused on delivering the goods for Blockbuster-Sony, he says further expansion could be on the horizon.

Industry insiders point out that with Shubert's deep pockets, Tele-charge enjoys the best financial support among Ticketmaster competitors. Yet Shubert is known for its conservative business approach and its reluctance to stray too far from Broadway. Therefore, few expect Tele-charge to start vying head-to-head with Ticketmaster venues nationwide anytime soon. "Tele-charge will continue to pick its spots," says one ticketing executive.

### PROLOGUE SYSTEMS/PROTIX

In 1989, Prologue Systems, an upstart software company marketing stand-alone systems to venues, won its biggest contract at the time: the Pittsburgh Civic Center.

When several Civic Center box-office employees abruptly left while Prologue was installing the system that summer, "We ended up with most of our company running the ticketing service [operation]," says company president Pete Hanson, a former accountant who joined forces with Prologue founder Rick Graves in 1988. "That's where we learned the [service] business, which is totally different than [software]." And that is how ProTix, the ticket-selling arm of Prologue, was born.

(Ticketing software deals with internal coding and tracking of a venue's seating inventory; ticketing service deals with selling to the public on a daily basis.)

Today, with service accounts at the Merriweather Post Pavilion outside Washington, D.C., the new Meadows Music Theater in Hartford, Conn., the University of New Mexico's campus venues, and—thanks to its partnership with IBM—the 1996 Atlanta Olympics, Madison, Wis.-based ProTix is on a roll. (Prologue and ProTix are backed by investors from the Wisconsin and Pittsburgh areas.)

Last year, ProTix sold 500,000 tickets, and it expects to sell 2.5 million in 1995, not counting the Olympics. ProTix's service-fee revenues this year are projected to total \$6 million.

The Meadows Music Theater, opened this year in Hartford and managed in tandem by longtime Connecticut promoter Jim Koplik and the Nederlander Organization, is the largest concert facility in the state, with a combined indoor/outdoor capacity of 25,000.

It is precisely the type of high-profile venue that every Ticketmaster competitor covets—a concert facility at which voluminous sales can generate enough revenue to help the ticketing company recoup its upfront hardware and software investment (an investment that today can exceed \$1 million). Once that sales and distribution infrastructure is in place, adding new clients is relatively easy, not to mention profitable.

"You need that anchor," says ProTix GM Dennis Williams. With that infrastructure now established, he says, "We will actively go after any [contract] that comes up in the marketplace. There's nothing we cannot handle."

Meadows management apparently wanted more control over—and, some say, ownership of—its ticketing operation and sought out an alternative to Ticketmaster. ProTix, which had pitched previous business to Nederlander, won the contract. And with Nederlander's help, ProTix inked a deal with 28 Connecticut and Western Massachusetts Strawberries record stores to serve as computerized sales outlets for Meadows.

For years, charging a \$1.50 service fee, those stores have sold hard tickets to local rock shows at clubs such as Toad's Place in New Haven, Conn., and Pearl Street in Northampton, Mass. The service, which continues today, was designed not as a moneymaker but as a way to increase foot traffic and pick up co-op advertising opportunities from concert promoters.

The chain had been approached by national ticketing companies, but until ProTix's offer, it passed. "They offered a better deal," says Strawberries ticket agency supervisor Dania Mathews, who estimates the stores will sell one-third of all Meadows Music's tickets this year. (Remote outlets typically pocket 15%-25% of each ticket's service fee.)

Fees for over-the-counter purchases at Strawberries range from \$2.50-\$3.25. ProTix's phone charge is generally \$4, plus a \$2 handling fee per order. Ticketmaster's phone fee for Melissa Etheridge's June show at the crosstown Hartford Civic Center was \$5, with \$2.30 handling fees.

ProTix's growth has not come without some pain. The day before tickets for the first shows at Meadows Music Theater were to go on sale, ProTix was forced to change the phone number it had spent months saturating the marketplace with through newspaper ads and radio spots.

Naturally, the Atlanta Olympic contract to process and sell 12 million tickets eclipses the business of Meadows Music or any other concert venue.

With its unmatched resources and experience, most in the industry had penciled Ticketmaster in as the Olympic winner just days after bids were announced. But Games officials were apparently not happy with the company's unresponsiveness to requests for customization.

At the time of the Olympic announcement, Ticketmaster CEO Fred Rosen insisted the company had been so preoccupied dealing with the Justice Department's antitrust division's investigation into the ticketing business, spurred by Pearl Jam, that it did not have time to properly address Olympic concerns.

ProTix's partnership with rocksteady IBM (a major corporate sponsor)

(Continued on next page)

## TICKETMASTER'S REGIONAL RIVALS

(Continued from preceding page)

sor of the '96 Olympics) clearly helped clinch the monstrous deal. Years earlier, when developing software for grocery store-stationed ticketing kiosks on behalf of the Wolf Trap Foundation for the performing arts outside Washington, D.C., ProTix had teamed with IBM programmers from the D.C. area.

For the Olympic proposal, the two companies joined forces again to hammer out all sorts of proprietary seating and purchasing software.

Outside of one-time events like the Olympics, Hanson says the biggest obstacle in landing new business is not simply winning over venue executives with ticketing demonstrations and testimonials, but getting them to turn away from a sure thing like Ticketmaster. "It seems like a huge risk for them to change to a smaller company. No [venue GM has] ever been fired for selecting Ticketmaster," Hanson says. (In Ticketmaster's 1992 prospectus, it states that "Ticketmaster has never lost a significant client," due in part to the "risks associated with [venues] switching ticketing systems.")

One client that did recently make the move was the University of New Mexico and its on-campus facilities. Athletic ticket manager Mark Koson says ProTix's software and ticketing services were "the most sophisticated we could find—there was no risk, it was a no-brainer."

### SELECT-A-SEAT

During the '70s, Nicholas Flaskay worked the streets on Manhattan's East Side as district manager of Globe Ticket Co., delivering hard-ticket orders for such clients as Madison Square Garden and Shubert theaters; tickets that were then stashed in box-office

## Mid-Atlantic Partners, Inc.

racks and sold to the public.

Toward the end of the decade, Flaskay saw the advent of computerized ticketing, but it wasn't until 1980 that he convinced his bosses at Globe to back his proposed Globe Information Systems, a ticketing software company. (In the end, very little Globe money ever materialized, and Flaskay and other investors came up with GIS' initial \$1.5 million.)

Globe executives were not alone in their skepticism. Equally resistant were box-office managers, who told Flaskay they could grab tickets out of racks faster (and surer) than any computer could spit them out. Plus, they complained, the tickets produced by computers were too flimsy and colorless.

Flaskay continued to trumpet ease and efficiency and, on the ticketing-service side, picked up Select-A-Seat out of bankruptcy and landed venue contracts—complete with retail outlets—in Columbus, Ohio, and Norfolk, Va. Soon Select-A-Seat's focus shifted toward Florida.

By the mid '80s, counting the Lakeland Civic Center, the NBA's Orlando Magic, and the Bayfront Center in St. Petersburg among its roster, Select-A-Seat had sewn up much of Florida's ticketing business, with 95 outlets spread around the state. In 1987, the company sold \$28 million worth of tickets.

During the '80s, Ticketmaster's Rosen regularly told Flaskay that it was just a matter of time before the two

went head-to-head for Sunshine State business. Rosen went as far as setting up South Florida offices, hiring Lakeland Civic Center's Donna Dowless as regional manager.

"But in his infinite wisdom," Flaskay says, "Fred cut a deal," and in 1988 he purchased Florida's Select-A-Seat assets (i.e., contracts and outlets). Overnight, Ticketmaster Florida became the ticketing source for the fastest-growing state in the nation and one that soon exploded with new concert venues and professional expansion teams.

Asked about the sale, Flaskay says he's an entrepreneur at heart and prefers creating businesses. Besides, "the deal got too good." (Earlier this year, Flaskay sold GIS to the access control systems company Lasergate for \$4 million.)

His latest ticketing company, Mid-Atlantic Partner's Select-A-Seat, zeros in on North and South Carolina venues. Among its clients are the Greensboro (N.C.) Coliseum, the Greenville (S.C.) Auditorium, Clemson (S.C.) University's Frank Howard football field (aka Death Valley), and the Asheville (N.C.) Civic Center.

Mid-Atlantic, says Flaskay, is the first company to eliminate the middleman and form ticketing partnerships with buildings. "If you [run a venue and] control 1 million tickets a year, your [ticketing] choices are to do it yourself, contract with Ticketmaster, or create a joint venture with us," Flaskay says. "We install the system, get it operational, sign up outlets, handle accounting and administration, and become partners. We share the profits. It's essentially the same system as Ticketmaster, but they're a third party earning revenues."

Mid-Atlantic Partners will sell more than 1 million tickets this year, according to Flaskay.

Flaskay notes Mid-Atlantic also gives arenas control over service charges, although he's quick to point out that "we don't intend to have lower service fees than the market justifies. We're in the business to make a profit." Over the phone, charges for Greensboro Coliseum concerts are generally \$3.50, with \$1 handling.

The start-up has not been without its setbacks, though. Growing pains were on display at the Greensboro Coliseum this past New Year's Eve, when local promoter Anthony Williams hosted a holiday bash, charged \$20 a head, but did not have to pay the building a dime in rent.

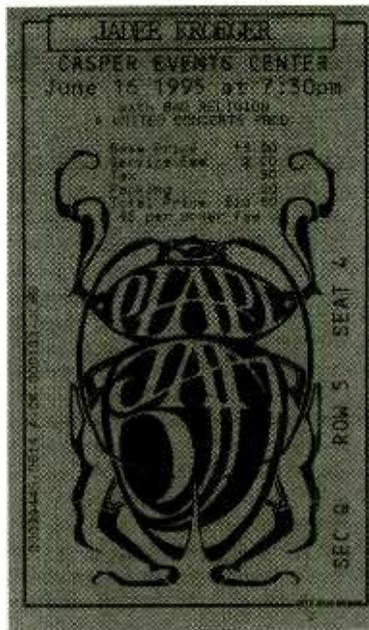
That's because just days earlier, the city-owned building opted to settle a lawsuit Williams had filed claiming that Select-A-Seat's poor ticket distribution had cost him \$50,000 in lost sales when an R&B show went on sale April 9, 1994. The coliseum had dropped Ticketmaster earlier that year in favor of Select-A-Seat to control swelling service fees, say building officials.

Williams claimed that several commercial outlets, such as nearby sporting-goods stores advertised as being among Select-A-Seat's 17 locations, were not up and running for the on-date sale. Flaskay dismisses the complaint and insists that any possible glitches were "no big deal."

### ETM ENTERTAINMENT NETWORK

Five months ago, executives from the startup company ETM Entertainment Network were invited by Pearl Jam business manager Mike McGinnley to fly to Seattle and demonstrate their ticketing system to the band.

In the office of band manager Kelly



An ETM-generated Pearl Jam ticket.

Curtis, company executives walked lead singer Eddie Vedder and others through the ETM system, showing them how fans could call up one of the company's 8,000 phone lines and be guided through a voice-response system to buy tickets by credit card, check, or money order.

ETM senior VP Peter Schniedermeier explained how each ticket face could be customized with fans' names, as well as an individual bar code to prevent counterfeiting, and that ETM could sell Pearl Jam's price-conscious tickets with \$2 service fees and 45 cent handling costs (Billboard, April 15).

Less than four weeks later, ETM got the call from Curtis Management giving the company the go-ahead to handle

ticket sales and distribution for Pearl Jam's much-anticipated Ticketmaster-less summer tour.

