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IN U.K. MUSIC NEWS



Harvey, Portishead Among Mercury Music Nominees

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AUGUST 5, 1995

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No Longer Banned, Parallel Imports Cause Woes For EU

BY JEFF CLARK-MEADS

LONDON—A sleeping dog has awakened to nip at the heels of Europe's record business.



Now that laws making parallel imports illegal have been abolished within the 15-nation European Union, enterprising retailers and wholesalers are circumventing their local record companies and buying product where it is cheapest.

This fundamental shift in purchasing patterns is creating a headache for major record companies, which, when dealing with product by artists

(Continued on page 101)

Selena's 'Dreaming Of You' Set Is Bittersweet Hit For Late EMI Star

BY JOHN LANNERT

As Selena's bilingual, posthumous set, "Dreaming Of You," makes its historic debut at No. 1 on The Billboard 200 this week, the Latino singing idol seems bound for the crossover stardom for which she longed.



SELENA

Released jointly by EMI Latin and EMI Records on July 18, "Dreaming Of You" has already achieved two unprecedented chart achievements. It is the first album recorded mostly in Spanish to debut at No. 1 on The Billboard 200, and it is the first by a Latino artist to accomplish that feat. Moreover, Selena, whose full name was Selena Quintanilla Pérez, follows Santana and Los Lobos to become only the third artist of primarily Hispanic descent to climb to the top of

the chart in the rock era.

"Dreaming Of You" also is No. 1 on The Billboard Latin 50, joining five other titles by Selena that have remained entrenched in the top 10 of the chart since she was shot March 31 by an ex-employee (Billboard, April 15). "Dreaming Of You" supplanted Selena's long-running platinum smash "Amor Prohibido" in the top spot on that chart.

According to SoundScan, in its first week "Dreaming Of You" sold 331,000 units, the second-highest weekly sales tally this year after Michael Jackson's two-record, set "HIStory," which rang up 391,000 units. Though EMI shipped nearly 2 million units of the album on July 18, retailers almost immediately began asking for reorders, prompting EMI to press an additional 500,000 copies.

(Continued on page 99)



A&M Soundtrack Plants Hopes With The Gin Blossoms

BY CARRIE BORZILLO

LOS ANGELES—In a world filled with alternative-leaning soundtracks, A&M is hoping the new Gin Blossoms track and a healthy slate of up-and-coming bands will help its "Empire



GIN BLOSSOMS

Records" soundtrack stand out.

Due Aug. 22, the soundtrack to the New Regency film also includes previously unreleased songs from the Cranberries, Toad The Wet Sprocket, Cracker, Better Than Ezra, and

(Continued on page 103)

Madison Avenue Eyes Modern Rock, But Acts Remain Wary

BY ERIC BOEHLERT

NEW YORK—Pearl Jam's Eddie Vedder posing for Calvin Klein underwear ads? The members of Live starring in a new Sega video adventure game? Belly pitching Hyundai cars?

Those commercial scenarios—each actually pitched by company representatives—

are among the flood of offers pouring in as mainstream advertisers from Taco Bell to Top Flite try tapping into young consumers by dropping the needle on modern rock.

"I'm sure any [company] you can think of has contacted us," says Pearl Jam manager Kelly Curtis.

(Continued on page 71)



Japan's Record Sales Increase Along With Yen

BY STEVE McCLURE

TOKYO—A hot producer with the golden touch, a megahit album by Japan's top pop group, and the



DREAMS COME TRUE



CAREY

surprise success of two peroxide blondes from the U.K. are just some of the reasons for the Japanese music industry's surprisingly

(Continued on page 106)

Cohen Songs Are Focus Of A&M Set

BY SUSAN NUNZIATA

NEW YORK—In the course of a 30-



COHEN



year career that has spawned 11 albums, singer/songwriter Leonard Cohen has attained nearly mythical pro-

(Continued on page 16)

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JAPAN
THE BILLBOARD SPOTLIGHT

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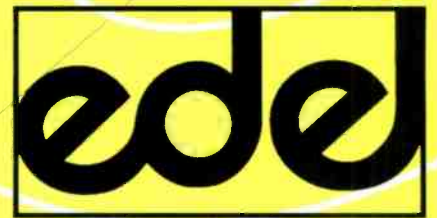
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HOT SINGLES

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PolyGram Profits Strong In First Half

Pop Hits Fuel Gains; Stock Reaches All-Time High

BY DON JEFFREY

NEW YORK—With six albums selling more than 2 million units each worldwide, PolyGram reports double-digit increases in sales and profits for the first half of 1995.

For the six months ending June 30, London-based PolyGram says net income rose 15% to \$173 million from \$150 million in the same period last year. Sales rose 11%, from \$2.31 billion to \$2.57 billion.

PolyGram

The company points out that, on a local-currency basis, worldwide sales rose 20% and operating profit went up 27%. After currency translations, however, the increases were reduced to 11% and 21%, respectively.

PolyGram says that 12 albums sold more than 1 million units each worldwide during the six months, compared with just five such international hits a year ago. The biggest worldwide sellers were "No Need To Argue" by the Cranberries (Island), 5.1 million units sold in six months; "These Days" by Bon Jovi (Mercury), 3.4 million; "Made In England" by Elton John (Rocket/Island), 3.3 million; "II" by Boyz II Men (Motown), 2.9 million; "Cross Road" by Bon Jovi (Mercury), 2.7 million; and "Tuesday Night Music Club" by Sheryl Crow (A&M), 2.6 million. Some of those hits were holdovers from 1994: "II," for example, has sold a total of 11.1 million units.

Pop music drove the business. Classical sales were sluggish worldwide, rising only 1% in local-currency terms and falling 6% in Dutch guilders (the currency in which the results are posted). Netherlands-based Philips Electronics owns 75% of PolyGram.

The company's publicly traded stock reached an all-time high of \$64.375 on the New York Stock Exchange the day before the numbers were released, after security analysts made favorable projections about forthcoming results.

In the second half of this year, PolyGram will release albums of new material by Oleta Adams, Melissa Etheridge, PM Dawn, and Cecilia Bartoli and greatest-hits collections by Def Leppard and Janet Jackson. PolyGram currently has two albums near the top of The Billboard 200: "The Woman In Me" by Shania Twain (Mercury Nashville) and "Four" by Blues Traveler (A&M).

Says president/CEO Alain Levy, "It's a very healthy picture. We are breaking new acts on a very consistent basis." He mentions Tripping Daisy and Catherine Wheel as acts that could break this year.

In the U.S., PolyGram moved into second

place among major distributors with a 14.3% market share for the first six months. Warner Music is in first place with a 21.9% share. For the first half of 1994, PolyGram tied with MCA for last place in U.S. market share with 11.3%.

Levy says that PolyGram Music Publishing posted strong sales from such worldwide acts as the Cranberries, Bon Jovi, and U2, and such local international artists as Jacky Cheung in Hong Kong.



LEVY

But Levy points out that music sales in Chinese-speaking countries have been hurt by a flood of pirated material from mainland China. "It's an ongoing problem, and it's not going to be solved overnight," he says.

Nevertheless, PolyGram improved its gross profit margin from 45.6% to 46.9% because sales rose at a faster pace than costs. Also contributing to the increase was the replacement of distributed product in Japan with proprietary product, which carries higher profit margins.

Selling, general, and administrative expenses rose 12.6% to \$944 million due to costs associated with the acquisitions of such companies as urban label Def Jam Recordings and TV syndicator and distributor ITC. Levy says

that goodwill (the excess amount paid for a company over the value of its assets) increased to \$20 million from \$9 million a year ago.

For a large entertainment company, PolyGram is relatively unleveraged, with long-term debt amounting to only about \$240 million. Its operating cash flow (earnings before interest, taxes, depreciation, and amortization) was \$430 million for the first half.

PolyGram posted \$7 million in start-up expenses for the co-ownership with MTV of two music video channels in Asia. PolyGram is also part of the consortium of major record companies that operates the German music video channel Viva.

"We're looking at the area of broadcasting as a way of leveraging our content," says Levy. Asked if PolyGram might acquire a broadcast or cable network, Levy says, "If it is at the right price, and if it fits with what we're doing with music and film."

PolyGram's young but fast-growing filmed-entertainment business scored a 28% increase in sales to \$330 million. But it posted an operating loss of \$29.5 million for the half year, which was expected. The company found it difficult to match the results of last year, when it had a surprise worldwide hit with "Four Weddings And A Funeral."

In the first six months, PolyGram released 18 films worldwide and plans to put out another 12 through December.

Distributor Drops Suit Alleging Cutout Conspiracy By Big Six

Music and video distributor Smith & Alster has settled a lawsuit against five of the six major record companies in which it charged that the majors were keeping it out of the lucrative discount-priced cutout market.

Says Marvin Rudnick, attorney for Fort Lauderdale, Fla.-based Smith & Alster, "We feel we have, based on this settlement, access to the entire market." But, he adds, "Maybe not at the same level in all places and not always directly."

Smith & Alster's settlement with PolyGram and EMI Records Group North America allows the distributor to bid on those labels' products for five years. The deals with the other defendants, Sony Music, MCA Music, and BMG, are confidential,

Rudnick says. Warner Music was not part of the suit because it was permitting Smith & Alster to bid on product.

The suit was filed Sept. 29, 1994, in U.S. District Court in Los Angeles. (Billboard, Oct. 8, 1994). Smith & Alster has dropped the suit, but Rudnick says details are "not final" yet.

Smith & Alster charged in its suit that the majors had conspired with two wholesalers, Englewood Cliffs, N.J.-based Surplus Records & Tapes and Hauppauge, N.Y.-based Countrywide Record Distributors, to "fix prices and control the cutout market."

Cutouts—overrun or deleted product—are a \$100 million business, according to the suit.

DON JEFFREY

THIS WEEK IN BILLBOARD

THOUGHTS OF CHAIRMAN JOE

What insights have former RCA Records president and current RCA Label Group chairman Joe Galante brought from New York to Nashville to aid in RCA's restructuring there? Nashville bureau chief Chet Flippo finds this out and more in his interview in Nashville Scene. **Page 28**

SUPERMARKET VIDEO '95

The bond between supermarkets and video is delicate, and a July conference in Los Angeles aimed to strengthen the union. Addressed were such issues as supplier challenges, tie-in promotions, and displays. Home video associate editor Eileen Fitzpatrick has the details. **Page 77**

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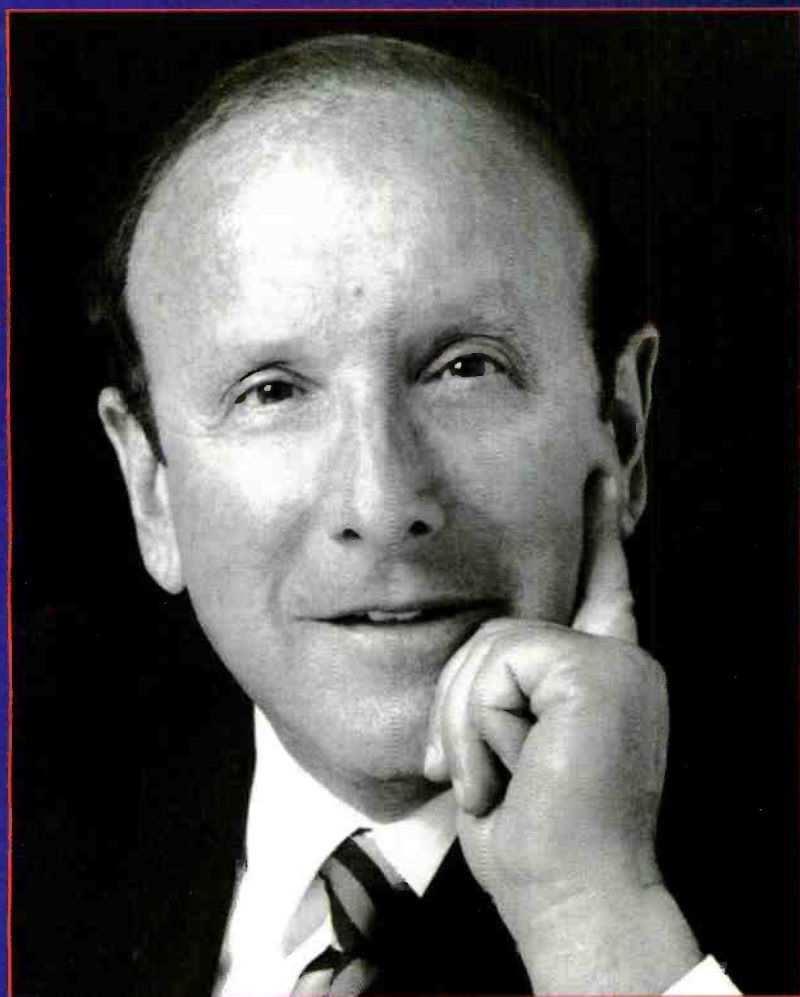
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Thorn-EMI Denies Rumors It Plans To Sell Music Arm

■ BY JEFF CLARK-MEADS

LONDON—A worldwide storm of media speculation as to who might buy EMI Music has failed to persuade the current owners that it should ever be for sale.

Mention by parent company Thorn-EMI that it is considering the separation of music from its other interests has produced the general conclusion that this will result in the sale of EMI and international retail chain HMV.

However, Thorn-EMI says that such an outcome is far from certain, and that a final decision will be made by the group's shareholders. One prominent shareholder says that his company will part with its interest in EMI only as a last resort.

Nonetheless, analysts believe that such a sale is likely and that it

will lead to EMI Music being married to a partner with a larger North American market share than EMI currently enjoys. It is unlikely that EMI will be teamed with a global operator of similar size, as this would fall afoul of competition laws in Europe and elsewhere.

The speculation about a possible sale began in earnest following a statement by Thorn-EMI chairman Sir Colin Southgate at the group's annual meeting in London July 21. Ironically, Southgate's statement was intended to reduce conjecture of any sale.

He said, "There has been considerable rumor, speculation, and comment over the past few months on matters related to the possible sale of EMI. A statement issued categorically denying that EMI was up for
(Continued on page 106)

HSN Founder Buys MOR Music TV Nashville Firm Aims To Build Alternative Distrib

■ BY CATHERINE APPLEFELD

In an effort to piece together a music distribution powerhouse to rival traditional retail outlets, Nashville-based Speer Communications Ltd. has bought a majority stake in music video and merchandising channel MOR Music TV and is about to finalize a similar deal with digitization and sampling service inTouch.

Speer executives say that these purchases are only the beginning of the company's planned acquisitions and alliances in the music industry.

Speer, a holding company with interests in a variety of telecommunications, cable, and broadcast companies, was founded by Roy Speer, the creator of the Home Shopping Network and a partner in the Nashville-based label Magnatone Records, and his son, CEO Richard Speer, who owns 60% of the company.

"We want to be able to touch any

customer out there through any means—be it radio, television, the computer, whatever," Richard Speer says of his company's plans for music retailing.

Other building blocks in the works likely will join the Speer Communications fold via an alliance rather than an outright purchase, Speer says. There is also talk that Speer is seeking to purchase a one-stop operation as well as start a distribution facility in Nashville.

"We are interested in anything in music distribution," Speer says. "There is such a gap between what traditional retailers are able to supply to customers and what the customers are actually able to get. Most stores are lucky to carry 12,000 titles maximum, but with inTouch and MOR, the [fact that people] can call in and ask for any type of album and have it sent to their homes at club prices or less is

phenomenal."

As a result of the acquisition, in November MOR will relocate from Florida to Nashville, where Speer is building a \$50 million-plus state-of-the-art digital telecommunications facility complete with five studios, 15 satellite uplinks, a 2,000-seat amphitheater, and production facilities.

Speer plans aggressive growth for the cable outlet, which has 4 million subscribers, mainly in the 25- to 64-year-old demographic, and provides them with access to a catalog of more than 30,000 titles (Billboard, Jan. 14). "If we don't more than double the distribution during the next year, then I am not doing my job," Speer says.

MOR's growth will come via a variety of schemes, Speer says, including his company's purchase of distribution pipelines and affiliations with cable operators and direct broadcast satellite companies, as well as creat-
(Continued on page 103)

K-tel Music, Vid Sections To Sell For \$25 Million

■ BY DON JEFFREY

NEW YORK—Plymouth, Minn.-based K-tel International is selling its music and video subsidiaries to a management team headed by president Mickey Elfenbein for \$25 million.

The marketer of compilation and reissue albums worldwide and budget special-interest videos in Europe, will become a privately held entertainment company consisting of three domestic music subsidiaries and 10 foreign subsidiaries. Mark Dixon, the company's CFO, says there is no name yet for the new company, but that it will not be K-tel.

Bill Hallquist, manager of entertainment marketing, says the K-tel label will continue to operate under that name "for a period of time."

K-tel operates 12 audio labels: AJK, which has the Marshall Tucker Band catalog; Arrival, Christian compilations; AudioScope, audio books; Chuckle, new and reissued comedy re-
(Continued on page 103)



Camp Champs. Columbia Records Group chairman Don Ienner recently hosted the third annual "Camp Columbia" at his farm in upstate New York. Columbia Records Group executives, staffers, family, and friends enjoyed a day of carnival rides, games, water sports, and live performances from Columbia and Work Group artists. Shown following Work Group act Sponge's live set, Ienner joins Columbia and Work Group executives in presenting the band with plaques commemorating gold certification of Sponge's debut album, "Rotting Piñata."

Roy Wunsch Goes Public With New 'Boutique' Label

■ BY CHET FLIPPO

NASHVILLE—Speculation has finally ended about the plans of Roy Wunsch, the longtime country music executive who ran Sony Music here until 1993. On July 20, his newly formed label, Veritas Music Entertainment Inc., began trading on Nasdaq as the first independent country music label to finance itself through a public offering.

Wunsch is chairman and CEO of the start-up. His partner is Stanley O. "Bud" Schaetzle of High Five Entertainment, who will phase out his involvement with High Five.

Although limited by Securities and Exchange Commission rules regarding self-promotion of a new stock offering, Wunsch and Schaetzle of-

fered some details on the fledgling company, which has already leased 10,000 square feet in Cummins Station, the downtown office complex that is rapidly becoming Music Row II. They told Billboard that they will announce their first artist signings and staff appointments within weeks.

"Artist development will be our business," says Wunsch. "Bud and I met through our long-term development of Mary Chapin Carpenter, and we are very interested in singer/songwriters. It doesn't mean they're the biggest stars, but they're the ones who interest us. Our tastes tend to push the envelope a little bit in terms of mainstream country."

Although rumors are rampant about artists they will be signing, Wunsch says he can't name any. He notes that he and Schaetzle have logged a lot of time at showcases and are looking primarily at unsigned artists.

"The Alison Krauss success proves that an artist on an independent label can join in the mix," Wunsch says.

"We want to have a boutique label sensibility," adds Schaetzle. "We can focus on a few artists and go to the wall in a well-funded way without having a quota. We hope to avoid the scattershot approach, which does work for the big companies."

The obvious advantage of being answerable only to stockholders, both say, is that they can do exactly what they want. They plan to sign only about three artists in their first year and to never expand beyond 9 or 12.

The company staff is expected to number 22 by year's end and will concentrate on A&R, marketing, and promotion.

The backgrounds and reputations of both men are such that observers on Music Row are positive about the venture. "We're getting some very interesting calls from managers and artists," Wunsch says.

Atlantic Records president Rick Blackburn says, "Roy knows the
(Continued on page 107)

Promotion Pioneer Dave Clark Dies At 86 'Visionary' Label Exec Worked First Record In 1938

■ BY JANINE McADAMS

Dave Clark, the veteran label executive who "wrote the book" on record promotion, died July 22 of natural causes in Madison, Miss. He was 86.

Clark was considered the first African-American record promoter. In fact, according to some observers, he was the first U.S. record promoter of any race. His methods and philosophies for breaking records at radio formed the basis of today's record promotion departments.

Although he was living in a nursing home at the time of his death, Clark still held the title of senior VP of Malaco Records' music division.

Born March 6, 1909, in Jackson, Tenn., Clark grew up mostly in Chicago. He graduated from Lane College in Jackson in 1934 and from New York's Juilliard School of Music in 1939. Back in Chicago between college and Juilliard, Clark was a newspaper columnist and song plugger, bringing sheet music to the big bands of the day.

He promoted his first record in

1938, Jimmy Lunceford's "Walking Through Heaven With You." Initially, he was hired to work records independently to local radio stations, and his success and enthusiasm landed him a series of staff promotion jobs at some of the best-known independent R&B and blues labels of the soul era, including Decca, Chess, Apollo, and United.

In 1954, Clark became promotion director at Duke-Peacock, where he spent 16 years promoting records and writing hits for Bobby Bland, the Dixie Hummingbirds, the Sensational Nightingales, and others.

In 1971, he was hired as national promotion manager by Al Bell at Stax (who would later become that label's president and also president of Bellmark), where he moved hits by the Staple Singers, Otis Redding, Isaac Hayes, Jean Knight, among others. In 1976, already in his 60s, Clark moved

to TK Records as national promotion manager before joining Malaco in 1980.

Over the years, Clark worked releases by such artists as Louis Armstrong, Nat "King" Cole, Billie Holiday, Cab Calloway, Duke Ellington, Dinah Washington, Sam Cooke, Aretha Franklin, Quincy Jones, Stevie Wonder, Clara Ward, Mahalia Jackson, Inez Andrews, the Caravans, the Original Blind Boys, the Dixie Hummingbirds, Bland, Z.Z. Hill, the Jackson Southernaires, the Mighty Clouds Of Joy, Johnny Taylor, Rance Allen, and many others. He was a music consultant to several movies, including Steven Spielberg's "The Color Purple."

Tommy Couch, president of Jackson, Miss.-based Malaco, met Clark when he promoted such Malaco-produced titles as "Mr. Big Stuff" on Stax in 1971 and Denise LaSalle's "Misty Blue" on TK in 1975. When Couch hired Clark, the veteran record man proceeded to reorganize the company.

"Dave was responsible for changing
(Continued on page 107)



DAVE CLARK

Sony To Eliminate At Least 50 Jobs; New Hires Expected

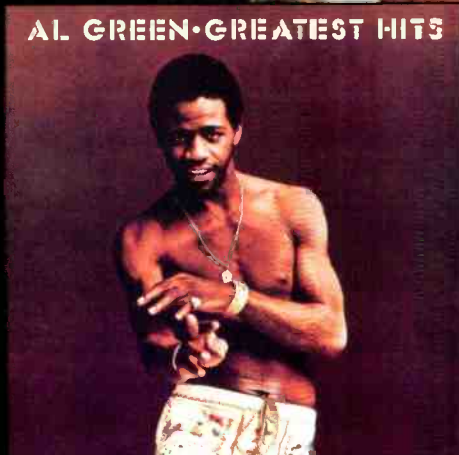
Sony Music Entertainment is cutting about 50 mid- to low-level jobs in the U.S. and is expected to bring in several new executives in the coming weeks.

A Sony spokeswoman says, "We are restructuring our operations to accommodate our continuing growth. This has resulted in the reduction of approximately 50 positions."

A source at Sony places the number of jobs lost at closer to
(Continued on page 103)

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Commentary

Mediation Could Have Sped Michael Case

BY BRIAN EAGLES

The entertainment industry is buzzing with the news that DreamWorks and Virgin Music have come to the rescue of George Michael and Sony and released them from their inexorable conflict.

However, it is of little surprise that a knight in shining armor would eventually resolve one of the most expensive and foolhardy pieces of litigation to hit the English courts in many years. Such is the case when egos and pride, so prevalent in the entertainment industry, take over from common sense and commercial reality.

From the outset, this was a conflict that could produce only losers and no winners—a situation that litigation can never resolve to the satisfaction of the parties. This was just the sort of case where mediation could be used most effectively.

Any system that can only provide a decision by a third party, whether it be a judge or an arbitrator, could never be effective in such a case. Any legal decision would only give the victor a pyrrhic victory; a judge or arbitrator can't compel a provider of personal services to perform for an aggrieved party, although he or she can, of course, prevent that person from performing for others. Had Michael succeeded, he may have found other record companies and distributors somewhat wary to pay large sums of money to a very highly paid performer whose history of contractual relationships is so inauspicious.

The resolution of the dispute leaves Michael able to record for his rescuers and Sony a reported \$40 million release fee and a 4% royalty for future recordings. In other words, a straightforward, effective, common-sense compromise.

It is, therefore, very surprising that such a solution should be proposed only after several millions of pounds have been spent on lawyers fees, thousands of hours of management time and personal time have been lost, and the recording talents of a much-loved and respected performer have been kept from his adoring public for some years.

This utter waste could have been avoided by engaging the services of a skilled mediator, who has the ability to produce "a sudden outbreak of common sense" (to use the name of the book on the subject by Andrew Floyer Acland). Trained mediators have the skill to formulate novel and tangential solutions to what appear to be wholly legal problems.

The Michael dispute was one in which egos had to be satisfied, pride acknowledged, and the parties given their "day in court" to enable them to vent their anger, frustration, and other feelings. For that reason, the mediator's ability to make use of psychology and other nonlegal attributes would have been essential.

For those who may not have been involved in a mediation process, I must stress that this is not a procedure synonymous with conciliation, in which at the end of the day a decision is imposed by a third party. A mediator's function is generally only facilitative—namely, to assist the parties in reaching their own agreement, focusing on their needs and interests rather than on their strict legal positions. This is not achieved by everybody sitting at a table together, but usually by a short joint meeting followed by "one to one" sessions with the mediator, who shuttles from one room to the

other.

This case highlights the fact that litigation is exceedingly expensive. The cost for mediation is minimal. Nearly all litigation, of course, settles out of court, but in the



Litigation is exceedingly expensive.

Brian Eagles is an accredited mediator and head of the entertainment unit of Hammond Suddards, Solicitors, in London.

worst scenarios it is settled at the door of the court. The longer litigation proceeds before settlement, the greater the cost.

Since all mediation is confidential and conducted on a without-prejudice basis,

nothing is lost if the parties do not reach a settlement as a result of the mediation process. On the contrary, each side will have been made more aware of the strengths and weaknesses of their own case and what their real needs and interests are in the matter. They also will have been forced to look at their opponent's position in detail and to give thought as to how the two positions might be reconciled. Furthermore, even if agreement does not come at the end of the mediation process, the path to achieving a settlement prior to full court action will have been made more accessible.

In short, had mediation been used to facilitate a solution acceptable to both George Michael and Sony, it may well have resulted in the saving of several million pounds in legal fees, unquantifiable loss of management time, and George Michael continuing to express his considerable talents on disc to his financial benefit. What is more, his public would have found new albums on shelves where only blank spaces had been.

LETTERS

COUNTRY'S SINGLES DISCRIMINATION

Country music fans are being discriminated against! Just about every Hot 100, rap, and R&B song is put on a cassette single, but when it comes to country, the labels seem to ignore them or, in a few cases, make them available for a short time until they hit the top 10, then cut them out. Just look at Tracy Byrd's "Keeper Of The Stars" and Toby Keith's "You Ain't Much Fun" as prime examples.

Country music fans complain every day because of the lack of country singles, and many think it's the retailers' fault for just not stocking the titles they want. If the major labels think that by not having the titles on a single that customers will go ahead and buy the whole tape, they'd better look again. Many will either borrow a friend's tape and copy it or else tape it from CMT, TNN, or the local radio station. I've seen too many sales of blank audiotape to disappointed country music fans.

Joe Campbell

Co-owner

Taking Home The Hits

Alex City, Ala.

CAN JAZZ RETURN TO FOREFRONT?

In his article "The Door Is Open: Jazz's Pan-Stylistic Bear Hug," one of the questions that writer Jim Macnie says is facing the jazz community is "What's the best way for jazz to evolve?" (Billboard, July 1.) Perhaps we should consider the equally important question: Can jazz return to the forefront of American popular culture?

As a jazz and cabaret composer, I believe the answer is a resounding "yes," provided that jazz artists, labels, and radio stations turn their attention to one key element: quality songs.

The driving force behind every popular music form—be it jazz in the '40s, rock'n'roll in the '50s and '60s, or country in the '90s—is quality songs. The "mainstream" audience has always appreciated clever, insightful lyrics coupled with a well-crafted melody. Great songs provide the fuel for each genre's popular success; without them, no musical form

can achieve widespread exposure and acceptance.

To put it simply, jazz needs new standards. If the jazz community wants modern listeners to adore Diane Schuur, Rachelle Farrell, Diana Krall, and John Pizzarelli the way their parents adored Ella Fitzgerald, Sarah Vaughan, and Frank Sinatra, it will have to inject exciting new songs into the repertoire.

When was the last time you heard a high school student humming a jazz tune? How about a college kid? How about anyone under the age of 30? Yet there are many radio listeners searching for alternatives to top 40 and adult contemporary—the type of open-minded listeners who have spurred country's phenomenal growth. Give them dynamic, young jazz singers performing memorable songs, and they will tune in their radios, try out the clubs, and flock to the CD racks.

Labels and publishers can assist this effort by searching out and nurturing quality songwriters. Jazz radio stations can do their part by devoting more air time to up-and-coming vocalists, who will draw the largest number of new listeners. While this may mean a decrease in traditional programming, it will benefit the long-term growth and health of jazz for both singers and instrumentalists alike.

Vincent Bonvissuto

Composer

Villa Park, Ill.

GANGSTA RAP INFLUENCES MINORS

I don't think that letter writer Michael Franti (Billboard, June 24) has the entire grasp of the lyrics issue. I have worked in music retail for eight years and have come to the conclusion that "gangsta" rap is influencing a large percentage of today's youths.

The music industry has done what it can by putting parental advisory stickers on most of the objectionable material. The retail industry does what it can by carding minors, but teenagers still find a way to get it. We have to find a way to teach our children that what artists are saying in their lyrics is not acceptable behavior in our society.

Merle Teeter

Rockaway Beach, Mo.

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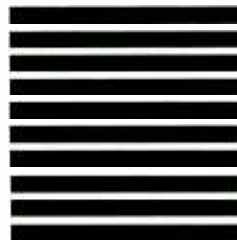
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Wilson Bio 'Made For These Times' Don Was Produces Film, Soundtrack

■ BY MELINDA NEWMAN

NEW YORK—Producer Don Was remembers the exact moment that he became enamored with the idea of creating "I Just Wasn't Made For These Times," the upcoming documentary and soundtrack chronicling the music of Brian Wilson.

"I had become friendly with Brian, and we started doing a few gigs. We did a pediatric AIDS benefit, and he dug deep into the song 'Love And Mercy'; it was just one of the most remarkable performances I ever heard," Was says. "It made me stop playing the bass and wonder what got into him. I thought that if people could see him the way I knew him... it was so different from his public image of a drug burnout or of someone catatonic propped up by a greedy



Brian Wilson with his wife, Melinda.

psychologist. That was when I decided to make the movie."

"I Just Wasn't Made For These Times," which debuted at the Sundance Film Festival, will begin airing on the

Disney Channel Aug. 27. It will also be rolled out to select art houses, including New York's Film Forum, and college campuses before eventually coming out on home video via Live Entertainment.

MCA will release the accompanying soundtrack on Was' Karambolage imprint Aug. 15. The album features new recordings of 10 Wilson songs, including "Caroline, No," "This Whole World," and "Melt Away." Disney and MCA have planned a major cross-promotional campaign to expose the projects. "The film's airing on the Disney Channel is going to be what drives people to retail to pick the album up," says Randy Miller, MCA Records GM/executive VP. "The soundtrack is basically going to be a souvenir of the film."

As part of its marketing plan, MCA (Continued on page 94)

Joy Division Has Afterlife With Two New Compilations

■ BY CRAIG ROSEN

LOS ANGELES—Fifteen years after the suicide of Joy Division lead singer Ian Curtis, the influential British post-punk act is enjoying an afterlife.

Qwest/Warner Bros. will release "Permanent—The Best Of Joy Division" Aug. 15, while Virgin will unleash the tribute album "A Means To An End—The Music Of Joy Division" Sept. 12.

The two releases follow the publication of "Touching From A Distance," the story of Curtis and Joy Division written by his widow, Deborah Curtis. The book was published in the spring by Faber and Faber in the U.K. Although the publisher has no plans to issue the book in the U.S., an executive at Qwest has passed it to Warner Books to see if that unit has interest in publishing it stateside.

The renewed interest in Joy Division is surprising if one looks at the group's album sales in the U.S. alone. Of the group's four albums, only the posthumous 1988 compilation, "Substance," cracked The Billboard 200. It peaked at No. 146 and spent a mere eight weeks on the chart.

Despite only moderate sales stateside, the band's two studio albums, 1979's "Unknown Pleasures" and 1980's "Closer," were reissued by Qwest in 1989 and are still in print. The 1981 compilation "Still" was rereleased in the U.S. by Qwest in 1991.

(Continued on page 107)



JOY DIVISION



Party Time. Capitol Records executives and artists celebrate the release of the movie "Clueless" and its Capitol soundtrack at an MTV premiere party in Los Angeles. Grand Royal/Capitol's Luscious Jackson performed at the beach party, along with Mike D of the Beastie Boys. Shown in back row, from left, are Capitol's Scott Greer, Linda Ingrisano, Jeffrey Blalock, Denise Skinner, Bonnie Burkert, and Tim Devine. In front row are Luscious Jackson members Jill Cuniff, Gabby Glaser, Vivian Trimble, and Kate Schellenbach; Paula Sartorius of Side One Management; and Mike D.

Suit Over Hendrix Estate Settled; Family Gets All

■ BY PAUL VERNA

NEW YORK—After a bitter, two-year court battle, the parties contesting the rights to the Jimi Hendrix legacy have ended their dispute. The settlement effectively transfers ownership of all Hendrix materials to the late guitarist's father, James A. "Al" Hendrix, and other members of the Hendrix family.

The settlement was announced July 26 by representatives of the Hendrix estate, who said in a statement that they expected a formal agreement to be signed by July 28. Terms of the settlement were not disclosed.

The defendants in the case included former Al Hendrix attorney Leo Branton; music entrepreneur Alan Douglas, who, until the settle-

ment was reached, oversaw the Hendrix tape archive; and various U.S. and overseas corporations that had profited from the sale of Hendrix-related materials.

Al Hendrix had sued Branton, Douglas, et al. in 1993 in U.S. District Court in Seattle over what he alleged was more than 20 years of "abuse of his trust, representations, mismanagement, unjust enrichments, and self-dealing" by the defendants, according to the release from the estate (Billboard, May 1, 1993).

Representatives for Branton and Douglas were unavailable for comment at press time.

Commenting on the settlement, Jimi Hendrix's sister, Janie Hendrix, says, "We're proud and pleased that Jimi is now back home in Seattle, his hometown. I'm sure Jimi is very happy too. Now he can

Debut Acts Dominate U.K.'s Mercury Nominees

■ BY THOM DUFFY

LONDON—Several of the young U.K. acts that have reasserted the appeal of British rock and pop in the U.S. this year are among the 10 nominees for the



and Ireland.

Albums from Oasis, Elastica, Portishead, and P.J. Harvey were among the contenders announced here July 25 by music journalist Simon Frith, chairman of a 10-member panel of critics and broadcasters that reviewed more than 140 entries submitted by record companies. The eligible titles were released between August 1994 and July 1995.

Supergrass was nominated for "I Should Coco," which is currently No. 1 on the U.K. Albums chart and was released July 18 in the U.S. (Billboard, July 29).

The nomination of Portishead's "Dummy," along with those of Leftfield's "Leftism" and Tricky's "Maxinquaye," demonstrate the continuing strength of pop that is rooted in Britain's dance culture.

Six of the 10 nominated albums—those by Oasis, Elastica, Leftfield, Tricky, Portishead, and Supergrass—are debut efforts. In sharp contrast is the nomination of veteran Irish rocker Van Morrison for his current release, "Days Like This."

The Mercury judges continued a tradition of recognizing the broad spectrum of music from Britain and Ireland with nominations for Scottish composer James MacMillan's choral work "Seven Last Words From The

Cross" and trumpeter Guy Barker's jazz album "Into The Blue."

"It is as if all the musical promises of the '90s were being met in all the different genres at once," says Frith.

P.J. Harvey became the first act to be nominated for a Mercury Prize twice in four years with the nomination for "To



Among the debut acts nominated for the Mercury Music Prize are Elastica, top, and Oasis.

Bring You My Love." Polly Jean Harvey's group was nominated in 1993 for its sophomore album, "Rid Of Me."

The Mercury winner will be chosen by the judges and announced Sept. 12 at a London awards dinner, which will be broadcast by BBC 2 television and BBC Radio 1 FM.

The Mercury Music Prize, sponsored by telecommunications company Mercury Communications in association with the British Phonographic Industry and the British Assn. of Record Dealers, was conceived to generate retail traffic and consumer interest in recorded music during the traditionally slacking third quarter. The competition has gained

(Continued on page 94)

rest in peace."

Janie Hendrix adds that she is grateful to fans of her late brother and to Microsoft Corp. co-founder Paul Allen, who gave the family financial support during the legal battle. Allen plans to help establish "The Experience Music Project," a Hendrix museum.

The artist's sister further notes that Pearl Jam members Mike McCready and Stone Gossard gave depositions on behalf of the Hendrixes and were prepared to testify as expert witnesses if the suit had come to trial. The settlement was reached well before the scheduled trial date of Aug. 17.

The statement from the Hendrix estate notes that the settlement allows Douglas to finish two Hendrix projects already in the works: the documentary "Room Full Of Mir-

rors" and a live album titled "On The Road." However, the estate notes that the elder Hendrix will retain ownership of both those properties, as well as "the right to approve or disapprove the completion and/or exploitation of the documentary."

The Hendrix estate consists of mastered and unmastered recordings of Hendrix's concerts, albums, and studio and live improvisations; musical compositions; shares of stock in Bella Godiva, a New York publishing company set up during Hendrix's lifetime to administer rights to his compositions; copyrights; publicity rights; exploitation rights; royalties to various sources; and photos, films, writings, and other personal property that belonged to the artist, who died in 1970 at age 27.

MCA To Drag 'Wong Foo' Album Across Demo Lines

■ BY BRETT ATWOOD

LOS ANGELES—MCA is aiming to cross over the soundtrack of the cross-dressing comedy "To Wong Foo, Thanks For Everything, Julie Newmar" from the gay to the straight community.

The soundtrack, due in stores Aug. 29, features Salt-N-Pepa, Crystal Waters, Chaka Khan, and a reunited LaBelle, as well as classic songs by Tom Jones, the Commodores, and Patti LaBelle. In the U.K., MCA is expected to release the soundtrack Nov. 3.

The Amblin/Universal film, which is scheduled to open nationwide Sept. 8, stars Wesley Snipes, Patrick Swayze, and John Leguizamo as

drag queens who take an ill-fated road trip from New York to Hollywood, Calif. The trio end up in the fictional, conservative town of Snyder'sville, Neb., after their car breaks down.

The plot is remarkably similar to "The Adventures Of Priscilla: Queen Of The Desert," the 1994 sleeper hit about three drag queens on a cross-country road trip in Australia.

The dance-music-packed soundtrack to that film reached No. 106 on The Billboard 200 and has sold 237,000 units, according to SoundScan.

"['To Wong Foo'] will do well with the gay community," says Jeff Boggs, music buyer for Tower Records

(Continued on page 16)

Charlie Rich, 'Musician's Musician, Dies At 62 Versatile Country Star Rose To Fame In Early '70s

■ BY CHRIS MORRIS and CHET FLIPPO

Sam Phillips, who released Charlie Rich's first records in the '50s on his Sun Records subsidiary, Phillips International, recalls the late singer/pianist as "one of the most unusual people I ever knew."

Phillips says, "He will be remembered as a musician's musician, yet he was also a musician for all people, which is very difficult, if not impossible. I've never seen anybody else span the musical spectrum the way he did... Nobody, nobody, nobody ever exceeded him in versatility, in what he could do with music."

Rich, 62, died July 25 in a motel room in Hammond, La. of a blood clot on the lung. He and his wife of 43 years, Margaret Ann, had stopped in Hammond on the way back to their

home in Memphis from Florida; the couple had attended a performance in Natchez, Miss., by their son Allan, who is also a musician.

Rich, who rose to towering stardom in country music in the early '70s after more than a decade of struggle, is described by friends and associates as a reticent man unequipped for stardom. Yet he could excel in any style of music—country, rock'n'roll, jazz, blues, or even gospel.

A 1969 song lyric penned for Rich by his wife read, "Life has its little ups and downs/like ponies on a merry-go-round," and Rich's seesawing career before his '70s breakthrough bore out the truth at the heart of the tune.

The son of cotton farmers, Rich was born Dec. 14, 1932, in Colt, Ark. He was schooled in gospel music at

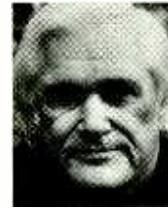
the local church and in blues piano by C.J. Allen, a black plantation hand. Also a student of saxophone, he was a jazz enthusiast; he was known as "Charlie Kenton" because of his fondness for big band leader Stan Kenton.

Rich wed Margaret Ann Greene, a classmate at his Forrest City, Ark., high school, in 1952. Assuming a role she would hold, through good and bad, for the remainder of Rich's life, she became her husband's most ardent booster. It was Margaret Ann who pushed Rich's songs and home-recorded demo tape on Bill Justis, the musical director for Sun Records in Memphis.

Though first considered too jazzy for Sun's rockabilly set, Rich became a house songwriter and musician for the label and even contributed piano to a Jerry Lee Lewis session.

In 1960, "Lonely Weekends," which featured Rich's Presley-like vocals and rolling piano, rose to No. 22 on Billboard's Hot 100 Singles chart and became the last big hit to emanate

(Continued on page 15)



RICH

Shocked's Suit Seeks Release From PolyGram

LOS ANGELES—In possibly the first music-related breach of contract suit to cite a violation of the 13th Amendment of the U.S. Constitution forbidding slavery, singer/songwriter Michelle Shocked has filed a \$1 million suit against PolyGram and Mercury Records, seeking to rid her of contractual obligations to the labels.

The suit, filed July 21 in Los Angeles Superior Court, follows Shocked's legal battles on British soil. The highest court in the U.K., the House of Lords, upheld an Appeal Court ruling from November 1994 prohibiting Shocked from carrying on a complex court fight against her former manager, Martin Goldschmidt (Billboard, April 8).

In the U.S. suit, Shocked claims that after PolyGram exercised its second option on her contract in 1992,

(Continued on page 101)



Rounder Gets Roomful Of Blues. Recording group Roomful Of Blues signs a three-album deal with Rounder Records' Bullseye Blues label. The first release under the pact is "Turn It On, Turn It Up," due out Sept. 19. Shown in front row, from left, are Carl Querfurth, trombonist and leader of Roomful Of Blues, and Marion Leighton-Levy, Rounder Records president. In back row, from left, are Bob Bell, the band's manager, and John Virant, attorney for Rounder Records.

Pebbles' Production Co. Files \$10 Mil Suit Over TLC

■ BY CRAIG ROSEN

LOS ANGELES—As TLC's "Waterfalls" enjoys its fifth week at No. 1 on the Hot 100 Singles chart, a flood of legal activity and drama continues to swirl around the hot R&B trio.

In the latest legal salvo, Pebbitone, the production company run by recording artist Perri "Pebbles" Reid, has filed a \$10 million suit against Arista Records, LaFace Records, and the latter's founders—Kenneth "Babyface" Edmonds and Antonio "L.A." Reid—claiming they are attempting to shanghai TLC from Pebbitone.

The twist is that L.A. Reid is Pebbles' estranged husband. The pair filed for divorce early in July in At-

lanta.

The lawsuit, filed July 20 in Los Angeles Superior Court, comes in the wake of TLC's Chapter 11 filing in U.S. Bankruptcy Court in Atlanta (Billboard, July 22).

Pebbles' suit calls the bankruptcy filing "the culmination" of "conspiratorial plans" that include relieving TLC of the obligation to return \$500,000 in advances and deliver at least six additional albums to Pebbitone.

Yet in the group members' individual bankruptcy filings, Pebbitone is only one of the creditors listed. The production company is owed \$566,434 by each of the group members, for a total of more than \$1.7 million.

(Continued on page 101)

EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP. Laura Rivchun is named account manager/classified for Airplay Monitor in New York. She was classified sales assistant for Billboard.

RECORD COMPANIES. Elektra Entertainment Group in New York appoints Michael Pollack senior VP/general counsel and Mike Kelly national director of urban promotion. They were, respectively, VP/senior counsel for Sony Music Entertainment and director of Southwest regional promotion for Motown.

Barbara Bolan is named senior VP of marketing for Virgin Records America in Los Angeles. She was GM at I.R.S. Records.

Jeremy Marsh is named president of BMG U.K. in London. He was managing director of RCA Records U.K.

Karen Durkot is promoted to VP of field promotion for American Recordings in Boston. She was



RIVCHUN



POLLACK



BOLAN



DURKOT



MCDONAGH



CHILDS



KREMEN



HIRSHLAND

Northeast regional promotion and marketing manager.

David McDonagh is promoted to VP of international marketing for PolyGram Records Inc. in New York. He was director of international marketing.

Almo Sounds appoints Carole Childs East Coast director of A&R and artist relations in New York and Paul Kremen GM in Los Angeles. They were, respectively, VP of West coast A&R at Elektra and liaison between Disney's film and music labels, supervising soundtracks for Holly-

wood Records.

Atlantic Records in New York promotes Richard Bates to VP of creative services and Bonnie Slifkin to director of progressive/rock promotion. They were, respectively, senior art director and national manager of progressive/rock promotion.

Gary Heskie is named VP of sales for Sparrow Communications Group in Nashville. He was national accounts manager for Thomas Nelson Inc.

Thomas Lee is promoted to senior director of finance for Sony Music International in New York. He was as-

sociate of business development.

EMI Records (EMI/Chrysalis/SBK) in New York names Todd Bisson senior director of alternative and triple-A promotion and Mike Abbatista national alternative and triple-A promotion manager. They were, respectively, director of alternative and triple-A promotion at Columbia and Northeast promotion/marketing manager for EMI.

DISTRIBUTION. Teresa Field is promoted to director of creative services for Cema Distribution in Woodland

Hills, Calif. She was manager of creative services.

PUBLISHING. David Hirshland is named VP of business and legal affairs for Bug Music in Los Angeles. He was an attorney with Rosenfeld, Meyer & Susman.

RELATED FIELDS. Alan Gerson is appointed senior VP of television and business development for Ticketmaster Corp. in Los Angeles. He was head of consulting firm Gerson & Associates.

For Loeb, 'Tails' Comes First, At Last Geffen Readies Debut For 'All Formats'

BY JIM BESSMAN

NEW YORK—Ideally, an artist should strike while the iron's hot, but it's taken more than a year for Lisa Loeb to finally follow up her massive No. 1 "Reality Bites" RCA soundtrack single, "Stay (I Missed You)," with her album debut.

"Tails," from Loeb and her band, Nine Stories, will be released on Geffen Sept. 12, following the first single, "Do You Sleep?," which goes to radio Aug. 15 and to retail one week later.

"Geffen doesn't release many commercial singles, but we're recognizing her past performances in the marketplace," says A&R rep Jim Barber, noting the sales success of "Stay" in the U.S. and abroad. As for the long wait between that single and "Tails," well, there were a few distractions.

"She started from scratch last October, and it wasn't like the tracks needed polish, but she had all these promotional obligations on the single still spilling over, especially internationally," says Barber. "For instance, she had to make a one-week trip to England to receive the Brit Award for best international newcomer, which is a lot of time away from the studio, and it took a few months to get her band sound developed on tape."

Loeb, who produced "Tails" with

"Stay" producer Juan Patino and only recently pacted with Vector/Side One for management after being pursued by virtually every manager around, didn't even sign to Geffen until last August, following her extensive study of



LOEB

all her sudden options—and the fierce bidding war those options generated (Billboard, July 23, 1994). She then figured on starting the album immediately, but had to push production back because of her promotion and concert bookings.

Loeb says she also thought the studio work would only last a month—except that she forgot how meticulous both she and Patino are. "I like the vocal parts in tune and getting the right instrumental parts for the songs, and these things take time," she says, flashing the bright smile that is as much her trademark as her cat-eyed tortoiseshell glasses. "The arrangements range from acoustic guitar and vocal to full band, to full band with strings, and in the midst of the production came the trip to England, then to the Bammies, then the holidays. But there was no record-company pressure, no deadline.

They just said, 'Make the album, and when it's finished, we'll figure out where to sell it.'"

For an artist who has already scored a No. 1 pop single, figuring out where to sell "Tails" wasn't so hard.

"We'll work 'Do You Sleep?' at all formats, because when you have an artist like Lisa Loeb, who's already had success everywhere, everyone's waiting for the single anyway," continues Barber. "So there's no pretense in starting at alternative and crossing over to top 40 later: Everyone will want to start with it at the same time. It's one of those rare cases where everybody's already dealt with her, so we won't start the single at any particular format."

More unique is Geffen head of sales Jayne Simon's assessment that on the strength of "Stay" alone, the album-debut

(Continued on page 15)



The Heart Of The Matter. Heart's Nancy and Ann Wilson take a break from the filming of two live acoustic performances by the band at Seattle's Moon Theater. Shown, from left, are Tim Devine, Capitol Records VP of A&R; Paddy Spinks, Capitol's VP of international; Nancy and Ann Wilson; Liz Heller, Capitol's senior VP of new media; Bruce Kirkland, Capitol's GM/senior VP; and Michelle Peacock, Capitol's VP of video production and development.

Epic Sees Public Warming Up To G. Love & Special Sauce

BY STEVEN MIRKIN

NEW YORK—After a year when O'Keh artist G. Love & Special Sauce sold more than 115,000 copies of their self-titled debut with negli-



G. LOVE

gible radio support, the Epic imprint has high hopes for the trio's sophomore effort, "Coast To Coast Motel," due in stores Sept. 12.

According to Michael Caplan, Epic senior VP of A&R, the new album showcases a more mature band. "G. is singing more," he says, adding that "Kiss And Tell," the album's first single, has "a legitimate shot to take it to a much wider audience." Echoing Caplan, product manager Ari Martin says the single is "as melodic as anything on the radio right now."

The label's confidence (Caplan expects "Coast To Coast Motel" to sell between 300,000 and 500,000 copies) is buttressed by what it sees as a more amenable marketplace. Caplan feels radio and MTV are "more open to the neo-hippie movement.

(Continued on page 36)

Vince Neil Makes Tribute To Daughter; Concert To Benefit Children's Hospital

A SONG FOR SKYLAR: Former Motley Crue front man Vince Neil has written and recorded a song for his 4-year-old daughter, Skylar, who is currently battling cancer at Children's Hospital in Los Angeles. The tune, "Skylar's Song," will be included on Neil's second solo album, "Carved In Stone," coming Aug. 29 from Warner Bros.

The label also plans to release the song as a single, the proceeds of which will go to Children's Hospital. "I'm planning on doing a concert in September at Universal Amphitheater for Children's Hospital and the T.J. Martell Foundation," Neil says. "Just doing what I can makes me feel not so helpless.

"She's been in the hospital for three months and in intensive care for the last month. She's on a respirator because she can't breathe on her own anymore... To help me deal with it, I wrote this song for her. It just expresses my love for her. I'm more proud of this song than anything I've ever done in my whole career. It's something so special to me. And the video I'm putting together with her is almost like home movies of me and her together."

IN THE STUDIO: After taking time off to have a child, Suzanne Vega is in preproduction on an album slated to be released on A&M next spring. She says that a lot of the songs "have to do with the subject of romance or different types of love or desire. I had a couple of songs like that on my first album, but it's not something I usually have on my records"... Leonard Cohen has been working on several "very, very personal" songs for a new album. "On 'The Future,' there were a number of songs that had kind of a personal approach to geopolitics," he says, noting that the new songs are "a little bit different" from those on his previous album. Two tracks, "My Secret Life" and "A Thousand Kisses Deep," are close to completion, and a third, "Never Any Good At Loving You," has been recorded. Cohen is living in a cabin on a mountain in California, where he is planning to install an 8-track console. "I'm trying to keep a kind of record alongside the songs, a kind of journal," he says. "It would be a very personal diary that would be spontaneously spoken, with keyboard, maybe every morning when I get up—something like that. I'd like to have a very intimate kind of record... of a very different nature than actual songs."

While no release date has been set for Cohen's new album, a second tribute record to the songwriter is coming from A&M on Sept. 26 (see story, page 1).

OFF THE ROAD: Veruca Salt has pulled out of its warm-up spot on the Live tour due to a ruptured disc suffered by guitarist/vocalist Louise Post. The band could return to the tour as early as Aug. 8. In the meantime, Catherine Wheel and then Big Audio Dynamite will fill in for the group... Elastica has replaced Sinead O'Connor on the Lollapalooza tour.

O'Connor, who is pregnant with her second child, left the tour two weeks ago.

Tom Petty & the Heartbreakers' Oct. 8 tour finale in New Orleans will benefit the National Veterans Foundation.

ON THE ROAD: The Ramones hit the road in support of their new album, "Adios Amigos!," Aug. 2... Archers Of Loaf and Vitreous Humor are teaming up

for a late August club tour... Dan Fogelberg's fall tour will begin Sept. 29 in San Antonio, Texas. The outing is in support of his upcoming "No Resemblance Whatsoever" album with Tim Weisberg... The Cranberries and Toad The Wet Sprocket will begin a U.S. shed tour Aug. 4.

THIS & THAT: Mitchell Leib, senior VP of music at New Regency, is leaving the film studio to become senior VP at Hollywood Records in September. He will be primarily handling A&R and soundtrack duties. His career includes A&R stints at EMI Records Group and Arista... Maura O'Connell has signed with Rykodisc imprint Hannibal Records. Her label debut, "Stories," will be released Sept. 19. O'Connell planned to release records on her own label, Permanent Records, but that company never got off the ground (Billboard, Oct. 1, 1994)... Brian Eno, Bono, and the Edge will perform as part of the "Pavarotti And Friends" benefit concert taking place in Modena, Italy, Sept. 12. Proceeds from the event, which marks opera singer Luciano Pavarotti's fourth "Pavarotti And Friends" outing, go to War Child, an organization that provides aid to children in war-torn areas.

Assistance in preparing this column provided by Susan Nunziata and Deborah Evans Price.

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Sebastian Bach of Skid Row

ONE GREAT PERFORMER DESERVES ANOTHER.

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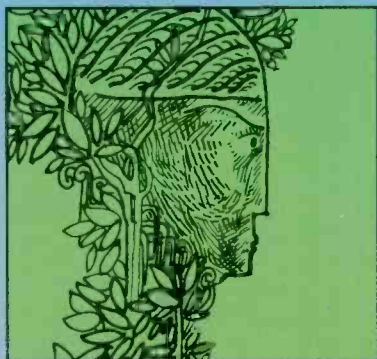
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IRELAND

AD CLOSE: 8/15

ISSUE DATE: 9/9

With the success of acts like U2, the Chieftans, Enya and the Cranberries, Ireland's musical vision is ever-present. **Billboard** guides you through it's chart-topping musical terrain in our September 9 issue by highlighting its music, superstars, new acts, record retailing activity and recent musical trends.

Contact

Robin Friedman
171-323-6686



TOMMY LIPUMA

AD CLOSE: 8/22

ISSUE DATE: 9/16

Billboard's September 16th issue honors Tommy Lipuma's contributions over the last 35 years to the music Industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on Lipuma's hits and GRP's reactivation of Blue Thumb, his '60s/'70s imprint.

Contact

Pat Jennings
212-536-5136



NETHERLANDS

AD CLOSE: 8/29

ISSUE DATE: 9/23

With the appeal of its vibrant dance music, the Netherlands is making great strides in the world music market. Our annual review of its music includes a comprehensive state-of-the-art market address that looks at the artists, retail, music video market, and efforts at boosting the Netherlands domestic repertoire.

Contact

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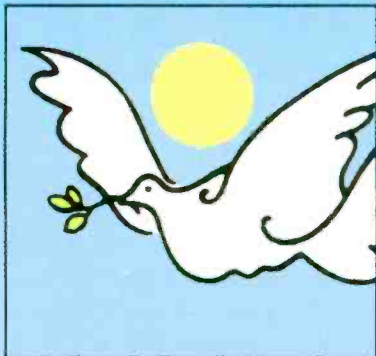
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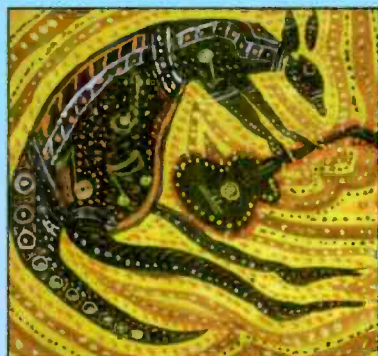
AD CLOSE: 8/29

ISSUE DATE: 9/23

Billboard's September 23 spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

Contact

Lezle Stein
213-525-2329



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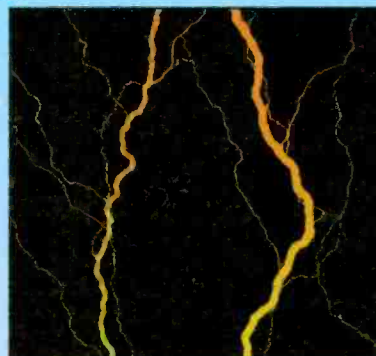
AD CLOSE: 9/5

ISSUE DATE: 9/30

Rising from "Down Under", Australian talent continues to impact the music industry. **Billboard's** September 30th issue taps into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

Contact

Amanda Guest
613-824-8260



DIRECTORIES

ITTD

AD CLOSE: 8/4

PUB. DATE: 10/11

This ultimate reference guide lists artists, agents, personal managers, charter services and more! Reach promoters, lawyers, events managers and merchandisers around the world.

POWER BOOK

AD CLOSE: 8/16

PUB. DATE: 10/4

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Artists & Music

Robben Ford's 'Handful' Is All Blue Thumb Jazz/Blues Guitarist Bows On Revived GRP Imprint

■ BY CHRIS MORRIS

LOS ANGELES—Robben Ford renews an old camaraderie with the blues and forges a new alliance with producer Danny Kortchmar on "Handful of Blues," the singer/guitarist's new album with his trio, the Blue Line, due from GRP imprint Blue Thumb Records on Sept. 12.

GRP senior VP of marketing and sales Jim Cawley sees Ford's album as a potential vacuum-filler in the rock/blues world.

Cawley says, "Stevie Ray Vaughan, specifically, was such an incredible artist, and, even though there are other players, I don't think anyone's really stepped up in that particular spot. A lot of people see Robben as the person who could fill that or could walk toward that, [though] Robben would never say that himself. I think those people are not in-



ROBBEN FORD & THE BLUE LINE: Robben Ford, Roscoe Beck, and Tom Brechtlein.

'70s as a blues guitarist, with family act the Charles Ford Band and as the lead player in harpman Charlie Musselwhite's group.

The Blue Line, Ford's 5-year-old blues trio, has released two albums on jazz pianist Chick Corea's Stretch Records. But Ford calls a suggestion by GRP president Tommy LiPuma (who signed the Yellowjackets to Warner Bros. in the '70s and hooked Ford up with trumpeter Davis) to release his album on the reinaugurated Blue Thumb "an auspicious coincidence."

Ford says, "We were planning with this record to approach GRP about not having the GRP logo on the album, because there are people, radio stations, [and] programmers who see the GRP logo and they won't even give our record a listen because they just assume it's not going to fit their format. That's (Continued on next page)

correct."

Ford may be better known today for his long tenure as a jazz soloist, his stints with such contemporary jazz acts as Tom Scott's L.A. Express and the best-selling Yellowjackets, and his work as a sideman for Miles Davis. But he got his professional start in the early

Columbia's Boo Radleys Aim To 'Wake Up' U.S.

■ BY CRAIG ROSEN

Hot on the heels of the Boo Radleys' chart-topping triumph in England, Columbia Records will attempt to rouse U.S. interest in the quartet's brand of rich, melodic pop with the Sept. 12 release of "Wake Up!"

The album, which came out overseas on the independent Creation Records, entered the U.K. album chart at No. 1 on April 8 and has spawned the top 20 single, "Wake Up Boo!" On the album, the Boos borrow from several sources, ranging from the Beach Boys and the Beatles to such late-'70s/early '80s Liverpool acts as the Teardrop Explodes and Echo & the Bunnymen.

The Boo Radleys' co-manager, Peter Felstead, owner of CEC Management, takes credit for the plan to hold back the U.S. release of the album.

"It's always been a problem for U.K. acts," he says of simultaneous releases. "There's always a great deal of pressure for a band to be in the U.S. at the time of the release to do promotion. We do feel America is very important, so we wanted to make sure that the band was available to work America properly."

According to Felstead, parallel imports of the album weren't a problem. "It just vibed everyone up about how great the album was."

While the Boos' songwriter/guitarist, Martin Carr, admits he initially wasn't thrilled with the delayed U.S. release, (Continued on page 24)



THE BOO RADLEYS: Tim Brown, Martin Carr, Sice, and Rob Cieka.

amusement

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BLACK CROWES	Wembley Stadium London	July 11, 15-16	\$8,666,640 (5,381,335 pounds) \$48.31/\$40.26	207,340 three sellouts	BCL Group
GRATEFUL DEAD THE BAND	Soldier Field Chicago	July 8-9	\$3,694,431 \$33.50/\$24.50	113,327 two sellouts	Metropolitan Entertainment Jam Prods.
GEORGE STRAIT ALAN JACKSON FAITH HILL RICK TREVINO	Texas Stadium Irving, Texas	July 1	\$1,195,625 \$35/\$30/\$20	40,005 sellout	PACE Concerts
GRATEFUL DEAD	Riverport Amphitheatre Maryland Heights, Mo.	July 5-6	\$1,036,608 \$28.50/\$25.50	39,116 two sellouts	Metropolitan Entertainment Contemporary Prods.
PEARL JAM BAD RELIGION OTIS RUSH	Soldier Field Chicago	July 11	\$1,028,216 \$21.50	47,824 sellout	SMG Prods/Jam Prods.
GRATEFUL DEAD	Deer Creek Music Center Noblesville, Ind.	July 2	\$861,147 \$33.50/\$30.50	21,079 sellout	Metropolitan Entertainment Sunshine Promotions
LOLLAPALOOZA '95 SONIC YOUTH, HOLE, CYPRESS HILL, PAYEMENT, SINEAD O'CONNOR, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSTONES	World Music Theatre Tinley Park, Ill.	July 15	\$598,895 \$27.50	21,778 25,000	Tinley Park Jam Corp.
LOLLAPALOOZA '95 SONIC YOUTH, HOLE, CYPRESS HILL, PAYEMENT, SINEAD O'CONNOR, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSTONES	Gorge George, Wa.	July 4	\$508,750 \$27.50	18,500 sellout	MCA Concerts NW
YANNI	Mark Tress Arena, Trump Taj Mahal Atlantic City, N.J.	July 2-3	\$447,553 \$47.50/\$20	10,484 two sell- outs	Larry Magid Entertainment Co. Inc.
JAMES TAYLOR PITTSBURGH SYMPHONY POPS & MARVIN HAMLISCH	Garden State Arts Center Holmdel, N.J.	July 13	\$440,995 \$75/\$25	10,762 sellout	in-house

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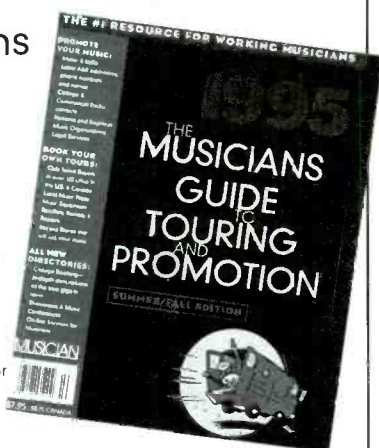
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CHARLIE RICH, 'MUSICIAN'S MUSICIAN,' DIES AT 62

(Continued from page 10)

from Sun's hallowed studios; he followed it with less successful, but indelible, self-composed numbers like "Who Will The Next Fool Be?" and "Sittin' And Thinkin'," an alcoholic's lament that proved sadly prophetic of the troubled days to come.

In 1963 (at the time, Rich's hair was already graying into the white mane that would land him the sobriquet "the Silver Fox") Rich left Sun, which filed an abortive suit against him, for RCA's Nashville subsidiary Groove, where his Chet Atkins-produced sides failed to click.

He fared better at Smash, where producer Jerry Kennedy cut "Mohair Sam," a No. 21 novelty pop hit in 1965, as well as some of Rich's bluest and least adulterated recordings.

In 1967, Rich was signed to Epic

Records in Nashville by producer Billy Sherrill, who would cut the records that made the singer a cross-format star.

Sherrill says, "My friend Charlie Rich was one of the most talented people I have ever had the pleasure of producing. His beautiful voice, surrounded by his greatness as a pianist, brought joy to millions. Charlie was one of the first to transcend musical boundaries and was found in all the charts—country, pop, R&B, and he excelled in jazz, his first love."

The early collaboration between Sherrill and Rich produced unfocused albums that drifted among musical genres, with no major hits. However, the 1972 song "I Take It On Home," which rose to No. 6 on Billboard's Top Country Singles chart, proved a har-

binger of great success.

In 1973, the break came with Rich's reading of Kenny O'Dell's "Behind Closed Doors," a lush, piano-inflected ballad that climbed to No. 1 on the Top Country Singles chart and No. 15 on the Hot 100. The floodgates opened with the follow-up, "The Most Beautiful Girl," which became a simultaneous No. 1 pop, country, and adult contemporary smash.

It also became the model for future heavy-duty Sherrill productions, which bathed Rich's silken voice in strings and choirs (and left the piano playing to session man Hargus "Pig" Robbins).

"Back when there was crossover, he really crossed over," says Atlantic Records Nashville president Rick Blackburn, who had promoted "Mo-

hair Sam" for Smash. "He was the Garth Brooks of his day."

Rich went on to collect five more No. 1 country singles and a handful of crossover pop hits in 1973-74. He was named the Country Music Assn.'s male vocalist of the year in 1973 and entertainer of the year in 1974.

But at the pinnacle of his career, as he flew around the country in his own private jet, Rich was ill at ease. Part of his problem may have been due to his retiring nature, which chafed against the necessities of stardom.

TNN host and radio personality Ralph Emery says, "He was always so quiet—he really hated the interview process. I remember times when I couldn't get him to talk, and I'd finally say, 'Margaret Ann, you jump in here and help me,' and she would . . . Char-

lie had his problems. He was a saloon singer, a club singer, he was terribly inhibited, and he had trouble handling that mega-success thing."

Just how much trouble he had become horrifically apparent at the nationally televised 1975 CMA Awards ceremony, when Rich—who already had a reputation for alcohol abuse—announced John Denver as entertainer of the year and then torched the slip of paper bearing Denver's name with his cigarette lighter. Blackburn says, "His career never really rebounded after that."

Though Margaret Ann briefly filed for divorce after the incident, the couple reconciled. Rich quit drinking, and the hits briefly continued. But his Epic singles remained gaudily overproduced and sounded increasingly dispirited. He moved on to United Artists in 1978 and then to Elektra, where he released an album in 1981. His next one would not appear for 11 years.

Emery suggests that wise investments made a recording career unnecessary: "One smart thing he did: He had the first franchise for Wendy's in Nashville. I heard he later sold it for \$28 million."

Rich returned for the last time in 1992 with his lone Sire/Warner Bros./Blue Horizon album, "Pictures And Paintings." Co-executive-produced by his longtime Boswell, journalist Peter Guralnick, and A&R man and journalist Joe McEwen, the record was intimate, drenched in jazz and blues, and featured the most piano playing Rich had cut in the studio in 20 years.

It included his unforgettable hymn "Feel Like Going Home" and an ominous version of a demo he cut for Sun: "Don't Put No Headstone On My Grave."

In addition to Margaret Ann, Rich is survived by four children.

LISA LOEB'S 'TAILS' COMING FROM GEFLEN, AT LAST

(Continued from page 11)

buting Loeb is already "a premier artist" for the label. "We're going to the marketplace out of the box immediately, which means positioning it everywhere on street date, getting advance visibility with 'Coming soon . . . ' streamers, advertising, and having special counter display boxes for the single," says Simon. Posters and a special window hanger piece are also going to retailers.

"With her established sales base, there's no reason to take a wait-and-see attitude," adds Simon. "She sold almost a million singles last year, so certainly there's an audience waiting for a full-length album."

Retailers are excited about Geffen's push for the artist, but feel Loeb "still has to prove herself in a full album setting," says Roy Burkert, buyer for the 37-store Harmony House chain. "Right now, she's still a one-hit wonder. Some people will be excited as soon as they see the record in the stores; others will want to hear more and might be more cautious. It's not an instant success, but

she does have a name value already."

The name for her first album, says the Brown University comparative lit major, is a "bad pun" on her band's moniker, which comes from the J.D. Salinger book title. Other meanings she's read into the title include the concept and process of making decisions and changes (a coin toss), as well as her "carnavalesque image" of a cat chasing its tail. She initially considered the latter image for the album cover—then changed her mind.

As for musical content, Loeb notes that the album offers a sort of "best of" variety, including new songs, the "Stay" single, and material taken from the so-called "Purple Acoustic Tape," which she sold via mail order and at the many acoustic solo and band shows she performed long before actor friend Ethan Hawke brought "Stay" to "Reality Bites" director Ben Stiller.

"One reason why I made the ['Purple'] tape acoustic was because I felt I could go back when I got the time and money and make them better," she

says.

Now that "Tails" has been completed, both Loeb and Geffen look forward to presenting a fuller picture of an artist and proving that her success did not come from out of nowhere.

"This record doesn't sound like a first record, and it's going to surprise people who only know about Lisa from 'Stay' and the 'Stay' video," says Barber, who's been following Loeb's career since seeing her perform solo acoustic in spring of 1993. "No one would say that 'Stay' is not representative—but it's only one song, and it's almost unprecedented to have a major impression of an artist with only one song available to be heard."

People have really strong opinions and feelings about her with only this tiny but amazing piece of information—but without the whole spectrum . . . When we started making the album, we felt it was more about Lisa making a statement about herself as an artist than capitalizing on what was going on in the marketplace last year."

Loeb will commence a U.S. showcase tour in October, adds Barber, following a promotional push behind "Tails" in Europe and Asia.

Like Barber, Loeb understands that "there's nothing I can do about people's perceptions." But she hopes that her success at top 40 won't preclude airplay at college radio, "where my music's fallen in the past" and where Loeb feels a natural affinity in terms of educational background, musical influences, and tastes. But she also sees her top 40 exposure as being "even more grassroots than going to college radio" in that it has helped her reach "people I never dreamed would listen to me—at least to one song."

Loeb's excited about playing at an upcoming triple-A trade conference because the format, she feels, comprises "audiences that listen." But she says she really doesn't think in terms of format: "I just play my music and [hope] people hear it."

ROBBEN FORD'S 'HANDFUL' IS ALL BLUE THUMB

(Continued from preceding page)

been a bit of a problem for us. Coincidentally, Tommy had come in, and he was thinking the same way already. So it was perfect timing."

Ford notes that the Blue Line—which also includes bassist Roscoe Beck and drummer Tom Brechtlein—takes more of a hard blues stance today than it did at the beginning, to its commercial benefit.

"We were a lot more fusionesque, so to speak," he says. "We were playing much more jazz-influenced music in the beginning. It just has kind of funneled into this very pure blues and R&B kind of statement. It's been largely a product of my songwriting developing and finding where my voice was as a songwriter. This is where it led me. It's been a very natural process in that way, and consequently it's been attracting a wider audience.

"The strongest thing in my musical body is all of these blues influences, and I feel that my approach to the blues is very honest, and it's not just, 'Let's do a blues record, what do you say?' I hate that, I hate hearing it, and I'm disappointed with most of the writing. Most

of the people who write blues out there these days, you can't really find much inspiration. I've continually returned to the sources for my inspiration and, at the same time I'm emulating them, made it a point to keep it personal."

Ford confesses that he was leery at first when his manager Dal Booth suggested using Kortchmar, himself a guitarist, who recently produced the Fabulous Thunderbirds' new album (Billboard, July 1).

"I didn't want to get to a place where I had to argue with somebody about guitar playing—it's my record," Ford says. "It worried me a little bit that here would be someone trying to influence the project in a way that was inappropriate. But it turned out to be quite the opposite. Danny's main gift to this record, I would say, was he kept us from beating anything to death and he made sure everything was fresh."

Cawley concurs with Ford's verdict on Kortchmar: "I think Danny Kortchmar's production was tremendously helpful to Robben, musically. Danny has such a great song sense, and that really did help Robben to get the songs

to be produced in a way that makes them so nicely accessible [to radio]."

Cawley says that the label will release "On Rugged Road" as the lead album rock track (for which a video will be shot) and will service the entire album to triple-A. The label also plans to court blues publications extensively.

But Cawley says that the company is "definitely looking to use the live situation in a big way . . . There is a strong market with the young crowd available for him—a lot of 21-year-old males just love to go to clubs and drink beer and listen to blues-oriented rock. We certainly are going to make a big effort to bring him to that culture."

A West Coast tour, which will kick off at L.A.'s House of Blues, is set to follow the album's release.

FOR THE RECORD

Michael Krumper is VP of product development for Atlantic Records. His title was incorrect in a story on Jim Lauderdale in the July 29 issue.

LEONARD COHEN SONGS FOCUS OF A&M TRIBUTE

(Continued from page 1)

portions among his loyal following.

Now A&M has assembled 13 high-profile artists who have recorded Cohen compositions in a variety of styles, from country to alternative, in what the label's senior VP of A&R, David Anderle, calls "a love fest for Leonard."

"Tower Of Song: The Songs Of Leonard Cohen" is slated for release Sept. 11 in all markets except the U.S., which gets the album Sept. 26. The project features pop superstars Billy Joel, Sting, Don Henley, and Elton John, alongside country legend Willie Nelson and new-generation star Trisha Yearwood, each of whom brings a unique style and sensibility to the collection. Others on the album are Bono of U2, Tori Amos, Aaron Neville, Peter Gabriel, Jann Arden, Suzanne Vega, Martin Gore of Depeche Mode, and the Chieftains (who are paired with Sting).

Yet, Cohen never seems far from the project; one can almost see him watching over each track, gracious and clad in black, discussing what he terms "the virtues of the monotone."

"I'm completely knocked out by the project," Cohen says. "I'd be knocked out by even a much lesser display of enthusiasm for my work, but this happens to be singers of stellar quality. I was very interested to hear the various approaches, and I'm very touched by them."

The project was conceived two years ago, according to Anderle, executive producer on the album. Cohen's manager, Kelly Lynch, is married to Steve Lindsey, who is producing A&M artist Aaron Neville at the time.

Cohen was taken with the work that Lindsey was doing for Neville.

According to Anderle, Cohen selected and contacted many of the artists involved. However, Anderle says Cohen did not get involved in the day-to-day recording. "I don't think it's my place, and I don't have any motivation personally to monkey around with that side of things," Cohen says.

But Anderle says the artists were extremely concerned with how Cohen would feel about what they were doing. "Billy Joel didn't want to change a single word," says Anderle. "When I wanted to make a change, Henley was very concerned about how Leonard would feel . . . Every artist I spoke with was so concerned with how Leonard would feel about their song that he was always present in the classic Leonard Cohen way, as a hovering presence."

A&M is hoping to use the diversity of the recordings to broaden Cohen's fan base, according to Celia Hirschman, the label's executive director of marketing. While no single will be chosen, the album will be serviced in September to top 40, album rock, AC, triple-A, country, college, and alternative radio.

The label will hold "win it before you buy it" promotions at a number of radio stations and will supply the record to all public radio stations to offer as a premium during fund drives, Hirschman says.

"Leonard Cohen is a programmer's favorite, for sure," says Jason Parker, music director at the Boulder, Colo.-based triple-A consultancy Constantine Consulting. "You put that togeth-

er with core artists like Bono, Peter Gabriel, Tori Amos, and Elton John, and it should make for an interesting mix . . . With a guy like Cohen, who everyone loves, and a lineup like this, you really can't go wrong."