Of all Ticketmaster's competitors, ETM is the only one with truly national aspirations. And of all Ticketmaster's competitors, ETM is the one with the furthest to travel and the most to prove. That's because with the abrupt halt of Pearl Jam's tour (Billboard, July 8), ETM finds itself with neither a touring client nor any venue inventory to its credit.

Schniedermeier, a 26-year ticketing veteran who was in on the ground floor of Ticketron, SEATS at the Omni in Atlanta, and Bass in San Francisco, insists the company is in good shape. (ETM investors, floating "several million dollars," include merchant banker Fillmore Mercantile of Philadelphia, along with a handful of company founders. He asserts ETM's future lies not just with concerts and venues, but in the broader world of leisure and entertainment, delivered by the company's kiosk system.

Schniedermeier adds that in terms of an ETM timetable, the Pearl Jam partnership forced the company to jump into the fray quicker than it had anticipated. (The company was formed in the fourth quarter of 1994.) ETM hadn't planned to unveil its wares until late this year.

Schniedermeier confirms the company lost money on the Pearl Jam venture, but he stresses that it was expected, since, like any capitalized company, it would have been impossible for ETM "to recoup its costs with the first product off the assembly line."

Nonetheless, ETM clearly finds itself in the marketplace and, if it is serious about landing significant new business, needs to take advantage of the generally strong reviews it received for selling Pearl Jam tickets at a remarkable rate—18,000 for Denver in six minutes.

According to Schniedermeier, ETM is focusing on rolling out its free-standing, \$15,000 interactive retail kiosks in hundreds of grocery stores by year's end. Beyond selling concert tickets, Schniedermeier says the kiosks, boasting 27-inch video screens, will be multi-

media promotion centers capable of selling theme park and airline tickets and CDs, as well as couponing opportunities.

ETM is now negotiating with grocery chains. Contracted kiosk stores would be paid a fee by ETM on a per-transaction basis.

As for facility contracts, even Curtis notes ETM needs "to get into some real venues." Schniedermeier hopes to land a handful before the end of the year by bucking the long-standing ticketing tradition of cementing deals with advance, six-figure guarantees to venues.

ETM's pitch is that by marketing events better and encouraging impulse buys through grocery store kiosks (which will accept ATM bank cards as well as credit cards), the company will fill more seats for all kinds of events, not

just the high-profile rock shows.

"Nobody needs [help] for the Eagles and Rolling Stones. It's the other shows that aren't selling out," says Schniedermeier. "We're [motivating] people to buy tickets. That's the name of the game—promotion. We will increase business for venues by double-digit percentages."

He admits that this approach, which backs away from lots of upfront money, may not land ETM "the big boys," but he hopes "other [facilities] that don't want the status quo [and are] looking for '90s ways of attracting people to venues" will come aboard.

The question surrounding ETM (and every other Ticketmaster competitor, for that matter) is whether it has the financial stability and raw dollar power to mount a real run in the marketplace.

Regardless, the challengers keep coming. As one concert veteran puts it, "Ticketmaster is the great white whale of the industry, and a bunch of Ahabs are trying to harpoon it."



## NMPA: MECHANICAL INCOME BOOMING

(Continued from page 6)

and hundreds of other publishers against CompuServe, the online computer service. NMPA is hopeful that the 1993 action, financially supported by NMPA, will be resolved by mutual agreement in "the near future." At issue is legitimacy of subscriber downloading using CompuServe's "bulletin boards" without authorization of copyright and ownership.

Murphy also reported on successful conclusions to copyright infringement actions brought in Miami, where an action was settled prior to trial, and in New York, where a court found that the owner of a Latin label was personally liable for damages in the amount of \$90,000.

On the downside, Murphy attacked the proposed federal Fairness in Music Licensing Bill that NMPA sees as a serious threat to publisher/writer well-being—although it deals in the area of performing rights rather than mechanical rights. The legislation sets limits on how a rights group can attempt to license venues such as restaurants, clubs, and bars.

Also, Murphy expressed concern over a federal court decision, in a case involving LA Cienega Music against ZZ Top, that held that the release of a recording constituted "publication" of

the musical work. The 9th U.S. Circuit Court of Appeals refused to rehear the case, which could reach the U.S. Supreme Court. With NMPA filing an amicus brief on the appeals level and one promised for the high court, the publisher argues that such publication, without printed versions of the work available, creates chaos in copyright clarity and ownership.

In her talk, guest speaker Marybeth Peters, register of copyrights, said her department would support U.S. extension of copyright protection from life of the author plus 50 years to life plus 70. House of Representative committee hearings on the matter were scheduled to begin July 12. (Earlier, Robinson said he hoped that as Congress deliberated on copyright extension it would authorize a temporary moratorium on copyright termination, just as it did when it dealt with the revision of the Copyright Act in the '70s.)

Peters also told of trials under way for an electronic depository system for copyright protection. Set to debut next year is a much shorter form to register copyright ownership.

In his earlier remarks, Robinson made a case for a longer term—it is now 35 years—before a copyright can be transferred. "Why extend the dura-

tion of copyright protection without an equitable extension of the statutory limit on the duration of transfers?" Robinson asked. He said many works never show a profit and that more time was needed to recover an investment in projects, especially in the classical and musical theater categories.

Also reported at the meeting was the re-election of all incumbent board members for new two-year terms; after the meeting, Robinson was re-elected NMPA chairman.

Also at the meeting, songwriter George David Weiss, who is president of the Songwriters Guild of America, was presented with the NMPA's President's Lifetime Achievement Award.

In accepting the award, Weiss praised the music publisher/songwriter relationship by recalling heated debates he had with fellow songwriters earlier in his career.

"I told them publishers were needed to invest [in our songs], to act as an agent to reach the hearts and ears of the world. Working shoulder to shoulder with music publishers... has confirmed what I thought. We've won battles we [thought we couldn't win]. We make beautiful music together. We make miracles when we work together."

# George Michael Goes From Pinup To Respected Solo Artist

This story was prepared by Dominic Pride in London and Melinda Newman in New York.

LONDON—If the expectations of George Michael's deal with his new partners are fulfilled, Virgin and DreamWorks SKG will restore him to the pantheon of multiplatinum superstars.

Before the hiatus caused by his lawsuit with Sony Music, Michael was on a par with other British male soloists such as Elton John, Phil Collins, and Sting in terms of live appeal, worldwide record sales, and media interest in his music and private life.

In fact, he was arguably the last British act to graduate to the level of stadium-sized tours in the U.S.

His 43-date arena and shed tour of the U.S. in 1988 grossed more than \$15 million and attracted more than 750,000 fans, according to Billboard sister publication Amusement Business. Three years later, he did a nine-city arena tour that grossed \$3.2 million.

In terms of record sales, Michael's musical output is a proven quantity. Informed sources put his total worldwide sales—counting singles and albums and including Wham!'s records—in the region of 100 million units.

As a solo artist, his worldwide album sales have reached more than 20 million units, according to evidence given in his trial in 1993.

As half of Wham! and on his own in the 1980s, Michael gained attention for his proficiency as a songwriter, performer, and producer, and for the high degree of creative control he exercised over all his work.

His first U.K./U.S. No. 1 was a member of Wham!, with the 1984 single "Wake Me Up Before You Go-Go," which was released on the Epic-funded label Innervision. This was followed by other No. 1 singles on Epic such as "Freedom" and "I'm Your Man." One single, "Last Christmas," charted in December of 1984, 1985, and 1986.

In the U.K., "Wake Me Up" was a gold single (500,000 sales at the time), and the Wham! single "Careless Whisper" was certified platinum (1 million sales). Wham!'s last No. 1 was "The Edge Of Heaven" in June 1986.

In the U.S., Wham! was known as Wham! U.K. at the time of its debut album, "Fantastic," in 1983. Although this album produced no hits, it set the scene for Wham!'s second LP, "Make It Big," an album that spent three weeks at the top of The Billboard 200 and sold 6 million units, according to the Recording Industry Assn. of America.

Wham!'s third album, "Music From The Edge Of Heaven," was released in 1986 in the U.S. and U.K., but by then Michael's partnership with Andrew Ridgeley had faltered, and Michael was working on his own. In the U.K., Epic released "The Final" as Wham!'s sign-off album, rather than "Edge Of Heaven."

With Wham!, Michael succeeded in capturing a young audience for his predominantly club-friendly pop compositions and became the archetypal teen pinup. Yet he managed to pull in more than just teenagers, as evidenced by the sales he notched up, and by the late '80s was being taken more seriously.

It was with his first solo album, 1987's "Faith," that Michael "arrived" as a superstar. "Faith" hit No.

1 on the world's album charts, topping The Billboard 200 for 12 weeks. In the U.S. alone it has been certified multiplatinum by the RIAA for sales of more than 9 million units, and informed sources put worldwide legitimate sales at more than 14 million. At home, "Faith" hit No. 1 for one week in October 1987.

That album's 1990 successor, "Listen Without Prejudice Vol. 1," marked a radical departure from Michael's previous work, with soul influences and deep, reflective lyrical content coming to the fore. It was intended to appeal to a more mature audience, and it marked Michael's attempt to lose the teen idol image that had propelled him through the '80s.

In the U.K. Michael's first single as a solo artist was his all-time best seller, "Careless Whisper," in 1985; the song was released as Wham! fea-



George Michael performing for a sold-out crowd at New York's Madison Square Garden. (Photo by Starfile)

turing George Michael in the U.S.

Both "Faith" and "Listen Without Prejudice Vol. 1" were certified quadruple platinum in the U.K., with

more than 1.2 million sales.

Michael's last record was the "Five Live" EP, released in the U.K. by EMI's Parlophone label and by Hollywood Records in the U.S. in 1993. This featured a recording of live performances at the Freddie Mercury memorial concert at Wembley Stadium. Michael sang "Somebody To Love" backed by Roger Taylor, John Deacon, and Brian May of Queen. The record hit No. 1 on the U.K. singles chart in May 1993.

This performance was Michael's last stage gig, although at the MTV Europe Awards in Berlin last November he opened the proceedings with "Freedom 90." Michael appeared to point down to Sony executives in the front row as he sang, "You don't belong to me, and I don't belong to you."

The Berlin show was also the premiere of one of Michael's new songs,

"Like Jesus To A Child," which is likely to be his new single (see story, page 1.)

The last record issued by his former U.K. label, Epic, was in 1992; titled "Too Funky," the upbeat dance track was used as part of the "Red, Hot + Dance" AIDS benefit record. His contribution to such charity projects was reportedly a source of friction with Sony Music.

Michael also duetted with Elton John on "Don't Let The Sun Go Down On Me," a U.K. No. 1 hit in December 1991.

Michael writes, records, and produces most of his material himself, which is rare for an artist of his stature. In the trial, his attorney, Mark Cran, said that the business of producing his own records was "rather onerous and not something [Michael] necessarily enjoys."

## SETTLEMENT GIVES MICHAEL HIS FREEDOM

(Continued from page 1)

the world. The first album under this deal—and Michael's first since 1990—is due for release early next year.

"Every indication is that it will be an outstanding work," says Ken Berry, Virgin Music group chairman and president of EMI International. "George has had time to think about it."

Adds Michael's longtime music publisher and confidant, Dick Leahy, "It will be very recognizable as George Michael. Once it became certain that the problem was solved, George's mind was free to write."

Michael's much-publicized contractual problem with Sony has been in the British courts since October 1992. It was officially settled on July 13 in London, when representatives of the artist and the record companies signed all the relevant documents.

DreamWorks and Virgin will begin marketing Michael's new music in the fall, with the September or October release of "Like Jesus To A Child," the first single from his upcoming album.

Michael sang the heart-rending ballad—which showcased his full vocal range—live in Berlin at the MTV Europe Awards last November. Many in the audience said it had "the feel of a Christmas No. 1."

The album to follow will contain "a very current body of work," says Leahy, who adds that Michael's long fight with Sony does not appear to have influenced his creative outlook. "But all songwriters change, especially where lyrics are concerned. George was 24 when he wrote the songs on 'Faith' [his biggest album to date, with worldwide sales estimated to be approximately 14 million copies]. He was 31 when he started work on this album."

The project is not yet complete. Michael began recording last summer, working in London as well as in his home studio in the South of France. Virgin says a realistic release date for the album is the first half of 1996.

"He's writing new songs all the time," says Leahy. "It's more of a European album than American. As usual, he does his own arrangements and most of his own production. There are ballads, bright songs, moody pieces—no internal, soul-searching material. It's very much his style, but the difference is that he's five years older than when he made the last album."

And how much wiser? Michael and Sony have fought one of the entertainment industry's most dogmatic and public disputes in recent memory. In the

1992 lawsuit filed in London, Michael alleged that his contract amounted to restraint of trade under British and European law. The trial, which lasted for 75 days, brought to light how the singer's relationship with the major changed during its shift in ownership from CBS to Sony.

### JUDGE RULES AGAINST MICHAEL

From Michael's evidence and the testimony of his supporters, it was suggested that Sony Music's new management—namely Tommy Mottola as president/COO of Sony Music Entertainment and Don Ienner as president of Columbia Records—caused a fundamental turnaround in the relationship between the company and the star.

During the trial, it also emerged that Michael had traded increased royalties on his current and future albums in exchange for a lengthening of the contract. While admitting that he and his former manager, Rob Kahane, had signed the renegotiated contract, the Michael camp claimed in the trial that the bargaining power was unequal.

Michael also raised the issue that while he was committed to deliver an album, the record company had no obligation to release or promote it. When his second solo project, "Listen Without Prejudice Vol. 1," sold less than "Faith" in the U.S., Michael became distressed that he had so little influence over how the album was handled.

On June 21, 1994, Justice Jonathan Parker ruled that Michael had ample chance to challenge the deal when it was renegotiated in 1988 (Billboard, July 2). Soon afterward, Michael announced that he would appeal the judgment, and last December a February 1996 date was set for the appeal. It is understood that the request for an appeal will be dropped; both Michael and Sony must give notice to the court that they wish to withdraw from the case.

The changeover took place July 13 with the signing of contracts with Virgin and DreamWorks and deals to release Michael from the Sony contract. At no point did DreamWorks or Virgin principals deal with their counterparts at Sony.

The settlement was ultimately reached, industry observers say, because Michael faced the prospect of a longer, more expensive legal fight—Sony finally appeared willing to release him, at a price—and because DreamWorks' David Geffen and Virgin Music Group chairman Ken Berry constructed a new recording deal to suit the singer's

creative goals and his pocketbook. Sources say that, in particular, Geffen and Sony Music International chairman Mel Ilberman worked their way through the legal and emotional baggage of Michael's recording contracts—old and new—over the past nine months.

"David was one of the players who made the settlement possible," says one insider, "as was Ken Berry. Mel recognized things and made it happen, too. There's a lot of respect between those people. And, of course, George made it possible by the consistency of his convictions."

Regarding Michael's freedom to control his musical output within the contract, it appears that Virgin has been able to offer him the kind of concessions he sought from Sony. "The artistic considerations were not controversial at all," says Berry. "If you look at the history of Virgin, you will find the artists have always had a huge say in what they do, such as choosing producers and video directors. It simply wasn't an issue."

Yet at one point earlier this year, the DreamWorks/Virgin pact began to stumble, according to one source. "There was an impasse. David [Geffen] couldn't sort it out, because Michael wanted a particular type of contract, particular conditions of freedom: a short-term [two-album] deal."

"At the end of February, Geffen realized that he had a conflict between his role as an honest broker trying to help Michael leave Sony and his interests at DreamWorks. At that point, [Michael's London-based lawyer] Tony Russell called Mel Ilberman. At a two-hour meeting, 80% of the deal was worked out in principle."

### TERMS OF THE DEAL

Michael and Sony have agreed that, as part of the settlement, the financial terms will not be disclosed. However, Billboard has learned from sources close to the negotiations that Sony will receive a cash sum—believed to be between \$30 million and \$40 million—as a payment to release Michael. This will be paid by DreamWorks and Virgin against their earnings from the release of his two albums.

Just to recoup the reported amount paid to Sony, Virgin and DreamWorks would have to sell more than 6 million albums.

In addition, Sony will receive an override (in the 3% range) to be activated once the artist's new labels have sold "a substantial number of records," according to an insider. |

Other parties close to the deal suggest that Michael's transfer from Sony to DreamWorks and Virgin is a "clean separation" and does not involve an override on future sales.

After his pair of albums for DreamWorks and Virgin, Michael can reportedly renegotiate or sign elsewhere. "It takes a lot to change record companies," says one executive involved in the negotiations. "Please God, it'll be longer than two albums with these labels." He adds that Michael is receiving a "superstar" royalty rate—which could be in the 20% range or higher—from DreamWorks and Virgin. |

Berry is looking forward to the challenge of marketing an artist who has a potentially huge fan base. He expects international sales to surpass those of 1987's "Faith."

"That was the benchmark," he says. "In fact, the global record market has expanded since 'Faith.' He can have an even bigger record today, as new territories have matured. There's Eastern Europe, which was not meaningful last time around, and Southeast Asia has come of age in the intervening time. When we've got artists such as Mariah Carey selling 2 million [units] in Southeast Asia, then it's possible with an artist of George's stature."

Virgin now faces the task of marketing a singer who has been absent from the new-release schedules for half a decade. This is not a problem, argues Berry. "George has not been diminished by being away from the recorded music market. We know he has a huge fan base," he says. "The territories where he has had the most success, namely Japan, Europe, Latin America, and Southeast Asia, are the ones expressing the most interest in this."

Berry does not err on the side of complacency, though. "Every major star is tested when he puts an album out," he says. "George is no exception."

Meanwhile, Sony has rights to release a greatest-hits compilation. It will include selected tracks from Michael's next album and new material that the singer will record specifically for the compilation. This is expected in 1997.

"The new [DreamWorks/Virgin] tracks will be licensed back to Sony for the hits album," says one source, "and George will record new songs for it. That was a key to helping break the deadlock between him and Sony." The latter already had rights to com-

(Continued on next page)

## NEW GEORGE MICHAEL SONG MAY SIGNAL A CAREER BOOST

(Continued from page 1)

commercial radio station, London's Capital Radio, during its Help a London Child charity project over the Easter weekend.

The station's drive-time producer, Russ Evans, says Michael has always had a special relationship with the station and with Help a London Child in particular, and he was happy to donate a performance of the song.

Evans says that "Like Jesus To A Child" had a powerful impact on both the station's professionals and its listeners.

"I was there when [presenters] Dr. Fox and Chris Tarrant heard it for the first time, and the effect was fantastic," says Evans. "We all just thought it was brilliant."

Because of the charity nature of the single's broadcast, listeners were obliged to ring in and pledge cash before it would be played. "The phones went mad for about an hour, and we raised [\$110,000]," says Evans. "Judging from this single, there's a much greater maturity about what George is doing. He may be going for No. 1 records, but I think what we will see from him in the future will be quality more than anything else."

Nicola Tuer, head of chart buying at the 300-outlet U.K. record retailer Our Price, says, "There's definitely a sense of anticipation out there, because the last two solo albums have been very, very good and critically acclaimed."

"Because he's gone through a very public trial and fought a record company, and because people don't know the way these things work, people have tended to sympathize with him. Because of what's happened, it's possible he's now even bigger than he was."

### STILL A SUPERSTAR IN EUROPE

Elsewhere in Europe, there is also a sense of anticipation. Michael retains superstar status in Germany, and his older works and Wham! tracks remain on the playlists of radio stations such as NDR 2 in Hamburg.

Station program manager Peter Urban says of any new Michael release, "It's bound to be a success. If the music doesn't differ too much from the norm,

we'll definitely be playing the songs, and people will be dying to listen to them."

Kristina Degn of Radio Hamburg adds, "We're definitely interested—not least after all the publicity generated by the court case."

German retailers, though, sound a note of caution. Says Renate Visentainer of Hanse-Automaten, "If there is a new CD, its quality will be decisive. People only buy what they like and don't care who the artist is."

However, Frank Hankel of Schallplatten Rambur in Garmisch-Partenkirchen says, "George Michael has not been forgotten by his fans. I assume the new CD will be a success."

In Italy, Grant Benson, music director at national Italian pop radio network

RTL 102.5 Hit Radio—who, like Michael, was born in the London satellite town of Watford—says he is optimistic about Michael's comeback.

"At last year's MTV Europe Awards in Berlin, Michael performed with an excellent new song, indicating that he has not lost his touch," says Benson. "Michael is a master craftsman of the pop song; he manages to be extremely commercial without reverting to the lowest common denominator. Michael's comeback will make a bigger impact than the Beatles' return last autumn, at least in terms of the quality of the songs."

However, Italian trade journalist Alfredo Marziano warns, "Since Michael's last album release, there

has been a generational change which will harm his chances. 'Faith' sold extremely well here, but the last album ['Listen Without Prejudice Vol. 1'] was a flop in comparison. His name will therefore not be enough, but obviously much rests on the strength of the first single release."

### POTENTIAL IN ASIA

The last time Michael was seen in the Asia-Pacific region was during Wham!'s groundbreaking 1985 concert in Beijing.

However, executives in the region believe there is a potential audience for Michael in territories that have begun to mature during the singer's absence from recording.

Calvin Wong, EMI regional market-

ing manager for international repertoire, is ecstatic about the possibility of handling the star's albums, which are due to come his way via EMI's ownership of Virgin.

"A new release would probably be our top priority of the year. I would be thrilled to handle it," says Wong. "Michael has massive potential in Asia, because he is one of the few international artists that can cross over borders and genres in Asia. You could put him up against any Western artist for sales potential in Asia."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg, Mike Levin in Hong Kong, and Mark Dezzani in Milan.

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## SONY SUIT SETTLED

(Continued from preceding page)

pile a hits package under its old contract with Michael and was said to be planning the album's release last fall before the first settlement moves. Now, Michael has control over its contents.

Sony continues to hold rights to "Faith" and "Listen Without Prejudice Vol. 1" and is expected to proactively market these when Michael's new release comes out next year.

Recording deals that are split between labels for different parts of the world are rarer today than in the past. Among those with such an arrangement is Peter Gabriel, who is signed to Geffen Records for North America and Virgin for the rest of the world.