A previous tribute album, "I'm Your Fan," released in November 1991 on Atlantic, has sold 47,000 units, according to SoundScan. It included tracks by R.E.M., Nick Cave, John Cale, Ian McCulloch, the Pixies, House Of Love, and Lloyd Cole. An earlier tribute to



STING



ARDEN



JOEL



VEGA

Cohen, Jennifer Warnes' "Famous Blue Raincoat," was released by Private Music in 1986.

Hirschman says fans of those tributes are part of the audience for the new project. Others will include "those who have grown up with Cohen since the '60s" and "those who are inspired by the artists who are on the record."

Says Roy Burkert, music buyer for the 37-store Troy, Mich.-based Harmony House, "Tributes usually don't go smoking up the charts. They're worth releasing because you do get enough sales to make it worthwhile, but you don't get any smashes. But on something like this, if Don Henley or Billy Joel can interpret one of his songs, it can be a hit, because Leonard Cohen is such a great songwriter."

Cohen, who lives on Mt. Baldie in California, has recorded for Columbia throughout his career. His latest album, 1992's "The Future," sold 161,000 copies in the U.S., according to SoundScan. The album sold a total of 1 million units worldwide, including more than 200,000 in his native Canada.

"Tower Of Song" will be distributed worldwide by Polydor. Cohen has "a considerably bigger profile internationally than in the U.S.," according to Martin Kierszenbaum, A&M's international marketing director. "He does well in Canada, obviously, the U.K., France, and he's got a good history in Scandinavia. Those are his strongest markets, along with Holland, Spain, and Belgium."

In Canada, where Kierszenbaum says Cohen is "almost revered like a god," the label is planning an August launch party in Toronto, where the artist will be presented with the first CD pressed.

The international album cover will differ from the U.S. release, which is a reproduction of the back cover of Cohen's first album, 1967's "The Songs Of Leonard Cohen."

The international cover looks like a composer's notebook, according to Kierszenbaum. "He's well-respected and renowned in Europe for being a songwriter, and we're trying to make it accessible to the wider base he already enjoys in Europe."

Kierszenbaum says the label will be aggressive in targeting listening posts for in-store play, but most of the marketing will be less traditional. "We'll look at alternative marketing ideas,

because this is an interesting and unique project," he says. Plans include distributing the album for play in restaurants, wine bars, and cafes that have the "Leonard Cohen vibe."

With its roster of hit artists, the album is likely to broaden Cohen's fan base. "I have hopes that I'll be able to at least address the American marketplace from a position that is a little broader than the one I've occupied with my own work," says Cohen. "These are mainstream artists, and it

is my hope that they have presented these songs in such a way that many people can hear them for the first time . . . That would be a wonderful thing, because this is my culture and I have a modest following here."

While Cohen says he has been pleased over the years with his career, "One does dream, one is greedy, one does hope for penetration into the mainstream. It might be refreshing."

To facilitate that penetration, A&M is employing several marketing tools. A 12- to 14-minute video has been created to familiarize radio and retail with the project. Featuring interviews with John, Joel, Vega, and Sting, the video will be sent via satellite to TV stations worldwide to familiarize programmers with the set.

A&M will also give away 120,000 postcards in upscale restaurants, coffeehouses, and boutiques. The cards feature the album art and list all the artists involved in the project. The cards will be distributed in Los Angeles, New York, San Francisco, Boston, and Chicago.

In addition, A&M will utilize a "full-force distribution plan," says Hirschman. "There are 60 field reps at PolyGram [Group Distribution], and they will be individually marketing this record as a special project."

"We're looking to do TV appearances with Leonard and some key artists on some of the music shows," says Hirschman, although specifics were unavailable at press time.

A&M is also planning to target the country market, which is less familiar with Cohen's work. Although Hirschman says the details haven't been worked out yet, tracks that would appeal to country include Yearwood's yearning "Coming Back To You," Nelson's gentle "Bird On A Wire," Neville's mournful "Ain't No Cure For Love," and, possibly, Arden's pious "If It Be Your Will."

"Hopefully, it's going to make him a very important songwriter in Nashville," says Anderle. "People down there are going to look at these tracks and realize this guy's got some great songs."

The album also features Henley's edgy, cynical "Everybody Knows," Sting and the Chieftains on a lilting "Sisters Of Mercy," Bono with a haunting, ambient "Hallelujah," Amos offering a moving "Famous Blue Raincoat," John's rocking "I'm Your Man,"

Gabriel's vaguely sinister "Suzanne," Joel's passionate "Light As The Breeze," Vega's intense "Story Of Isaac," and Gore's solemn "Coming Back To You."

"When I began contacting people, it became obvious to me that this wasn't one of the typical tribute records," says Anderle. "These were people who had a strong affection for Leonard or particular songs they'd grown up with or admired."

Vega says that she's been a Cohen fan since she was 13, and that "Story Of Isaac" was one of the first of his songs that she'd heard. "I thought the song was powerful and interesting and could be sung from a woman's point of view," she says.

Vega says tackling a Cohen song "was kind of daunting. I was wondering how I should approach it. I went to Steve Lindsey and asked what was the intention. Were we trying to make Cohen accessible to the mainstream or make our own art projects? He was rather cryptic and said, 'Follow your heart.' I thought I'd go back to early Cohen records and do it as he would have. We did it on a nylon-string guitar. I'd intended to do it in the style and spirit of his earlier songs."

Cohen had requested that Vega cover "Suzanne," but she balked at the thought. "I thought it was strange for me to sing a love song to a woman whose name is Suzanne."

While Vega was reluctant to record a love song to herself, each track on the project is clearly a paean to Cohen. As author Tom Robbins says in the album's liner notes, "L. Cohen is holding court in the lobby of the whirlwind, and . . . giants have gathered to pay him homage. To him—and to us—they bring the offerings they have hammered from his iron, his lead, his nitrogen, his gold."

Assistance in preparing this story was provided by Phyllis Stark.

Poet Wins Suit; To Get Royalties From UB40 Hit

LONDON—An amateur poet is to receive royalties from UB40's No. 1 U.K. hit "Don't Break My Heart," after a judge decided its lyrics were based on her work.

Debbie Banks sued the band and its company, Fernscan Ltd., after claiming that the song used a poem she had given to former band member Javid Khan. Following a hearing, High Court judge Mr. Justice Harman accepted her claim and awarded her royalties from the recording. The sum she will receive is still to be assessed, but it is estimated to be several thousands of pounds.

During the hearing, singer and songwriter Ali Campbell said that he had received no indication from Khan that the work he presented to the band had not been written by him. The judge accepted that evidence and described Campbell as "an impressive witness."

ROGER PEARSON

'WONG FOO' SOUNDTRACK

(Continued from page 10)

in Atlanta. "Straight audiences who [enjoy] the movie will also pick it up. We saw that with our sales of 'Priscilla.'"

However, Boggs says that there is no guarantee that "To Wong Foo" will repeat the pattern of "Priscilla."

"There aren't as many disco classics on 'To Wong Foo,'" says Boggs. "Some of the more contemporary dance songs might appeal to a younger audience, though."

MCA will target the gay and lesbian community through advertising in such publications as Out, The Advocate, and Ten Percent, according to Caroline Debbane, MCA director of marketing.

However, "this will go beyond the gay market," says Debbane. "We are also targeting young females."

Advertisements for the soundtrack will appear in such women's fashion publications as Cosmopolitan, Vogue, and Elle.

In addition, MCA will turn to the dance community for a handful of events to cross-promote both the movie and its soundtrack.

The label is also planning to send postcards and promotional copies of the soundtrack to 3,000 Conair salons.

Film trailers containing music from the soundtrack are running in front of Universal's box-office smash "Apollo 13."

"I hope that people aren't scared off by the film content," says Kathy Nelson, MCA senior VP of soundtracks. "It's a good-hearted movie, and the music is strong."

The LaBelle track, "Turn It Out," marks the first time that Patti LaBelle, Nona Hendryx, and Sarah Dash have recorded together since 1987's "Just The Facts," which appeared on the "Dragnet" soundtrack.

MCA is hoping to get LaBelle to perform the song at the world premiere for the film, which is scheduled for early September in New York, according to Glen Lajeski, the label's senior VP of artist development.

"Turn It Out" will be the first single from the album and will go to urban and rhythm-crossover stations, then to top 40. However, some programmers say it is unclear how receptive the listening audiences will be to the act after its eight-year absence.

"It all depends on how good the song is," says KPWR Los Angeles music director Bruce St. James. "Some listeners may not remember LaBelle. The audience can be really fickle."

Salt-N-Pepa's "I Am The Body Beautiful" will probably have an accompanying videoclip, but neither MCA nor the act's label, Plateau/London, have plans to release the track as a single at press time, according to Lajeski.

Another track from the film, Cyndi Lauper's "Hey Now (Girls Just Want To Have Fun)"—a reggae-spiced update of her classic hit—is being released as a single by Epic. The song is also available on Lauper's greatest-hit album, "Twelve Deadly Cyns . . . And Then Some."

IN LOVING MEMORY



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	5	*** No. 1 *** PERFECT STRANGER CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
2	2	4	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
3	—	1	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
4	3	6	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
5	5	9	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
6	7	5	TRIPPING DAISY ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
7	19	2	THE JAZZMASTERS JVC 2049 (10.98/16.98)	THE JAZZMASTERS II
8	15	2	JEFF CARSON CURB 77744 (10.98/15.98)	JEFF CARSON
9	4	2	BUFFALO TOM EASTWEST 61782/EEG (10.98/15.98)	SLEEPY EYED
10	10	5	TOADIES INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
11	9	9	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
12	13	3	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
13	16	3	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
14	6	6	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS
15	11	9	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
16	17	11	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
17	18	9	URBAN KNIGHTS GRP 9815 (10.98/16.98)	URBAN KNIGHTS
18	8	6	FUGAZI DISCHORD 90 (7.98/11.98)	RED MEDICINE
19	20	54	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
20	21	92	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU

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

21	12	11	JOAN OSBORNE MERCURY 526699 (10.98 EQ/15.98)	RELISH
22	14	6	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
23	22	43	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
24	35	3	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
25	38	3	SPEARHEAD CAPITOL 29113 (10.98/15.98)	HOME
26	26	11	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
27	32	13	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	28	2	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
29	29	7	CATHERINE WHEEL MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
30	27	9	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
31	36	20	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
32	31	28	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
33	23	4	NUTTIN' NYCE POCKET TOWN 41525/JIVE (10.98/15.98)	DOWN 4 WHATEVA'
34	30	12	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
35	24	5	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE
36	25	26	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
37	37	13	KMFDM WAX TRAX! 7199*/TVT (10.98/16.98)	NIHIL
38	—	1	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
39	—	1	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
40	34	14	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER

POPULAR UPRIISINGS

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

POP/PUNK PRINCESSES: After a massive setup campaign, including exposure via the "Mighty Morphin Power Rangers" movie and soundtrack, England's Shampoo is finally making its full-length U.S. debut on Tuesday (1) with "We Are Shampoo" on I.R.S.

Already, "We Are Shampoo" has sold 1.2 million copies worldwide, according to I.R.S. In Japan alone, it has sold more

of marketing and creative services at I.R.S. "It wasn't the main focus, but an added opportunity for exposure."

The label initially focused on press and retail 14 weeks before the album's release date. Early reviews ran in Details, Detour, and Spin. For retailers, Cema ran a "coming soon" announcement in its solicitation book at the same time WEA solicited the "Power Rangers" soundtrack.

"We wanted to make sure people knew this wasn't just a 'Power Rangers' kiddie band," says Orescan.

Orescan says the jury is still out on whether modern rock radio or MTV will support Shampoo. So far, top 40 and alternative-leaning top 40 stations, including WHYT Detroit, have given "Trouble" the quickest and warmest reception.

The label is hoping to win fans over by placing the album in various listening posts at major chains in August. In September, a promotion tying in 100 Wet Seal clothing stores and 200 Musicland outlets will target female teens. Wet Seal customers will receive coupons for the album at Musicland, and Musicland customers will receive Wet Seal coupons. Additionally, 15,000 cassette singles of "Trouble" will be given away at Wet Seal stores.

In addition, I.R.S. created a video reel of "Trouble" and



Power Trio. Tuesday (1) marks the Gai Saber/I.R.S. debut from jazz supergroup the Rite Of Strings (Stanley Clarke, bass; Al Di Meola, guitar; and Jean-Luc Ponty, violin). The trio will tour throughout August and September. Appearances on "The Today Show" weekend edition and BET's "Jazz Central" will air in August.

DOING IT RIGHT: When Bill Pfordresher, Zoo's VP of promotion, first heard Max-A-Million in the Chicago studios of 20 Fingers (Gillette, Roula), he says he "freaked" and "begged" Zoo president Lou Maglia to sign the male/female trio.

"I thought [the first single 'Fat Boy' on S.O.S. Records] would be a smash," says Pfordresher. "By the time we got this band, they were already huge all over Texas at CHR and crossover stations like KZFM Corpus Christi and KBFM Edinburg."

Zoo entered into a deal with indie S.O.S., and the two labels will jointly release the hip-hop/dancehall group's debut, "Take Your Time," on Tuesday (1). Zoo will cherry-pick from the S.O.S. roster for future releases.

"Fat Boy" hit No. 31 on Hot Dance Music/Maxi-Singles Sales, No. 47 on Hot Dance/Club Play, and No. 69 on Hot 100 Singles. Meanwhile, the second single, a cover of the S.O.S. Band's "Take Your Time (Do It Right)," climbs to No. 70 on Hot 100 Singles this week.

The trio is in the midst of doing track dates, paid gigs, and as many radio interviews as possible. On Sept. 15, it will tape "The E.G. Weston

Show" at the Hollywood Palladium, to be syndicated on TV this fall. The show features the Barrio Boyzz and an as-yet-undetermined act.

TIDBITS: Check out Rounder's the Delevantes Tuesday (1) on "Late Night With Conan O'Brien" . . . Ani DiFranco's "Not A Pretty Girl" on Righteous Babe Records moves 24-9 in the North-



WeirDOS. "Weird Out," the first single from Dandelion's new Ruffhouse/Columbia album, "Dyslexicon," bows at No. 30 this week on the Modern Rock Tracks chart. Starting Monday (31), MTV will air the video for the song. "Dyslexicon" is due Tuesday (1). The Philadelphia-bred band is on an East Coast tour.

east Regional Roundup this week . . . EMI's Tea Party is in the midst of playing some dates with Keanu Reeves' band, Dogstar, including a Tuesday (1) show at the Paradise in Boston.

FOR THE RECORD: Due to an editing mishap, the name of Minty Fresh's the Legendary Jim Ruiz Group, was incorrect here last week.



Toenut Jams. Atlanta's Toenut is on a Southeast tour that includes an album release party Friday (4) at Clyde's in Columbia, S.C. Its debut, "Information," was released on MuteAmerica Aug. 25. "Mouthful Of Pennies" is garnering loads of college radio airplay.

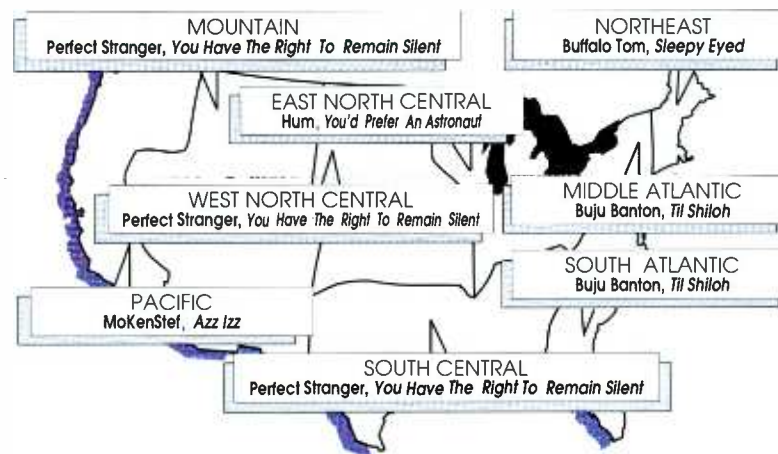
than 860,000 units (Billboard, July 8).

"Trouble," the first single from the Atlantic soundtrack and the bratty pop/punk duo's I.R.S. debut, reached No. 11 on the Hits Of The U.K. singles chart in September 1994.

I.R.S. is hoping to have similar success here for the self-proclaimed pop/punk princesses.

"The 'Power Rangers' only represents one element of the setup," says Paul Orescan, VP

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
WEST NORTH CENTRAL 1. Perfect Stranger, You Have The Right To... 2. Hum, You'd Prefer An Astronaut 3. Bryan White, Bryan White 4. David Lee Murphy, Out With A Bang 5. Jeff Carson, Jeff Carson 6. Nicki French, Secrets 7. Fugazi, Red Medicine 8. Tripping Daisy, I Am An Elastic Firecracker 9. 4 Runner, 4 Runner 10. Rhett Akins, A Thousand Memories	MIDDLE ATLANTIC 1. Buju Banton, 'Til Shiloh 2. Los Hermanos Rosario, Los Duenos Del... 3. Marc Anthony, Todo A Su Tiempo 4. Toadies, Rubberneck 5. Corona, Rhythm Of The Night 6. Buffalo Tom, Sleepy Eyed 7. Hum, You'd Prefer An Astronaut 8. Diana King, Tougher Than Love 9. Nicki French, Secrets 10. The Jazzmasters, The Jazzmasters II

Shampoo's other two international singles, "Delicious" and "Viva La Megababes," in an effort to land in-store play at retail outlets.

"Delicious" reached No. 21 on Hits Of The U.K. in March, while "Viva La Megababes" hit No. 27 on that chart in November 1994.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'WATERFALLS' by TLC and 'HE'S MINE' by Mokenstef.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have returned to the chart, such as 'FOR YOUR LOVE' by Stevie Wonder.

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

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, LABEL/DISTRIBUTING LABEL, WEEKS ON.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top-selling R&B singles like 'ONE MORE CHANCE/THE WHAT' by The Notorious B.I.G.

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



HOLDING COURT: "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) continues its reign at No. 1 for the seventh consecutive week on the Hot R&B Singles chart. Meanwhile, "Boombastic" by Shaggy (Virgin) does take a bite at the lead of "One More Chance," but it is not enough to overthrow its position. "He's Mine" by MoKenStef (Outburst/RAL/Island) takes a strong stance and breaks into the top five this week. It is almost impossible to predict which single will be the next No. 1.

THE SECOND WAVE: "You Used To Love Me" by Faith (Bad Boy/Arista), "Brown Sugar" by D'Angelo (EMI), and "Feels So Good" by Xscape (So So Def/Columbia) are the next cluster of records that appears to be strong enough to crack the top five within the next couple of weeks. All three songs are enjoying healthy gains in both sales and airplay. They are currently Nos. 7, 8, and 9, respectively.

HOT, HOT, HOT: The two records with the greatest gains in combined points both happen to be rap titles this week. "I Got 5 On It" by Luniz (Noo Trybe) has the second-largest increase, while "Sugar Hill" by AZ (EMI) has the largest increase in total points on the entire chart this week. They both have solid gains in sales and airplay. "I Got 5 On It" is No. 1 at WEJM Chicago and top 10 at five others, including KKDA Dallas, KKBT Los Angeles, and KVSP Oklahoma City. "Sugar Hill" is top 10 at KKDA, WQMG Greensboro, N.C., WXYV Baltimore, and WOWI Norfolk, Va.

BLOWN COVER: Brian McKnight can no longer keep his latest single a secret. "On The Down Low" (Mercury) enters the Hot R&B Singles chart at No. 29, making it this week's Hot Shot Debut. It is top 10 at eight stations, including WUSL Philadelphia, WWDM Columbia, S.C., and WJMZ Greenville, S.C. Also making a grand entrance is "Pull Up To The Bumper" by Patra (550 Music). This cover of the Grace Jones disco hit enters the R&B singles chart at No. 34. "Pull Up" is already top 10 at WQUE New Orleans, WPLZ Richmond, Va., and WTMP Tampa, Fla.

GROOVE ON: "I Can't Tell You Why" by Brownstone (MJJ/Epic) gets a strong boost in sales this week. This surge makes it the recipient of the Greatest Gainer/Sales award this week on the Hot R&B Singles chart. At radio, "I Can't Tell You Why" is top 10 at WTMP and WMMJ Washington, D.C. "Tell Me" by Groove Theory (Epic) steps up the pace at radio, giving it the Greatest Gainer/Airplay honors this week. "Tell Me" is currently top 20 at WBLX Mobile, Ala., WJHM Orlando, Fla., and WMYK Norfolk.

TIGHTEN UP ON YOUR BACKSTROKE: "The Show The After Party The Hotel" by Jodeci (Uptown/MCA) debuts at No. 1 on the Top R&B Albums chart. Meanwhile, the single "Free'n You" get pushed backward on the R&B Singles chart, despite a strong increase in airplay, because of a sharp sales decline. It would be a safe bet that the release of the album had something to do with the decline in single sales. "Operation Stackola" by Luniz gets pushed back by the Jodeci album, despite a strong sales week. In fact, sales were so strong that Luniz maintain their bullet and earn the Greatest Gainer award, despite their movement of 1-2.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	2	I'LL GET MINE	SOULTRY (MOTOWN)
2	—	1	BLACK BUTTERFLY	SOUNDS OF BLACKNESS (PERSPECTIVE)
3	3	7	COME AND TAKE A RIDE	MAD CJ MAC (RAP-A-LOT/NOO TRYBE)
4	—	1	WHERE'S THE PARTY AT	DOUG E. FRESH (GEE STREET/ISLAND)
5	8	9	CIRCUMSTANCE	WAYMAN TISDALE (MOJAZZ/MOTOWN)
6	15	5	CRUNCH TIME	PRINCE MARKIE DEE (MOTOWN)
7	11	3	GIRLSTOWN	SUPER CAT (COLUMBIA)
8	6	7	I BELIEVE	BLESSID UNION OF SOULS (EMI)
9	13	12	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)
10	14	3	TONIGHT'S THE NIGHT	LARRY CORYELL (CTI)
11	4	10	LOLLIPOP	MENTALLY DISTURBED (ISO-LO JAM)
12	—	1	MOMENT IN TIME	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
13	12	3	THANKS TO THE FOOL	ISAAC HAYES (POINTBLANK/VIRGIN)

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

R&B

JAM & LEWIS FOR SOLO

(Continued from page 19)

After signing Solo to Perspective, Jam began looking to record songs that were similar in style to what they were singing on the street.

"It was not about changing what they were doing," says Jam. "We tried to write songs where all three lead voices could be heard, and we structured the songs so they would fit the kind of harmonies they had."

Lewis adds, "This is a group of guys who can let it rip [vocally] at any time. In order to introduce them [to the public], we knew we had to contemporize them a little, but we feel we captured a good percentage of what was there when we first found them."

CAPLETON

(Continued from page 19)

A succession of records, including "Stampede," "Equal Rights & Justice," and "Alms House," won him the coveted closing spot at the 1994 Sting concert, Jamaica's annual dancehall show held on Boxing Day, the day after Christmas.

After nearly signing to Elektra Entertainment Group, Capleton was successfully wooed by A&R director Drew Dixon to Def Jam, where he cut a 2-year, two-album deal, exclusive of the Caribbean.

"Prophecy" uses a creative formula similar to the one that made "Tour" popular. Capleton's booming, percussive chants address such Rastafarian staples as the "Babylon" system, equal rights and justice, and reggae's militant take on brotherly love. His rants reverberate off concussive, hot-stepping hip-hop and dancehall tracks that feature thick reggae basslines beefed up by sturdy hip-hop-styled beats.

Included among the album's 11 songs is the second single "Wings Of The Morning," another previous Capleton grass-roots hit, also reworked by the Dynamic Duo. Other hits mixed in with new tracks are "Heathen Rage," "Send Them Come," "Dis The Trinity," and "See From Afar."

Def Jam's task—introducing Capleton to the general public—has been made easier by the success of "Tour." "The first thing we wanted to do was let people know Capleton is signed to Def Jam," says Jackson. "We mailed stickers that read 'Capleton, on Def Jamaican Records' to industry folks, had our street teams plaster them everywhere in New York City, and gave them out at the Sunsplash show at Steeplechase Park."

The next line of action is making the connection between Capleton and "Tour" for the video audience. "The public knows the record, but they don't know who made it," says Jackson. "So we're shooting a video in which 'Tour' segues smoothly into 'Wings Of The Morning.'" The video will debut in early September, simultaneously with the vinyl release of "Wings."

The multitrack vinyl—which includes a hip-hop remix, another version featuring Method Man, and the original album version—will be serviced to R&B radio later in the month, followed by a promotional CD.

Jackson says, "Shortly afterwards, we're going to crossover [radio], where he also made a lot of noise. The vinyl is our first line of offense."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	7	ONE MORE CHANCE/THE WHAT (C) (D) (M) (T) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G. 7 weeks at No. 1
2	2	2	3	BOOMBASTIC (C) (T) (V) (X) VIRGIN 38482	SHAGGY
3	3	20	3	PLAYER'S ANTHEM (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
4	4	4	10	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	LUNIZ
5	8	9	5	SUGAR HILL (C) (T) (X) EMI 58407	AZ
6	5	3	14	I'LL BE THERE...YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE
7	6	6	9	FEEL ME FLOW (C) (T) (X) TOMMY BOY 682	NAUGHTY BY NATURE
8	7	5	3	GLACIERS OF ICE/CRIMINOLOGY (C) (D) (T) LOUD 64375/RCA	RAEKWON
9	9	7	7	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	E-40 (FEATURING SUGA T.)
10	10	8	6	SO MANY TEARS (C) (M) (X) INTERSCOPE 98145/AG	2PAC
11	11	10	18	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS 'N' DAT
12	13	13	11	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
13	14	17	15	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
14	12	11	10	MIND BLOWIN' (C) (T) (X) T.N.T. 42286/JIVE	SMOOTH
15	16	15	11	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	OL' DIRTY BASTARD
16	20	19	15	ALL GLOCKS DOWN (C) (T) (X) PENDULUM 58367/EMI	HEATHER B.
17	15	16	16	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
18	NEW ▶	1	1	LIVE (C) (D) (T) RAL 9620/ISLAND	ONYX
19	17	12	21	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	DR. DRE
20	21	18	8	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	MOBB DEEP
21	18	21	16	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	LOST BOYZ
22	19	14	18	GIVE IT 2 YOU (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	DA BRAT
23	25	25	3	WHO'S THE BIGGEST (C) (T) RAP-A-LOT 38479/NOO TRYBE	BUSHWICK BILL
24	32	42	3	MVP (C) (T) (X) COLUMBIA 77940	BIG L
25	34	—	2	WHATZ UP, WHATZ UP (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
26	24	22	23	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
27	22	23	29	BIG POPPA/WARNING (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
28	23	27	6	CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND	BUJU BANTON
29	27	26	9	NEVA GO BACK (C) (T) (X) PROFILE 5433	SPECIAL ED
30	28	24	15	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	QUESTIONMARK ASYLUM
31	26	28	6	HEY ALRIGHT (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN	ROTTIN RAZKALS
32	46	49	5	SUMMERTIME IN THE L.B.C. (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND	THE DOVE SHACK
33	44	40	6	ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385/ISLAND	TWINZ
34	NEW ▶	1	1	WHERE'S DA PARTY AT? (C) (T) GEE STREET INDEPENDENT/4TH & B'WAY 0612/ISLAND	DOUG E. FRESH
35	30	29	8	THE POINTS (M) (T) (X) MERCURY 6937*	VARIOUS ARTISTS
36	33	34	16	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	MIC GERONIMO
37	29	37	10	LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND	MENTALLY DISTURBED
38	42	48	4	CAUGHT UP IN THE GAME (C) (D) (T) PALLAS 357183	BUSHWACKAS
39	36	35	6	DEATH BE THE PENALTY (C) (T) PENALTY 7152	SHABAZZ THE DISCIPLE
40	NEW ▶	1	1	CASUALTIES OF LIFE (C) DAULT 2743/PROVOCATIVE	SHA SLIM
41	38	31	29	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
42	35	33	25	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	DJ SMURF AND P.M.H.I.
43	31	32	3	GIRLSTOWN (M) (T) COLUMBIA 77751*	SUPER CAT
44	41	38	62	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
45	37	30	12	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	DOMINO
46	47	43	32	GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	CRAIG MACK
47	NEW ▶	1	1	BACKYARD PARTY (D) (M) (T) TONY MERCEDES 72041/BELLMARK	FLORIDA BOYZ
48	RE-ENTRY	22	22	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
49	40	39	28	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
50	39	36	5	DUNKEY KONG (C) (T) (X) WRAP 319/ICHIBAN	KILO

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

Billboard[®] TOP R&B ALBUMS[™]

FOR WEEK ENDING AUG. 5, 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Hot Shot Debut ★★★						
1	NEW ▶		1	JODECI UPTOWN 11258*/MCA (10.98/16.98) 1 week at No. 1	THE SHOW, THE AFTER PARTY, THE HOTEL	1
★★★ Greatest Gainer ★★★						
2	1	1	3	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
3	NEW ▶		1	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
4	4	3	6	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
5	3	—	2	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
6	5	5	36	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
7	NEW ▶		1	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
8	6	4	19	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
9	NEW ▶		1	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
10	2	2	5	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
11	7	6	3	D'ANGELO EMI 33629 (10.98/15.98)	BROWN SUGAR	6
12	8	7	45	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
13	11	—	2	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
14	9	8	3	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
15	10	9	9	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
16	NEW ▶		1	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
17	12	11	13	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
18	13	12	15	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
19	15	13	19	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
20	18	14	34	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
21	17	19	47	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
22	14	10	5	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
23	16	17	7	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
24	21	18	43	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
25	20	20	16	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
26	26	29	5	MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS	AZZ IZZ	26
27	NEW ▶		1	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
28	19	15	17	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
29	24	23	28	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
30	27	24	9	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
31	25	16	4	SPECIAL ED PROFILE 11463* (10.98/16.98)	REVELATIONS	12
32	30	28	33	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
33	23	22	17	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
34	22	21	4	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
35	28	26	21	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
36	29	25	19	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
37	38	37	4	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
38	31	31	36	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
39	32	27	11	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
40	34	33	42	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
41	33	30	5	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
42	37	67	6	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98)	BROKEN	37
43	44	49	57	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
44	51	63	21	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	26
45	64	48	34	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
46	35	39	7	ALL-4-ONE BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
47	45	47	37	SADE EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	7

48	41	41	7	INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
49	62	56	15	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
★★★ PACESETTER ★★★						
50	78	81	32	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
51	49	58	3	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98)	POWER FORWARD	49
52	60	64	7	IMPROMPTU MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
53	59	60	9	MAD CJ MAC RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	41
54	39	34	37	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
55	47	38	46	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
56	79	53	4	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	53
57	57	43	18	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
58	53	51	45	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
59	61	57	41	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
60	46	42	12	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
61	63	—	2	JODY WATLEY AVITONE 73007*/BELLMARK (10.98/16.98)	AFFECTION	61
62	42	35	3	FUNKDOOBIE IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE	35
63	50	55	12	AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	50
64	48	40	4	U.N.V. MAVERICK 45839/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES	39
65	56	45	6	SHABBA RANKS EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	25
66	36	32	5	MC BREED WRAP 8148/ICHI8AN (10.98/15.98)	BIG BALLER	17
67	52	50	22	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
68	43	44	4	NUTTIN' NYCE POCKETTOWN 41525/JIVE (10.98/15.98) HS	DOWN 4 WHATEVA'	34
69	55	54	18	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
70	40	36	17	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
71	58	46	5	FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS	DEADLY GROUNDZ	28
72	54	61	8	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98) HS	GOODFELLAS	23
73	73	79	45	ANITA BAKER ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
74	80	88	79	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
75	67	65	60	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
76	81	71	43	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
77	72	75	40	SOUNDTRACK DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
78	NEW ▶		1	BONE THUGS N HARMONY RUTHLESS 5539/RELATIVITY (10.98/16.98)	E. 1999 ETERNAL	78
79	84	78	57	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
80	74	77	26	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
81	65	62	11	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
82	91	82	140	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
83	75	59	22	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
84	69	73	40	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
85	70	68	36	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
86	82	85	15	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
87	87	—	8	VARIOUS ARTISTS THUMP 4720 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 2	63
88	77	70	46	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
89	98	98	40	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
90	68	74	33	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
91	NEW ▶		1	TOTALLY INSANE IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	91
92	85	90	20	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
93	66	52	7	AMG SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	22
94	RE-ENTRY		10	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
95	RE-ENTRY		22	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
96	93	92	23	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
97	RE-ENTRY		76	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
98	RE-ENTRY		6	VARIOUS ARTISTS ARISTA 18780 (10.98/15.98) HS	THE D&D PROJECT	39
99	71	72	26	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
100	95	76	56	DA BRAT SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1

○ 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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Artists & Music

'Ancient Voices' A Medieval Music Sampler; Classical Music Host Back On The Radio

ANCIENT VOICES FOR BOOKSTORES: Harmonia Mundi's new compilation disc, "Ancient Voices—Vox Sacra," which features performances by Anonymous 4, Ensemble Organum, and Soeur Marie Keyrouz, kills a number of birds with a single stone. Retailing for \$6, it offers consumers intrigued by medieval music through "Chant" an inexpensive way to sample some other groups and repertoire. And by including a teaser for the hit group Anonymous 4's upcoming release, "The Lily And The Lamb" (due out in August), it attracts Anonymous 4 fans and introduces them to some other Harmonia Mundi artists. Ensemble

Organum is a large choir that performs a wide variety of medieval masses and chants, and Sister Marie is a Lebanese nun who sings the haunting early-Christian chant that originated in the Middle East.

Released in July, "Ancient Voices" debuted at No. 14 on the Top Classical Albums chart last week. The disc kicks off a new Harmonia Mundi compilation series; more releases, not necessarily



focusing on early music, will be out in 1996.

Harmonia Mundi USA also has its eye on another market for this release: bookstores. The company visited the



by Heidi Waleson

American Booksellers Assn. convention in Chicago this year, bearing an "Ancient Voices" counter display that included 10 CDs, plus one for in-store play, as well as quotes about each group. HMU wants to infiltrate the book market even beyond the bigger chains—such as Barnes & Noble and Borders Books & Music, which already carry music—to the smaller mom-and-pop stores.

These stores, says Sarah Folger, HMU's director of promotions, "are interested in music, but they don't know what to carry—they normally only have \$2.99 cassettes in a dump bin by the counter." Folger says that about 200 such stores are stocking "Ancient Voices."

Other classical labels are getting the hint. Folger says that HMU was the only one at the ABA convention last year; this year, half a dozen turned up.

MORE ANCIENT VOICES: Some recent early-music releases deserving special mention include the Hilliard Ensemble's "Codex Specialnik" on ECM, a fascinating program of 14th- and 15th-century Czech polyphony performed by this male vocal quartet, and "Laude di Sancta Maria" by La Reverdie. The latter is an Italian vocal-instrumental quintet composed of two pairs of sisters and the husband of one of them. It is on the French label Arcana, which is now distributed by Koch International. For "Laude," conceived as a "vigil" of lay prayers to the Virgin in 14th-century Florence, La Reverdie added three male singers and two instrumentalists; the result is a lively, beautifully balanced disc.

Arcana, launched in 1992 by Michel Bernstein, founder of the Valois and Astrée labels, specializes in period-performance recordings. Another project is the complete Schubert piano sonatas performed on period pianos by Paul Badura-Skoda.

ON THE RADIO: A new classical music radio show has risen from the ashes of some old ones: Rich Capparella of Cardiff Studios has launched "Preview Hour," which is just what it sounds like: an hour of music (with a little talk) from four new releases just prior to their street dates, with as many broadcast premieres as possible. Underwritten by Allegro, Chandos, and Tower Records Mail Order, "Preview Hour" resembles Capparella's now defunct "RCA Victor Preview Hour," which was sponsored by BMG, but it is an all-label show. It is also picking up the markets that took his "Classical Countdown," which ended in June 1995.

The weekly "Preview Hour" is now on 204 stations, including such major markets as Los Angeles, San Francisco, Chicago, and Houston. (It is also in the Czech Republic.) This week's show includes the Philips rerelease of Martha Argerich playing Rachmaninoff's Piano Concerto No. 3 and Argo's Graham Fitkin disc, "Hard Fairy."

The following week, a sneak preview from Bryn Terfel's "The Vagabond" will share a show with orchestral music of John Ireland from the new Chandos release by the City Of London Orchestra and Richard Hickox.

THE SILLY SEASON: The PolyGram secondary-exploitation folks have some new gimmicks for their successful compilation series. This month, Deutsche Grammophon has "Mad About Angels" and "Mad About Love," while Philips presents "Mozart On The Menu" and "Baroque At Bathtime" (including, of course, such "lovely, liquid sounds for relaxing and unwinding" as Handel's "Water Music" as the latest entries in its "Set Your Life To Music" series.

COLUMBIA'S BOO RADLEYS AIM TO 'WAKE UP' U.S.

(Continued from page 14)

he's since had second thoughts. "It was a really good idea, because there was no way we could go over to America at least until September," he says.

However, Carr and the rest of the Boos—vocalist Sice, bassist Tim Brown, and drummer Rob Cieka—don't exactly have their hearts set on conquering America.

"It's not one of our chief objectives," says Carr. "It doesn't mean any more or any less than anywhere else."

In fact, the band has had a rough time in the States so far.

Its first two albums for Columbia—1992's "Everything's Alright Forever" and 1993's "Giant Steps"—failed to crack The Billboard 200. "Lazarus" and "Barney (. . . And Me)," from the latter album, both stalled at No. 30 on the Modern Rock Tracks chart. And the band's stint on the second stage of 1994's Lollapalooza Festival was a less than pleasurable experience.

"It was grim," says Carr. "Being on the back of a truck in a car park for four

weeks isn't our idea of fun. I'm sure we could of found some better way of spending our time."

The Boos also have to adjust to dealing with a major U.S. record company, Columbia Records, which licenses its releases from Creation.

Says Carr, "They got people like Mariah Carey and Michael Bolton, and the last thing they need is these weird little records coming over from Liverpool that they don't really know what do with. But there's a couple of people over there that we like."

Columbia product manager Nick Cucci—apparently one of the "people" at the U.S. label whom the band likes—says the label will initially preach to the converted with the release of "It's Lulu," which will be worked to modern rock and college radio. "What we want to do initially is let all the people who have been into the Boos know that the record is coming out," Cucci says. The label will also focus on alternative video outlets and mom-and-pop retail stores.

Plans call for the band to appear Sept. 9 at New York's Mercury Lounge. In November, the band is tentatively scheduled to tour the U.S., ideally as a support act. After building a base for the band, Columbia plans to issue "Wake Up Boo!" in the U.S. with the hopes of eventually taking the track to top 40. Cucci says the climate may be right for the Boos' American breakthrough. "Radio seems to be more open to English bands these days, with Elastica and Oasis paving the way," he says.

Before the U.S. visit, the Boos ended a short stint to Japan in mid-July. The band planned to record tracks for a new British single or EP in late July before playing some festival dates, including the Feile Festival in Ireland on Aug. 5, Tea In The Park in Glasgow on Aug. 6, and the Reading Festival on Aug. 26.

In October, the band tours the U.K. as the support act for Electrafixion, which features former Echo & the Bunnymen front man Ian McCulloch and guitarist Will Sergeant.

Joi-ful Releases On Table From EightBall This Fall

ROLLIN' WITH EIGHTBALL: Summertime in clubland has not even peaked yet and the folks at EightBall Records are already bracing for what promises to be an active autumn. Although the New York-rooted indie has always been consistently solid on the creative tip, label head **Alex Kaplan** and A&R guru **Kevin Williams** have assembled a sterling lineup of records that are equally strong in commercial viability. At the top of EightBall's agenda is "Run To Me," the long-anticipated follow-up to Wall Of Sounds' 1993 winner, "Critical." **Gerald Letham** makes good on the promise he displayed on the last single, proving himself as a belter with notable gospel chops amid a potentially daunting storm of piano-driven house rhythms and choir chants. Credit is due to Chicago legend **Maurice Joshua** and fellow Vibe Music cohorts **Georgie Porgie**, **D'Bora**, and **Meechie** for fleshing out the original R&B-grounded composition with a taut new bassline and a fresh, contagious melody. "Run To Me" will be out in mid-September, serving as a preview of the Wall Of Sound long-player "Storyteller," which will be issued in November.

Also scheduled for September release is "The Art Of Sampling," a throwdown that pits drag queen **Roxy's** attitudinal verbage against **Louie "Balo" Guzman's** forceful tribal/house percussion. Both come out on top in this amusing, but ultimately intense indictment of clubland's more shady characters.

Given its dominant house music sound, it is easy to forget that EightBall was conceived with strong acid-jazz leanings. The label stays true to its roots this season with a pair of deliciously chilled double-A-sided singles: "King"/"Binwa" by **Groove Theory** and "East Side Drive"/"Anati" by **Butter Foundation**. "East Side Drive" has been artfully experimentally reconstructed by **Peter Daou** and **DJ Chillfreeze**.

October will bring "Lift 'Em Up," an inspired collaboration between groove master **Junior Vasquez** and underrated vocalist **Connie Harvey**. A sneak preview of the still-evolving, spiritually charged kicker left us positively breathless. We can already see club kids testifying on dancefloors everywhere. Around the same time, we predict that punters will also be praising "Appreciate," the third jam resulting from the pairing of rising ingenue **Jacqueline** and producer/composer **Al Mack**. Slot this one among your fave church-styled garage movers.

Joi Cardwell, EightBall's flagship artist, will close out the year in early December with a double-A-sided single from her just-released album, "The World Is Full Of Trouble." The slow'n-sultry "Killing Time" will be positioned as the singer's vehicle onto crossover radio with a batch of jeep-friendly remixes, while house die-hards are given new versions of "You Got To Pray." By then, Cardwell should be well on the way to becoming clubland's most successful export since **CeCe Peniston**.

Not a shabby season for a little ol' indie, eh?



by Larry Flick

TURN THE BEAT AROUND: Whilst you patiently await the completion of **Billie Ray Martin's** full-length debut on Elektra, sate your desire for new material from that glorious, honey-soaked soprano with "Skyhigh," a giddy slice of Italo-house produced by the Souled Out posse. In the track's bright, trance/NRG context, Martin sounds downright jovial—quite a feat given the melancholy tone that permeates even her most romantic efforts. Despite a double-pack of respectable remixes by Souled Out and the Bustin' Loose team, take our advice and stick with the original version. It best represents the nicely structured song and Martin's performance, while also providing the breaks needed for easy mixing. Available on Radikal Records.

Need to unload a little stress? Spend some time with **the Witchdoctors'** "Primal Scream Therapy," a playful jam that urges twirlers to let out cleansing whoops and wails over a stream of smooth Euro-house beats. Danish producer **TNT** has an apparent ear for pop hooks, given the contagious nature of the single, and he is complemented by the input of **Roc & Kato**, whose post-production injects the muscular bassline needed to get over in the States. Licensed by Digital Dungeon Records

in New York from Denmark's Head Room Music.

Ceybil Jeffries puts aside her current Scotti Bros. R&B radio persona as **Sweet Sable** for a momentary spin back into the dance arena (where she once ruled with the evergreen "Love So Special"). She has teamed up with Deep Zone producers **Matthias Heilbronn** and **Mike Delgado** for "It's Gonna Be Alright (Help Is On The Way)," a joyfully optimistic romp merging edgy house beats with keyboards that are, by turns, jazzy and retro-disco. Life in the urban lane has done wonders for Jeffries' voice, which is now far more assured and smooth. Go directly to the fun'n'fleshy **Mike & Matty** mix on this slammin' Sub-Urban Records release.

We have been wondering where Miami's **Ian Appel** has been keeping himself in recent days. The good news is that he has not only resurfaced, but appears to be on the verge of a smash hit with "The Horn Ride," a moody trance/house dub on Tribal America. His knack for concocting off-the-wall sound effects and twisting basslines is gratefully intact, as he melts a minor-key horn riff into a spare, spine-crawling groove. A well-organized double-record of remixes gives **Danny Tenaglia**, the Deep Dish studio clique, and the Underground Sounds of Lisbon a chance to rethink Appel's concept, with the USL lads scoring the highest marks for a forward-reaching tribal mix that leaves us wondering when stateside A&R reps are going to start tossing them some post-production work.

Godwin, a longtime protégé of producer/writer **Tony Moran**, makes his

first official foray into clubland with "One On One Love" (Dig It International), a gleeful ditty that relies heavily on the singer's robust and engaging style. He makes the most of Moran's no-frills pop hook and by-the-numbers words of love. This single stands out from the pack on the strength of a star-powered vocal and production that is wisely direct. Look for **Ronnie Ventura's** rugged Deep Flavor remix.

Ventura also makes a fine impression on "Zappa Mambo," a spicy treat from the EastWest soundtrack to "My Family" by **Banda Machos**. Love those percussion breaks! **Bobby D'Ambrosio** also contributes a pair of butt-wiggling versions to the record. Very tasty.

Paul Taylor may have left the Loveland fold, but the act is forging forward with the title track from its sterling Eastern Bloc/PWL International album "The Wonder Of Love." Frontwoman **Rachel McFarlane** never wavers as the focal point of this sugary pop/house track, even in slick and dubby versions by **Joe T. Vannelli**.

BEATS'N'PIECES: Red-hot producer/DJ **Junior Vasquez** and his managers, **Jane Brinton** and **Dennis Wheeler**, are expanding their industry horizons with the formation of Pagoda Records. The New York-headquartered label will be a showcase for a variety of genres, including dance, modern rock, and hip-hop. The three are in discussions with several major outlets for national distribution and are planning to have the label's first, still-to-be-confirmed single on the street by the fall.

We are pleased to note that pioneering techno outfit **N-Joi** is finally back

on active duty and showing wanna-bes how to properly deliver aggressive, but melodic catalysts for dancefloor catharsis. In addition to its current 12-inch, "Bad Things," the act will be stomping in support of a self-titled album in October as a joint release of deConstruction and Logic Records. Look for a refreshed romp through N-Joi's 1991 club breakthrough, "Anthem," to ship as the next single. A smart move, given that the track did not get a fair shake at radio the first time around. The current

(Continued on next page)

Billboard. Dance HOT Breakouts

FOR WEEK ENDING AUG. 5, 1995
CLUB PLAY

1. HUMAN NATURE MADONNA MAVERICK/SIRE
2. PRIMAL SCREAM THERAPY THE WITCH DOCTORS DIGITAL DUNGEON
3. UNCONDITIONALLY SAUNDRA WILLIAMS BOLD! SOUL
4. WHADDA U WANT (FROM ME) FRANKIE KNUCKLES FEATURING ADEVA VIRGIN
5. I CAN FEEL DESIRE BAK2BASSIKS FEATURING MONA LISA MCA

MAXI-SINGLES SALES

1. GIDDY UP 2 IN A ROOM CUTTING
2. GOD'S AN ASTRONAUT BLUNT FUNKERS LOGIC
3. WARM SUMMER DAZE VYBE ISLAND
4. WHADDA U WANT (FROM ME) FRANKIE KNUCKLES FEATURING ADEVA VIRGIN
5. MY LOVE KELLEE MOONSHINE MUSIC

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

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	5	6	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI 1 week at No. 1	JUDY CHEEKS
2	6	14	5	RELAX MERCURY 2061	CRYSTAL WATERS
3	4	4	9	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
4	9	17	5	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
5	5	9	8	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
6	2	1	7	SCREAM EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
7	1	2	9	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
8	13	21	5	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
9	15	18	7	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/I.R.S. DANNY TENAGLIA FEATURING CAROLE SYLVAN	
10	17	23	6	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
11	12	15	8	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
12	18	22	6	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
13	11	11	10	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
14	7	8	12	OYE COMO VA PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
15	10	3	10	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
16	14	6	11	THE FEELING AQUA BOOGIE 012	SUGAR
17	8	7	10	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
18	23	28	5	SET URSELF FREE RADIKAL 15035	LIZ TORRES
19	20	19	11	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
20	22	31	5	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
★★★ POWER PICK ★★★					
21	37	—	2	COME AND GET YOUR LOVE ARISTA 1-2841	◆ REAL MCCOY
22	28	39	4	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
23	35	45	4	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
24	25	32	6	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
25	26	34	5	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
26	19	10	11	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
27	31	36	4	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
28	34	41	3	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
29	21	16	10	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
30	38	44	3	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
31	36	38	4	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
★★★ HOT SHOT DEBUT ★★★					
32	NEW ▶	1	1	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
33	16	12	12	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
34	27	29	7	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
35	41	48	3	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
36	42	49	3	I WANT U MOTOWN 0323	◆ ROSIE GAINES
37	43	46	3	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
38	45	—	2	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
39	33	30	6	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
40	48	—	2	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
41	NEW ▶	1	1	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
42	29	26	11	SPIRIT INSIDE MCA 55036	◆ SPIRITS
43	NEW ▶	1	1	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
44	39	35	6	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
45	NEW ▶	1	1	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
46	32	27	11	DO ME RIGHT EMOTIVE 775	BUTTER
47	50	50	3	NO SE PARECE A NADA CRESCENT MOON 77919/EPIC	◆ ALBITA
48	24	13	12	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
49	49	47	4	DIVA TRIBAL AMERICA 58433/I.R.S.	CLUB 69 FEATURING KIM COOPER
50	30	20	13	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT

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

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	14	3	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 9575Q/AG 2 weeks at No. 1	◆ JUNIOR M.A.F.I.A.
2	3	5	9	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	◆ SHAGGY
3	2	1	7	ONE MORE CHANCE/THE WHAT (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
4	4	3	16	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
5	5	2	4	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ RAEKWON
6	6	4	7	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
★★★ HOT SHOT DEBUT ★★★					
7	NEW ▶	1	1	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
8	11	28	3	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCOY
9	9	6	14	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
10	7	9	15	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
11	20	27	4	SUGAR HILL (T) (X) EMI 58407	◆ AZ
12	12	13	9	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
13	NEW ▶	1	1	LIVE !!! (T) RAL 4363/ISLAND	ONYX
14	10	7	8	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
15	8	8	8	FREK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
16	14	23	7	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T.)
17	21	22	9	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
★★★ GREATEST GAINER ★★★					
18	—	—	2	WHERE'S DA PARTY AT? (T) GEE STREET INDEPENDENT/4TH & B'WAY 440 612/ISLAND	◆ DOUG E. FRESH
19	NEW ▶	1	1	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
20	18	16	6	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH
21	19	12	8	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
22	15	31	8	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
23	17	15	5	RELAX (T) MERCURY 2061	CRYSTAL WATERS
24	13	10	7	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
25	22	21	8	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
26	29	17	22	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
27	16	11	3	HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
28	30	25	6	FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA	◆ LA BOUCHE
29	25	19	3	GIRLSTOWN (M) (T) COLUMBIA 77751	◆ SUPER CAT
30	26	18	6	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
31	32	32	10	ALL GLOCKS DOWN (T) (X) PENDULUM 58367/EMI	◆ HEATHER B.
32	23	20	10	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
33	31	34	7	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
34	24	24	12	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
35	38	46	4	MVP (T) (X) COLUMBIA 77894	◆ BIG L
36	40	—	9	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE	◆ SMOOTH
37	41	43	13	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
38	34	—	6	DIVA/WARM LEATHERETTE (T) (X) TRIBAL AMERICA 58433/I.R.S. CLUB 69 FEATURING KIM COOPER	
39	NEW ▶	1	1	THERE WILL COME A DAY (T) (X) TRIBAL AMERICA 58381/I.R.S. THE ABSOLUTE INTRODUCING SUZANNE PALMER	
40	RE-ENTRY	3	3	FAITH (T) (X) PENDULUM 58412/EMI	◆ LORDS OF THE UNDERGROUND
41	35	39	5	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
42	RE-ENTRY	2	2	FOE LIFE (T) PRIORITY 53192	◆ MACK 10
43	NEW ▶	1	1	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
44	27	29	29	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
45	28	30	7	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
46	33	41	6	CHAMPION (T) LOOSE CANNON 6981/ISLAND	◆ BUJU BANTON
47	50	—	2	ROUND & ROUND (M) (T) G FUNK/RAL 9385/ISLAND	◆ TWINZ
48	RE-ENTRY	3	3	SO MANY TEARS (M) (T) (X) INTERSCOPE 95748/AG	◆ 2PAC
49	NEW ▶	1	1	THE HORN RIDE (T) TRIBAL AMERICA 58303/I.R.S.	E-N
50	RE-ENTRY	7	7	NEVA GO BACK (T) (X) PROFILE 7433	◆ SPECIAL ED

DANCE TRAX

(Continued from preceding page)

climate over the airwaves sparks hope that the time is right for mainstream listeners to embrace this gem.

Meanwhile, rumors persist that Vasquez and his beloved Sound Factory nightclub will resurface in a new Big Apple location before the close of '95. No one is responding for the record just yet. We will keep ya posted.

Denver-based indie Spinner Records is gathering several of the hi-NRG community's perennial figures for a late-summer U.S. club tour that is cheekily billed as Spinn-a-palooza. The jaunt will begin Aug. 31 at the Gay '90s Complex in Minneapolis

with Holly Oas, Vicki Shepard, and Viola Wills headlining. Sounds mighty festive.

And while you're feelin' so NRGetic, check out Knew Romeo's chipper take on the Cher chestnut "Save Up All Your Tears" (Chazz Jazz Music). Yeah, yeah, we are sick of covers, too. But this one is too amusing to pass up. Applause to the act's leader, Mark Albano, for displaying such moxie.

The rich history of the now-dormant Movin' Records (arguably the most important and influential indie to ever emerge from New Jersey) is effectively captured

on "Movin' Nonstop," a 17-cut compilation distributed by New York's Maxi Records. Among the tracks on the disc, seamlessly beat-mixed by producer/DJ Kerri Chandler, are such underground classics as "My My Lover" by Dee Dee Brave, "Celebrate" by Imaje, and "She's Crazy" by Grandpa. An essential reminder of the impact the New Jersey scene has had on the overall development of house music.

Speaking of New Jersey, the Englewood-based Music USA Records is working overtime to fill the gap left by Movin' with a heap o' must-hear singles. Top DJ priorities should be the return of Alexan-

der Hope on "Brothers And Sisters," helmed with a soulful hand by the long-absent Blaze, as well as "Lonely" by Donald O, which benefits from the ever-astute rhythm instincts of the Smack Productions clan.

The U.K.'s reliably fab Freetown Records gets into the compilation game with "Let's Dance For Love," which plumbs through the label's vaults and reveals an A&R vision that has always aimed toward building a unifying bridge between the New York, London, and New Jersey circuits. We are in quite a lather over memories generated by the Diamond

Temple jewel, "Love's Masquerade," and "True Love" by Fayline Brown. Join us.

Finally, there is a useful new remix service on the block. EuroTracks is a company that is largely devoted to exposing and editing singles that are available only on import. Headed up by former DiscoTec remix service producer John Moffet, the company should prove to be a key tool in bringing potential hits to stateside dancefloors. At a time when there are more remix services than any U.S. label can accommodate (or that any DJ can really care about), this is a crafty little move... not to mention a possible gold mine.



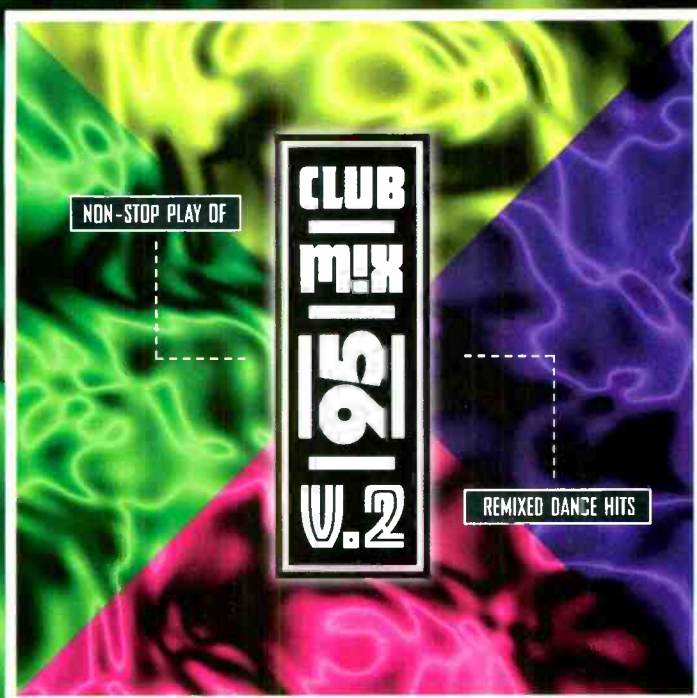
K-tel's Cutting Edge, Urban, Street Flava label presents

Club Mix '95 V.2

THE DANCE COMPILATION OF THE YEAR!

AVAILABLE IN STORES COAST TO COAST, THIS SEPTEMBER!

FEATURING 11 NON-STOP REMIXED DANCE HITS

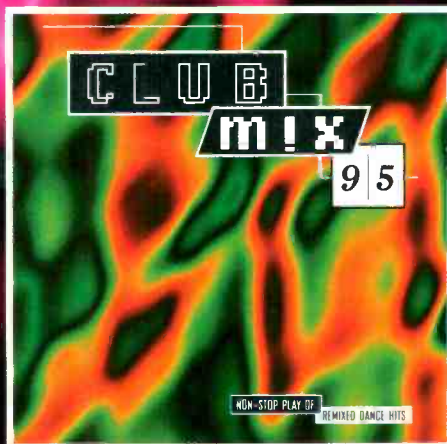


CS 6186-4 CD 6186-2

- I. TOTAL ECLIPSE OF THE HEART (MOBIUS LOOP MIX) - Nicki French
2. COTTON EYE JOE (MADCOW MIX) - Rednex
3. LICK IT (20 FINGERS CLUB MIX) - Roula
4. MR. PERSONALITY (RADIO MIX) - Gillette
5. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million
6. WHAT HOPE HAVE I (THE BIG MIX) - The Sphinx
7. GET READY FOR THIS (EAST ORANGE BOOT MIX) - 2 Unlimited
8. TOOTSEE ROLL (SET IT OFF DANCE VERSION) - 69 Boyz
9. WANNA GET BUSY (CLUB MIX) - Reality
10. YOLANDA (CLUB MIX) - Reality
- II. BACK & FORTH - Aaliyah

ALSO AVAILABLE
Club Mix '95

CS 6147-4 CD 6147-2



- I. SHORT SHORT MAN (BASS MIX) - 20 Fingers featuring Gillette
2. WE ARE FAMILY (SURE IS PURE REMIX EDIT) - Sister Sledge
3. I LIKE TO MOVE IT (ERICK "MDRE" CLUB MIX) - Reel 2 Real
4. DREAM ON DREAMER (HEAVY MOTION MIX) - Brand New Heavies
5. DEFINITION OF A HOTTI (REMIX) - R. Kelly & Public Announcement
6. FUNK DAT (PG 13 MIX) - Sagat
7. MR. MEANER (SPIKE VOCAL) - Mack Vibe featuring Jacqueline
8. YOU BRING ME JOY (BOP TIL 'U DROP MIX) - Rhythm Factor
9. I GET LIFTED (UNDERGROUND NETWORK MIX) - Barbara Tucker
10. WHAT'S UP (48'S MIX) - DJ Miko

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RECOGNIZE THE REAL

'All In Good Time' For Hummon Columbia Tries Unique Marketing Plan

BY DEBORAH EVANS PRICE

NASHVILLE—Conventional wisdom in the music industry usually follows the time-worn path of signing the act, creating anticipation, releasing a single, then hitting them with the album.



HUMMON

However, Columbia is throwing conventionality out the window in introducing singer/songwriter Marcus Hummon by releasing the entire album Aug. 29 with no plans to release a single until December or January. The game plan is to put him on the road performing in clubs, introduce him to consumers by having them become acquainted with the album as a whole, then pursue radio airplay with a single.

Sony senior VP Scott Siman says the label has viewed Hummon's album, titled "All In Good Time," as unique from the outset. "We said, 'If there's one thing we're not going to do, it's the same old thing.' We used different players, different studios, a different producer [Monroe Jones, whose previous credits include work in folk-rock, pop, and R&B]," Siman says. "We gave Marcus an incredible amount of latitude into how he wanted to make his own record—the kind of things not typically done with a new artist.

"A lot of the Nashville way is to use these certain players. [There are] four or five established producers—pick one of those... and get the same songwriters. I'm not criticizing that method of doing it, but I don't think that's the way you should do every record."

The Columbia staff shares Siman's enthusiasm for the unique strategy being taken with Hummon. "We all agreed what we didn't want to do here was take the cookie-cutter approach," says Debi Fleischer, Columbia's senior director of national promotion. "We felt we had an opportunity with an album as strong as this to go first to the public and take a different route and



Decker Signs. ASCAP and EMI Music Publishing recently signed songwriter Shane Decker to their ranks. Pictured, from left, at the occasion are ASCAP's Connie Bradley and Ralph Murphy, EMI's Celia Froehlig, and Decker (seated).

create an identity and a base at the consumer level before ever going to country radio with that first single."

Siman thinks Hummon is the type of artist radio has been asking for, and that's why Sony decided to take this novel approach to his launch. "I think Marcus symbolizes the best Nashville has to offer as a writer and an artist," Siman says. "There's a lot of concern among radio stations about the quality of the music. A lot of consultants are talking about it, and we've been hearing rumblings for a really long time. I think what they've wanted was something fresh, something with energy, and something that's country. And I've told a few of them, 'Just wait, 'cause I think we've got something that fits the bill of what you're asking for, and it's Marcus Hummon.'"

Prior to signing with Columbia, Hummon made a name for himself as a popular live performer on the Nashville club scene with his band Red Wing, and also as a songwriter. Among the songs he's had recorded are Wynonna's hit "Only Love," Alabama's "Cheap Seats," and the title cut on Hal Ketchum's latest album, "Every Little Word." He's also had cuts done by Patty Loveless, Western Flyer, Doug Stone, and Michael Martin Murphey.

Hummon is pleased with Sony's approach to his album's release. "I feel real positive about the way it's been projected to me," he says. "It's a real pro-active stance. It's not in any way a move away from radio, because we're going to do that, too. We're very respectful of the marketplace and its needs. A real important part of all new country acts is the setup. We felt in my case I've honed what I do both as a writer and performer, so we thought, 'Why don't we just get a band... stand in front of them and sing the songs out there in front of people on a grass-roots level?'"

With that in mind, Sony let Hummon use his band to cut the album, and now the label is putting him out on the road to perform the new release. The club tour will begin Aug. 9 in Fort Wayne, Ind. Tom Gibson, VP of marketing and artist development at Columbia, says there are plans to place ads supporting Hummon's local appearances.

"We will focus on locally oriented advertising, print, or radio, but most likely print," Gibson says. "And obviously that advertising will be linked to both the date and with an appropriate retailer."

Gibson says the grass-roots efforts to promote Hummon will also include lots of mailings. "We have access to the promoters' mailing lists," Gibson says. "Most promoters and clubs have their own mailings lists. Many of these marketplaces have local songwriter associations, and because Marcus is a songwriter, we're using a lot of things like that. We're mailing a lot of postcards, because we feel like people who are plugged in creatively, whether they be songwriters or music fans, are either going to be on these songwriter association mailing lists or the mailing list of a local club they go to. So we're going to reach those consumers directly."

Though video plans have yet to be fi-

nalized, Gibson says a video campaign for the fall is planned to heighten awareness of the album and build toward the single's release. The first single hasn't been selected yet, and the release date hasn't been set. Gibson says the label is looking at December or January, after consumers have time to become familiar with the album.

Asked where he sees the record fitting in the country market, Hummon replies, "I really believe it's part of the overall mainstream picture. The music is not Joe Diffie. It's not Alan Jackson. It doesn't lean heavily toward traditional, but in my thinking it's part of

(Continued on page 30)



Two-Stepping With Shelby. Magnatone recording artist Shelby Lynne recently gave a special benefit performance in Los Angeles for AmFAR, the American Foundation for AIDS Research. The benefit, "Two-Steppin' For The Cure II," honored Clint Black, Greg Louganis, and Liza Minnelli, among others, for their efforts supporting AIDS research. Pictured, from left, are Scott Baio, Minnelli, Lynne, and Herbie Hancock.

Back In Nashville, RCA's Joe Galante Has High Standards And Lots Of Ideas

WELCOME HOME: Joe Galante, who has just finished his first six months back in Nashville, has a unique business portfolio. This is the second time that Galante, now chairman of the RCA Label Group, has taken on the task of restructuring RCA's Music City operations. In 1982, Galante, then 31 and the youngest-ever head of a Nashville label, took charge of RCA Nashville and built it into the giant of Nashville companies. In 1990, he moved to New York to become president of RCA Records.



GALANTE

Galante is known as a very intense executive, and I asked RLG VP/GM Randy Goodman about working for the chairman.

"Joe sets such high standards here that he's constantly raising the hurdles and asking questions," he says. "Sometimes it's frustrating, but I prefer this kind of environment where you're constantly learning."

Nashville Scene recently talked at length with Galante. We offer here the thoughts of Chairman Joe:



ON THE NEW RCA: "Compared to the last four years, these last six months have been very rewarding. We have completely re-focused the roster. We cut it in half. We had about 25 acts; now we're down to about 13. We've changed the entire organization. We have two labels [RCA, BNA] very focused on artist development and promotion, and then a central core operation [RLG] that is there to support the rest of the organization. I think the results are starting to show on the charts. Everything we've put out since January has been a top 10 record or better."

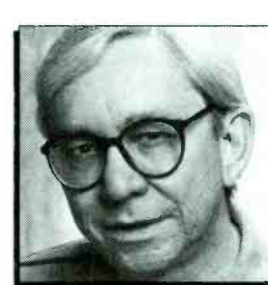
ON TALENT: "We've signed some really great singers, and that's the main thing we look at when we go to the roster together. We say, 'Yeah, we have this little rule: You have to be able to sing.' We've also infused some new talent into the production side of RCA, in terms of using people like Emory [Gordy Jr.] or reaching out and bringing in people like Mark Wright and Don Cook. The charts seem to be going the right direction."

"Kenny Chesney and Lorrie Morgan are the first two records we have really worked on as RLG. Lorrie's has been out less than 30 days, and we're almost gold. I think Kenny

Chesney will have a gold-plus record. Alabama's last album was platinum, and I think this one will do better than that. And we're introducing Ty England. And then we have a

Clint Black Christmas album coming with all new material. We're in the studio with Lari White, on the follow-up to her gold record. John Anderson's going into the studio. We signed a great new singer named Ray Vega—big voice, very distinctive, great look, sings in Spanish and English.

"Martina [McBride] has just finished a record that is going to be platinum-plus for her. Aaron Tippin just did a complete turnaround. He's put his music in our hands, and we've gone out and found a number of outside tunes for him, because he was writing most of his own records and we were hitting a wall."



by Chet Flippo

ON COUNTRY IN GENERAL: "We're enjoying success in the format, but we're also enjoying a great deal of mediocrity in a lot of areas. You need a great song and a great singer. And if you didn't have either, you didn't make it through the door. Today, you can have a good song or be a good singer, or be a fair singer with a good song, and make it through the door. So, instead of the hurdle being raised, I think it's been lowered. I don't think that musically we in Nashville have as much to be proud of as we did 10 years ago. I think we're making good music instead of great music in certain cases. Ten years ago, nobody would walk in and say, 'I've got a guy who wears a hat, he's good-looking, and you oughta see him in his jeans.'"

ON THE RADIO INFLUENCE: "There are new artists making mediocre records, and there are established artists making mediocre records. The problem that we have is that record companies don't control their roster size. Radio does. Radio does, because it says, 'I'm only gonna allow you to do this.' So, if you look at how many labels are out there and then you multiply that by how many new acts are coming in, you can see where the glut is. In pop music, we never were controlled by radio in the number of new acts we could sign, because (a), we had a number



(Continued on page 30)

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 5, 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
★★★ NO. 1/GAINER ★★★						
1	1	1	24	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS 3 weeks at No. 1	THE WOMAN IN ME	1
2	2	3	17	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
★★★ HOT SHOT DEBUT ★★★						
3	NEW	1	1	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	3
4	3	2	32	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	4	4	24	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
6	NEW	1	1	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	6
7	5	5	4	LORRIE MORGAN BNA 66508 (10.98/16.98)	GREATEST HITS	5
8	6	7	80	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
9	7	6	70	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
10	9	9	65	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
11	8	8	59	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
12	10	14	43	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
13	11	11	56	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
★★★ PACESETTER ★★★						
14	16	40	5	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	14
15	13	18	44	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
16	12	10	63	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
17	15	12	5	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
18	21	27	20	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	18
19	14	13	9	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
20	17	15	77	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
21	18	22	37	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
22	19	16	43	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
23	25	25	78	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
24	20	17	52	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
25	24	44	29	WADE HAYES COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
26	22	29	43	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
27	30	31	26	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
28	27	23	6	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
29	29	21	77	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
30	31	35	20	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
31	26	19	78	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
32	23	20	23	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
33	33	28	95	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
34	28	39	26	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
35	38	38	42	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
36	44	73	4	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	32	26	49	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
38	35	43	10	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	35
39	34	24	14	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
40	45	62	5	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	40
41	36	30	59	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
42	39	36	65	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
43	40	42	53	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
44	42	33	48	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
45	41	32	42	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
46	37	41	58	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
47	46	58	27	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
48	43	53	6	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
49	50	47	149	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
50	47	46	160	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
51	48	55	43	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
52	62	68	8	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) HS	DAYS GONE BY	52
53	51	34	53	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
54	55	52	11	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) HS	4 RUNNER	27
55	56	48	206	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
56	52	49	146	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
57	49	37	15	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
58	60	63	24	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
59	57	69	3	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	57
60	53	45	40	VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
61	54	54	126	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
62	58	56	141	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
63	61	50	44	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
64	63	59	89	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
65	64	57	19	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
66	59	51	16	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
67	73	—	44	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
68	66	65	17	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
69	65	61	43	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
70	75	—	70	JOHN BERRY ● CAPITOL NASHVILLE 80472 (9.98/13.98) HS	JOHN BERRY	13
71	67	70	57	LARI WHITE ● RCA 66395 (9.98/15.98) HS	WISHES	24
72	72	74	98	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
73	RE-ENTRY	24	24	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
74	68	60	97	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
75	RE-ENTRY	111	111	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 AUGUST 5, 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 ▲ ⁶ MCA 12* (7.98/12.98) 188 weeks at No. 1	GREATEST HITS	220
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	34
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	218
4	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	72
5	8	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	26
6	7	BILLY RAY CYRUS ▲ ⁸ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	11
7	6	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	220
8	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	205
9	11	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	220
10	5	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	28
11	10	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	74
12	13	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	218
13	16	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	27

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	12
15	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	90
16	19	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	13
17	24	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	52
18	—	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	1
19	17	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	8
20	15	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	92
21	18	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	11
22	20	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	16
23	22	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	25
24	21	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	59
25	—	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	6

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

COUNTRY CORNER



by Wade Jessen

REMEMBRANCE: Charlie Rich, the Country Music Assn.'s 1973 male vocalist of the year and 1974 entertainer of the year, died July 25 in Hammond, La., from a blood clot on the lung (see story, page 10). Rich gained popularity as a Memphis-based jazz and blues artist during the '50s leading the **Velve-tones**. Affectionately dubbed "the Silver Fox" during his country heyday, Rich joined **Sam Phillips'** Sun label as a session pianist and staff writer. During his tenure there, he wrote, arranged, and played on sessions for **Jerry Lee Lewis**, **Johnny Cash**, and **Roy Orbison**. Rich became a teen idol with his 1960 hit, "Lonely Weekends," and resurfaced on the charts in 1965 with "Mohair Sam." Rich's country recordings were the result of a 1968 contract with Epic, however, his breakthrough hit, "I Take It On Home," came in 1972. Rich posted a total of 9 No. 1 country hits, and 8 other top 10 singles, including the crossover hits "The Most Beautiful Girl," and "Behind Closed Doors" in 1973. During a five-week period in 1974, three separate Rich titles held the top three slots on Billboard's Top Country Albums chart without interruption.

SOUTHERN FLAVOR: Jeff Foxworthy's brand of backwoods humor earns him Hot Shot Debut honors on Billboard's Top Country Albums, as his sophomore Warner Bros. set, "Games Rednecks Play," blasts onto that chart at No. 3 and enters The Billboard 200 at No. 14. Foxworthy, a former computer engineer from Atlanta, began working the comedy club circuit in the mid-'80s, eventually landing a spot on NBC's "The Tonight Show." Since then, the comedian has appeared more than 10 times on that show, has starred in two Showtime specials, has been nominated for two ACE awards, is featured in **Alan Jackson's** new video for "I Don't Even Know Your Name," and has inked a deal to star in an ABC prime-time sitcom, "The Jeff Foxworthy Show," which debuts later this year. Foxworthy's Warner Bros. and Laughing Hyena sets post cumulative sales this week of more than 79,000 units. "Party All Night," the first single from "Games Rednecks Play," moves 56-53 on Hot Country Singles & Tracks and debuts on Top Country Singles Sales at No. 14. The accompanying video features labelmate Little Texas.

HOLY MATRIMONY: Alan Jackson's lament of an unwitting marriage to a semi-toothless waitress, "I Don't Even Know Your Name" (Arista), soars to the top of Billboard's Hot Country Singles & Tracks, his 11th No. 1 on our airplay-driven singles chart. Jackson, a former mail-room worker at cable outlet TNN, first appeared on that chart in 1989 with "Blue Blooded Woman." Jackson's first No. 1 single was 1991's "I'd Love You All Over Again," written as an anniversary present for his wife, Denise.

ACES AND STRAITS: George Strait is our lone Airpower award winner (21-18) on Billboard's Hot Country Singles & Tracks with "Lead On," the title cut from his most recent MCA collection. The ballad was written by **Dean Dillon** and **Alabama's Teddy Gentry**. Dillon has penned several Strait hits, including "The Chair," "Nobody In His Right Mind," "It Ain't Cool To Be Crazy About You," "Ocean Front Property," and "Famous Last Words Of A Fool." Meanwhile, **Faith Hill** posts our Hot Shot Debut entry at No. 58 with "Let's Go To Vegas," the first single from her forthcoming album on Warner Bros.

NASHVILLE SCENE

(Continued from page 28)

of formats and (b), there were years between records. Country is on a cycle basis. So, we need to look at the ability to expand our rosters. When I left, the heavy buyer bought maybe 12 to 14 records a year. Heavy buyer now is 24 to 36 records a year. You see a lot of acts going gold. People are saying, 'I like that song. I'll buy the album.' Before, you had to have three hits, four hits before. You can have one hit now and you're there.

"This audience is more like a mainstream pop audience than a traditional country marketplace, and I think a lot of broadcasters are trying to hold it back to a core. Country needs to have that ability to be wider."

ON THE FUTURE: "In New York, I had the world to choose from. Here, I have 214 or 125 radio stations to choose from, depending on what trade you're looking at. If we restrict it, it's gonna get stale, and we're already losing people on the younger side because of **Sheryl Crow** and **Hootie & the Blowfish**. We shouldn't be restricted in trying to get to those folks, who are having more influences, both as consumers and as artists, and we should allow them to explore a little bit more.

"We're not limited by money. Any of these labels here could sign double the number of acts. We shouldn't have to say, 'We gotta keep it small because I can't get anybody else through the door, and you'll have to wait five years.' Because we're gonna miss some things. I shudder to think if the **Eagles** walked through the door today, what would you do? Say, 'Sorry?'"

"Some of the rules we're creating don't make any market sense because of radio. I understand what they have to do because of advertising, but good broadcasters allow that creativity to surface in terms of new artists."

ON WHAT COUNTRY NEEDS: "We need stars. We have not replaced the consummate entertainers we had in a **Waylon Jennings**, **Willie Nelson**, **Dolly Parton**, **Kenny Rogers**, and folks like that. We've had **Reba** for years, we've had **Alabama**, we've had **George [Strait]**, and we've had a few other people who came along. But they are not people who can go to **Nassau Coliseum** or **Madison Square Garden** and fill it."

ON THE MARKET: "Quite honestly, there are some labels in town that are trying to jump in on the 'let's get rich quick' scheme, and their music isn't up to par. Well, that's the marketplace. If my music isn't up to par, I've got to deal with that. I don't get off on just getting records on the chart. I've got to sell them. That's how I make my money. The marketplace feeds that information back to us, through **SoundScan** or **BDS [Broadcast Data Systems]**, so I don't think we'll ever get back to the 'Urban Cowboy' days where we were just manufacturing stuff and were just shipping

stuff out. There are too many systems controls now to allow that to happen again.

"That comes up all the time at seminars: We're not gonna do 'Urban Cowboy' again! No, we're not. We're also not gonna make pop records. We're not aiming at top 40 radio. We're aiming at country radio—or an audience. And if you want to be partners with us on that, great. And, if not, then we've got to kind of figure out as a town how we can get to some of these folks. Because otherwise we're gonna lose them. And we're gonna get real stale."

'ALL IN GOOD TIME' FOR HUMMON

(Continued from page 28)

the country music picture. I'm an example of a changing demographic. There haven't been a lot of artists from the East Coast, yet country music is so national in its scope. It's only natural that people who are coming from different regions have slightly different influences.

"I believe I have two particular strengths. One of them is as a country rock artist who really drives home a song in an organic way . . . and the other strength is ballads and sounds that are overtly into bringing people inside my feelings. I almost expect of them, as a performer, a response. These are songs that seek to be responded to at the level of the heart."

Fleischer says she thinks radio will respond positively to Hummon's music.

"His songs are strong, and they totally fit the context of country radio. No, they are not traditional songs and he doesn't wear a hat, but his music fits in with what's going on on the radio."

Wade Hayes and Rick Trevino are two recent Columbia success stories, and Sony executives hope Hummon is next on the list. "More and more, we are looking at each of our releases in a very individual way and examining our artists and their music," Gibson says. "Our intention is to take their individuality and market them in unique ways, but not just for the sake of being unique. We want to take the individuality of our artists and build on their strengths. Every record should have a different plan, because every artist is different."



Clark & Company. Mercury Records newcomer Terri Clark visited with Handieman reps at Dave & Buster's in Atlanta. Pictured, from left, are PolyGram Distribution sales representative Pete Heldt, Clark, Handieman sales manager Sam Freeman, Handieman regional VP Gene Brown, and Handieman buyer Wayne Yochum.

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

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

- 48 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 51 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI)
- 2 ANO STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL
- 4 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
- 55 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL
- 66 BEIN' HAPPY (Toni Taft, ASCAP)
- 46 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM/HL
- 35 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 12 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 14 DARNED IF I DON'T (DANGLED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL
- 74 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 30 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/HL
- 25 DOWN IN TENNESSEE (EMI April, ASCAP/Idea Of March, ASCAP) HL
- 36 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL
- 61 FEMALE BONDING (Longitude, BMI/August Wind, BMI)
- 59 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL
- 21 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM
- 71 FRIDAY NIGHT STAMPEDE (Careers-BMG, BMI/Warner Chappell, ASCAP) HL
- 75 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
- 31 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
- 52 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
- 67 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI)
- 3 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
- 1 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
- 54 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
- 39 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM
- 43 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Golden Reed, ASCAP/No Clanon, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI)
- 62 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI)
- 60 I LIKE THE SOUND OF THAT (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew,

- ASCAP) WBM
- 49 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL
- 59 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP)
- 16 IN BETWEEN OANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlett's Sister, ASCAP) WBM
- 23 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 68 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI)
- 22 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- 69 JENNY COME BACK (Tom Collins, BMI/New Court, BMI)
- 47 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL
- 18 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 58 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI)
- 5 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 72 LOVE LIKE THIS (Egypt Hollow, BMI/My Choy, BMI/Aresille, BMI/EMI, BMI)
- 57 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
- 73 MY GIRL FRIDAY (Stroudavarian, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/HL
- 33 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
- 11 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM
- 38 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI)
- 19 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
- 53 PARTY ALL NIGHT (Shabloo, BMI/Max Laffis, BMI)
- 6 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)
- 56 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI)
- 17 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
- 50 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM
- 28 SHOULDO'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM/HL
- 63 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL
- 9 SOLO (THE GRUNDY COUNTY AUCTION INCIDENT) (DI, ASCAP/Robroy West, BMI) WBM
- 20 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
- 42 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)
- 70 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL
- 37 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM
- 32 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL
- 34 TEXAS TORNADO (Sony Tree, BMI) HL
- 27 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
- 29 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM
- 26 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
- 13 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 44 (THIS THING CALLED) WANTIN' ANO HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM
- 41 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
- 24 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
- 64 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
- 45 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)
- 40 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 8 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
- 10 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
- 7 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL

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
*** No. 1 ***						
1	4	6	13	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	ALAN JACKSON (V) ARISTA 1-2830	1
2	3	5	11	AND STILL T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	REBA MCENTIRE (V) MCA 55047	2
3	8	10	14	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BRYNE)	LORRIE MORGAN (C) (V) BNA 64357	3
4	1	1	13	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
5	9	13	12	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	LEE ROY PARNELL (V) CAREER 1-2823	5
6	7	8	21	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	DAVID LEE MURPHY (C) (V) MCA 54977	6
7	10	12	9	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	7
8	2	3	13	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) BNA 55035	2
9	6	2	14	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S.HENDRICKS (R.FAGAN,R.ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
10	14	16	17	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	PERFECT STRANGER (C) (V) CURB 476956	10
11	17	21	10	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954	11
12	11	14	14	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77903	11
13	16	19	15	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	JAMES HOUSE (C) (V) EPIC 77870	13
14	5	4	16	DARNED IF I DON'T (DANCED IF I DO) D.COOK (R.DUNN,D.DILLON)	SHENANDOAH (V) CAPITOL NASHVILLE 18484	4
15	15	15	10	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	TRACY BYRD (C) (V) MCA 55049	15
16	19	18	10	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	PAM TILLIS (V) ARISTA 1-2833	16
17	18	23	6	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	17
*** AIRPOWER ***						
18	21	25	7	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	18
19	31	37	5	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64381	19
20	25	32	13	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	BRYAN WHITE (C) (V) ASYLUM 64435	20
21	22	24	12	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	DIAMOND RIO (V) ARISTA 1-2739	21
22	26	29	9	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	TY HERNDON (C) (V) EPIC 77946	22
23	34	38	5	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	23
24	24	28	13	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
25	30	35	8	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	25
26	12	7	15	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.O.SANDERS,B.DIPIERO)	NEAL MCCOY ATLANTIC ALBUM CUT	3
27	28	30	13	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	RHETT AKINS (C) (V) DECCA 55034	27
28	29	31	9	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.OPIERO,A.ANDERSON,J.KLEMICK)	TY ENGLAND (C) (V) RCA 64280	28
29	13	9	17	THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK)	BLACKHAWK (V) ARISTA 1-2813	7
30	35	41	4	DON'T STOP D.COOK (C.RAINS,T.SHAPIRO)	WADE HAYES (C) (V) COLUMBIA 77954	30
31	38	42	5	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	31
32	23	11	17	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	TRAVIS TRITT WARNER BROS. ALBUM CUT	2
33	20	17	14	MY HEART WILL NEVER KNOW J.STROUD (S.OORFF,B.KIRSCH)	CLAY WALKER (C) (V) GIANT 17887	16
34	33	26	17	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	1
35	43	56	4	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	35
36	32	20	19	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	KENNY CHESNEY (C) (V) BNA 64306	6
37	36	33	18	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64281	1
38	52	—	2	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	COLLIN RAYE (C) (V) EPIC 77973	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	37	27	18	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859	4
40	39	36	20	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	TOBY KEITH (C) (V) POLYDOR NASHVILLE 851 728	2
41	41	47	8	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	MARK COLLIE (C) (V) GIANT 17855	41
42	42	44	7	SOMETIMES I FORGET J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	42
43	62	—	2	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	43
44	51	57	3	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSSET,D.LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	44
45	48	48	6	WHY WALK WHEN YOU CAN FLY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	45
46	55	62	4	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	46
47	50	49	7	JUST MY LUCK R.BENNETT (K.RICHEY,ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852 832	47
48	46	45	20	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019	3
49	27	22	11	I'M IN LOVE WITH A CAPITAL "U" J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	JOE DIFFIE (C) (V) EPIC 77902	21
50	53	53	6	SHE CAN'T LOVE YOU C.FARREN (J.STEELE,C.FARREN,R.SHARP)	BOY HOWDY CURB ALBUM CUT	50
51	65	—	2	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	51
52	54	51	6	A HEART WITH A WHEEL DRIVE B.CANNON,L.SHELL (P.THORN,B.MADDOX)	4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	51
53	56	54	5	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
54	57	55	7	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	54
55	58	61	4	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACAULAY)	ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	55
56	68	—	2	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	56
57	45	34	16	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	JOHN ANDERSON (V) BNA 64274	15
*** HOT SHOT DEBUT ***						
58	NEW	—	1	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	58
59	73	—	2	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	59
60	59	58	4	I LIKE THE SOUND OF THAT B.BECKETT (S.SESKIN,A.PESSIS)	WOODY LEE (C) (V) ATLANTIC 87123	58
61	61	60	4	FEMALE BONDING S.BOGARD,M.CLUTE (B.JAMES)	BRETT JAMES (C) (V) CAREER 1-2838	60
62	66	—	2	I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	62
63	60	59	7	SLOW ME DOWN B.MAHER (S.DAVIS,S.LYNNNE,B.MAHER)	SHELBY LYNNE (C) MAGNATONE 1102	59
64	64	—	2	WHO NEEDS YOU B.TANKERSLEY (S.EWING,M.CATES)	LISA BROKOP (C) CAPITOL NASHVILLE 58435	64
65	44	40	11	FIND OUT WHAT'S HAPPENIN' J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT	40
66	72	—	2	BEIN' HAPPY R.SCRUGGS (R.TAFF,T.TAFF)	RUSS TAFF (C) (V) REPRISE 17801/WARNER BROS.	66
67	NEW	—	1	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	SHENANDOAH (C) CAPITOL NASHVILLE 58442	67
68	NEW	—	1	I WANNA GO TOO FAR G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	68
69	NEW	—	1	JENNY COME BACK M.WRIGHT,M.OMARTIAN (T.SILLERS,J.TIRRO)	HELEN DARLING (C) (V) DECCA 55060	69
70	75	63	15	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	LITTLE TEXAS WARNER BROS. ALBUM CUT	27
71	RE-ENTRY	2	2	FRIDAY NIGHT STAMPEDE R.PENNINGTON,WESTERN FLYER (M.HUMMON,M.POWELL)	WESTERN FLYER STEP ONE ALBUM CUT	71
72	74	70	3	LOVE LIKE THIS J.STROUD,C.CARTER (M.KENNEDY,P.ROSE,P.BUNCH)	CARLENE CARTER (C) (V) GIANT 17853	70
73	RE-ENTRY	9	9	MY GIRL FRIDAY R.LANDIS (C.WRIGHT,C.JACKSON)	DARON NORWOOD (C) (V) GIANT 17881	58
74	67	52	10	DON'T MAKE ME FEEL AT HOME K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS)	WESLEY DENNIS (C) (V) MERCURY NASHVILLE 856 834	51
75	RE-ENTRY	18	18	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	WOODY LEE ATLANTIC ALBUM CUT	46

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



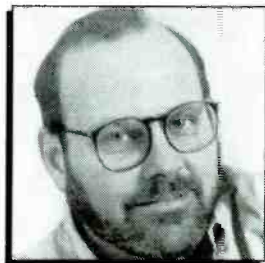
FOR WEEK ENDING AUGUST 5, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	6	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
2	2	2	6	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
3	3	4	6	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	4	3	6	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
5	5	10	6	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
6	9	5	6	PARTY CROWD MCA 54977	DAVID LEE MURPHY
7	7	8	6	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
8	8	—	5	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
9	6	7	6	ANGELS AMONG US RCA 62643	ALABAMA
10	11	6	6	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
11	10	17	6	MY HEART WILL NEVER KNOW GIANT 17887	CLAY WALKER
12	13	15	5	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
13	12	14	6	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	—	1	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
15	19	—	4	THAT AIN'T MY TRUCK DECCA 55034	RHETT AKINS
16	16	22	4	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
17	14	19	6	FALL IN LOVE BNA 64306	KENNY CHESNEY
18	20	21	6	REFRIED DREAMS CURB 76931	TIM MCGRAW
19	18	24	6	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
20	21	16	4	THIS IS ME MISSING YOU EPIC 77870	JAMES HOUSE
21	17	9	6	YOU DON'T EVEN KNOW WHO I AM EPIC 77856	PATTY LOVELESS
22	25	—	2	SHE AIN'T YOUR ORDINARY GIRL RCA 64346	ALABAMA
23	22	—	2	I'M IN LOVE WITH A CAPITAL "U" EPIC 77902	JOE DIFFIE
24	24	20	6	STAY FOREVER MCG CURB 76929	HAL KETCHUM
25	15	11	6	CAIN'S BLOOD POLYDOR NASHVILLE 851 622	4 RUNNER

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.

Latin Notas



by John Lannert

A DREAM FOR ALL: When Selena was alive, the Tejano/pop superstar never realized how big she had become. Now the question is, How big is the slain idol going to become in death?

Certainly, the top-rated numbers already speak for themselves. "Dreaming Of You" bows with a jaw-dropping debut at the top of The Billboard 200 and is the first album containing a majority of Spanish-language material to reign supreme on that chart. Likewise, "Dreaming Of You" rules at No. 1 on The Billboard Latin 50, where the bilingual package will likely remain until the next Selena album is released.

On Hot Latin Tracks, Selena is running Nos. 1 and 3 with the weepy-eyed ranchera standard "Tú Sólo Tú"—her seventh chart-topper—and the sensuous narrative "I Could Fall In Love."

A quick check at Anglo and Latino retail confirms that Selena has crossed within and beyond the Latino market. Anglos are scooping up "Dreaming Of You," and so are many Latinos who had never heard of Selena until recently.

Concurrently, "I Could Fall In Love" is gathering momentum on Anglo radio, thereby spurring increased general market sales and media attention. Robust international sales are sure to follow as Selena's celebrity spills over to Europe, Asia, and Latin America.

Like a nascent hurricane gathering strength over the open sea, the Selena phenomenon continues to burgeon inexorably to a proportion that eventually will be no less mythical for Latinos than the fabled legacy left behind for Anglos by another beloved musical legend—Elvis Presley.

This comparison might sound like a blasphemous stretch of imagination to many, but bear in mind that when Hollywood puts out a biopic of Selena next year, the touching story of her rags-to-riches life will be a blockbuster film that finally opens completely the gates of mainstream entertainment to all Latinos.

Then the crossover dream so cherished by Selena when she was alive will have been fully realized—and made much closer to reality for Latino entertainers of all stripes who aspire to follow in her footsteps.

SARZO BOWS LABEL: Cuban-born bassist/producer Rudy Sarzo, who has played with well-known rock acts *Ozzy Osbourne*, *Quiet Riot*, and *White Snake*, has launched his own rock imprint, Sarzo Music. The label's first release, "Generación Mutante" by Argentinian hard rockers *Logos*, is due out in September. Sarzo produced the album.

STATESIDE BRIEFS: SoundScan has signed two California retailers as reporters for The Billboard Latin 50: Discos Azteca (three stores) and Discoteca Linda (two stores) . . . Latino independent retail chain Ritmo Latino has relocated its corporate headquarters to Neptune, N.J. . . . Karen is now being distributed by PolyGram Latino for all product except "Grandes Exitos De Juan Luis Guerra 440," which

(Continued on page 39)

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Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	4	SELENA EMI LATIN	TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL)
2	3	4	13	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
3	2	3	6	SELENA EMI LATIN	I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
4	4	2	4	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
5	5	8	5	JULIO IGLESIAS SONY	AGUA DULCE, AGUA SALA R.ARCUSA (DONATO,ESTEFANO,BATTI)
6	7	6	5	BRONCO FONOVISA	OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA)
7	6	5	11	LA MAFIA SONY	NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
8	8	13	5	MANA WEA LATINA	NO HA PARADO DE LLOVER FHER.A.GONZALES (FHER.A.GONZALES)
9	11	16	5	MARTA SANCHEZ POLYGRAM LATINO	DIME LA VERDAD C.DE WALDEN (C.DE WALDEN,M.DI CARLO,M.HARRIS)
10	14	15	6	LOS FUGITIVOS RODVEN	QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO)
11	9	7	9	BANDA ZETA FONOVISA	PRESUMIDAS S.A. ZE.LUIS (ZE.LUIS)
12	12	9	7	TIRANOS DEL NORTE FONOVISA	TAL PARA CUAL J.MARTINEZ PARA (L.PEREZ)
13	10	11	10	MARC ANTHONY SOHO LATINO/SONY	TE CONOZCO BIEN S.GEORGE (O.ALFANNO)
14	13	14	5	LIBERACION FONOVISA	PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI,R.PEREZ)
15	18	18	4	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)
16	16	12	12	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA P.RAMIREZ (J.SEBASTIAN)
17	22	21	5	THE BARRIO BOYZZ SBK/EMI LATIN	NO ME DEJES K.C.PORTER (M.FLORES)
18	15	10	7	LOS TIGRES DEL NORTE FONOVISA	EL EJEMPLO T.N. INC. (T.BELLO)
19	25	—	2	TITO ROJAS M.P.	ESPERANDOTE J.MERCEDE (A.BARONI)
20	19	20	9	JERRY RIVERA SONY	MAGIA C.SOTTO (O.ALFANNO)
21	21	23	5	PEDRO FERNANDEZ POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
22	20	17	10	INTOCABLE EMI LATIN	PARACE QUE NO J.L.AYALA (F.AYALA)
23	17	19	7	MILLIE EMI LATIN	ESTAREMOS JUNTOS K.C.PORTER (K.C.PORTER,M.FLORES)
24	24	22	10	FITO OLIVARES FONOVISA	EL PASO DEL CANGURO F.OLIVARES (R.OLIVARES)
25	31	—	2	LOS DEL RIO ARIOLA/BMG	MACARENA LOS DEL RIO (A.ROMERO MONGE R.RUIZ)
26	29	27	6	LOS MIER FONOVISA	CORAZON DE ANGEL LOS MIER (J.MARIA LOBO)
27	NEW	1	1	LOS HUMILDES HNOS. AYALA FONOVISA	NO PUEDO VIVIR SIN TI E.ELIZONDO (A.CHAVEZ)
28	NEW	1	1	HECTOR TRICOCHÉ RODVEN	MUJER PROHIBIDA V.URRUTIA (C.DE LA CIMA)
29	37	—	2	LA DIFERENCIA ARISTA-TEXAS/BMG	TU ERES M.MORALES,R.MORALES (M.C.SPINDOLA)
30	NEW	1	1	ANA GABRIEL SONY	NO TENGO DINERO A.GABRIEL (JUAN GABRIEL)
31	27	38	3	LOS HURACANES DEL NORTE UNICO/FONOVISA	EL GATO DE CHIHUAHUA G.GARCIA (M.RUBALCABA)
32	30	33	11	EMILIO EMI LATIN	YA R.NAVAIRA (R.NAVAIRA)
33	NEW	1	1	CLAUDIO RODVEN	TU ERES MI REFUGIO R.PEREZ BOTIJA (R.PEREZ BOTIJA)
34	26	29	3	DONATO & ESTEFANO SONY	SIN TI ESTEFANO (ESTEFANO)
35	RE-ENTRY	7	7	IRIDIAN RODVEN	CUMBIA TRISTE F.CURIEL (F.CURIEL,P.A.CARDENAS)
36	34	26	8	KIARA RODVEN	LUNA DE PLATA C.DE WALDEN,M.DI CARLO (S.SINGER,L.C.COHEN,A.HOODING)
37	28	39	13	M. A. SOLIS Y LOS BUKIS FONOVISA	SI YA NO TE VUELVO A VER M.A.SOLIS (M.A.SOLIS)
38	39	—	2	JAILENE EMI LATIN	PERO NO B.CEPEDA (C.MOSQUEA)
39	38	—	6	RAUL ORTEGA FONOVISA	VEN DEVORAME OTRA VEZ R.ORTEGA (P.HERNANDEZ)
40	33	40	5	BANDA MAGUEY FONOVISA	COMO LA LUNA G.HURTADO (JUAN GABRIEL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 MANA WEA LATINA NO HA PARADO DE LLOVER	1 MARC ANTHONY SOHO LATI- NO/SONY TE CONOZCO BIEN	1 SELENA EMI LATIN TU SOLO TU
2 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD	2 TITO ROJAS M.P. ESPERANDOTE	2 JUAN GABRIEL ARIOLA/BMG EL PALO
3 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	3 JERRY RIVERA SONY MAGIA	3 BRONCO FONOVISA OJOS QUE HAN LLORADO
4 SELENA EMI LATIN I COULD FALL IN LOVE	4 HECTOR TRICOCHÉ RODVEN MUJER PROHIBIDA	4 LA MAFIA SONY NADIE
5 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA	5 SELENA EMI LATIN I COULD FALL IN LOVE	5 M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER...
6 M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER...	6 ZONA ROJA MAX/SONY POR TU CULPA	6 TIRANOS DEL NORTE FONOVISA TAL PARA CUAL
7 MILLIE EMI LATIN ESTAREMOS JUNTOS	7 JAILENE EMI LATIN PERO NO	7 BANDA ZETA FONOVISA PRESUMIDAS S.A.
8 PORTO LATINO RODVEN DIVINO AMOR	8 OLGA TANON WEA LATINA AUN PIENSO EN TI	8 LOS FUGITIVOS RODVEN QUIEN SOY YO SIN ELLA
9 THE BARRIO BOYZZ SBK/EMI LATINO NO ME DEJES	9 REY RUIZ SONY MINTIENDO	9 LIBERACION FONOVISA PARA ESTAR CONTIGO
10 KIARA RODVEN LUNA DE PLATA	10 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD	10 SELENA EMI LATIN I COULD FALL IN LOVE
11 DONATO & ESTEFANO SONY SIN TI	11 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	11 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
12 CLAUDIO RODVEN TU ERES MI REFUGIO	12 KINITO MENDEZ EMI LATIN LA PEGUE	12 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA
13 WILKINS RCA/BMG QUE HAS HECHO DE MI	13 LOS DEL RIO ARIOLA/BMG MACARENA	13 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL...
14 ROSARIO S/D/SONY LA ESTRELLA	14 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LA...	14 INTOCABLE EMI LATIN PARACE QUE NO
15 MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA...	15 THE BARRIO BOYZZ SBK/EMI LATINO NO ME DEJES	15 FITO OLIVARES FONOVISA EL PASO DEL CANGURO

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.

THE Billboard Latin 50™

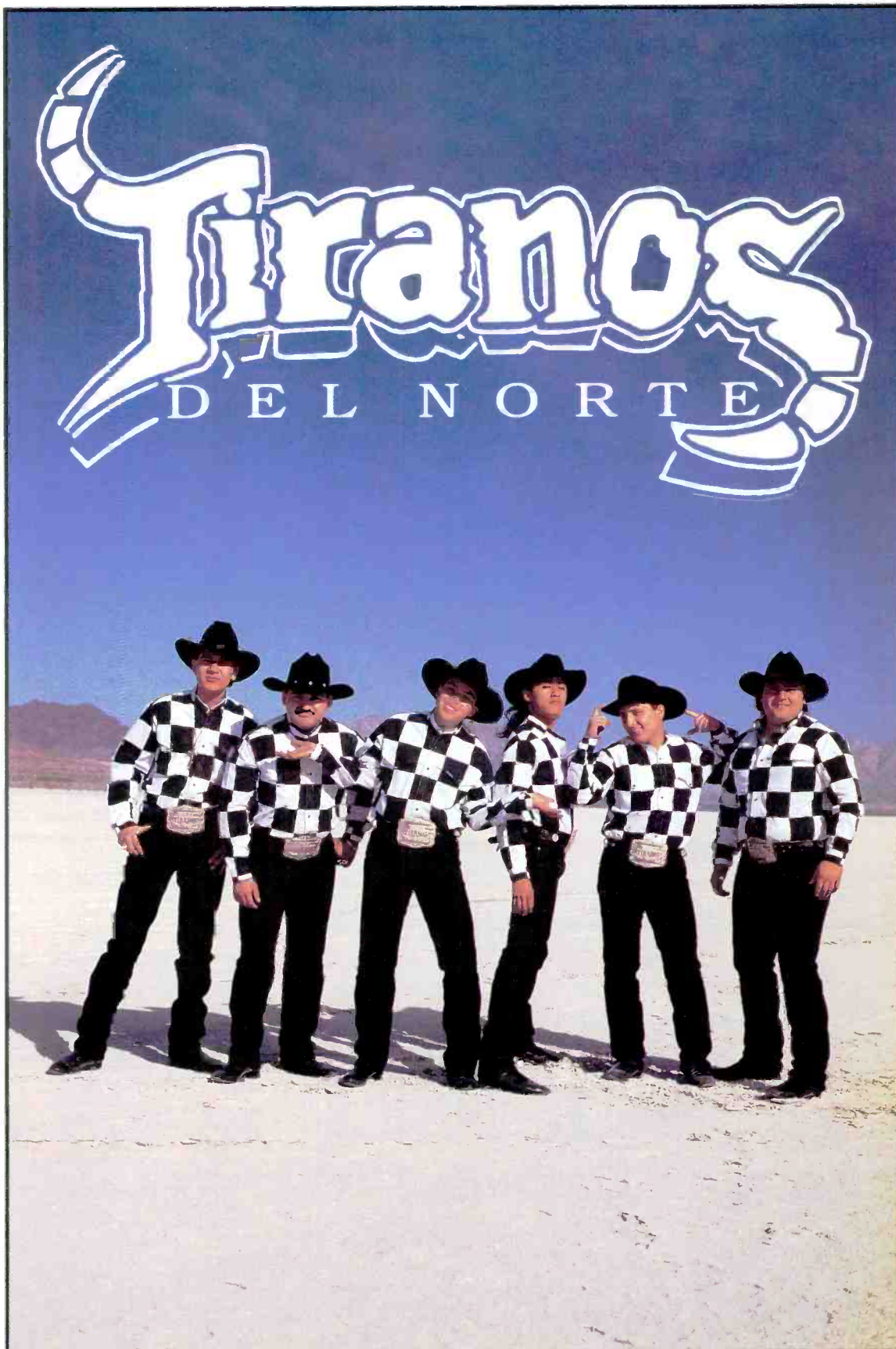
SoundScan®

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ HOT SHOT DEBUT/NO 1 ★★★		
1	NEW ▶		SELENA	EMI LATIN/EMI 34123/EMI LATIN	DREAMING OF YOU
			★★★ GREATEST GAINER ★★★		
2	1	70	SELENA ▲	EMI LATIN 28803/HS	AMOR PROHIBIDO
3	2	17	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
4	4	30	SELENA	EMI LATIN 30907	12 SUPER EXITOS
5	3	4	JULIO IGLESIAS	SONY 81604	LA CARRETERA
6	6	88	SELENA ●	EMI LATIN 42770	LIVE!
7	5	83	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
8	NEW ▶		JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
9	7	4	JERRY RIVERA	SONY 81583	MAGIA
10	9	48	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
11	10	17	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
12	11	13	MANA	WEA LATINA 99707/HS	CUANDO LOS ANGELES LLORAN
13	8	8	MARC ANTHONY	SOHO LATINO 81582/SONY/HS	TODO A SU TIEMPO
14	14	5	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
15	16	13	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
16	NEW ▶		LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUENOS DEL SWING
17	12	21	LA MAFIA	SONY 81520/HS	EXITOS EN VIVO
18	17	3	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
19	15	4	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
20	13	109	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
21	18	17	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
22	26	24	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
23	19	109	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
24	30	10	M. A. SOLIS Y LOS BUKIS	FONOVISA 0505/HS	POR AMOR A MI PUEBLO
25	20	6	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
26	22	43	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
27	25	9	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
28	27	8	LOS PALOMINOS	SONY 81567	EL GANADOR
29	46	2	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
30	31	18	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
31	21	18	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
32	23	109	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
33	24	8	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
34	41	22	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
35	33	11	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
36	32	109	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
37	39	64	CARLOS VIVES	POLYGRAM LATINO 518 884/HS	CLASICOS DE LA PROVINCIA
38	34	3	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
39	42	16	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
40	43	29	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
41	28	6	HOMETOWN BOYS	FONOVISA 12002	MIRE AMIGO
42	35	45	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
43	29	109	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
44	40	34	EMILIO	EMI LATIN 29116	SOUNDLIFE
45	45	11	VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
46	38	109	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
47	NEW ▶		TITO ROJAS	M.P. 6162	POR DERECHO PROPIO
48	36	12	SOUNDTRACK	EASTWEST 61748/EEG	MY FAMILY
49	RE-ENTRY		ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
50	44	13	REY RUIZ	SONY 81545	EN CUERPO Y ALMA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI/EMI LATIN DREAMING OF YOU	1 JERRY RIVERA SONY MAGIA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	2 SELENA EMI LATIN 12 SUPER EXITOS
3 JULIO IGLESIAS SONY LA CARRETERA	3 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUENOS DEL SWING	3 SELENA EMI LATIN LIVE!
4 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	4 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	4 SELENA EMI LATIN ENTRE A MI MUNDO
5 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	5 ALBITA CRESCENT MOON/EPIC/SONY NO SE PARECE A NADA	5 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
6 LUIS MIGUEL WEA LATINA ROMANCE	6 GLORIA ESTEFAN EPIC/SONY MI TIERRA	6 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
7 M. A. SOLIS Y LOS BUKIS FONOVISA POR AMOR A MI PUEBLO	7 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	7 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
8 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	8 INDIA SOHO LATINO/SONY DICEN QUE SOY	8 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
9 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	9 EL GENERAL RCA/BMG ES MUNDIAL	9 LA MAFIA SONY EXITOS EN VIVO
10 LAURA PAUSINI WEA LATINA LAURA PAUSINI	10 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	10 BRONCO FONOVISA ROMPIENDO BARRERAS
11 MANA WEA LATINA DONDE JUGARAN LOS NINOS	11 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	11 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
12 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	12 TITO ROJAS M.P. POR DERECHO PROPIO	12 LOS PALOMINOS SONY EL GANADOR
13 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	13 REY RUIZ SONY EN CUERPO Y ALMA	13 LOS FUGITIVOS RODVEN ILUSIONES
14 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	14 OLGA TANON WEA LATINA SIENTE EL AMOR	14 GRACIELA BELTRAN EMI LATIN TESORO
15 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	15 MANNY MANUEL MERENGA-ZO/SONY REY DE CORAZONES	15 INTOCABLE EMI LATIN OTRO MUNDO

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



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"El Sonido Mágico de los 90's"

Chile's La Ley Returns After Setbacks

■ BY PABLO MARQUEZ

SANTIAGO, Chile—After spending the past year enduring personal tragedy and professional disappointment, Chilean pop/rock act La Ley is reaping the rewards of its forbearance.

The Santiago-based group, which recently signed a new record deal with Warner Music Mexico, has just released its latest album, "Invisible," to strong positive reaction at radio and retail.

Band leader and front man Alberto "Beto" Cuevas says he is encouraged by the album's initial results.

"The record's release was delayed, but we have had a good response since we released the first single ('El Duelo'), and now people are getting used to hearing the songs live," Cuevas says. La Ley is currently touring Chile.

The band's travails began April 10, 1994, when guitarist Andrés Bobe died in a motorcycle accident. Bobe's pass-



LA LEY

ing left the group in a creative limbo, because he composed the music for the songs (Cuevas is the lyricist).

Several months after Bobe's death, the group's remaining members, which include bassist Luciano Rojas and drummer Mauricio Clavería, decided to return to work. They eventually recruited two new bandmates: Pedro Frugone, guitarist with Chilean rock acts Viena and Anachena, and Rodrigo Aboitiz, keyboardist with an earlier incarnation of La Ley.

Aboitiz remembers the integration of

the old and new bandmates as being smooth and productive.

"For me it was not difficult incorporating myself into the band," says Aboitiz. "It was a simple reacquaintance with old friends after a long time. That made everything flow very rapidly."

La Ley's problems were not over, however. After recording "Invisible" last year at the Record Plant in Los Angeles with noted producer (and fellow Chilean) Humberto Gatica, the band returned to Chile to learn that Bobe's heirs were suing the band, alleging copyright infringement.

Simultaneously, La Ley decided to terminate its recording contract with PolyGram and signed with Warner Bros. The release date of the record, originally set for June, was set back until the band's legal snafus were resolved.

La Ley, whose name means "the law," finally settled out of court with both Bobe's family and PolyGram. While details of the settlement were not revealed, the agreement among the parties allowed "Invisible" to be released.

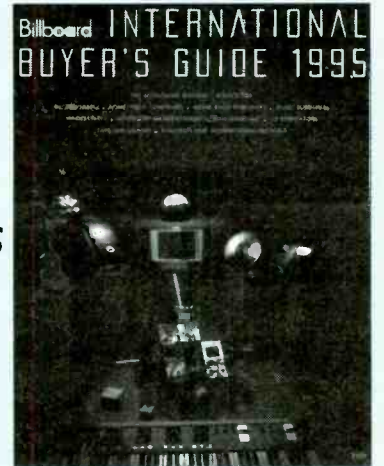
"During this whole time," says Clavería, we felt an impotency [in] seeing the record not being released. We were always in the middle of uncertainty, and that is debilitating. But we took advantage of the time by meditating and rehearsing."

The wait paid off. "El Duelo" is one of the most requested singles on Chilean radio. In September, the band will embark on a tour of Mexico, followed by a stop in Los Angeles for an appearance on the TBS music program "House Of

(Continued on page 39)

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 5 AGUA DULCE, AGUA SALA (PSO Ltd., ASCAP/Foreign Imported, BMI/NMB, ASCAP)
 - 16 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
 - 40 COMO LA LUNA (BMG Songs, ASCAP)
 - 26 CORAZON DE ANGEL (Copyright Control)
 - 35 CUMBIA TRISTE (Uni Musica, ASCAP)
 - 9 DIME LA VERDAD (SUCH A MYSTERY) (Copyright Control)
 - 18 EL EJEMPLO (Tigres Del Norte, BMI)
 - 31 EL GATO DE CHIHUAHUA (Garmex, BMI)
 - 4 EL PALO (BMG Songs, ASCAP)
 - 24 EL PASO DEL CANGURO (ASCAP)
 - 19 ESPERANDOTE (Copyright Control)
 - 23 ESTAREMOS JUNTOS (Insignia, ASCAP/Mundo Nuevo, SESAC/Famous, ASCAP)
 - 15 GATA SIN LUNA (Don Cat, ASCAP)
 - 3 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 36 LUNA DE PLATA (MY ONE AND ONLY) (Krismik, ASCAP/Singing Palms, BMI)
 - 25 MACARENA (Copyright Control)
 - 20 MAGIA (Emoa, ASCAP)
 - 28 MUJER PROHIBIDA (Uni Musica, ASCAP)
 - 7 NADIE (Mafioia, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
 - 8 NO HA PARADO DE LLOVER (Copyright Control)
 - 17 NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)
 - 27 NO PUEDO VIVIR SIN TI (Peer Int'l, BMI)
 - 30 NO TENGO DINERO (Copyright Control)
 - 6 OJOS QUE HAN LLORADO (El Conquistador, BMI)
 - 14 PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC, ASCAP)
 - 22 PARECE QUE NO (Copyright Control)
 - 38 PERO NO (Copyright Control)
 - 11 PRESUMIDAS S.A. (Vander, ASCAP)
 - 10 QUIEN SOY YO SIN ELLA (QUEM SOU EU SEM ELA) (Peer Music Ltd., BMI)
 - 34 SIN TI (Foreign Imported, BMI)
 - 21 SI TE VAS (Copyright Control)
 - 37 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
 - 12 TAL PARA CUAL (De Luna, BMI)
 - 13 TE CONOZCO BIEN (EMOA, ASCAP)
 - 33 TU ERES MI REFUGIO (Copyright Control)
 - 29 TU ERES (Arista-Texas Music, ASCAP)
 - 1 TU SOLO TU (Peer Int'l, BMI)
 - 2 UNA MUJER COMO TU (Mas Latin, SESAC)
 - 39 VEN DEVORAME OTRA VEZ (Uni Musica, ASCAP)
 - 32 YA (Golden Sands, ASCAP)

Artists & Music

In the SPIRIT



by Lisa Collins

CECE WINANS TAKES CENTER STAGE: "When people hear her, it's goose bumps and weeping. When she sings the songs, it's her heart. It comes through on records, but it's a whole different experience when she is in front of you live, and that's how we're going to market this record. It's also how we're going to win with CeCe as a solo artist."

The words are those of Bill Hearn, president/CEO of Sparrow Records, which will team with Capitol Records in launching a massive marketing strategy to coincide with the release of Winans' solo debut, "Alone In His Presence."

The single drops Sept. 28, and the album sports a street date of Oct. 10, but the campaign—which is high on personal appearances—is already in high gear. Last month, Winans performed at the 46th annual Christian Booksellers Assn. Convention in Denver, the Full Gospel Baptist Church Fellowship Conference in New Orleans, and the African-American Women on Tour in Washington, D.C. She'll also perform at the Gospel Music Workshop of America's annual meeting in Los Angeles.

"It's an extensive plan with a lot of focus on CeCe being personally accessible to the church, to the trade, to retail, and to radio," Hearn says. "She's a superstar, platinum-selling artist, and it's hard to be accessible once you've reached that level. But what we want to do with CeCe's solo album is to bring it right back around to square one and put her in front of the people."

For Winans, it's answering another call. "This is something I felt I personally needed to do," she says. "The hymns

of the church and worship music is what I feel the Lord is calling everybody to do. Contemporary gospel is wonderful, but sometimes we can get into the beat and forget the sacred. But songs like I have on this album minister to me. I think our young people don't realize the importance of the hymns of the church and the quiet time we should have in order to have a solid foundation in Christ."

The songs range from "Great Is Thy Faithfulness" (a duet with her mom) to a jazzy rendition of the hymnal classic "Blessed Assurance" to a Steven Curtis Chapman composition, "His Strength Is Perfect." Winans penned the title cut, as well as "All Because Of You," which is geared to choirs and is the first single to gospel radio.

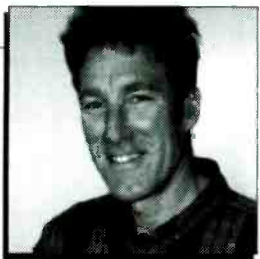
"He's Always There," a tune from BeBe & CeCe's "Relationships," is also featured as part of a cross-promotion. "We're using it to set up this record and to continue the marketing on 'Relationships,'" Hearn says.

To maximize retail exposure, Capitol and Sparrow will roll out extensive merchandising tie-ins and a special pre-release package. Finally, in shoring up its approach to the gospel marketplace, Capitol is joint-venturing with Gospo Centric's Vicki Mack-Lataillade. "With her successes in gospel radio [notably Kirk Franklin], what more could you ask for?" Hearn asks.

As for BeBe & CeCe, "We'll probably go back in the studio soon," CeCe says. "We don't know when, so I have time to concentrate on CeCe."

BRIEFLY: Among the new releases set to coincide with the 28th annual Gospel Music Workshop of America, to be held in Los Angeles Aug. 13-18, are "Shout" by Milton Brunson & the Thompson Community Singers (Word), "Lord, Take Me Through" by Georgia Mass Choir (Savoy), "We Bring The Sacrifice Of Praise" by Victor Johnson & Free (Glorious), "Live Celebration" by Luther Barnes & the Sunset Jubilaires (AIR), and "Sing Out" by Ron Kenoly (Integrity).

Jazz BLUE NOTES



by Jim Macnie

HELP ON THE WAY: Radio Valencia, a San Francisco music cafe that features progressive jazz, experienced some horrible luck on June 28. Two fire trucks, en route to a blaze, spun out of control and collided, demolishing the entire front of the club. Although patrons regularly take repast at the tables near the sidewalk crash site, no one was hurt in the accident (one couple had just departed moments before).

The cafe's Sunday-night jazz series has provided a roost for West Coast progressives, such as saxist Glenn Spearman, bassist Lisle Ellis, pianist Paul Plimley, and reed ensemble ROVA, as well as East Coast saxist John Zorn.

The city recently gave the club the green light to rebuild, but bureaucratic snafus have delayed the reopening until sometime in September. A benefit for Radio Valencia will take place Wednesday (2) at the neighboring Paradise Lounge. The folks behind the free-thinking Paradise are Valencia supporters. A slew of musicians, including the Dark Hollow Bluegrass Band and Barbara Manning's S.F. Seals, are scheduled to lend a hand at the benefit. Of special interest is the Creative Music Orchestra, co-led by Spearman and Marco Eneidl. The act is "a 22-member blend of Ellington and Sun Ra," according to Valencia boss Don Alan.

Let's hope the funds are flowing.

DAY FOR KNIGHTS: Ramsey Lewis, Grover Washington Jr., Omar Hakim, and Victor Bailey—operating quite successfully under the name Urban Knights—are donating the receipts of their first live appearance together to the Governor's Victims and Families relief fund in Oklahoma City. Radio station KTNT Oklahoma City, which is helping to produce the show at the city's Boar's Head club, expects

more than 1,000 people to attend. The band's self-titled GRP disc—comprised of sleek funk and casual improv—has sold briskly since its May release, charting in the upper regions of the Top Contemporary Jazz Albums chart. Here's to success at the turnstiles; the band's heart must be as sizable as its audience.

KIBBLES & BITS: Pat Metheny received the Miles Davis Award from the Montreal Jazz Fest this month, largely for "synthesizing the currents of his period into a music that unmistakably reflects the strong identity of its creator." Well put... File the next two items under pan-careering. Slam dunker Wayman Tisdale, member of the Phoenix Suns, has a new funk jazz disc out, appropriately titled "Power Forward." The part-time bassist throws a lot of popcorn on the MoJazz debut; though there's a swish or two, his band Fifth Quarter is more adept at dribbling. At the other end of the scale, a bona fide jazz man has gone restaurateur. On July 25, Tito Puente opens—what else?—Tito Puente's. The City Island, N.Y., eatery will display the percussionist's musical memorabilia while serving Caribbean cuisine. Perhaps you'll hear "Tito's Idea," his latest on Tropijazz, playing on the sound system... On Aug. 1-2, a collaboration between Don Pullen's African-Brazilian Connection, the Chief Cliff Singers (a native American chorus) and the Garth Fagan Dance Company opens Lincoln Center's Out of Doors program. The renowned pianist was working on the piece "Earth Eagle First Circle" before he died a few months ago. D.D. Jackson, a Pullen protégé, will be at the keyboard for the debut of the piece, one of four works to be performed by the Fagan troupe that evening. Aug. 2 also brings pianist Kenny Barron to the Center's north plaza. The master is coming off a superb trio date for Verve, "Wanton Spirit," with Charlie Haden and Roy Haynes assisting. Their rapport is exceptional, and Barron measures the exact weight of each fertile note struck. It's his most impressive record in years.

Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	SoundScan® reports collected, compiled, and provided by	TITLE
			★★ NO. 1 ★★		
①	2	107	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119 [PS]	32 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	1	5	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO		LIVE IN MEMPHIS II
3	3	4	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168		LIVE IN NEW YORK BY ANY MEANS
4	4	8	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND		BROKEN
5	5	25	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [PS]		SHOW UP!
6	6	3	YOLANDA ADAMS TRIBUTE 359		MORE THAN A MELODY
7	7	5	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW		BIBLE STORIES
8	8	47	HELEN BAYLOR WORD 66443/EPIC [PS]		THE LIVE EXPERIENCE
⑨	9	9	MIGHTY CLOUDS OF JOY INTERSOUND 9147		POWER
⑩	10	41	DOTTIE PEOPLES ATLANTA INT'L 10200		ON TIME GOD
⑪	20	111	MISSISSIPPI MASS CHOIR MALACO 6013		IT REMAINS TO BE SEEN
⑫	18	64	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION		WE GIVE YOU PRAISE
13	12	115	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO		LIVE IN MEMPHIS
14	14	59	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI		LIVE IN ATLANTA AT MOREHOUSE COLLEGE
15	13	25	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008		THE INNER COURT
⑬	21	57	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [PS]		AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
17	11	63	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L		IT'S OUR TIME
18	16	5	THE JACKSON SOUTHERNAIRES MALACO 4472		THE WORD IN SONG
19	15	21	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018		LIVE AT JACKSON STATE UNIVERSITY
⑳	27	9	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT		WORTHY
21	25	87	YOLANDA ADAMS TRIBUTE 3937		SAVE THE WORLD
㉑	39	5	MICHAEL FLETCHER SOUND OF GOSPEL 216		HIGHEST PRAISE
23	17	43	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT		PERSONAL INSPIRATIONS
24	22	35	BEBE & CECE WINANS CAPITOL 28216		RELATIONSHIPS
25	23	16	SLIM & SUPREME ANGELS INTERSOUND 9144		STAY UNDER THE BLOOD
㉒	RE-ENTRY		NORTH EAST OHIO MASS CHOIR MALACO 6019	REDEMPTION 75001	NO FAILURE
27	24	12	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019		HALLELUJAH
28	19	31	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469		A NEW CREATION
29	36	34	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017		LORD...TAKE US THROUGH
30	30	16	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L		MAKE MY HEART YOUR HOME
31	29	22	GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067		THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
32	28	37	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND		GOD IS IN CONTROL
33	26	52	DOROTHY NORWOOD MALACO 4467		"LIVE" WITH THE GEORGIA MASS CHOIR
34	33	20	ANOINTED WORD 67051/EPIC		THE CALL
35	37	16	VARIOUS ARTISTS CGI 1090		GOSPEL'S GREATEST HITS
36	38	26	TAKE 6 ● WARNER ALLIANCE 4150		JOIN THE BAND
37	32	37	TRAMAINÉ HAWKINS COLUMBIA 57876		TO A HIGHER PLACE
38	31	19	DARYL COLEY SPARROW 51446		THE COLLECTION
㉓	RE-ENTRY		VARIOUS ARTISTS CGI 1125		GOSPEL'S GREATEST HITS VOLUME II
40	34	20	THE ANOINTED PACE SISTERS SAVOY 14822		MY PURPOSE

○ 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. [PS] indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

IN MEMORIAM

WILLIE "BILL" WOODRUFF

1929 - 1995

You'll be missed - The Sensational Nightingales

HIGHER GROUND



by Deborah Evans Price

ONE WAY: One of the most highly anticipated projects in the Christian market this summer hits the streets this week, as ForeFront releases "One Way: The Songs of Larry Norman," an all-star tribute to the Christian rock pioneer, whose songs were at the forefront of the Jesus Movement of the late '60s/early '70s. The collection features 14 Larry Norman songs recorded by ForeFront artists DC Talk, Geoff Moore & the Distance, Holy Soldier, Big Tent Revival, Michael Anderson, Serene & Pearl, Audio Adrenaline, Dana Key, Code Of Ethics, Grammatrain, Larry Howard, E.T.W., and Rebecca St. James.

The project is getting a push via a salute on CCM-TV the weekend prior to its Tuesday (1) release date and a radio special, produced by Mark Rider of WAY-FM Nashville, slated for broadcast the third week in August over the 400 affiliates of the Salem Radio Network.

"One Way" also got a big boost at the recent Christian Booksellers Assn. Convention in Denver, where it was a key part of the label's booth. "Everyone who came up to the booth shared their Larry Norman stories," says ForeFront president/CEO Dan Brock. "So many people were affected by him and his songs."

Brock says they made quite a splash at CBA with some special promotions targeted to draw attention to the album's release. "We worked with Z Music and had little 'One Way' feature commercials running in the hotels on Z Music." The label also put "One Way" art on the sides of the convention shuttle buses. "We got the bus drivers to wear

'One Way' shirts. Then when you got to the hall and ordered a large drink, you got a 'One Way' souvenir cup with all the artists names and the 'One Way' symbol on it," says Brock. "We had a real synergetic campaign from the minute you left your hotel room all the way to the floor."

Brock says that presence got a positive response from retailers, many of whom were enthusiastically planning endcaps and special displays for the album. "When they came by the booth, we offered the retailers a package that would allow them to sell a coupon promotion to their customers where if they bought 'One Way' at a reduced price of \$7.99 for the cassette or \$11.99 on CD, they'd get an instant \$2 off any ForeFront title in the store on top of that," Brock says. "We're now rolling out campaigns to support that through print and radio which will run late August through October. This [album] shows everyone the depth and breadth of our artist roster."

In addition to showcasing ForeFront's roster, the album introduces a new generation to the artistry of Norman, whose recent heart problems have limited his performance schedule. "The songs are still valid today," Brock says. "A lot of the subject matter he chose to bite off in '69, '70, and '71... the meat of what he was after, the questions he was asking, and things he was trying to get Christians to deal with in their own lives—it's amazing how much that hasn't changed."

NEWS NOTES: Whiteheart will be featured on America Online's "Rockline" Aug. 8 at 10 p.m. EST to talk about its upcoming Curb release, "Inside," due out in late September... Attendance was down slightly at this year's CBA convention, from last year's 12,003 to 11,964. Next year's CBA activities are slated for July 13-18 in Anaheim, Calif.... DC Talk's "Free At Last" album was recently certified platinum. Its upcoming film, "Free At Last—The Movie," is still set for nationwide release in September, but the Nashville premiere previously set for Aug. 11 has been delayed.

EPIC SEES PUBLIC WARMING UP TO G. LOVE & SPECIAL SAUCE

(Continued from page 11)

Dave Matthews and Blues Traveler are breaking out; these were artists that MTV [initially] had a very hands-off approach on." Love is playing nine dates on this year's H.O.R.D.E. tour, and his tracks will be included in a tour sampler. (A longer tour, with Love headlining 1,000- and 1,500-seat clubs, will begin in October.)

Pointing to the chart success of other H.O.R.D.E. acts, Martin thinks triple-A radio will be "very receptive" to Love's "melodic, but still rootsy feel that works well on those formats." A few top 40 outlets have also been receptive to the album. Promotions, which will be tied to the live appearances, include ticket giveaways and "best seat in the house" contests, where fans can win a seat on-stage with the band.

In Martin's opinion, the sales possibilities for "Motel" are "wide open," especially if "Kiss And Tell" has the same opportunity as Blues Traveler's "Run-around," which has climbed into the top 10 of Billboard's Hot 100 Singles chart. "Run-Around" comes from Blues Traveler's "Four" album, which has been certified platinum.

If that doesn't occur with G. Love & Special Sauce, Martin sees the band developing more along the lines of Phish, "a singular touring act that keeps building an audience."

Love, himself, is ready to get back on the road. "We've always been a gigging band," he says. "Recording has always been tricky for us because we're a bar band, so

playing without people drinking in the room is kind of weird." To ease the transition, Caplan brought in Jim Dickinson (who's worked with Big Star and the Replacements) to produce. "He's the perfect producer, very musician-friendly," says Caplan. Recorded in New Orleans, the album builds on the loose-limbed grooves of the debut, with the trio (Love, Jeffrey Clemons on drums, and Jimmy Prescott on bass) joined by Dickinson on keyboards and the Rebirth Brass Band on "Bye Bye Baby." Love also gets a solo showcase on "Comin' Home." But he shrugs off any suggestions that the band has changed direction. "This record," he says, "is the accumulation of us playing on the road."

Love's heavy touring schedule (38 weeks on the road in the last year) has increased the band's visibility. "He goes into a market; the albums fly out," notes Caplan, who says the debut still sells about 1,500 copies each week. Caplan says Love's live following will give the new album "a few good weeks at SoundScan, right off the bat." The band's fan club has amassed a mailing list of about 10,000 names. "Our plan is to make a lot of noise at retail," Martin says, "and capitalize on that fan base."

Martin estimates that half the debut album's sales came from about 10 cities and names New York, Philadelphia, Boston, Washington, D.C., Atlanta, Chicago, Minneapolis, Los Angeles, and Seattle as Love's strongest markets. These ci-

ties will be "saturated" with print, snipes, and other visual advertising. For the rest of the country, OKeh will use the same strategies that worked on the previous record, only on a wider basis. Love is a "great in-store performer who worked well in the indie world," Martin says. "Now we're going to take that to more mainstream accounts."

Sony is planning a "back to school" advertising campaign with G. Love & Special Sauce as one of the highlighted acts. There will be a one-stop incentive program supplemented with heavy advertising and merchandising, including a CD sampler for retail outlets, giveaway cassette samplers, and backpacks. A summerlong OKeh Records awareness campaign will concentrate on independent stores, offering all OKeh albums at deep discounts. The displays will promote "Coast To Coast Motel." In what has become standard for OKeh albums, a vinyl, 10-inch pre-release sampler of "Motel" will be available. An OKeh cassette compilation featuring Love as well as other label artists will be available at blues festivals where OKeh acts perform.

Additionally, Love has a few promotion ideas of his own: He already privately sells a tape of his solo demos, "G. Love, Oh Yeah," and wants to press a vinyl version of outtakes from "Coast To Coast Motel" and sell them at shows.

Asked to comment on Love's plans, Caplan laughs and says, "Well, I don't know... What can I tell you, the kid's deep."

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	1	7	ARTISTS WORD 0604 3 weeks at No. 1	MY UTMOST FOR HIS HIGHEST
2	3	47	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
3	2	62	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT [HS]	KIRK FRANKLIN AND THE FAMILY
4	5	4	HEZEKIAH WALKER BENSON 4168	LIVE IN NEW YORK: BY ANY MEANS NECESSARY
(5)	7	4	YOLANDA ADAMS TRIBUTE 5921/DIADDEM	MORE THAN A MELODY
6	6	20	POINT OF GRACE WORD 5608	THE WHOLE TRUTH
7	4	8	JARS OF CLAY BRENTWOOD 5573	JARS OF CLAY
(8)	11	3	VARIOUS ARTISTS SPARROW 1445	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
(9)	10	51	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
10	8	139	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
(11)	13	7	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
(12)	22	2	WES KING REUNION 3720	COMMON CREED
13	9	24	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [HS]	SHOW UP!
14	12	53	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT [HS]	HEAVEN IN THE REAL WORLD
15	14	93	CARMAN ● SPARROW 1387/CHORDANT [HS]	THE STANDARD
(16)	17	67	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
17	16	5	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
18	15	93	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
(19)	21	18	ANointed WORD 67051	CALL
(20)	29	22	HELEN BAYLOR WORD 66443 [HS]	THE LIVE EXPERIENCE
(21)	40	166	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
22	26	8	CRYSTAL LEWIS METRO ONE 0140/DIAMANTE	HYMNS
23	20	41	4 HIM BENSON 4046	THE RIDE
24	30	7	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
(25)	38	5	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
26	18	5	JOHN ELEFANTE WORD 4236	WINDOWS OF HEAVEN
(27)	RE-ENTRY		PHIL KEAGGY SPARROW 51433	TRUE BELIEVER
28	31	28	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
(29)	RE-ENTRY		AARON JEOFFREY STARSONG 8819/CHORDANT	AARON JEOFFREY
30	28	37	SANDI PATTY WORD 9443 [HS]	FIND IT ON THE WINGS
31	32	2	VARIOUS ARTISTS PSALM 150 8004/PRAISE HYMN	BLESSED ASSURANCE
32	19	3	MXPX TOOTH & NAIL 1032/DIAMANTE	TEENAGE POLITICS
33	33	32	SIERRA STARSONG 1003/CHORDANT	SIERRA
34	27	77	POINT OF GRACE WORD 26014	POINT OF GRACE
35	34	33	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
(36)	RE-ENTRY		CRYSTAL LEWIS METRO ONE 0138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
(37)	RE-ENTRY		VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
(38)	RE-ENTRY		NEW SONG BENSON 2261	PEOPLE GET READY
(39)	NEW▶		ANGELO & VERONICA BENSON 4051	GIVE YOUR LIFE
40	25	25	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY

○ 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.



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featuring: "On Time God"

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Songwriters & Publishers

ARTISTS & MUSIC

Per-Unit Royalties Only One Option Buyouts Mean That A Genre Has 'Arrived'

BY SETH GOLDSTEIN

NEW YORK—Home entertainment has nurtured a following in nontheatrical markets that revives memories of the days in which music publishers negotiated royalties on every cassette sold.

On per-unit deals for special interest programs, says Joanne Boris, executive VP of music services for EMI Music Publishing in New York, "we're doing a fairly good business." Children's video is particularly active, and multimedia, still in its infancy, is on the verge of becoming so.

Royalties from music-oriented fitness tapes used to be counted one cassette at a time. But that genre is increasingly turning to the buyout deal, which specifies a single payment regardless of whether the program

sells 1,000 units or 1 million. Because it does so well, "a lot of exercise people will only do buyouts," says Boris, who regrets the trend. "To me, it's fair to get per-unit. I always prefer to do it that way."

Such is the price of success. Buyouts are a cap on licensing costs that signal that a genre has arrived. Movies, the dominant genre in home video, arrived early. The Hollywood studios realized more than a decade ago that they were best served by buyout agreements that covered theatrical and cassettes. A single, negotiated payment covered both.

Buyouts are considered vendors' best protection against escalating payments in a bull market for cassette sales, when demand routinely runs into the millions of units. Music publishers, meanwhile, don't have to

worry about keeping an exact count of sales in the 60,000-80,000 outlets that regularly carry sell-through hits.

Paramount's "Forrest Gump" is the "perfect example," says Jeffrey Brabec, VP of business affairs for Chrysalis Music Group in Los Angeles and co-author of "Music, Money, And Success." The "Forrest Gump" soundtrack had dozens of excerpts from songs of the last three decades, but Paramount had a limit on what it would spend, Brabec says, adding that, for a slice of the studio budget allocated to music, "You negotiate the best you can."

Music negotiation is normally the last item on the agenda—and often the smallest. Brabec says fees can range from a few thousand dollars to several hundred thousand, a tiny

(Continued on page 88)

Prime Direction Steers Toward Opportunities London Publisher Pursues Areas Ignored By Majors

BY NIGEL HUNTER

LONDON—The London branch of Japan's leading dance label, Avex Trax, including its Prime Direction International publishing arm, celebrated its first birthday in June. PDI director Helen Gammons believes there is cause to cheer.

"With Prime Direction we intend to find energetic and innovative ways of making the most of a small but talented roster of artists," she says.

Gammons' mission with PDI is to return to the roots of music publishing. "There's a huge void between the conglomerate majors, who may have big budgets and excellent administration, and the independents, who stick to the grass roots of publishing but are often understaffed or underfunded," she says.

"Publishing has the potential to be the most creative area of the music business. Writers' careers cannot be developed by lawyers and accountants alone, and checkbook signings are not the answer. I'm intent on finding the best talent and keeping it very active."

Gammons is an advocate of exploring and expanding publishing possibilities that, she feels, are being ignored, especially by the majors, because of the prevailing lack of creative vision.

"We've adopted an aggressive approach towards the film industry," she says. "This is an important medium of the future and an additional marketing platform for our writers and the promotion of artists in our record division. We'll be attending the independent film festival in New York in September. I was amazed to learn that it's an event at which publishers are rarely seen."

Prime Direction is involved with eight movie projects, either through being commissioned to provide the soundtrack music or placing individual masters of songs to be featured in the films. Among the latter are "Neverending Story III," "Within The Rock," "Chasing The Deer," and HBO's "Hello I'm Leaving."

The firm is providing the opening and closing themes for Fox TV's "Scott Topper," and two of its contract writers, Tony Fenelle and Rod Gammons, have been approached to contribute material for "Vampires," a \$25 million film set for production at the end of this year.

Avex Trax has a large reputation in Japan and elsewhere for its successful promotion of dance music, but Helen Gammons points out that its sights are set wider.

"We certainly support dance music," she says. "It's got a huge international

sales base and is very profitable for both our record publishers' divisions. But our signings also include soul stars like Cheryl Tynn and Jaki Graham, mainstream pop artists such as Bananarama, and classic acts like Earth, Wind & Fire and 10cc's Eric Stewart and Graham Gouldman.

"PDI's catalog went online in September," say Gammons, "and it's currently over 70% active. My intention is to build writers' careers, exploit new and existing avenues open to publishers, and work closely with our record company divisions as they expand on a worldwide basis."

As for parent Avex Trax, it was founded in Tokyo in 1988 and has offices in New York, London, and Hong Kong. It has expanded to where the Avex DD group of companies, excluding those overseas, projects total revenues of 35 billion yen (\$402 million) in the fiscal year ending March 31, 1996.



For More Time. Songwriter/producer Quincy Jones testifies July 13 before a U.S. House of Representatives subcommittee in support of copyright protection being extended from life of the author plus 50 years to life plus 70, as proposed in the Copyright Term Extension Act. In addition to Jones, who also spoke as a member of songwriter group AmSong Inc., others who spoke for passage of the bill included Marybeth Peters, U.S. Register of Copyrights, and Ambassador Charlene Barshefsky, Deputy U.S. Trade Representative.

FOR THE RECORD

In a story on Carlin Music in the July 29 issue, it should have been stated that Johnny Bienstock is the brother of Freddy Bienstock.

NO. 1 SONG CREDITS

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

HOT COUNTRY SINGLES & TRACKS
I DON'T EVEN KNOW YOUR NAME • Alan Jackson, Ron Jackson, Andy Loftin • WB/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

HOT LATIN TRACKS
TU SOLO TU • Felipe Valdez Leal • Peer Int'l./BMI

Hal Leonard CD-ROM Deals; 'Chicken Dance' Lives On

ROAMING THE CD-ROM UNIVERSE: Music print giant Hal Leonard Corp. has made the first two of what it promises will be multicompany deals with developers of CD-ROM music-instruction software. It has signed development and exclusive distribution deals with Kudosoft Inc. and Masterclass Productions Inc. for their lines of music-instruction software. Kudosoft's "Play Blues Guitar With Keith Wyatt" and Masterclass Productions' "Jazz Tutor Featuring Phil Woods" are among the existing new products that Hal Leonard recently launched at the recent National Assn. of Music Merchants show in Nashville. The Wyatt release carries a list of \$59.95, and the Woods offering sells for \$99.95.

"We're looking to work with developing talent that need distribution and licensing," says Chris Albano, VP of new media for Hal Leonard. "We're also looking at our own content and how we can develop more titles for [Kudosoft and Masterclass]. We're negotiating with several established companies."

On the distribution end, Albano says that CD-ROM music instruction product will be sold to Hal Leonard's far-reaching account system, which includes record stores and bookstores and electronic specialty stores. Hal Leonard's traditional music print lines flow to such chains as Musicland, Borders, Barnes & Noble, Ingram, Best Buy, and Circuit City. It also plans on developing outlets with the computer trade. Albano says that retailers will pay about 40%-50% off of list price for each CD-ROM release.

Albano admits that the Wyatt and Woods CD-ROMs reflect the high-end price level for the titles, being, he adds, targeted to professional musicians. He says Hal Leonard will eventually offer more consumer-oriented or hobbyist lines that will retail in the \$30-\$40 range. "Our strategy is to have something for everybody. We also want to work out projects enabling us to hook the Internet with CD-ROM and vice versa. We're also working on a standard for digital print."

SONG'S JOURNEY: Back in 1972, Stanley Mills picked up a European instrumental hit, "Tchip, Tchip," for the U.S. under his September Music (ASCAP) banner. Not much happened in the U.S., but after another version, "The Birdie Song," replete with birdcalls, scored in 1982 on the Continent and in Latin America, Mills says he got about a dozen covers in the U.S. under a new title, "Dance Little Bird."

Yet another title, "The Chicken Dance," wasn't a recording success, but the tune is a familiar staple of weddings, bar mitzvahs, and other happy gatherings.

Now, says Mills, there is a version that keeps the title of "The Chicken Dance" but adds a lyric by veteran

songwriter Paul Parners. And, to boot, there is a CD single with a vocal and instrumental version of the song by Bob Kames & the Happy Organ

featuring the Fowl Four on the GNP Crescendo label. Mills says Hal Leonard Corp. is printing a marching band version, too. Watch the little birdie?

TO BE CONTINUED: Larry Spier's Memory Lane Music continues a 13-year relationship with songwriter George David Weiss' Abilene Music with a new representation agreement that covers the world with the exception of the U.S. and Canada. Weiss' catalog contains such Weiss co-authored hits as "The Lion Sleeps Tonight," "What A Wonderful World," "Wheel Of Fortune," and the score to a Broadway musical, "Mr. Wonderful."

In one instance, Spier represents both Weiss and Joe Sherman on "That Sunday That Summer," recorded by both Nat "King" Cole and his daughter Natalie Cole, through Sherman's Erasmus Music.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Barbra Streisand, "The Concert."
2. Van Halen, "Balance."
3. Soundgarden, "Superunknown."
4. Boston, "Best Of Boston."
5. Sawyer Brown, "Greatest Hits 1990-1995."

Music Video

ARTISTS & MUSIC

New Clip Show With Indie Slant To Debut In 5 Markets; Global Cybercast Planned

BY BRETT ATWOOD

The new music video program End TV is turning to independent labels and the Internet to launch an ambitious plan to offer its programming across the globe.

The Hollywood, Fla.-based program, which is scheduled to debut in September, will consist almost entirely of music clips from independent labels. Further, End TV is the second music video programmer to announce plans to cybercast its clip-based content on the Internet.

"Our basic philosophy is to give artists on independent record labels an avenue to get their clips played," says End TV director Richard Kahn of the half-hour program, which will air weekly on broadcast television in the U.S. "Viewers participate by calling in to vote on what they like and don't like about each developing artist. Then we provide that feedback to the labels."

According to End TV director Fredric Bernstein, the show initially will air on KTTV Los Angeles (Fox), WNYW New York (Fox), WTTG Washington, D.C. (Fox), WDLZ Miami (Warner Bros.), and WFLD Chicago (Fox). The developers hope to add five more markets by the end of the year.

Participating independent labels must pay End TV \$5,000 to get multiple airings of their clips on the weekly program, according to Bernstein. The fee also allows the labels to participate in End TV's direct retail program. After each video is played, a toll-free telephone number appears that allows viewers to purchase audio titles directly from the music video programmer.

Kahn says a typical CD will sell over the phone and on the Internet

for about \$16. He declined to name any specific labels that are participating in the program.

The founders of End TV also own the bass and dance labels Dynamix II and Dynadisc Records.

"The reason this whole venture evolved was because we became frus-



THE #1 INDEPENDENT MUSIC VIDEO NETWORK

trated with the politics of trying to get our own videos on the major music video outlets," says Bernstein.

"It's virtually impossible for an indie like us to get a break."

Bernstein says End TV will reach a global audience when it begins to cybercast its programming on the Internet's World Wide Web in October.

He says computer users with a 28.8-baud modem or digital phone connection will be able to access End TV programming in real time. However, he

acknowledges that most net surfers have slower modems and will have to download the clips before viewing.

"The mass of computer owners have [slower] modems . . . and may not be able to see video broadcasts on the Internet yet," says Bernstein. "We're aware of that, so we are going to have to be creative to create Web programming that is entertaining to the largest audience possible."

Bernstein says that band interviews, biography information, and electronic retail opportunities will be accessible to those who cannot "tune into" the music video cybercast on the Internet.

He adds that End TV will comply with any performance rights licensing issues before it begins its computer transmissions of music and music video on the Internet.

Music video channel the Box announced a similar plan to begin cybercasting its music video programming to high-speed computer users in June (Billboard, June 17). However, technical difficulties have delayed its announced July 4 launch (Billboard, July 29).

PRODUCTION NOTES

LOS ANGELES

Eric Kressman is the eye behind **Tania Maria's** "Who Knows" clip.

Milicent Shelton is the eye behind **Patra's** "Pull Up To The Bumper."

Director **Okuwah** shot **Margi Coleman's** "Let Me Down Gently" and **Brother Nature's** "Heavy On My Mind." **A.F.J.B.** directed photography on both shoots.

Piers Plowden directed the **Whispers'** "Come On Home." **Joseph Sas-**

some produced.

Letters To Cleo's "Awake" video was directed by **Neil Pollock**. **Nicole Hirsch** produced and **Peter Donahue** directed photography for the clip.

Shelton is also the eye behind **C.J. Lewis'** "R To The A" clip. **Patrick Darrin** was the director of photography, and **Tori Vallas** produced for the End.

NEW YORK

Director **Lionel Martin** shot the new clip for **Full Force's** "Back Together Again" on **Forceful/Caliber Records**. **David Watson** directed photography for the **Classic Concepts** production.

Phil Morrison directed **Juliana Hatfield's** "What A Life" for **Epock Films**. **Rachel Wissman** produced and **Russell Fine** directed photography.

Dwayne Coles directed the **69 Boyz** clip for "Survival Of The Fittest." **Sidney Bowen** produced.

Milkbone's "Where's Da Party At?" was shot by **Steven Carr**.

Hype Williams is the eye behind **MC Lyte's** "Let It Fall."

Brian Luvar directed **Big L's** "MVP" and **Mad Skillz's** "Nod Factor" for **Rebecca Filmworks Inc.**

OTHER CITIES

Craig Henry shot two videos for rapper **Jamal** on **Rowdy Records**. **Gary Rapp** produced the "Keep It Live" and "Fade Jamal" clips, while **Bob Lechterman** was director of photography. In addition, Henry shot **J. Spencer's** "You Should Be Mine" in San Francisco.

Adam Litwinski directed **Shallow's** "Cool 500" clip for **Lightstone Productions**.

Toni Childs Sues Director For Incomplete 'Pain' Clip

TONI'S TROUBLES: Singer **Toni Childs** is suing a music video director for \$200,000 in damages that include breach of contract and emotional distress, following an ill-fated video shoot for her 1994 single "Lay Down Your Pain."

In the suit, which was filed in Los Angeles Superior Court on July 20, Childs and line producer **Colleen McCrary** claim that director **Lori Hoeft** failed to deliver a finished video for the song, which reached No. 13 on the Hot Dance Music Club Play chart.

The court papers indicate that Hoeft was a film student who convinced Childs to let her direct the video without charge in exchange for a directing credit.

Childs was advanced \$15,000 from PolyGram in Australia for the video, which was never completed.

Much of the set was constructed with the wrong dimensions, according to court papers. In addition, an incomplete shot list and incorrect art direction added further delays to the shoot.

On the second day of the shoot, Hoeft fired McCrary and two production staffers. The plaintiffs also claim in the suit that Hoeft then "proceeded to physically block [McCrary] between a table and a wall in the production office in a threatening and menacing manner" and "physically attack" McCrary.

Most of the crew involved with the production remain unpaid, and Childs has not received any of the exposed film from the aborted shoot.

When contacted, Childs and her lawyer declined to comment on the lawsuit.

SILENT SOUND f/X: Fox's nighttime music video show, "Sound f/X," has been canceled, reportedly due to low ratings. The year-old show's last episode was on July 14.

COUNTRY CUTS: Power Films is putting the final touches on a new country music series that will feature accomplished songwriters performing material that has been made popular by others. The show, titled "Heart Of The Music," is described by executive producer **Terry Power** as "'20/20' meets 'Unplugged.'" It is produced in association with Nashville-based **Liberty Records**.

Directed by **John Joseph**, the hour-long pilot contains interviews and performances by **Jill Colucci** (Travis Tritt's "I'm Going To Be Somebody"), **Kosts** (Dwight Yoakam's "Ain't That Lonely Yet"), **Pat Alger** (Garth Brooks' "Thunder Rolls"), and **John Vezner** (Kathy Mattea's "Where've You Been").

In addition, Yoakam, Tritt, and Mattea discuss why they chose to record that music.

Power says that a national music network is negotiating to pick up rights to the weekly series, which is scheduled to begin airing late this year.

CMC DROPS MODERN: San Francisco-based California Music Channel has dropped its modern rock block of programming. The music video station has enhanced its top 40 playlist, which is likely to have a rhythm-crossover slant that will echo the sounds of local radio stations **KMEL**, **KSOL** (Wild 107), and **KHQT** (Hot 97.7).

HACK THIS: Film director **Iain Softley**, who began in music video with clips like the **Style Council's** "Have You Ever Had It Blue?," is using the quick-cut editing techniques of the genre to spice up his forthcoming **United Artists** techno-charged thriller "Hackers," due in theaters in September.

Softley says music video taught him that "music provides an important aural subtext to what is on the screen."

The director integrates several music video-like scenes in the film, including a pulse-pounding 4-minute opening sequence that unveils important plot

information to the tune of **Orbital's** "Halcium On And On."

Softley edited the on-screen action in the sequence to the ambient dance beat of the song. He used a similar editing style to music in the Beatles-inspired film "Backbeat."

The first video from "Hackers" will be **Squeeze's** "Heaven Knows." However, Softley is not expected to direct it.

ALLISON EXITS: Allison Bandier-Koffman resigned from her post as **EMI's** senior director of video promotion on July 19. No replacement had been named at press time.

REEL NEWS: **Rebecca Batties** has been promoted to VP international production for **MTV Networks**. . . **Reprise Records** has named **Wendy Griffiths** VP of video promotion, while **Gia De Santis** is named associate director of video promotion. **Dana Goldfein** is the new **Reprise** executive assistant in the video promotion department. . . **Stephanie Seymour** has been named **Virgin's** manager of national video promotion. . . **David Dobkin**, who directed **John Lee Hooker's** "One Bourbon, One Scotch, One Beer," joins **RSA USA** and **Portfolio/Black Dog Films**. . . **Stephen Ashley Blake**, who has directed clips for **2Pac**, **Silk**, **Immature**, and **King Tee**, joins **Power Films**. Also, **Neil Maiers** is named director's representative for **Power Films**. . . **Dwayne McClary** has been named director of video promotion, black music for **MCA**.

THE EYE



by Brett Atwood

Aug 7
8:15 ET
New York
currently 82
86 69
NFL
Giants 21
Rams 7

ROCKER BRUCE SPRINGSTEEN HAS JUST ANNOUNCED THAT A WORLDWIDE TOUR IN MID-'96 IS NOT OUT OF THE QUESTION.

MUSIC
VH

Morning Music Wire. VH1 has unveiled a sneak peek of its new morning music show, "Morning Music Wire," which debuts Aug. 8. The three-hour program will air continuous music video programming, while time, weather, and sports information will be broadcast in text form on the left side of the TV screen. A scrolling news ticker will occupy the bottom of the screen and will relay daily headline news stories. News content is provided by Bloomberg L.P.