Aside from his recording contracts, Michael is signed for publishing to London-based Dick Leahy Music, which has a worldwide (outside the U.K.) subpublishing pact with Warner/Chappell Music. The singer currently has no manager but is said to be talking to several candidates. He is also thought to be close to hiring a seasoned music industry executive to liaise with DreamWorks, Virgin, and others involved in renewing his career.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 218 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	10	<b>★★ NO. 1 ★★</b> I'LL BE THERE FOR YOU <small>(THE NOTORIOUS B.I.G.)</small>	6 wks at No. 1	38	42	4	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)	
2	3	20	WATERFALLS TLC (LAFACE/ARISTA)		39	67	2	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)	
3	2	26	WATER RUNS DRY BOYZ II MEN (MOTOWN)		40	41	4	FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)	
4	4	15	HAVE YOU EVER REALLY LOVED... BRYAN ADAMS (A&M)		41	40	11	ALL OVER YOU LIVE (RADIOACTIVE/MCA)	
5	6	15	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)		42	50	6	SOMEbody's CRYING CHRIS ISAAK (REPRISE)	
6	5	13	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)		43	44	16	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	
7	9	15	RUN-AROUND BLUES TRAVELER (A&M)		44	43	14	SHE GREEN DAY (REPRISE)	
8	7	8	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)		45	75	2	AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA)	
9	12	11	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)		46	37	33	BETTER MAN PEARL JAM (EPIC)	
10	10	20	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)		47	56	2	CAN'T CRY ANYMORE SHERYL CROW (A&M)	
11	11	26	I KNOW DIONNE FARRIS (COLUMBIA)		48	47	4	SMASH IT UP OFFSPRING (ATLANTIC)	
12	8	21	I BELIEVE BLESSID UNION OF SOULS (EMI)		49	48	8	LEAVE VIRGINIA ALONE ROD STEWART (WARNER BROS.)	
13	13	4	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.)		50	69	2	MADE IN ENGLAND ELTON JOHN (ROCKET/ISLAND)	
14	21	5	COLORS OF THE WIND VANESSA WILLIAMS (HOLLYWOOD)		51	55	6	BEST FRIEND BRANDY (ATLANTIC)	
15	19	32	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)		52	54	7	CARNIVAL NATALIE MERCHANT (ELEKTRA/VEE)	
16	14	12	DECEMBER COLLECTIVE SOUL (ATLANTIC)		53	63	3	I GOT 5 ON IT LUNIZ (NOO TRYBE)	
17	16	23	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/VEE)		54	52	20	BELIEVE ELTON JOHN (ROCKET/ISLAND)	
18	15	7	HOLD ME, THRILL ME, KISS ME, KILL ME U2 (ISLAND/ATLANTIC)		55	33	8	SCREAM MICHAEL JACKSON & JANET JACKSON (EPIC)	
19	20	14	someone TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)		56	39	15	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	
20	22	36	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)		57	—	1	I GOT A GIRL TRIPPING DAISY (ISLAND)	
21	17	10	MISERY SOUL ASYLUM (COLUMBIA)		58	—	4	YOU USED TO LOVE ME FAITH (BAD BOY/ARISTA)	
22	25	13	SHY GUY DIANA KING (WORK)		59	53	20	CORDUROU PEARL JAM (EPIC)	
23	24	6	YOU OUGHTA KNOW ALANIS MORISSETTE (MAVERICK/WARNER BROS.)		60	58	4	SAY IT AIN'T SO WEezer (DGC/GEFFEN)	
24	18	25	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)		61	51	30	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	
25	29	13	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)		62	45	28	RUN AWAY REAL MCCOY (ARISTA)	
26	31	3	I COULD FALL IN LOVE SELENA (EMI LATIN/EMI)		63	62	2	WYNONA'S BIG BROWN BEAVER PRIMUM (INTERSCOPE)	
27	23	20	GOOD BETTER THAN EZRA (ELEKTRA/VEE)		64	—	1	I ST OF THE MONTH BONE THUGS N HARMONY (RUTHLESS)	
28	30	24	HOLD ON JAMIE WALTERS (ATLANTIC)		65	59	5	HUMAN NATURE MADONNA (MAVERICK/SIRE/WARNER BROS.)	
29	26	7	ONE MORE CHANCE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)		66	60	10	MORE HUMAN THAN HUMAN WHITE ZOMBIE (Geffen)	
30	28	8	THIS AIN'T A LOVE SONG BON JOVI (MERCURY)		67	65	15	I'LL BE THERE...YOU'RE ALL I... METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	
31	35	3	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)		68	—	1	J.A.R. GREEN DAY (REPRISE)	
32	27	33	WHEN I COME AROUND GREEN DAY (REPRISE)		69	73	5	LEARN TO BE STILL EAGLES (Geffen)	
33	32	9	COME AND GET YOUR LOVE REAL MCCOY (ARISTA)		70	57	13	LITTLE THINGS BUSH (TRAUMA/INTERSCOPE)	
34	36	9	MOLLY SPONGE (WORK)		71	—	1	TOMORROW SILVERCHAIR (EPIC)	
35	49	6	BOOMBASTIC SHAGGY (VIRGIN)		72	—	1	ROLL TO ME DEL AMITRI (A&M)	
36	34	17	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)		73	64	9	MY LOVE IS FOR REAL PAULA ABDUL (CAPTIVE/VIRGIN)	
37	38	3	THIS IS A CALL FOO FIGHTERS (CAPITOL)		74	66	7	BABY BABY CORONA (EASTWEST/VEE)	
					75	—	1	PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	

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

## HOT 100 RECURRENT AIRPLAY

1	1	3	YOU GOTTA BE DES'REE (550 MUSIC)	14	11	14	HOUSE OF LOVE AMY GRANT WITH VINCE GILL (A&M)
2	3	2	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	15	17	32	MR. JONES COUNTING CROWS (DGC/GEFFEN)
3	2	3	ANOTHER NIGHT REAL MCCOY (ARISTA)	16	14	9	ON BENDED KNEE BOYZ II MEN (MOTOWN)
4	6	30	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	17	18	18	ALL I WANNA DO SHERYL CROW (A&M)
5	—	1	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)	18	15	5	CREEP TLC (LAFACE/ARISTA)
6	5	11	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	19	24	33	IF YOU GO JON SECADA (SBK/EMI)
7	4	16	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	20	21	3	LIKE THE WAY I DO MELISSA ETHERIDGE (ISLAND)
8	10	19	WILD NIGHT JOHN MELLENCAMP (MERCURY)	21	16	16	100% PURE LOVE CRYSTAL WATERS (MERCURY)
9	8	4	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	22	23	33	DON'T TURN AROUND ACE OF BASE (ARISTA)
10	12	11	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	23	22	41	THE SIGN ACE OF BASE (ARISTA)
11	13	54	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	24	19	101	TWO PRINCES SPIN DOCTORS (EPIC)
12	7	6	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	25	—	10	ALWAYS BON JOVI (MERCURY)
13	9	10	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/VEE)				

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
45			ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER? Loon Echo, BMI/Zomba, ASCAP) WBM	
58			AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL	
70			ASK OF YOU (FROM HIGHER LEARNING) (PolyGram Int'l, ASCAP/Tony Tone, ASCAP/Blackwood, BMI/Toshiba, BMI) HL	
68			BABY BABY (Rox, SRO, GEMA)	
60			BELIEVE (William A. Bong, PRS/Hano, ASCAP/WB, ASCAP) HL	
34			BEST FRIEND (Human Rhythm, BMI)	
76			BIG YELLOW TAXI (Squomb, BMI) WBM	
98			BIZARRE LOVE TRIANGLE (Be, PRS/WB, ASCAP)	
73			THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (K-Dope/Northcott, BMI/Johnnick, BMI)	
8			BOOMBASTIC (LivingStrng, ASCAP/Malaco, BMI) HL	
42			BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL	
55			CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM	
77			CAN'T STOP LOVIN' YOU (Yessup, ASCAP/WB, ASCAP) CLM	
37			CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelo, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Jance Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herbs, BMI) WBM	
83			CLOSE TO YOU (Big Ears, ASCAP/Warner-Tamerlane, BMI) WBM	
15			COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL	
27			COME AND GET YOUR LOVE (EMI Blackwood, BMI/Novallene, BMI) HL	
92			COTTON EYE JOE (Zomba, ASCAP) WBM	
51			CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM	
64			DEAR MAMA/OLD SCHOOL (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM	
29			DECEMBER (Roland Lentz, BMI/Warner Chappell, BMI) WBM	
90			DIED IN YOUR ARMS (EMI Virgin, BMI) HL	
3			DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/All Cool J, ASCAP) HL/WBM	
91			EMOTIONS (Bishstick, BMI/Pac Jam, BMI) WBM	
18			EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelo, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM	
17			FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM	
32			FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	
84			FOE LIFE (Real An Ruhf, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM	
20			FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL	
62			FREAK ME BABY (Pottsborg, BMI/Ujima, ASCAP/Hey Skimo, BMI)	
14			FREEN'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL	
72			FROGGY STYLE (Taking Care Of Business, BMI)	
66			GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL	
43			GLACIERS OF ICE (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL	
30			GOOD (Tentative, BMI)	
93			GRAPEVINE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL	
6			HAVE YOU EVER REALLY LOVED A WOMAN? (Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL	
23			HE'S MINE (All Int'l, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Saja, BMI/Rubber Band, BMI) WBM/HL	
16			HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER) (PolyGram Int'l, ASCAP)	
40			HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL	
39			HOLD ON (Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM	
46			HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM	
26			I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL	
7			I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM	
89			I CAN'T TELL YOU WHY (Ueddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	
97			I'D RATHER BE ALONE (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL	
31			I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O Itself, ASCAP/Second Decade, BMI) WBM/HL	
85			I KISSED A GIRL (Warner-Tamerlane, BMI/11 Show You, BMI/Left Right Left, BMI/Bug, BMI) WBM	
28			I KNOW (Sony, BMI/Frankly Scarlett, BMI/Insoftaras, BMI/GMMI, ASCAP) HL	
49			I LIKE (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM	
19			I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM	
69			THE I.N.C. RIDE (DAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI/PolyGram Int'l, ASCAP)	
35			IN THE HOUSE OF STONE AND LIGHT (EMI Virgin, ASCAP/Martin Page, ASCAP) HL	
61			I SAW YOU DANCING (Megasongs, BMI/Careers-BMG, BMI) HL	
82			I WANNA B WITH U (Big Ears, BMI/Warner-Tamerlane, BMI)	
59			I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donri, ASCAP) HL/WBM	
41			I WISH (Orange Bear, BMI)	
38			KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)	
12			KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI)	
54			LEAVE VIRGINIA ALONE (Gone Gator, ASCAP) WBM	
13			LET HER CRY (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL	
65			MADE IN ENGLAND (William A. Bong, PRS/Hano, ASCAP/WB, ASCAP) HL	
87			MIND BLOWIN' (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Athrythmus, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL	
25			MISERY (WB, ASCAP/LFR, ACAP)	
36			MY LOVE IS FOR REAL (BMG, ASCAP/Rhett Rhyme, ASCAP/PJA, ASCAP) HL	
74			MY UP AND DOWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chan, ASCAP)	
47			NO MORE I LOVE YOU'S (Anxious, PRS/Careers-BMG, BMI) HL	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★★ NO. 1 ★★</b> ONE MORE CHANCE/THE WHAT <small>(THE NOTORIOUS B.I.G., BAD BOYS)</small>	6 wks at No. 1	38	32	10	RUN-AROUND BLUES TRAVELER (A&M)	
1	1	5	WATERFALLS TLC (LAFACE/ARISTA)		39	36	15	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)	
2	2	7	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)		40	43	3	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	
3	3	13	SCREAM MICHAEL JACKSON & JANET JACKSON (EPIC)		41	42	16	I LIKE KUT KLOSE (KEI/AELEKTRA/VEE)	
4	4	6	BOOMBASTIC SHAGGY (VIRGIN)		42	45	8	I WANNA LOVE LIKE THAT TONY THOMPSON (GIANT)	
5	5	9	FREEN'N YOU JODECI (UPTOWN/MCA)		43	34	20	DEAR MAMA/OLD SCHOOL 2 PAC (INTERSCOPE)	
6	7	6	FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)		44	39	9	FROGGY STYLE NUTTIN' NYCE (POCKET TOWN/JIVE)	
7	6	11	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)		45	44	15	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORK)	
8	8	7	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)		46	47	4	GOOD BETTER THAN EZRA (ELEKTRA/VEE)	
9	11	10	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)		47	50	5	SHIMMY SHIMMY YA OL' DIRTY BASTARD (ELEKTRA/VEE)	
10	18	5	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)		48	41	11	WHEN YOU SAY NOTHING AT ALL ALISON KRAUSS & UNION STATION (BNA)	
11	9	14	SHY GUY DIANA KING (WORK)		49	51	27	BIG POPPA/WARNING THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
12	12	11	FEELS SO GOOD XSCAPE (SO SO DEF/COLUMBIA)		50	46	19	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	
13	16	6	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/VEE)		51				