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 St NE,
 Washington, D.C. 20018

- 1 The Notorious B.I.G., One More Chance
- 2 TLC, Waterfalls
- 3 D'Angelo, Brown Sugar
- 4 Brandy, Best Friend
- 5 Monica, Don't Take It Personal
- 6 Mary J. Blige, You Bring Me Joy
- 7 Michael Jackson & Janet Jackson, Scream
- 8 2Pac, So Many Tears
- 9 Shaggy, Boomastic
- 10 Mo'KenStef, He's Mine
- 11 Jodeci, Freek 'N You
- 12 Soul For Real, Every Little Thing I Do
- 13 Montell Jordan, Somethin' 4 Da Honeyz
- 14 Tony Thompson, I Wanna Love Like That
- 15 Jody Watley, Affection
- 16 Xscape, Feels So Good
- 17 Ini Kamoze, Listen Me Tic
- 18 After 7, 'Til You Do Me Right
- 19 Solo, Heaven
- 20 Naughty By Nature, Feel Me Flow
- 21 Brownstone, I Can't Tell You Why
- 22 Jan B. Feat. Babyface, Someone To Love
- 23 Patra, Pull Up To The Bumper
- 24 Total, Can't You See
- 25 Vertical Hold, Love Today
- 26 A Few Good Men, Tonight
- 27 Brian McKnight, On The Down Low
- 28 Steve Wonder, Tomorrow Robins Will Sing
- 29 M.C. Hammer, Sultry Funk
- 30 Trisha Covington, Slow Down

★ ★ NEW ADDS ★ ★

- Soul For Real, If U Want It Smooth, It's Summertime
 A-Town Players, Wussup Wussup
 Tre & 6, Life Is Crazy
 DJ Nasty Knock, Jukie Baby
 Pressha, Put Ya Thang Down
 David Josias, Mind Blowing
 Terrence T., If You Can't Learn To Love Her
 Faze, Keep It Goin'



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Diamond Rio, Finish What We Started
- 3 Reba McEntire, And Still
- 4 Tracy Byrd, Walking To Jerusalem
- 5 The Mavericks, Here Comes The Rain
- 6 James House, This Is Me Missing You
- 7 Lee Roy Parnell, A Little Bit Of You
- 8 Rick Trevino, Bobbie Ann Mason
- 9 Lorie Morgan, I Didn't Know My Own Strength

- 10 John Michael Montgomery, Sold
- 11 Pam Tillis, In Between Dances
- 12 Brooks & Dunn, You're Gonna Miss Me When...
- 13 Collin Raye, One Boy, One Girl
- 14 Perfect Stranger, You Have The Right To...
- 15 Jeff Carson, Not On Your Love
- 16 Terri Clark, Better Things To Do
- 17 Carlene Carter, Love Like This
- 18 Sawyer Brown, (This Thing Called) Warbird... †
- 19 Tim McGraw, I Like It, I Love It
- 20 Toby Keith, Big Ol' Truck †
- 21 Kenny Chesney, All I Need To Know †
- 22 Clint Black, One Emotion †
- 23 Shania Twain, Any Man Of Mine
- 24 Alison Krauss, Baby, Now That I've... †
- 25 Joe Diffie, I'm In Love With A Capital "U"
- 26 Wade Hayes, Don't Stop †
- 27 Daryle Singletary, I Let Her Lie
- 28 Junior Brown, Highway Patrol †
- 29 George Ducas, Hello Cruel World
- 30 Tanya Tucker, Find Out What's Happenin' †
- 31 Shelby Lynne, Slow Me Down
- 32 Lisa Brokop, Who Needs You †
- 33 Dwight Yoakam, Please, Please Baby
- 34 David Lee Murphy, Party Crowd
- 35 George Jones & Tammy Wynette, One
- 36 Jeff Foxworthy, Party All Night †
- 37 Holly Dunn, Cowboys Are My Weakness
- 38 Clay Walker, My Heart Will Never Know
- 39 Ty Herndon, I Want My Goodbye Back
- 40 Mark Collie, Three Words, Two Hearts, One...
- 41 Boy Howdy, She Can't Love You †
- 42 Brett Atkins, That Ain't My Truck
- 43 Rhett James, Female Bonding
- 44 Garth Brooks, The River
- 45 Steve Wariner, Get Back
- 46 Ty England, Should've Asked Her Faster
- 47 Bellamy Brothers, Big Hair
- 48 Helen Darling, Jenny Come Back
- 49 Bryan White, Someone Else's Star
- 50 Confederate Railroad, When And Where

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Billy Ray Cyrus, The Fastest Horse In A One Horse Town
 Emilio, It's Not The End Of The World
 Kevin Welch, I Feel Fine Today
 Tracy Lawrence, If The World Had A Front Porch



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 TLC, Waterfalls
- 2 Naughty By Nature, Feel Me Flow
- 3 Skee-Lo, I Wish
- 4 Rod Stewart, Leave Virginia Alone
- 5 Alanis Morissette, You Oughta Know
- 6 Blues Traveler, Run-Around
- 7 U2, Hold Me, Thrill Me, Kiss Me...
- 8 Hootie & The Blowfish, Only Wanna Be With...
- 9 Soul Asylum, Misery
- 10 White Zombie, More Human Than Human
- 11 Collective Soul, December
- 12 Seal, Kiss From A Rose
- 13 The Rembrandts, I'll Be There For You
- 14 Michael Jackson & Janet Jackson, Scream

- 15 All-4-One, I Can Love You Like That
- 16 Sponge, Molly
- 17 Spearhead, Hole In The Bucket
- 18 Weezer, Say It Ain't So
- 19 Bon Jovi, This Ain't A Love Song
- 20 R.E.M., Crush With Eyeliner
- 21 Dr. Dre, Keep Their Heads Ringin'
- 22 Jon B. Feat. Babyface, Someone To Love
- 23 Filter, Hey Man Nice Shot
- 24 Neil Young, Downtown
- 25 Monica, Don't Take It Personal
- 26 Sheryl Crow, Can't Cry Anymore
- 27 Live, White, Discussion
- 28 Madonna, Human Nature
- 29 Boyz II Men, Water Runs Dry
- 30 Better Than Ezra, In The Blood
- 31 Luscious Jackson, Here
- 32 Live, Lightning Crashes
- 33 The Notorious B.I.G., One More Chance
- 34 Hootie & The Blowfish, Let Her Cry
- 35 Stone Temple Pilots, Interstate Love Song
- 36 The Cranberries, Ridiculous Thoughts
- 37 Shaggy, Boomastic
- 38 Chris Isaak, Somebody's Crying
- 39 Primus, Wynona's Big Brown Beaver
- 40 Dave Matthews Band, Ants Marching
- 41 Adina Howard, Freak Like Me
- 42 PJ Harvey, C'mon Billy
- 43 Montell Jordan, This Is How We Do It
- 44 Jodeci, Freek 'N You
- 45 Jennifer Trynin, Better Than Nothing
- 46 The Ramones, I Don't Want To Grow Up
- 47 Red Hot Chili Peppers, Give It Away
- 48 Nine Inch Nails, Closer
- 49 Soundgarden, Black Hole Sun
- 50 Rusted Root, Send Me On My Way

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Michael Jackson, You Are Not Alone
 Faith, You Used To Love Me (I Remember)
 Dandelion, Weir-Out
 Lordz Of Brooklyn, Saturday Nite Fever
 Our Lady Peace, Naveed
 Prick, Animal
 Tripping Daisy, I Got A Girl



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

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Blackhawk, That's Just About Right
- 3 Kenny Chesney, All I Need To Know
- 4 Clay Walker, My Heart Will Never Know
- 5 James House, This Is Me Missing You
- 6 Rick Trevino, Bobbie Ann Mason
- 7 Lorie Morgan, I Didn't Know My Own Strength
- 8 Shania Twain, Any Man Of Mine
- 9 John Michael Montgomery, Sold
- 10 Willie Nelson & Curtis Potter, Tum Me...
- 11 Lee Roy Parnell, A Little Bit Of You
- 12 Reba McEntire, And Still
- 13 Joe Diffie, I'm In Love With A Capital "U"
- 14 Pam Tillis, In Between Dances
- 15 Brooks & Dunn, You're Gonna Miss Me When...

- 16 Tracy Byrd, Walking To Jerusalem
- 17 Toby Keith, Big Ol' Truck
- 18 Dwight Yoakam, Please, Please Baby
- 19 Clint Black, One Emotion
- 20 Shenandoah, Darned If I Don't
- 21 Diamond Rio, Finish What We Started
- 22 Alison Krauss, Baby, Now That I've...
- 23 Tanya Tucker, Find Out What's Happenin'
- 24 Bellamy Brothers, Big Hair
- 25 Mark Collie, Three Words, Two Hearts, One...
- 26 Shelby Lynne, Slow Me Down
- 27 Jeff Foxworthy, Party All Night
- 28 Aaron Neville, For The Good Times
- 29 Wade Hayes, Don't Stop
- 30 Carlene Carter, Love Like This

★ ★ NEW ADDS ★ ★

- Tim McGraw, I Like It, I Love It
 Billy Montana, Rain Through The Roof
 Shenandoah, Heaven Bound (I'm Ready)



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 The Rembrandts, I'll Be There For You
- 2 Bryan Adams, Have You Ever Really Loved...
- 3 Hootie & The Blowfish, Only Wanna Be With...
- 4 Seal, Kiss From A Rose
- 5 Hootie & The Blowfish, Let Her Cry
- 6 Michael Jackson & Janet Jackson, Scream
- 7 Vanessa Williams, Colors Of The Wind
- 8 Sheryl Crow, Can't Cry Anymore
- 9 Boyz II Men, Water Runs Dry
- 10 Chris Isaak, Somebody's Crying
- 11 Blues Traveler, Run-Around
- 12 Dionne Farris, I Know
- 13 Bon Jovi, This Ain't A Love Song
- 14 Rod Stewart, Leave Virginia Alone
- 15 Blessid Union Of Souls, I Believe
- 16 Elton John, Made In England
- 17 Eagles, Love Will Keep Us Alive
- 18 Madonna, Take A Bow
- 19 Melissa Etheridge, I'm The Only One
- 20 Hootie & The Blowfish, Hold My Hand
- 21 Sheryl Crow, Strong Enough
- 22 Collective Soul, December
- 23 Melissa Etheridge, If I Wanted To
- 24 Eric Clapton, Tears In Heaven
- 25 Pretenders, I'll Stand By You
- 26 Curtis Stigers, This Time
- 27 Bette Midler, To Deserve You
- 28 Annie Lennox, A Whiter Shade Of Pale
- 29 Tina Turner, I Don't Wanna Fight
- 30 Queen, Bohemian Rhapsody

★ ★ NEW ADDS ★ ★

- Bruce Hornsby, Walk In The Sun
 Deep Blue Something, Breakfast At Tiffany's
 Michael Jackson, You Are Not Alone
 R.E.M., Crush With Eyeliner
 Selena, I Could Fall In Love

Artists & Music

IN PRINT

PUNK DIARY: 1970-1979

By George Gimarc
 St. Martin's Press (\$19.95)

When one imagines the raw material behind this book, "Punk Storage Facility" might serve as a better title than "Punk Diary." As the bedrooms of teenagers are shrines to their fixations—whether it's cars, Pamela Anderson, or mountain bikes—"Punk Diary" is the testament and summation of what was in one punk fan's bedroom... and closets and basement and garage. Here, George Gimarc proves that all that flotsam (or junk, as his wife, mother, and roommates would probably call it) had a purpose in the long run.

Instead of trying to pinpoint punk's raison d'être by funneling the music through a personal and highly subjective perspective, Gimarc lets his "mountain of clippings" speak for itself. Compressing the information into an exhaustive time line (broken down into day-by-day listings), he re-traces the punk albums and singles released, the shows played, and the bands that coalesced and broke up.

The format shows not only the genesis and growth of U.K. punk throughout the '70s, but also the depth and speed (and slatheringly devoted attitude) with which it was covered by the music press. For example: On Feb. 22, 1978 (which, it's

noted, was a Wednesday), the Derek Jarman movie "Jubilee" premieres; the Police, still in their salad days, are reduced to performing in a Wrigley's chewing gum ad, for which they are required to dye their mops blond; a group called Prag Vec is forming in London; and Eddie & the Hot Rods, Split Enz, XTC, the Only Ones, and Ian Dury & the Blockheads are among bands playing in various British clubs.

As with all reference tomes, "Punk Diary" is more for browsing than for front-to-back reading. (It also makes a great supplement to all those "20 years ago today" calendars.) To help sort out the dizzying amount of information on acts ranging from Patti Smith and the Fall to Joe Jackson, the Damned, Nosebleeds, and Helium Kidz, an index lists musicians and events—such as record releases, personnel changes, and label deals—under entries ranging from "Vicious, Sid: bar fight!" to "Ramones: Morrissey complains about."

Gimarc is a 20-year radio veteran, most recently at modern rock KEDGE Dallas (he currently runs his own label), so the CD that accompanies the book seems a logical extension of his years on the air. The disc contains his interviews and music recorded over the years with X-Ray Spex, Nick Lowe, Siouxsie & the Banshees, Gary Numan, the Skids, Gang Of Four, and others. However, it's done as a radio show and is therefore too talky to be used as background music. (Tracks by new Dallas-area band Hagfish, which has since signed to London Records, seem rather out of place.)

Now, where's the edition on the '80s?

BETH RENAUD

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 5, 1994.



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, Freek'N You
 Luniz, I Got 5 On It
 TLC, Waterfalls
 Bushwick Bill, Who's The Biggest
 Patra, Pull Up To The Bumper
 D'Angelo, Brown Sugar
 Adina Howard, My Up And Down
 Dana Dane, Chester
 2Pac, So Many Tears
 Primus, Wynona's Big Brown Beaver
 Junior M.A.F.I.A., Player's Anthem
 Mack 10, Foe Life
 Skee-Lo, I Wish
 The Notorious B.I.G., One More Chance
 Ice Cube, Friday
 Pure Soul, We Must Be In Love
 M.C. Hammer, Sultry Funk
 Dis-N-Dat, Freak Me Baby
 E-A-Ski, Blast
 Too Short, Top Down
 O' Dirty Bastard, Shimmy Shimmy Ya
 Mo'KenStef, He's Mine
 Dayton Family, Goin' Thru A Thang
 Prick, Animal
 B.G. Knocc Out & Dresta, D.P.G./Killa
 Michael Jackson & Janet Jackson, Scream
 Brownstone, I Can't Tell You Why
 Subway, Fire
 Shaggy, Boomastic
 Milkbone, Where's The Party At?
 Mack 10, On Them Thangs

ADDS

- Better Than Ezra, In The Blood
 Bush, Comedown
 Krucked M-Age, Party Over Here
 Neil Young, Downtown
 Silverchair, Tomorrow
 Smooth, It's Summer Time



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

- Billy Montana, Rain Through The Roof
 The Rembrandts, I'll Be There For You
 Peter Buffett, No Turning Back
 Eagles, Learn To Be Still
 Vanessa-Mae, Toccata And Fugue
 The Doors, The Ghost Song
 Aaron Neville, Can't Stop My Heart...
 Jann Arden, Could I Be Your Girl
 John Denver, For You
 Deep Forest, Marta's Song
 Bob Dylan, Knockin' On Heavens Door
 Jordan Hill, Remember Me This Way
 Michael Jackson, Childhood
 Elton John, Believe
 Lamy Caribou/Lee Ritenour, L.A. Underground
 Pink Floyd, Time
 Alison Krauss & Union Station, Baby, Now That...
 Vanessa Williams, Colors Of The Wind
 George Jones/Tammy Wynette, One
 Hootie & The Blowfish, Only Wanna Be...



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Coolio, Gangsta's Paradise (ADD)
 The Ramones, I Don't Wanna Grow Up (ADD)
 Collective Soul, Smashing Young Man (ADD)
 Sugar Ray, Mean Machine (ADD)
 Charlene Smith, Feel The Good Times (ADD)
 Montell Jordan, Somethin' 4 Da Honeyz (ADD)
 D'Angelo, Brown Sugar (ADD)
 Ghetto Concept, E-Z On The Motion (ADD)
 Neil Young, Downtown (ADD)
 Filter, Hey Man Nice Shot (ADD)
 Hole, Softest (ADD)
 The Notorious B.I.G., One More Chance (ADD)
 The Rembrandts, I'll Be There For You
 Soul Asylum, Misery
 Bon Jovi, This Ain't A Love Song
 TLC, Waterfalls
 Alanis Morissette, You Oughta Know
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me

Michael Jackson & Janet Jackson, Scream
 Paula Abdul, My Love Is For Real



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Bon Jovi, This Ain't A Love Song
 Michael Jackson & Janet Jackson, Scream
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Soda Stereo, Ella Uso Mi...
 Bryan Adams, Have You Ever Really...
 Fito Paez, Circo Beat
 Mania Sanchez, Dime La Verdad
 Elton John, Made In England
 Los Rodriguez, Milonga...
 Los Fabulosos Cadillacs, Mal Bicho
 Collective Soul, December
 Soul Asylum, Misery
 The Cranberries, Ridiculous Thoughts
 Los Tres, La Espada Y La Pared
 Freakpower, Turn On...
 Pink Floyd, Time
 Wet Wet Wet, Julia Says
 Alejandro Sanz, La Fuerza Del Corazon
 Scatman John, Scatman
 Annie Lennox, A Whiter Shade Of Pale



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 Wall, PA 15148

- Geoff Moore, Home Run
 DC Talk, I Wish We'd All...
 John Schlitt, Show Me The Way
 Big Tent Revival, Two Sets Of Joneses
 Cindy Morgan, I'll Stand
 Audio Adrenaline, We're A Band
 Jars Of Clay, Flood
 Chegal Guervera, Violent Blue
 Guardian, Way Home Back
 PFR, Wonder Why
 PFR, I Am On The Rock
 Rich Mullins, Creed
 John Elefante, This Is What...
 Amy Morris, I'm A Believer
 Gary Chapman, Sweet Glow Of Mercy



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Silverchair, Tomorrow
 Venuca Salt, All Hail Me
 Luscious Jackson, Here
 All-4-One, I Can Love You...
 Bjork, Isobel
 Jennifer Trynin, Better Than Nothing
 Tripping Daisy, I Got A Girl
 Primus, Wynona's Big Brown Beaver
 Alanis Morissette, You Oughta Know
 The Bossnoses, Hell Of A Hat
 Jason Weaver, Luv Ambition
 Brother Kane, And Fools Shine On
 Soul Asylum, Misery
 Real McCoy, Come And Get Your...
 Hum, Stars
 Jann Arden, Could I Be Your Girl
 Charlie Sexton, Spanish Words
 Mike Watt, Piss-Bottle Man
 The Tea Party, Fire In The Head
 Morphine, Supersex



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- The Notorious B.I.G., One More Chance
 TLC, Waterfalls
 Jon B., Someone To Love
 Brandy, Best Friend
 Bone Thugs N Harmony, 1st Of The Month
 E-40, Sprinkle Me
 2Pac, No More Tears
 Naughty By Nature, Feel Me Flow
 Total, Can't U See(ReMix)
 Method Man, I'll Be There For You

LATIN NOTAS

(Continued from page 32)

remains with Karen's former distributor, BMG, until next year... Mexican superstar Luis Miguel is working on a live album, which WEA Latina hopes will be ready for the holidays. The album's first single, "Si Nos Dejan," is being released by Warner Music Mexico within the next few weeks. Luis Miguel's fast-rising labelmate Olga Tañon is laying down vocals on her first pop record, now slated for release in late '95/early '96. Master singer/songwriter Marco Antonio Solis is producing... Arhoolie Records is commemorating its 35th anniversary with a three-day music festival and symposium, scheduled to take place Oct. 6-8 in San Francisco. Among the performers are Flaco Jimenez Y Su Conjunto, Los Cenzontles, and Mariachi Los Gavilanes De Oakland. The festival's proceeds will benefit Arhoolie's music preservation organization the Arhoolie Foundation.

LA LEY RETURNS

(Continued from page 34)

Blues." La Ley then will appear in Buenos Aires to make an official presentation of the album.

Besides being released throughout Latin America, "Invisible" also will be shipped in England, France, and Spain. "Invisible" is a step beyond what we had done on a technological level," says Cuevas, adding that the record represents a maturation of the group's artistic creativity.

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'U.K.'s Next P.M.' Vows Music Biz Respect

■ BY JEFF CLARK-MEADS

LONDON—The British record industry's decades long campaign to be taken seriously by the government appears to have taken a significant step forward.

Tony Blair, leader of the U.K.'s opposition Labour Party, told the annual meeting of the British Phonographic Industry that he not only regards music as culturally important, but also sees the record business as more significant than mining or shipbuilding.

Blair, the only party leader to address a BPI annual meeting, is widely regarded as the U.K.'s next prime minister. He and his left-of-center party have this year enjoyed unprecedented large leads in the opinion polls; a general election in the U.K. must be held sometime before summer 1997.

Blair's speech July 19 to the assembled record company executives at the BPI meeting appears to have paved the way for greater respectability for the music industry. The BPI has long

taken the view that cultural industries are not as important as those on which the wealth of this country was originally built. My government will take this industry seriously.

"[Music] is something we are so good at. There are lots of other countries that will compete with us in other parts of industry, but this industry is something [in which] we are a world leader. No one does this quite as well as we do."

Blair said he regarded it as ironic that parliament had debated the mining, steel, and shipbuilding industries, but had never had a discussion solely on the music business. He added that he regarded music as "more important in the future of the country than all of those

[industries] with the exception of steel."

He praised the music business for annually achieving 1 billion pounds' worth (\$1.56 billion) of exports and said this was a higher return on investment than even the steel industry was producing.

Blair added, "If machine tools were selling as well as records in overseas markets, this would be something people would constantly boast about."

The youthful Blair—who as a young man sang with a college band, the Ugly Rumours—impressed the BPI audience by saying that a Labour government would extend copyright law to cover digital transmission and by promising to maintain a dialog with the record industry over copyright reforms. He added

that a Labour government would work with the music industry to ensure the proper recognition of the impact of technology.

Aware that the overwhelming majority of BPI member labels employ fewer than 10 people, Blair said Labour would introduce protection for smaller companies awaiting payment from large corporations. He said his government would pass legislation giving the creditors a statutory right to interest on late payments.

The meeting also saw the resignation of Rupert Perry as BPI chairman at the completion of his two-year term. Perry, president/CEO of EMI Europe, was replaced by BMG U.K. chairman John

(Continued on page 42)

French Record Industry Wants To Bid VAT Adieu Requests Tax Decrease, Minimal VAT On Cultural Goods

■ BY EMMANUEL LEGRAND

PARIS—The French record industry is taking its battle for lower value-added tax rates on music to the summit of government.

A united front of record industry organizations is asking French president Jacques Chirac to reverse the increase in the tax rate—from 18.6% to 20.6%—that came into effect Aug. 1. The industry also wants a European Union-wide ruling of minimal or zero VAT rates on cultural goods.

As a result of the latest VAT rise, retail record prices in France were due to increase by an across-the-board amount of 2% this week. The government is raising a number of taxes to finance its national employment package.

Though few music industry executives believe that a 2% increase will



dampen consumer demand for records, they argue that a drop in VAT would immediately create a fall in retail prices and stimulate the market. In 1987, when the VAT rate dropped from 33.3% to 18.6%, record sales jumped by 35% the following year, by 74% in two years, and by 91% in three years.

According to a study made by labels organization SNEP, the reduced retail prices produced by a lower VAT rate will directly result in increased sales.

The VAT rate that would be more acceptable to SNEP—5.5%—would allow for CDs to be sold at a retail price be-

low the psychologically important 100 franc mark (approximately \$20). SNEP says the government would receive the same overall income from a lower rate of tax, as far more product would be sold.

To make their voices better heard, music industry bodies are presenting a united front to combat the government's latest VAT increase. In a joint statement, SNEP, independent labels body UPFI, and retailers group SDSD decided to "solemnly" call upon the president and the prime minister. The bodies point to the "incoherence" of a policy in which the prime minister has officially declared that he will ask EU authorities to lower the VAT rate on records in the Union to 5.5%, while at the same time raising VAT at home to 20.6%.

(Continued on page 46)



Labour Party leader Tony Blair, left, with the Eric Clapton edition Fender Stratocaster presented to him by outgoing British Phonographic Industry chairman Rupert Perry after addressing the BPI.

argued—particularly during the government's formal investigation of the music industry in 1993-94—that the business should enjoy a greater respect for its contribution to the nation's cultural, social, and fiscal health.

Blair said, "For far too long we have

Oz Amendment Stops Bootlegs

■ BY GLENN A. BAKER

SYDNEY—The copyright loophole that allowed bootleg CDs by leading rock acts to flood the Australian market for almost two years has finally been closed by the government.

However, the government's amendment of Australia's copyright law seems not to have been motivated by a desire to protect artists and the record industry, but rather to meet obligations under the GATT and TRIP world trade conventions.

(Continued on page 46)



BMG-Ricordi Restructuring Plan Is Unveiled In Italy

■ BY MARK DEZANNI

MILAN—The marriage between Italy's largest independent music group, Ricordi, and BMG has been officially consummated.

BMG bought the Ricordi group in August, but details of the merger were not approved by Italian competition

BMG RICORDI SpA

authorities until June 22. Now BMG International is unveiling how the new group will look and work.

Arnold Bahlmann, senior VP of BMG International and president of the new Italian grouping, says, "The restructuring has been a major task over the past six months, complicated by having to deal with BMG's Rome [headquarters] and Ricordi's Milan base." Ricordi's central Milan head office is for sale. Though the group will maintain a mod-

est presence in Milan, its central administration will be in Rome.

The new entity, now officially known as BMG-Ricordi, will retain Ricordi as an autonomous label and has established Casa Ricordi as a separate operation that will manage the Ricordi group's prestigious classical publishing activities. Mima Guastoni remains the managing director of Casa Ricordi.

Franco Reali, VP/managing director of BMG-Ricordi, confirms that ex-Ricordi president Guido Rignano has become an honorary, nonvoting board member, while his son, Matteo Rignano, has resigned as managing director of the 22-store Ricordi retail chain, which is now for sale.

"Retail is not part of our core business, so we are looking for an Italian majority partner who will maintain and expand the business," says Bahlmann, who confirms that Italian publishing house Feltrinelli is one of three parties negotiating to buy the chain (Billboard, January 7). "We hope to conclude an

(Continued on page 46)

Mercury Forms 2 Japanese Labels

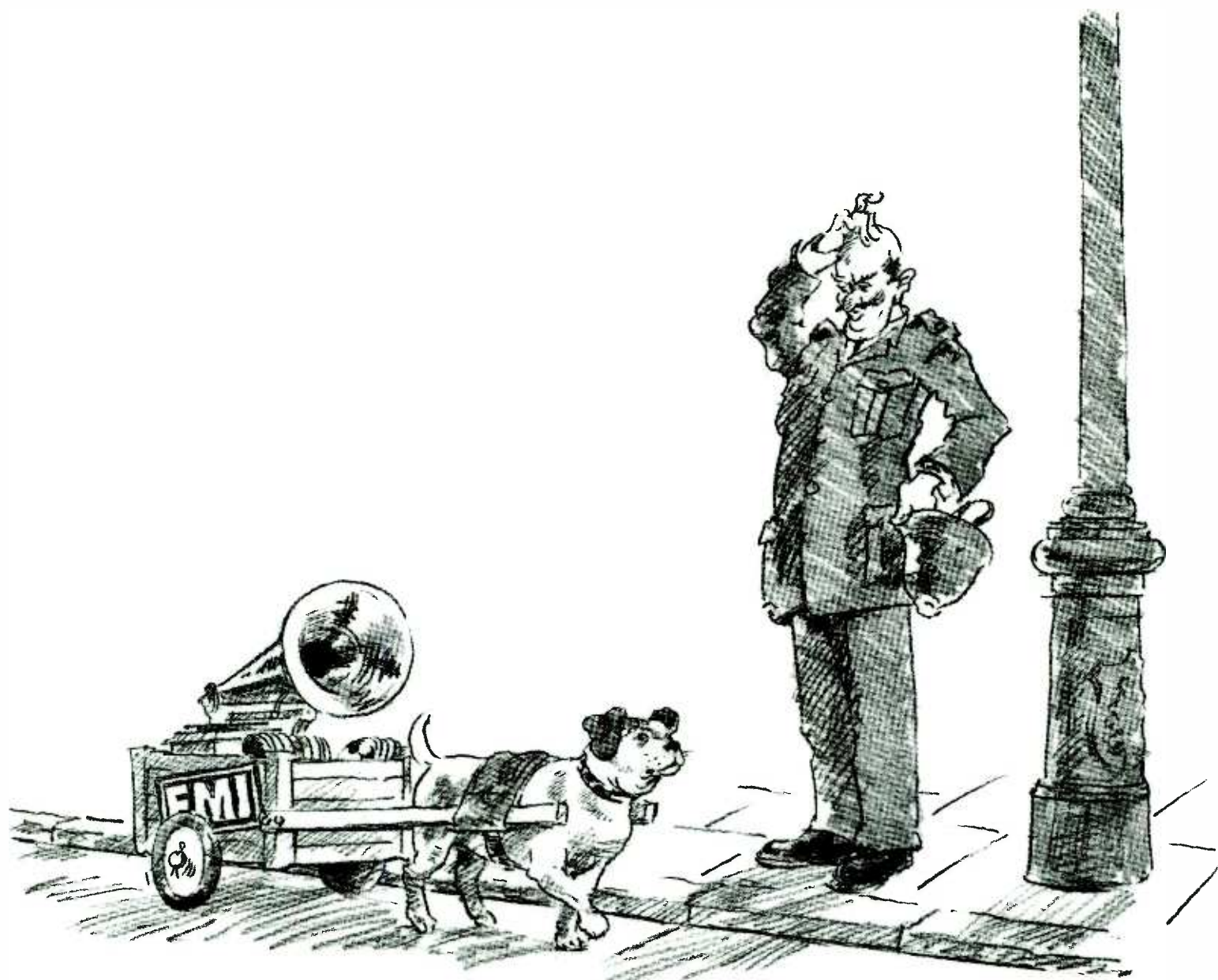
■ BY STEVE McCLURE

TOKYO—Mercury Music Entertainment is the latest Japanese record company to turn its attention to Japan's growing dance music market.

The PolyGram subsidiary (formerly Nippon Phonogram) has set up two new labels to coordinate its dance music activities. Drawing on PolyGram's roster of dance acts, Prime Cut will specialize in developing international acts, while Vortex will develop domestic artists.

"Worldwide, PolyGram is very active in the field of dance," says MME president Alex Abramoff, explaining that the labels were established after PolyGram's Far East headquarters asked Mercury to coordinate PolyGram's dance music activities in Japan. PolyGram's other main Japanese

(Continued on page 42)



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Proms Night Nets New Euro Audiences

BY MARC MAES

BRUSSELS—Belgium's Night of the Proms—a unique amalgamation of classical music with contemporary pop and rock artists—is making its mark internationally.

The event, launched 11 years ago by two students, will be seen this year not only by up to 120,000 concertgoers in Belgium, but by fans in the Netherlands, Germany, Switzerland, and Spain.

The Night of the Proms was founded by Jan Van Esbroeck and Jan Vereecke, who set up a company to run it, PSE-Prommusic. Their formula proved successful and produced annual sell-out shows at the 20,000-seat Antwerp Sportpaleis.

The Proms grew to five and six nights, and since 1990, Antwerp audiences of more than 100,000 each year have seen the unique interaction of such artists as Sting, Joe Cocker, Paul Young, and Alan Parsons with an 80-piece classical orchestra and a 76-member choir.

After moving to the Netherlands four years ago, the Dutch leg of the Proms gained momentum when, in one day last year, 454,000 callers telephoned for tickets for shows in Den Bosch and Rotterdam. The three concerts in the Dutch cities, sponsored by brewer Heineken, were sold out within 24 hours.

Says Van Esbroeck, "It was the tremendous presales figures that inspired Heineken to take the event

outside Benelux, and now we have included dates in Switzerland—at Hallenstadion, Zurich—and the Madrid Sportsarena in Spain. Both of them are 12,000-capacity venues, which is probably the best size for the event."

Van Esbroeck adds that Heineken management is recommending the concept to its subsidiaries in the U.K., Portugal, and Italy.

"The Scandinavian media group Kennevic has expressed interest in the Proms nights as well," he says, "which may result in shows in Stockholm and Oslo. Heineken wants to join us as co-sponsor there.



FERRY

"Whereas in Belgium we have... many companies sponsoring the events in return for corporate hospitality facilities, Heineken has become our window for Europe—they're even considering going to France next year."

Heineken international sponsorship manager Vroukje Boenk says that the Proms are consistent with the company's policy of support for music; this means its involvement with approximately 100 festivals worldwide. Boenk adds, "We have a good working relationship with PSE-Prommusic."

This year's Proms itinerary includes six nights in both Belgium and the Netherlands, followed by shows in

Spain and Switzerland.

A one-night excursion to the Dortmund Westfalenhalle in Germany last year met with a positive response from media and audience, and this year there will be three German shows—in Dortmund, at the Berlin Deutschlandhalle, and at the Munich Olympiapark.

"We have already sold approximately 1,000 tickets in Germany," says Van Esbroeck, "and I think it would be realistic to think we will sell around 8,000 tickets per show there, as it is only the second year of the German Proms." He adds that one of the event's strengths is the number of repeat ticket purchases it attracts.

However, perhaps the most remarkable thing about the Proms is that the pop and rock artists performing seem to have no effect on ticket sales. This year, 100,000 tickets had been sold for the Belgian and Dutch shows before performances by Bryan Ferry and Al Jarreau were announced.

"The more international aspect [of the Proms] will certainly have its effects," says Van Esbroeck. "Firstly, because the artists will have to stick with the event for a longer period—this year's shows run from November 6 to 27—and also because some artists are not equally popular in different territories."

He adds that his company may seek ways of bolstering the bill where required.

Central Asian Rendezvous Tackles Piracy, Copyright Issues

YEKATERINBURG, Russia—Representatives from international labels body IFPI visited here to see for themselves the state of audio production, distribution, and retail in the Russian Urals.

The delegation, including IFPI's East Europe director Bjanka Kortlan and Moscow bureau chief Irina Saveljeva, visited the Urals Electromechanical Plant's CD plant here, one of the country's biggest disc manufacturers. The delegation was accompanied by Vla-

dimir Prozorovsky, executive director of Russian labels group RFA.

The UEP told the delegation that it is ready to assist the international record industry's anti-piracy efforts.

Those efforts were further boosted by the first regional anti-piracy seminar for Central Asia held June 28-30 in Alma-Ata, Kazakhstan by the World Intellectual Property Organization and the government of Kazakhstan.

Delegates from Kazakhstan, Tajikistan, Turkmenia, Uzbekistan, Kyrgyzstan, and Russia discussed with WIPO experts the nature of copyright law and intellectual-property protection. Copyright legislation is being formulated in

all the Central Asian republics.

The WIPO party expressed its satisfaction at the level of protection afforded by the draft legislations.

VADIM YURCHENKOV

U.K. VOWS RESPECT

(Continued from page 40)

Preston, who has close personal and political links to Blair.

In his final address, Perry said the U.K. record industry was on course to break the 1 billion pound barrier in domestic sales for the first time this year. Such a mark, calculated by the BPI on wholesale prices, would represent a 10% rise over 1994, the British record industry's most lucrative year yet.

Perry said potential for growth lay in the fact that CDs still accounted for only 65% of business. Based on other European countries, this figure could be expanded by a further 20%-25%, he said.

On the downside, Perry said performance of U.K. repertoire in North America was not what the industry would have hoped. He said that in 1993, the last year for which figures are available, U.K. product accounted for 15% of the North American market, and he predicted 1994 would show a decrease on this.

However, he pointed out that the U.K. had 31% of business in Europe in 1993 and 24% in Australia. He believed the U.K. was well placed to exploit the emerging markets of Southeast Asia, and added that, by his calculation, more new bands are being broken by the British industry than ever before.

Musical Cultures Meet At 29th Montreux Jazz Fest

AFTER THE FINALE of this year's Montreux Jazz Festival, the event's founding impresario, **Claude Nobs**, made it home to his mountainside chalet by nine o'clock. Nine o'clock in the morning, that is.

"The last day we actually had 24 hours of music," says Nobs of the event-closing festivities that began early on July 22 and concluded well after the sun rose over Montreux's Lake Geneva.

One of the world's premier musical events, Montreux long ago transcended its description as a jazz festival and, in recent years, has become a gathering of musical cultures in the idyllic Swiss Alps.

"We never had such a large range of music as we did this year," reports Nobs via telephone from Montreux. His organization brought together a festival bill July 7-22 that included a remarkable array of diverse international talent: the opening-night funk of **George Clinton**; the Brazilian melodies of **Milton Nascimento**; the rap of the U.S.'s **Ice-T** and France's **Supreme NTM**; the acid jazz of Australia's **Directions In Groove** and Britain's **Jamiroquai**; the Mali rhythms of **Salif Keita**; the Irish rock of **Shane MacGowan & the Popes**; the Southern gospel of **Mighty Clouds Of Joy**; the Senegalese song of **Youssou N'Dour**, and the New Orleans beat of the **Neville Brothers**.

The list could go on. And of the 100-odd artists who played at Montreux's Stravinski Hall and the Miles Davis Hall this year, 66 were making their first appearance at the festival.

"We really have our niche," says Nobs, acknowledging that Montreux competes in an ever-more-crowded summer festival season. "We didn't try to book everyone."

Nobs has a well-earned reputation as an enthusiastic fan with an open ear for new talent. This year, he described how pop/R&B vocalist **Geoffrey Williams** arrived at Montreux little known to most of the crowd and left the stage to an overwhelming, standing ovation.

However, Montreux dealt with a difficult financial climate this year. "We are still in a very hazy economic state in Switzerland, and I had a lot of fears," says Nobs. "So the first thing we did was lower the ticket price."

Further, additional free concerts were added along the lake front, more backstage receptions were staged, and young, fan-friendly security staff was recruited. While 78,000 fans bought tickets for the indoor concerts, more than 150,000 in all took advantage of Montreux's ambience and outdoor offerings.

All of this, however, was merely a prelude. Montreux will mark its

30th anniversary in 1996 with an extravaganza that honors the festival's past and looks to its future.

"The idea for the 30th is for most of the nights to be given carte blanche to the musicians," says Nobs, describing how discussions have begun with headliners to assemble their own unique collaborations and events. Two days after closing the 29th Montreux Jazz Festival, Claude Nobs wasn't sleeping late. He was heading for the airport with an agenda for his anniversary event. He ends this interview saying, "I'm on my way to Germany to see **Quincy Jones**."

LONDON TWAIN: Mercury Nashville artist **Shania Twain**, enjoying a No. 1 hit at home on the Hot Country Singles & Tracks chart with her single "Any Man Of Mine," recently made her London debut, welcomed by Mercury Records U.K. managing director **Howard Berman** to a showcase at a Leicester Square nightclub.

Twain was fresh from a video shoot in Cairo, Egypt, with husband and producer **Robert John "Mutt" Lange** and performed four songs from her debut album, "The Woman In Me," which has gone platinum in the U.S.

After performances on "The Brian Conley Show" in Britain, Mercury U.K. released "Any Man Of Mine" as Twain's first U.K. single on July 24.

BORDER CROSSINGS: **Vika & Linda Bull**, from the South Pacific island of Tonga, first gained acclaim in Australia as backup singers for the **Black Sorrows** and in the past year enjoyed a hit, self-titled debut album on Mushroom/Festival Records. With an enchanting vocal mix of soul, gospel, reggae, and South Pacific rhythm, they made their U.K. debut at the Womad Festival in Britain in July and play London showcases Wednesday (2) at the Borderline and Thursday (3) at the Jazz Cafe.

Ozzy Osbourne is staging his first tour of Latin and South American markets, opening Aug. 26 in Monterey, Mexico, in support of his new album, "Ozzmosis." At stadium dates in Brazil, Chile, and Argentina, Osbourne will be part of a Monsters Of Rock lineup with **Alice Cooper**, **Faith No More**, **Megadeth**, **Therapy?**, and **Paradise Lost**.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, England, WC1E-7AH or faxed to 44-171-323-2316.



by Thom Duffy

MERCURY FORMS 2 NEW DANCE LABELS IN JAPAN

(Continued from page 40)

company is Polydor K.K.

"Our criterion is to properly exploit PolyGram's dance catalog in Japan," Abramoff says. "I think this will give another angle to our identity."

The techno-oriented Prime Cut label's first releases are three compilations of mainly European dance music. "Jump," a collection of tracks by big-name artists such as Boyz II Men, is aimed at a wide audience beyond the core dance market, while [albums] 'The Euro House' and 'Hyperactive Techno' have more urban appeal," says Abramoff.

Vortex will specialize in new Japanese dance music coming out of such clubs as Cave in Tokyo's Shibuya district. The label's executive producer

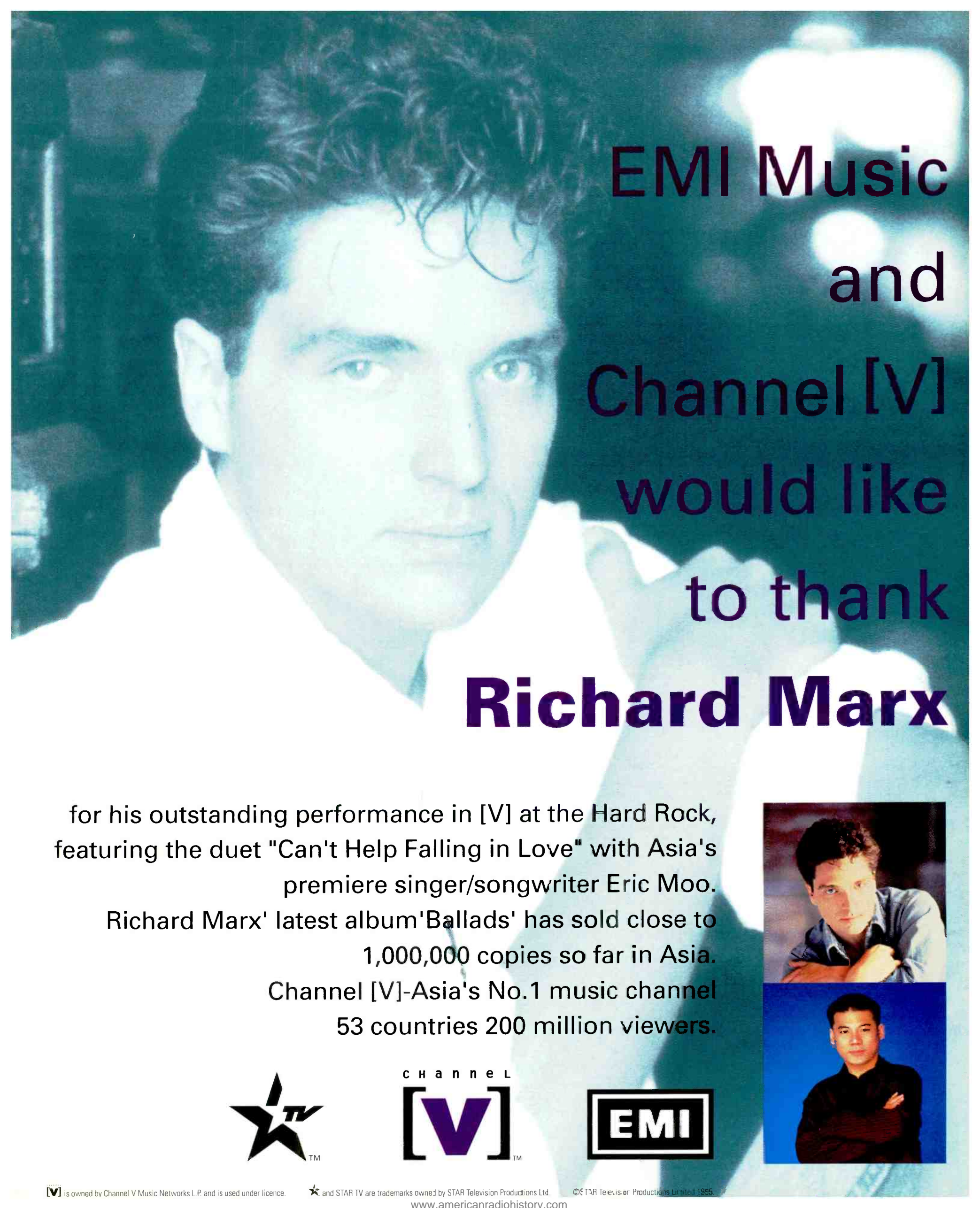
is Tokyo producer/rapper Kan Takagi.

"A lot of young people want to hear more hip-hop or more hardcore dance music," says Masahide Yokokura, the MME staff producer in charge of Vortex. "We're looking for new artists, those with no history," he says.

One of Vortex's first releases is a single titled "Make It Happen—Off We Go," collaboration by Takagi and New York's Mike G.

MME projects total annual sales of 1 billion yen for the two labels.

Abramoff thinks they may eventually merge into a single entity. "People buy what's good, whether it's international or domestic dance music," he says.



EMI Music
and
Channel [V]
would like
to thank
Richard Marx

for his outstanding performance in [V] at the Hard Rock, featuring the duet "Can't Help Falling in Love" with Asia's premiere singer/songwriter Eric Moo. Richard Marx' latest album 'Ballads' has sold close to 1,000,000 copies so far in Asia. Channel [V]-Asia's No.1 music channel 53 countries 200 million viewers.



HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 7/29/95

THIS WEEK	LAST WEEK	SINGLES
1	6	ANATA DAKAWO SOUTHERN ALL STARS VICTOR
2	NEW	GOING GOING HOME H JUNGLE WITH T AVEX TRAX
3	1	LOVE ME, I LOVE YOU B'Z BMG ROOMS
4	NEW	LOVE LOVE LOVE DREAM COME TRUE EPIC/SONY
5	2	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
6	3	NAMIDA GA KIRARI SPITZ POLYDOR
7	6	AOI USAGI NORIKO SAKAI VICTOR
8	4	ZURUI ONNA SHARANQ BMG VICTOR
9	7	ROBBINSON SPITZ POLYDOR
10	NEW	MIRAI NO TAMENI DEEN B-GLAM
ALBUMS		
1	NEW	KYOUSUKE HIMURO SINGLES 1988-1994 TOSHIBA/EMI
2	NEW	MAKI OHGURO LA, LA, LA. B-GLAM
3	1	MISATO WATANABE SHE LOVES YOU EPIC/SONY
4	NEW	AKINA NAKAMORI LA ALTERACION MCA/VICTOR
5	NEW	VARIOUS ARTISTS AVEX DANCE MATRIX '95 AVEX TRAX
6	3	TRF HYPER MIX 4 AVEX TRAX
7	2	SMAP SMAP 007 VICTOR
8	NEW	ALFEE LIVE IN PROGRESS PONY/CANYON
9	4	CHAGE & ASKA CODE NAME 1 PONY CANYON
10	10	TUBE YUZURENAI NATSU SONY

NETHERLANDS (Stichting Mega Top 50) 7/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANNA BE A HIPPIY TECHNOHEAD EDEL
2	6	PASCAL CLOUSEA EMI
3	3	BE MY LOVER LA BOUCHE BMG/ARIELA
4	4	SIENG AON DE GENG NACHRAOVE MULTIDISK
5	2	CONQUEST OF PARADISE VANGELIS WARNER
6	9	DANA JE DA HELE NACHT MET MIJ DE SONNIES CNR MUSIC
7	NEW	SHY GUY DIANA KING SONY
8	NEW	MISSING EVERYTHING BUT THE GIRL WARNER
9	NEW	SCATMAN'S WORLD SCATMAN JOHN BMG
10	8	NOTHING LIKE THE RAIN 2 UNLIMITED BYTE/SONY
ALBUMS		
1	2	BON JOVI THESE DAYS MERCURY
2	4	RENE FROGER LIVE IN CONCERT DINO MUSIC
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	3	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
5	5	ANDRE RIEU STRAUSS & CO. MERCURY
6	9	LIVE THROWING COPPER MCA
7	7	BZN SUMMER HOLIDAY MERCURY
8	NEW	MARILLION AFRAID OF THE SUNLIGHT OLM
9	NEW	CLOUSEAU OKER EMI
10	6	BJORK POST POLYDOR

AUSTRALIA (Australian Record Industry Assn.) 7/30/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	3	SHY GUY DIANA KING COLUMBIA
4	4	MOUTH MERRIL BAINBRIDGE GOTH/BMG
5	9	INSENSITIVE JANN ARDEN A&M
6	6	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL
7	8	LOVE & DEVOTION REAL McCOY BMG
8	10	THIS IS HOW WE DO IT MONTELL JORDAN POLYGRAM
9	7	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN
10	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY
11	13	SET YOU FREE N-TRACE FESTIVAL
12	11	YOU BELONG TO ME JX LONDON
13	15	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI
14	16	BACK FOR GOOD TAKE THAT BMG
15	12	THIS IS A CALL FOO FIGHTERS VIRGIN/EMI
16	19	BABY BRANDY WARNER
17	17	HUMAN NATURE MADONNA WARNER
18	NEW	LET HER CRY HOOTIE & THE BLOWFISH WARNER
19	NEW	LIGHTNING CRASHES LIVE MCA
20	NEW	SOMEBODY'S CRYING CHRIS ISAAK WARNER
ALBUMS		
1	3	CELINE DION THE COLOUR OF MY LOVE EPIC
2	1	BON JOVI THESE DAYS MERCURY
3	5	LIVE THROWING COPPER MCA
4	6	TINA ARENA DON'T ASK COLUMBIA
5	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	4	FOO FIGHTERS FOO FIGHTERS VIRGIN/EMI
7	10	SOUNDTRACK BATMAN FOREVER WARNER
8	14	CHRIS ISAAK FOREVER BLUE WARNER
9	7	BJORK POST POLYDOR
10	11	GREEN DAY DOOKIE WARNER
11	13	JOSHUA KADISON PAINTED DESERT SERENADE EMI
12	NEW	RICK PRICE TAMBOURINE MOUNTAIN COLUMBIA
13	NEW	JODECI THE SHOW, THE AFTER PARTY, THE HOTEL MCA
14	8	DEEP FOREST BOHEME COLUMBIA
15	9	LEE KERNAGHAN 1959 ABC/EMI
16	15	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
17	18	MARGARET URlich THE DEEPEST BLUE COLUMBIA
18	20	SOUNDTRACK PULP FICTION MCA
19	NEW	DOORS THE BEST OF THE DOORS WARNER
20	12	LITTLE RIVER BAND THE CLASSIC COLLECTION EMI

CANADA (The Record) 7/17/95

THIS WEEK	LAST WEEK	SINGLES
1	2	MACARENA LOS DEL MAR QUALITY
2	5	LICK IT ROULA SOS
3	1	THIS IS HOW WE DO IT MONTELL JORDAN PMP
4	3	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
5	8	SCREAM M. JACKSON & J. JACKSON EPIC/SONY
6	14	YOU'RE ALL I NEED... METHOD MAN DEF JAM/SONY
7	6	HAVE YOU EVER REALLY... B. ADAMS A&M/PGD
8	NEW	TOTAL ECLIPSE OF... NIKKI FRENCH CRITIQUE
9	NEW	YOUR LOVING ARMS BILLIE RAY MARTIN WARNER BROS/WEA
10	NEW	SHY GUY DIANA KING COLUMBIA/SONY
11	NEW	HOLD ME, THRILL ME... U2 ATLANTIC/WEA
12	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
13	7	PIPE DREAMZ YAKOO BOZ QUALITY
14	10	SQUARE DANCE SONG BKS & ASHLEY MacISAAC A&M
15	11	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
16	15	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD
17	9	TAKE A BOW MADONNA MAVERICK/WEA
18	NEW	DON'T TAKE IT PERSONAL MONICA ARISTA/BMG
19	NEW	COLORS OF THE WIND VANESSA WILLIAMS HOLLYWOOD/WEA
20	12	BELIEVE ELTON JOHN ROCKEY/ISLAND
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC/SONY
2	2	LIVE THROWING COPPER MCA/EMI
3	3	BON JOVI THESE DAYS MERCURY/PGD
4	5	NEIL YOUNG MIRROR BALL REPRISE/WEA
5	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
6	8	SOUL ASYLUM LET YOUR DIM... COLUMBIA/SONY
7	9	BJORK POST ELEKTRA/WEA
8	6	VARIOUS ARTISTS BATMAN FOREVER ATLANTIC/WEA
9	NEW	FOO FIGHTERS FOO FIGHTERS CAPITOL/CEMA
10	10	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
11	7	PINK FLOYD PULSE COLUMBIA/SONY
12	12	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
13	13	ANNIE LENNOX MEDUSA RCA/BMG
14	NEW	HOLLY COLE TRIO TEMPTATION ALERT
15	18	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
16	16	REMBRANDTS L.P. EAST/WEST/WEA
17	NEW	TLC CRAZYSEXYYCOOL LAFACE/BMG
18	15	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
19	11	VARIOUS ARTISTS PIRATE RADIO 3 QUALITY
20	NEW	VAN MORRISON DAYS LIKE THIS POLYDOR/PGD

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
2	3	SHY GUY DIANA KING WORK/COLUMBIA
3	2	ALRIGHT/TIME SUPERGRASS PARLOPHONE
4	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
5	8	KISS FROM A ROSE/I'M ALIVE SEAL ZTT
6	5	IN THE SUMMERTIME SHAGGY FEATURING RAYVON VIRGIN
7	4	A GIRL LIKE YOU EDWYN COLLINS SETANTA
8	14	TRY ME OUT CORONA ETERNAL/WEA
9	10	3 IS FAMILY DANA DAWSON EMI
10	NEW	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY METHOD MAN/MARY J. BLIGE DEF JAM/ISLAND
11	7	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
12	NEW	STUCK ON U PJ AND DUNCAN BMG/TELSTAR
13	NEW	TONGUE R.E.M. WARNER BROS.
14	15	KEEP WARM JINNY MULTIPLE
15	12	LOVE ENUFF SOUL II SOUL VIRGIN
16	9	YOU DO SOMETHING TO ME PAUL WELLER GO! DISCS
17	NEW	VIOLET HOLE GEFEN
18	NEW	PERFECT LIGHTNING SEEDS EPIC
19	17	HAPPY MN8 COLUMBIA
20	13	WHOOHPI! (THERE IT IS) CLOCK MEDIA
21	20	BIG YELLOW TAXI AMY GRANT A&M
22	15	I'M A BELIEVER EMF AND REEVES AND MORTIMER PARLOPHONE
23	NEW	BULLET FLUKE CIRCA
24	NEW	RUN, BABY, RUN SHERYL CROW A&M
25	NEW	IT'S LULU BOO RADLEYS CREATION
26	25	ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA
27	19	FINETIME CAST POLYDOR
28	NEW	JUST IN LUST WILDHEARTS EASTWEST
29	16	WHERE IS THE FEELING? KYLIE MINOGUE DECONSTRUCTION
30	22	THINK OF YOU WHIGFIELD SYSTEMATIC
31	23	COMMON PEOPLE PULP ISLAND
32	NEW	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) MONICA ARISTA/BMG
33	NEW	EVIDENCE FAITH NO MORE SLASH/LONDON
34	21	HUMPIN' AROUND BOBBY BROWN MCA
35	NEW	ONLY ME HYPERLOGIC SYSTEMATIC
36	31	SEARCH FOR THE HERO M PEOPLE DECONSTRUCTION
37	24	SHOOT ME WITH YOUR LOVE D:REAM FXU/MAGNET A&M
38	27	SWEET HARMONY/ONE LOVE FAMILY LIQUID XL RECORDINGS
39	32	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D SYSTEMATIC
40	33	BE MY LOVER LA BOUCHE ARISTA

GERMANY compiled by Media Control 7/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ZYX
2	2	MIEF! DOOFEN ARIOLA
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 SCHLUMPF 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
ALBUMS		
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 ARIOLA
4	4	SCHLUMPF 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

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	ALBUMS
1	2	SUPERGRASS I SHOULD COCO PARLOPHONE
2	7	PAUL WELLER STANLEY ROAD GO! DISCS
3	1	BON JOVI THESE DAYS MERCURY
4	NEW	JODECI THE SHOW, THE AFTER PARTY, THE HOTEL UPTOWN/MCA
5	4	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
6	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	5	ALISON MOYET SINGLES COLUMBIA
8	NEW	BLOWING FREE SAX MOODS DINO
9	6	CELINE DION THE COLOUR OF MY LOVE EPIC
10	10	CRANBERRIES NO NEED TO ARGUE ISLAND
11	23	TAKE THAT NOBODY ELSE RCA
12	9	M PEOPLE BIZARRE FRUIT DECONSTRUCTION
13	14	OASIS DEFINITELY MAYBE CREATION
14	8	EDWYN COLLINS GORGEOUS GEORGE SETANTA
15	12	PINK FLOYD PULSE EMI
16	11	BJORK POST ONE LITTLE INDIAN
17	13	ROLLING STONES VOODOO LOUNGE VIRGIN
18	16	MIKE AND THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
19	26	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
20	15	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
21	22	KIRSTY MacCOLL GALORE—THE BEST OF KIRSTY MacCOLL VIRGIN
22	21	ROLLING STONES JUMP BACK—THE BEST OF '71-'93 VIRGIN
23	20	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
24	18	ANNIE LENNOX MEDUSA RCA
25	NEW	BLONDIE BEAUTIFUL—THE REMIX ALBUM CHRYSALIS
26	19	GURU JAZZMAZZ VOL. II—THE NEW REALITY COOLTEMPO
27	34	BLUR PARKLIFE FOOD/PARLOPHONE
28	24	BON JOVI CROSS ROAD MERCURY
29	30	DEL AMITRI TWISTED A&M
30	49	SEAL SEAL ZTT
31	25	CHEMICAL BROTHERS EXIT PLANET DUST JUNIOR BOY'S OWN
32	NEW	R.E.M. MONSTER WARNER BROS.
33	17	NEIL YOUNG MIRROR BALL REPRISE
34	29	PORTISHEAD DUMMY GO! BEAT
35	38	SMASH OFFSPRING EPITAPH
36	33	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
37	NEW	MASSIVE ATTACK PROTECTION/NO PROTECTION VIRGIN
38	35	GREEN DAY DOOKIE REPRISE
39	32	MADNESS DIVINE MADNESS VIRGIN
40	28	VERVE A NORTHERN SOUL HUT

FRANCE (SNEP/IFOP/Tite-Live) 7/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	2	SCATMAN SCATMAN JOHN BMG
3	NEW	YEHA NOHA INDIENS SACRED SPIRIT VIRGIN
4	4	THE BOMB! BUCKETHEADS EMI
5	3	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
6	6	HAVE YOU EVER REALLY... B. ADAMS POLYGRAM
7	9	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
8	10	BE MY LOVER LA BOUCHE POLYGRAM
9	5	I'VE GOT A LITTLE... MN8 COLUMBIA
10	7	HAKUNA MATATA JIMMY CLIFF & LEBO M WALT DISNEY
11	15	SHY GUY DIANA KING COLUMBIA
12	8	BACK FOR GOOD TAKE THAT RCA
13	11	ZOMBIE CRANBERRIES ISLAND
14	16	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
15	12	THIS AIN'T A LOVE SONG BON JOVI MERCURY
16	14	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
17	NEW	ODE TO MY FAMILY CRANBERRIES ISLAND
18	NEW	NO NO NO (NO LIMIT) LES SCHTROUMPFES POLYGRAM
19	17	MEGAMIX MASTERBOY BARCLAY
20	18	FRED COME TO BED E-ROTIC EMI
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	INDIENS CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE BOOK—1 EPIC
4	4	JOHNNY HALLYDAY LORADA MERCURY
5	5	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
6	8	CRANBERRIES NO NEED TO ARGUE ISLAND
7	6	PINK FLOYD PULSE EMI
8	7	BON JOVI THESE DAYS MERCURY
9	14	NOA ACHINOAM NINI GEFEN
10	12	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
11	9	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA
12	10	ALLIANCE ETHNIK SIMPLE ET FUNKY DELABEL
13	11	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
14	NEW	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN GREASE POLYDOR
15	13	DIRE STRAITS LIVE AT THE BBC MERCURY
16	NEW	SOUNDTRACK BAD BOYS SQUATT
17	NEW	DALIDA COMME ST J'ETAIS LA ORLANDO
18	16	BJORK POST BARCLAY
19	18	OFFSPRING SMASH PIAS
20	NEW	KASSAV DIFE COLUMBIA

ITALY (Musica e Dischi) 7/24/95 (FIMI) 7/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THE COLOUR INSIDE TI.PI.CAL NEW MUSIC/LUP
2	3	SCATMAN'S WORLD SCATMAN JOHN FLYING
3	2	TRY ME OUT CORONA DWA
4	8	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
5	9	ANGEL JAM & SPOON DANCE POOL
6	10	WRAP ME UP ALEX PARTY UMM
7	NEW	1-2-3 (TRAIN WITH ME) WICKED AND WILD PLAYHITTY WICKED & WILD/DIG IT
8	7	SPACE COWBOY JAMIROQUAI SONY S2
9	4	INFINITY U.S.U.R.A. & DATURA TIME
10	NEW	TELL ME THE WAY CAPPELLA MEDIA FLYING
ALBUMS		
1	2	883 LA DONNA, IL SOGNO E IL GRANDE INCUBO RTI MUSIC
2	1	ZUCCHERO SPIRITODIVINO POLYDOR
3	5	RAP MANIFESTO CGD
4	4	G. GRIGNANI DESTINAZIONE PARADISO MERCURY
5	3	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CGD
6	6	PINK FLOYD PULSE EMI
7	NEW	F. SALVATORE AZZ. . . . RTI MUSIC
8	9	BON JOVI THESE DAYS MERCURY
9	8	TAKE THAT NOBODY ELSE RCA
10	7	NOMADI LUNGO LE VIE DEL VENTO CGD

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 7/29/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	3	SHY GUY DIANA KING WORK/COLUMBIA
2	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	10	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
5	5	WISH YOU WERE HERE REDNEX JIVE
6	4	BE MY LOVER LA BOUCHE MCI
7	8	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNALWEA
8	6	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	7	SCATMAN SCATMAN JOHN ICEBERG
ALBUMS		
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	4	BJORK POST MOTHER
5	5	NEIL YOUNG MIRROR BALL REPRISE
6	6	OFFSPRING SMASH EPITAPH
7	7	GREEN DAY DOOKIE REPRISE
8	8	CRANBERRIES NO NEED TO ARGUE ISLAND
9	9	CELINE DION D'EUX EPIC
10	NEW	DOOFEN LEIDER DIE DIE WELT NICHT SING SING

BELGIUM (Music & Media) 7/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	3	'74-'75 CONNELLS EMI
5	7	BE MY LOVER LA BOUCHE HANSA
6	8	VERBORGEN VERDRIET WENDY VAN WANTEN JRP
7	10	SCATMAN SCATMAN JOHN RCA
8	9	THINK TWICE CELINE DION COLUMBIA
9	10	NOCTURNE SECRET GARDEN MERCURY
10	5	SCATMAN SCATMAN JOHN RCA
ALBUMS		
1	3	CELINE DION D'EUX EPIC
2	3	GERT & SAMSON SAMSON VOL. 5 PHILIPS
3	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
4	4	SOUNDTRACK 1492-THE CONQUEST OF PARADISE EASTWEST
5	7	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	THERAPY INFERNAL LOVE A&M
7	8	OFFSPRING SMASH EPITAPH
8	5	BON JOVI THESE DAYS MERCURY
9	9	BJORK POST POLYDOR
10	NEW	PINK FLOYD PULSE EMI

SWEDEN (GLF) 7/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	VILL DU BU MIN FRU DRANGARNA VIRGIN
2	3	SHY GUY DIANA KING COLUMBIA
3	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	NEW	DET VACKRASTE CECILIA VANNERSTEN CNR
5	4	'74-'75 CONNELLS INTERCORD
6	5	FIRST CUT IS THE DEEPEST PAPA DEE TELEGRAM
7	7	SE PA MEJ JAN JOHANSEN LIONHEART
8	6	WISH YOU WERE HERE REDNEX JIVE
9	10	GO AWAY LOOK TWICE MNW DANCE
10	NEW	COMMON PEOPLE PULP ISLAND
ALBUMS		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	3	BJORK POST MOTHER
3	6	GLENMARK/ERIKSSON/STROMSTEDT
4	4	GLENMARK/ERIKSSON/STROMSTEDT METRONOME
5	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
6	2	SOUNDTRACK PULP FICTION MCA
7	7	BON JOVI THESE DAYS MERCURY
8	5	NEIL YOUNG MIRROR BALL WARNER
9	NEW	WEEZER WEEZER GEFEN
10	8	ERIC GADD FLOATING METRONOME
10	9	LISA NILSSON TILL MORELIA DIESEL

PORTUGAL (Portugal/AFP) 7/25/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS NUMERO 1 SONY
2	4	VARIOUS DANCE POWER 95 VIDISCO
3	5	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
4	2	PINK FLOYD PULSE EMI
5	3	BON JOVI THESE DAYS MERCURY
6	NEW	VARIOUS PORTUGAL RADICAL EMI
7	8	JULIO IGLESIAS LA CARRETERA COLUMBIA
8	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
9	6	AMALIA RODRIGUES O MELHOR DE AMALIA EMI
10	9	VARIOUS DANCE MANIA 95 VIDISCO

NEW ZEALAND (RIANZ) 7/29/95

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
ALBUMS		
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	SOUNDTRACK 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	LIVE AT THE ACROPOLIS YANNI BMG

SWITZERLAND (Media Control Switzerland) 7/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX Zyx
2	3	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
3	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	6	SCATMAN JOHN SCATMAN'S WORLD BMG
5	4	SCATMAN JOHN SCATMAN BMG
6	5	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
7	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
8	10	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
9	7	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	9	MIEFI DOOFEN BMG
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	2	BON JOVI THESE DAYS MERCURY
3	3	CELINE DION D'EUX EPIC
4	5	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
5	4	PINK FLOYD PULSE EMI
6	NEW	LA BOUCHE SWEET DREAMS BMG
7	7	DOOFEN LIEDER DIE DIE WELT NICHT... BMG
8	NEW	SCATMAN JOHN SCATMAN'S WORLD BMG
9	8	OHREWURM KINDERLIEDER TUDOR
10	NEW	DRIVE HADDAWAY BMG

FINLAND (Seura/IFPI Finland) 7/28/95

THIS WEEK	LAST WEEK	SINGLES
1	5	ONE OF US PANDORA STOCKHOUSE/EMI
2	1	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
3	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY
5	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS ARISTA/BMG
6	NEW	GOTTA GET AWAY OFFSPRING EPITAPH/SPINEFARM
7	NEW	IN THE SUMMERTIME SHAGGY VIRGIN
8	9	FALLIN' IN LOVE LA BOUCHE MCI/ARISTA
9	NEW	TUHAT YOTA SAMULI EDELMANN & SANI RCA
10	NEW	TRY ME OUT CORONA PITCH CONTROL
ALBUMS		
1	1	BON JOVI THESE DAYS MERCURY/POLYGRAM
2	3	OFFSPRING SMASH EPITAPH/SPINEFARM
3	4	LEEVI AND LEAVINGS RAKKAUDEN PLANTEETTA PYRAMID
4	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
5	6	BJORK POST MOTHER/POLYGRAM
6	8	MOVETRON ROMEO JA JULIA POLYDOR
7	7	SUURLAHETILAA PIENTA PUHETTA REEL ART/BMG
8	NEW	ASIAA VINTIOT RCA/BMG
9	5	PINK FLOYD PULSE EMI
10	9	THERAPY? INFERNAL LOVE A&M

CHILE (APF Chile) 7/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	NEW	PINK FLOYD PULSE SONY
3	NEW	LA LEY INVISIBLE WARNER
4	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
5	NEW	BON JOVI THESE DAYS POLYGRAM
6	2	RICARDO ARJONA HISTORIAS SONY
7	NEW	MARTA SANCHEZ MI MUNDO POLYGRAM
8	NEW	LA SOCIEDAD DULCE Y FATAL EMI
9	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 1 POLYGRAM
10	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 2 POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Shinji Takeda is one of a growing number of actors who are trying their hand at being musicians. Best known for appearing in TV dramas and in the cult film "Night Head," Takeda



also blows a mean saxophone. His androgynous looks appeal to young women who are attracted by the "femi-o-kun" (feminine-looking guy) style, and Takeda takes great pride in his personal appearance. He has been known to spend an hour in his dressing room getting his makeup just right before going on stage. But there's more to Takeda than style. His self-titled debut album on Pony Canyon is a credible, mainly instrumental jazz/funk workout with a liberal helping of big band sounds courtesy of members of the Tokyo Ska Paradise Orchestra. One particularly interesting track, "Scene #37," features trumpeter Kazufumi Kodama and rapper Kan Takagi on "beats and theremin." The result is a weird, ambient, house-ish atmosphere that sounds like Miles Davis meeting Amon Duul II. STEVE MCCLURE

AUSTRALIA: In a career spanning 20 years, trumpeter and singer Vince Jones has released a string of well-received albums on EMI (issued overseas through Verebra/Intuition) while maintaining a punishing schedule of gigs, from local jazz clubs to four acclaimed European tours in the last three years. But, the 350-shows-a-year schedule has been cut back to about 150, and Jones has adopted a more spiritual lifestyle. The 41-year-old, Glasgow, Scotland-born son of a jazz musician now lives in the Victorian Alps, about five hours from the clubs of Sydney and Melbourne, to which he commutes, when necessary, by private plane. While he now spends five hours of a typical day practicing and meditating through the music of Miles Davis and John Coltrane, the rest of his time is divided between sculpture, building his own mud-brick house, involving himself in environmental issues, and avidly reading about philosophy, anthropology, and Eastern religions. The change of pace is reflected on Jones' new album, "Here's To Miracles." His phrasing has never been more focused nor his vision more adventurous and his playing has become much more angular and rhythmically aggressive. "I'm still a young person at heart," insists Jones, who owns every edition of Downbeat magazine from the last 50 years and a record collection of jazz masterpieces. "I'm asking questions, and while I haven't got all the solutions, the answers are certainly coming faster." CHRISTIE ELIEZER

PHILIPPINES: "My long hair is none of your business," blasts Aldwin Panganiban, singer of alternative rock band Weedd. Taken from the band's self-titled debut album on Universal Records, "Long Hair" is a humorous, reggae rant against the conformist notions that still hold sway in this conservative nation. Ironically, the four members of Weedd are all clean-cut young men (the oldest is 17), and the group's retro-rock sound is finding a broad audience amidst the pop mainstream. Backed by a marketing campaign that includes TV appearances and live performances in shopping malls, sales of the album have reached 20,000 units in its first month of release. MARC GOROSPE

FRANCE: The Francolies music festival, founded 11 years ago by radio personality Jean-Louis Foulquier, is based on a simple concept: present exclusively Francophone acts to the largest possible audience. This year's edition, held in La Rochelle July 12-17, attracted some 56,000 people who came to see more than 100 acts. At the top of the bill was rapper MC Solaar, whose concert with Les Négresses Vertes was the biggest draw of the festival, with an audience of more than 10,000. Other star attractions were Renaud, Bernard Lavilliers, Patrick Bruel, Alain Bashung, Dan Ar Braz, Jacques Higelin, Khaled, Youssou N'Dour, and Rita Mitsouko. For the first time, a full stage was set aside for acts from the up-and-coming hip-hop/funk/ragga scene including Alliance Ethnik, Ragga Sonik, Fabe, Sleo, Menelik, Les Sages Poètes de la Rue, Timide et Sans Complexe, Démocrate D., Mad In Paris, and Demain Les Poulpes among others. According to Foulquier, organizers expected about 2,000 people for this concert series, but more than 6,800 people showed up, underlining the vitality and appeal of the French rap scene. The festival is known for creating conditions in which artists can experiment by performing in new or unusual combinations. True to form, Lavilliers played with percussionist Ray Baretto and performed a duet with Khaled. Khaled later joined Bruel on stage with N'Dour to perform the symbolic "Quand Les Hommes Vivront D'Amour" (When Man Will Live From Love). N'Dour was joined on stage for two songs by Eric Mouquet and Michael Sanchez, the brains behind Deep Forest, but his "7 Seconds" sparring partner Neneh Cherry, who was initially billed, did not appear. Bruel duetted with Higelin; the Solaar concert became a huge hip-hop rendezvous featuring Alliance Ethnik, Menelik, Melaaaz, and Rico all paying their dues to the boss of the posse. The Francolies concept is being exported to other territories, with similar events taking place in Spa, Belgium, July 20-23 and Montreal Saturday (4)-Aug. 12. EMMANUEL LEGRAND



U.K.: While August is traditionally the quietest month in the rock calendar, the stage is set this year for a clash of the new Brit-rock titans. Blur and Oasis both have brand-new singles scheduled for release Aug. 14. "Country House" (Parlophone) is said to be the "poppiest"-sounding track from Blur's new album, "The Great Escape," which will be out in mid-September. Meanwhile, "Roll With It" by Oasis is an early taste of the band's sophomore album, "Morning Glory," due for release in October. The song is accompanied by three previously unavailable tracks, "It's Better," "Rockin' Chair," and a live version of "Live Forever." Perhaps both groups could benefit from the example of the Beatles and the Rolling Stones, who staggered their release schedules throughout the '60s to avoid just such a head-to-head contest. DAVID SINCLAIR

OZ AMENDMENT STOPS BOOTLEGS

(Continued from page 40)

"The government found itself being told by 120 other countries to do what the Australian Recording Industry Assn. had been saying since the end of 1993," says a relieved but somewhat bitter ARIA executive director Emmanuel Candi.

He concedes that the music industry's successful campaign against recommendations by the Prices Surveillance Authority that blocks on parallel importing should be removed did not help the industry's fight to eradicate a scourge estimated to have cost companies more than \$25 million in lost sales.

The loophole that allowed the manufacture of discs from artists such as Michael Jackson, Nirvana, Pearl Jam, Prince, Madonna, R.E.M., Metallica, U2, Genesis, Paul Simon, 4 Non Blondes, Tom Petty, Eric Clapton, and scores of others was found in the wording of a 1989 amendment to the Copyright Act in relation to the definition of performance and its protection. The amendment was drafted so that Australia could become a signatory to the Rome Convention.

To avoid charges under consumer protection law, the companies making bootleg discs under this loophole—led by Apple House Music—boldly declared that their products were not officially sanctioned via stickers carrying words such as "unauthorised" and "unlicensed." Court challenges by record companies were defeated.

Candi, who says the government showed no signs of rushing to help the record industry, says, "It wasn't just that legitimate sales of budget product plummeted, but that the image of this country was done monumental damage."

He says that for the two-year duration of the loophole, Australia lost its reputation as an upholder of copyright protection and became instead a country regarded as a problem area.

"Somewhere between 6 million and 12 million of these discs were manufactured—most likely around 10 million. The labels concerned—Apple House, Mainline, Banana, Mojo, Sweat, and

Oasis—would have made between \$10 million and \$20 million during their run," he says. "An enormous number of discs found their way to other countries, such as Japan, often without the 'unauthorized,' 'unapproved,' or 'unlicensed' banners.

"There are a lot of angry artists, companies, and organizations all over the world wondering just what on earth the Australian government thought it was doing."

When they first hit the market, the bootlegs had a retail price of about \$15, but this fell by two-thirds as the producers began to compete fiercely among themselves. Outlets included novelty shops, news agents, market stalls, clothing and shoe shops, and even chains such as Woolworth's.

The bootlegs were cheaply and often misleadingly packaged—for example, a CD of Peter Green-era Fleetwood Mac featured a cover photo of Stevie Nicks—and varied widely in their sound quality. They became ubiquitous, particularly in the last months of legal sale when prices dropped as low as \$1.

For all the government's perceived procrastination, the closing of the loophole has at least been effective. The new Copyright Act amendment makes the importation, manufacture, distribution, and/or sale of copies of unauthorized recordings both a civil and a criminal offense, with criminal provisions applying to any protected performance given during the last 50 years. Offenders face heavy fines and up to six months' imprisonment.

ARIA is publicizing the new laws with press advertising and 5,000 leaflets delivered to stores.

Candi says that the discs are now considered "red hot, contraband—nobody wants to touch them." More than 20,000 discs have now been handed into or seized by ARIA.

Says Candi, "It's all over, but now we have the not inconsiderable task of trying to persuade consumers that budget CDs do not cost a couple of bucks. Expectations have been dangerously lowered, and it is going to take some time to lift them back."

FRENCH RECORD INDUSTRY: ADIEU TO VAT

(Continued from page 40)

During the spring presidential campaign, Chirac reacted positively to the industry demands, claiming that he was in favor of a reduced VAT rate on cultural goods. Most recently, prime minister Alain Juppe and culture minister Philippe Douste Blazy said that they will lobby the EU in order to reach an agreement at a European level.

But industry sources feel this European route is an "easy way out," as one record industry executive described it; the European discussion over VAT rates is not expected to take place before the end of 1996.

The French record industry says in its statement that it remains convinced that, "based on the renewed promises made by Mr. Chirac and confirmed by Messrs. Juppe and Douste Blazy, the government will avoid increasing difficulties to the music sector."

SNEP president Patrick Zelnik says that VAT rates and the implementation of a minimum retail price are the two priority measures that SNEP will focus on in the months to come. "We are go-

ing to make sure that the government respects the promises made during the presidential elections," states Zelnik, who adds that he is "disappointed" by current developments.

Zelnik says he received written assurance from Chirac both before and after the election that VAT would be reduced to the lowest rate. "It is absurd to consider that books and cinema have a low VAT rate, and records, which are cultural goods too, do not," he says. In Zelnik's estimation, the issue is in the hands of European authorities. The industry's aim is to have records added to European directive 92-77 on VAT rates.

Says Zelnik, "The problem is no longer solely French but European. The difference this time is that this issue has been endorsed by the whole government, so we are more optimistic than before. We hope that European authorities will push for a low VAT rate on records throughout Europe during the discussion on the harmonization of VAT rates. But our goal remains the zero rate."

New Sales Force Serves All PolyGram Labels PGS Promises Comprehensive Account Coverage

BY LARRY LeBLANC

TORONTO—Five years after PolyGram Group Canada's Mercury/Polydor and A&M/Island/Motown Records of Canada merged, the two have pooled their national sales and marketing efforts with the 62-person PolyGram Group Sales based here.

The consolidation unites Canadian sales activities for all PolyGram Group labels, including Polydor, Mercury, A&M, Island, Motown, London, Philips, Verve, Deutsche Grammophon, PolyGram Special Imports, and TV compiler PolyTel. It also includes such U.S.-based distributed labels as Concord and Fantasy and Canadian-based labels the Children's Group, Strawberry, Elephant, Hypnotic, and Zulu.

In addition to having representation in previously covered cities including Vancouver; Calgary and Edmonton, Alberta; Winnipeg, Manitoba; London, Toronto, and Ottawa, Ontario; Montreal; and Halifax, Nova Scotia, PGS has added reps in London, Ontario, and Quebec City, Quebec, and will add a rep in Saskatchewan by Sept. 1. As well, PGS has beefed up its sales personnel specializing in jazz and classical in Montreal, Vancouver, and Toronto.

"It's now a well-situated sales force," says Bill Ott, executive VP/GM of PGS, estimating the company's market share at 21%. "We've reduced the number of accounts each salesperson covers and given them a more comprehensive look at individual accounts. Someone is now visiting major accounts two and three times a week. Where we also have jazz and classical sales specialists, accounts are now working with two separate PGS people."

Under the restructuring, four regional managers, responsible for the overall business affairs and personnel in their region, now report to Ott. These are Peter Behnke in British Columbia, Al Harrison in the Midwest (Alberta, Saskatchewan, and Manitoba), Joe Toews in Ontario, and Roland Dufresne covering the Ottawa Valley in Ontario and eastward.

Also, four regional marketing managers, responsible for day-to-day sales and marketing strategies of product, will report to Ian Marchant, national marketing director of PGS. These include Tom Jones in British Columbia, Paul McClure in the Midwest, John Deighan in Ontario, and Greg Barkley in the East.

Marchant will also coordinate overall product campaigns for A&M/Island/Motown, Mercury/Polydor, as well as the classical and jazz division, and PolyTel. "My emphasis is with the product," he says. "Having the right product with the right quantity in the right places at the right time."

Of this two-tier regional and national system, Ott says, "The idea was to break down our business to look at it from a product standpoint—the individual titles and marketing campaigns—and to make sure that the overall business climate also runs well."

PGS is currently running hot, with A&M/Motown/Island releases by Jann Arden, Blues Traveler, Portishead, Melissa Etheridge, the Cranberries, and the "Don Juan DeMarco" soundtrack; and Mercury/Polydor albums by

Van Morrison, Bon Jovi, Shania Twain, and Luciano Pavarotti. PolyTel compilations "400% Dance," "DJ Club Mix Vol. 8," and "DJ Line Vol. 19" also are doing well.

Key to the PGS' kickoff will be a continuing flow of international releases in the fall from U2, Def Leppard, Boyz II Men (a remix album), P.M. Dawn, Melissa Etheridge, and East 17, and such Canadian acts as Barra MacNeils, Base Is Bass, and Ashley MacIsaac. Other forthcoming releases include compilations by Janet Jackson, Salt-N-



OTT

Pepa, Sammy Kershaw, a Canadian cast album of Andrew Lloyd Webber's "Sunset Boulevard," and possibly a new Bryan Adams album.

"Under the old system the A&M/Island/Motown rep could go through periods when the label was cold, but now [with the merger] a PGS sales rep will never be cold because there's always something breaking," says Joe Summers, vice chairman of PolyGram Group Canada.

The sales overhaul marks the final obstacle in melding Mercury/Polydor and A&M/Island/Motown Records of Canada into PolyGram Group Canada. Since the merging of the two companies five years ago, integration has been bumpy due to each side's past culture and sales approach.

While the marketing and sales division of A&M/Island (as it was then called) was soon folded into PolyGram Distribution Inc., A&M/Island/Motown and Mercury/Polydor continued to have their own sales and marketing forces. They also handled their own promotion and A&R activities, which continues under the new configuration.

"When A&M and Island were purchased separately [by PolyGram Group], there was a desire to maintain

that boutique label independence," says Ott. "Of course, PolyGram had been very successful doing the same thing as a distributor. However, we are the last of the PolyGram companies to go through the process of building a sales force that is selling and distributing product for the entire corporation."

One of key reasons behind the reorganization was to respond to the growing decentralization of Canadian music retail. Chains here are giving store management greater responsibility in their choice and maintenance of inventory. "We're no longer selling to warehouses exclusively," Ott says. "We're mostly dealing with decentralized operations. Even those [retail] players who buy centrally are empowering their store managers and their regional managers with the choice and depth of selections."

Ott says the timing of the switch over was significant. "It would have been far more difficult to do this as we went into the fall," he says. "We had to have an opportunity to break the sales force in and give everybody a chance to learn the other side's repertoire."

"We're still finding our feet because the system has only been in place for three weeks," says John Reid, who assumed the position of president of A&M/Island/Motown July 17; he had been marketing director of London Records in the U.K. "There are teething problems, but overall we're happy with the way it's panning out. What we've found in England, which did the same thing two years ago, is the better you service the sales team, the better results [your label] got. Our challenge is giving Bill's guys the best service we can."

"We now have to promote inside the company," says Doug Chappell, president of Mercury/Polydor. "It's not an uncomfortable situation for me because I did that [working] for 10 years at Virgin and Island. The way you do that is raise the profile of your artists so high, salespeople can't ignore it."

BMG-RICORDI RESTRUCTURING PLAN UNVEILED

(Continued from page 40)

agreement by September," he adds.

Ricordi's printing company, Arte Grafica, is now independent of BMG-Ricordi through a management buyout under the direction of managing director Giuseppe Forcella.

The new group claims a 30% market share in Italy, and combined revenues from all its Italian activities reached 350 billion lire (\$218.75 million) last year. A 35% market share is the goal for next year.

BMG-Ricordi has a strong release schedule for BMG's domestic artists, including albums from Antonello Venditti (September) and Luca Carboni (October), as well as '96 releases by Fabrizio De Andrea (January), Gianni Morandi (February), Eros Ramazzotti (April), and Lucio Dalla (June).

Reali says that the Ricordi label's strength has been in licensing and distribution, and it will now concentrate on developing Italian artists. "We have a three-year investment plan for the label that will restore it [as] a major international label," he says. Two Ricordi sign-

ings, Renzo Arbore and Marco Masini, already licensed to 15 territories, are central to the international strategy.

Bahlmann says that the development of a multimedia CD-ROM catalog and the acquisition of film rights for video distribution are two BMG International strategies being implemented in Italy. "There are already 40,000 CD-ROM-compatible PCs in Italy," he says.

BMG-Ricordi owns 50% of the Italian home video distribution company Delta, which is part of a Europe-wide plan to sign strategic partners in the home video business. To date, BMG has concentrated on music and children's videos. "Although we are not interested in the Italian TV market at the moment, [because it] is too closed, we will be looking for TV partners when negotiating the acquisition of film rights for home video," Bahlmann says.

Apart from its own seven divisions, BMG-Ricordi has a stake in Lucio Dalla's Pressing label (50% plus one share), the state-controlled Fonit Cetra label (10%), and 100% of the DDD label.

urbanAID

4



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Dear Members of the Industry:

On March 26th of this year, the death of rapper Eazy-E shocked the hip-hop community, as well as myself. Soon after the announcement, I received a call from Veronica Webb, a personal friend and Board Member of LIFEbeat, the music industry organization that fights AIDS. She wanted my help. My first thoughts were that this is too overwhelming to be involved with. Two days later, I was mastering Jodeci's album with DeVante, a group member and their producer. DeVante asked me a lot of questions about Eazy getting AIDS. Did I think he was gay or was he on drugs? To my knowledge no. This was the first time I realized how uninformed the hip-hop generation is about the disease. I remembered the statistics Veronica gave me:

- 75% of women with AIDS in the United States are Black and Latino
- AIDS is the leading cause of death of Black and Latino men & women aged 25-44
- 91% of babies born with AIDS in NYC are Black and Latino

Something had to be done. That's when we came up with the concept of urbanAID 4 LIFEbeat.

UrbanAID 4 LIFEbeat is a major fundraising concert event featuring the top young adult R&B and Hip-Hop artists: Jodeci, Soul IV Real, TLC, Mary J. Blige, Heavy D, Notorious B.I.G., Salt N Pepa, Method Man, Warren G, Brandy, Naughty By Nature, Queen Latifah, and a special reunion performance by Guy. By spearheading this effort Jodeci is showing other artists how to increase AIDS awareness through their support of this historic event. While on a 10-city tour Jodeci donated all proceeds from the tour to urbanAID 4 LIFEbeat, Jodeci reached out to those who are living with this disease by visiting direct service centers which house, feed and care for people who are HIV positive. Jodeci also invited LIFEbeat to give local AIDS organizations the opportunity to set up tables with educational materials and condoms at concerts. We ask that other artists also get involved with urbanAID 4 LIFEbeat.

When the concert takes place at Madison Square Garden on October 5th, we hope to bring the nation together with a live simulcast on MTV and BET. Produced by Delsener/Slater Enterprises and hosted by Hot 97 in New York City, the event will mark the first collaboration by the two music channels.

We've come really far and can progress much further -- with your help. At this point, the big six: MCA, Warner Music Group, Polygram, BMG, Sony and EMI have come to the party with the initial funding to get the music started. Major and independent labels as well as managers have given us access to their artists in order to cut PSAs and put the concert together. A series of PSAs will air on MTV, BET and the Box featuring the hottest stars in music and film. The PSAs will run nationally on MTV and BET as well as Urban and Black radio stations starting July 10th. We have a prestigious group of honorary chairs as well as an active Executive Committee. To make saving lives a reality, we need a lot of support.

Right now, our goal is to raise money and awareness. Through LIFEbeat the funds raised from this particular event will specifically go to direct service organizations in urban communities that address the emergency situation Blacks and Hispanics are experiencing. This is a huge undertaking, but Black music is the cornerstone of American culture. What can't we do as an industry if we put our minds to it?

As Chair of urbanAID 4 LIFEbeat. I feel confident of the success of this project, and look forward to, your support. If you have any questions or wish to get involved, call Fred Jackson or McCall Credle-Rosenthal at 212-245-3240 or write a check for urbanAID 4 LIFEbeat and send it to: LIFEbeat, 810 Seventh Avenue, 4th floor, New York, NY 10019.

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Andre Harrell
Chairman



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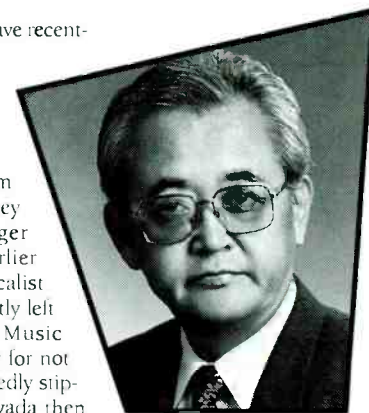
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Japan

CHANGING FACE
 Continued from page 51

Smaller companies that have recently done just that include Kitty Records and Taurus Records, in which PolyGram K.K. now has controlling interests.

Taurus' move to PolyGram comes as the label lost two key artists: Hong Kong singer Teresa Teng, who died earlier this year, and Japanese vocalist Chicago Sawada, who recently left the company for Warner Music Japan after Taurus sued her for not delivering an album as allegedly stipulated in her contract. Sawada then countersued Taurus, and the two sides eventually reached an undisclosed settlement.



Avex's Tom Yoda

The Sawada case and that of singer Tatsuro Yamashita, who sued BMG Victor for releasing what he says was an unauthorized greatest-hits compilation, reflect the Japanese music industry's ongoing move away from a traditional paternalistic way of doing business to one more in keeping with international corporate style (although no one expects Japan ever to become as litigious a society as the United States).

These developments, along with the continuing dispute between songwriters and publishers at mechanical performance-rights society JASRAC, the more prominent role being played by producers such as Tetsuya Komuro, increasingly sophisticated marketing of foreign product by Japanese labels and aggressive moves into Asian markets by several companies are all part of the larger process of change now being experienced by the Japanese music business.

It remains to be seen just which companies and individuals will rise to the challenge that process represents, and which will fall by the wayside. ■

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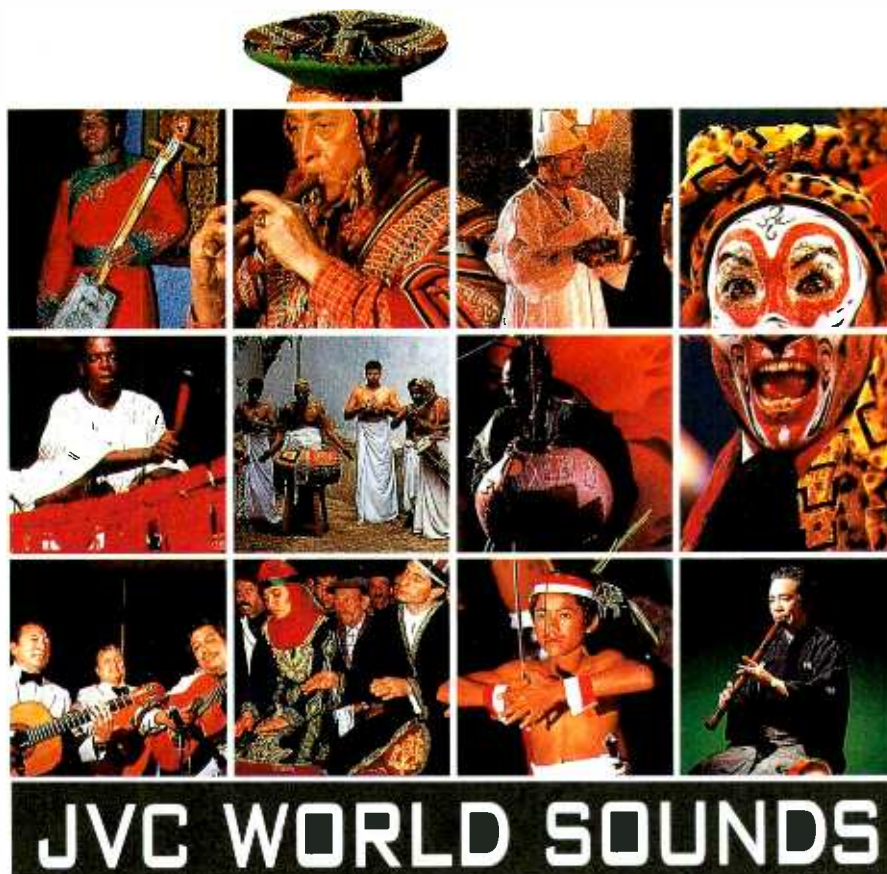
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Japan

EXPATRIATES

Continued from page 57

release, "Dollars," which sold more than 125,000 units.

Scandinavian songstresses Jennifer Brown (BMG Victor) and Trine Rein (Toshiba-EM) are both newcomers who made a splash in Japan in 1994. The debut album of Sweden's Brown, "Giving You The Best," has so far sold 230,000 units here, while "Finders Keepers," by Norway's Rein, has moved 380,000 copies. Both singers were successfully promoted among "OL's," or "office ladies" (young female workers with yen to spend).



Jennifer Brown

Atlantic Records artist Mr. Big, playing a style of straightforward album rock, which has fallen out of fashion in the U.S., has sold some 2 million units in Japan and has released albums—such as "Japandemonium" and "Raw Like Sushi"—recorded specifically for that market.



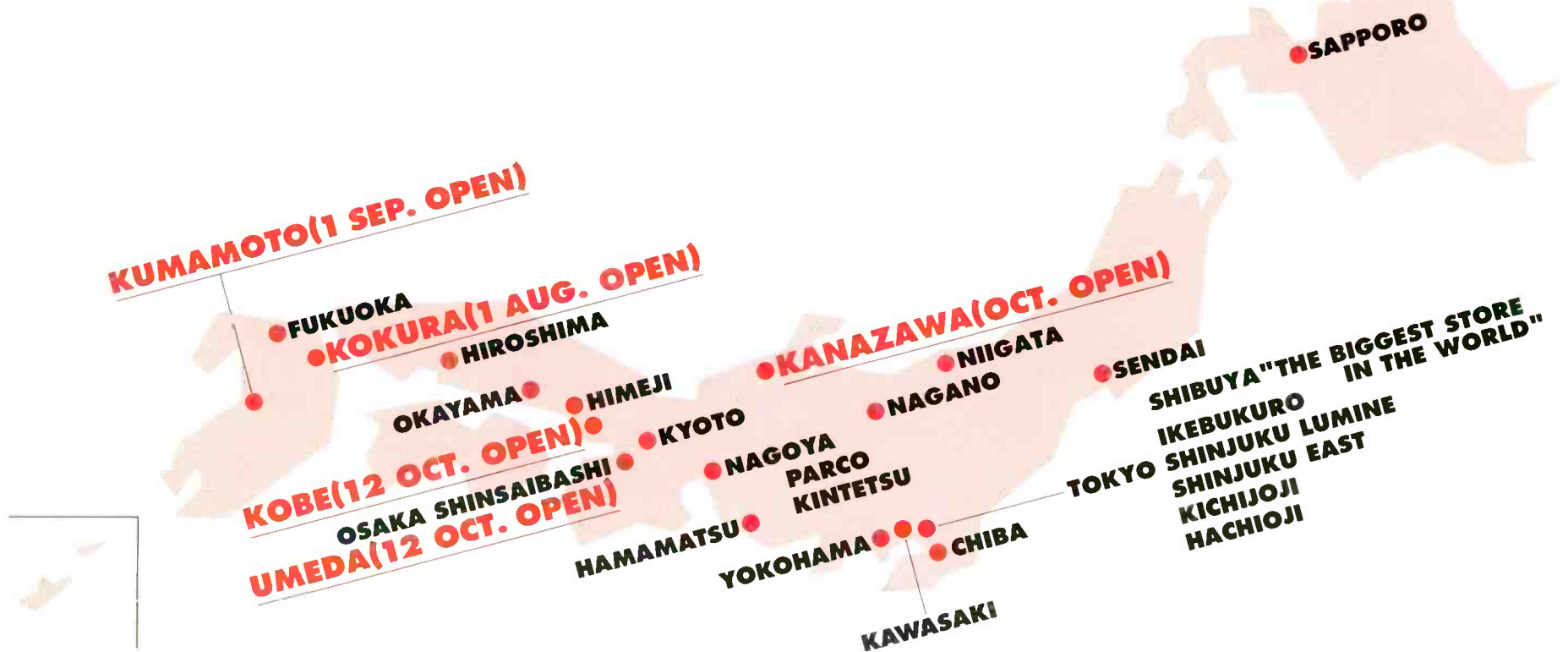
Trine Rein

American singer Lisette Melendez (Sony Records), racked up healthy sales of 650,000-plus units of her 1994 album, "True To Life," thanks to extensive promotion early in the year, in which the singer came to Japan to do the showcase/media circuit. She also achieved surprising success with the single "Goody Goody," which moved nearly

70,000 units—extremely unusual for a foreign single release—thanks to heavy airplay on FM outlets such as Tokyo's J-WAVE. ■

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RETAIL BIZ

Continued from page 54

strongest market in the world."

The yen's rise against the dollar has greatly widened the price gap between imported product and made-in-Japan CDs. One leading Tokyo discount chain was selling "Elton John's Greatest Hits" recently for 1,100 yen (\$13)—quite a bargain in a market where new domestic albums still sell for as much as 3,000 yen (\$35). This in turn has put tremendous pressure on the resale-price maintenance system (*saihan kakaku*), under which record companies can set domestic retail prices for two years from release. Some chains are reportedly hucking the system, and other retailers are becoming impatient.

Says HMV's Walker, "I've told the record companies that we have no intention of breaking *saihan* at this point, but if it continues to spread, we can't be the last in."

Despite such problems, the general feeling in the Japanese music retail sector is optimistic.

"People's lifestyles are changing, and I think the music software market will keep growing," says Nobuhisa Shimizu, general manager of Shinseido's sales promotion division.

Says Virgin Megastores Japan managing director Mike Inman, "Japan's just a steady rollout now; opening stores is quite easy. We hope to have two or three more stores this year." ■

TETSUYA KOMURO

Continued from page 52

Komuro: Record companies I have contracts with are Avex, Sony, Nippon Columbia—where I produced idol singer Arisa Mizuki's first major hit—and King Records, for whom I produced Yuki Uchida's next single, which has a little bit of a jungle flavor.

BB: Where do you see yourself 10 years from now?

Komuro: Well, I'm 36 now... I'll keep producing artists like I do now for about the next three years, and I want to be working worldwide. I'm getting offers from foreign artists like Big Mountain, Kylie Minogue and Bananarama. I think I'll get more offers from foreign artists who think it's important to market territory-wise.

BB: Any thoughts on the future of the Japanese music scene?

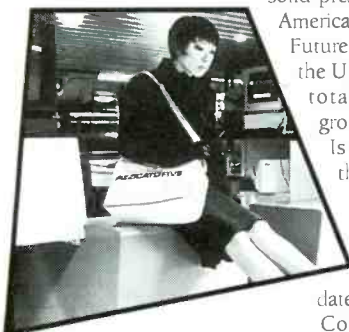
Komuro: Well, in America, for example, even rap music is now being done by "idols" like Kris Kross, Michael Jackson and Janet Jackson are idols. In Japan, idols will always be on the scene, but from now on, they'll have to be "quality" idols.

I also think that music will become something more personal and individual, especially in Tokyo, where you have the largest variety of music and information in the world. So the Japanese music scene is going to become more chaotic than any other place. Ten years ago, I'd say it was New York, where there is a mixture of many different cultures. Now it's Tokyo. There may not be such a large number of nationalities living here, but the amount of information and data you can get in Tokyo is the largest in the world. ■

OUTSIDERS ARE IN

Continued from page 52

Scoring equally high on the global hip-ometer is another Tokyo-based trio: acid-jazz United Future Organization, who has established a solid presence in Europe and in North America. UFO's 1993 album, "United Future Organization," was released in the U.S. in 1994, and American sales totaled 100,000 copies. The group's latest album, "No Sound Is Too Taboo," was released in the U.S. this spring, once again on PolyGram's Talkin Loud label. The trio has traveled to the U.S. twice this year for promotion and live club dates.



Maki Nomiya of Pizzicato Five

Continuing to make inroads in overseas markets are everybody's favorite Japanese gals, power-pop trio Shonen Knife. In 1994, Virgin released their "Rock Animals" album in the U.S., which was followed by a 28-city North American tour. In the summer, they played a series of Lollapalooza dates and contributed the track "Top Of The World" to the Carpenters tribute album, "If I Were A Carpenter."

The band, which recently changed its management and renegotiated its recording deal, is now taking a well-deserved rest before recording or touring again. So the next Shonen Knife album will likely comprise outtakes, B-sides and covers. ■



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Japan

ASIAN CONNECTION

Continued from page 56

was set up last year to introduce Chinese discoveries to the Japanese market. "Also, there are a lot of good songs out there in Asia, and we would like to introduce that music to Japanese people."

With attractive young women as critical to advertising in China as elsewhere, HoriPro's artists have been tapped for advertising campaigns by multinational companies in that country. Date believes that Japanese firms prefer to work with fellow Japanese in HoriPro rather than directly with Chinese when hiring talent. For example, singer Liu Jie, a contestant in HoriPro's Beijing 1993 audition, is featured in Panasonic's summer ad campaign in China.

HoriPro's next project is a talent contest in Ho Chi Minh City on Aug. 29. The Tokyo-based company is looking at the idea of setting up a joint-venture company with the Vietnamese government similar to the way it joined forces with Beijing municipal authorities to establish its presence in the Chinese market.

Production company Amuse, which also mounted a talent search in China in 1993, expects to open a branch office in Shanghai soon. Long active in promoting Hong Kong acts in Japan, Amuse recently coordinated what it says was the first Asia-wide charity record to raise awareness of AIDS, with proceeds going to local charities. Different local-language versions of the same song, written by Keisuke Kuwata, leader of Japanese mega-band Southern All Stars, were



Heibao (Black Panther)



Miyuki Nakajima

Broadway-style musical revue in Beijing. The revue, tentatively titled "Beijing Shochiku Kankiden" would be a joint effort between Uchino, Hong Kong industry veteran David Chang, HoriPro and Japanese movie giant Shochiku.

Also looking seriously at the Asian market is dance-specialty label Avex Trax, which until recently has concentrated on establishing links with labels in the U.S. and Europe. Avex's move into Asia began with its recently opened Hong Kong office, which it sees as the hub of its future Asian operations.

Avex Chairman Tom Yoda says that besides being an active player in the East Asian market, Avex sees itself as a bridge linking Asia with its business partners in the U.S. and Europe. ■

released in seven Asian countries.

Back in Japan, the market for Asian artists remains small. EMI's Buckleigh laments that Chinese superstar Cui Jian, signed to Toshiba-EMI in Japan, sells only about 15,000 units per album.

Cui Jian came to Japan in 1994 for a series of moderately successful club gigs promoted by Odyssey, which is headed by promotion industry dean Jiro Uchino. For many years, Uchino has brought together Asian and Japanese artists for charity-event concerts and now dreams of establishing a permanent

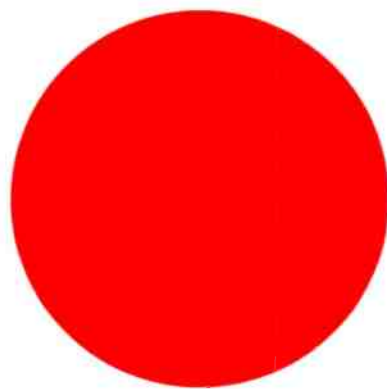
JAPAN NEWS REVIEW

THE ART OF COMPILING hit tracks by various foreign artists has been belatedly discovered by Japanese labels—starting with Toshiba-EMI, whose "Now 1" collection has sold more than 1 million units since its December 1993 launch. Warner Music Japan was next into the fray with the June 1994 release of its "Hits 1" compilation (420,000 units sold to date). Sony Records did better with its "Max" omnibus, released December 1994 (just over 1 million units sold), while BMG Victor's "Megahits One" has sold 700,000 copies.

THE YEN'S RISE against other currencies, continuing expansion by foreign record chains and the decision by some major Japanese retailers to stock imports all contributed to a 43% rise in the number of imported CDs (almost all of which were albums) coming into Japan in 1994—55.77 million units, to be exact, with a wholesale value of 36.55 billion yen (\$415 million), an increase of 42% over the 1993 figure. The yen's rise continues to widen the price gap between imports and domestically pressed product.

JASRAC, the Japanese performance/mechanical-rights society, continues to be embroiled in controversy regarding its 1992 decision to loan 7.77 billion yen to another non-profit group, the Koga Music Foundation, interest-free over 30 years. JASRAC was to occupy eight floors of Koga's new 11-story headquarters and pay rent lower than those prevailing in the "bubble economy" era of the late '80s and early '90s. But society members, led by songwriter Asei Kobayashi, severely criticized the deal; key JASRAC executives resigned, and the new leadership froze payments. Koga and JASRAC then sued each other, and in January 1995, JASRAC asked that criminal charges be filed against four former society executives for their role in the deal. The plot thickened when Music Publishers Association of Japan president Misa Watanabe sued a major publishing house for libel over a magazine article accusing her of getting kickbacks from the deal, a charge Watanabe vociferously denies.

TOWER RECORDS JAPAN set up its own record label, Orange Records, late last year. Sony Corp. managing director Nobuyuki Idei, 57, took over April 1 from Norio Ohga as the company's president, while Ohga, 65, became chairman of the board, replacing Akio Morita, who resigned Nov. 25, 1994, after suffering a cerebral hemorrhage almost exactly a year earlier. ■



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The World's Number-Two Music Market Is No Afterthought

U.S. And European Expatriates Find That Success In Japan Isn't Just For "Has-Beens" Anymore

BY STEVE McCLURE

The rockumentary "This Is Spinal Tap" ends with the hapless has-beens doing a show in the one place on Earth that will still have them—Japan, at a fictional Tokyo venue called Kobe Hall.

It's a dead-on parody of the days when superannuated rockers could count on being "big in Japan"—to use the phrase beloved of many a hack music writer—and so put together a nice yen-denominated retirement nest egg.

This sort of thing still goes on. Avex Trax, for example, is trying to apply life-support to the careers of 10cc and Bananarama, both of which have signed to the Japanese dance-specialty label. This summer will see the Ventures (also known here rather uncharitably as the Dentures) tour the length and breadth of Japan, just as they've done almost annually for the past 30 years.

But in the '90s, a growing number of breaking acts, as well as those still in their prime, treat Japan—the world's number-two music market—not as an afterthought, but as a crucial part of their overall promotional strategy, backed by increasingly sophisticated marketing by Japanese labels.



Mariah Carey

The British duo Shampoo, dubbed "Lolita punks" by the Japanese media, is the most spectacular recent example of how to sell yourself in Japan. "We Are Shampoo" and Japan-only mini-album "Delicious" (both on Toshiba-EMI) have sold a staggering 860,000 copies in total (all sales figures in this story include both domestic pressings and imports). That's almost 10 times as many units as they've sold in their home U.K. market.

The success of acts such as Shampoo in the Japanese market is proof that Japanese A&R staffers have the confidence to pick music they know will play well in Japan.

"We used to say, with British music, that something had to happen in Billboard before we'd think about it," says Peter Buckleigh, EMI Music's resident director in Japan. "But now, the A&R guys are sitting down and listening to all the tapes coming out of the U.K. and making



Mr. Big

the decision that something is suitable for Japan regardless of U.K. and American success. The younger A&R guys have got a feel for it."

Numerous foreign acts have made serious inroads into the Japanese market of late:

Mariah Carey (Sony Records) had both the No. 1 foreign single and album last year, for "Lovers' Christmas" and "Merry Christmas," which sold 1.1 million and 1.9 million units, respectively. Carey's appearance in Sony's MiniDisc ad campaign here and a "tie-up" with a popular TV drama certainly didn't hurt her Japanese sales.

Veteran reggae hand Aswad (Sony Records), whose 1994 album "Rise And Shine" moved more than 350,000 units, rode on the back of Japan's reggae boom. Also benefiting from that was newcomer C.J. Lewis (MCA Victor), who scored a surprise hit with his fall 1994 album

Continued on page 60

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Japan

The Asian Connection

Japanese Labels And Artists Reach Out To The Rest Of The Region

BY MONTY MACENZIE

As the multinationals expand swiftly into Asia, more Japanese music companies are realizing that it's time to get in on the action in their own backyard. But cultural links between Japan and its neighbors don't automatically translate into a Japan-Asia music connection. Off the record, Tokyo-based label execs bemoan the poor sales of Asian artists in Japan—typically an anemic 2,000 to 10,000 units, despite plentiful and positive press.

And while Japanese superstars like Southern All Stars, Chage and Aska, and Miyuki Nakajima have made solid inroads into Asia, there's a long way to go. Still, the feeling here is that Japanese pop music is uniquely suited to Asian markets.

"As Asians search for a cultural identity that is uniquely their own



Chage And Aska

and less a reflection of the West, a Japanese component—a combination of taste, fashion, repertoire and style—has struck a chord with Asians," says Peter Buckleigh, EMI Music's resident director in Japan. "They are not into the hard-edged rock in Japanese music; it seems to be more ballad-driven, more image-driven."

Japanese artists and their labels were once reluctant to have their work released in Asia because of piracy and re-importation concerns. But now that the period of phenomenal growth in sales in Japan seems to have peaked, they are now keen to enter the Asian market.

There's more to developing a Japan-Asia music connection than just selling Japanese product in Asia and vice-versa. Production companies such as Amuse and

HoriPro and labels such as Pony Canyon are actively seeking to nurture

local talent with a view to marketing their discoveries in specific Asian markets as well as in Japan.



Cui Jian

Independent label Pony Canyon has been in the vanguard of Japanese moves into Asia, with five branches throughout the region. Citing Shanghai's open-minded cultural environment relative to Beijing, Pony Canyon subsidiary Golden Pony will move from Hong Kong this summer, according to Akira Yoneya, of Pony Canyon's international division.

Like many other record companies here, Pony Canyon admits it is looking seriously at the burgeoning Thai market with a view to setting up a label there.

Victor Entertainment is the latest Japanese player to enter the Asian music game. Its new label, Rolling Sound, specializes in Asian artists and features simultaneous Asia-wide releases. The label's first releases (June 12) were by Chinese bands Tang Dynasty, a progressive hard-rock outfit, and Heibao (Black Panther), a more melodious ensemble.

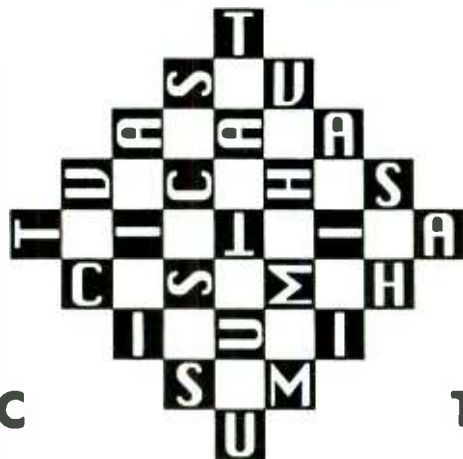
Meanwhile, production company HoriPro has been busy following up its successful 1993 talent search in Beijing. Singer Dai Yao, who won the grand prize at that event, sold more than 300,000 copies in China of her first album, which was released in April 1994. She made her Japanese debut with the CD single "Seigetsuya" in November 1994, followed by her first Japanese album release, "Yume Monogatari" this March. Her second album is set for a fall release in China, while in Japan it will come out early next year.



Dai Yao

"Basically, we want to introduce our Chinese girls to Japan," says Neil Date, A&R manager for HoriPro's record label, SoundAsia, which

Continued on page 58



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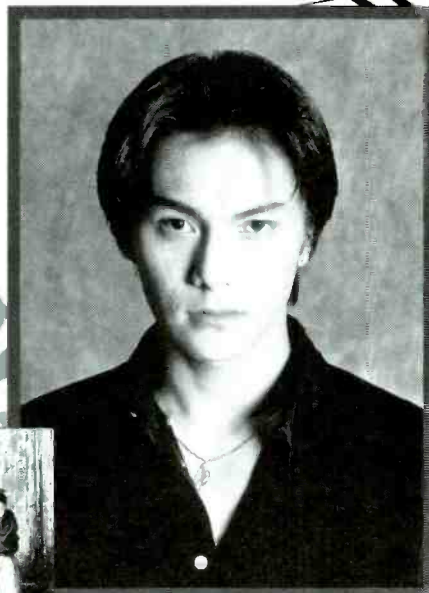
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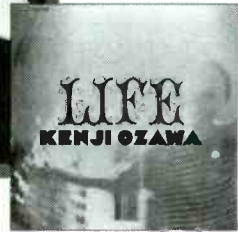
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Japan

**Shakeups In
 The Retail Biz**

**Competition From
 Foreign Chains Jolts
 Japanese Out Of
 Complacency**

By STEVE McCLURE

It's been an earth-shattering year—literally—for music retailers in Japan, starting with the massive Jan. 17 earthquake in the western port city of Kobe. Besides killing more than 5,000 people and leaving thousands more homeless, the temblor brought the business life of the city to a standstill.

As many as 50 record stores in the Kobe area were put out of business at least temporarily, and retailers in other parts of the country noticed a fall-off in their sales as people stayed at home to watch the non-stop TV coverage of the quake's aftermath.

On a more positive note, Tower Records, which entered the Japanese market in 1979, made headlines here in March with the opening of what the Sacramento, Calif.-based chain claims is the world's biggest record outlet: a 53,000-square-foot store occupying an eight-story building in Tokyo's Shibuya district. Turnover on the first day, March 10, was an estimated \$450,000—an all-time high for any Tower store opening anywhere.

The Shibuya store's debut was the most visible in an ongoing series of store launches by the three major foreign retail chains operating in Japan: Tower, Virgin and HMV, not to mention Musicland's Sam Goody chain, which entered the Japanese market last November in a licensing deal with a major wholesaler.

BOTTOM LINES

Tower now has 23 stores in Japan and estimates that its total turnover for the year ending April 1995 was 25 billion yen (\$294.4 million). Virgin, which entered the Japanese market in 1990 in a joint venture with department store operator Marui, has 12 stores and an annual turnover of about 10 billion yen (\$117.75 million). HMV, which also came to Japan in 1990, has 14 outlets, with sales estimated at 15 billion yen (\$176.5 million) for the year ending March 31, 1995. There are five Sam Goody outlets.

The foreign chains still account for less than 10% of Japan's estimated \$8.5 billion retail music market, but they've jolted Japanese retailers out of their sense of complacency. Some Japanese chains, stung by competition from the foreigners, have decided to take advantage of the yen's ongoing rise against the U.S. dollar and are now selling imports.

Shinseido, Japan's No. 1 record store chain—whose 230 stores racked up sales totaling about 78 billion yen (\$917.6 million) in the year ending February 1995—has begun selling imports. Imports may account for roughly 15% of sales in the current business year.

Shinseido has taken another leaf out of the foreigners' book by opening larger stores, such as a 10,000-square-foot outlet in Kobe and a 6,000-square-foot store in the northern city of Sendai. Those locations dwarf the old-style mom-and-pop type stores that still account for the vast majority of Japan's 5,000-plus retail music outlets.

"Some of the Japanese chains are doing nothing, and I can see their position worsening," says HMV Japan president Chris Walker. "And some of them, like Shinseido, have sat down and said, 'OK, how are we going to defend ourselves and go aggressively forward?'"

LOCATION LOCATION LOCATION

Bigger isn't necessarily better, though, as Shinseido has found out with its Kobe store, which is located in the less than spectacularly successful Harborland development.

In the same vein, some market observers wonder whether Tower has overextended itself with its Shibuya store. "I think they're going to have a problem generating the type of volumes they think they'll get just by opening a big store," says one source.

Counters Tower Far East managing director Keith Cahoon, "I think the market can handle this store. We firmly believe that Tokyo is the

Continued on page 59

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Japan

Outsiders Are In

Japanese Fringe Acts Prove More Popular Away From Home

BY STEVE McCLURE

It seems to be an unwritten rule in the Japanese music industry that it's the outsiders—bands such as the Boredoms, Pizzicato Five and Shonen Knife—that do best overseas.

As a result of touring and releasing product internationally, these bands and others have been getting a lot of attention outside Japan, while back home they're still very much on the fringe of the music scene.

Take the Boredoms, Osaka's leading exponents of thrash metal/industrial/hard-core noise. It's no exaggeration to say that most Japanese music fans probably have never heard of them. But few who saw the Boredoms open the main

Lollapalooza stage or in their other European and North American shows in 1994 are likely to forget their ultramanic stage presence. The Boredoms released an EP, "Super Roots," and a reissued album, "Onanie Bomb Meets The Sex Pistols," on the Reprise label in the U.S. last year.

The music of Pizzicato Five—which is actually a trio—has zilch in common with that of the Boredoms, apart from being decidedly non-mainstream. P5's trademark is a surreal spin on '60s kitsch culture, in which vocalist Maki Nomiya adopts various retro



Shonen Knife



United Future Organization

personae. This unique sensibility has endeared the band to a growing number of cognoscenti overseas.

Last year, P5 released a maxi-single titled "Five By Five" on Matador Records in the U.S., as well as a compilation album, "Made In USA," which sold a very healthy 100,000 copies in the American market.

The band also gained more exposure when its track "Twiggy Twiggy Vs. James Bond" was used on the soundtrack of Robert Altman's look at the fashion world, "Pret A Porter (Ready To Wear)." Earlier this year, the band played live dates in the U.S., Canada and Europe, and vocalist Nomiya even had a site on the Internet, in which she explained how to make sushi.

Continued on page 59

WUNDERKIND TETSUYA KOMURO

An Interview With Japan's Big-Name Producer

Tetsuya Komuro is the wunderkind of Japanese pop music. In the last few years, he has almost single-handedly brought the role of producers to the forefront in a country where they are usually anonymous knob-twirlers. His greatest success has been with Avex Trax act trf, which Komuro put together in September 1992. The group—whose name is an acronym for Tetsuya Rave Factory—has so far sold an amazing 16 million-plus units, including singles and albums.

Komuro, who led the extremely successful trio TMN for 11 years, until it disbanded in 1994, has also produced or written megahits for such leading Japanese artists as Ryoko Shinohara, Miho Nakayama, Kyoko Koizumi and Yoshiki, to name just a few.

He recently found time in his ultra-frenetic schedule to talk to Billboard Japan bureau chief Steve McClure in one of the four penthouse suites Komuro uses as studios and living quarters in a central Tokyo apartment building. A massive array of TVs, mixing boards and video, CD and tape decks dominate the otherwise sparsely furnished room.

Billboard: How long have you been working as a producer?

Tetsuya Komuro: More than 10 years, since I was doing production work for TMN. When I was in TMN, I worked for other artists as a composer or as a "sound-only" producer. Now when I produce an artist, I totally produce—overseeing everything from distribution to promotion.

BB: Why did TMN break up?

Komuro: TMN was my brainchild, and the other two members [Takashi Utsunomiya and Naoto Kine] joined me. We were good friends, but not a family. None of us thought TMN would stick together forever. We just broke up when we couldn't come up with good ideas anymore.

BB: What was the basic idea behind creating trf?

Komuro: The simplest way of expressing what I had in mind with trf is "karaoke and dance." With karaoke, you only sing, and at a disco, you only dance. I thought, "Wouldn't it be fun if the two biggest forms of entertainment for kids could be mixed?"

BB: Trf is one of the major reasons for the success of Avex Trax. Why did you hook up with Avex?

Komuro: Unlike other record companies in Japan, Avex was into dance music exclusively. Avex had its own flavor, just like European dance labels. What they wanted was simple, clear and easy to understand, as far as I was concerned.

BB: Have you consciously tried to develop a "Komuro sound"?

Komuro: When I make music, I don't try to make a sound that people can recognize as mine. But I guess it sounds like the "Komuro sound" anyway.

BB: How is the Japanese music-production system different from, say, the American system?

Komuro: In America, artists and their managers have the right to shop their music to labels, distributors, promoters and publishers. But in Japan, the record company decides almost everything. They set up everything for the artist, even the producer, whom the artist has never met before. I don't think that's right.

The artist should come first. I always say so in interviews like this, in the hope that the Japanese music-production system will change. Otherwise, Japanese artists will end up almost like record companies' employees.

Another problem is studio costs. Again, it's the record companies that have the money to pay the studio fees. If artists had to pay, they'd work more efficiently, I think.

BB: One of your latest projects with Avex is called "Eurogroove"...

Komuro: I just thought I could produce and promote singers in the U.K. [through Avex's British subsidiary] like I do in Japan, because my music doesn't sound very different from dance music in the U.K., except for the words. The first Eurogroove album came out in May in Britain.

BB: What other overseas producers and artists have you worked with?

Komuro: Well, there's C&C Music Factory, who are pretty smart in marketing their products in territories other than America. They believe that local producers know better what kind of sound will sell in each territory. They let me touch up tracks they'd originally released in the States in whichever way I thought would work in Japan, which is the second-biggest market for them.

BB: What's your daily routine like?

Komuro: I'm a vampire. I often start off with an interview like this [which began at 5 p.m.], then attend a promotional meeting or a creative meeting. Then I work on recording, composing or writing lyrics. I do tracking here in my home until the morning, and then I go to bed. I don't go to nightclubs so often, although the places I do like going to are Jungle Bass, R-hall, Apollo.

When I go to clubs, I can't relax or enjoy myself, because when I hear the music in the club, whether it's good or bad, I feel as if I have to go home and make new club sounds to pass on to club DJs who'd play it!

BB: Where do you get the inspiration for your music?

Komuro: When I'm in a place like Harajuku or Shibuya, among the crowds, I think, "What kind of music would fit here and now?"

BB: What type of music have you been getting into lately?

Komuro: I'm interested in jungle—not only as a musical genre but also as a style. When I remixed C&C Music Factory's song "Silent Lover," I did a jungle version besides the commercial version.

BB: You're one of the busiest people in Japanese showbiz.

Continued on page 59



Tetsuya Komuro



Komuro's trf

Japan

The Changing Face Of The Japanese Music Business

Execs And Artists Show Increasing Independence, Inexpensive Imports Threaten Pricing System

BY STEVE McCLURE

Keiichi Ishizaka surprised just about everybody in the Japanese music business last fall by leaving Toshiba-EMI—where as general manager he'd been number three in the company hierarchy—to take over as president of PolyGram K.K. from Terumi Mizuta. Many people in the industry here had Ishizaka pegged as a future president of Toshiba-EMI, where he'd worked since the '60s.

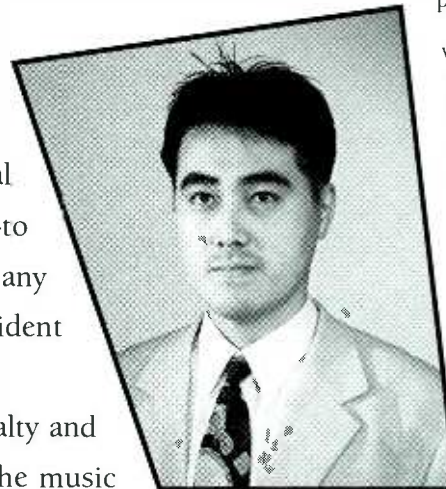
It was a highly unusual move in a society where corporate loyalty and lifetime employment go hand in hand—even in as mercurial a business as the music industry.

Earlier this year, Ishizaka was joined at PolyGram by former WEA Japan president Ikuzo Orita, now president of Polydor K.K. In September 1993, Orita found out the hard way that seniority-based promotions were no longer automatic when Ryuzo "Junior" Kosugi, then president of Warner affiliate MMG Inc., leapfrogged over Orita, then president of Warner Music Japan, to become chairman of a restructured WMJ.

These high-profile moves typify the fundamental changes taking place in the Japanese music business, as the boom years of the early '90s give way to a period of retrenchment and restructuring.

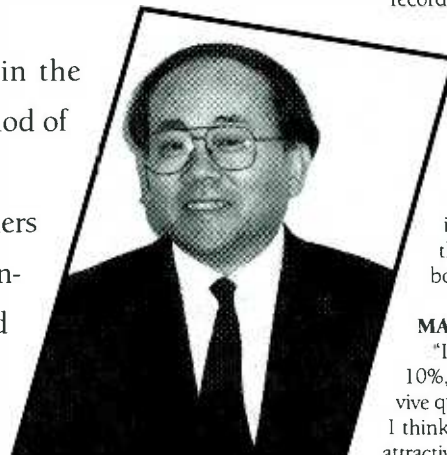
Other examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.

The result, industry watchers agree, will likely be a leaner industry that's more in tune with international business norms.



Avex's Haji Taniguchi

Examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.



Polydor K.K.'s Ikuzo Orita

MUSICAL CHAIRMEN

Behind the recent personnel changes is the realization by the majors' Japanese affiliates that they need the right people to help them build up their domestic repertoire, says Peter Buckleigh, EMI Music's resident director in Japan.

"The two foreign companies that have strong domestic repertoire presence are us [Toshiba-EMI] and Sony, if I can call Sony a foreign company," says Buckleigh. "The other foreign companies have never reached that level of market share. Their success has been based purely on international repertoire [roughly 30% of the Japanese market]. So if you're sitting where [PolyGram president/CEO] Alain Levy is, you say, 'Good God, how do we expand our presence in the Japanese market?' They've realized that you need to get domestic repertoire up, and the way to do that is to go out and get some staff."

Levy concurs, noting that "We felt we needed new blood and a better understanding of local repertoire than we had previously, even though the results of the Japanese company are very good and Terumi [Mizuta] did a very good job."

Notes Buckleigh, "I think what we're seeing are senior executives who would otherwise have been lifetime employees feel that they can take their careers in a different direction by jumping to someone else."

Take the case of Harry Kaneko, until recently Pony Canyon's general manager for corporate development. Well-known overseas for his role as point man in the purchase (and subsequent sale) of 25% of Virgin Music by Pony Canyon parent company, the Fujisankei Communications Group, Kaneko was successfully recruited by upstart dance label Avex Trax. He now has the title of assistant general manager of the international division of parent company Avex D.D.

Avex also lured 35-year-old Haji Taniguchi, who, although relatively young, was beginning to feel frustrated with his job as business affairs manager at Sony Music Publishing. The problem, he says, was that in a large corporation like Sony, a "non-mainstream" field like publishing would always leave him on the periphery.

"Luckily enough, Avex not only provided a position where I could learn about the record business [as assistant to Avex chairman Tom Yoda and manager of international business affairs], but also let me be involved in publishing as well," Taniguchi says. He adds that another reason for his move was Sony's policy of job rotation, which is typical Japanese corporate style. "I was in one section for eight years, which is pretty unusual," he notes. "But it was pretty easy for me to imagine that one day I'd find myself in Kanazawa [i.e., out in the sticks] selling cosmetics or whatever."

NON-JAPANESE IMPORTS

Losing key staffers to aggressive competitors is just one way Japanese music companies are being shaken out of their sense of complacency. Another is the yen's rise, which has flooded the market with imported product, shipments of which rose 43% in 1994.

Unlike made-in-Japan product—whether by domestic or foreign acts—imports are not subject to the *saihan* resale-price maintenance system, which allows record companies, book publishers and cosmetics makers to dictate retail prices.

Japan's Fair Trade Commission recently modified the system to allow record companies to set prices for a maximum of two years from release, but *saihan* still shows signs of weakening. With domestic albums still selling for as much as 3,000 yen (\$35), imports—which go for as low as 1,500 yen (\$17.50) at such fast-growing retail chains as Tower, Virgin and HMV—are causing some smaller retailers to break *saihan*.

If the resale system breaks down altogether, the result could be what Japanese bureaucrats call—without a hint of irony—"market confusion." That, in turn, could speed up the process of consolidation that has begun now that the boom years of the early '90s are over.

MAJOR ALLIANCES

"I think that when the market was showing those phenomenal 10%, 15% and 20% year-on-year growth figures, you could survive quite well," says EMI's Buckleigh. "Now that that has stopped, I think that a lot of smaller local-repertoire companies will find it attractive to tie up with a major."

Continued on page 62



avex trax

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T H E B I L L B O A R D S P O T L I G H T



Retailer Provides Inspiration For Grieving Oklahoma City

■ BY PATRICIA BATES

OKLAHOMA CITY—Nothing shakes faith like a bomb that kills 168 innocent people. But retailer Mardel Christian, Office & Educational Supply's belief in its community service, not just its customer service, hasn't wavered in the last four months.

In the days after the devastating April 19 explosion at the Alfred P. Mur-



rah Federal Building in Oklahoma City, Mardel's income from five stores there was cut in half, says owner Mart Green. "That week, almost everyone was at home and watching the news reports instead of shopping."

Nevertheless, sales at Mardel's newest store in Oklahoma City—a 25,000-square-foot unit that opened in February—are 120% higher than sales last year for the previous Mardel at that location. Music and video account for at least 30% of this prototype store's revenues.

And, in October 1996, Mardel will move into its largest space ever—nearly 97 yards long—off the Northwest Expressway in Oklahoma City. This store will contain far more than the prototype store's 33 CD players and 12 TV sets in the music and video department.

In all, the Mardel chain has 10 outlets, including two in Tulsa, Okla., two in Little Rock, Ark., and one in Wichita Falls, Texas.

Discussing the bombing and its aftermath in Oklahoma City, Green begins by saying he was driving at 9:02 a.m. on April 19 when he felt the rumble. "We have a downtown site about five to six miles away from there, and our employees heard a loud banging sound. They thought it was the air-conditioning unit. About an hour later, we found out what really happened. But we knew people would eventually come in, and they would talk about what they were feeling."

Mardel wanted to minister, not necessarily merchandise. "We knew we had to do something for those being rescued,

along with firefighters, police, and emergency medical workers. At the same time, we had vendors calling to see if we were OK, and then to say, 'What can we do to be of assistance?'" says Green. "We knew people would want to be comforted at that time, and they'd ask a lot of questions about the meaning of life."

Mardel began distributing to shelters 300 free care packages, each of which held goods worth about \$100. In addition to six to 10 books, these packages included tapes of StarSong's "Healing Praise" and Forefront Communications' "Beyond The Tears: Songs Of Hope And Encouragement."

"I also remembered this 127-page booklet, 'The Message Of Hope,' by NavPress, and we ordered 6,000 of them. I wrote a short note from Mardel, and we inserted it inside," says Green. "We also received 300 copies of Charles Swindoll's 'Those Who Hurt' through his son and from the publishers."

In addition, Mardel sold \$2,000 worth of blue fund-raising ribbons for \$1 each and loaned one of its fax machines to the Red Cross. Several Mardel employees gave blood and volunteered their services throughout Oklahoma City.

Acappella, AVB, and Keith Lancaster did the first officially sanctioned benefit for disaster relief on April 28 in Oklahoma City through Mardel, with prerecorded messages from Amy Grant, Michael W. Smith, and Kathy Troccoli. Mardel also worked on the "A Night Of Encouragement" concert with Word Records, which was headlined by Sandi Patty and Max Lucado, author of "Max Lucado's Inspirational Study Bible."

Throughout April, Mardel sold "a lot of vocal accompaniment tracks of music to play in churches on Sundays," said Green. Some were spiritual or are often used for expressing grief, anger, and fear, while others were "praise and worship" music for recovery.

Mardel compiles its own top 20 list of recordings (it is not yet on SoundScan's sales-tracking system), which does not always reflect the music heard on local radio stations, says Darrell Hodges, music buyer for the chain. Recently the top five included albums from Point Of Grace, Anointed, Margaret Becker, Clay Crosse, and John P. Kee.

Hodges also says, "Southern gospel

(Continued on page 67)

Heat's On As Kids' Seminar Goes Solo Panels Detail Opportunities For Singer/Songwriters

THAT THE KIDS' Entertainment Seminar, held July 14-15 in New York, took place at all was a triumph. That it drew roughly the same attendance (approximately 150) as last year—despite the correct prediction of a major heat wave—was pretty near miraculous. And once again, KES proved itself the definitive children's entertainment industry event, drawing an impressive contingent of kid-biz movers and shakers.

For its first two years, the Kids' Music Seminar ("Music" was changed to "Entertainment" this year) was piggybacked on the New Music Seminar. The NMS went belly up in mid-'94, but KMS organizer **Howard Leib**, a New York-based entertainment attorney who specializes in the children's business, was determined to keep the children's seminar afloat. (Leib actually had planned to cut the NMS umbilical cord this year anyway, he says.) Thus, he and KES executive director **Lina Maini** (of Mainiac Productions of Kew Gardens, N.Y.) secured the use of the auditorium at P.S. 75 on Manhattan's Upper

West Side. Unfortunately, the facility wasn't air-conditioned; yet despite July 15's record-breaking 100-plus degrees, P.S. 75's climate remained more or less tolerable.

Leib's promises after last year's event—to book-end the conference with a series of kids concerts (in

and included **Bill Gordh**, **Blake Rowe**, **Fritzie**, **Katherine Dines**, **Jack Grunsky**, and **Gaia Tossing**. The July 16 grand finale concert, held at 11 a.m. at Playhouse 91 and at 3 p.m. at the Prospect Park Bandshell in Brooklyn, featured a stellar lineup: **Bill Harley** (who also hosted, hilariously), **Dan Crow**, **Anna Moo**, **Dana**, and **Mr. Al**.

We managed to catch the July 13 showcase at the West End Gate, a legendary literary watering hole whose high-profile children's theater is run by **Stu Morden** and **Jo Ann Grossman**. A solo **Karan Bunin**, in excellent voice, presented her motivational musical numbers with spirit, while **Lou Del Bianco** was his customary knock-out self. Really, the guy is so good—we've never seen any kids performer who more effectively interacts with his audience than actor/singer/songwriter/storyteller **Del Bianco**. Performing a suite of songs from his wonderful autobiographical album "When I Was A Kid," **Del Bianco** had the room full of children and adults hanging on every word and gesture. Particularly impressive was the way he kept easily distracted youngsters from getting too rowdy, which involved an increasingly funnier series of thumbs-up movements. Somebody hand this guy a TV show, quick.

The seminar itself kicked off the following day with a general meeting of the Leib-founded trade group Children's Entertainment Assn., followed by a keynote/town meeting presided over by cable TV personality **Marc Summers**.

As we've done since the seminar's first year, **Child's Play** moderated Panel 1, "State Of The Industry—Year In Review." Nickelodeon's **Herb Scannell**, **Bert Gould** of Fox Kids' Network, Radio AAHS' **Gary Landis**, **Torrie Dorrell** of Kid Rhino, and Disney Magazine's **Phyllis Ehrlich** told it the way they see it, and the news wasn't always encouraging. With the kids audio industry having settled into a situation in which children's singer/songwriters—who

(Continued on page 69)



by *Moira McCormick*

addition to the customary final showcase) and to provide more extracurricular social events—came to fruition. The 1995 Just-For-Fun Festival, featuring two dozen kids artists at four New York venues, took place prior to the convention (July 5-13) at the West End Gate, WonderCamp, and the Children's Museum of Manhattan. Performers encompassed a grab bag of styles



Gumby And Friends. Red Ball Records, a new children's rock'n'roll label, has a licensing deal with Art Clokey, creator of Gumby. Red Ball will rerelease the 1989 Gumby-inspired "Green Album," which includes tracks by acts like Flo & Eddie and Sly & Robbie (see Child's Play, above). Shown, from left, are Mark "Flo" Volman, Red Ball president Shep Stern, Gumby, and Howard "Eddie" Kaylan.

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Executive Shuffle At WEA; Label Shuffle Of Dogg Pound

Ed Christman is on vacation. This week's column was written by former Retail Track columnist Geoff Mayfield.

PEOPLE ON THE MOVE: There is a bit of shuffling going on in Southern California at WEA and its labels; a merry-go-round began when Debra Saroyan, the distributor's Los Angeles branch sales manager, grabbed the VP of sales post at WEA-distributed Discovery Records. The new Discovery post was created when former sales head Syd Birenbaum became the label's GM.

Filling Saroyan's spot at WEA's Los Angeles outpost will be former WEA staffer Cory Connery, who has been West Coast regional marketing manager for Elektra for the last four years. No word yet on his replacement; Elektra senior VP of sales Alan Voss is mulling over a few candidates.

In an unrelated shift, Sue Mount, who has been a Southern California-based sales rep and whose last name is mighty familiar in the WEA orbit, is headed for Philadelphia, where she will be a regional for Atlantic.

TO BE ANNOUNCED: Still no word on who will replace Rich Kudolla, who, as reported last week in the Beat, is exiting his senior VP of sales post at Columbia. Early speculation was that Columbia's new sales shepherd will be one of Sony Music Distribution's current branch managers. Sony has been tight-lipped about its plans.

POSSIBILITIES: Have you caught one of those radio spots in which William Bennett's lyric-content crusaders single out Time Warner for the sale of albums that contain objectionable lyrics? Meanwhile, with the executive upheaval at Time Warner's labels focusing folks' attention on the upcoming debut album by **Tha Dogg Pound**, don't be surprised if you see Interscope resort to an old distribution trick.

According to an informed source, there is a very real possibility that this hot potato will be sold by Priority. You'll remember that Dr. Dre's first Death Row/Interscope album was sold through Priority, the powerful indie, instead of the Atlantic/WEA channel. It seems that Time Warner brass think that having Priority handle the sales task will lessen the pressure, but I would not be too sure about that.

If the indie *does* sell Dogg Pound, you can bet that gossip mongers on the Internet and at the water cooler will again float the prospect of Interscope leaving Time Warner for a merger with

Priority, but in this case, one thing will not necessarily signal the other.

Also on the WEA front, the internal investigation of free goods practices returns to the front burner. With parent Time Warner planning to use the free goods issue as the centerpiece of its countersuit against dismissed U.S. music chief **Doug Morris**, that issue is getting another look-see.

Earlier this year, all of the dismissals that came from the internal probe involved label and distribution execs who were based in the Northeast, mostly in New York offices. When word circulated that the investigation was over, some sources were surprised that the scrutiny did not touch jobs in other parts of the country.

C O N S E -
Q U E N C E: One result of the music price war you've heard so

much about is that mainstream music chains buy in less on a big superstar release—such as Pink Floyd's "Pulse," Michael Jackson's "HISTORY," and the Eagles' "Hell Freezes Over"—than they did before. The reduced orders are not any sort of protest to labels, but reflect the fact that, in the face of loss-leader prices, traditional music stores cannot sell as many units on big hits as they once did.

To date, these reduced orders do not impact labels and distributors, as the volume is being made up in the large numbers being turned at Best Buy, Circuit City, Fry's Electronics, and Target Stores.

"The fact of the matter is, we just can't do the numbers with these kind of albums that we did before," says the VP of purchasing at one national music chain.

The shift means that music dealers need to look elsewhere for profit opportunities. Some are finding those opportunities in niche musical genres, and, of course, stores will also continue to explore the potential of nonmusic product lines, such as entertainment-related clothing, interactive fare, and accessories.

GO WEST: The left coast is attracting vendors. Independent National Distributors Inc., now part of ever-growing Alliance Entertainment, is holding its annual sales meet in L.A., starting Thursday (3). A five-day meet for PGD begins Aug. 26 at the Ritz Carlton Laguna Niguel.

WORTH A TRY: A sales executive, who will remain nameless here, thinks he has the formula to get the attention of purchasing executives. "From now on, with all of my priority albums, I'm going to tell the accounts that we have a \$30 million marketing budget and that it's called 'The Christmas Album.'"

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(Continued from page 65)

does extremely well, because Muskogee, Okla., has one of the highest rated [broadcast] stations in the nation. We also do great with black gospel, such as Kirk Franklin, and alternative, though it doesn't have a long shelf life or backlist of titles."

Point Of Grace debuted its last album at Mardel within the month of release, and 600 units were sold at one Oklahoma City store. Most Christian singers do 30 to 50 units, said Hodges.

Mardel "sees music like a store within a store, and it takes up at least one-fourth of our square footage. We've seen rates of growth and increases from 70%-200% after remodeling that section," says Hodges. "Most of it comes from both music and gift or clothing items. We endcap everything, and we're using Telescan [listening posts] with our product." Mardel also likes headers and shelf-talkers along with multimedia displays.

Because Mardel has a line of church and office supplies, "we do have wider aisles for carts than many Christian bookstores," says Hodges. "We've really had to think about that in designing."

Mardel's color scheme has about 12 hues, so browsers know immediately that they are making the transition from one area to the next on the floor. There are soft pastels for the more meditative cards and high-voltage neons for the tapes and CDs. Mardel also makes many of its own fixtures, says Green.

Christian bookstores are usually less

compartmentalized than secular ones. At Mardel, "witness wear" apparel and jewelry count for as much as purchases as CDs. So for artist signings, Mardel provides frequent product giveaways and coupons—and even had a StarSong fashion show this year.

Mart Green got into Christian retailing when his father mentioned in 1981 that he wanted his son to try that business. When the first Mardel opened, office supplies were brought in when Green had extra room. Because Green initially kept the price of supplies moderate, he says, Mardel has been able to compete with Office Max and Office Depot in Oklahoma City.

Three years ago, Green got into educational materials. This was partially because of "double-digit increases" in home schooling in the 1990s, says Green, along with increased enrollment at private Christian academies.

Mardel carries more than 10,000 books and Bibles at one store in Oklahoma City that is directly across from a Wal-Mart. Green brought in chairs and benches upholstered in fabric with a library motif, so customers would stay in the store at least two hours. Kids have theater seating around TVs and toys.

When Mardel screened DC Talk's "Narrow Is The Road" video at an Oklahoma City church, tickets were sold for \$2 each. Kevin Smith of DC Talk autographed bookplates imprinted by StarSong for his volume of poetry, "At The Foot Of Heaven." StarSong



Mardel Christian, Office & Educational Supply features five traditional listening posts as well as a listening bar with 12 CD players for sampling new music.



also gave a \$1 special reduction on the book.

Because Smith had a tight schedule, 300 listeners "won" his autograph in a call-in, on-air contest on radio station KOKF Oklahoma City. When winners got to the church, they received a paper to hand to Smith. "The slips helped the line move quickly by eliminating the need for people to spell their names," said Mardel's marketing director, Sarah Thornburg.

"We chose to give all of them away to prevent a large buy by an individual or group and to get more air time from the radio station," says Thornburg. For 10 days, "the amount of promotion we received from KOKF went far beyond their [original commitment]." KOKF also did a live remote at Mardel, and the

announcer gave away discounts on jewelry.

"I wanted to provide a coupon for something the DC Talk crowd would be interested in but from a different area of our store," says Thornburg. Often, young people go to the CD racks only, and they may not see other available merchandise.

In another event, 1,000 old Bibles were donated to Oklahoma's Prison Fellowship. "We wound up selling Bibles, too, along with music, but that wasn't the agenda," says Green. Customers were given a low rate on Bibles bought for the program, which got many non-traditional customers in the front door.

Mardel also does its own concert promotion, and "nearly always sells tickets for Christian acts," says Hodges. The

in-store/tour schedule includes: Clay Crosse autographing, Aug. 10; Clay Crosse and Cindy Morgan show, Aug. 17; a back-to-school block party with Goatee Records, Aug. 18; children's performer the Donut Man Aug. 19; and the nationwide Michael W. Smith album release party, with hats, confetti, and refreshments, Aug. 21. In Little Rock, Mardel is booking Big Tent Revival for the Summerset festival on Sept. 3.

"We have to see how the community reacts over the next year after the tragedy. [During the Gulf War], we saw a lot of activity here because of our military bases nearby. We don't know what to expect," says Green. "I have four children, and I think the strongest imprint I have of April 19 is probably of them and that day care center."

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Retail

Navarre 1st-Quarter Sales Up 31.3%

BY DON JEFFREY

NEW YORK—Navarre Corp., an independent distributor of music and multimedia products, reports a sharp increase in sales and a smaller than expected net loss for the first fiscal quarter.

For the three months that ended June 30, Minneapolis-based Navarre posts a net loss of \$174,000, compared with a profit of \$21,000 in the same period last year. Operating income fell 54.4% to \$62,000 from \$136,000. A company spokeswoman says Navarre posted a profit in last year's first quarter because of stronger than expected sales from one album.

Sales in the first quarter rose 31.3% to \$26.2 million from \$19.9

million a year ago.

Eric Paulson, chairman/CEO, says, "Our strong sales growth in the June quarter, despite a difficult environment for music and software retailing, narrowed the loss we generally expect to report in our first quarter."

Navarre reports that it had "strong sales of higher-margin proprietary music products." These are releases for which Navarre is the exclusive distributor. The first-quarter profit margin rose to 13.7% from 12.8% last year.

During the quarter, Navarre signed an exclusive national distribution agreement with Moonshine Music, a West Coast label with more than 40 releases scheduled

for this year.

In addition, Navarre booked revenues from its new multimedia publishing subsidiary, Digital Entertainment, which had no sales a year ago. Digital has released two titles so far on CD-ROM.

Paulson adds, "Looking ahead, we're encouraged by the fact that sales volumes were running substantially ahead of prior-year levels in the latter weeks of the first quarter, and we expect that trend to continue."

The company has 3.2 million shares outstanding. At press time its stock closed at \$9 a share on Nasdaq, which gives the distributor a market capitalization of \$28.8 million. The 52-week range for the stock is \$3.625 to \$9.50.

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FOR WEEK ENDING AUGUST 5, 1995

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND 35 weeks at No. 1	209
2	2	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	140
3	8	VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	10
4	6	BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	35
5	12	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	36
6	5	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	98
7	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	217
8	3	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	218
9	7	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	220
10	9	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	4
11	13	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	125
12	11	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	220
13	16	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	13
14	14	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	203
15	19	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	208
16	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	215
17	10	GRATEFUL DEAD ▲ ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	110
18	20	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	220
19	21	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	169
20	22	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	196
21	24	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	206
22	25	ERIC CLAPTON ▲ ¹ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	217
23	26	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	13
24	28	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	17
25	15	EAGLES ▲ ¹⁵ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	123
26	32	U2 ▲ ⁶ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	173
27	38	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	25
28	36	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	20
29	33	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	88
30	34	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	28
31	31	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	220
32	40	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	19
33	42	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	197
34	17	NEIL YOUNG ▲ ⁴ WARNER BROS. 2277* (7.98/11.98)	HARVEST	20
35	35	GREEN DAY ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	40
36	30	NIRVANA ▲ SUB POP 34* (10.98/15.98)	BLEACH	67
37	41	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	196
38	45	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	187
39	39	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	209
40	—	SELENA EMI LATIN 27190 (7.98/10.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	9
41	44	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	70
42	43	THE DOORS ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	9
43	29	MICHAEL JACKSON ▲ ⁶ EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	17
44	49	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	183
45	—	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	41
46	48	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	12
47	—	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	115
48	—	MICHAEL JACKSON ▲ ²⁴ EPIC 38112* (10.98 EQ/16.98)	THRILLER	49
49	—	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	50
50	50	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	187

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.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	BOOMBASTIC VIRGIN 40158* 2 weeks at No. 1	SHAGGY
2	2	9	NATURAL MYSTIC TUFF GONG 24103*/ISLAND	BOB MARLEY & THE WAILERS
3	NEW ▶		'TIL SHILOH LOOSE CANNON 524119/ISLAND	BUJU BANTON
4	3	2	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
5	4	5	TOUGHER THAN LOVE WORK 64189*/COLUMBIA [HS]	DIANA KING
6	5	6	A MI SHABBA EPIC 57801*	SHABBA RANKS
7	7	14	HERE COMES THE HOTSTEPPER COLUMBIA 67056* [HS]	INI KAMOZE
8	6	11	REAL TING WEEDED 2006*/NERVOUS [HS]	MAD LION
9	8	7	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
10	9	79	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
11	10	79	PROMISES & LIES VIRGIN 88229	UB40
12	12	79	SONGS OF FREEDOM ▲² TUFF GONG 512 280/ISLAND	BOB MARLEY
13	NEW ▶		CARIBBEAN NIGHTS 1 REBOUND 520313	VARIOUS ARTISTS
14	11	17	MURDER LOVE EASTWEST 61737*/EEG	SNOW
15	13	4	1,000,000 MEGAWATTS RELATIVITY 1259*	MEGA BANTON

TOP WORLD MUSIC ALBUMS™

1	1	22	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 20 weeks at No. 1	LEBO M
2	2	17	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	3	26	THE LONG BLACK VEIL RCA 62702	THE CHIEFTAINS
4	4	36	THE MASK AND MIRROR WARNER BROS. 45420 [HS]	LOREENA MCKENITT
5	5	9	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL. DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
6	6	2	MUSIC BY RY COODER WARNER BROS. 45987	RY COODER
7	7	10	A DIFFERENT SHORE WINDHAM HILL 111166	NIGHTNOISE
8	8	21	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	9	23	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
10	10	36	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
11	13	39	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	11	21	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
13	12	86	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
14	15	2	EMOTION REAL WORLD 2351	PAPA WEMBA
15	NEW ▶		ROBI KAHAKALAU KANAI'A 1262	ROBI KAHAKALAU

TOP NEW AGE ALBUMS™

1	1	71	LIVE AT THE ACROPOLIS ▲³ PRIVATE MUSIC 82116 64 weeks at No. 1	YANNI
2	2	21	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	191	SHEPHERD MOONS ▲¹ REPRISE 26775/WARNER BROS.	ENYA
4	5	7	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
5	4	119	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
6	6	13	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
7	7	39	FOREST I WINDHAM HILL 11157	GEORGE WINSTON
8	8	269	NOUVEAU FLAMENCO HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	14	2	AN ENCHANTED EVENING DOMO 71005	KITARO
10	13	25	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
11	9	15	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
12	10	41	ACOUSTIC PLANET HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO
13	11	16	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
14	15	5	GYPSY FLAME BAJA 526/TSR	ARMIK
15	17	99	HOURS BETWEEN NIGHT + DAY 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.

CHILD'S PLAY

(Continued from page 65)

made up the vast majority of KES attendees—have to work harder than ever at the grass-roots level to survive, it was undoubtedly sobering for many to hear, once and for all, that the big companies aren't interested in breaking new talent. Yet the panelists offered examples of ways in which children's artists' work might be useful to them—in particular Landis, who welcomed submissions for Radio AAHS' consideration.

Panel 2 addressed "Reading, Writing, And Retail—The Educational Market," which has proven lucrative to a number of kids performers, like Greg & Steve, Ella Jenkins, and Hap Palmer. Moderated by entertainment attorney Len Charney, the panel included Elaine Rauff-Murphy (Kimbo Educational), Cheryl Gotthelf (Scholastic Inc.), Frank Migliorelli (Sunburst Communications), and children's artists Gordh and Teri Merliss.

On July 15, Leib started things off with back-to-back workshops on copyrights and trademarks, before turning the floor over to moderator Paul Hodes and Panel 3, "Shelf Help—Working Together With Retailers." Panelists Luisa Riano Anderson (Rock'n'Baby Boomers), Bunin, Bruce Davidsen (Tanglewood Group), Jill Jarnow (Noodle Kidoodle), Stephanie Osher (Kaleidoscope), and Lina Maini offered performers tips on how to market themselves to retail. Anderson stressed the need for this cassette-heavy industry to embrace CDs, which made the audition process that much easier, while Davidsen advised building one-on-one business relationships with buyers. Hodes suggested seeking out "deep alternative retail sites" from gas stations to clothing stores, adding, "There are no rules—all bets are off. This is the kids music business. We're making it up as we go along."

Leib moderated Panel 4, "Beyond Etch-A-Sketch—Interactive & Multimedia," which included panelists Robert Gordon (Imagineering Corp.), Steve McNie (Elephant Records), Linda Morgenstern (Morningstar Media), Kathy Silberberger (Radio AAHS Magazine), Lianne Sterling (Sierra Pelona Music), and P.J. Swift (Pickleberry Pie). It was an especially appropriate subject for the audience at hand, as many kids songwriters are finding a burgeoning market for

their music in CD-ROMs. Morgenstern sounded a note of caution, however, in case anyone regarded interactive as a quick road to riches. "If you can't write songs quickly and without ego—if you can't write a song about, say, different butterfly species—then this is not the area for you," she said. Generally, a CD-ROM gig involves 100 minutes of underscore and four to eight songs, which at present pays \$1,500 tops. "But when you do get multimedia credits," said Morgenstern, "you can spread them around."

Next year, Leib says, he intends to have a major corporate sponsor for KES, and possibly an awards ceremony. Best of all, he says, "There will be air conditioning."