**CRAZY HISTORY  
IN THE MAKING**

**CON  
GRAT  
ULAT  
TIONS**

**TILC**

Tionne "T-Boz" Watkins, Lisa "Left Eye" Lopes, Rozonda "Chilli" Thomas



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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  
JULY 22, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1/GREATEST GAINER ***</b>		
1	2	2	6	<b>SOUNDTRACK</b> WALT DISNEY 60874 (10.98/16.98) 1 week at No. 1	<b>POCAHONTAS</b>	1
2	1	1	3	<b>MICHAEL JACKSON</b> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
3	3	3	52	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>4</sup> ATLANTIC 82613/AG (10.98/15.98) <b>HS</b>	CRACKED REAR VIEW	1
4	4	4	34	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	4
5	6	5	5	<b>SOUNDTRACK</b> ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
6	7	6	63	<b>LIVE</b> ▲ <sup>2</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
7	11	10	19	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	7
8	8	20	30	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	12	11	32	<b>BLUES TRAVELER</b> ▲ A&M 540265 (9.98/15.98)	FOUR	9
10	10	8	15	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
11	15	14	13	<b>WHITE ZOMBIE</b> ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
12	5	—	2	<b>NEIL YOUNG</b> REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
13	9	—	2	<b>BON JOVI</b> MERCURY 528181 (10.98/16.98)	THESE DAYS	9
14	13	9	45	<b>BOYZ II MEN</b> ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)	II	1
15	14	13	3	<b>NATALIE MERCHANT</b> ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
16	16	7	5	<b>PINK FLOYD</b> COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
17	17	12	5	<b>SOUL ASYLUM</b> COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
18	22	21	5	<b>PRIMUS</b> INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
19	20	15	13	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
				<b>*** Hot Shot Debut ***</b>		
20	<b>NEW</b>		1	<b>LUNIZ</b> NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
21	21	18	14	<b>MONTELL JORDAN</b> ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
22	19	17	26	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	17
23	<b>NEW</b>		1	<b>FOO FIGHTERS</b> ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
24	24	16	35	<b>EAGLES</b> ▲ <sup>5</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
25	29	27	17	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
26	25	22	40	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
27	23	19	6	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
28	27	30	7	<b>THE REMBRANDTS</b> EASTWEST 61752/EEG (10.98/15.98)	LP	26
29	28	28	17	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
30	43	90	4	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) <b>HS</b>	JAGGED LITTLE PILL	30
31	31	26	15	<b>REAL MCCOY</b> ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
32	30	29	17	<b>ANNIE LENNOX</b> ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
33	37	39	7	<b>CHRIS ISAAK</b> REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
34	38	34	5	<b>ALL-4-ONE</b> BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
35	40	35	15	<b>SOUL FOR REAL</b> ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
36	26	25	4	<b>PAULA ABDUL</b> CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
37	35	24	22	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
38	33	44	3	<b>MACK 10</b> PRIORITY 53938 (9.98/14.98)	MACK 10	33
39	36	32	40	<b>THE CRANBERRIES</b> ▲ <sup>3</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
40	32	23	53	<b>SOUNDTRACK</b> ▲ <sup>2</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
41	39	31	74	<b>GREEN DAY</b> ▲ <sup>8</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
42	18	—	2	<b>PHISH</b> ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
43	46	37	58	<b>SOUNDTRACK</b> ▲ <sup>8</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
44	45	38	60	<b>OFFSPRING</b> ▲ <sup>2</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
45	42	42	14	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	40
46	57	60	6	<b>SOUNDTRACK CAST</b> WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
47	48	52	43	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
48	54	—	2	<b>LORRIE MORGAN</b> BNA 66508 (10.98/15.98)	GREATEST HITS	48
49	49	36	71	<b>SHERYL CROW</b> ▲ <sup>5</sup> A&M 540126 (10.98/16.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
50	50	72	53	<b>SEAL</b> ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
51	34	33	3	<b>VAN MORRISON</b> POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
52	47	47	41	<b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
53	44	40	4	<b>BJORK</b> ELEKTRA 61740/EEG (10.98/16.98)	POST	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	51	41	19	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
55	41	45	6	<b>NINE INCH NAILS</b> NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
56	56	54	6	<b>SOUNDTRACK</b> MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
57	53	46	94	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
58	52	49	33	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
59	58	51	39	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
60	61	63	11	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
61	60	50	68	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
62	65	59	37	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
63	<b>NEW</b>		1	<b>SOUTH CIRCLE</b> SUAVE 01518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	63
64	59	43	5	<b>ROD STEWART</b> WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
65	66	67	12	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
66	72	74	11	<b>FILTER</b> REPRISE 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	66
67	63	55	48	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
68	77	78	17	<b>E-40</b> ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
69	64	61	70	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
70	55	48	3	<b>GRAND PUBA</b> ELEKTRA 61619*/EEG (10.98/15.98)	2000	48
71	67	62	36	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
72	<b>NEW</b>		1	<b>D'ANGELO</b> EMI 33629 (9.98/13.98)	BROWN SUGAR	72
73	76	69	19	<b>ADINA HOWARD</b> ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
74	70	68	32	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
75	79	84	23	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
76	92	—	2	<b>SKEE-LO</b> SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	76
77	86	96	48	<b>WEEZER</b> ▲ DGC 24629/GEFFEN (10.98/15.98) <b>HS</b>	WEEZER	16
78	68	56	36	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
79	88	97	7	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) <b>HS</b>	BONAFIDE	79
80	75	57	36	<b>DES'REE</b> ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
81	74	73	15	<b>OL' DIRTY BASTARD</b> ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
82	73	53	16	<b>ELTON JOHN</b> ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
83	83	77	71	<b>YANNI</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
84	62	76	3	<b>DEEP FOREST</b> 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
85	69	58	24	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
86	71	83	7	<b>SOUNDTRACK</b> LONDON 48295 (10.98/16.98)	BRAVEHEART	59
87	80	66	37	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
88	82	81	54	<b>HOLE</b> ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
89	81	80	26	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
				<b>*** Pacesetter ***</b>		
90	170	—	2	<b>SOUNDTRACK</b> MCA 11241 (10.98/17.98)	APOLLO 13	90
91	89	70	16	<b>SOUNDTRACK</b> ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
92	78	64	57	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
93	85	75	63	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
94	127	109	12	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
95	87	88	204	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
96	90	65	9	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
97	94	87	34	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
98	119	185	3	<b>SOUNDTRACK</b> ATLANTIC 82777/AG (10.98/16.98)	MIGHTY MORPHIN POWER RANGERS	98
99	96	91	38	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
				<b>*** Heatseeker Impact ***</b>		
100	111	122	12	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98) <b>HS</b>	WHEN I WOKE	100
101	113	127	52	<b>BONE THUGS N HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
102	100	100	35	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
103	97	92	86	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
104	91	85	54	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
105	109	89	14	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98) <b>HS</b>	HOME	78
106	130	102	19	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23

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.

# Billboard 200 continued

FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	101	106	43	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
108	103	110	186	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
109	98	93	17	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
110	105	98	7	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
111	99	—	2	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	99
112	93	86	41	R.E.M. ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
113	118	119	17	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	66
114	107	—	2	SPECIAL ED PROFILE 11463* (10.98/16.98)	REVELATIONS	107
115	<b>NEW</b>	1	1	FUNKDOOBIEST IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE	115
116	150	131	14	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
117	115	105	138	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
118	95	82	16	SELENA ▲ EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
119	108	94	17	ELASTICA DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
120	120	114	82	COUNTING CROWS ▲ DGC 24528/Geffen (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
121	117	164	3	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
122	112	101	36	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	6
123	125	112	85	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
124	135	132	54	69 BOYZ ● RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	59
125	106	—	2	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98) <b>HS</b>	FROGSTOMP	106
126	104	79	16	VARIOUS ARTISTS ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
127	126	113	192	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
128	114	129	38	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
129	110	95	7	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
130	121	99	17	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
131	124	116	38	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
132	144	135	40	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
133	133	115	87	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
134	116	107	12	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
135	122	104	18	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
136	123	143	5	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
137	147	138	281	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
138	102	108	41	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
139	134	151	4	PENNYWISE EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96
140	140	—	20	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
141	131	121	87	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
142	128	120	57	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
143	136	137	106	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
144	156	156	147	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
145	185	172	52	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
146	148	155	73	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
147	142	133	69	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
148	<b>NEW</b>	1	1	THE RAMONES RADIOACTIVE 11273*/MCA (10.98/16.98)	ADIOS AMIGOS	148
149	137	117	41	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
150	167	142	50	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
151	84	71	42	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
152	164	146	32	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58

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153	193	157	9	VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
154	172	195	5	CORONA ELEKTRA 61817/EEG <b>HS</b>	RHYTHM OF THE NIGHT	154
155	158	153	229	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
156	141	125	18	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
157	154	130	15	SOUNDTRACK ● TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
158	145	118	43	COLLIN RAYE ▲ EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
159	139	124	21	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
160	159	134	70	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
161	180	—	2	U.N.V. MAVERICK 45839/REPRISE (9.98/15.98)	UNIVERSAL NUBIAN VOICES	161
162	151	196	3	NICKI FRENCH CRITIQUE 15436 (10.98/15.98) <b>HS</b>	SECRETS	151
163	<b>NEW</b>	1	1	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) <b>HS</b>	AZZ IZZ	163
164	194	180	5	INCOGNITO TALKIN LOUD/VERVE 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	149
165	155	149	70	SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
166	184	178	14	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
167	160	167	10	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
168	182	147	11	REDNEX BATTERY 46000/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	68
169	177	190	188	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
170	181	169	97	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
171	138	103	10	BOB DYLAN COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
172	174	175	57	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
173	153	152	7	BEASTIE BOYS GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50
174	179	181	46	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
175	132	111	35	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
176	162	158	65	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
177	152	170	3	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	152
178	166	136	12	TY HERNDON EPIC 66397 (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	68
179	149	193	31	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
180	171	145	76	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
181	129	126	4	FUGAZI DISCHORD 90 (7.98/11.98) <b>HS</b>	RED MEDICINE	126
182	188	184	138	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
183	195	186	23	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
184	192	173	63	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
185	196	—	2	HUM RCA 66577 (7.98/15.98) <b>HS</b>	YOU'D PREFER AN ASTRONAUT	185
186	175	194	85	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
187	169	123	7	CHICAGO GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
188	176	140	45	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	19
189	157	128	4	THE POLICE A&M 540222 (15.98/23.98)	LIVE	86
190	186	182	35	STING ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
191	<b>RE-ENTRY</b>	10	10	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
192	<b>RE-ENTRY</b>	85	85	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
193	<b>RE-ENTRY</b>	15	15	STEVIE WONDER ● MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
194	165	159	41	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
195	161	165	4	SHABBA RANKS EPIC 57801* (10.98 EQ/15.98)	A MI SHABBA	133
196	198	198	57	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
197	199	183	46	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
198	178	141	24	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
199	<b>RE-ENTRY</b>	106	106	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
200	<b>NEW</b>	1	1	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 25	Mariah Carey 170	Foo Fighters 23	Kirk Franklin And The Family 152	Aaron Neville 94	Rusted Root 100	Mighty Morphin Power Rangers 98	Van Halen 85
69 Boyz 124	C-Bo 136	Jeff Foxworthy 67	Alison Krauss 37	Nine Inch Nails 55, 69	Sade 102	New Jersey Drive Vol. 1 157	Various Artists
Abba 107	Chicago 187	Nicki French 162	Kut Klose 113	Nirvana 71, 127	Seal 50	Pocahontas 1	Various Artists Featuring Lebo M 106
Paula Abdul 36	Eric Clapton 156	Fugazi 181	Tracy Lawrence 151	The Notorious B.I.G. 47	Soul Brown 198	Pulp Fiction 59	Classic Disney Vol. 1 - 60 Years Of Musical Magi 116
Ace Of Base 123	Collective Soul 29	Funkdoobiest 115	Annie Lennox 32	Offspring 44	Bob Seger & The Silver Bullet Band 62	Tales From The Hood 96	Classic Disney Vol. II - 60 Years Of Musical Mag 153
Aerosmith 122	Confederate Railroad 177	Kenny G 117	Live 6	Original London Cast	Bob Seger & The Silver Bullet Band 62	The Lion King Sing-Along (EP) 145	Dance Mix U.S.A. Vol. 3 134
Alabama 149	Corona 154	Vince Gill 196	Luniz 20	Phantom Of The Opera Highlights 137	Setena 118	Pocahontas Sing-Along (EP) 46	Encomium: A Tribute To Led Zeppelin 126
All-4-One 34, 176	Counting Crows 120	Gipsy Kings 166	Mack 10 38	Pearl Jam 58, 108	Shabba Ranks 195	South Circle 63	Clay Walker 194
Beastie Boys 172, 173	The Cranberries 39, 143	Amy Grant 174	Madonna 87	Pennywise 139	Silverchair 125	Special Ed 114	Weezer 77
Better Than Ezra 45	Sheryl Crow 49	Grand Puba 70	Mad Season 109	Tom Petty 78	Skee-Lo 76	Sponge 75	Barry White 132
Bjork 53	Da Brat 197	Green Day 41	Bob Marley & The Wailers 110	Tom Petty & The Heartbreakers 103	Soul Asylum 17	Sting 190	White Zombie 11
Blackhawk 147	D'Angelo 72	Ty Herndon 178	Masta Ace Incorporated 167	Phish 42	Soul For Real 35	Stone Temple Pilots 142	Vanessa Williams 179
Blessid Union Of Souls 105	Dave Matthews Band 26	Hole 88	The Mavericks 160	Pink Floyd 16	Soundgarden 165	George Strait 175	Stevie Wonder 193
Mary J. Blige 74	Deep Forest 84	Hootie & The Blowfish 3	Reba McEntire 93, 192	The Police 189	SOUNDTRACK	Matthew Sweet 130	George Jones And Tammy Wynette 121
Blues Traveler 9	Des'ree 80	John Michael Montgomery 10, 180	Tim McGraw 61	Prism 18	Apollo 13 90	John Tesh 135	Yanni 83
Bon Jovi 13, 131	Joe Diffie 150	Lorrie Morgan 48	Natalie Merchant 15	Queen 144	Bad Boys 91	Tony Thompson 111	Trisha Yearwood 159
8 O.N.E. Enterprise 200	Celine Dion 133	Alan Jackson 104	Metallica 95	R.E.M. 112	Batman Forever 5	TLC 4	Dwight Yoakam 129
Bone Thugs N Harmony 101	Bob Dylan 171	Janet Jackson 199	Method Man 97	Rage Against The Machine 186	The Bodyguard 1B2	The Tractors 188	Neil Young 12
Boyz II Men 14	E-40 68	Janet Jackson 199	Mobb Deep 60	Real McCoy 31	Braveheart 86	Rick Trevino 191	
Brandy 52	Eagles 24	Jon B. 79	MokkenStef 163	Rednex 168	The Bridges Of Madison County 56	Travis Tritt 99	
Brooks & Dunn 138	Elastica 119	Montell Jordan 21	John Michael Montgomery 10, 180	The Rembrandts 28	Dazed And Confused 184	Shania Twain 7	
Garth Brooks 8	Enigma 155		Alan Jackson 104		Don Juan Demarco 65	U.N.V. 161	
Brownstone 89	Enya 169		Janet Jackson 199		Dumb And Dumber 140		
Bush 22	Gloria Estefan 128		Elton John 82		Forrest Gump 40		
Tracy Byrd 92	Melissa Etheridge 57		Jon B. 79		Friday 19		
Candlebox 141	Filter 66		Montell Jordan 21		The Lion King 43		

## SONY'S 'SPIRIT OF '73' ROCKS FOR PRO-CHOICE

(Continued from page 1)

artists and bands fronted by women, performing songs from the '70s made popular by female stars (see box, this page, for complete track listing). All artists' royalties and a portion of Sony's proceeds will be contributed to Rock for Choice.

The release of the album culminates an arduous and frustrating process in which its co-executive producers, Joy Ray and Julie Hermelin, met resistance from label executives and saw their project nearly frozen out at the height of a national furor over rock lyrics.

Ray and Hermelin come out of the film and video business. "Literally, we knew nothing about the music business," Hermelin admits. "We had just moved to L.A."

The former production assistants became involved in offering film and video support to Rock for Choice, which originated as a fund-raising arm for the Feminist Majority and the Feminist Majority Foundation, the women's rights organizations founded in 1987 by Eleanor Smeal.

Rock for Choice's efforts have always hinged on alternative-leaning concert events. The first, held in Los Angeles on Oct. 25, 1991, featured Nirvana, Hole, and the female quartet L7, who helped mount the organization.

In late 1991, Hermelin and Ray hit on the idea of putting together an entertaining album of covers of '70s songs by women, the sale of which would benefit Rock for Choice.

From the beginning, the partners saw "Spirit Of '73," whose title refers to the historic 1973 Roe vs. Wade Supreme Court decision on abortion rights, as different from like-minded benefit sets.

"Rock for Choice has basically [put on] concerts with an alternative slant to

them," Ray says. "With this album, we wanted to throw the net a little bit wider and bring in artists from a wide variety of sounds, which I think we did. It's one of its strengths."

Hermelin adds, with more than a hint of amazement, "A president of a record label said to us, 'Can you even get enough good music by women to fill up a record?' Literally... We felt like, because people were saying that to us, that made us want to do this concept even more. That made us want to show that there is a lot of good music by women, and it's in a wide variety of styles."

Even when the project was in its formative stages, several female artists that the pair approached out of the blue were supportive. Hermelin recalls, "I checked my machine, and [there was] a message from Melissa Etheridge. We looked at each other and screamed. She ended up calling us up and taking us out for lunch."

A number of high-profile artists expressed interest in participating in the album, leading Ray and Hermelin to serious talks with several major labels.

Unfortunately, in the summer of 1992, as the pair were on the verge of securing a deal with a major label they do not name, the furor over the lyrics to Body Count's song "Cop Killer" exploded into national prominence. The controversy became an issue in the presidential campaign and, according to the producers, had a chilling effect in several label executive suites.

Hermelin says, "From the time we came up with the concept of the album to the time that 'Cop Killer' happened, people were very interested. We'd get call-backs from artists, we'd get call-backs from labels. From the time of 'Cop Killer' until after the election, you could not get *anyone* to look at this. People did not want to hear it. Everyone was really scared."

Ray adds, "It became, 'Well, let's wait until after the election... and see what kind of a country we're going to be living in.'"

Ironically, after Bill Clinton was elected, many remained cool to the project. "When Clinton got elected, I think people thought the pro-choice issue had been resolved," says Ray. "He passed some laws when he first got into office and made a lot of strides for it."

Furthermore, while many executives professed sympathy for the pro-choice movement, they were wary about committing their companies' resources to a cause that still arouses divisive debate and violent reprisals.

Hermelin says, "We've sat down at meetings where people have said, 'I personally believe in this, but I cannot put my company at risk. I don't want threats to my company.'"

By mid-1993, after a year and a half of fruitless effort, Ray and Hermelin tried a new game plan. "In this last-ditch effort, we sent out our information to every woman in an A&R position at a record label," Ray says.

Epic associate director of A&R Judy Ross proved to be the talent executive who responded most forcefully to "Spirit Of '73." After more than a year of discussions, the project was signed in August 1994 and subsequently assigned to 550 Music.

While Ross believes the album offers "something that's fun and musical, and something you can listen to over and over again," she also notes its seriousness of purpose and its timeliness. "Now we're at a time when the people in government, for some wacky reason, don't think that women should be able to make their own decisions."

With a deal finally secured and only

three tracks in hand—a live L7/Joan Jett performance and studio tracks by Johnette Napolitano and Sarah McLachlan—Ray and Hermelin had to go back to the talent well. Many of those, like Etheridge, who had originally been interested in participating in "Spirit Of '73" were no longer available because of their touring and recording schedules.

Some artists ultimately featured on the set, like Boston's Letters To Cleo, were unknown when the project first took shape, but fit the package perfectly. "They've done a lot of work on their own, organizing and raising money for this issue," Ray says of the band. "Actually, the mother of the singer from Letters To Cleo [Kay Hanley] used to take her on anti-abortion protests when she was a child. She was one of those kids holding fetus posters. It's come full circle."

Later, an unexpected call of support came from one performer who had heard Napolitano's powerful cover of "Dancing Barefoot."

Ray remembers, "We got a call a couple of months ago. This woman calls and she goes, 'Oh, hi, is Joy or Julie there?' 'This is Joy.' 'Oh, this is Patti Smith, and I just wanted to say I heard the song and it's great, and I'm so happy you guys are doing this.' I was so excited."

Once all the music was recorded, it was spiced with connecting comedic material full of arch references to such '70s cultural detritus as disco and waterbeds. The spoken-word segments were recorded with the assistance of Tom Rothrock and Rob Schnapf, producers of Beck's "Loser" and operators of Bongload Records.

Though past years have seen something approaching a glut of star-studded benefit projects, one observer believes "Spirit Of '73" can score in the marketplace.

"It's very cool music, and it's an interesting selection of artists and songs," says Bob Bell, new music buyer for 347-store Warehouse Entertainment in Torrance, Calif. "This sort of thing can do well, as in the case of 'No Alternative' on Arista. These benefit records can cut through the clutter and get noticed. I would hope this could also do well."

Cognizant of the album's appeal to alternative, R&B, and country buyers alike, 550 Music has no singles or videos planned but is servicing the album to radio with an eye toward letting programmers make the picks.

"We're sending an advance CD to a number of radio formats and also walking it in directly to alternative radio, to triple-A radio, to certain AOR stations, and to some top 40 stations," says Dave Gottlieb, 550 Music director of marketing.

Gottlieb says that one of the major marketing tools will be a 10-minute electronic press kit featuring most of the album's artists. "It shows the lighter side of the record and how the bands approached it from a musical standpoint, and how much fun they wanted to have. But it also shows the issue side of the record, and it does it in a really positive manner that shows it as a case of human beings doing something for other human beings."

The label has also manufactured stickers that will be distributed at record stores, on college campuses, and at dates on the '95 Lollapalooza Festival, where Rock for Choice is supporting a booth.

"We're going to be sending women's organizations and pro-choice organizations information about the record so that they know about it," Gottlieb adds.