MORE GUMBYMANIA: Not only is a Gumby movie/video in the works, a

new children's record label is rereleasing the cult favorite "Green Album," a collection of songs inspired by the surreal green clay guy—performed by an eyebrow-raising roster of celebs from Jonathan Richman to Frank Sinatra Jr. Montclair, N.J.-based Red Ball Records signed a licensing deal with Gumby creator Art Clokey to reissue the 1989 recording (originally a limited release on Disney's Buena Vista Records), which also features Sly & Robbie, Flo & Eddie, and Dweezil and Moon Zappa. The album will also feature songs from the Gumby movie soundtrack. According to Red Ball chief/record producer Shep Stern (Disney's "For Our Children," "Sebastian's Party Gras," "Minnie'n'Me"), the "Green Album" became a hit at college/alternative radio. For years, people have wanted to know where they could get a copy. "Green Album" is slated for rerelease in early fall.



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20. MONTEREY NIGHTS JOHN TESH G15
21. NARADA COLLECTION 5 VARIOUS NARADA
22. HEART & SOUL LORIE LINE TIME LINE
23. NARADA DECADE VARIOUS NARADA
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Readers Concur With Packaging Lament Creative Artwork Also Equals Fewer Visual Clichés

BLIGHT REVISITED: Declarations of Independents has been encouraged by the overwhelmingly positive response to our July 15 rant about the necessity of creative indie record-packaging design. Many readers have phoned to express their agreement; one CD manufacturer—who called seeking permission to reprint the column!—said, “We’ve been trying to tell our customers that for years!”

We also received an encouraging word from Jan Mancuso, sales promotion manager for Reference Recordings in San Francisco, who—credit where credit is due—inspired the piece with her comments at the National Assn. of Independent Record Distributors and Manufacturers convention.

We return briefly to the subject this week because we received a letter of interest from a member of one of the bands whose album packaging was cited as especially fine: Jason B. Noble, of Louisville, Ky.-based group the Rachel’s.

Noble wrote that the column “seemed to imply that our packaging may have been dreamed up as some marketing tool for our records, while, in truth, it came from the fact that the majority of the members of the band are visual artists (in their ‘professional’ lives and day jobs) and that the visual equivalent to the music isn’t ever secondary.

“Quarterstick/Touch And Go, Simple Machines, Dischord, and Thrill Jockey Records have some of the most original packaging in ages, and, although I agree it is a MAJOR factor in someone noticing it in a store or distributing it, you may be pleasantly surprised that that factor hardly crossed their minds.”

Art for art’s sake—what a concept. We can only applaud the extraordinary efforts of Noble and his bandmates, who, he notes, designed, printed, collated, stuffed, and hand-printed the packaging for their album. May many others follow their laudable lead.

One final fulmination. We left the on-going utilization of visual clichés in indie album packaging undiscussed last time. We pray that in the future we will encounter fewer new age albums with white borders and pastel floral art; fewer metal albums with gothic lettering, skeletons, and demons; fewer ambient and techno records with computer graphics and high-tech type faces; and fewer bass music albums prominently displaying female posteriors. Deal?

QUICK HITS: Changes have taken place at the top of Plymouth, Minn.-based Paulstarr Enterprises. Joseph Cerami Sr. has stepped down as president of the distributor, and former VP/GM Scott Alan Haidle has assumed the title. Cerami remains chairman/CEO of the company. Former Paulstarr sales VP Joseph “JC” Cerami II has been elevated to executive VP. In the wholesaler’s sales department, Ward Rose, former Chicago regional sales manager, has relocated to Minneapolis to become sales manager for national accounts; Bobby Wilcher takes Rose’s role in the Windy City...

Rounder Records in Cambridge, Mass., has promoted longtime national promotion director Brad Paul to VP of national promotion and publicity, and former director of marketing and sales Susan Piver to VP of sales and marketing. Louisa Hufstader has been named director of special projects, charged with creating budget Rounder lines for mass merchants. In other Rounder personnel news, its reggae imprint Heartbeat Records has appointed Garret Vandermolen as label manager, while eclectic Upstart Records has brought in Chris Cote as national sales and marketing director... Reggae label RAS Records in Washington, D.C., has added Jamaica’s Music Lion to its roster of

ences.” Huxley’s new band, P. Hux, will provide a charge for anyone with a taste for the Fabs. One tuneful, punchy song follows another on the Black Olive Records album “Deluxe.” We favor “One More Day In The Life” (does the title remind you of anybody?), “Every Minute,” and “It’ll Be Alright,” but you can pick your own favorites.

Huxley’s music may be fondly remembered by those who heard his 1988 Columbia album, “Sunny Nights.” After departing the major, he performed solo and with his now-defunct group Veg, which split up after his drummer joined Bob Dylan’s touring band.

“I whined to my old bass player [Jennifer Condos] that I wanted to start another band,” Huxley says. Condos recommended drummer/vocalist Gordon Townsend, a veteran of Philadelphia’s Tommy Conwell & the Young Rumlbers; Townsend brought in Conwell colleague Rob Miller on bass and vocals, and P. Hux was a wrap.

Armed with what Huxley calls “my post-publishing-deal songs—when the meal ticket ended,” the band entered the studio, where Huxley, who produced, strived for a cracklingly simple sound.

“I didn’t want to do it like a live album, but I wanted to make it so you wouldn’t miss anything if you saw us as a [trio],” Huxley says. “There aren’t 17 guitars coming at you.”

The pure pop of “Deluxe” marks an auspicious bow for Monterey, Calif.-based Black Olive, which Huxley says is “run by a 30-year-old maniac with a vision.” We presume owner Matt Heimbald will take that as a compliment.

Huxley says there is the possibility that P. Hux will tour with a nationally known recording act (which he doesn’t want named) beginning in August.

At the moment, the band is scoping out L.A. gigs: “We want to play the Whisky and the Viper Room and some of the good-sounding rooms.” Undoubtedly, this trio will make any room sound better.



by Chris Morris

manufactured and distributed labels... Rick Meuser has joined Roadrunner Records in New York in the newly created position of director of business affairs. Meuser has served at PolyGram and RCA... Oakland, Calif.-based No Limit Records has signed a distribution agreement with Priority Records in L.A. The label’s rap acts include Master P, T.R.U., and Mia X... Blix Street Records has been established in North Hollywood, Calif., by Bill Straw, who operates the 5-year-old Gifhorse Records, noted for its releases by Irish vocalist Mary Black.

FLAG WAVING: You won’t get any argument from Parthenon Huxley if you tell the L.A.-based singer/songwriter/guitarist that his music bears the stamp of the Beatles. He says it’s a natural thing.

“I look like my parents, I play baseball like my brothers, and I sound like the Beatles,” Huxley says. “I’m not complaining about any of those influ-

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MADISON AVENUE EYES MODERN ROCK, BUT ACTS REMAIN WARY

(Continued from page 1)

Yet just as marketers become convinced that an alternative association helps loosen wallets, most performers riding today's wave are concerned about cashing in their street credibility and seem less interested than their predecessors in signing on the dotted line. Rarely has corporate America had so much trouble having its checks cashed.

"There are millions of dollars out there," says Eric Lochtefeld of Grass Roots Events Marketing. "But you have acts who want nothing to do with it."

Advertisers paying big name musicians to create marketplace excitement is nothing new. Forty-four summers ago, the Hadacol Caravan medicine show, featuring country superstar Hank Williams, helped generate sales of \$1 million a day for Hadacol's bottled elixir.

The trend of co-opting rock musicians to advertising didn't explode until the '80s, when a wave of baby boomers matured into moneyed shoppers. Not surprisingly, rock'n'roll, which elicited a strong nostalgic response from '60s kids, quickly emerged as the commercial beat of choice.

Despite cries of "sellout," original recordings from classic rock icons the Beatles, David Bowie, the Beach Boys, and Eric Clapton have been used to pitch products. Even Bob Dylan sold his generational call to arms, "The Times They Are A-Changin'," for commercial use (Billboard, Jan. 22, 1994).

MODERN ROCK MONEY

After a decade of courting baby boomers, many manufacturers have turned their attention toward the next wave of consumers waiting in the wings: media-savvy high school and college students whose combined purchasing power approaches \$1 billion each year.

Until recently, most on Madison Avenue viewed modern rock's appeal as too narrow—not to mention antisocial—and the music was rarely called on to lure buyers.

That has clearly changed. "We know from research that people [in their 20s] are likely to pay more attention to an ad that has appealing music, such as alternative," says Rex Briggs, project director at the marketing and research firm Yankelovich Partners.

Just as hip-hop appeared on the lips of marketers in the early '90s (Hammer, A Tribe Called Quest, and Heavy D. all made soft-drink commercials), modern rock, thanks to its rocketing radio and retail gains, has emerged as a persuasive, and pervasive, marketing tool—with or without the help of stars.

For example, a new TV commercial for Top Flite golf balls, clearly targeted at the children of most traditional duffers, features a gang of hipsters swooping through an unsuspecting country club as brash Bush-like beats ring in the background. (Current TV spots, for Drakkar Noir cologne, Mountain Dew, Airwalk Footwear, and scores more all pound with a generic grunge pulse, as do countless new radio spots.)

Late last year, as part of its "cutting edge" campaign, Taco Bell offered modern rock CD samplers to customers. The chain's TV spot featured a sea of flannel-clad body



Alternative-flavored advertising from mainstream companies continues to pour in. Three recent examples are a stage-diving spot for Airwalk Footwear, left; Zima's "Bold New Taste: Bold New Band" campaign, center; and a flannel-clad crowd pumping Molson Ice's Labor Day bash featuring Metallica, Hole, and Veruca Salt, right.

surfers, complete with the slogan, "Some people call it modern rock. Some people call it alternative. We call it dinner music."

Following the demise of the New Music Seminar, New York's week-long club gala that attracted hundreds of underground taste makers, this summer saw the birth of the conspicuously titled, Apple Computer-backed Macintosh Music Festival. Additional companies cozying up for sponsorship rights included Rolling Rock and The New York Times.

"Music fans are demanding to know why concert ticket prices are so outrageous—and the band Pearl Jam is leading the assault," read a Reebok press release this winter, kicking off a regional marketing campaign. (Reebok tried, and failed, to get the band on board.) Shoppers who tried on a pair from the new line of Boks shoes were eligible to receive a \$10 rebate when they sent in a used concert ticket stub.

Southern Comfort whiskey, focusing on luring a younger generation of drinkers to its ranks, expanded its "SoCo Rocks" campaign this year to Philadelphia, Boston, San Francisco, Chicago, and Austin, Texas, where the distiller created hip pocket guides—"compiled from surveys of hundreds of local twentysomethings"—to local bars, clubs, and bands.

The promotion included an outdoor summer concert featuring local alternative acts selected by readers. (In Boston, Southern Comfort became the summer sponsor for shows at the legendary rock club Axis.)

For ESPN's summertime Extreme Games, a weeklong competition of street lugging, sky diving, and free-style bungee jumping, Warner Bros. teamed up with the cable network to promote a disc featuring a handful of the label's alternative acts: Mudhoney, Babes In Toyland, and Biohazard. ("Because every great wipeout deserves a theme song," read the ad copy.)

When the Times Mirror-owned TransWorld Publications, publishers of Warp, Snowboarding, and Skateboard magazines, decided to mount a 26-city punk tour, the Warped Tour, this summer (featuring L7, Quicksand, Sublime, No Use For A Name, Orange 9mm, and fluf), it had just three months to line up sponsors. Along with sports-related manufacturers, such as Foundation skates, 5150 snowboards, and Teva sport sandals, tour executives signed on big-ticket clients Cherry Coke, Sony, Sega, and Miramax as sponsors (partly to help keep ticket prices at

\$15).

"The response was pretty awesome," says Lochtefeld at Grass Roots Marketing, who has called on advertisers for past sponsorship projects and couldn't get phone calls returned. "But when they start calling you," as some did for the Warped Tour, "it's a whole different ballgame."

Going into this year's Lollapalooza, plans were in place to publish a slick, 60-page, ad-driven concert guide to be given away at shows. In just one week, \$200,000 worth of ads were sold to Marlboro, Zima, Seagram's, and Barq's before Lollapalooza co-founder Perry Farrell changed his mind and nixed all guide advertising. (The tour has always shied away from corporate tie-ins.)

"BOLD NEW TASTE; BOLD NEW BAND"

Perhaps the most ambitious alternative-flavored push was launched this spring by Zima, the Coors-brewed clear malt. Along with hosting a music festival this Labor Day (reportedly in Memphis), the beverage company committed to spending \$1.5 million for print ads in 50 alternative weeklies, such as Philadelphia's City Paper and The San Francisco Bay Guardian.

The national media buy stood as the largest ever for the weeklies. (After nine weeks, the campaign was cut short, reportedly due to shifting marketing dollars within Coors and Zima's sluggish marketplace performance.) Rather than trying to align itself with established modern rock stars, Zima creatively (or, say some, disingenuously) linked itself with up-and-comers.

Each week, the eye-catching drive, with its "Bold New Taste; Bold New Band" slogan, featured a Zima bottle on the left-hand page of a weekly calendar listing and a write-up of a cutting-edge band—selected and written by weekly editorial staffers—on the opposite page (see photo). According to Zima-issued ad guidelines, "the objective of this program is to associate Zima with the . . . alternative scene in your market."

The blitz ran into trouble when The L.A. Weekly tapped local band Dry Wall for a Zima installation. Band leader Stan Ridgway—violently opposed to corporate sponsorships—says he told The L.A. Weekly that he wanted nothing to do with the Coors product. The ad ran anyway, and now the singer is suing both the brewer and the weekly. (Ironically, Ridgway had purchased a \$500 ad in the newspaper that same week, promoting his band's show at the Viper Room

club.)

"I felt like I'd been punched in the stomach," says Ridgway, who sees the Coors campaign as "quite a clever way to tap into that [alternative] market." He adds, "They don't give a damn about these bands. To me, it's a blatant attempt to exploit the poor under the guise of free publicity." (A Coors representative did not return phone calls.)

Ridgway is not alone in bemoaning the new-found interest in modern rock by Madison Avenue, which has a tendency to dilute even the most passionate and heart-felt trends in order to push products.

"You'd think a good [ad] agency would take one of these brands and do it right," says David Eggers, who, as co-founder of hip San Francisco magazine *Might*, sees lots of advertising aimed at twentysomethings. "But it never, ever happens. Each [alternative campaign] is flatter and dumber than the last one."

Part of the problem facing agencies that try to capture an authentic vibe is that few artists will come aboard to lend their names or music. Not that some advertisers aren't trying to work around that obstacle.

Belly manager Gary Smith had his lawyer issue a cease-and-desist order to Hyundai when the car company, co-sponsoring the short-lived syndicated music video program "Music Scoops," took snippets of Belly's "Feed The Tree" video (which had been OK'd for the program), interspersed them with pictures of its new Scoupe model, and ran the results on TV commercials.

Car executives claimed they were simply promoting the video program. But to Smith, who calls the episode "insidious and disingenuous," Hyundai was simply trying to use the band's image without paying (or asking) for the right. The band, says Smith, had no interest in shilling for Hyundai.

TOUR SPONSORSHIPS ARE SPURNED

The reluctance of bands to become commercial partners has even extended to tour sponsorships, once presumed an industry mainstay.

"There's a whole new mentality of the '90s rock band," says Live manager David Sestak. "It's completely different than what the Rolling Stones did with Jovan," he says, referring to the groundbreaking tour sponsorship deal that the Stones signed with the perfume maker more than 10 years ago. Live recently walked away from Budweiser's seven-figure offer to ride shotgun on the multiplatinum

band's summer swing. (In return for its hefty check, the brewery asked for ads on Live concert tickets and a company banner for the stage.)

The Stone Temple Pilots have passed on "middle seven figure" deals, says manager Steve Stewart, leaving potential sponsors Miller, Molson, and Absolut searching for alternatives. Even though upfront sponsorship dollars all but guarantee profitable tours, "We flat-out refuse anything like that," says Stewart.

Despite the dearth of modern-rock takers, tour sponsorships remain a staple in other circles, as some of this summer's alliances illustrate: George Strait (Bud Lite), Melissa Etheridge (VH1), Brooks & Dunn (Bud Lite), Anita Baker (USAir), Lynyrd Skynyrd (Miller Genuine Draft), and Budweiser's Superfest, which features Boyz II Men, Mary J. Blige, TLC, Montell Jordan, and Soul For Real.

In spite of the resistance, a handful of deep-pocketed advertisers have persevered and landed rights to modern-rock players. A new full-page Converse print ad features a beat-up pair of Chuck Taylor sneakers, some shattered glass, and the caption "Iggy Pop size 8½." (Another punk pioneer willing to pitch product is Henry Rollins, who has promoted Nike, the Gap, and Apple Computer.)

Nike recently bought rights to two Buffalo Tom songs, splicing together guitar solos from the band's "Soda Jerk" and "Tree Fort" to power a TV spot that ran this winter. Without any vocals or mention of Buffalo Tom, few outside a loyal circle of fans probably picked up on the band's commercial contribution. Musically though, Nike (for nearly \$100,000) got access to authentic modern rock, instead of a watered-down, sound-alike soundtrack. (Briggs at Yankelovich Partners stresses that bona fide rock is preferable to copycat jingles.)

Another advertiser that has landed a modern rock link is Molson. The brewery's \$10 million summer promotion for its new Ice brand culminates with a Labor Day bash at the North Pole (Tuktoyaktuk, Northwest Territories) featuring Metallica, Hole, and Veruca Salt. (The bands will reportedly walk away with \$1 million, \$500,000, and \$200,000, respectively; all three are managed by Q Prime.) The concert's audience of 500 will consist of Molson Ice contest winners and company executives.

"We wanted to do something that was unique and that would break through the ad clutter to reach 21- to 28-year-olds," says a Molson spokesman. "Alternative music fits quite well."

None of the bands' members act as official representatives, as Michael Jackson once did for Pepsi. Fact is, Molson executives may be happy that cantankerous Hole lead singer Courtney Love is not on the company payroll. Along with recent reports of slugging the lead singer of Bikini Kill backstage at Lollapalooza and other tussles unbefitting a spokeswoman, Love recently joked online that she douches with Molson and that her daughter was bottle fed on it.

"It's very important to pick the right icon," emphasizes Briggs.

Album Reviews

EDITED BY PAUL VERNA

POP

► **LETTERS TO CLEO**
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PRODUCER: Mike Denneen
Giant 24613

Boston alternative rock act follows up its auspicious major-league debut, "Aurora Gory Alice," with a sophomore effort that should keep its seats warm on the Modern Rock Tracks and Album Rock Tracks charts. Lead single, "Awake," has debuted on the former, and other tracks—most notably the psychedelic "Jennifer" and power pop numbers "Pizza Cutter" and "Demon Rock"—have the wherewithal to score continued airplay. One of the finest practitioners of a thriving breed of rock that walks a common ground between street credibility and mainstream appeal.

R & B

► **JODECI**
The Show The After Party The Hotel
PRODUCERS: DeVante, Mr. Dalvin
Uptown/MCA 11258

Contemporary grooves and clumsy interludes stack this 22-track set toward trendy young consumers interested in the same ol'. Quality production is hindered by the "been there, done that" syndrome, which ironically has become an accepted epidemic in the R&B community. Sturdy vocal display is clouded by expansive storyline theme of luring unsuspecting star-struck women back to the hotel for the "score"—which renders overall project trite.

► **AFTER 7**
Reflections
PRODUCERS: Various
Virgin 40547

Producer Babyface jump-starts R&B trio's smooth set with thoughtful melody and lyrical construction on lead track "Till You Do Me Right." Trained ears may find project's velvety vocals overshadowed by trademark Babyface production, but Joe-record-buyer will probably overlook obvious genetic similarities between tracks, melodies, and vocals. Songs of interest include midpaced "Save It Up," the engaging "Damn Thing Called Love," the hip-hop slow-down track "How Did He Love You," and the perky "I Like It Like That."

RAP

► **LUNIZ**
Operation Stackola
PRODUCERS: Various
C-Note/Noo Trybe/Virgin 40523

Rubbery rhythm rafts featuring live keyboards, buzzing bass notes, and funky wah-wah tones combine in richly arranged tracks that discuss the lifestyles and concerns of pimps, players, hustlers, and game-type women. This is murderous, mellifluous mood music that slinks and pumps with a relaxed virility. Because of the Susan Smith murder case (she originally accused a black man of abducting her two children), the hop-and-drop track "900 Blame A Nigga" takes on added poignancy.

JAZZ

★ **MINGUS BIG BAND**
Gunslinging Birds
PRODUCER: Sue Mingus
Dreyfus 36575

The Mingus Big Band, the present-day trustee of the Charles Mingus sound, comes on strong with this set produced by his widow, Sue Mingus. Personnel features Randy Brecker, Ku-Umba Frank Lacy, Kenny Drew Jr., John Stubblefield, and Ryan Kisor, with arrangements by Gunther Schuller, Jack Walrath, and Ronnie Cuber. (Original Mingus charts were used for "Jump Monk" and a surging "Celia.") The album opens with a powerhouse version of

SPOTLIGHT



SELENA
Dreaming Of You
PRODUCERS: Various
EMI Latin/EMI 34123

Late Tejano superstar's first English-language effort would have been a crossover breakthrough for the deserving singer even if her untimely death had not cast a glowing spotlight on her. With the jazzy ballad "I Could Fall In Love" burning up the Hot Latin Tracks chart and poised for airplay on mainstream U.S. outlets, the album enters The Billboard 200 at No. 1 this week with the highest one-week sales total of the year. Other highlights of the album—which contains four English-language tracks—include David Byrne duet "God's Child (Baila Conmigo)," hit mariachi ballad "Tú Sólo Tú," and her smash collaboration with the Barrio Boyzz, "Wherever You Are (Dondequiera Que Estés)." A touching tribute to a career tragically cut short.

"Gunslinging Bird," and includes a crackling take on "O.P." and a gently careening "Please Don't Come Back From The Moon." Mingus' civil rights struggles are recalled by the choral shouts of "Fables Of Faubus," penned for a segregationist Arkansas governor.

NEW AGE

★ **ADHAM SHAIKH**
Journey To The Sun
PRODUCER: Adham Shaikh
Instinct/Ambient 006

An unusually rich and textured album from the burgeoning ambient field, this work by Canadian Adham Shaikh uses electronic keyboards to create swirling sound fields where colors shift through audio emulsions. Drawing upon his travels in India, Shaikh grabs sonic bits and pieces—such as tamboura drones, Indian singing and chanting, and bansuri flute—and works them into tone poems that are low-key enough to remain ambient, but detailed enough to invite more intensive scrutiny. Not completely spaced, the rhythmic "Infinite Emanation" lifts out of Eastern languor into percussive trance. Contact: 212-727-1360.

LATIN

BANDA ZETA
Presumidas, S.A.
PRODUCER: Ze Luis
Fonovisa 9302

Zesty cumbia title track, which has already become band's second top five smash, heads up Mexican act's entertaining, good-time potpourri of cumbia, banda, and ranchera. Standout follow-up candidates are "Reventón Unisex," "Porqué Me Quite Del Vicio," and "Balada Del Parque Frio."

TRIOLOGIA
PRODUCERS: Lewis Martineé, Gustavo Márquez
Rovden 3190

Solid pop/dance premiere from Puerto Rican vocal trio whose textured harmonies are

SPOTLIGHT



BONE THUGS-N-HARMONY
E
1999 Eternal
PRODUCER: DJ U-Neek
Ruthless 88561-5539

Cleveland crew's moody, melodic debut EP sold gold last year. On its new, full-length work, it delivers more themes of street-gamin' and ghetto-living over similarly laid-back, intricately woven grooves that creep with an implicit reggae feel. Delivering experiential rhymes with a locomotive, staccato flow and combining them with warm, tuneful singing and bouncy, pumping machine beats, Bone Thugs-N-Harmony brings much distinctive freshness to the hard-edged rap arena. Among the new set's hit-bound titles are first single "1st Of Tha Month"—a Marvin Gaye-influenced illustration of what happens the day the welfare check arrives—and "Mr. Bill Collector," which explains how an inner-city money boss gets his respect.

nearly as seamless as glossy production by Martineé—former producer of pop divas Exposé, who helmed 10 of the album's 11 tracks. "Me Falta Tu Amor," a perky cover of Air Supply's "All Out Of Love," is sure to hit big at radio, along with ballads "Amor De Noche" and "Siempre Te Amaré."

COUNTRY

► **MARK COLLIE**
Tennessee Plates
PRODUCERS: James Stroud, Mark Collie
Giant 24620

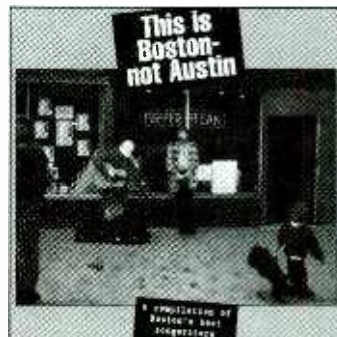
Mark Collie is really coming into his own with his big, authoritative voice and easy vocal manner. Importantly, he has a good ear for a good song and what he doesn't write himself shows excellent taste. The John Hiatt/Mike Porter title cut is a gem—a real minmovie. And anybody who records Tony

VITAL REISSUES™

MIMI & RICHARD FARINA
Celebrations For A Grey Day
PRODUCER: none listed
Vanguard 79174

Wife-and-husband folk duo Mimi & Richard Farina cut several sides for Vanguard in the '60s, including this 1965 gem, rereleased with original liner notes by Richard Farina (who died shortly after completing the album). Accompanying themselves on acoustic guitar, dulcimer, and Autoharp—and occasionally joined by a bassist, pianist, or percussionist—the Farinas harmonize such gorgeous folk tales as "Another Country" and "Reno Nevada." They also demonstrate their instrumental virtuosity on originals "Dandelion River Run," the Beethoven-inspired "Hamish," and the cheeky medley of the title cut. A keepsake of the same folk movement that made a household name out of Mimi's sister, Joan Baez.

SPOTLIGHT



VARIOUS ARTISTS
This Is Boston—Not Austin
PRODUCERS: Various
Black Wolf 6969

A 15-track collection representing Boston's finest underground singer/songwriters, this disc on Cambridge indie Black Wolf includes such up-and-coming talent as Rounder signee Ellis Paul and Jonatha Brooke of the Story, whose forthcoming album will appear on GRP affiliate Blue Thumb. Among other notable participants are Vinx and Vance Gilbert, who collaborate on "Taste To Be Acquired"; Kevin Connolly, who turns in the bluesy original "Take Me To The Sea"; Jim Infantino, who provides comic relief with "Stress"; and Chris Trapper, Deb Pasternak, and Barbara Kessler. A vivid snapshot of an active folk culture.

Joe White's "Tunica Motel" is jake. Collie is a modern master of the paradise-lost genre of country.

THE DELEVANTES
Long About That Time
PRODUCERS: Garry Tallant, Mike Porter, Mike Clute
Rounder 9041

These are 12 street-busking, bell-chiming, 12-stringing, effervescent, good-timing songs, written and sung by brothers Bob and Mike Delevante. This is what you could call novelistic, painterly country music. Hey, it's good to be sensitive again.

CONTEMPORARY CHRISTIAN

THE STEELES
Southern Steele
PRODUCER: Kevin McManus
Daywind 1071D

From the jubilant opening strains of "Oh What A Mighty God," Mississippi-based trio makes its musical mission to deliver soul-stirring Southern gospel, strong songs,

emotional vocals, and solid production. This 20-song album features 10 cuts from the group's previous release, "Stirrin' It Up" (which was not available on CD), as well as 10 new songs. Jeffrey Steele, who penned most of the cuts, proves himself a songwriter of considerable substance on such selections as "God Kept His Promise," "Warriors Of Gray," and "God Answers Prayer."

VARIOUS ARTISTS
One Way: The Songs Of Larry Norman
PRODUCERS: Various
ForeFront 5130

This 14-song collection by ForeFront's diverse roster salutes Larry Norman's considerable contributions to Christian music. The songs were born of the late '60s/early '70s Jesus movement, but sound just as vital today. Instead of cloning the previous cuts, the artists' interpretations are fresh and creative. Among the standout cuts are DC Talk's "I Wish We'd All Been Ready," Serene & Pearl's "One Way," Geoff Moore & the Distance's "Why Should The Devil (Have All The Good Music)," and Holy Solider's "Why Don't You Look Into Jesus." An enjoyable testament to Norman's artistry.

GOSPEL

THE CANTON SPIRITUALS
Live In Memphis II
PRODUCERS: Melvin Williams, Doug Williams, Harvey Watkins Jr., Cornelius Dwayne Watkins
Blackberry 1610

With first volume of "Live In Memphis" still lodged in the top 20 after two years, the Cantons explode with a double dose of righteous gospel that overflows with power, authority, and often staggering originality. From the wailing, Hendrix-esque guitar and punchy horns that drive the devastating opener, "It's Gonna Rain," to the smooth, soulful groove of "All On His Own" and traditional romps like "Wonderful Change," the Cantons boldly and joyously solidify their place at the top of the gospel pantheon. Crank it up and let the spirit move.

CLASSICAL

MOZART: DON GIOVANNI
The Monteverdi Choir, The English Baroque Soloists, John Eliot Gardiner
Deutsche Grammophon 445 857

♪ *Featured in Music To My Ears, May 27*

VIVALDI
Emma Kirkby, Brandenburg Consort, Roy Goodman: Opera Arias And Sinfonias
PRODUCER: Martin Compton
Hyperion 66745

King's Consort, Choir Of The King's Consort, Robert King: Sacred Music, Vol. 1
PRODUCER: Ben Turner
Hyperion 66769

David Watkin, Members Of The King's Consort: The Complete Cello Sonatas
PRODUCER: Ben Turner
Hyperion 66881/2

Although you would hardly know it from his popular rep, Vivaldi didn't just compose "The Four Seasons" and sundry other concertos. The composer spent much of his time writing operas, and he also produced many sacred works as well as chamber music. Hyperion is helping familiarize us with the full range of Vivaldi's artistry with this trio of releases. Most called for is the opera disc, which is a highly entertaining, even fascinating, presentation of rare material. Most popular will probably be the sacred music disc, which also includes uncommon material as well as the grand Dixit Dominus. But perhaps the most beautiful issue is David Watkin's eloquent treatment of the cello sonatas. With accompaniments varying from lute to harpsichord to organ, Watkin traces the emotion from these works with the utmost grace.

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 Flipppo, 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

► **GIN BLOSSOMS** 'Til I Hear It From You (3:45)
PRODUCERS: John Hamont, Gin Blossoms
WRITERS: J. Valenzuela, R. Wilson, M. Greshaw
PUBLISHERS: Bonneville Salt Flats/Rude Corp./Warner Bros./Bug/New Agency, ASCAP; Amalgamated Consolidated, BMI
A&M 0026 (c/o PGD) (CD single)

This always charming quintet has concocted the closest thing to a perfect pop song to hit radio in recent memory. From the breezy and wonderfully infectious melody, the boy-needs-girl lyrics, and the earnest execution, there is nothing more to do than tap your toe and sing along—and hanker for more. A future smash from “Empire Records: The Soundtrack.”

► **M.C. HAMMER** Sultry Funk (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Giant 7544 (c/o Warner Bros.) (cassette single)

He has put the “M.C.” in front of his moniker once again for a single that could easily pass as the sequel to his last pop hit, “It’s All Good.” More of a showman than a lyricist, Hammer stirs up contagious party energy with ample gang chants, vigorous rhymes, and tasty sample of Tom Browne’s “Jamaican Funk.” Expect top 40 to pounce on this preview to his forthcoming album out of the box. The flip side features an equally riotous cover of the Chuck Brown & the Soul Searchers’ funk chestnut “Bustin’ Loose.” Jam on it.

► **BRANDY** Brokenhearted (4:29)
PRODUCER: not listed
WRITERS: K. Crouch, K. Jones
PUBLISHERS: Human Rhythm, BMI; Young Legend Songs, ASCAP
REMIXERS: SoulShock & Karlin, Dana Chapelle, Jay Lean Atlantic 6175 (cassette single)

The latest single from Brandy’s still-hot debut drops the tempo to a spare ballad pace, giving the pop ingenue the space to stretch and explore the soulful parameters of her voice. The single has been rerecorded as a romantic duet with Wanya Morris of Boyz II Men, which adds muscle to its already considerable programming power. Will waft over several formats like a cool, refreshing breeze.

★ **GREEN DAY** J.A.R. (Jason Andrew Relva) (2:52)
PRODUCERS: Bob Cavallo, Green Day
WRITERS: M. Dimt, Green Day
PUBLISHERS: WB/Green Daze, ASCAP
Reprise 7643 (c/o Warner Bros.) (cassette single)

Pop/punk darlings continue to plumb through the 8x-platinum “Dookie” for singles—continually pulling out wildly catchy, radio-friendly ditties. What is incredible about this band is how easily it crams so many clever turns-of-phrase and power chords into an under-3-minute single. Top 40 programmers should pull out the shoehorn and squeeze this winner in immediately.

► **CHARLES & EDDIE** Jealousy (3:30)
PRODUCER: Josh Deutsch
WRITER: not listed
PUBLISHER: not listed
REMIXERS: The Beatmasters, Mafia & Fluxy Capitol 79648 (c/o Cema) (cassette single)

Male duo that is best known for the retro-soul hit “Would I Lie To You” previews its new “Chocolate Milk” set with a slick dancehall shuffler. Neatly tucked inside the cut’s fertile island groove ground is a classic pop melody and oh-so-sweet crooning. Crossover and top 40 programmers will find the Beatmasters’ slick remix most viable.

► **GENERAL PUBLIC** Warm Love (3:35)
PRODUCERS: Jerry Harrison, General Public
WRITER: V. Morrison
PUBLISHERS: WB/Caledonia, ASCAP
Epic 77952 (c/o Sony) (cassette single)

Reggae-minded popsters have a festive time tweaking one of Van Morrison’s better tunes. The track’s bright and bouncy rhythms are virtually impossible to resist—as is the song’s highly chantable chorus. Some needed street grit is acquired with the injection of gruff toasting midway through the track. For a completely different vibe, check out the Stax-styled “Handgun” on the flip side. Both can be heard on the album “Rub It Better.”

R & B

★ **GYRL** Play Another Slow Jam (4:30)
PRODUCERS: Chris Stokes, Claudio Cueni
WRITERS: Stokes, C. Cueni
PUBLISHER: not listed
Silas/MCA 3416 (c/o Uni) (cassette single)

This charismatic new-jill trio, once known as Innocence, is ready to take on R&B and pop radio with this sleek jeep ballad—displaying an appealing balance between youthful harmonizing and seductive soul vamping. Producers Chris Stokes and Claudio Cueni keep the bassline and vocals prominent, smartly avoiding the temptation to load the arrangement with unnecessary effects and samples. Investigate now.

► **J. SPENCER** U Should Be Mine (4:00)
PRODUCER: Carl Wheeler
WRITER: C. Wheeler
PUBLISHER: Revalex, ASCAP
MoJazz 374631 (c/o PGD) (cassette single)

With the aid of guest singer Stokely Williams, jazz saxophonist Spencer makes a convincing bid for R&B radio crossover with a glossy, yet grinding slow jam that would sound dope on stations that play jeepesters like Mary J. Blige, Jodeci, and Tony Thompson. From the album “Blue Moon.”

COUNTRY

► **FAITH HILL** Let’s Go To Vegas (3:11)
PRODUCER: Scott Hendricks
WRITER: K. Staley
PUBLISHERS: All Over Town/Sony Tree, BMI
Warner Bros. 7645 (7-inch single)

The first single from Hill’s sophomore project appears certain to continue her momentum at country radio. Hill turns in an engaging performance of the Karen Staley-penned tune that features a bouncy melody and lighthearted lyric. No deep message, no hidden agenda, just fun, fun, fun. In Las Vegas, this is what is known as a sure thing. Let it ride.

► **PATTY LOVELESS** Halfway Down (3:41)
PRODUCER: Emory Gordy Jr.
WRITER: J. Lauderdale
PUBLISHERS: Mighty Nice/Laudersongs, BMI
Epic 77956 (c/o Sony) (7-inch single)

Loveless cranks up the tempo and completely lets loose on this follow-up to the powerful ballad “You Don’t Even Know Who I Am.” Feisty and full of energy, this tune shows that Loveless can consistently win at country radio regardless of whether she is pitching them fast or slow.

★ **JOE DIFFIE** That Road Not Taken (4:05)
PRODUCERS: Johnny Slate, Joe Diffie
WRITERS: C. Kelly, D. Beasley
PUBLISHERS: Himowson’s Music/Miss Pammy’s Music/Wood Newton, ASCAP; South Paw/Terry Rose/Woodfile, BMI
Epic 77978 (c/o Sony) (7-inch single)

Diffie returns to his true forte on this single—a powerful ballad that is rich with life’s experiences and brought into sharp focus with Diffie’s riveting vocals. An incredibly well-written song, it has a lyric everyone can relate to: “Yesterday, I missed my exit on my way to Sears/A song was on the radio I hadn’t heard in years.” You can hear the haunting ache in Diffie’s voice as he sings about what might have been “somewhere down the road not taken.” Listen closely. His delivery on one line is so raw, you’ll flinch. A great song, a great performance.

★ **SHENANDOAH** Heaven Bound (3:09)
PRODUCER: Don Cook
WRITER: D. Linde
PUBLISHERS: EMI Blackwood/Right Key/Linde Manor, BMI
Capitol 79102 (c/o Cema) (CD promo)

Lead singer Marty Raybon has one of those voices that is just so packed with personality and solid country charm that he makes every Shenandoah outing worth a listen—and this lively number is no exception. Don Cook’s intriguing production combined with the song’s positive lyric make this one a winner for country radio.

► **KIERAN KANE** This Dirty Little Town (2:53)
PRODUCERS: Kieran Kane, Harry Stinson
WRITER: K. Kane
PUBLISHERS: Cross Keys/Kieran Kane, ASCAP
Dead Reckoning 004 (7-inch single)

Different and innovative, the first single

from Kane’s first album of the same name could be a breath of fresh air for country radio. Emmylou Harris and Lucinda Williams also add their considerable vocal talents to this enjoyable outing.

► **LONESTAR** Tequila Talkin’ (3:22)
PRODUCERS: Don Cook, Wally Wilson
WRITERS: B. LaBounty, C. Waters
PUBLISHERS: Hidden Planet/Ensign/Great Cumberland, BMI
BNA 64386 (c/o BMG) (7-inch single)

This band lives up to the positive buzz on Music Row with this fine release. Great country lyric about longing and regret magnified through a bottle. Nice vocal and solid production make this accessible to radio.

► **GENE WATSON** He’s Back In Texas (2:25)
PRODUCER: Ray Pennington
WRITERS: T. Seals, W. Newton
PUBLISHERS: Warner-Tamerlane, BMI; WB/Two Sons, ASCAP
Step One 496 (7-inch single)

You cannot go wrong with Gene Watson’s voice wrapped around a Troy Seals/Wood Newton song. This lively Western swing tune is a perfect showcase for one of the best voices in country music. Watson was a staple on country radio a decade ago, and if anything, he sounds even better. This deserves a listen.

DANCE

► **RuPAUL** Free To Be (6:34)
PRODUCER: Jimmy Harry
WRITERS: R. Charles, J. Harry
PUBLISHERS: T-Mo/Itself/RuPaul Charles, SESAC; EMI-Virgin/Whoraga, ASCAP
REMIXER: Eric Kupper
Sire 5770 (c/o Elektra) (12-inch single)

Drag superstar emerges from the studio with an empowering anthem from the soundtrack to “Wigstock” that is dedicated to those who march to a different drummer. RuPaul is finally given the opportunity to flex his vocal range, which has a rich and soulful baritone texture. Jimmy Harry’s production is decidedly mainstream, which will please many, while Eric Kupper’s Testify dub could do the trick with harder DJ heads.

★ **PET SHOP BOYS** Paninaro (7:30)
PRODUCER: not listed
WRITERS: N. Tennant, C. Lowe
PUBLISHERS: EMI-Virgin, ASCAP
REMIXERS: Angel Moraes, Tin Tin Out
EMI 10400 (c/o Cema) (12-inch single)

Neil Tennant and Chris Lowe mark the start of a second decade as the Pet Shop Boys with a new version of a tune first heard on the B-side to “Opportunities.” The ethereal tone of the chorus is surrounded by percolating computer sound effects and slick trance rhythms. DJs will dig the wildly varied nature of the remixes, which range from Tin Tin Out’s rave/NRG style to Angel Moraes’ dark garage aggression. From the album “Alternative,” an album of flip sides and other rare PSB material.

► **KIM ENGLISH** I Know A Place (no timing listed)
PRODUCERS: Byron Stingily, Byron Burke, Mike Dunn
WRITERS: B. Stingily, B. Burke, M. Dunn
PUBLISHER: EMI-April/Sorted, BMI
REMIXER: Eric “E-Smoove” Miller
Nervous 20151 (12-inch single)

English’s smoky diva delivery continues to grow and mature with each single. She makes the most of this R&B-soaked houser, bringing much-needed depth to the light “party” slant of the lyrics. Eric “E-Smoove” Miller works overtime to step up the energy—and he succeeds tremendously. An easy bet for widespread club action. Contact: 212-730-7210.

► **KAREL** Live To Tell (5:41)
PRODUCER: L. Anderson
WRITERS: Madonna, P. Leonard
PUBLISHERS: WB/Blue Disque/Webo Girl/Johnny Yuma Orbik 2201 (12-inch single)

Madonna’s hit ballad is transformed into a stirring hi-NRG throw down. Karel’s glass-shattering falsetto is contrasted by deep-voiced harmonies that add to the haunting vibe of the track. Check out the dramatic video accompanying this track, which has a stark and affecting AIDS subtext. Contact: 714-374-9516.

OIVA CONVENTION FEATURING MICHELLE

► **WEEKS** Give It Love (8:17)
PRODUCER: Eve Nelson
WRITERS: E. Nelson, M. Weeks
PUBLISHERS: Eve Nelson/Fast Radio/Bernadette O’Reilly
REMIXERS: Constantino “Mixmaster” Padovano, Giro “DJ Bobu” Sasso, Doc Baron, Ernie Lake, Bobby Guy
Radikal 15024 (12-inch single)

Weeks has evolved into a saucy vamp with the seasoning to take her rightful place next to dance music mainstays like Jocelyn Brown. The problem is that this song does not match her interpretative skills. Still, her flair for drama makes it all worthwhile—as does a plethora of house-hooked remixes. Italo-disco producer Constantino “Mixmaster” Padovano hits the home run with a version armed with a muscular bassline and wriggling percussion. Contact: 212-598-3048.

AC

► **KAPANO** Travel My Love (3:39)
PRODUCER: Joe Thomas
WRITERS: R. Murrain, M. Harmon
PUBLISHERS: Murrain/Careers-BMG, BMI
River North 51416 (c/o PGD) (CD single)

Engaging Hawaiian vocalist has earned regional success as half of Cecilio & Kapano. He is poised to score a national breakthrough with this softly percussive acoustic pop ballad. His pleasant tenor range is utilized well and is layered into smooth four-part harmony at the chorus. Perfect for triple-A and AC radio. Possibly adding to this single’s success is Kapano’s appearance in the forthcoming Kevin Costner epic “Waterworld.”

► **TOMMY JAMES** Who Do You Love (3:59)
PRODUCERS: Tommy James, Jimmy “Wiz” Wisner
WRITER: T. James
PUBLISHER: Tommy James Songs, BMI
Aura 03 (CD single)

Ya gotta hand it to the pop legend responsible for such timeless gems as “Crimson & Clover” and “Mony Mony” for continuing to explore his songwriting skills. This single has the potential to go further than any of his other efforts in recent years—thanks mostly to its softly strummed melody and James’ honest vocal. Programmers of triple-A formats should test this ASAP. It should work like a charm. Contact: 212-353-9632.

ROCK TRACKS

► **COLLECTIVE SOUL** Smashing Young Man (3:51)
PRODUCERS: Ed Roland, Matt Serletic
WRITER: E. Roland
PUBLISHERS: Roland/Lentz, BMI
Atlantic 6305 (cassette single)

Collective Soul’s latest single should gel with both album and modern rock radio programmers. Swirling guitar riffs and a steady drum backbeat form an uptempo rock hook, as vocalist Ed Roland delivers a vocal that balances vulnerability with on-the-edge harmonies.

► **POLARA** Counting Down (3:17)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Restless 066 (CD single)

Conventional rock rhythms are uprooted and ripped into shreds on this remarkable cut. Heavy-handed guitar riffs roar over a steady stream of noisy vocals and nonstop drumming. Throughout, a spiraling sonic tone relentlessly swirls over well-constructed melodies. One of the best modern rock singles of the year.

► **MOLOKO** Where Is The What If The What Is In Why? (no timing listed)
PRODUCER: Moloko
WRITERS: M. Brydon, R. Murphy
PUBLISHERS: MCA/Chrysalis
Echo 08 (CD single)

If Edie Brickell were to embark on a spaced-out, experimental sonic excursion, the result would likely be something like this. With minimal music in the background, a strange vocal performance deliberately ponders odd and unusual questions that will leave many scratching their heads. It is confusing, but strangely hypnotic.

► **OISHWALLA** Haze (3:59)
PRODUCERS: Phil Nicolò, Dishwalla
WRITERS: Alexander, Browning, Richards, Pendergast, J. Richards
PUBLISHER: Mono Rat, ASCAP
A&M 8432 (c/o PGD) (CD single)

While other modern rock bands continue to coast on attitude, Dishwalla creates angst-driven songs that rely more on harmony than moping. “Haze” mixes psychedelic guitars, sobering vocals, and stringent lyrics to form an impressive debut that stands out from the pack. From the A&M album “Pet Your Friends.”

► **SUN 60** C’mon Kiss Me (3:14)
PRODUCER: David Russo
WRITERS: J. Jones, D. Russo
PUBLISHERS: Done/Beef N’ Brew, BMI
Epic 7139 (CD promo)

Somewhere between Jane’s Addiction and the Cowboy Junkies lies the sensible textures of Sun 60. With a seasoned sound that is wise beyond its years, Sun 60 delivers a performance that will keep the critics (rightfully) salivating. From the forthcoming vocal album, “Headjoy.”

★ **TIM MAHONEY** Talk To Me (no timing listed)
PRODUCERS: Tom Herbers, Tim Mahoney
WRITER: T. Mahoney
PUBLISHER: Meenie, BMI
Meenie 2502 (CD cut)

Mahoney’s fine self-titled debut has already built a solid following in his Minneapolis hometown. With a larger distributor, he could easily conquer the rest of the country, especially on the strength of this lively, guitar-driven rocker. Mahoney has a radio-friendly rasp in his voice and a talent for crafting tunes that will connect with folks who dig Hootie & the Blowfish. Album rock radio should give him a chance. Contact: 612-379-0735.

► **TEEN ANGELS** Teen Dream (no timing listed)
PRODUCER: Thee Slayer Hippy
WRITER: not listed
PUBLISHER: not listed
Sub Pop 305 (CD single)

Based on the sound of its debut Sub Pop single, the Teen Angels are not exactly enthused about the prospect of being anyone’s “Teen Dream.” Screaming vocals and screechy guitars loudly send the message that this female trio is nobody’s pinup. Play at your own risk.

RAP

► **TOO SHORT** Top Down (4:06)
PRODUCERS: Too Short, LA Dre
WRITERS: M. Miller, LA Dre, Pee Wee, About Face
PUBLISHERS: Zomba/Strand, BMI; Zomba, ASCAP
Dangerous/Jive 42299 (c/o BMG) (12-inch single)

Too Short weaves his well-worn gangsta style over an immediately recognizable groove, which samples Chic’s 1979 chart-topper “Good Times.” Dangerous/Jive labelmate About Face contributes backing vocals, while a few additional funk riffs are thrown in for good measure.

► **LIL’ SHAWN** Dom Perignon (3:12)
PRODUCER: Red Hot Lover Tone
WRITER: Lil’ Shawn
PUBLISHERS: ASCAP, BMI
Uptown 3363 (c/o Uni) (CD single)

Uptown rapper Lil’ Shawn pours on the retro flavor in this unassuming jam. Jazzy horns and funk-filled guitar riffs glide over a boastful rap, which should satisfy the gangsta nation. Drink up.

► **MIKE E.** Back In The Day (no timing listed)
PRODUCER: not listed
WRITER: Mike E.
PUBLISHERS: Tiff Ann Dann/Jeremy White, BMI
Big Doggie 01 (CD single)

Rap programmers who are seeking smart, sensible music on the positive tip should seek out this impressive debut. A smooth rhythm and rough rap collide to create a full-on attack on the senses. This is the first release on Green Bay Packer Reggie White’s Big Doggie label. Contact: 615-399-9291.

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

Psychedelic Eye Candy —'90s Style

■ BY MARILYN A. GILLEN

LOS ANGELES—"The '90s version of the Lava Lamp" is how Millennium Media Group president/CEO Richard Rasansky only half-jokingly describes "Vusic—The Screen Raver," a low-price CD-ROM due in September that "choreographs" visual effects to existing music CDs placed in a computer's

CD-ROM drive and also allows the formulation of custom creations.

But it's also a hi-tech bridge, Rasansky believes, between the software and the music industries, as well as a common denominator for the computer and music retail channels.

Even the name aims to deftly straddle the fence. "We planned from the beginning to make a multimedia product

that would work for both components of the industry," Rasansky says, "so we went and talked to a lot of retailers initially to see what they wanted." Computer stores hated the name "Vusic," he says, but brightened over the familiar-sounding "Screen Raver," which describes one component of the disc: it can function as a nonaudio screen saver. Music retailers loved the former

name, with its immediate musical connotation, but not the latter. Compromise ensued.

Some differences couldn't be settled, however. "We're going out with two different packages," Rasansky concedes. Computer software stores and mass merchants, who are comfortable merchandising traditional game and "edutainment" CD-ROMs, will get the shrink-wrapped CD-ROM dropped into "a big box," he says. Music channels will be given a jewel-box-only product. Rasansky expects retail prices to follow the audio CD model, at \$15-\$20.

Navarre's Digital Entertainment unit will distribute the title to both channels.

The CD-ROM uses a proprietary engine to create animated on-screen displays that react "on the fly" to the changing beats of the music, Rasansky says. Users can note the genre of music being played to optimize the display to that particular category. More ambitious viewers can choose the interactive mode, which allows them to custom-design a musical "rave" using the tools provided and to save that display to their hard drive or a floppy disc for playback whenever that particular audio CD is inserted in the CD-ROM drive.

As part of its marketing campaign, Millennium is launching a World Wide Web site, where it will post a variety of "raves" for download; Rasansky expects users and artists to upload their own creations as well for others to try.

Millennium is also shopping the software engine to record labels, with the intent to have them add it as one element of their enhanced CD titles. The publisher also plans to release a series of add-on products, featuring artist-specific images and custom "brushes," after the title's initial launch.

Plans also include four bonus audio tracks to be placed on the disc; artists were still being confirmed at press time.

"Vusic" is the latest incarnation of a burgeoning "musical eye candy" concept. Earlier this year, Big Top Multimedia released "Groove Thang," a disc

(Continued on page 88)

Virtual Reality Set To Become A Reality 3D, Interactive Music Sites To Go Online This Month

LOS ANGELES—The online music world is getting a little more real every day, virtually speaking. Most people will get their first look at the latest "virtual reality" technology as applied to commercial online sites this month, with the debut of an interactive arena showcasing the Windham Hill/Highstreet album release "The Deseo Remixes." An alternate version of the VR future, meanwhile, can be glimpsed within Reprise Records' site, which offers a QuickTime VR "walkaround" of a Chris Isaak club date.

Virtual Reality Modeling Language "allows a programmer to create 3D shapes and a user to navigate around in that 3D space," says Will Hobbs, the former marketing director at the Internet Underground Music Archive and

the founder of Santa Cruz, Calif.-based Global Artists, which designed the VRML space for Windham Hill.

"It's the difference between looking at the world from ground level and looking at it from the moon," says Chris Courtney, Windham Hill's Internet publicist and on-staff computer liaison. "Suddenly, everything has depth and shape where before it was flat."

Apple Computer's QuickTime VR, showcased in <http://www.reprise.com>, takes a different approach to engaging the user. In short, a detailed series of photos of a space are taken, in circular fashion, and composited together to create the illusion of a real, navigable environment. The technology will also be featured in forthcoming CD-ROM titles.

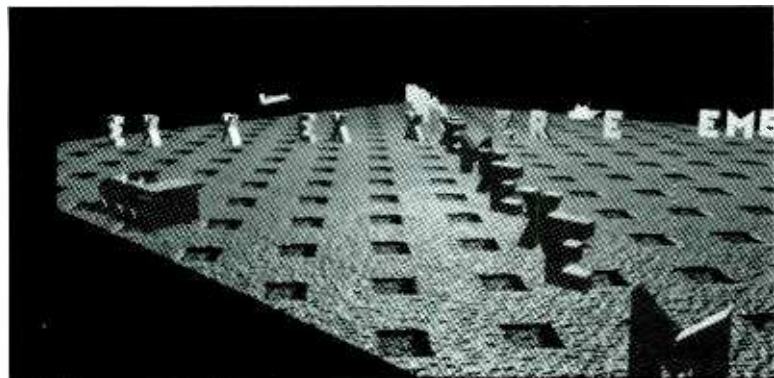
In the "Deseo" pages (<http://www.terabyte.com/deseo.remixes>), the shapes around which the visitor initially navigates are actually giant letters that spell out "Remixes." As the user wanders, she comes across four different areas representing each of the four bands on the album—Future Sound Of London, Global Communication, Trans-Global Underground, and Deep Forest—who have put their own techno-ambient spins on Jon Anderson's original "Deseo." Each band is represented by a different 3D symbol; clicking on a symbol sends the user into a section about that particular band.

"It's a much more intuitive way to navigate the Web," says Hobbs. "You don't just have buttons representing things; you have actual objects to interact with."

Among its other projects, Global Artists is working on a VRML site for the band Midnight Oil that takes more of a game approach, Hobbs says. "Within the site, we have rendered a portion of the Australian outback," Hobbs says. Visitors navigate through the terrain and come across such objects as trees, cacti, and rocks; clicking on the objects yields soundclips, band information, and clues to where to look for more buried nuggets.

To experience VRML, users will need to download a VRML "browser," of which several versions exist (although none were available for Macintosh systems at press time). Windham Hill is making in-site links available to

(Continued on page 88)



Windham Hill/Highstreet's online site showcases new Virtual Reality Modeling Language technology in its pages for the album "The Deseo Remixes." Visitors will need to download a VRML browser before navigating the 3D site.

Keen I-SITE Expedites Music Licensing Online

■ BY MARILYN A. GILLEN

LOS ANGELES—While much of the attention paid to the Internet's World Wide Web has focused on splashy consumer-skewed applications, important strides are quietly being made on the

business-to-business front.

"It's about looking at this wonderful new technology and deciding how to really make it work for you," says music publisher Don Williams, who has just launched a new Web site that allows people to apply for a music license online. "We've come up with something that takes advantage of the potential of the World Wide Web to not only make business easier for everyone concerned, but to make it a better experience."

Williams' online arena, dubbed I-SITE, houses more than just his Don Williams Music Group site. Also within the wider I-SITE umbrella (<http://i-site.com>) are home pages for the National Academy of Songwriters, House of Blues Recording Studios, producer/management company the Steve Moir Co., and Los Angeles nightclub/show-

case the Genghis Cohen Cantina.

The idea, says Williams, is to offer a music-business arena for the dissemination of information and the conducting of business. "I'm looking for people who are definitive in their fields," says Williams, who plans to add additional businesses and services to the site within the coming months.

The key feature in I-SITE, though, is the Don Williams Music Group, which administers publishing catalogs for Jimi Hendrix, Chicago, Isaac Hayes, the songwriting team of George Merrill and Shannon Rubicam, Professor Longhair, and material from comedian Lenny Bruce and the catalog of Firesign Theatre.

Visitors to the site who already have a title in mind can call up an online registration form, complete it, and E-mail

it to the Don Williams Music Group offices in Encino, Calif. A printed copy is then sent back to the applicant for a signature. "That's one thing we can't accomplish online yet," says Williams of the "snail-mail" end to the process.

Those unsure of the song they want can browse through the available catalogs, sample music, decide, and then apply.

"A process that would have taken at least a week or more is now accomplished in a matter of minutes," says Williams. "It's win-win: The applicant has all the information at his fingertips, and we don't have to try and translate information sent to us or called in over the phone into the proper format. The customer is taking on some of the burden by filling out the form himself, but they're also getting a quicker response."



Don Williams conducts music-license business online through his new I-SITE pages on the World Wide Web.

Michael Jackson To Do Online Chat

(RE)MARK THE DATE: There will be no escaping Michael Jackson Aug. 17, that is, if you're online or have the TV dial set on MTV. Beginning at 10 p.m. EST that day, the Epic Records artist will engage in an online "simulchat" to be carried on commercial services America Online, Prodigy, and CompuServe, as well as via the Internet. Jackson will rotate between the various services, answering select questions posed by users logged into each of the different arenas. TV viewers can also follow along: MTV will use a split-screen approach to simulcast the chat-session Q&A proceedings, while also running Jackson videos alongside.

An earlier simulchat date reported here (Billboard, July 22) was changed.

'HIGHWAY' MARKER: Graphix Zone says its latest CD-ROM music release, "Bob Dylan: Highway 61 Interactive," has sold more than 70,000 units in its first 90 days of release, closing in quickly on total sales to date for its July 1994 release "[Prince] Interactive," whose numbers are pegged at about 75,000 units to date. Dylan sales have been split pretty evenly between domestic and international markets, Graphix Zone says.

A NEW ONLINE magazine from New York's Marinex Multimedia is aimed squarely at the entertainment industry—and those consumers interested in finding out more about it. The Biz, which can be found beginning in early August at <http://www.thebiz.com>, aims to "give people access to the real insiders in all areas of entertainment, from film and TV to music and publishing," according to co-publisher Jonathan Braun. A key feature of the digizine will be in-depth interviews, Braun says. The free digizine, which also will include news and columns, aims to support itself with advertising, using the TV model, Braun says.

Marinex also publishes the CD-ROM magazine Trouble & Attitude.

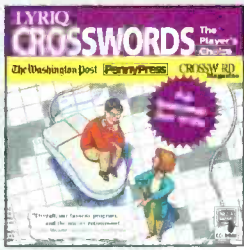
CD-ROM PUBLISHER Sanctuary Woods is teaming with the National Football League with the goal of producing a line of interactive math products using a sports theme. The pact gives Sanctuary Woods rights to use the NFL logo, as well as those of NFL teams. The NFL also has pledged to provide assistance in marketing the titles. The first product, "NFL Math," is due to ship this fall.

LUCASARTS IS GETTING into the compilation business. The San Rafael, Calif., game publisher is kicking off a "great game compilations" series with "The LucasArts Archives Vol. 1," which features six CD-ROMs and is expected to street at about \$30. The package includes both "classic" games, new products, and a sampler containing demos of forthcoming titles. More details can be found online at <http://www.lucasarts.com>.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.



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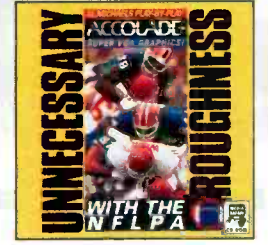
PICTURE PERFECT GOLF ROM-53332

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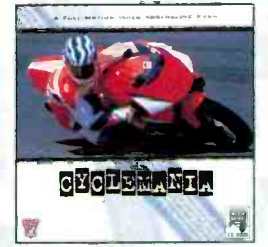
ADVENTURES WITH OSLO ROM-53343



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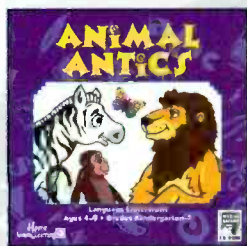


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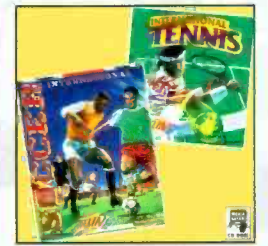
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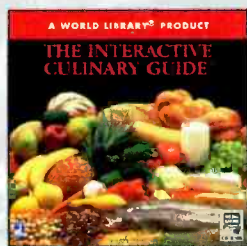
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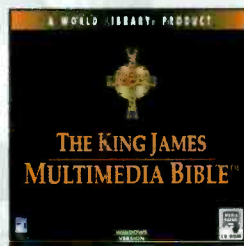
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Update

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.

AUGUST

Aug. 10-12, 13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration, various locations, Los Angeles. Amanda Eisner, 510-247-2980.

Aug. 10-13, Second Annual 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. 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.

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. 19-20, VSDA Second Videogame And New Technology Conference, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

Sept. 30, BMI Country Awards Dinner, location

to be announced, Nashville. 212-586-2000

OCTOBER

Oct. 2, ASCAP Country Awards, Opryland Hotel, Nashville. 615-742-5000.

Oct. 4, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840

Oct. 5, SESAC National Performance Activity Awards, Springhouse Golf Club, Nashville. 615-320-0055.

Oct. 5-8, Audio Engineering Society 99th Convention, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 12-14, Billboard/Monitor Radio Conference And Awards, Marriott Marquis, New York. 212-536-5002.

Oct. 20-25, NARM Wholesalers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

NOVEMBER

Nov. 8-10, Billboard Music Video Conference, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



Role Model. Terri Santisi, executive VP/GM of EMI Records Group North America, left, is presented with the Women's Action Alliance Leadership In Action Award, which honors women who are outstanding in their professions and are positive role models. At right is Shirese Johnsen, a member of the Women's Action Alliance's Girls Club for Social Action, who presented Santisi with a Baccarat crystal heart inscribed with the Alliance's motto: "Leadership starts in the heart." The Alliance helps low-income girls and women to build self-confidence and make positive life choices.

LIFELINES

BIRTHS

Girl, Rachel Ann, to Van and Patty Fletcher, May 28 in Plano, Texas. He is sales manager for the Southwest branch of PolyGram Group Distribution in Dallas.

Girl, Celia Rose, to Jay and Regina Healy, June 6 in New York. He is an independent producer and engineer.

Boy, James Talbot, to Joe McEwen and Mary Ellen Cataneo, July 14 in Livingston, N.J. He is a senior VP at Warner Bros. Records. She is former senior VP of communications at Sony Music Entertainment.

MARRIAGES

Stefan Privette to Jennifer Miller, July 2 in Charlotte, N.C. She is a sales representative for Sound Choice Accompaniment Tracks there.

DEATHS

Dave Clark, 86, of natural causes, July 22 in Madison, Miss. Clark was a veteran promotion man and senior VP of Malaco Records' music division (see story, page 6).

Ernie Furtado, 72, of cancer, July 12 in Amagansett, N.Y. Furtado was a jazz bassist and composer known for his in-

tense and passionate music. Born and raised in Taunton, Mass., he became a fixture on the New York music and club scene in the early '50s. He did stints with a number of big bands, among them Johnny Long and Les Elgart, and performed and recorded with such jazz luminaries as Chuck Wayne, Cy Coleman, Matt Dennis, Morgana King, and Don Elliott. He also accompanied a host of prominent vocalists, including Liza Minnelli, Chris Connor, Vic Damone, Sammy Davis Jr., and Bobby Darin. For the past four years, he played bass in a trio that performed every weekend year-round at Kiplings Restaurant in Bridgehampton, N.Y. The other members of the trio were Charlie Perry on drums and Jim Demitrack on guitar. Furtado's compositions were published by his own firm, Amagansett Harbor Publishing.

Jimmy Keyes, in his 60s, cause of death unstated, July 22 in the Bronx, N.Y. Keyes was a co-writer of the hit "Sh-Boom" and a member of the Chords for 40 years. "Sh-Boom" was written and recorded by the Chords in 1954 and was also covered by a white group, the Crew-Cuts. The Crew-Cuts' version went to No. 1 on the Hot 100, but the Chords' version rose to No. 5, becoming the first black-recorded R&B record to

crack the top 10 on the pop chart. The Chords' version also went to No. 3 on the R&B chart. The Chords did not have another major hit, but toured successfully for many years and backed Willie Mays on "Say Hey, Willie."

Percy Humphrey, 90, of natural causes, July 22 in New Orleans. Humphrey was a trumpet player known as the oldest active jazz musician in New Orleans. He performed weekly at Preservation Hall until March, when his health deteriorated. He began his career as a drummer, but hit the peak of his career as a trumpeter in the '40s and '50s, when he led the Eureka Brass Band, the premier marching band for parades and funerals. In recent years, he also performed as a vocalist.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Doctor Dread is president of RAS Records. His title was given incorrectly in the July 8 Lifelines.

GOOD WORKS

HARVEST OF CARING: Fans of country superstar Clint Black have donated more than 26,000 pounds of food to USA Harvest during the first eight shows of his national Summer's Comin' tour. The food was collected by USA Harvest volunteers outside of venues where Black was performing in San Antonio, Texas; Cedar Rapids, Iowa; Fort Loramie, Ohio; Huntsville, Ala.; Acme, Wis.; Rhinelander, Wis.; Indianapolis; and Wheeling, W.Va., to benefit needy residents in those cities. USA Harvest is the largest all-volunteer food-distribution organization in the U.S. and requests that fans bring one or two items of nonperishable food to Black's shows. Contact: Maureen O'Connor or Arnold Robinson, 310-201-8816.

REBUILDING PROJECT: The Memory Project hopes to raise \$6 million to rebuild the Memory Daycare Center destroyed in the Oklahoma City bombing April 19. Funds will come from the sale

of \$5.99 CD singles of "Oklahoma Burning," written by singer/songwriter Joseph Alan, and from \$29.99 Memory Packages, which consist of a Memory Project T-shirt, hat, and the CD single. All profits from the sale of these items go toward the project, the brainchild of David Tenenbaum, president of New York-based 3&7 Production Co. Contact: Leonard Stein, 212-777-4350; or the Memory Project, 800-713-9985.

KEEP IT UP FOR CHARITY: Wade Hayes' recording of "Don't Stop" will be used to help raise funds for St. Jude Children's Research Hospital at dance marathons scheduled for Aug. 19 at select dance clubs across the U.S. Hayes' label, Columbia/DKC Music, and Country Club Enterprises are teaming up for the contest, the grand prize of which includes a trip to see Hayes in concert. Winners will be announced Sept. 15. Contact: Janet Bozeman, 615-742-4345; or William Smithson, 615-742-4346.

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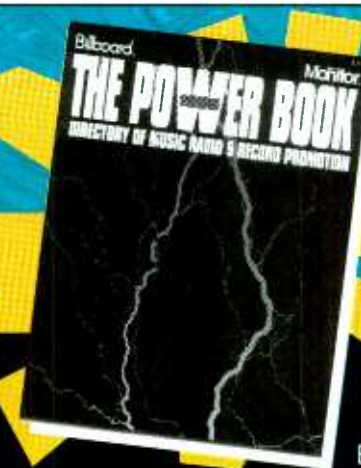
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New Analysis Of The Rental Market 79 Video Previews: Rounder Records..... 84

PICTURE THIS

By Seth Goldstein



MAIL ORDERED: Now comes the U.S. Postal Service to extol video as the ultimate direct-mail medium.

Print may have its uses, but Postal Service national account manager **Vito Fortuna** firmly believes that 10-15 minute cassettes are the wave of the future. Duplicators, of course, have been saying this for years, as they crank out millions of throw-away units for brokerage houses, auto manufacturers, and vendors of exercise equipment.

However, it wasn't until about two years ago that the Postal Service decided to pitch in and help convince direct marketers of the superiority of tape over paper. With the help of The Duplication Factory in Chaska, Minn., it adopted a slogan, "TV By Mail," which Fortuna says has caught on.

He estimates that cassettes have generated \$25 million in postal revenues since 1993 and should rake in \$100 million by the end of 1996. "It's a tremendous new revenue stream," Fortuna says, and one that otherwise "would never have come to the Postal Service."

Fortuna is something of a one-man band, beating the drum for cassettes at various forums including the American Video Duplication Assn. annual convention, held during the June REPLItech show in Santa Clara, Calif. His pitch: Duplicators have to learn all aspects of direct marketing if they're really to profit from this latest development. Until recently, "duplicators weren't into that," he says.

But attitudes are changing. The Postal Service has begun working with several duplicators, including Detroit-based Allied Digital Technologies, which is probably the largest dubber in the tier below majors Rank and Technicolor. Allied co-chairman **Bill Smith** agrees that Fortuna's AVDA speech touched a nerve: "There's real promise. It has great potential for advertisers." Smith finds it interesting that Fortuna "would come to speak to our group."

The reason is clear to Fortuna, who sees duplicators as the missing link between marketers and closely targeted audiences. Reach-
(Continued on page 86)

No Express Lane For Grocery Videos Confab Examines Complexity Of Tie-Ins

■ BY EILEEN FITZPATRICK

LOS ANGELES—The union of supermarkets and video has proven to be lucrative, but it's a high-maintenance relationship that can break down along several points of a long communication chain.

In one of the first conferences to address the delicate bond between the two, Supermarket Video '95 emphasized that early planning, frequent sales calls, and simple promotions will make prerecorded cassettes a supermarket staple. About 100 retailers and video executives attended the July 20-21 conference in Los Angeles, sponsored by trade magazines Supermarket News and Brand Marketing.

Groceries held a 17.9% share of video revenues in 1994, which is expected to grow to 18.8% this year. Sell-through sales are forecasted to jump from \$696 million to \$861 million, a sharper growth curve than the projected increase of rental transactions to \$2.17 billion from \$1.99 billion.

Thirty percent to 40% of all supermarkets carry tapes. However, getting the product into stores remains a challenge since suppliers need the cooperation of many layers of management. Evaluating a "Home Alone 2" cross-promotion with Pepsi, Hy-Vee Foods director of video operations Kirk Mueldener put it in perspective: "From a display point Pepsi was good, because their sales reps came in and

built them, but the problem was that there are 27 different bottlers in our region and it was next to impossible to get them to work together."

Other problems also hampered the promotion, he said. "In some areas, Coke has a 60%-70% market share, and store managers in those areas were less than enthusiastic about running the promotion." It wasn't much different for Warner Home Video's "Free Willy" and Bumble Bee Tuna, Mueldener added. The brand was not carried in all of the Chariton, Iowa-based chain's 222 stores, limiting cassette sales.

Buyers for supermarkets have to be convinced that a promotion will succeed, that sales of the food end of the deal will increase, and that precious floor space won't be wasted. "You're dealing with territorial rights," said Food Lion VP of marketing Jay Abraham. "One store manager may think that video will take away from their ability to meet their goals in another department."

But if the tie-in meets all criteria—on paper at least—video vendors have an easier time of things. Convince other product managers that they will get incremental sales and "they'll jump on it," said Glen Fischer, video/photo sales coordinator of Grand Rapids, Mich.-based D&W Food Centers.

In fact, according to a Supermarket News survey of 35 chains representing 2,000 outlets, over 70% said they

will cross-promote more in 1995 than they did in 1994. Sixty percent said they consistently use videos as cross-promotions.

To absolutely nobody's surprise, Mueldener ranked Disney's Buena Vista Home Video as the best studio in executing tie-ins. Among the best were Nabisco's offer accompanying "101 Dalmatians." Mueldener said, "It was an exceptional alliance. And both partners went out of their way to work with us."

Seventy-eight percent of the respondents to the Supermarket News survey rated Buena Vista's "The Lion King" partnership with Pillsbury and Mattel as their most successful cross-promotion. In second place was "Snow White & The Seven Dwarfs," also from Buena Vista and Pillsbury, followed by MCA/Universal Home Video's "Jurassic Park" tie-in with Jell-O.

Mueldener, however, gave a low rating to "Jurassic Park," blaming the studio's failure to communicate as the major stumbling block. "There was little [point-of-purchase] support, and it
(Continued on next page)

BBC's New Logo Aims To Build Up Brand Awareness

■ BY SETH GOLDSTEIN

NEW YORK—The devil of branding is in the details, such as choosing the right color for the logo, deciding whether letters should be italicized, and deciding whether or not to use a border.

And there is much more to consider, says John Parham, president and creative director of Parham Santana, the 10-year-old, New York-based design firm that drew the assignment of creating a brand identity for BBC Video. "You have to set up a formal system of do's and don'ts."

Chief among the do's was an open phone line to client CBS/Fox Video, which distributes BBC product in North America. Fortunately, Parham Santana and CBS/Fox have a long-standing relationship and have worked
(Continued on page 86)



Scaring Up Sales. PolyGram Video and Viacom executives ponder the prospects for author Richard Scarry, whose children's tales began appearing on cassette July 25. Pictured at a luncheon for "The Busy World Of Richard Scarry," held during the recent Licensing Show in New York, from left, are Andrea Hein, president of Viacom's Consumer Products Division; Laura Smith, PolyGram director of children's marketing; and Tim Pearson, PolyGram VP of business development.

NUMBER 1



Playboy's *Best of Pamela Anderson* — Number One in this week's Billboard video sales chart. She's television's sexiest lifeguard. Playboy's hottest centerfold. And now Pamela Anderson stars in America's best-selling video.



PLAYBOY HOME VIDEO

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'Casper' Will Be Highly Visible This Fall No Rebates; Ghost Video To Be Promoted At Retail

BY EILEEN FITZPATRICK

LOS ANGELES—It may be about a ghost, but MCA/Universal Home Video and three promotional partners will make sure that "Casper" isn't invisible at retail this fall.

Elements of the \$12 million marketing campaign include a free 12-pack of Pepsi products when consumers purchase the title and one other tape from a list that includes "Beethoven," "Beethoven's 2nd," "We're Back! A Dinosaur's Story," "The Land Before Time II: The Great Valley Adventure," "The Flintstones," and "The Little Rascals."

MCA/Universal is repricing "The Land Before Time II" to \$19.98 from \$22.98. "The Little Rascals" remains at \$24.98; the other titles are \$14.98. Street date for the \$22.98 "Casper" is Oct. 10, with an Oct. 13 national advertised availability date.

Andrew Kairey, MCA/Universal marketing senior VP, said the supplier decided against offering a rebate after consumers indicated that money-back offers don't guarantee incremental sales.

"Rebates are good, but they're not a priority in consumers' minds," Kairey told a press conference in Los Angeles. "What you have to look at is market pricing."

MCA/Universal research indicates that rebates rank as the third or fourth most important buying factor for consumers, but are first for retailers who consider them the most potent means of prompting an additional sale.

"For consumers, quality and price are the priorities," said Kairey, "and if

the product doesn't have appeal, they're not going to buy it at any price."

"Casper" will have a \$14.95 minimum advertised price, which suggests that retailers who value the studio's co-op contributions will sell the title for \$15-\$17. "We've addressed the value-added issue by offering a product that sells for \$3.99," said Kairey. "When you look at the purchase requirements for the free Pepsi, it's an equitable purchase."

Pepsi, which supplies the Universal theme parks, will have dedicated floor space for the promotion in at least 5,000 supermarkets, convenience stores, and mass merchants. The endcap displays will be most visible around Halloween.

In addition, Pepsi has scheduled a two-week television campaign beginning Oct. 23, using the same "Casper"-themed ad that appears on the front of the cassette. MCA/Universal contrib-

utes its own TV spots during the holiday buying season.

In addition, Baskin-Robbins' 2,500 ice cream parlors will promote the title throughout October, keyed to a new "ice cream pizza" and a flavor of the month named after the movie. Called Red, White, and Boo, the flavor will be featured in a free-standing newspaper insert and in-store signage that uses the "Casper" video as a marketing overlay.

Meanwhile, game manufacturer Interplay will conduct a national sweepstakes at Halloween that awards a grand-prize trip to Universal Studios in Hollywood, Calif. The contest will be conducted via ads in Game Pro and Sega Visions magazines. Secondary prizes include "Casper" video games.

The movie, which continues to play on 800 screens, is projected to gross \$90 million in the U.S.



"Casper" lives up to his reputation as a friendly ghost by making nice to Christina Ricci in the MCA movie, which spirits into sell-through Oct. 10 at \$22.98 list.

NO EXPRESS LANE FOR GROCERY VIDEOS

(Continued from preceding page)

came too late to gain any excitement. The information should have been disseminated a lot better than it was," he said.

MCA/Universal senior VP of marketing Andrew Kairey acknowledged that if he had it to do over again, the studio would have developed more account-specific programs for the title. "Customizing programs for key retail accounts hasn't been fully tapped," he said.