The element of '70s musical and cultural nostalgia will play a role in the packaging and marketing of the album, Gottlieb says. The album art features period photos contributed by the performers: Melissa Ferrick as a child behind her drum kit, a prom-style shot of Joan Jett, Babes In Toyland in Brownie outfits, a yearbook shot of Rosanne Cash.

"We're going to be making a fanzine that kind of elaborates on the inside packaging of the album, and we will make a ton of those and make them available at retail," Gottlieb says. The

album will also be promoted in cyberspace on the Sony Server.

The most natural tie-in of all lies in Rock for Choice's ongoing concert activities.

"I believe Rock for Choice is trying to do their usual spate of concerts, which we will tie in with," Gottlieb says. "They also have a number of local organizations. Through our resources at Sony, our college reps may try to produce local concerts that may just have local bands, but still tie in to everything that's going on."



by Geoff Mayfield

**LIKE OLD TIMES:** It was a year and one week ago, in the July 16, 1994, issue, that Walt Disney's "The Lion King" climbed to No. 1 on The Billboard 200, the soundtrack's first of 10 weeks in the top slot. Now, with a musical formula and marketing plan that are practically mirror images of "The Lion King's" strategies, the soundtrack from "Pocahontas" wrestles the top of the chart away from the vaunted **Michael Jackson**. Like "The Lion King" and past Disney successes from "Beauty And The Beast" and "Aladdin," the soundtrack from "Pocahontas" includes radio-friendly guest appearances (in this case a performance by **Vanessa Williams** and a duet by **Jon Secada** and **Shanice**). Also following the label's tried-and-true game plan, the album's release preceded the movie's platformed theatrical release. It's a proven recipe for success, and the Disney label has it down pat.

**ADDITION, SUBTRACTION:** "Pocahontas" wins the Greatest Gainer nod with an increase of more than 14,500 units, which gives the album a one-week total of more than 192,000 units. Meanwhile, the **Michael Jackson** two-fer, which experienced a slide of almost 33% in its second week, now drops by another 46% in its third week, yielding a very mortal tally in the neighborhood of 142,000 units. In week one, "HIStory's" sales were 19% more than the first-week sale total that his "Dangerous" saw in 1991, but "Dangerous" had a better second week, so the U.S. numbers on "HIStory" are behind the pace set by his last set. Now that the huge tide of pre-release publicity has subsided, we'll see how the second phase of "HIStory's" life evolves.

**REALITY CHECK:** Despite the undeniable appeal of "HIStory's" 15 greatest hits, the length of this album's active shelf life will ultimately depend on how radio programmers and music fans react to the 15 new tracks. But Jackson has a few tricks up his sleeve and seems more determined to work this album than he did in the early days of "Dangerous." That '91 album was ushered in by a Fox premiere of the controversial "Black Or White" video, but immediately thereafter he seemed to devote more energy overseas than he did in the U.S. A little more than a year after "Dangerous" came out, he mounted a serious media blitz—including the NAACP Image Awards, the American Music Awards, the Super Bowl, the Grammys, and his much-watched **Oprah Winfrey** interview—that breathed new life into that album's sales. This time, he's not waiting. You'll soon feel like you see his face more often than that of your next-door neighbor, with planned appearances on the MTV Video Music Awards and BET's 15th anniversary special included in the mix. To borrow a phrase from the great baseball philosopher **Yogi Berra**, this one ain't over 'til it's over.

**RAREFIED AIR:** "Apollo 13" has topped the box office chart for two weeks, but it had been in theaters only a few days when its soundtrack debuted last week at No. 170. With more moviegoers on board, the album's sales more than double (a 105% gain) as it zooms to No. 90 with the Pacesetter award... As noted in a Billboard story last week, "Batman Forever" has helped stir sales on **Seal's** 1994 album, but his latest U.S. tour has also been a catalyst. After a five-week absence from The Billboard 200, his '94 album re-entered the chart in this year's June 3 issue—the same time that he resumed U.S. dates—and three weeks later his first album re-entered Top Pop Catalog Albums. This week, he holds at No. 50 on the former chart and stands at No. 36 on the latter.

**YOUR MOVE:** I've lost count of the label liaisons I have worked with in my five years as chart manager. Luckily, most have been pleasant associations, but none of these folks—be they sales execs, promotion people, or publicists—has been nicer than **Larry Douglas**, who has hung up his VP stripes at Epic after a 17-year run with the label and a 31-year career in promotion. That he accumulated five months' worth of unused vacation time gives you just one hint of his dedication. But while some of his friends think he'll be bored in retirement, I happen to think he'll enjoy this new chapter, because he is one of those rare record rats who knows that there is more to life than the music business. You've been a true professional and a class act, L.D., and we wish you well.

### Choices On 'Spirit Of '73'

Following is a complete track listing for the multi-artist compilation "Spirit Of '73: Rock For Choice."

1. **Eve's Plum**, "If I Can't Have You" (originally recorded by Yvonne Elliman, 1978).
2. **Babes In Toyland**, "More, More, More (Pt. 1)" (Andrea True Connection, 1976).
3. **Ebony Vibe Everlasting**, "We Are Family" (Sister Sledge, 1979).
4. **Letters To Cleo**, "Dreams" (Fleetwood Mac, 1977).
5. **Johnette Napolitano**, "Dancing Barefoot" (Patti Smith, 1979).
6. **L7 & Joan Jett**, "Cherry Bomb" (the Runaways, 1976).
7. **that dog**, "Midnight At The Oasis" (Maria Muldaur, 1973).
8. **Pet**, "Have You Never Been Mellow" (Olivia Newton-John, 1975).
9. **Rosanne Cash**, "River" (Joni Mitchell, 1971).
10. **Melissa Ferrick**, "Feel Like Makin' Love" (Roberta Flack, 1974).
11. **Cassandra Wilson**, "Killing Me Softly With His Song" (Roberta Flack, 1973).
12. **Sarah McLachlan**, "Blue" (Joni Mitchell, 1971).
13. **Indigo Girls**, "It Won't Take Long" (Ferron, 1978).
14. **Sophie B. Hawkins**, "The Night They Drove Old Dixie Down" (Joan Baez, 1971).

## HOLLY COLE TAKES SPIN INTO DARK 'TEMPTATION'

(Continued from page 10)

'Jersey Girl.'

Evered says that Cole has built up a base of goodwill and made friends everywhere she's gone. "We have people at [distributor] Cema just ready to kill for her with this record," he says. "One of the hardest things will be to get her out of the vocalist section [at retail] and into the pop and rock section. We're encouraging retailers to file the album under pop and rock rather than where they have Sarah Vaughan and Lena Horne product."

In Canada, unlike the U.S., Cole is well-established as a major concert draw and top record seller. According to Berry, Cole's 1990 debut, "Girl Talk," has sold 80,000 units to date in Canada, while "Blame It On My Youth" (1992) and "Don't Smoke In Bed" (1993) have both achieved Canadian platinum status (100,000 units).

According to Berry, Alert shipped 35,000 units of "Temptation" on June 27, and the album debuted at No. 26 on the July 17 retail album chart of Canada's music trade journal, The Record.

While Cole's debut album was not issued in the U.S., "Blame It On My Youth" has sold 19,000 units there, according to SoundScan, and "Don't Smoke In Bed" has sold 39,000 copies.

To date, commercial radio airplay of "Jersey Girl," released in Canada June 22, has been limited to spotlight showcases. Initial support has come primarily from CBC-Radio and college and community stations.

"'Jersey Girl' is on medium rotation right now," says Ray Dupuis, assistant music director of CKWR Waterloo, Ontario. "She does really well with our listeners here, and we play her [al-

bums] here all the time."

Last year, when Gary Gersh, president of Capitol Records U.S., suggested that Cole record an album of Waits songs, Lundvall admits he was highly skeptical. He didn't think there were enough suitable Waits compositions. However, Cole was immediately enthusiastic about the idea, and when she and producer Street began picking out Waits songs, some obscure, others more obvious, and demoting them, Lundvall and Cole realized the concept was artistically and commercially viable.

"This is not a tribute album," says Cole. "I'm not the female Tom Waits. I've been a fan [of his] since I was a teenager, and I just thought, 'Here's one of the great 20th-century popular songwriters. Let's use the songs he wrote, and do what we do.' It was of no interest to me to take these songs and try to pretty them up or sing them sweetly. The point was to revisit them and make them ours. His music is a hybrid of styles, and he's someone who defies categorization, which are things people have always said about me."

Cole was determined to steer clear of obvious choices of Waits' repertoire. "What would be a more obvious thing to do would have been to gravitate toward his earlier years, when he wrote simpler, more melodic songs. I love that period, but I'm a fan of all the periods he's gone through. His writing is so lyrically complex, but musically simple. Lyrically, I had tons to sink my teeth into as a singer, and musically, we had a simple springboard to go from."

With previous recordings, Cole, Davis, and Piltch did up to three months of advance work on arrange-

ments before recording. Street, however, insisted on minimal preparation this time out—only nine days.

"We went through all of the songs we were even remotely thinking about recording, and I wouldn't let them rehearse for more than 20 minutes on a tune," says Street. "I wouldn't even let them tape the rehearsals."

Once, at Grant Avenue Studios in Hamilton, Ontario, Street insisted on using first takes, and he refused to let Cole count on doing any vocal overdubbing later on. "Most of the songs are first, second, or third takes," he says.

"What's on the record is the point at which we're discovering the magic moment of the song or the point where we've just figured out the arrangement," says Cole. "With 'Imitation,' for example, none of us knew anything in advance about that arrangement. It was late at night, and I just singing what I felt like, and everybody came along. It's my favorite song on the album."

Outside Canada, Japan has embraced Cole most wholeheartedly. A J-Wave DJ discovered "Blame It On My Youth" in an HMV outlet in San Francisco in 1992 and began playing "Calling You." The album was subsequently released by Toshiba-EMI and earned a Japanese gold record (sales of 100,000 units).

According to Berry, "Girl Talk" has sold 60,000 units to date in Japan, while "Don't Smoke In Bed" has sold 70,000. Also available in Japan is the 1994 compilation "Yesterday And Today," which Berry says has sold 55,000 units.

On May 24, Toshiba-EMI released "Temptation," which Berry says has sold 42,000 units to date.

"I just got back from our fifth tour of Japan two weeks ago," says Cole. "We're playing bigger venues every time we go, and this time we played more cities. We did eight shows and played in Tokyo, Osaka, Nagoya, Yokohama, and Hiroshima."

After returning to Canada, Cole did a sold-out Canadian theater tour, which included performances at the Discovery Theatre in Vancouver (two shows, June 24), the St. Denis Theatre in Montreal (two shows, June 27 and 28), the National Arts Centre in Ottawa (June 30), and Massey Hall in Toronto (July 4).

Immediately upon the U.S. release of "Temptation," Cole will start an American tour, which includes shows at the Florence Gould Hall in New York (Aug. 15), the Magic Bag in Detroit (20), the Royal George Theatre in Chicago (21), and the Fine Line in Minneapolis (22). West Coast dates, slated for September, will be followed by a European tour.

"We're going to get her to perform at either the EMI/UK conference or during the international EMI conference," says Giramonti. "After that, we're going to send her out doing theaters around Europe in major cities for a two-week stint."

Cole is not alone in her appreciation of Waits. A Ramones cover of the Waits composition "I Don't Want To Grow Up" entered the Modern Rock Tracks chart at No. 33 for the week ending Saturday (15). Cole covers the song on "Temptation," and Rickie Lee Jones has also recorded a version of it. Waits compositions have also been covered by Rod Stewart, Bruce Springsteen, and the Eagles.