Grocers stressed the need for marketing programs tailored to meet each chain's needs—which is easier said than done.

"It's not a good idea to force-fit a common plan on each retailer," said Abraham. "Because what worked at Hy-Vee is not going to work at Food Lion." Food Lion, which had not carried video at its 1,050 stores since MCA/Universal's "E.T. The Extra-Terrestrial," did bring in "Snow White" last year.

But while the supplier did a good job at selling the title, other internal difficulties tarnished the performance of an otherwise solid promotion. Cashiers, for example, didn't know about a coupon offer for a "Snow White" figurine. "The signage was everywhere, and they still couldn't find them," said Abraham.

Despite the numerous pitfalls, supermarkets like Food Lion excel at in-store promotions.

The chain turned its stores into

"Snow White" headquarters with elaborate displays to sell the video and other licensed merchandise. Even without a packaged-goods partner for "Forrest Gump," Hy-Vee ran a contest in which shoppers could win a park bench. Other grocers ran specials on candy, shrimp, and other "Gump"-related items.

Retailers said Paramount Home Video came out early with a list of licensed merchandise to tie in to the title. Because the studio was unable to use Tom Hanks' name or likeness in any of the advertising, senior VP of marketing Alan Perper said it had to take a "grass-roots approach" to promote the title.

Supermarkets, wary of spending an extra penny on anything, manage to get the most out of their co-op advertising allowances. Many run in-store coupons for \$1-\$2 off the purchase of the video, which, retailers said, have redemption rates as high as 40%.

Yet while they like the idea, grocers haven't fully exploited the idea of chain-specific programs. FoxVideo has created specialized promotions for Target Stores, Toys 'R' Us, and Musicland, but none for supermarkets, said VP of marketing Deborah Mitchell.

The deals can be elaborate—involving special on-pack stickers or inserts—but remunerative. One, awarding a free trip to New York in

conjunction with the release of "Home Alone 2," had a 17% response rate at Target, she noted. FoxVideo's "Home Alone 2" promotion with Toys 'R' Us drew a 20% response.

The studio got the job done largely because each of those accounts is direct. Mitchell said the special stickers and coupons could be segregated at the duplicator and shipped right to individual stores. Groceries don't buy direct, so these programs are much harder to manage.

"We have done account-specific ties through distribution," said Mitchell, "but you have to make sure the product is isolated."

To develop account-specific promotions, studios need to be aggressive. Turner Home Entertainment VP of marketing Richard Pinson said the vendor has made 100 joint sales calls while soliciting "The Swan Princess," which has a Pillsbury tie-in.

However, "we don't have the communication with Turner that we had with Disney," Mueldener responded. "But then again 'The Swan Princess' isn't 'The Lion King.'" Nonetheless, he doesn't expect the title to suffer because Buena Vista made more sales calls.

Studios must take the initiative, perhaps more so than with other classes of trade. "We have to rely on our partners," Abraham said. "It's their responsibility to come in with a strategy."

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	2	5	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
2	1	5	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
3	3	7	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
4	5	5	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
5	4	7	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
6	NEW ▶		NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
7	6	6	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
8	9	6	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
9	7	4	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
10	8	15	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
11	12	3	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
12	NEW ▶		I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
13	10	10	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
14	11	4	STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
15	13	3	THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
16	NEW ▶		IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
17	NEW ▶		BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
18	24	2	DEATH AND THE MAIDEN (R)	New Line Home Video Turner Home Entertainment 3011	Sigourney Weaver Ben Kingsley
19	16	3	COBB (R)	Warner Home Video 13365	Tommy Lee Jones
20	14	13	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
21	19	3	MIXED NUTS (PG-13)	Columbia TriStar Home Video 01013	Steve Martin Madelaine Kahn
22	20	8	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
23	17	10	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
24	27	3	EAT DRINK MAN WOMAN (NR)	Hallmark Home Entertainment 30013	Sihung Lung Klieri Mei
25	15	12	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
26	18	9	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
27	21	8	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
28	NEW ▶		DARKMAN II: THE RETURN OF DURANT (R)	MCA/Universal Home Video Uni Dist. Corp. 80978	Arnold Vosloo Larry Drake
29	26	3	SCARLETT (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
30	23	8	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
31	NEW ▶		STAR TREK GENERATIONS (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
32	25	18	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
33	28	8	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
34	34	13	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
35	31	12	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
36	37	2	SQUANTO: A WARRIOR'S TALE (R)	Walt Disney Home Video Buena Vista Home Video 2552	Irene Bedard Adam Beach
37	22	19	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
38	30	13	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
39	NEW ▶		GALAXIS (R)	Turner Home Entertainment 9610	Brightie Nielsen Richard Moll
40	33	5	QUEEN MARGOT (R)	Miramax Home Entertainment Buena Vista Home Video 4439	Isabelle Adjani Daniel Auteuil

◆ 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.

Alexander Report Checks Vid Sales, Box-Office Ranks

BY SETH GOLDSTEIN

NEW YORK—Video retailers may be forcing studios to re-evaluate the titles they choose for direct-to-sell-through release, according to Alexander & Associates' latest analysis of the rental market.

With limited open-to-buy budgets, stores are going deeper than ever on "A" rental titles, says Alexander analyst Arin Wolfson. "It's possible that decision making might change for something like 'Speed.'" FoxVideo confounded the competition last year when it released the R-rated "Speed" at \$19.98 suggested list and moved 8 million units.

Now, with the success of New Line Home Video's "Dumb And Dumber," which delivered 600,000 cassettes, Wolfson wonders if there's "less of a chance" that Fox will repeat that strategy. "They may want to think twice," he says.

Once again, the pendulum changes direction, Wolfson suggests, this time toward rental. But dampening the swing are the general downturn in rental activity and the difficulty that several vendors have in making the numbers that Alexander projects for their titles.

Wolfson estimates a 7% decline in rental transactions for the first half of 1995, while consumer purchases of all titles are up 19.8% over last year. And Alexander's second annual over/under analysis indicates that retailers don't treat all of the majors equally; for example, they buy fewer copies of Columbia TriStar Home Video's releases and more of Disney's. Disney has increased its emphasis on rental, which accounts for perhaps 30% of its home video revenues, and the effort appears to be paying off.

Alexander reached its conclusions from an examination of 72 titles released from Oct. 1, 1994, through March 31. The movies were divided into three theatrical box-office groups: revenues of at least \$39 million; revenues of \$11 million-\$39 million; and revenues of less than \$11 million. Alexander measured ticket sales against cassette shipments, calculated an average for each category, and determined whether suppliers were doing better or worse than the norm.

Warner Home Video's "The Specialist," with box-office revenues of \$57.8 million, shipped 465,000 cassettes, which was 76,000 over the predicted value, says Wolfson. In contrast, Paramount Home Video's "Beverly Hills Cop 3," a box-office flop at \$41.5 million, further disappointed by delivering 293,000 tapes, which was 55,000 under the average.

Columbia was tops at underperforming. Wolfson says that according to his data, nine of the studio's rental titles were a combined 120,000 tapes off the mark; this is (Continued on page 84)



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Flabby Fitness Vid Market Needs New Retail Regimen

SWEATING IT OUT: Consumers who work out with the help of their favorite video trainers aren't the only ones sweating these days. Suppliers and distributors are boosting their heart rates just by examining the declining sales charts for fitness videos.

"I think the exercise market has trailed off," says one major rack-jobber. "The category's had a phenomenal run at retail, and it's not over, but it needs to be re-examined." One telltale sign of just how badly exercise tapes are doing is a recent Kmart promotion.

According to distribution sources, in January, the prime selling season for fitness videos, the chain took

SHELF TALK

by Eileen Fitzpatrick



"I love doing in-store appearances, but I don't want to be in retail," he says. "I'd rather sell everything through the

don't feel like banging my head up against the [retail] wall anymore." Sales have been limited, he says.

In contrast, Steinfeld says that sales of "Body By Jake" equipment and accompanying video tapes over the past two years have exceeded 1 million units via TV.

Part of the problem is that his product output has been limited, he says. Two tapes went through MCA in 1984, and Warner released three last December, the first arrivals to bear his name since 1987.

direct market."

Steinfeld will have plenty of airtime to sell on Home Shopping Network, which has promised him a minimum of 100 hours per year. The first item he'll pitch on Home Shopping will be a stretching video made exclusively for the channel.

TALKING OUT OF TURN: The folks over at New Line Home Video weren't too pleased to hear that a speaker at the Supermarket Video 1995 conference, held in Los Angeles last month, described their animated video "Mortal Kombat" as cross-promotional poison.

Discussing what type of video works with packaged-goods promotions, Art Averbook, president of Miami-based Co-Op Promotions, said his company was unable to find a tie-in partner for "Mortal Kombat" because it was too violent. He then held up an ad, which appeared in the trade magazine and event sponsor Supermarket News, and said, "I wonder if they ever did find a sponsor."

New Line VP of publicity Cathy Scott was outraged that Averbook singled out her company's product and says that New Line never hired Co-Op Promotions to find a sponsor. "He misrepresented himself and our product," she adds. Realizing that the title's violent content might be a cross-promotional problem, New Line opted to enclose a coupon booklet worth \$75 off "Mortal Kombat" licensed products.

For the record, Averbook's presentation went on to trash Disney's "The Fox And The Hound" and the Chex cereal promotion in which consumers could win a copy of the movie. "Consumers had a one-in-1,600 chance to win the free video," Averbook. "And that's not much of a chance."

However, it's probably a million times better than the chance he has of ever working for Disney.

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
1	2	4	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	1	12	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
3	4	21	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
4	5	6	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
5	3	7	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
6	6	5	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
7	7	8	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
8	10	5	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
9	9	10	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
10	11	9	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
11	8	10	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
12	12	8	RICHE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
13	15	9	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
14	21	42	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
15	14	5	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
16	16	2	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
17	13	10	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
18	18	5	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Sex Monks	1995	NR	19.95
19	19	12	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
20	20	7	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
21	17	26	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
22	22	71	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
23	29	46	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	32	29	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
25	27	7	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
26	36	7	THE POLICE: OUTLANDS TO SYNCHRONICITIES	PolyGram Video 8006348273	The Police	1995	NR	19.95
27	23	3	THE CLIENT	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	19.98
28	39	55	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
29	26	3	THE GRIND WORKOUT HIP HOP AEROBICS	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98
30	NEW ►		THE BIG BROADCAST OF 1938	MCA/Universal Home Video Uni Dist. Corp. 82415	Bob Hope Martha Raye	1938	NR	14.98
31	28	11	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
32	RE-ENTRY		GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
33	31	34	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
34	25	27	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
35	RE-ENTRY		TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
36	37	36	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
37	24	3	BLOWN AWAY	MGM/UA Home Video Warner Home Video 105129	Jeff Bridges Tommy Lee Jones	1994	R	19.98
38	NEW ►		KISS OF THE VAMPIRE	MCA/Universal Home Video Uni Dist. Corp. 80607	Clifford Evans Noel Willman	1962	NR	14.98
39	NEW ►		SCARLETT	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton	1994	NR	49.95
40	40	15	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98

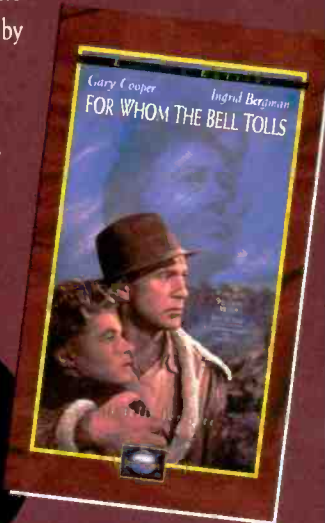
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STARRING GARY COOPER INGRID BERGMAN WITH AKIM TAMIROFF ARTURO DE CORDOVA
JOSEPH CALLEIA AND KATINA PAXINO
SCREENPLAY BY DUDLEY NICHOLS EXECUTIVE PRODUCER B.G. DE SYLVA PRODUCED AND DIRECTED BY SAM WOOD

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America's Biggest Bring You More Adventures™

The Adventures of MARY-KATE & ASHLEY™



The Adventures of Mary-Kate & Ashley™ The Case Of The Christmas Caper™

The sly sleuths are busy wrapping holiday gifts and learning carols when a call from the Three Wise Men sends them in search of The Spirit of Christmas! Now, it's up to the dynamic duo to use all their computer smarts and solve this holiday crime by Christmas time!

Catalog Number: 53305-3



The Adventures of Mary-Kate & Ashley™ The Case Of The Fun House Mystery™

The pint-sized private investigators take a spin on spine-tingling amusement park rides and then team up with some hilarious pirates-of-the-midway to catch the scary monster that lurks inside the freaky Fun House.

Catalog Number: 53306-3



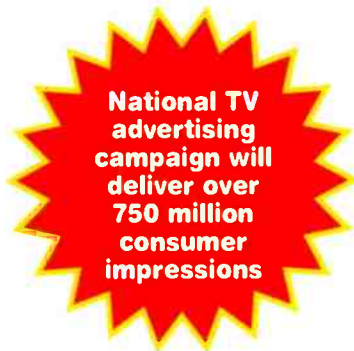
Price: \$12.95 each
Running Time: Approx. 30 minutes each
Street Date: September 12, 1995
Pre-Order Date: August 22, 1995

Little Stars and an **INVITATION** to Fun!



Brand New Series!

You're Invited to MARY-KATE & ASHLEY'S



You're Invited To Mary-Kate & Ashley's™ Sleepover Party™

Boys and girls pack up your pajamas and sleeping bags because You're Invited To Mary-Kate & Ashley's™ Sleepover Party™! Join in the fun as Mary-Kate & Ashley and their friends have pillow fights, dance and share secrets about friends, school and sports! The fun doesn't stop as they outwit the pranks of their older brother and his buddies. With five dynamite new songs to sing along to, this is one slumber party boys and girls alike won't want to miss!

Catalog Number: 53307-3

P.O.P.

- 12 piece display**
Catalog Number: 53308-3 Price: \$155.40
- 24 piece display**
Catalog Number: 53309-3 Price: \$310.80
- 48 piece display**
Catalog Number: 53310-3 Price: \$621.60

Contact your local wea representative.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"True Believers: The Musical Family Of Rounder Records," Rounder Records Group/BMG Video (617-354-0700), 60 minutes, \$19.95.



Indie roots-music label Rounder celebrates its silver anniversary with this rich documentary, a testament to its founders' powerful raison d'être and its finest artistic achievements. Interviews with founders Marian Leighton Levy, Ken Irwin, and Bill Nowlin provide historical context, but director Robert Mugge's powerful capturing of current performances speaks loudest. Bill Morrissey performs the whimsical "Letter From Heaven" in a small New Hope, Pa. club; Alison Krauss does a double-shot of fiddle classic "Carolina Blues" and the Foundations' 1967 hit "Baby, Now That I've Found You"; Marcia Ball belts it out at La Zona Rosa in Texas; Irma Thomas fills her New Orleans club with "Smoke Filled Room"; Little Jimmy King does his thing in a Memphis club; and so on.

CHILDREN'S

"Goofy: The Movie," Walt Disney Home Video, 76 minutes.

Children can take a wild and crazy vacation without leaving the comforts of home as they follow the silly triumphs and mishaps of that goofy pooch Goofy and his son Max in this almost feature-length tale. Animation is right on the money, and while the story doesn't purport to be a Disney classic, it does make for an entertaining hour-plus for the whole family. Stock up.

"Tales From The Cryptkeeper," Sony Wonder, 46 minutes each, \$12.98 each.

Animated series that continues to spook viewers with short misadventures and plenty of Cryptkeeper schtick boasts new episodes

in plenty of time for Halloween. "Chuck And The Beanstalk," a new-fangled take on Jack's story, concerns a self-centered young man who learns it is better to let sleeping giants lie when he forces his younger brother to accompany him on a quest up the beanstalk for the golden harp. Viewers will best enjoy "The Brothers Gruff" if they know the story of the three billy goats. A boy winds up getting the last laugh when his older brother is captured by a certain bridge dweller after making fun of his fears about crossing it. Fun, and just a little frightening.

"The Very Hungry Caterpillar," Walt Disney Home Video, 32 minutes, \$12.95.

The video medium is the perfect catalyst to advance the curious, joyous adventures that first sparked children's imaginations via the best-selling books of author Eric Carle. Sparkling, jewel-toned animation brings the title tale plus four other stories to brilliant life in a format that's perfect for short attention spans. Aside from the antics of one hungry caterpillar who chomps his way through all kinds of goodies and teaches young viewers their numbers, "Papa, Please Get The Moon For Me" is an endearing lesson about the lunar cycle, "The Very Quiet Cricket" is a tale of a youngster who finds his literal calling, "The Mixed Up Chameleon" is about self-appreciation, and "I See A Song" is a study in the transformative effects of music.



"Parachute Express: Come Sing With Us," Walt Disney Home Video, 30 minutes, \$14.95.

Disney sing-alongs are synonymous with fun and games, and this live-action program provides a different twist on the animated model. Youngsters will not learn

the lyrics of songs from the latest Disney films, but instead will be mesmerized by the performing troupe called the Parachute Express as it soars through original tunes in the style of a Sharon, Lois & Bram and others. Their movable feast combines song, dance, skits, and a little magical animation for an action-packed program that's geared toward the preschool set and encourages motor development and general awareness of the world around them.



HEALTH/FITNESS

"Bryan Kest's Power Yoga Series," Warner Home Video, approximately 50 minutes each, \$14.95 each.

Kest's brand of Ashtanga yoga is not for the completely gentle of body and mind. The instructor's infectious zest for "power yoga" comes barreling through in each of the three programs in his series: "Energize," "Tone," and "Sweat." The first volume focuses on detoxifying the body and unlocking its natural energy. Volume two takes on the task of strengthening muscles and building endurance, and the third, most difficult, class builds on the previous two programs and features a series of tough lunges and moves aimed at helping people push beyond their own limits. One of the best yoga series in a sea of new age fitness tapes, Kest's programs should see hot sales.

"Shape Up! Youth Fitness," Youth Sports Inc. (810-231-3100), 30 minutes, \$19.95.

Youth fitness is a growing trend, and this video—aimed at children ages 6-12—is a great way to start helping youngsters channel their energy in ways that will yield better fitness and self-esteem. Hosted by two-time Mr. International Universe Peter Nielsen, the program encourages general body fitness and a

healthy diet via a fast-paced, colorful format that aims to entertain as well as instruct. Aside from using some creative tactics to inspire kids to work out, video also comes with a personal progress chart that allows children to track their progress, and it can be exchanged for a Youth Sports "certification of accomplishment" upon completion of goals.

"The 15-Minute Acupressure Face Lift," Goldhil Video (408-622-9441), 50 minutes, \$19.95.

As more people begin earnestly to search for a natural solutions to health and beauty quandaries, videos such as this one will continue to gain in popularity. Emmy-winning talk show host Meredith MacRae talks viewers through the exercises and philosophies developed by her Hollywood acupuncturist that promise to rid them of facial puffiness, laugh lines, and crow's-feet; reduce double chins and facial tension; and lift the eyes, eyebrows, and cheekbones. MacRae demonstrates several different techniques, which viewers can incorporate in whole or cater to specific trouble spots.

TRAVEL

"Remember Your Visit To Times Square," GoTellIt Productions (408-622-9441), 30 minutes, \$14.95.



This straightforward informational program is the equivalent of thumbing through brochure after brochure, but with a lot less effort. Although the production values are mediocre, tourists planning a first-time visit to New York's famed Times Square will benefit from the ability to visualize their destination and learn a little of the history behind some of the major attractions. The program's creators also include plenty of travel and safety tips. Limited market potential renders this one a good match for regional outlets only.

Billboard®

FOR WEEK ENDING AUGUST 5, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
★★★ No. 1 ★★★						
1	1	21	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	2	15	MARY-KATE & ASHLEY: SEA WORLD ◇	Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
3	8	95	ALADDIN	Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
4	4	15	MARY-KATE & ASHLEY: MYSTERY CRUISE ◇	Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
5	5	9	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television/Sony Music Video 49658	1995	14.98
6	3	15	THE PAGEMASTER	FoxVideo 8641	1994	22.98
7	7	39	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
8	10	5	THE ADVENTURES OF BATMAN: TWO-FACE	Warner Home Video 13899	1995	9.95
9	9	5	THE ADVENTURES OF BATMAN: THE RIDDLER	Warner Home Video 13898	1995	9.95
10	21	3	MIGHTY MORPHIN: FOREVER FRIENDS	Saban Entertainment/WarnerVision Entertainment 42033-3	1995	12.95
11	RE-ENTRY		ALICE IN WONDERLAND ◆	Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
12	13	23	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◇	MTV Music Television/Sony Music Video 49616	1995	14.98
13	11	5	THE ADVENTURES OF BATMAN: ROBIN	Warner Home Video 13901	1995	9.95
14	12	29	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
15	RE-ENTRY		DUMBO ◆	Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
16	NEW ▶		MIGHTY MORPHIN: TWO FOR ONE	Saban Entertainment/WarnerVision Entertainment 42032-3	1995	12.95
17	14	29	THE LAND BEFORE TIME II	MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
18	16	23	BEAVIS & BUTT-HEAD: WORK SUCKS! ◇	MTV Music Television/Sony Music Video 49615	1995	14.98
19	6	5	THE ADVENTURES OF BATMAN: THE JOKER	Warner Home Video 13900	1995	9.95
20	19	13	BARNEY SAFETY	Barney Home Video/The Lyons Group 2005	1995	14.95
21	NEW ▶		DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
22	NEW ▶		MICKEY'S FUN SONGS: BEACH PARTY	Walt Disney Home Video/Buena Vista Home Video 4721	1995	12.99
23	RE-ENTRY		BARNEY'S IMAGINATION ISLAND	Barney Home Video/The Lyons Group 2003	1994	14.95
24	17	15	JASMINE: JASMINE'S WISH	Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
25	RE-ENTRY		THE SWORD IN THE STONE ◆	Walt Disney Home Video/Buena Vista Home Video 229	1963	24.99

◆ 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.

REPORT CHECKS VID SALES, BOX-OFFICE RANKS

(Continued from page 79)

\$7.5 million less than their wholesale potential for the six-month period. "That's a good chunk of change," he adds. MCA/Universal Home Video had the best results, finishing 149,000 copies ahead on six titles, racking up an extra \$9.2 million.

Smaller video players, such as PolyGram, LIVE, and HBO "did well overall" in an ever-tightening market, Wolfson says. Perhaps the biggest surprise, though, was Disney's Buena Vista Home Video, which steered a steady course through the treacherous \$11 million-\$39 million category, which was down 13% from the previous year.

Wolfson's analysis indicates that the studio's 10 titles were "right on target," a strong finish for a vendor that makes its biggest splash in sell-through. However, Buena Vista's rental releases ran aground

in the top and bottom box-office rankings, falling below the Alexander averages, Wolfson adds.

The studios, constantly looking to increase the depth of copies in stores, might do well to pay closer attention to black-oriented titles such as "Jason's Lyric," "Above The Rim," and "Fresh." Based on consumer response, all were underrepresented at retail, says Wolfson, who compared shipments and rental turns to those of such comparable theatrical releases as "Color Of Night," "Love Affair," and "Trial By Jury."

Vendors delivered 116,000 tapes of five black-oriented features, as opposed to 184,000 of the mainstream movies. Yet rental turns of the former totalled 4.9 million over 18 weeks, compared to 4.3 million for the latter. This suggests that suppliers had committed the cardinal sin of home video—leaving money on the table.

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.

**An Out-Of-This-World,
\$90 Million* Box-Office Hit Is
About To Become This Year's Most
Spirited Family Sell-Through Title.**



SEEING IS BELIEVING.

Watch for Details.

**N.A.A.D.: OCTOBER 13, 1995
RETAIL AVAILABILITY DATE: OCTOBER 10, 1995**



\$22.98 s.r.p. (clamshell packaging) *Projected Total Domestic Theatrical Gross. © 1995 Universal City Studios, Inc. and Amblin Entertainment, Inc.
All Rights Reserved. "Casper" and "The Ghostly Trio"™ & © Harvey Comics, Inc. A Harvey Entertainment Company.

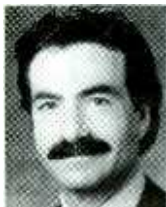


VIDEO PEOPLE

Veteran entertainment industry executive **Bud O'Shea** joins Sony's Multi-Media CD project team as its primary liaison to the motion picture industry. O'Shea had the same responsibilities as consultants to Sony Dynamic Digital Sound (Billboard, March 25).

Scott Ryder advances to national sales manager of sports and fitness programming at 20th Century Fox Home Entertainment. **Barbara Courtland** becomes manager of sales programming. Fox has promoted four staffers to the newly created post of regional sales director: **Chris Anderson**, Eastern; **Larry Andjulis**, Midwestern; **Molly Madden**, Western; and **Mark Matlock**, South-Central.

Appointments at Turner Home Entertainment: **Sanford Friedman** to VP of business administration, **Patrick Connor** to director of national accounts, and **Chris Ryan** to national accounts manager.



FRIEDMAN

Molly Kronberg, formerly with Warner Home Video, joins MGM/UA Home Entertainment as national accounts sales director. **Jeffrey Karbowski** advances to VP of operations and finance. **Scott Partridge** becomes operations director; **Jeanne Danley**, finance director; **Dennis Dixon**, senior financial analyst; and **Hiro Ouchi**, operations manager.

Appointments at Hemdale Home Video: **Ray Schwartzman** to national sales manager, **Todd Hansen** to national accounts manager, and **Bob Wienstroer** to Southeast regional sales manager.

Rodney Jones and **Daniel O'Brien** have been promoted to VP of operations at Rank Video Services America cassette duplicating and packaging plants in Deerfield, Ill., and North Little Rock, Ark., respectively.

Sara Levin joins BBC Worldwide America as manager of licensing, a new position.

Mike Freni, former senior VP of electronic publishing for Philips Media Central Europe, becomes president of KeyMedia Management in Los Angeles. KeyMedia, a production, distribution, financial, and marketing service bridge between the U.S. and Europe, is aimed at developing, publishing, and acquiring interactive CD programs and rights for all related platforms, including interactive TV and cable.

Cindy Schwartz-Haley is named sales manager of Henninger Video in Arlington, Va. The company is a division of Henninger Media Services.

Crossan "Bo" Anderson, formerly legal director of the Motion Picture Assn. of America, joins the Video Software Dealers Assn. as VP/general counsel, a new post. Anderson replaces **Rick Karpel**, who had been executive VP in charge of legal affairs.

PICTURE THIS

(Continued from page 77)

ing the latter isn't a problem. "Nobody can beat our rates," he says. Cassettes cost about 60 cents to send via bulk rate and \$3 via priority service—prices that are "almost identical" to print.

A tape can be dubbed, packaged, personalized with a letter, and mailed for as little as \$2. "It's a tremendous opportunity," says Fortuna, who willingly recites the rest of the Postal Service slogan: "You can deliver sight, sound, motion, and emotion."

PLAY TIME: The Verity Group, which tracks consumer viewing habits, says that some children's video rentals have been dented by hi-tech gadgets, but not all.

In fact, measured against personal computers, rental activity didn't budge at all in Verity's spring 1995 survey. Of a consumer sample of 600 kids between the ages of 8 and 18, 11% say they rent more often; exactly the same number say they rent less.

However, it's not quite as sanguine for the studios when you consider the competition from video games, online services, and pay-per-view. The kids who indulge in these home entertainment choices, espe-

cially PPV and online, do trek to Blockbuster less often.

Verity added its numbers and found that 72% of the PC and online crowd rented tapes as frequently as before, but only 55% of game players and 59% of PPV fans were at the same level.

Meanwhile, 1,000 people aged 19 and older were asked how they allocate their TV viewing time. Overall, consumers spend 30% of their leisure hours in front of the screen. Of those surveyed, 62% watch broadcast and basic cable; 14% rent cassettes; 12% watch premium channels, such as Home Box Office; 9% purchase cassettes; and 3% watch PPV events. (There's a hardcore crowd, 10% of the sample, that spends 50% of its TV time viewing rentals.)

Kids are traditionalists when it comes to time spent in front of the tube; it is the favorite leisure activity of 33% of those surveyed. Fully 77% dial up broadcast TV, compared to 22% who watch rented or owned cassettes. PPV registered 1% of the "most frequent" total. More casual PPV activity was enough to affect rental frequency.

BBC'S NEW LOGO AIMS TO BUILD UP BRAND AWARENESS

(Continued from page 77)

on projects including the design of the cassette for the National Basketball Assn. line and for those of such earlier British Broadcasting Corp. releases as "Fawlty Towers." Says Parham, "They have a lot of market savvy. They know what's going on [at retail]."

But transforming BBC Video from just another label to a brand name launched Parham Santana into unknown territory—and with two masters to please. "It was tricky," Parham acknowledges. He worked closely with CBS/Fox marketing VP Mindy Pickard, preparing materials for BBC Worldwide America executives who "tried to sit back and be the consumer." The process took months, Parham says.

Small wonder: His task was to make a household word of an import label in the fiercely competitive sell-through market, where mass-merchandised titles regularly sell for under \$10. In fact, CBS/Fox could be said to be leading with its chin: chosen for first release was a half-hour

Claymation short titled "The Wrong Trousers," at \$9.98 suggested list.

At a press conference in New York several months ago, Pickard targeted such mass merchants as Wal-Mart as the likeliest to carry "The Wrong Trousers" in sufficient quantity to ignite brand awareness. Several chains, excluding Wal-Mart, supposedly are testing floor space dedicated to BBC programs.



"The Wrong Trousers" and "Absolutely Fabulous," another release expected to generate big numbers, shipped in the past couple of weeks. Initial sales, as well as a hint of the impact of the Parham Santana campaign, weren't known at deadline.

Parham considers BBC to be a known entity to mass-merchant shoppers, even though the programs are mostly familiar to the relatively small public television audience. "It means something," he says, taking BBC one step toward the Disney ideal, where

consumers buy "without knowing the content."

The designers first had to settle the logo, examining more than color swatches before deciding on a parallelogram with gray and white stripes that is meant to convey a TV screen. Inside the box are the white italicized letters, "BBC," each one underlined by a single color: blue, red, and green. The logo appears on the front and sides of the cassette box.

Parham says the design is as instantly identifiable as the red tag on the back pocket of Levi's jeans. In fact, he used that example in the presentation to CBS/Fox. Parham floated a second idea that he says Pickard shot down—the use of a border similar to the yellow National Geographic box. Pickard thought consumers would confuse BBC releases with those of National Geographic and, rather than stop to learn the difference, would move on to something else.

Confusion can be fatal. Shoppers (Continued on next page)

Billboard

FOR WEEK ENDING AUGUST 5, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★★ NO. 1 ★★		
1	1	111	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
2	2	9	SHAWN KEMP THE REIGNMAN	FoxVideo (CBS/Fox) 8219	19.98
3	7	25	NBA SUPER SLAMS 2	FoxVideo (CBS/Fox) 8198	14.98
4	3	21	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS	PolyGram Video 8006368953	19.95
5	4	83	BAD GOLF MADE EASIER	ABC Video 45003	19.98
6	12	280	MICHAEL JORDAN: COME FLY WITH ME♦	FoxVideo (CBS/Fox) 2173	19.98
7	6	11	THE OFFICIAL 1995 NCAA CHAMPIONSHIP	FoxVideo (CBS Video) 8217	19.98
8	5	199	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
9	8	25	SHAQUILLE O'NEAL: LARGER THAN LIFE	FoxVideo (CBS/Fox) 8179	19.98
10	13	57	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98
11	19	41	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦	PolyGram Video 8006319053	19.95
12	16	71	NBA JAM SESSION	FoxVideo (CBS/Fox) 5559	14.98
13	10	15	NBA JAM THE MUSIC VIDEOS	FoxVideo (CBS/Fox) 4301	14.98
14	11	35	LESLIE NIELSEN'S BAD GOLF MY WAY♦	PolyGram Video 8006331153	19.95
15	9	21	NBA BELOW THE RIM	FoxVideo (CBS/Fox) 8188	14.98
16	18	29	NBA REWIND: THE FUNNIEST & FINEST PLAYS	FoxVideo (CBS/Fox) 8158	14.98
17	17	43	WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14.95
18	RE-ENTRY		WHEN IT WAS A GAME 2	HBO Home Video 90843	14.98
19	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189	19.98
20	14	35	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	179.98

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
			★★ NO. 1 ★★		
1	1	27	YOUR PERSONAL BEST WITH ELLE MACPHERSON	Buena Vista Home Video 3851	19.99
2	3	35	ALI MACGRAW'S YOGA MIND & BODY	Warner Home Video 35826	19.98
3	6	5	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
4	19	3	KAREN VOIGHT: STRONG & SMOOTH MOVES	ABC Video 44038	19.95
5	2	19	KATHY SMITH: POWER STEP WORKOUT	WarnerVision Entertainment 50902-3	19.95
6	4	81	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99
7	8	67	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98
8	5	125	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
9	10	43	KATHY SMITH'S NEW YOGA	WarnerVision Entertainment 50570-3	19.95
10	18	171	ABS OF STEEL WITH TAMILEE WEBB	WarnerVision Entertainment 132	9.95
11	13	155	ABS OF STEEL 2 WITH TAMILEE WEBB	WarnerVision Entertainment 133	9.95
12	12	143	BUNS OF STEEL 3 WITH TAMILEE WEBB	WarnerVision Entertainment 131	9.95
13	RE-ENTRY		ABS OF STEEL 2000 WITH TAMILEE WEBB	WarnerVision Entertainment 227	14.95
14	11	17	ABS OF STEEL 3	WarnerVision Entertainment 134	9.95
15	7	13	QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB	WarnerVision Entertainment 51314-3	14.95
16	15	23	REEBOK AEROSTEP	PolyGram Video 8006330553	19.95
17	RE-ENTRY		STEP REEBOK: THE POWER WORKOUT	PolyGram Video 4400877673	19.95
18	9	11	THE BEST OF STEP REEBOK TV	PolyGram Video 8006339073	14.95
19	17	135	STEP REEBOK: THE VIDEO	PolyGram Video 4400847853	29.95
20	20	27	MEN OF STEEL: ABS OF STEEL	WarnerVision Entertainment 185	14.95

BBC'S LOGO

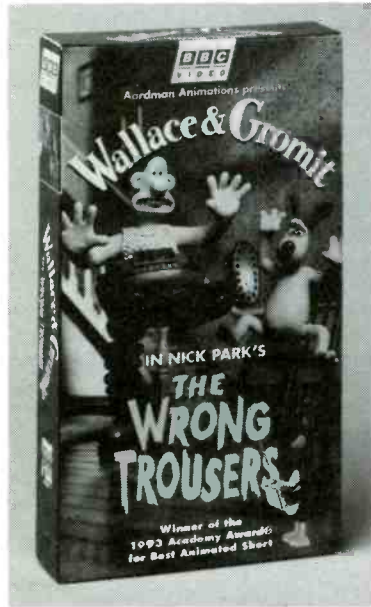
(Continued from preceding page)

"make up their minds in a matter of seconds," Parham says. "They either like what they see or they don't." Pickard, who couldn't be reached, wanted a design openness that, where appropriate, would let a BBC release mimic a movie cover.

Pickard sought an "A-title" appearance for TV drama, Parham says. "It's supposed to look like a poster of something I've seen in the subway." The current example is the BBC Masterpiece Theatre production of "Middlemarch."

Parham Santana has designed a stylebook that dictates every component of the BBC Video look, down to store point-of-sale displays. "It's the architecture that the [identity] hangs from. It's about as far as you can go in video," Parham adds.

While the jury's still out on brand effectiveness, CBS/Fox had no choice in the fight for shelf space. The growth of sell-through means that



CBS/Fox Video is using the short-subject film "The Wrong Trousers" to lead off the brand-identification campaign designed for its BBC line.

"there's pressure to get better and better," Parham says. "The ante is being upped. Design is coming into play." With so much product available for less than \$10, he says, the key question becomes, "what are you going to bring to the picture?"

CBS/Fox is relying on its retail experience for guidance. Parham says mass merchants were shown the basic look, and he knows that CBS/Fox conducts research. But the key reactions were gathered from retailers who stopped by the CBS/Fox display at the Video Software Dealers Assn. convention in Dallas in May. "We wanted to see how people responded," says Parham, who attended his first VSDA show.

Results were positive, allowing Parham the chance to evaluate what else was being exhibited. He did see "pockets of greatness," but his overall impression is that cassette design needs improvement.

So do the BBC Video releases of yesteryear. While Parham Santana hasn't received the assignment yet, Parham says, "I would assume they will be pulled into the brand look."

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POWER

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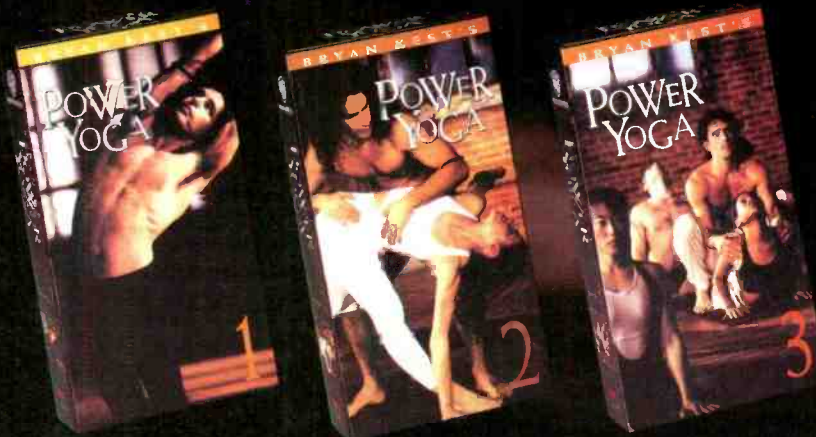
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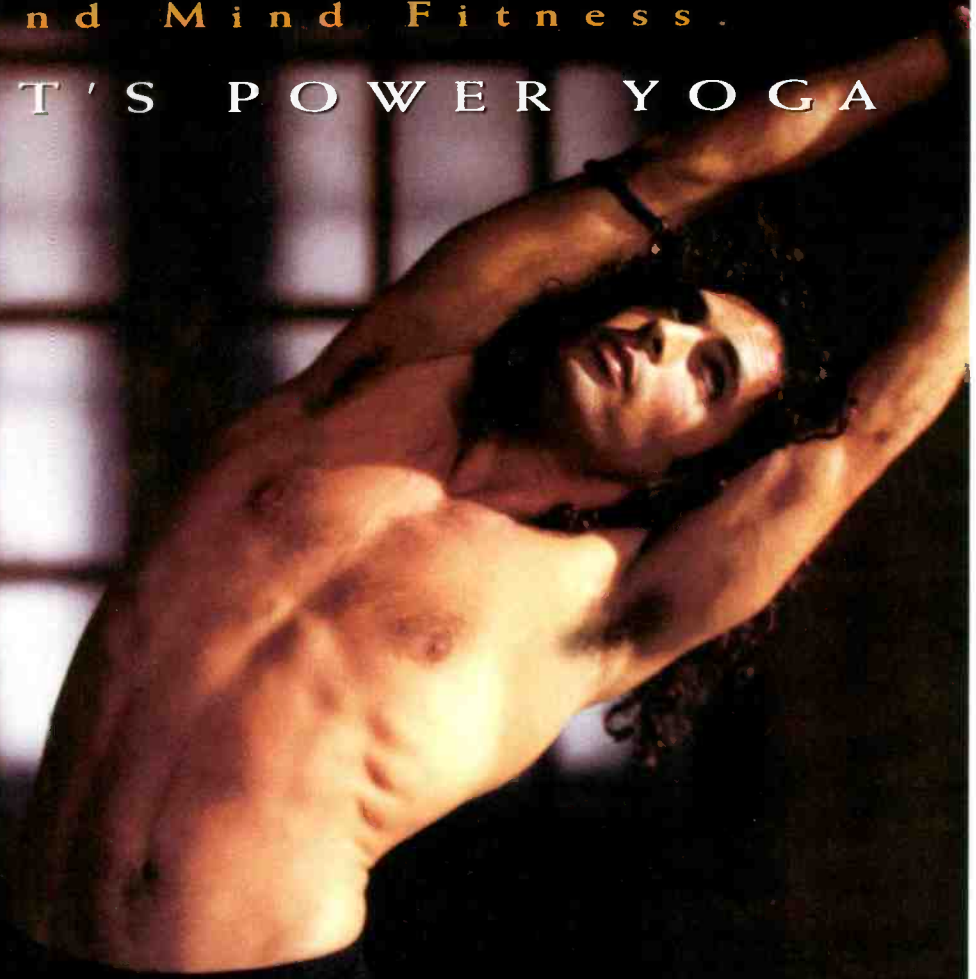
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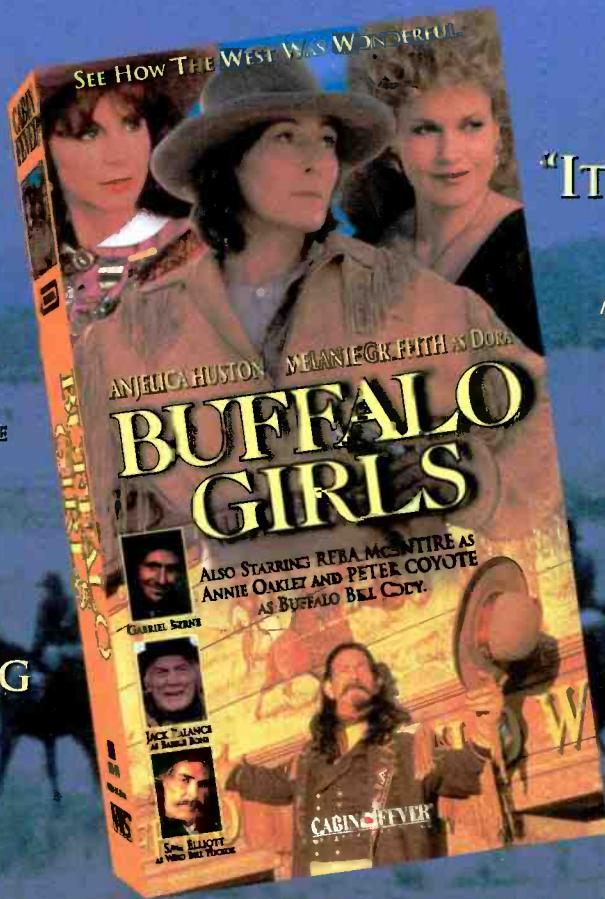
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VIRTUAL REALITY

(Continued from page 74)

access the browsers from the providers' sites, Courtney says.

Those users who cannot run the VRML browser (which requires a bare minimum of Windows 3.1) or don't care to try VRML are given the option upon entering the "Deseo Remixes" site to navigate the traditional way, Courtney says, and still will be able to access the embedded sound files and information.

MARILYN A. GILLEN

PSYCHEDELIC '90s

(Continued from page 74)

also designed to choreograph visuals to a user's existing music collection, while Ion dished up "Headcandy," a CD-ROM featuring music from Brian Eno that is designed to be experienced while wearing 3D glasses, which "float" the visuals in front of the viewer. Moonshine Records incorporates some psychedelic, music-influenced visual effects into its "Head Travel" enhanced CD, and Jaguar's CD-ROM hardware extension includes a built-in feature that serves up visual effects choreographed to whatever audio CD is played back in it.

"This is just a natural extension to the process of listening to music, taken into the multimedia age," says Ransansky. "It doesn't alter the purity of the musical experience, but it adds new levels to it."

PER-UNIT ROYALTIES

(Continued from page 37)

piece of a multimillion dollar production. Aside from inflation, fees have changed little in recent years, he adds.

Bob Knight, film and television senior creative director for Los Angeles-based Famous Music, agrees that per-unit contracts are "almost nonexistent, even for a C or a D movie." That goes for television, as well. At one time, old broadcast series had little home video appeal. But as consumer demand has grown, so have buyouts, Knight says.

All in all, Knight says, it's a good thing: "Buyouts are easier. The accounting function is so difficult to monitor. This way it's very easy and very clean." Music publishers previously got burned when, unfamiliar with the market, they willingly settled for low fees. In the beginning, no one knew, recalls Jill Meyers, a music consultant in Los Angeles who handles movie and TV clearances. "Now it's pretty stable."

Changes are imminent, though. Multimedia promises to reorder the royalties universe, according to EMI's Boris. She thinks that the emergence of CD-ROM and CD Plus will give publishers further opportunity to rework their libraries. "It doesn't need to be complicated," Boris says. "We'll probably do something similar to what we do in video."

There will be some twists and turns, however, such as downloading music to a personal computer. "To me, it's a performance, no question about it," Boris says, and performances require payments.

Meyers concurs that "true interactive" applications, those in which the user makes choices, mandate separate negotiations. "It's always something," she adds.

Pro Audio

Basement Studio A Community Asset Students Get Hands-On Recording Experience

BY DARREN HARTLEY

NEW YORK—Six years after it opened as an underground project studio in the Flatbush section of Brooklyn here, Basement Recordings has established itself as the leading multimedia school in its community.

Trevor John, owner and director of the black-owned complex, says its transformation has fulfilled his dreams of empowering local producers, engineers, and musicians with the knowledge and tools they need to create their art.

"My main idea has always been that people have to have access," says John, a 36-year-old entrepreneur who has a chemical engineering degree from Columbia University and 15 years experience in electrical engineering. "Technology is impacting on the music business in a major way. An artist can be extremely talented, but if he can't use and understand this technology, it will affect his music, his marketing. It changes his whole value. What we've done in terms of the music aspect is create resources."

Basement offers three levels of classes in music production, digital media, sound theory, MIDI, equipment mechanics, computers, video, and related fields. The first level covers the basics of digital recording in a

project studio; level two probes such aspects of digital sound as inputs/outputs, communications, buses, and the various professional digital formats; and the third tier gives students intense, hands-on experience working on specific projects.

The classes are offered free of charge for approximately three hours each, a couple of days a week, for six-to-eight weeks per level. The number of class hours varies with the needs of each student, according to John.

Basement—which also functions as a commercial recording facility—subsidizes the educational program with fees from the paid projects. Its overhead is low because most of its equipment is supplied free by manufacturers interested in contributing to the educational aspects of the complex.

Basement's gear includes a Mackie Designs 24-by-8 console; Yamaha DMP 11, DMP 7, and DMP 7D units; a Yamaha DMR-8 hard-disc recorder; Iomega drives; Tascam analog tape machines; and an analog six-track recorder from Japanese manufacturer Vextax.

In exchange for their products, the manufacturers receive reports on product use, suggestions for improvements, and proposals for equipment development. Other companies—i.e., Commodore Business Computers,

NEC and Innovision—have also established symbiotic relationships with Basement.

The studio-cum-school also offers outside seminars throughout the New York metropolitan area. To date, more than 7,000 students have attended such programs at Medgar Evers College, the Schomburg Center, Long Island University, and other schools, says John.

"One of the things that amazes me about these guys is that they consistently get supported and consistently get attendance at their seminars," says Dave Firestone, VP of sales and marketing at Woodinville, Wash.-based console manufacturer Mackie Designs. "Usually we say no [to free-equipment programs], but these guys convinced me. People who are doing the real work are the ones that we're attracting these days."

Harrison William, a sound mixer who is working on a 30-minute video project at Basement, says the facility has provided him with educational opportunities that might be limited elsewhere.

"Here, they allow you to experiment—to come up with a concept and embellish it," says William, who has worked in a technical support capacity on "Saturday Night Live" and
(Continued on page 91)

Jorio Mixes Hit Singles On Budget Gear Two-Mackie Setup Secret To Dance Chart Success

BY JACK ARKY

NEW YORK—The ubiquitous Mackie CR-1604 mixer, popular in the project studio and sound reinforcement markets, is making surprising inroads into what is generally considered big studio territory. Case in point: the recent No. 1 single on the Club Play chart, "You" by Staxx Of Joy Featuring Carol Leeming (Champion/Columbia), was mixed entirely on two Mackie 1604s at remix producer/engineer Fred Jorio's Lectroluv Studios.

In fact, Jorio has been mixing No. 1 records on his two Mackies—the outputs of which are summed by a MixerMixer—since 1992. Under the stewardship of Junior Vasquez at the Sound Factory, Jorio's credits include remixes for Madonna, Ce Ce Peniston, and Elton John.

Jorio's surroundings are as unassuming as his equipment. Lectroluv is nothing more than a 10 foot by 10 foot room out of Jorio's two-bedroom East Village apartment. Beneath an impressive layer of dust (no doubt essential to the authentic remix sound) lies an enviable collection of vintage analog synths retrofitted with MIDI, an AKAI S-3000, two S-900s, and a variety of low-cost processing gear. Jorio proudly points out that an elderly ADA delay unit that rests in a rack beside the Mackies is his very first. (Given the short time that home studios have been in existence, it probably dates back to before the Iran/contra era.)

Clearly, the sonic results from Lectroluv are the stuff hit records are

made of. Aside from the current success for Staxx Of Joy, Jorio has remixed Sphinx's "What Hope Have I" and Kristine W's "Feel What You Want," both of which went to No. 1 on the dance charts. About the Mackies, he has no illusions. "For the money, I think they're brilliant," says Jorio of the compact, 16-channel 1604s, which retail for approximately \$840. "Very good. Very Clean. Of course, the EQs are not sweepable, so that's a problem when you're doing a big mix. But a lot of the MIDI stuff doesn't need a lot of equalizing."

"I've always been against these tech people who say, 'You can't do this, you can't do that, you gotta have this, you gotta have that,' because it's not true. We've built this neurosis about equipment. These people read too many serial numbers. It's not about that. It's about capturing a moment and putting a good arrangement together. If you have a good arrangement, then the song will sound good."

The home studio is perhaps the perfect environment for remixing, because that format does not require bulky multitrack machines or live tracking. The only parts that survive from a single release when it is remixed are the vocal tracks. At Lectroluv, vocal takes are transferred from a DAT master directly into the samplers. Using time expansion, the vocals are tailored to fit an entirely new arrangement (programmed by Jorio with his Vision sequencing software) fit for the club scene. A typical

remix session takes him about four days. "If you have a good studio in your house, I think you're better off," says Jorio. "You can take your time, besides the money you save."

Of course, mixing at home does have its drawbacks. Even in the dance-rich East Village, some of Jorio's neighbors don't appreciate the often boomy tones emanating from his apartment. Consequently, he often has to mix at low volumes. "It's very hard to remix dance music at a low volume, because you want to capture the club environment," he says. "Also, you tend to make your arrangements a little bit busier when you work at low volumes."

Jorio envisions himself as part of a new generation of producers whose beats originate from the comfort of their own homes. But the big studio system still provides stiff competition. "A lot of remix people in dance music are DJs," he says. "Record companies often approach DJs, because they're in the clubs. The DJs need programmers and musicians, so they still tend to go to the big studios."

Consequently, the home producer is often left out of the loop. "The record company has communication with the DJ, because they're promoting their records for them," says Jorio. "It makes it tough for people like myself, because we're not in the promotional chain."

For all his No. 1 hits, Jorio does not consider himself an overnight success. "I'm making money doing what I like, which is great," he says. "But I've never had the big hit. I've had some big
(Continued on page 90)



Basement Recordings alumnus—and current instructor—Leroy Francis, shown behind the studio's 24-input Mackie console.

newsline...

MASTERFONICS GOES LOW WITH SSL 9000: Masterfonics has purchased an 80-input Solid State Logic SL 9000 J Series console as part of a major expansion at the Nashville recording and mastering facility. The board will be installed in a new, 8,500-square-foot building, of which 5,500 square feet will be devoted to recording space.

Scheduled to open in October, the new studio will feature a Tom Hidley-designed control room equipped to handle infrasonic frequencies (i.e., between 10 and 20 hertz). As such, Masterfonics will be the only infrasound-ready studio in the U.S., just as it was the first facility to achieve the 20-hertz threshold in 1986.

"The Hidley control room has been designed to be accurate all the way down to the subsonic region, and as a result, our console choice was significantly limited," says mastering engineer and Masterfonics president Glenn Meadows. "It was necessary for us to have a console that accurately addresses the low frequencies and provides absolute integrity of sonic performance. The SL 9000's outstanding sound quality, expanded features, and functions make it ideal for this critical listening environment."

THE NATIONAL MUSIC FOUNDATION has issued a request for proposals for an applicant-sponsored professional recording studio, according to a statement from the Lenox, Mass.-based group.

"In addition to enabling the foundation to record and mix the highest quality concert performances, the studio will aid us in archiving and preserving historical materials from around the country," says NMF program manager Tom Heany. "The facility will also serve as a source of income that will not only recoup its initial investment, but offset some of the costs of operating the foundation itself."

The studio proposals will be evaluated by a reviewing committee headed by renowned producer Phil Ramone, award-winning studio architect John Storyk, and leading studio systems consultant Ham Brosius. Applicants are asked to send their submissions to Tom Heany, Program Manager, National Music Foundation, Lenox, Mass. 01240.

The board of directors of the NMF is chaired by Dick Clark, and includes such industry luminaries as Johnny Cash, Reba McEntire, Smokey Robinson, Herb Alpert, Charles Koppelman, and Al Teller.



SPARS With Champions. The Society of Professional Audio Recording Services held a meeting in Seattle to solidify plans for a chapter in that city. The meeting also served to welcome new director Michael Tarsia and to debut SPARS' new home page on the Internet's World Wide Web. Shown, from left, are first VP John Fry of Ardent Recording in Memphis, Hank Myer of BMG in New York, Tom Kobayashi of EdNet in San Francisco, chairman of the board Howard Schwartz of Howard Schwartz Recording in New York, Tarsia of Sigma Sound in Philadelphia, SPARS executive director Shirley Kaye, and SPARS president Steve Lawson of Bad Animals in Seattle. The event was sponsored by AMS/Neve, Mackie Designs, Rane, Sony, SSL, and Symetrix.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 29, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN 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)	ANY MAN OF MINE Shania Twain/ R.J. Lange (Mercury Nashville)	YOU OUGHTA KNOW Alanis Morissette/ G. Ballard (Maverick)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	SOUND STAGE (Nashville) Ron "Snake" Reynolds	MCA MUSIC PUBLISHING STUDIOS (Universal City, CA) Christopher Fogel	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	SSL 4000C	API Legacy	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Sony 3348	Alesis Adat	Studer A827/A80
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Yamaha NS10	Yamaha NS10 UREI 838	Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	STUDIO MORIN HEIGHTS (Quebec, CANADA) Lynn Peterzell	BROOKLYN RECORDINGS (Los Angeles) Jimmy Boyle	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimation.	Neve VRP	SSL 4056G	Neve 8070	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Sony 3348	Studer A800	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Yamaha NS10M	Custom TAD, Genelec 1031A Mastering Lab 10	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERFONICS Glenn Meadows	GRUNDMAN MASTERING Chris Bellman	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	HTM	WEA Manufacturing	WEA Manufacturing

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At The Crossroads Of Studio Talent. PolyGram Records enlisted the expert team of Jerry Rappaport and Bill Levenson to co-produce "Crossroads II," the upcoming sequel to the label's successful Eric Clapton retrospective. Shown at Sear Sound, from left, are studio owner Walter Sear, Rappaport, Levenson, and engineer Jay Mark.

AUDIO TRACK

NASHVILLE

ALAN JACKSON was at Sound Stage working with producer **Keith Stegall** and engineer **John Kelton** on an upcoming project for Arista Nashville. **Mark Nevers** assisted on the project. Also at Sound Stage, **Tim McGraw** recorded for his upcoming Curb Records project with producers **James Stroud** and **Byron Gallimore** and engineer **Chris Lord-Alge**. **Mark Lord-Hagen** assisted. Epic Records act **October Project** also visited Sound Stage, working with producer **Peter Collins** and engineer **David Leonard**. **Mark Ralston** assisted on those sessions... Producer **Clyde Brooks** completed tracks and overdubs for Curb act **Perfect Stranger** at Treasure Isle Studio; **Rocky Schnaars** engineered on the Trident board and Sony multi-track.

The Music Mill hosted Polydor artist **Mark Luna** and RCA artist **Martina McBride**. Luna tracked with producer **Buddy Cannon** and engineers **Bob Bullock** and **Shane Wilson**; McBride, who co-produced her sessions with **Paul Worley** and **Ed Seay**, overdubbed with engineers **Clark Schleicher** and

Grahame Smith... Yamaha has installed Nashville's first DMC 1000 digital mixer at Studio C Productions.

OTHER LOCATIONS

INTERSOUND RECORDS act **Kansas** completed its latest album at Caribbean Sound Basin in Trinidad. The two-month project was recorded in Studio A through an SSL G-Series board and mixed in Studio B on that room's Neve VR48. **Jeff Glixman** produced, **Tom Cassel** engineered, and **Sean Poland** assisted... Arista recording artist **Sarah McLachlan** worked at Mushroom Studios in Vancouver with producer **Pierre Marchand**, engineer **Greg Reely**, and assistant **Pete Wonsiak**... Founding Funkadelic member **Tal Ross** is recording an album for Coconut Grove at Criteria Studios in Miami and Quad Studios in New York. The project, slated for a Sept. 19 release, is being mixed at Criteria.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358.

JORIO MIXES HITS ON BUDGET GEAR

(Continued from preceding page)

dance records, but a big dance record only sells about 10,000 copies. By putting out so many records since '92, I just sort of crept into the market."

Whatever difficulties Jorio has encountered in garnering dance labels' attention, with several No. 1 remixes under his belt, he now appears to be at no loss for remix work. Remixes of two Kristine W records for Junior Vasquez have just been released on Champion. Also just released: a remix of the Elton John single "Made In England." Jorio is also completing remixes for the Liverpool, England-based label Produce, as well as a remix of a Bach toccata performed by 15-year-old classical violin prodigy Vanessa-Mae. In addition,

Jorio is producing his own dance projects. One act, simply titled Lectroluv, is releasing a single on Champion. Another, a novelty record titled "Sex-travaganza," appears on Tribal America.

Despite his cavalier attitude to modern production methods and his gear savvy, even Jorio appears to have fallen victim to "techno-lust." He has recently added a ProTools III system to Lectroluv that he anticipates will facilitate his remixing, since it will take over the laborious sampling duties previously handled by the AKAs. Even the 1604s are starting to lose their luster... Jorio says he would like to upgrade to Mackie's 40-channel board.

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BASEMENT STUDIO A COMMUNITY ASSET

(Continued from page 89)

coordinated the sound for the independent film "Just Another Girl On The IRT."

William adds that inner-city youth now have the ability to generate revenue for the community by tapping into a multimillion-dollar industry. "Here, the focal point is to produce a finished product," he says. "Then you take that product, develop a marketplace [for it], and afterward you can employ the youth and put the money back into the community."

Teddy Vann, a Grammy Award-winning producer who has worked at Basement since its inception, says, "Basement Recordings is that proper place where new ideas and new visions can be properly cultivated."

Vann—who earned a best R&B song Grammy for the 1992 Luther Vandross smash "Power Of Love/Love Power"—adds that Basement's location has been integral to its success. "It's where it should be," he says of the facility's East Flatbush site. "A house in Brooklyn with all the needed attitude to make young minds with vision possible."

Some of those young minds have come full circle at Basement. Having started out as students, they now teach classes. For instance, Leroy Francis, an 18-year-old audio instructor, says the access to the extensive range of technology and interactive instruction opened up opportunities for him and other youths in Flatbush.

"Everything that I'm using now—the mixing and producing aspects, computers, video—everything that I'm picking up now I can definitely use later," says Francis.

John adds that all of Basement's instructors were onetime students. He also points out that members of successful bands—like Immortal/Epic act Funkdoobiest—are Basement alumni.

Struggling musicians benefit from Basement's programs by learning the technology and using the studio free of charge. Trinidadian steel drummer Garvin Blake, who performed on the P.M. Dawn single "Forever Damaged," is recording his upcoming album, "Belle Eau Road Blues," at Basement. The project, a calypso/jazz fusion album that showcases Blake's world-class steel drumming, also features bassist Bakiti Kumato, who toured with Paul Simon during his "Graceland" period; drummer Damon Duewhite, whose credits include Rachele Ferrell and Harry Belafonte; and noted bass player Gene Torres.

Basement opened in the late '80s as a recording studio in the cellar of John's East Flatbush apartment. John and Augustin Hinkson, a medical student who shared a serious interest in music production, recognized the need for a technological center in Flatbush. In 1989, they solicited various manufacturers to contribute products, finally convince-

ing Yamaha Corp. to participate.

"The relationship began with recognition that Yamaha was connected to the heart of the black community," says Yamaha senior VP Ron Raup. "It represented an opportunity to learn more about this growing

market that was responsible for American music, jazz—things of that nature."

Basement's success has been so dramatic that John is considering expanding the facility. "We're busting out at the seams," he says. "It

got to a point where people would come in and we'd ask, 'How did you know?'"

The word-of-mouth is spreading so quickly, Basement is barely able to keep up with demand. "Just recently, people have been stopping me on the

street," says Ricky Roberts, an 18-year-old graphics instructor at Basement. "They see me with the Basement T-shirt on and ask me how can they take classes. The word is out that Basement is teaching technology, and they want to be down."

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WILSON BIO 'MADE FOR THESE TIMES'

(Continued from page 9)

will tie in with local cable companies, radio stations, and retailers to push the album and special. The promotion will also include a contest to win limited-edition posters that are being created to commemorate the project.

Douglas Zwick, Disney Channel senior VP, saw the documentary at Sundance and was so impressed that he decided to televise the film during Disney's fall free preview. "We're offering it then because the film is so powerful," he says. "It fits exactly what we like to do in terms of musical biographies by examining the musician's creative process."

By the documentary's final Disney airing on Oct. 1, MCA's marketing plan for the soundtrack will be in high gear.

In September, MCA will launch its push to the college market by sponsoring a screening and Wilson performance during the CMJ convention in New York for select college programmers.

That will be followed by screenings of the film on hundreds of college campuses organized by distributor Northern Arts.

ALL IN THE FAMILY

College programmers will be serviced with the album, as well as a promotional CD single with "Love And Mercy" and "Do It Again," which features Carnie and Wendy Wilson singing with their father.

College radio seems like a natural place for Wilson, says Chris Douridas, music director at KCRW Santa Monica, Calif., a National Public Radio outlet as well as Santa Monica Community College's radio station.

"Brian's music is referenced in the current alternative college music scene," says Douridas. "A lot of young bands are paying tribute to Brian these days, like Velvet Crush. There's a 'cool quotient' attached to Brian Wilson."

To reach older fans, MCA is servicing the album and single to triple-A radio, which, according to consultant John Bradley, may be a hard sell.

"The Beach Boys are more of an oldies format. I'll be interested to hear how 'Do It Again' sounds with Carnie and Wendy on it, but [their band] Wilson Phillips wasn't a triple-A act either."

While Wilson's standing in music circles approaches legendary status, to many he is simply known as a member of the Beach Boys. Or as Bradley puts it, "Brian Wilson has a much greater reputation within the industry than with the general public."

To help push the film, triple-A stations in approximately 20 markets will give away tickets to private screenings.

THE SOUND OF MUSIC

The 70-minute documentary, shot over a two-month period last summer, was funded by Was at a cost of approximately \$400,000. Without narration, the project attempts to explain why the term "tortured genius" is so often associated with Wilson; it does this via interviews with more than 24 participants, including Wilson; his brother Carl; his mother, Audree; his ex-wife, Marilyn; Carnie and Wendy; close friend Danny Hutton of Three Dog Night; and co-writer Van Dyke Parks.

The documentary also features comments on Wilson's music by several of the artists influenced by him, such as Tom Petty, David Crosby and Graham Nash, Sonic Youth's Thurston Moore, Linda Ronstadt, and Lindsey Buckingham.

The film's many touching moments include Wilson reminiscing about hear-

ing the Four Freshmen in a record store listening booth and his attempts to pick out the band's songs on the piano, as well as Wendy and Carnie's tender, bittersweet description of their recent reconciliation with their father.

There are also harrowing recollections by Wilson of the beatings he suffered at the hands of his father and dismissive remarks by his mother about his childhood. At one point, she says, "He was a happy kid. I don't know if he'll admit that today."

Of special interest to Wilson fans will be the theories offered by different participants as to why Wilson abandoned the "Smile" recordings in the '60s. Capitol has announced plans to release a "Smile" boxed set this fall (Billboard, Feb. 4).

BEACH BOYS ABSENT

Noticeably absent are the members of the Beach Boys (other than Carl), and any mention of Eugene Landy, the controversial psychologist who treated Wilson for several years and is now barred by court order from any contact with Wilson.

"I didn't feel competent to deal with that," says Was. "I'm not a psychiatrist. Also, I knew Landy. I was around at the tail end of it, and I saw some gray in there; he wasn't just this evil guy who took over Brian. I know about music, and so this movie is about music."

The other Beach Boys declined to participate because of various lawsuits going on at the time of the filming. "One day, while we were working on this, Brian said he wanted to make a Beach Boys record," says Was. "They were in court, but I said, 'Let me go talk to them.' I said they'd be better off forgetting their lawsuits and going back to work—they'd make more money writing 10 songs that were good. But the impression I got was that it had already gone too far and had to play itself out."

Beach Boy Mike Love won a songwriting-credit suit against Wilson, and the two have since begun working on other projects (Billboard, March 18).

The band's absence from the film does not bother Wilson in the least. "I actually think it was good for me to do something on my own with the boys off doing their thing," he says.

Wilson was originally opposed to the notion of making a documentary about his past. "It sounded like kind of a cornball idea, you know, and not really something that I would like to do," he says. "I wasn't sure that doing old Beach Boys songs again was any great idea. But after a couple of months of meeting with Don off and on, he convinced me that it would be really good."

Even after he consented, there were moments of filming that proved difficult for Wilson.

"I was scared out of my goddamn mind for a while there. Like when we went by my old house, you know, where I grew up, and the darn thing wasn't even there. My house was demolished for a freeway project, and it was just a very weird trip to go back there and not see my house anymore."

Although, for many, the public perception of Wilson might be of a semi-functioning idiot savant (Was says, "You think he's going to sit at a piano and drool"), Was confirms that this is not the case.

"He doesn't need coddling. The day he did the interview at the piano talking about his father, he wasn't in a good mood to do anything," says Was. "He's got the kind of life where if he doesn't want to do something, he just turns around and splits. But he knew I had a crew there, and he did it. In the area

of his life where I've needed him to deliver, he's had complete control and been as good as anyone I've ever worked with."

Asked if he learned anything from watching the documentary, Wilson says, "I learned I shouldn't contort my face so much. My facial expressions... my face shouldn't look as crippled and contorted as it actually [does]. It's just fighting off a scared feeling, you know, that's why I do it."

Was, with Wilson's veto power, picked the songs for the soundtrack and movie. "I thought, 'What would make for a great Brian Wilson concert?' I also tried to choose songs that illustrated what someone's talking about in the movie." Despite Was' request, Wilson refused to record the title track. "I don't like that particular tune for now," he says. "It was good in the mid-'60s, but for now, the darn thing doesn't fit me."

However, Wilson enjoyed revisiting some of the old tunes so much that he feels that some of the new versions—particularly those of "Caroline, No," "This Whole World," "The Warmth Of The Sun," and "Do It Again"—surpass the originals.

"The Warmth Of The Sun' is very hard for me to sing [now], because my voice had undergone a big change," he says. "I couldn't get my throat to sound like I did, say, 30 years ago. Because of that, somebody might say, 'How can you be the same person that sang 'The Warmth Of The Sun'?' and I couldn't tell anybody, 'Well, I smoked for 10 years!'"

Those vocal imperfections give the project character, says Was. "I like that his voice is shaky. I don't care about a voice cracking. These are very soulful vocals."

Was is aware that the film and soundtrack may not have mass appeal. "I know the documentary isn't going to knock 'Die Hard III' out of the cineplex," he says, but adds that he made the "little film" and album to stand as testaments to a musical vision that cannot be destroyed. "In the end, this is a story of a guy with talent that runs so deep that it can't be killed," he says. "He's done everything, and people around him have done everything, to squelch it, and it just keeps popping up."

MERCURY PRIZE NOMS

(Continued from page 9)

significant critical stature since it was launched in 1992, when the Mercury prize went to Primal Scream's album "Screamadelica." Subsequent winners were Suede in 1993 and M People in 1994.

Here is the complete list of nominees, with their U.K. labels, in the order in which they were announced:

Oasis, "Definitely Maybe" (Creation).

James MacMillan, "Seven Last Words From The Cross" (Catalyst/BMG).

Leftfield, "Leftism" (Hard Hands/Columbia).

Elastica, "Elastica" (Deceptive).

Tricky, "Maxinquaye" (4th & B'way/Island).

Van Morrison, "Days Like This" (Exile/Polydor).

PJ Harvey, "To Bring You My Love" (Island).

Portishead, "Dummy" (Go! Discs).

Guy Barker, "Into The Blue" (Verve).

Supergrass, "I Should Coco" (Parlophone).



Summer Rhythms. WQHT (Hot 97) New York's Summer Jam '95 brought out an all-star lineup including Blackstreet, Total, Method Man, Shabba Ranks, Naughty By Nature, Soul For Real, and the Notorious B.I.G. Brandy is pictured meeting Hot 97 mid-day man Bugsy backstage.

Modern Rock Fans Are Late Risers Format Set Back By Lackluster A.M. Ratings

■ BY ERIC BOEHLERT

NEW YORK—In a year of rising expectations at modern rock—where big market sign-ons and reports of new ratings heights have become commonplace—one part of the format not yet basking in the glow is morning shows. While this Achilles' heel refuses to catch up with other modern rock dayparts, format programmers are turning a serious eye to the black hole and wondering if the format is cursed with some sort of wake-up jinx.

"We've been doing [modern rock] for 14 years, and mornings have always been a major, major problem," says Mike Halloran, PD/music director at XTRA-FM (91X) San Diego. "You name it, we've tried it: all-request [morning shows], music inten-

sive, and creating our own team."

The station recently joined the elite ranks of San Diego's highest-rated stations, yet its morning show continued to lag far behind. That frustration led to the surprising move earlier this year of signing on classic rock magnet Howard Stern for mornings.

The fact that Stern—who at first glance seems to run smack into modern rock's image of being cutting edge, liberal minded, music intensive bastions—can now be heard on modern rock stations in six different markets leads some to believe that baffled programmers are throwing up their hands.

"People who never listened to the station before are now listening," says Halloran. (The programmer admits receiving 100 angry E-mails from listeners when the announcement of Stern's arrival was made, but he insists ratings clearly indicate that more people have tuned into the station than tuned out because of Stern.)

The Catch-22 for modern rock stations, and particularly for the newer players in the genre, is that to date they have staked much of their programming identity on delivering loads of new music.

But that new music focus was the easy part, says Fred Jacobs of Jacobs Media, and now comes time to develop morning shows. And that, he warns, is "a pain in the ass," not to mention expensive.

In general, morning shows at more established modern rock players come closer to mirroring overall station rating performances. For instance, according to the winter Arbitron book, KROQ Los Angeles scored a 4.4 12-plus share from 6 a.m. to midnight and a 3.7 from 6-10 a.m. The all-day/morning difference at WHFS Washington, D.C., was 3.7/3.0, and KITS San Francisco's was 2.9/2.5. In each case, the wake-up shows strike a balance between morning-team banter and new music.

Those searching for early morning answers must decide what approach to take. Lots of modern rock stations have opted for a "more music in the mornings" approach (basically, mid-day-type shows from 6-10 a.m.). But as WJRR Orlando, Fla., music director Steve Robertson says, "It's been proven time and time again that 'more music in the mornings' just doesn't work."

"There's nothing compelling or habit-forming about that," adds Jacobs.

Modern rock stations that were content to deliver lots of hits in the morning the way they did during the rest of the day now have to get serious about mornings, says Jacobs. "We've put our [modern rock] stations on notice: As No. 2 [modern rock] stations crop up in more markets, a defining [competitive] issue could be mornings."

Bill Gamble, PD at WKQX (Q101) Chicago, insists that wacky morning team "retreads" just won't cut it at

modern rock, where savvy listeners are turned off by routine radio schtick. Q101 is a classic example of a hugely successful modern rock station at which the morning show languishes. In the winter '95 Arbitron book, the station landed a 3.7 from 6 a.m. to midnight and a 2.8 in mornings. To combat the problem, the station recently unveiled its latest morning show, made up of two local musicians.

"You have to keep in mind who you're talking to," says WJRR's Robertson, who agrees that the format's audience is different. At the same time, he fears that some format programmers are too fearful of offending. "It's not like walking on glass," he says.

Jacobs, on the other hand, shies from the theory that modern rock listeners are unique and don't connect with morning shows that score at other formats.

In Orlando, WJRR broadcasts the syndicated, talk-heavy Ron Bennington and Ron Diaz show in the mornings. Robertson concedes that the jocks, who got their start at album

'This Achilles' heel refuses to catch up with other modern rock dayparts'

rock, are not "the hippest," and that the station and the morning show, which draws older demos, are not a perfect fit. But he adds, "as long as they continue to get numbers, they fit."

That drive for morning ratings at modern rock, which is no longer content to draw most of a station's listeners after 3 p.m., is at the heart of the current debate.

In order to become a major market player, "you better have a [legitimate] morning show," says Q101's Gamble. "Because you're not going to be No. 1 without it."

The fact that modern rock PDs are even thinking about being No. 1 illustrates the format's recent strides. According to the exclusive Billboard/Arbitron national format ratings, modern rock has more than quadrupled its total radio audience since the turn of the decade.

To capitalize on those gains, morning shows, say programmers, need to be improved. "What separates the men from the boys is marketing and morning shows," says Joel Folger, PD at KDFE Dallas. "Morning shows are the next logical area of concern for the format." Alan Smith, from similarly formatted KISF Kansas City, Mo., recently debuted as KDFE's morning man.

Once the music and the morning shows coalesce, the format will become a runaway train that no one will be able to stop, says Folger. "It's just a matter of time."

WQEW Says, 'Come To The Cabaret' Listeners See Stars Perform At In-Station Concerts

■ BY CARRIE BORZILLO

LOS ANGELES—Adult standards WQEW New York gives its listeners a unique experience they can't find anywhere else in town.

Once a month, 12 listeners win a chance to sit in the station's studio during "The Stan Martin Show" for an intimate performance from such renowned artists as Tony Bennett, Mel Torme, and Michael Feinstein.

"The Stan Martin Show," hosted by the station's VP and station manager, airs every Monday 3-7 p.m. and features live performances from three or four top-notch artists. On Saturdays, the best performances of previous weeks are aired on "WQEW Cabaret" from 6-7 p.m. This show is sponsored by a local bank.

Martin began inviting listeners as in-studio guests in June. In addition to the private concert, listeners tour the station, meet the artists, get autographs and pictures taken with the talent, eat some food, and take home station merchandise.

To win an invitation, listeners must identify the artists played in a snippet of past performances aired on the station.

"This fits into the overall promotion strategy we have, which is to involve our listeners with our announcers as much as possible," says Stephanie Feuer, director of marketing and promotion at WQEW and classical sister station WQXR. "Our audience loves to do anything that involves the station and personalities."

"The most unique thing about this is it allows them that intimate cabaret experience—top-notch performers, bud vases, and all," she continues. "They never want to leave."

PROMOTIONS & MARKETING

Landing such high-caliber artists isn't such a hard task for WQEW. First of all, being in New York helps. Secondly, Martin's reputation in this end of the industry lures guests.

"Because Stan has been so involved in the format for so long, he is extremely well known and has tremendous connections," says Feuer.

Performing live in an intimate setting for hardcore fans is also "very exciting for the artists. We have a great room for them [to perform in] with great acoustics, and this isn't done anywhere anymore. I think they really enjoy the intimacy of what they're doing. It's something truly magical," says Martin.

In addition to Bennett, Torme, and Feinstein, other guests have included Rosemary Clooney, Linda Ronstadt, Jimmy Webb, Nancy LaMott, and Les Paul. Upcoming guests include Liza

Minnelli and Betty Buckley of "Sunset Blvd."