### JAPAN

ISSUE DATE: AUGUST 5  
CLOSED

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### GOSPEL

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### ENTER \*ACTIVE FILES

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### Holiday Product Showcase/ Vital Re-Issues/Children's

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### ACCESSORIES

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### CD REPLICATION

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### TEJANO

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### CLASSICAL

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### Retooling of Retail I: NON-MUSIC PRODUCT

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### TOMMY LIPUMA

#### 35th Anniversary

ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

### Retooling of Retail II: STORE FIXTURES

ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

### NETHERLANDS

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

### DOVE AUDIO

#### 10th Anniversary

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

### Retooling of Retail III: RETAIL SYSTEMS/SOFTWARE

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

NY: 212-536-5004  
LA: 213-525-2308

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44-71-323-6686

## THIS YEAR, McDONALD'S TELLS THE FILM STUDIOS TO 'HOLD THE VIDEOS'

(Continued from page 1)

November and run through December.

The promotion, which was first offered in May, awards free food items, as well as \$1 million in cash and a car, but it does not include video or music product.

McDonald's apparently passed on two music deals as well as video in favor of the Monopoly promotion, according to the source.

As previously reported, McDonald's was unable to come to terms with Warn-

er Home Video, which had offered the chain "Batman" and "Batman Returns." McDonald's reportedly wanted "Free Willy" and "The Secret Garden," which broke the deal (Billboard, July 15).

While video has worked well for the fast-food dealer over the past three years, matters fell apart in 1994, when McDonald's overbought on four titles from MCA/Universal Home Video.

One source close to McDonald's says the burger chain was forced to liquidate at least 250,000 units from its 1994 promotion. Other sources put the returns figure closer to several million.

The titles included "Field Of Dreams," "An American Tale," "The Land Before Time," and "Back To The Future." Prior to liquidating the excess inventory, McDonald's lowered the price per video from \$5.99 to as low as \$2.

"Maybe McDonald's is finding out that video doesn't work as well as everyone thought," says Suncoast Motion Picture Co. president Gary Ross.

Under the deal, McDonald's was not allowed to return the unsold units to MCA.

Under previous deals with Orion Home Video and Paramount Home Video, consumers had hearty appetites for "Dances With Wolves," "Charlotte's Web," "Ghost," "Wayne's World," and "The Addams Family." During the annual four-week promotion held in November, the chain easily sold 10 million units without a hint of leftovers.

But since McDonald's first began selling videos, the market has changed dramatically. Prices are down, product variety has increased, and the number of outlets carrying video has grown to more than 80,000.

"When I was meeting with Handle-

man, all they wanted to talk about was \$5.99 product," says one studio executive. "It's the new retail price point."

With budget lines offering \$9.98 catalog, consumers can easily find a wide variety of product discounted to \$6-\$7.

"Consumers don't need to shop at McDonald's to find low-priced videos," says one industry observer. "They're everywhere."

Another downside for McDonald's is the high cost of video compared to other premiums it offers.

"They get a much better response from the plastic toys promotion and sell millions and millions of Happy Meals," says a source.

Other problems, such as theft and storage, have caused McDonald's to rethink its video strategy.

Video-premium deal makers suggest that studios may not be pursuing fast-food deals as aggressively.

"Someone is going to be missing out on selling 10 million units," says one executive in the premium market. "But if a studio is doing \$800 million to \$1 billion in annual sales, it's only 3% or 4% of their entire business. It's something they may not want to lose, but it's not a big deal."

Retail retaliation from past deals may also be coming into play, but the 25% growth in traditional sell-through retail from 1993-94 may also be a factor.

Suppliers can typically sell 10 million units of a new title, and cumulative sales over several years can more than make up for any sales lost through McDonald's.

But the studios are giving up a huge chunk of free advertising, which some say works in their favor more than in McDonald's.

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-BOSTON PHOENIX

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	322,286,000	325,367,000 (UP 1%)
ALBUMS	272,911,000	280,193,000 (UP 2.7%)
SINGLES	49,345,000	45,174,000 (DN 8.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	158,016,000	178,560,000 (UP 13%)
CASSETTE	114,640,000	101,199,000 (DN 11.7%)
OTHER	255,000	434,000 (UP 70%)

### OVERALL UNIT SALES THIS WEEK

12,298,000

### LAST WEEK

12,776,000

### CHANGE

DOWN 3.7%

### THIS WEEK 1994

12,310,000

### CHANGE

NONE

### ALBUM SALES THIS WEEK

10,219,000

### LAST WEEK

10,685,000

### CHANGE

DOWN 4.4%

### THIS WEEK 1994

10,367,000

### CHANGE

DOWN 1.4%

### SINGLES SALES THIS WEEK

2,080,000

### LAST WEEK

2,090,000

### CHANGE

DOWN 0.5%

### THIS WEEK 1994

1,943,000

### CHANGE

UP 7.1%

### YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	1994	1995		1994	1995
NORTHEAST	17,456,000	18,295,000 (UP 4.8%)	SOUTH ATLANTIC	56,177,000	60,678,000 (UP 8%)
MIDDLE ATLANTIC	47,424,000	47,654,000 (UP 0.5%)	SOUTH CENTRAL	48,224,000	48,310,000 (UP 0.2%)
E. NORTH CENTRAL	52,664,000	55,947,000 (UP 6.2%)	MOUNTAIN	20,432,000	20,194,000 (UP 1.1%)
W. NORTH CENTRAL	20,938,000	21,855,000 (UP 4.4%)	PACIFIC	58,970,000	52,434,000 (DN 11.1%)

ROUNDED FIGURES

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

SoundScan®

## Country & Pop: The Twain Shall Meet

**SHANIA TWAIN** IS having a good chart week all around. Her Mercury album, "The Woman In Me," reaches the new peak position of No. 7 on The Billboard 200 and at the same time surpasses **Garth Brooks** and **John Michael Montgomery** to head up the Top Country Albums chart. Her debut self-titled album peaked at No. 67 on the country albums chart in 1993; "The Woman In Me" started higher than that, debuting at No. 65. One of the reasons the album is doing so well is the high-powered single, "Any Man Of Mine," which is the new No. 1 title on Hot Country Singles & Tracks. With its B-side, "Whose Bed Have Your Boots Been Under?," it is No. 1 on the Top Country Singles Sales chart for the fourth week. On the Hot 100, the two-sided hit slides 40-45, but even though it's moving down, it's worth noting that the record was one of the few country singles to crack the top 40 in the past few years. Other notable top 40 country singles on the Hot 100 have been "Achy Breaky Heart" by **Billy Ray Cyrus** and "Indian Outlaw" and "Don't Take The Girl," both by **Tim McGraw**.

**DAMN! ANOTHER HIT:** Sometimes it takes time for a single to build, and the latest example of patience paying off is the title that earns Greatest Gainer/Airplay honors on the Hot 100 Singles chart. **Sophie B. Hawkins** made her debut more than three years ago with a No. 5 hit, "Damn I Wish I Was Your Lover." Her engaging "As I Lay Me Down" was released as a single on Jan. 4. It's taken 27 weeks, but after debuting on the chart and then dropping down to the anchor position, "As I Lay Me Down" has rebounded and bullets 77-58. If this trend continues, Hawkins could have a second well-deserved top 10 title.

**AND SEAL IT WITH A KISS:** The biggest Batsingle of them all is not U2's melding of T. Rex and James Bond, "Hold Me, Thrill Me, Kiss Me, Kill Me," but **Seal's** "Kiss From A Rose," which moves faster than a Batarang from 25-12. The momentum should carry the record into the top 10, giving the British-born artist his most successful entry since his first release, "Crazy," went to No. 7 in 1991. "Kiss," heard over the "Batman Forever" end credits, could easily become Seal's biggest hit to date. The highest-ranked soundtrack single on the Hot 100 Singles chart isn't a Batarang, but "Childhood," **Michael Jackson's** contribution to "Free Willy 2." It's down, 6-9, along with its A-side, "Scream."



by Fred Bronson

The third-highest ranked cinematic tune is **Vanessa Williams' "Colors Of The Wind"** from the new No. 1 album on The Billboard 200, "Pocahontas." That gives the Hollywood label its biggest hit since **Elton John's** "Can You Feel The Love Tonight" from "The Lion King." It will be interesting to see if Walt Disney Records will do to "Pocahontas" what it has done to "The Lion King" and other recent soundtracks for animated films; you can find "The Lion King" album translated into French, German, and Italian. It just proves that the compositions of **Elton John** and **Tim Rice** sound great in any language. "Il Cerchio Della Vita" (Circle Of Life) anyone?

**WHISPERS GETTING LOUDER:** Just one week shy of the 26th anniversary of the first appearance by the **Whispers** on Hot R&B Singles, twins **Walter** and **Wallace Scott** are back on that chart at No. 73 with "Come On Home," their latest Capitol release. Although "Time Will Come" on Soul Clock was the Whispers' first chart single in 1969, they recorded as early as 1964, when "The Dip" on the Dore label was a hit on Los Angeles radio.

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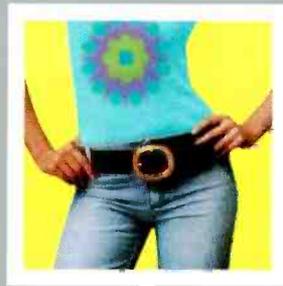


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# LETTERS TO CLEO



SUMMER 1970

Future LETTERS TO CLEO singer Kay Hanley meets future pen pal Cleo at summer camp • Sharing a love of Kumbaya, the Carpenters' "Close To You," tie-dye and hip huggers, they become pen pals.

SPRING 1974

"I am not a crook" enters American popular vernacular • Future Cleo drummer Stacy Jones, bassist Scott Riebling and guitarists Greg McKenna and Michael Eisenstein steal their first instruments • Coincidence? We think not.

FALL 1976

*Autoworld* Magazine declares the AMC Pacer "Car of the Future" • Tom Scholz rejects a young Kay Hanley as vocalist for the groundbreaking musical band Boston (bad move, Tom — with Kay, maybe you could have sold a few more records).

SUMMER 1979

Kay and her disco supergroup release the album "More Dance Fever: A Tribute to Denny Terrio" (200,000 shipped, 200,000 returned).

WINTER 1982

Amidst the chaos of the Reagan Revolution, Kay's letters to Cleo are returned marked "Addressee Unknown."

SUMMER 1990

LETTERS TO CLEO coagulates in Boston.

SPRING 1993

LETTERS TO CLEO releases first 7" single "Here And Now" on CherryDisc • Throwing caution and an expired car insurance policy to the wind, they begin touring relentlessly (300 nights/year) and repairing their Chevy van incessantly (ditto).

FALL 1993

Aurora Gory Alice released on CherryDisc • A&R weaselstest officially commences.

FALL 1994

*Rolling Stone* cheers for Cleo's "memorable, shamelessly big and beautiful hooks" • Promising any and all Eagles opening dates in the Philippines, Giant finally signs the band, re-releases Aurora Gory Alice and services "Here And Now" to Alternative Radio.

WINTER 1994

"Here And Now" is a Top 10 Modern Rock track everywhere • After 10 weeks in MTV Buzz Bin, it crosses to the almighty Top 40 (yipeeee!!!!) • Aurora Gory Alice jumps into the BB 200 and floors it up the Heatseekers Chart • Armed with an Allstate policy for the Chevy, they continue touring.

AUGUST 1995

Wholesale Meats And Fish, a brand spankin' new LETTERS TO CLEO album featuring the first single "Awake" out on Giant • A new generation of raucous campfire sing-a-longs is born.



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