Martin says he doesn't have any competition booking guests for the show. "No one is crazy enough to do this," he says. "It takes a lot of advance planning and staff participation." Part of that planning is having the station's Steinway grand piano tuned every week.

The station is also involved in the cabaret scene in other ways. It has broadcast live from such New York hot spots as the Rainbow Room, the Russian Tea Room, and the Supper Club. WQEW also sets up nights where five couples are invited to see a show with one of the station's announcers.

For their contribution to helping cabaret grow and thrive in New York, the Manhattan Assn. of Cabaret gave a special board of directors award to Martin and WQEW.

As for future plans, Martin says there's been talk around the station about syndicating his show.



Adult standards WQEW New York VP/station manager Stan Martin, standing at right, welcomes listeners into the studio once a month for a live cabaret performance. Composer/performer Jimmy Webb, standing at left, was a recent guest.

SPRING '95 ARBITRONS

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Table of radio station call letters, formats, and Arbitron ratings for various cities including San Francisco, Philadelphia, Detroit, Washington D.C., Sacramento, San Jose, Boston, and Baltimore.

Table of radio station call letters, formats, and Arbitron ratings for various cities including Providence, Buffalo, Hartford, Allentown, Akron, Springfield, and Wilmington.

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.

Main chart table with columns for rank, week, title, and artist. Includes entries like 'I'll Be There For You' by The Rembrandts and 'Have You Ever Really Loved A Woman?' by Bryan Adams.

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.

HOT ADULT CONTEMPORARY RECURRENT

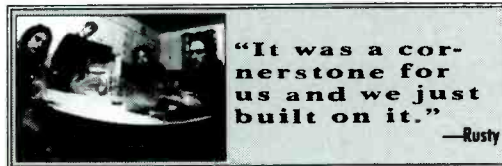
Table of recurrent songs that have appeared on the chart for 26 weeks and have dropped below the top 20.

RELATIONSHIPS FORMED within bands can be just as complex as those in families or with lovers. If he had to guess, Rusty lead singer Ken MacNeil figures the band's single "Wake Me," which debuts this week at No. 36 on the Modern Rock Tracks chart, sprang from feelings surrounding the demise of his old group.

"It was one of the first songs [Rusty] wrote," says the singer. "I remember the day—it was a hot summer afternoon and [writing] it was real easy. It was a cornerstone for us and we just built on it. It made us feel real good because I had played in a band before, so these days [of writing with Rusty] were like a month after that, and it was like, 'What the hell are we going to do?' So every time we would write a cool song, it would make us feel like we were back in it."

Lyrical, MacNeil at first pleads ignorance as to the song's tale of despondency: "It used to be kind of fun but now it is not/And ooh I'm so tired." But it becomes clear his former band was front-of-mind for "Wake Me."

"I think where [the song] came from was I had just



"It was a cornerstone for us and we just built on it."
—Rusty

gotten out of this band [One Free Fall] that I was in for a long time," which he likens to a "relationship or even jobs where you just let things go just 'cause it's easy and

you don't actually say at any time, 'Well, screw this.' And I've seen this with relationships where people will just stay with someone because they're already there."

As for One Free Fall, "That was definitely a relationship. It was just kind of that thing where I knew a long time ago that I needed to [get out]. But I just loved the guys, and we had been doing it so long. It's almost with the music business being so competitive, breaking up the band seemed like quitting to me—giving up. I think we hit a wall a couple years ago and weren't smart enough to stop."

Looking back, should the move have been made sooner? "It's like that whole thing [where] you break up with your girlfriend—it's like, 'I should've done that a long time ago.' I just didn't want to give up. But it didn't take long before we knew we did the right thing."

Billboard® FOR WEEK ENDING AUGUST 5, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	2	9	HOLD ME, THRILL ME, KISS ME, KILL ME	1 week at No. 1 ♦ U2 ISLAND/ATLANTIC
2	1	1	16	DECEMBER	COLLECTIVE SOUL ATLANTIC
3	3	3	10	ALL OVER YOU	LIVE RADIOACTIVE/MCA
4	5	6	6	AND FOOLS SHINE ON	BROTHER CANE VIRGIN
5	6	5	9	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH ATLANTIC
6	4	4	11	MISERY	SOUL ASYLUM COLUMBIA
7	7	7	6	DOWNTOWN	NEIL YOUNG REPRISE
8	8	9	14	LITTLE THINGS	BUSH TRAUMA/INTERSCOPE
9	9	8	17	GOOD	BETTER THAN EZRA ELEKTRA/EEG
10	12	13	9	POSSUM KINGDOM	TOADIES INTERSCOPE
11	11	12	10	MOLLY	SPONGE WORK
12	14	21	5	THIS IS A CALL	FOO FIGHTERS ROSWELL/CAPITOL
13	10	10	16	MORE HUMAN THAN HUMAN	WHITE ZOMBIE GEFEN
14	15	24	5	TOMORROW	SILVERCHAIR EPIC
15	13	16	13	RUN-AROUND	BLUES TRAVELER A&M
16	16	25	5	IMMORTALITY	PEARL JAM EPIC
★★★ Airpower ★★★					
17	20	34	3	A HIGHER PLACE	TOM PETTY WARNER BROS.
★★★ Airpower ★★★					
18	24	29	5	MUDDY JESUS	IAN MOORE CAPRICORN
★★★ Airpower ★★★					
19	23	20	13	HEY MAN NICE SHOT	FILTER REPRISE
20	22	17	26	LIGHTNING CRASHES	LIVE RADIOACTIVE/MCA
21	32	—	2	I DON'T KNOW ANYTHING	MAD SEASON COLUMBIA
22	21	18	12	SHE	GREEN DAY REPRISE
23	31	36	4	WYNONA'S BIG BROWN BEAVER	PRIMUS INTERSCOPE
24	17	11	12	STRANGE CURRENCIES	R. E. M. WARNER BROS.
25	37	—	2	IN THE BLOOD	BETTER THAN EZRA ELEKTRA/EEG
26	18	15	8	WHAT DO YOU WANT FROM ME (LIVE)	PINK FLOYD COLUMBIA
27	19	14	14	WISER TIME	THE BLACK CROWES AMERICAN/REPRISE
28	30	35	6	I WALKED	WANDERLUST RCA
29	NEW ▶	1	YOU OUGHTA KNOW	ALANIS MORISSETTE MAVERICK/REPRISE	
30	34	—	2	STARS	HUM RCA
31	33	31	24	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND RCA
32	29	27	26	EVERYTHING ZEN	BUSH TRAUMA/INTERSCOPE
33	39	—	2	I GOT A GIRL	TRIPPING DAISY ISLAND
34	25	22	19	RIVER OF DECEIT	MAD SEASON COLUMBIA
35	27	28	8	WAYDOWN	CATHERINE WHEEL MERCURY
36	35	38	3	ANTS MARCHING	DAVE MATTHEWS BAND RCA
37	26	23	15	NEGASONIC TEENAGE WARHEAD	MONSTER MAGNET A&M
38	NEW ▶	1	NOT ENOUGH	VAN HALEN WARNER BROS.	
39	NEW ▶	1	FLAT TOP	GOO GOO DOLLS METAL BLADE/WARNER BROS.	
40	NEW ▶	1	WHITE, DISCUSSION	LIVE RADIOACTIVE/MCA	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 59 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 AUGUST 5, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	8	YOU OUGHTA KNOW	3 weeks at No. 1 ♦ ALANIS MORISSETTE MAVERICK/REPRISE
2	3	4	5	THIS IS A CALL	FOO FIGHTERS ROSWELL/CAPITOL
3	2	2	9	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 ISLAND/ATLANTIC
4	9	14	7	TOMORROW	SILVERCHAIR EPIC
5	4	3	13	MOLLY	SPONGE WORK
6	7	8	7	I GOT A GIRL	TRIPPING DAISY ISLAND
7	22	—	2	J.A.R.	GREEN DAY REPRISE
8	8	9	9	SAY IT AIN'T SO	WEEZER DGC/GEFFEN
9	10	19	7	IN THE BLOOD	BETTER THAN EZRA ELEKTRA/EEG
10	6	6	14	ALL OVER YOU	LIVE RADIOACTIVE/MCA
11	5	5	15	DECEMBER	COLLECTIVE SOUL ATLANTIC
12	13	17	8	CARNIVAL	NATALIE MERCHANT ELEKTRA/EEG
13	11	11	10	STARS	HUM RCA
14	16	20	5	STUTTER	ELASTICA DGC/GEFFEN
15	18	18	7	BETTER THAN NOTHING	JENNIFER TRYNIN SQUINT/WARNER BROS.
16	24	34	3	COMEDOWN	BUSH TRAUMA/INTERSCOPE
17	17	16	8	SMASH IT UP	OFFSPRING ATLANTIC
18	14	12	9	WYNONA'S BIG BROWN BEAVER	PRIMUS INTERSCOPE
19	12	15	15	HEY MAN, NICE SHOT	FILTER REPRISE
20	25	27	6	ANTS MARCHING	DAVE MATTHEWS BAND RCA
21	20	13	16	MORE HUMAN THAN HUMAN	WHITE ZOMBIE GEFEN
22	15	7	12	MISERY	SOUL ASYLUM COLUMBIA
23	23	24	6	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH ATLANTIC
24	19	10	18	LITTLE THINGS	BUSH TRAUMA/INTERSCOPE
25	21	21	23	GOOD	BETTER THAN EZRA ELEKTRA/EEG
26	26	25	19	RUN-AROUND	BLUES TRAVELER A&M
27	NEW ▶	1	TIL I HEAR IT FROM YOU	GIN BLOSSOMS A&M	
28	27	26	8	VOW	GARBAGE ALMO SOUNDS/GEFFEN
29	35	—	2	WHITE, DISCUSSION	LIVE RADIOACTIVE/MCA
30	NEW ▶	1	WEIRD-OUT	DANDELION RUFFHOUSE/COLUMBIA	
31	30	30	4	I DON'T WANT TO GROW UP	THE RAMONES RADIOACTIVE/MCA
32	28	23	12	RIDICULOUS THOUGHTS	THE CRANBERRIES ISLAND
33	32	31	5	IMMORTALITY	PEARL JAM EPIC
34	31	29	23	CONNECTION	ELASTICA DGC/GEFFEN
35	38	—	3	NEED YOU AROUND	SMOKING POPES CAPITOL
36	NEW ▶	1	WAKE ME	FLUKE HANDSOME BOY/TAG/ATLANTIC	
37	37	—	2	SWEET '69	BABES IN TOYLAND REPRISE
38	NEW ▶	1	AWAKE	LETTERS TO CLEO GIANT	
39	36	32	22	SICK OF MYSELF	MATTHEW SWEET ZOO
40	33	28	17	SHE	GREEN DAY REPRISE

HITS! IN TOKIO

Week of July 16, 1995

- ① Scream / Michael Jackson
- ② Shy Guy / Diana King
- ③ Army Of Me / Bjork
- ④ Carnival / Cardigans
- ⑤ Misery / Soul Asylum
- ⑥ I Can Love You Like That / All 4 One
- ⑦ Rough 'N' Smooth / C. J. Lewis
- ⑧ This Ain't A Love Song / Bon Jovi
- ⑨ Scatman / Scatman John
- ⑩ Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
- ⑪ Hyperbeat / Duffer
- ⑫ Make It With You / Carroll Thompson
- ⑬ My Love Is For Real / Paula Abdul
- ⑭ Every Day / Incognito
- ⑮ Colors Of The Wind / Vanessa Williams
- ⑯ Got To Keep Moving / Think Twice
- ⑰ You Can Cry On My Shoulder / Ali Campbell
- ⑱ You Dughtta Know / Alanis Morissette
- ⑲ These Are The Best Days Of Your Life / Martine Girault
- ⑳ Too Many Fish / Frankie Knuckles Featuring Adeva
- ㉑ Adiemus / Adiemus
- ㉒ I Want You / Rosie Gaines
- ㉓ Life (Standin' On This World) / Ice
- ㉔ Back On The Road / Joan Armatrading
- ㉕ In The Summertime / Shaggy
- ㉖ Back For Good / Take That
- ㉗ What's All This About / Linda Lewis
- ㉘ Moonlight Serenade / Chicago
- ㉙ Beautiful One / Billie Cantos
- ㉚ Marta's Song / Deep Forest
- ㉛ A Whiter Shade Of Pale / Annie Lennox
- ㉜ Get Up And Dance / Freedom
- ㉝ Leave Virginia Alone / Rod Stewart
- ㉞ So In Love With You / U. N. V.
- ㉟ Jealousy / Charles & Eddie
- ㊱ I Know / Dionne Farris
- ㊲ Somebody's Crying / Chris Isaak
- ㊳ Waterfalls / TLC
- ㊴ Plowed / Sponge
- ㊵ Startin' Over / First Impression
- ㊶ Khayalan / Zainal Abidin
- ㊷ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㊸ Under The Influence / Workshy
- ㊹ Arittakeno Ai / Theatre Brook
- ㊺ Downtown / Neil Young
- ㊻ Anatadakevo / Southern All Stars
- ㊼ Have You Ever Really Loved A Woman? / Bryan Adams
- ㊽ Namidaga Kirari / Spitz
- ㊾ I'd Rather Be Alone / IV Xample
- ㊿ Remember Me This Way / Jordan Hill

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

Leaving Billboard For Airplay Monitor; EZ Stations Offer Window To Internet

IT IS WITH MIXED emotions that I write my final Vox Jox column. After six years at Billboard, I am moving to our sister radio publication Country Airplay Monitor as managing editor, effective Aug. 7.

Writing a column that has been the cornerstone of Billboard's radio coverage since 1949 is a daunting task. It has never been easy, but it also has never been a one-person job. I'd like to thank the members of the Billboard radio team—past and present—who have contributed so much, particularly Sean Ross, Eric Boehlert, Carrie Borzillo, Brett Atwood, Craig Rosen, and Doug Reece.

You can find me at the same New York number (212-536-5032) until the end of August. After Labor Day, I can be reached in Nashville at 615-321-4284.

The radio editor job at Billboard is now open and comes highly recommended by its previous occupant. Anyone interested in applying for this New York-based gig should fax a resume and clips immediately to managing editor Ken Schlager at 212-536-5358.

In other news, EZ Communications has announced that all 21 of its stations will begin marketing themselves as Internet-access providers, with KMPS and KZOK Seattle leading the way. The stations will charge listeners for start-up and monthly user fees but will supply the software free of charge. Internet advertising sales and cross-marketing plans will become part of each station's sales efforts. Also, each EZ station will develop a full-service home page providing listeners with playlists, weather, sports, community calendars, and real-time audio.

EZ has retained Fairfax, Va.-based Intervox Communications to help with management and marketing services.

PROGRAMMING: KLSX TO TALK?

Nothing could be confirmed at press time, but rumors were all over the streets of Los Angeles that classic rock KLSX will flip to an all-talk format targeted at a younger audience. Current morning man Howard Stern would reportedly anchor a lineup that could include professional celebrity Kato Kaelin.

Michael Martin is upped from assistant PD/music director to PD/MD at KYLD/KYLZ (Wild 107) San Francisco. Also, APD Karen Yamamoto exits local sister station KSOL and has not been replaced.

Lawrence Gregory Jones, PD/morn-

ing man at WMMJ Washington, D.C., has finalized his deal to do mornings at KMQJ Houston, replacing Tony Richards, who exits. Radio One's Terri Avery is overseeing programming at WMMJ in the interim.

Troy Smith has been upped from MD to PD at WFNX Boston, replacing Kurt St. Thomas, now at Arista. Also,



by Phyllis Stark
with reporting by Eric Boehlert
and Douglas Reece

Todd Wilkinson is upped from production director to the newly created APD position, and Laurie Gail is upped from assistant MD to MD.

Russ Mottla is out as PD of WDRE Long Island, N.Y., and the Underground Network. The network will phase out the "Underground" handle, which GM Dan Zako says has "caused some confusion among listeners," and will head in a more mainstream modern rock direction.

WIOQ (Q102) Philadelphia is returning to a rhythmic sound after one year as a mainstream top 40 outlet.

WQUL (Hot 97.5) Atlanta changes calls to WHTA.

Rick Walker returns to KDKO Denver as PD/MD/night jock, replacing J.J. Prince, who remains in middays.

KCXX Riverside, Calif., interim operations manager Chuck Summers has been named PD, while Dwight Arnold, formerly promotion director at XHRM San Diego, is named marketing and music director. The OM position, last held by Steve Hoffman, has been eliminated.

Former KFBK Sacramento, Calif., news director Rick Van Cise moves into the vacant PD/ND spot at full-service AC KOMO Seattle. KOMO OM Rob Dunlop had been handling PD duties.

Former Noble Broadcasting executive Bob Laurence has been named PD at KGBY Sacramento, Calif., replacing Robert John, now at KLTH/KCMO-FM Kansas City, Mo. Laurence was most recently VP of media research for Analysis Research in San Diego.

WWKS Pittsburgh flips from hard rock to modern rock, according to the M Street Journal.

Kevin King, OM at WCUZ-AM-FM/WAKX Grand Rapids, Mich., will exit in mid-August in what he describes as an "amicable resignation." Also, WCUZ-AM will evolve from traditional country to N/T over the next few months.

Paul Orr, PD of WWGR Fort Myers, Fla., is the new PD at WSSL Greenville, S.C., replacing Lloyd Ford, now at WTDR Charlotte, N.C.

"Banana" Brad Farnsworth from KMYZ Tulsa, Okla., is the new PD at crosstown KCKI. He replaces Chris Kelly, now with Taylor Satellite Radio.

KJYK (the End) Tucson, Ariz., has applied for the calls KKND for its new modern rock format.

WBUS Toledo, Ohio, OM/PD Michael Luczak exits to program KKBR/KCTR Billings, Mont. WXIS (X104) Johnson City, Tenn., flips from classic rock to modern rock-leaning top 40.

KDLE Wichita, Kan., which recently flipped from adult to mainstream R&B, is now leaning toward top 40/rhythm, according to PD Greg Williams. Former WPGC-FM Washington, D.C., PD Bob Mitchell is consulting. Shaun B. is upped from programming assistant to MD.

The APD and afternoon drive spots at KJYJ Des Moines, Iowa, are open following the departure of R.W. Smith for the PD job at WDEZ Wausau, Wis.

Becky White, PD/midday host at ABC Radio Networks' Country Coast To Coast format, is upped to OM of international programming at ABC. The net's country OM, Mark Edwards, adds PD duties.

Linda O'Brien, formerly programming assistant at KSCS Dallas, joins the format for middays.

PEOPLE: BARRY GETS CREATIVE

WBLN New York's Clay Barry, producer of Hal Jackson's "Sunday Classics" show, is upped to creative director at the station.

WWIN-FM Baltimore MD/night host Chris Reynolds exits. PD Terri Avery adds music duties.

WHTZ (Z100) midday host Human Numan exits to pursue programming opportunities.

WQHT (Hot 97) New York weekend jock Scoop is upped to overnights, replacing Paco Lopez, who exits. Scoop leaves his position as director of rap promotion at Tommy Boy Records.

David Sadoff, a specialty show host at KTBZ Houston, adds MD stripes as former MD Steve Robinson now focuses on morning show producer duties.

WHCN Hartford, Conn., on-site consultant Brian Krysz has eliminated Pam Brooks' MD position and assumes those duties himself. Brooks stays on for middays.

KXTZ Las Vegas afternoon jock MC Scrappy adds APD duties. Mojo arrives from WBSS Atlantic City, N.J., as MD/night jock and will use the name JoJo Wright.

Barbara Silber exits her position as national affiliate marketing director/country at Premiere Radio Networks over philosophical differences. She can be reached at 201-857-7857.

WYYD's Jaymes Shares A Love For Nashville Trips, On-Air Work

SEVERAL YEARS AGO, WYYD Lynchburg, Va., PD Kenny Shelton unofficially appointed assistant PD/music director Robynn Jaymes as the country station's ambassador to Nashville. It is a role she has relished ever since.

Jaymes not only travels to Nashville for business, she spends her vacations there and volunteered her time last year to serve in the prestigious role of agenda committee chairwoman for the Country Radio Seminar, a job that took her to Music City more frequently than before.

But if there is one thing Jaymes loves even more than her trips to Nashville, it's being on the air every weekday afternoon.

"It's the best part of my job," she says. "Being on the radio is [like] life ... It's just a constant challenge ... I really love the music, and my favorite thing to do is share a good song."

Jaymes got her college degree in television, but says, "Once I got on the radio, I was hooked." Part of the reason is the feedback she gets from what she describes as the station's "fiercely devoted" listeners, even when that feedback occasionally comes in the form of a backhanded compliment. She recalls one listener saying to her at an event, "I've been listening to you for 10 years, since you was bad."

In exchange for that kind of loyalty, WYYD gives back to the audience with its strong community involvement. This happens spontaneously—"not just because we know we're supposed to be community-minded," Jaymes says. "The air staff just works from the heart."

Among the station's biggest community events are the "raise-a-ton" food collection and the annual radiothon for St. Jude's Children's Hospital in Memphis.

Musically, WYYD is heavily contemporary and current/recurrent based, but regularly mixes in an oldie from as far back as 12 years ago. "We feature one classic every other hour, but it has to be a stand-out classic song," Jaymes says.

The station's audience makes it easier to stay on top of musical tastes, according to Jaymes. "I keep my ear to the ground so much," she says. "What the listeners like, they are not afraid to tell you in this market."

Jaymes also says that the station has built its reputation on personality radio, by "letting people do what they do, talk to the audience and be the personality they are."

That strategy pays off in the Arbitrons, where WYYD is consistently No. 1.

Here's a recent afternoon hour: Rhett Akins, "That Ain't My Truck"; Lari White, "That's How You Know"; Alan Jackson, "I Don't Even Know Your Name"; Reba McEntire, "Take It Back"; Diamond Rio, "Finish What We Started"; Martina McBride, "My Baby Loves Me"; Alabama, "Born Country"; Vince Gill, "You Better Think Twice"; Wade Hayes, "Don't Stop"; Trisha Yearwood, "Wrong Side Of Memphis"; Tracy Byrd, "Walking To Jerusalem"; Rick Trevino, "Bobbie Ann Mason"; Clint Black, "One Emotion"; Doug Stone, "In A Different Light"; and Mary Chapin Carpenter, "House Of Cards."

Shelton, Jaymes says, "is a great support to me and has been so encouraging." Nevertheless, her ultimate ambition is to program a station somewhere, something astoundingly few women are doing in country radio.

"There are only a handful of women [programmers] out there," she says. "When you can only think of that handful of names, it's very concerning."

"It's my goal to make a difference with the old boys' network," adds Jaymes.

She is optimistic about her chances, and as an example of how the tide is turning in country, cites the change at Nashville label promotion staffs from an all-male club to nearly half women.

A Cincinnati native, Jaymes has been with WYYD for nearly 12 years. She started there in the Saturday overnight shift, eventually working her way up to full-time overnights, then nights, middays, and afternoons. She became MD in 1987 and earned assistant PD stripes in 1990.

In addition to her duties at WYYD, Jaymes has been hosting a weekly country music entertainment report during the 5 p.m. news of the local NBC-TV affiliate for the last three years.

Benchmark Communications purchased the station from a small, family-owned company in January. Initially, Jaymes was concerned about the ownership change, but she now says that the Benchmark management has proven supportive. In fact, Benchmark recently made a bigger investment in the Lynchburg/Roanoke, Va., market by agreeing to acquire WROV-AM-FM and its local marketing agreement partner, WLNI, from Lisa Broadcasting for \$5.8 million.

PHYLLIS STARK



newsline...

BRUCE BLEVINS has been named GM of Shamrock Broadcasting's four San Francisco stations, KNEW, KSAN, KABL, and KBGG. The former KMLE Phoenix GM assumed interim GM duties at those stations last week (Vox Jox, Billboard, July 29). He replaces Julie Kahn at KNEW/KSAN and Eddie Esserman at KABL/KBGG.

STATION SALES: WLHT/WGRD-AM-FM Grand Rapids, Mich., and WBCK/WBXX/WELL-AM-FM Battle Creek, Mich., from Liggett Broadcast Group to Patterson Broadcasting for an undisclosed price.

HOT 100 SINGLES SPOTLIGHT™



by Jerry McKenna

ARISTA BREAKS A RECORD by holding down the top three positions on the Hot 100 for the fifth consecutive week (see Chart Beat, page 108). The composition of the top three will very likely change next week. It is safe to assume that "Waterfalls" by TLC (LaFace/Arista) will hold onto the top for a sixth week, since it is so far ahead of the competition in combined airplay and sales points. However, both "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.) and "Boombastic" by Shaggy (Virgin) continue to show tremendous growth and could easily land in the top three. At No. 4, "Kiss" is the biggest airplay point gainer—and overall gainer—on the entire Hot 100. "Boombastic" easily earns a bullet as the biggest sales gainer and third-biggest overall gainer on the chart, but was pushed back from No. 4 to No. 5 because "Kiss" gained even more and jumped over it.

WITHIN THE TOP 20 are three additional titles that are among this week's greatest gainers. At No. 6 is "I Can Love You Like That" by All-4-One (Blitz/Atlantic). It moves 7-4 on the Hot 100 Airplay chart and is the second-biggest airplay gainer on the chart. At No. 9 is "Colors Of The Wind" by Vanessa Williams (Hollywood). It moves 21-11 on the Hot 100 Singles Sales chart and is the third-biggest sales gainer on the chart. The second-biggest overall point gainer on the chart—and also second in sales gains—is "He's Mine" by MoKenStef (Outburst/RAL/Island).

AWARD WINNERS: This week's Greatest Gainer/Airplay award goes to "Can't Cry Anymore" by Sheryl Crow (A&M) at No. 39. It moves 41-34 on the Hot 100 Airplay chart and is already top 10 at 14 monitored stations, including KYSR Los Angeles, where it is No. 5. The Greatest Gainer/Sales award goes to "Sugar Hill" by AZ (EMI) at No. 41. At radio, it's breaking on the East Coast, where it is No. 7 at WPGC Washington, D.C., and No. 9 at WQHT (Hot 97) New York. The runner-up for the sales award is "You Used To Love Me" by Faith (Bad Boy/Arista). It regains a bullet on the Hot 100 at No. 35 primarily because of a sales increase generated from R&B and rhythm-crossover radio play. "Love Me" is up to No. 7 on the Hot R&B Singles chart.

THE HOT SHOT DEBUT at No. 30 is "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic). It is already No. 14 on the airplay chart, with more than 75% of its Hot 100 points coming from radio. It is currently top five at 14 monitored stations, including WZJM Cleveland, where it is No. 1. The second-highest debut this week, at No. 51, is "Carnival" by Natalie Merchant (Elektra/EEG). "Carnival" is particularly popular at modern rock radio and is bulletted at No. 12 on the Modern Rock Tracks chart. It is top five at six stations, including KWOD Sacramento, Calif., where it is No. 1. Debuting at No. 79 is another modern rock success story, "Hey Man, Nice Shot" by Filter (Reprise). This Cleveland-based act is receiving top five play at four stations, including WBRU Providence, R.I., where it is No. 2. Also new to the chart are country group Perfect Stranger at No. 82 with "You Have The Right To Remain Silent" (Curb); Vybe, whose single "Warm Summer Daze" (Island) is already No. 8 at KMXV Kansas City, Mo.; and Pure Soul, entering at No. 92 with "We Must Be In Love" (StepSun/Interscope).

'DREAMING OF YOU' IS BITTERSWEET HIT FOR SELENA

(Continued from page 1)

With retailers throughout the U.S. scrambling to replenish stock, many store executives say that Anglo customers are buying "Dreaming Of You." "It's selling at some of our stores that really don't sell Latin music," says Beth Sath, manager of purchasing at the 59-unit Spec's chain in Miami.

Debra Villalobos, Latin music buyer at the 347-unit Warehouse Entertainment web in Torrance, Calif., says she is surprised by the interest of Anglo buyers in the record.

"I had some stores run out of the album that I didn't think would run out, because they normally don't sell Latin product at all," says Villalobos. Like other retailers, Villalobos reports that cassette sales are outpacing CD sales, thus far.

Its retail success assured, "Dreaming Of You" is now beginning to heat up at radio, as well. Two of the album's tracks—"Tú Sólo Tú" and "I Could Fall In Love"—are No. 1 and No. 3, respectively, on the Hot Latin Tracks chart.

And in the past week, "I Could Fall In Love" has picked up steam at Anglo radio stations across the country.

"I Could Fall In Love" is the second-most-played record at KISS-FM Los Angeles. Station music director Tracy Austin says that the top 40 outlet was rotating Selena's former Latino chart-topper, "Fotos Y Recuerdos," before adding "I Could Fall In Love."

"We've been getting a lot of requests," says Austin. "The Anglo section of the community seems to like this song. It seems to be a mass-appeal hit."

In addition, "I Could Fall In Love" is breaking in Kansas City, Mo., Oklahoma City, Miami, and Boston, where WXKS-FM PD John Ivey says that "after the first play we had tons of requests. It sounds like a No. 1 record to me."

LONG-RANGE INFLUENCE

Predictably, executives at EMI Records and EMI Latin are elated with the out-of-the-box prosperity of "Dreaming Of You." However, both the president/CEO of EMI Records, Davitt Sigerson, and the president of EMI Latin, José Behar, stress the long-range influence that Selena will have on the market as opposed to the expanding sales potential of "Dreaming Of You."

"This is a crossover dream that may be realized not just by Selena, but also for a whole new wave of artists," says Sigerson, noting that Spanish-language albums by Gloria Estefan and Linda Ronstadt have helped "soften up America's linguistic chauvinism. This is one more piece of that process."

Sigerson and Behar began sketching the marketing and promotion plans for "Dreaming Of You" in mid-April.

"The idea," says Behar, "was to create a retrospective package that would enable her fans to appreciate the music that made her popular, as well as introduce them to new Spanish- and English-language music that would have taken her into the future."

The 13-song set features four English-language songs that were to be included on Selena's English-language debut, two new Spanish-language tracks, and a Spanish/English duet with David Byrne. Rounding out the balance of the record are several of Selena's No. 1 Latin hits, including a reggae cover of "Bidi Bidi Bom Bom."

Among the noted producers, songwriters, and recording artists who appear on the album are Keith Thomas, who wrote and produced the leadoff single, "I Could Fall In Love"; Diane Warren, Franne Golde, Tom Snow, and Full Force; Selena's brother, producer/songwriter A.B. Quintanilla III; the Barrio



paign," says Sigerson, "primarily into stores without a strong Hispanic consumer profile that might pre-decide that the record wasn't for their audience. The money we spent was to make the consumer aware of the record, not to hype a bunch of units."

Fearful that "I Could Fall In Love" would cannibalize sales of the album among Anglo buyers, Sigerson decided not to issue the single as a commercial release. The titular follow-up single will be available commercially.

EMI brass expect domestic sales and radio activity generated by "Dreaming Of You" to reverberate beyond the U.S. In Mexico, where 140,000 units of "Dreaming Of You" has been shipped, EMI Music Mexico president Mario Ruiz reports that he already has received reorders from Monterrey, Guadalajara, and Tijuana.

Adam Sexton, VP international, EMI Records, says that "Dreaming Of You" will be released Aug. 14 in Germany, with most of the rest of Europe putting out the record later in the month or in September. Similarly, Japan and other Asian countries are set to ship the record within the next two months.

Sexton says the album's European and Asian release was delayed "because if we had gone simultaneously, the main focus would have been her tragedy, not her music."

Selena's tragedy, however, could again come under the microscope in the not-so-distant future. Under current negotiation is a forthcoming biopic of Selena, scheduled for release in 1996. In addition, notes Behar, there is still enough previously unreleased material recorded by Selena to make another album or two.

"Given the way the public has embraced this record, it all indicates that maybe next year there will be a follow-up album, as well as a soundtrack," says Behar.

Boyz; mariachi producer José Hernández; and K.C. Porter, keynote speaker at Billboard's recent International Latin Music Conference. Highly regarded designer Margo Chase produced the artwork for the album jacket and merchandising materials.

While the two EMI labels were preparing the release of the album, public relations firm Rogers & Cowan was keeping Selena's name on the media burner—and in back of the minds of potential customers.

In May, People magazine published a 76-page commemorative issue on Selena that sold more than 600,000 copies. One month later, People ran another high-profile story on Selena, as did Good Housekeeping magazine. Throughout June and July, numerous networks and cable channels broadcast stories about Selena.

Both EMI companies earmarked more than \$500,000 apiece to set up "Dreaming Of You" at retail via price and positioning packages. EMI Latin complemented the retail thrust with a massive Spanish-language radio and television initiative that began two weeks before the album's release date.

"It was an aggressive retail cam-



Fun In The Sun. Shown at the Reggae Sunsplash '95 World Tour show in West Palm Beach, Fla., from left, are Dur Music artist Aldin Birdette, whose new album is "The Lion In Me"; Cedella Marley Booker, mother of Bob Marley; and Loose Cannon/Island Records artist Buju Banton, whose new album is "Til Shiloh." The Reggae Sunsplash '95 World Tour is presented by Dur Music.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	7	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	14	14	9	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
2	—	1	LIVE	ONYX (DEF. JAM/RAL/ISLAND)	15	22	2	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
3	9	2	KEEPER OF THE FLAME	MARTIN PAGE (MERCURY)	16	13	2	NEVER GONNA LET YOU GO	TINA MOORE (STREET LIFE/SCOTTI BROS.)
4	6	4	JEREMY	PEARL JAM (EPIC)	17	—	1	NOT ENOUGH	VAN HALEN (WARNER BROS.)
5	7	3	WALKING TO JERUSALEM	TRACY BYRD (MCA)	18	20	2	AFFECTION	JODY WATLEY (BELLMARK)
6	—	1	HEAVEN	SOLO (PERSPECTIVE/A&M)	19	—	1	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
7	2	7	IMMORTALITY	PEARL JAM (EPIC)	20	23	2	GIRL IN MY EYES	GIOVANNI (SIRE/WARNER BROS.)
8	1	4	DAUGHTER	PEARL JAM (EPIC)	21	25	3	WHO'S THE BIGGEST	BUSHWICK BILL (RAP-A-LOT/NOO TRYBE)
9	8	2	HERE FOR YOU	FIREHOUSE (EPIC)	22	—	11	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TV/ANTERSCOPE)
10	10	6	THE MANY WAYS	USHER (LAFACE/ARISTA)	23	17	3	CHAMPION	BUJU BANTON (LOOSE CANNON/ISLAND)
11	12	2	SEND ME ON MY WAY	RUSTED ROOT (MERCURY)	24	—	1	NOT ON YOUR LOVE	JEFF CARSON (MCG CURB)
12	15	3	ROUND & ROUND	TWINZ (G FUNK/RAL/ISLAND)	25	18	4	DISSIDENT	PEARL JAM (EPIC)
13	11	3	FALLIN IN LOVE	LA BOUCHE (LOGIC/RCA)					

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

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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)
			★ ★ NO. 1 ★ ★	
1	1	12	I'LL BE THERE FOR YOU	THE REMEMBERS (EASTWEST/EEG)
2	2	22	WATERFALLS	TLC (LAFACE/ARISTA)
3	4	6	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
4	7	10	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
5	6	17	RUN-AROUND	BLUES TRAVELER (A&M)
6	3	28	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
7	5	17	HAVE YOU EVER REALLY LOVED...	BRYAN ADAMS (A&M)
8	8	17	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
9	10	13	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
10	11	23	I BELIEVE	BLESSID UNION OF SOULS (EMI)
11	9	15	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
12	12	28	I KNOW	DIONNE FARRIS (COLUMBIA)
13	14	7	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
14	19	5	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
15	13	22	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
16	17	16	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
17	15	14	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
18	18	5	I COULD FALL IN LOVE	SELENA (EMI LATIN/EMI)
19	21	8	YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
20	24	15	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
21	16	9	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 (ISLAND/ATLANTIC)
22	23	15	SHY GUY	DIANA KING (WORK)
23	30	3	J.A.R.	GREEN DAY (REPRISE)
24	29	9	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	38	6	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
26	33	4	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
27	32	10	THIS AIN'T A LOVE SONG	BON JOVI (MERCURY)
28	22	25	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
29	27	12	MISERY	SOUL ASYLUM (COLUMBIA)
30	31	8	BOOMBASTIC	SHAGGY (VIRGIN)
31	20	34	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
32	26	22	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)
33	25	38	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
34	41	4	CAN'T CRY ANYMORE	SHERYL CROW (A&M)
35	28	27	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
36	36	11	COME AND GET YOUR LOVE	REAL MCCOY (ARISTA)
37	40	4	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
38	—	1	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
39	49	9	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
40	35	5	THIS IS A CALL	FOO FIGHTERS (CAPITOL)
41	39	11	MOLLY	SPONGE (WORK)
42	37	35	WHEN I COME AROUND	GREEN DAY (REPRISE)
43	50	5	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
44	43	4	MADE IN ENGLAND	ELTON JOHN (ROCKET/ISLAND)
45	44	13	ALL OVER YOU	LIVE (RADIOACTIVE/MCA)
46	42	6	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
47	46	8	SOMEBODY'S CRYING	CHRIS ISAAK (REPRISE)
48	51	3	ROLL TO ME	DEL AMITRI (A&M)
49	59	2	THE BOMB! (THESE SOUNDS...)	THE BUCKETHEADS (HENRY STREET/BIG BEAT)
50	47	3	1 ST OF THA MONTH	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
51	53	6	SAY IT AIN'T SO	WEezer (DGC/GEFFEN)
52	58	3	TOMORROW	SILVERCHAIR (EPIC)
53	56	3	I GOT A GIRL	TRIPPING DAISY (ISLAND)
54	45	19	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)
55	54	35	BETTER MAN	PEARL JAM (EPIC)
56	55	8	BEST FRIEND	BRANDY (ATLANTIC)
57	65	2	IN THE BLOOD	BETTER THAN EZRA (ELEKTRA/EEG)
58	61	7	HUMAN NATURE	MADONNA (MAVERICK/SIRE/WARNER BROS.)
59	60	3	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
60	57	16	SHE	GREEN DAY (REPRISE)
61	64	22	CORDUROY	PEARL JAM (EPIC)
62	—	1	WALK IN THE SUN	BRUCE HORNSBY (RCA)
63	—	1	I WANNA B WITH U	FUN FACTORY (CURB-EDEL)
64	—	1	ANTS MARCHING	DAVE MATTHEWS BAND (RCA)
65	72	2	STUTTER	ELASTICA (DGC/GEFFEN)
66	—	1	BROWN SUGAR	D'ANGELO (EMI)
67	71	2	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)
68	—	2	FREEK'N YOU	JODECI (UPTOWN/MCA)
69	—	8	BABY BABY	CORONA (EASTWEST/EEG)
70	70	6	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)
71	52	6	SMASH IT UP	OFFSPRING (ATLANTIC)
72	—	1	COME DOWN	BUSH (TRAUMA/INTERSCOPE)
73	66	4	WYMONA'S BIG BROWN BEAVER	PINNY (INTERSCOPE)
74	75	2	BETTER THAN NOTHING	JENNIFER TRYNIN (SQUINT/WARNER BROS.)
75	—	1	ROBI-ROB'S BORIUQA ANTHEM	C+C MUSIC FACTORY (COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	2	5	ANOTHER NIGHT	REAL MCCOY (ARISTA)
2	1	5	YOU GOTTA BE	DES'REE (550 MUSIC)
3	—	1	HOLD ON	JAMIE WALTERS (ATLANTIC)
4	3	4	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
5	4	32	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
6	—	1	NO MORE "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)
7	13	2	RUN AWAY	REAL MCCOY (ARISTA)
8	5	13	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
9	8	56	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
10	16	20	ALL I WANNA DO	SHERYL CROW (A&M)
11	7	2	BELIEVE	ELTON JOHN (ROCKET/ISLAND)
12	14	11	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
13	9	21	WILD NIGHT	JOHN McLENNAMP (MERCURY)
14	6	18	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
15	12	13	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)
16	10	3	DREAM ABOUT YOU	STEVIE B (EMPORIA WEST/THUMP)
17	—	1	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
18	23	35	IF YOU GO	JON SECADA (SBK/EMI)
19	18	12	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)
20	15	16	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL (A&M)
21	21	103	TWO PRINCES	SPIN DOCTORS (EPIC)
22	19	43	THE SIGN	ACE OF BASE (ARISTA)
23	20	34	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
24	—	34	DON'T TURN AROUND	ACE OF BASE (ARISTA)
25	11	6	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
26	6	18	ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER?	Loon Echo, BMI/Zomba, ASCAP/WBM
27	4	12	AS I LAY ME DOWN	Night Rainbow, ASCAP/Broken Plate, ASCAP/HL
28	5	17	ASK OF YOU (FROM HIGHER LEARNING)	PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba, BMI/HL
29	6	17	BABY BABY	Royx-SRO, GEMA
30	4	17	BEST FRIEND	Human Rhythm, BMI
31	6	17	BIG YELLOW TAXI	Siquomb, BMI) WBM
32	5	17	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	(K-Dope/Northcott, BMI/Johnnick, BMI)
33	5	17	BOOMBASTIC/IN THE SUMMERTIME	(LivingSting, ASCAP/Malaco, BMI) HL
34	3	17	BROWN SUGAR	(Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
35	3	17	CAN'T CRY ANYMORE	(Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
36	2	17	CAN'T STOP LOVIN' YOU	(Yessup, ASCAP/WB, ASCAP) CLM
37	2	17	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM
38	2	17	CARNIVAL	(Indian Love Bride, ASCAP)
39	2	17	COLORS OF THE WIND (FROM POCAHONTAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
40	2	17	COME AND GET YOUR LOVE	(EMI Blackwood, BMI/Novallene, BMI) HL
41	2	17	CONNECTION	(EMI, BMI/EMI Blackwood, BMI) HL
42	2	17	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
43	2	17	DECEMBER	(Roland Lertz, BMI/Warner Chappell, BMI) WBM
44	2	17	DIED IN YOUR ARMS	(EMI Virgin, BMI) HL
45	2	17	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
46	2	17	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
47	2	17	FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhmelander, ASCAP) WBM
48	2	17	FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
49	2	17	FOE LIFE	(Real An Ruf, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
50	2	17	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL
51	2	17	FREAK ME BABY	(Potsburg, BMI/Jama, ASCAP/Hey Skimo, BMI)
52	2	17	FREEK'N YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
53	2	17	FROGGY STYLE	(Taking Care Of Business, BMI)
54	2	17	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
55	2	17	GLACIERS OF ICE/CRIMINOLOGY	(Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL
56	2	17	GOOD	(Tentative, BMI)
57	2	17	GRAPEVINE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
58	2	17	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
59	2	17	HE'S MINE	(All Int, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Saja, BMI/Rubber Band, BMI) WBM/HL
60	2	17	HEY MAN NICE SHOT	(Buddy Dozier, BMI)
61	2	17	HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER)	(PolyGram Int'l, ASCAP) HL
62	2	17	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
63	2	17	HOW DEEP IS YOUR LOVE	(Gibb Brothers, BMI/Careers-BMG, BMI) HL
64	2	17	HUMAN NATURE	(WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
65	2	17	I BELIEVE	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
66	2	17	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
67	2	17	I CAN'T TELL YOU WHY	(Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
68	2	17	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
69	2	17	I KNOW	(Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
70	2	17	I LIKE IT (I WANNA BE WHERE YOU ARE)	(Grand Puba, ASCAP/Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
71	2	17	I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
72	2	17	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
73	2	17	THE I.N.C. RIDE	(DAMASTA, ASCAP/Warry White, ASCAP/1za, BMI/PolyGram Int'l, ASCAP) HL
74	2	17	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
75	2	17	I SAW YOU DANCING	(Megasongs, BMI/Careers-BMG, BMI) HL
76	2	17	I WANNA B WITH U	(Big Ears, BMI/Warner-Tamerlane, BMI) WBM
77	2	17	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
78	2	17	I WISH	(Orange Bear, BMI)
79	2	17	KISS FROM A ROSE	(FROM BATMAN FOREVER) (SPZ, BMI)
80	2	17	LEAVE VIRGINIA ALONE	(Gene Gator, ASCAP) WBM
81	2	17	LET HER CRY	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
82	2	17	LET ME BE THE ONE	(Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
83	2	17	LISTEN ME TIC (WOYOI)	(Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
84	2	17	MADE IN ENGLAND	(William A. Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
85	2	17	MIND BLOWIN'	(Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
86	2	17	MISERY	(WB, ASCAP/LFR, ACAP) WBM
87	2	17	MY LOVE IS FOR REAL	(BMG, ASCAP/Rhett Rhyne, ASCAP/PIA, ASCAP) HL
88	2	17	MY UP AND DOWN	(Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chan, ASCAP)
89	2	17	ONE MORE CHANCE/THE WHAT	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL
90	2	17	ONLY WANNA BE WITH YOU	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP)
91	2	17	PLAYER'S ANTHEM	(Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP)

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

36 ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER? (Loon Echo, BMI/Zomba, ASCAP) WBM

42 AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL

83 ASK OF YOU (FROM HIGHER LEARNING) (PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL

69 BABY BABY (Royx-SRO, GEMA)

40 BEST FRIEND (Human Rhythm, BMI)

67 BIG YELLOW TAXI (Siquomb, BMI) WBM

55 THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (K-Dope/Northcott, BMI/Johnnick, BMI)

5 BOOMBASTIC/IN THE SUMMERTIME (LivingSting, ASCAP/Malaco, BMI) HL

38 BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL

39 CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM

75 CAN'T STOP LOVIN' YOU (Yessup, ASCAP/WB, ASCAP) CLM

56 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM

51 CARNIVAL (Indian Love Bride, ASCAP)

9 COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL

21 COME AND GET YOUR LOVE (EMI Blackwood, BMI/Novallene, BMI) HL

91 CONNECTION (EMI, BMI/EMI Blackwood, BMI) HL

57 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM

26 DECEMBER (Roland Lertz, BMI/Warner Chappell, BMI) WBM

86 DIED IN YOUR ARMS (EMI Virgin, BMI) HL

2 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM

17 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM

20 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhmelander, ASC

A&M SOUNDTRACK PLANTS HOPES WITH THE GIN BLOSSOMS

(Continued from page 1)

Evan Dando. Dando's track features Liv Tyler, the film's star and daughter of Aerosmith's Steven Tyler, on backing vocals.

The film, described as "Breakfast Club" meets "Reality Bites" and distributed by Warner Bros., chronicles a day in the life of six distinctly different teenagers employed by a small-town mom-and-pop record store. The group attempts to save the store from a corporate takeover.

The film opens in more than 1,250 theaters Sept. 22.

Allan Moyle ("Pump Up The Volume") directed the movie, which features wall-to-wall music and such philosophical discussions as the merits of Primus vs. Black Flag.

The long-awaited Gin Blossoms song, "Till I Hear It From You," which is the first single and video from the soundtrack, debuted at No. 27 on Modern Rock Tracks.

It marks the first new music from the Gin Blossoms in three years. The band's full-length debut album,

"New Miserable Experience," has sold more than 2.1 million copies, according to SoundScan. It also spawned two top 40 singles on the Hot 100 Singles chart with "Hey Jealousy" and "Found Out About You." The latter reached No. 1 on Modern Rock Tracks.

The soundtrack also features four of A&M's up-and-coming acts: Innocence Mission, Ape Hangers, Lustre, and Drill. Drill is the first band signed to producer Rick Wake's new A&M-distributed label, DV8. In addition, previously released tracks by Edwyn Collins and the Meices are included on the soundtrack.

Rounding out the set are the unsigned acts Martinis, featuring ex-Pixies Joey Santiago and Dave Lovering; Please, whose track is produced by ex-Talking Head and Live producer Jerry Harrison; and New York-based singer/songwriter Coyote Shivers, who has a role in the movie and whose track is produced by Daniel Lanois.

"Our [first] goal on a project like this is to open the picture with a top 20 single, which we hope we'll have with Gin Blossoms," says Mitchell Leib, senior VP of music at New Regency, the film's music supervisor, and co-executive producer of the soundtrack.

"Secondly, we hope to have an up-and-coming band have a hit, and thirdly, to break and develop new artists," he says.

If the first week at radio of "Till I Hear It From You" is any indication, Leib will likely get at least one of his wishes.

"This is a record everyone will [play]," says Bill Gamble, PD at modern rock WKQX (Q101) Chicago. "And, it looks like a very cool soundtrack with Innocence Mission and Edwyn Collins."

Adds Lisa Worden, music director at modern rock KROQ Los Angeles, "It sounds like a total hit."

In order to land the Gin Blossoms track, Leib says he had to move the soundtrack from its original home, TAG/Atlantic, to A&M.

"Because there are so many other alternative soundtracks out there, we had a tough time finding an 'A' single," says Leib. "I was chasing the Gin Blossoms for a while—A&M was interested, but they didn't want to lend them to us. The only way to get them was to move it to A&M. [TAG president] Craig Kallman and [Atlantic GM/West Coast division and senior VP] Jolene Cherry are such professionals. They understood the situation I was in and the demands I had on this project."

In addition to the Gin Blossoms track, Leib says he wanted some unsigned talent in an effort to possibly break a new band, à la Lisa Loeb.

In August 1994, Loeb, then unsigned, hit No. 1 on the Hot 100 Singles chart with "Stay (I Missed You)" from "Reality Bites," and then signed with Geffen instead of RCA, the label that released the single and soundtrack.

Liv Tyler's mother, BeBe Buell, brought Shivers to the attention of New Regency. The singer/songwriter appears in the film as Berko, a struggling musician who works at Empire Records. Shivers performs his song in the movie.

Leib says he originally wanted Green Day's Billie Joe for that role, but touring demands made that impossible.

Martinis were brought to the soundtrack via Karen Glauber of Hits magazine, a music consultant for the movie. Please was found by Bob Knickman, line music supervisor of the film, by "fishing through the Internet specifically for another

act," says Leib.

If Martinis, Please, or Shivers does take off, A&M won't suffer the blow that RCA did when it lost Loeb to Geffen.

"We didn't want to put ourselves in the Lisa Loeb situation," says Jonathan McHugh, director of film music at A&M and co-executive producer of the soundtrack. "If one blows up, we can sign the band. The deals were done that way. You can't let yourself be left out in the lurch like that."

At press time, there were no plans to release any of the three unsigned bands' tracks as singles. However, McHugh says it's not out of the question. "If one establishes itself at radio, we'll make sure we service the market with it," he says.

The second single from the soundtrack is Collins' "Girl Like You," which is already garnering album rock and modern rock airplay via his Bar/None album "Gorgeous George," released July 18. The single and video are being resericed by A&M, which will release the track as a commercial single. No in-store date has been set yet.

"It's a beautiful situation with Edwyn," says Mike Regan, A&M director of product development. "We'll have two successful songs out before ['Empire Records'] comes out."

The third single is Ape Hangers' "I Don't Wanna Live Today," from their A&M debut, "Ultra Sounds," due Sept. 12. The song will be serviced to radio in early September.

Regan says the label is coordinat-

ing with New Regency screenings involving radio in the top 60 markets and tie-ins with retail outlets to kick off close to the movie's opening.

"You don't often luck out by getting a movie about a record store, so we plan to take full advantage of that," says Regan. "Our first phase is to market this as a great compilation of alternative artists and build excitement for the movie. Phase two, as we get closer to the movie, is to promote the screenings and giveaways."

Meanwhile, approximately 1,500 copies of the album are being serviced to press and retail in a paper record store bag that says, "Empire Records. Open all night."

A World Wide Web site on the Internet is being designed to help promote the soundtrack and movie.

In addition to the 15 tracks on the album, there are 60-plus bits of music in the movie, including snippets of songs by such artists as the Poster Children, Suicidal Tendencies, AC/DC, Dire Straits, Throwing Muses, NOFX, Sponge, Sybil Vane, the Cruel Sea, Dishwalla, Noah Stone, and Quicksand.

Bob Bell, new-release buyer at the 350-store Warehouse Entertainment chain based in Torrance, Calif., says the soundtrack will likely do well at retail.

"There is a lot of competition in alternative-leaning soundtracks," he says. "But, the Gin Blossoms song will absolutely be a hit at alternative radio and triple-A, particularly since it's been a long time since their last one . . . This is a soundtrack people will want to own."

SONY TO ELIMINATE AT LEAST 50 JOBS

(Continued from page 6)

100, although Sony stands by its original number.

The cuts at the company's New York, Los Angeles, and Nashville offices will include posts in A&R, publicity, distribution, and finance.

At the same time, "some fairly big-name people will be brought in in various capacities," according to another Sony source. However, the Sony spokeswoman reiterated that, as Sony Music Entertainment president/COO Tommy Mottola told Billboard last week, neither Columbia Records Group chairman Don Ienner nor Epic Records president Richard Griffiths is leaving his post.

The changes are understood to affect both the Columbia and Epic labels. Sony would not comment on speculation that reissue label Legacy is also part of the planned restructuring.

According to rankings compiled by

SoundScan, Sony Music Distribution's share of the U.S. market slipped to 13.4% for the first half of 1995, from 16% for the same period last year (Billboard, July 22). As a result, Sony has dropped to fourth place among U.S. distributors for the first half; last year, it was the No. 3 distributor for the first half.

On The Billboard 200 this week, only two Sony acts, Michael Jackson and Soul Asylum, are represented in the top 20; both artists slipped on the chart this week.

A source calls the planned layoffs a result of "typical business peaks and valleys. I bet once the labels are hot again, those positions will be refilled."

This story was prepared by Larry Flick, Melinda Newman, and Susan Nunziata in New York and Craig Rosen in Los Angeles.

K-TEL MUSIC, VID SECTIONS TO SELL

(Continued from page 6)

leases; ColdFront, urban compilations; Dominion, rerecorded masters; Era, classic reissues; K-tel, standard compilations, such as the "Hooked On" series; K-tel Latin, compilations; Kid-tel, children's; Nouveau, an eclectic mix of spoken word, world beat, and punk compilations; and Smarty Pants, children's.

The company also handles a number of distributed labels.

K-tel International will remain a publicly held, Nasdaq-listed company, sell-

ing such consumer products as the Veg-O-Matic through direct marketing. Chairman Philip Kieves will continue as head of the firm.

The deal, which has been approved by the board, is expected to close before the end of the year, subject to ratification by shareholders and the securing of financing. The company terms the acquisition a management buyout; if it is financed primarily with borrowed money, it would also be a leveraged buyout.

HSN FOUNDER BUYS MOR MUSIC TV

(Continued from page 6)

ing an online presence. "Nothing is out of the question," he adds.

MOR viewers will notice a change almost immediately. The channel plans to introduce a bevy of live programming beginning in late August; at first, the programming will be generated in a makeshift studio at MOR's current St. Petersburg, Fla., headquarters, and it will then relocate to the Nashville facility, according to Greg Pai, executive VP and CFO at Speer, who previously held those posts at MOR.

"MOR is soft-sell programming today," Speer says. "We will be putting in much more interactivity—more verbal communication between potential customers and the new show hosts, or retail jockeys. The programming we are planning is out of MOR's capabilities right now, but once we get situated in Nashville, anything is possible."

After MOR relocates to Nashville, executives will consider splintering it into genre-specific channels focusing on, for example, country and rock, Pai says. "MOR as it is today would remain the anchor channel. But because MOR means so many different things to our viewers, we can delve into different areas," he says, adding that the multiplexing model is "something we dreamed of doing."

The purchase of inTouch, which manufactures the iStation listening stations found in retail stores, would fit best with Speer's plans to launch a music sampling and retail service on the Internet, according to Speer, who declined to give details because the deal is not yet final.

Assistance in preparing this story was provided by Ed Christman in New York.

"Take Your Time (DO IT RIGHT)"

maxAmillion

From the full length album *Take Your Time* Produced by 20 Fingers • © 1995 BMG Music. All Rights Reserved.

SOS RECORDS Z8 ENTERTAINMENT BRUCE

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
AUGUST 5, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★			
1	NEW		1	SELENA EMI LATIN 34123/EMI (10.98/17.98) 1 week at No. 1	DREAMING OF YOU	1	
2	NEW		1	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2	
3	1	3	54	HOOTIE & THE BLOWFISH ⁴ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	1	
4	3	4	36	TLC ⁵ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3	
5	2	1	8	SOUNDTRACK WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1	
6	6	7	21	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6	
7	5	5	7	SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5	
8	4	2	5	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1	
9	7	6	65	LIVE [▲] RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
10	14	30	6	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	10	
11	8	10	17	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5	
12	9	9	34	BLUES TRAVELER [▲] A&M 540265 (9.98/15.98)	FOUR	9	
13	11	11	15	WHITE ZOMBIE [▲] GEFREN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	
14	NEW		1	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	14	
15	12	14	47	BOYZ II MEN [▲] MOTOWN 0323 (10.98/16.98)	II	1	
16	10	8	32	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
17	13	15	5	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13	
18	18	26	42	DAVE MATTHEWS BAND [▲] RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11	
19	15	17	7	SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6	
20	21	22	28	BUSH [▲] TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17	
21	20	21	16	MONTELL JORDAN [▲] PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12	
22	16	13	4	BON JOVI MERCURY 528181 (10.98/16.98)	THESE DAYS	9	
23	26	28	9	THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98)	LP	23	
24	28	20	3	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20	
25	NEW		1	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25	
26	22	18	7	PRIMUS [●] INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8	
27	17	12	4	NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5	
28	32	50	55	SEAL [▲] ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20	
29	19	16	7	PINK FLOYD COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1	
30	23	29	19	COLLECTIVE SOUL [●] ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23	
31	37	39	42	THE CRANBERRIES [▲] ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6	
32	29	24	37	EAGLES [▲] GEFREN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
33	27	34	7	ALL-4-ONE BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27	
34	24	19	15	SOUNDTRACK [▲] PRIORITY 53959* (10.98/15.98)	FRIDAY	1	
35	31	37	24	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13	
36	NEW		1	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36	
37	25	23	3	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23	
38	35	31	17	REAL MCCOY [▲] ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13	
39	33	25	19	2PAC [▲] INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1	
40	NEW		1	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40	
41	36	32	19	ANNIE LENNOX [▲] ARISTA 25717 (10.98/16.98)	MEDUSA	11	
42	34	33	9	CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31	
				★ ★ ★ PACESETTER ★ ★ ★			
43	55	125	4	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	43	
44	30	27	8	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3	
45	42	—	2	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	42	
46	39	41	76	GREEN DAY [▲] REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2	
47	38	40	55	SOUNDTRACK [▲] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	
48	47	38	5	MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10	33	
49	48	49	73	SHERYL CROW [▲] A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3	
50	49	47	45	THE NOTORIOUS B.I.G. [▲] BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15	
51	41	45	16	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	40	
52	NEW		1	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	52	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	44	44	62	OFFSPRING [▲] EPITAPH 86432* (8.98/14.98) HS	SMASH	4
54	40	35	17	SOUL FOR REAL [●] UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
55	52	51	5	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
56	46	48	4	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	46
57	43	—	2	BUSHWICK BILL RAP-A-LOT 40512/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	43
58	45	36	6	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
59	50	43	60	SOUNDTRACK [▲] WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
60	53	52	43	BRANDY [▲] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
61	63	77	50	WEEZER [▲] DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
62	51	42	4	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
63	71	76	4	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	63
64	62	66	13	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	62
65	60	67	50	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
66	64	75	25	SPONGE [●] WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
67	NEW		1	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
68	NEW		1	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
69	61	57	96	MELISSA ETHERIDGE [▲] ISLAND 848660 (10.98/16.98)	YES I AM	15
70	57	58	35	PEARL JAM [▲] EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
71	NEW		1	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	71
72	59	46	8	SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
73	54	55	8	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
74	80	88	56	HOLE [▲] DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
75	56	54	21	BRUCE SPRINGSTEEN [▲] COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
76	67	61	70	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
77	68	59	41	SOUNDTRACK [▲] MCA 11103* (10.98/16.98)	PULP FICTION	21
78	58	53	6	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
79	66	62	39	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
80	76	72	3	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	72
81	72	71	38	NIRVANA [▲] DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
82	65	64	7	ROD STEWART WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
83	73	65	14	SOUNDTRACK [▲] A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
84	88	93	65	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
85	78	85	26	VAN HALEN [▲] WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
86	69	92	59	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
87	82	79	9	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
88	92	100	14	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	88
89	74	69	72	NINE INCH NAILS [▲] NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
90	NEW		1	MEGADETH CAPITOL 33670 (11.98 CD)	HIDDEN TREASURES (EP)	90
91	77	60	13	MOBB DEEP [●] LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
92	104	118	18	SELENA [▲] EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
93	86	95	206	METALLICA [▲] ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
94	79	78	38	TOM PETTY [▲] WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
95	75	94	14	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
96	81	74	34	MARY J. BLIGE [▲] UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
97	89	83	73	YANNI [▲] PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
98	84	87	39	MADONNA [▲] MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
99	70	56	8	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
100	83	82	18	ELTON JOHN [▲] ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
101	NEW		1	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYNS...AND THEN SOME	101
102	98	138	43	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
103	94	68	19	E-40 [●] SICK WID IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
104	91	63	3	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	63
105	NEW		1	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	105
106	90	90	4	SOUNDTRACK MCA 11241 (10.98/17.98)	APOLLO 13	90
107	97	89	28	BROWNSTONE [●] MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29

Albms 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	85	73	21	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
109	101	104	56	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	5
110	96	86	9	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
111	87	80	38	DES'REE ▲ ⁵ 550 MUSIC 64324/EPIC 9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
112	95	81	17	OL' DIRTY BASTARD ● ELEKTRA 61659/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
113	99	84	5	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
114	93	70	5	GRAND PUBA ELEKTRA 61619/EEG (10.98/15.98)	2000	48
115	108	105	16	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
116	110	101	54	BONE THUGS N HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
117	106	103	88	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
118	105	108	188	PEARL JAM ▲ ³ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
119	128	—	2	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	119
120	103	151	44	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
121	112	117	140	KENNY G ▲ ³ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
122	102	99	40	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
123	111	109	19	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
124	113	102	37	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
125	116	107	45	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
126	120	127	194	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
127	122	120	84	COUNTING CROWS ▲ ³ DGC 24528*/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
128	100	91	18	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
129	121	131	40	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
130	115	122	38	AEROSMITH ▲ ² GEFEN 24716 (12.98/17.98)	BIG ONES	6
131	124	146	75	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
132	109	112	43	R.E.M. ▲ ³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
133	117	110	9	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
134	RE-ENTRY	4	JOHN DENVER LEGACY 49710/COLUMBIA (15.98 EQ/24.98)	WILDLIFE CONCERT	104	
135	114	97	36	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
136	130	143	108	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
137	119	119	19	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	66
138	125	123	87	ACE OF BASE ▲ ³ ARISTA 18740 (9.98/15.98)	THE SIGN	1
139	133	144	149	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
140	127	121	5	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
141	129	140	22	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
142	138	163	3	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	138
143	155	191	12	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
144	135	133	89	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
145	143	141	89	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
146	107	98	5	SOUNDTRACK ATLANTIC 82777/AG (10.98/16.98)	MIGHTY MORPHIN POWER RANGERS	98
147	131	130	19	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
148	NEW	1	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	148	
149	123	129	9	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
150	134	147	71	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
151	137	142	59	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
152	147	137	283	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
153	150	185	4	HUM RCA 66577 (7.98/15.98) HS	YOU'D PREFER AN ASTRONAUT	150

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	139	128	40	GLORIA ESTEFAN ▲ ² EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
155	140	175	37	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
156	118	135	20	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
157	153	156	20	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
158	156	155	231	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
159	126	111	4	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	99
160	132	126	18	VARIOUS ARTISTS ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
161	144	134	14	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
162	142	116	16	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		95
163	151	124	56	69 BOYZ ▲ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
164	149	132	42	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
165	166	184	65	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
166	148	149	43	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
167	141	106	21	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
168	146	136	7	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
169	158	165	72	SOUNDGARDEN ▲ ² A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
170	164	180	78	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
171	154	150	52	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
172	136	96	11	SOUNDTRACK ● 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
173	170	—	2	ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)	FREE LIKE WE WANT 2 B	170
174	163	—	27	WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	99
175	171	166	16	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
176	145	113	19	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	66
177	173	169	190	ENYA ▲ ⁴ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
178	162	152	34	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
179	152	114	4	SPECIAL ED PROFILE 11463* (10.98/16.98)	REVELATIONS	107
180	176	176	67	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
181	159	194	43	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
182	177	198	26	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
183	RE-ENTRY	21	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17	
184	165	139	6	PENNYWISE EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96
185	169	177	5	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	152
186	174	160	72	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
187	167	154	7	CORONA ELEKTRA 61817/EEG HS	RHYTHM OF THE NIGHT	154
188	187	—	3	TRIPPING DAISY ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER	183
189	182	—	18	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
190	168	158	45	COLLIN RAYE ▲ EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
191	178	170	99	MARIAH CAREY ▲ ⁶ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
192	180	174	48	AMY GRANT ▲ ² A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
193	161	159	23	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
194	179	172	59	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
195	198	190	37	STING ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
196	191	192	87	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
197	RE-ENTRY	64	BRYAN ADAMS ▲ ³ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6	
198	NEW	1	SOUNDTRACK MILAN 352726/RCA (10.98/16.98)	NINE MONTHS	198	
199	157	115	3	FUNKDOOBIEST IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE	115
200	188	182	140	SOUNDTRACK ▲ ⁴ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 39	Bush 20	Melissa Etheridge 69	Kirk Franklin And The Family 178	Alanis Morissette 10	Rusted Root 88	Friday 34	Van Halen 85
69 Boyz 163	Bushwick Bill 57	Filter 64	Alison Krauss 35	Van Morrison 55	Sade 124	The Lion King 59	VARIOUS ARTISTS
Abba 125	Tracy Byrd 52, 86	Foo Fighters 37	Kut Klose 176	Naughty By Nature 44	Sawyer Brown 182	Mighty Morphin Power Rangers 146	Various Artists Featuring Lebo M 167
Paula Abdul 58	Candlebox 145	Jeff Foxworthy 14, 65	Cyndi Lauper 101	Aaron Neville 95	Seal 28	Nine Months 198	Classic Disney Vol. 1 - 60 Years Of Musical Magi 162
Ace Of Base 138	Mariah Carey 191	Funkdoobiest 199	Tracy Lawrence 120	Nine Inch Nails 73, 89	Bob Seger & The Silver Bullet Band 79	Pocahontas 5	Dance Mix U.S.A. Vol. 3 161
Bryan Adams 197	C-BO 168	Kenny G 121	Annie Lennox 41	Nirvana 81, 126	Selena 1, 92	Pulp Fiction 77	Encomium: A Tribute To Led Zeppein 160
Aerosmith 130	Eric Clapton 157	Gipsy Kings 175	Live 9	The Notorious B.I.G. 50	Shaggy 45	Tales From The Hood 172	
After 7 40	Collective Soul 30	Amy Grant 192	Luniz 24	Offspring 53	Silverchair 43	SOUNDTRACK CAST	
Alabama 166	Confederate Railroad 185	Grand Puba 114	Mack 10 48	Ol' Dirty Bastard 112	Ske-L 63	Pocahontas Sing-Along (EP) 72	Clay Walker 181
All-4-One 33, 180	Corona 187	Green Day 46	Madonna 98	ORIGINAL LONDON CAST	Soul Asylum 19	South Circle 104	Weezer 61
Beastie Boys 194	Counting Crows 127	Guru 71	Mad Season 123	Phantom Of The Opera Highlights 152	Soul For Real 54	Special Ed 179	Barry White 164
John Berry 189	The Cranberries 31, 136	Wade Hayes 174	Bob Marley & The Wailers 133	Pearl Jam 70, 118	Soundgarden 169	Sponge 66	White Zombie 15
Better Than Ezra 51	Sheryl Crow 49	Hole 74	The Mavericks 186	Penywise 184	SOUNDTRACK	Bruce Springsteen 75	George Jones And Tammy Wynette 140
Bjork 78	D'Angelo 80	Hootie & The Blowfish 3	Reba McEntire 84, 196	Phish 62	Apollo 13 106	Rod Stewart 82	
Blackhawk 150	Dave Matthews Band 18	Method Man 135	Tim McGraw 76	Bravenheart 110	Bad Boys 128	Sting 195	Xscape 25
Blessid Union Of Souls 115	Deep Forest 113	Bette Midler 67	Sarah McLachlan 131	The Bridges Of Madison County 99	Batman Forever 7	Sting 195	Yanni 97
Mary J. Blige 96	John Denver 134	Monica 36	Megadeth 90	Tom Petty & The Heartbreakers 117	The Bodyguard 200	George Strait 155	Trisha Yearwood 193
Blues Traveler 12	Des'ree 111	John B. 87	Natalie Merchant 17	Phish 62	Boys On The Side 183	Matthew Sweet 147	Dwight Yoakam 149
Bon Jovi 22, 129	Joe Diffie 171	Montell Jordan 21	Metallica 93	Pink Floyd 29	Bravenheart 110	John Tesh 156	Neil Young 27
Bone Thugs N Harmony 116	Celine Dion 144		Method Man 135	Primus 26	The Bridges Of Madison County 99	Tony Thompson 159	
Boyz II Men 15	E-40 103		Michael Jackson 8	Queen 139	Clueless 105	TLC 4	
Brandy 60	Eagles 32		Michael Jackson 8	R.E.M. 132	Dazed And Confused 165	Rick Trevino 143	
Brooks & Dunn 102	Elastica 137		Alan Jackson 109	Collin Raye 190	Don Juan Demarco 83	Tripping Daisy 188	
Garth Brooks 16	Enigma 158		Jodeci 2	Real McCoy 38	Dumb And Dumber 141	Travis Tritt 122	
Brownstone 107	Enya 177		Elton John 100	The Rembrandts 23	Forrest Gump 47	Shania Twain 6	
Buju Banton 148	Gloria Estefan 154		Jon B. 87				

JAPAN'S RECORD SALES INCREASE WITH YEN

(Continued from page 1)

strong performance in the first half of 1995.

The growth was unexpected, because Japan's economy is still mired in a recession, meaning reduced TV advertisement spending, which results in fewer of the TV commercial and drama tie-ins that powered the music market's spectacular growth in the early '90s.

Prerecorded music shipments in the first six months of 1995 totaled 214.9 million units, up 17% over 1994's first half, for a wholesale value of 261.8 billion yen (\$3 billion), which is an increase of 15%, according to the Recording Industry Assn. of Japan.

Retailers report generally healthy sales across the board, with a few obvious standouts, such as producer Tetsuya Komuro's seemingly never-ending string of hits and pop group Dreams Come True's spring album release, "Delicious" (Epic/Sony). The latter, with sales of 2.9 million units so far, looks ready to eclipse 3.1 million units—the record high for a Japanese release—set by the band with its 1992 album "The Swinging Star."

"There's no title that sold more than we expected," says Toshihiro Yonemoto, first-floor manager at the flagship Ginza, Tokyo, store of Yamano Gakki, which has 39 outlets nationwide. "Japanese releases did better than foreign releases, units-wise." Yonemoto notes that acts produced by Komuro, including trf and H Jungle with T, both on Avex Trax, and Sony Records' Ryoko Shinhara, have been selling well.

Taking up some of the slack from the decline in tie-ins—which, despite the recession, are still very much a factor in the Japanese market—were releases by so-called "Shibuya sound" artists, such as Kahimi Kari (Polystar) and Kenji Ozawa (Toshiba-EMI), says Makoto Sato, manager of the sales-planning division at record chain Wave's main store in Tokyo's Roppongi district.

"In general, [Japanese] female vocalists did better than male vocalists

in the first half," Sato says.

Another first-half standout at Wave was pop/rap act East End X Yuri (Epic/Sony), he adds.

"Before East End X Yuri, Japanese rappers imitated American rappers," Sato says. "They thought they had to have some kind of social message. But East End X Yuri deal with ordinary Japanese [personal] topics."

The trio—whose lead vocalist, Yuri, is a "kawaii-ko" (cute girl) of the type favored by Japanese pop fans—made history this spring by becoming the first rap act here to have a million-selling hit: "Da Yo Ne" (That's The Way It Is).

Other female singers whose spring releases have done well include glamour girl Chisato Moritaka, whose greatest-hits collection, "Do The Best" (One Up Music), sold more than 1.3 million units. Also scoring well with a retrospective collection was Sony Records act Kome Kome Club, whose album "Decade" approached sales of 2 million units.

Foreign product did especially well in the first three months of the year, thanks in large part to the unexpected success of British female duo Shampoo, whose album "We Are Shampoo" and Japan-only mini-album, "Delicious" (both on Toshiba-EMI), have sold close to 900,000 copies in total. And Mariah Carey's album "Merry Christmas" (Sony Records) continued to do well into January, selling nearly 2 million copies to date.

The success of European acts such as the Cardigans (Polydor K.K.), whose style is in the British indie vein, has taken retailers here by surprise. Other Europeans doing well in Japan in the first half include Paul Weller (Pony Canyon) and Bjork (WEA Japan).

"A wide range of people bought the Cardigans," says Kazuyoshi Matsui of HMV's store in Tokyo's Ikebukuro district, adding that the outlet's first-half sales were up over the first six months of 1994. "Releases by Bruce Springsteen and Diana

King also did well."

Matsui expects major releases by Lenny Kravitz, Blur, and Boyz II Men to boost foreign-repertoire results in the second half.

But such expectations don't always pan out, as Mike Inman, GM of Virgin Megastores Japan, explains. "Things like Michael Jackson were huge initially, and then died away extremely quickly," he says. "HIStory" didn't attract a great deal of new fans."

Retailers also agree that Rod Stewart's "A Spanner In The Works" (WEA Japan) is one of the year's biggest disappointments so far.

Overall, foreign product shipped in the first half totaled 47.9 million units, an increase of 17% over the same period last year, for a value of 69.8 billion yen (\$802.7 million), an increase of 15% over the first six months of 1994, according to RIAJ. Yet the market share of non-Japanese music remained almost unchanged from the first half of last year, accounting for 22.3% of the unit sales in the Japanese market in 1995 and 26.6% in terms of revenues.

But those figures don't fully reflect the strong performance by imports in 1995's first half, since only about 40% of product imported into Japan is handled by RIAJ member companies and is thus included in the association's monthly shipment data. Imports coming into Japan increased more than 40% in calendar 1994, and although no hard data is yet available, import growth in 1995's first half was undoubtedly helped by the yen's rise from 100 yen to the dollar to the low 80s in that period. Currently, the yen is trading at approximately 88 to the dollar.

"The exchange rate has been very good for imported product," says Inman. "With prices going down on imported chart product, we've seen a sales increase there particularly, because there's been a lot of price competition in that area."

Inman sees evidence of Japan's

tentative economic recovery in the first half's buying patterns.

"Last year, it was very noticeable that around payday, sales would go through the roof and then suddenly die away," he says. "This year, it's been a lot steadier, a lot smoother."

But Inman notes that sales at Virgin's main Megastore, in Tokyo's Shinjuku district, are down compared to last year because of the fear of poison-gas attacks following this spring's terrorism on the Tokyo subway system.

Wave's Sato expects dance music to do well in the second half, especially the "karaoke/dance" hybrid pioneered by Komuro.

"After rap, I think we're going to see a lot of other musical genres from overseas adapted to suit Japanese tastes," he says.

HMV's Matsui doesn't foresee any domestic megahits in the second half. "In terms of domestic music, the only really big release that's scheduled is Yumi Matsutoya's annual year-end album," he says.



by Geoff Mayfield

AN AWESOME TRIBUTE: When the music news of 1995 is chronicled, the day Selena was killed will likely be remembered as the saddest. Nothing can erase that tragedy, but her family, friends, and fans can now find a bit of solace in the remarkable debut of her posthumous "Dreaming Of You" album (see story, page 1), which tops The Billboard 200 with first-week sales of 331,000 units, a number that places her in lofty company. Were it not for Michael Jackson's "HIStory," which debuted at No. 1 last month with first-week sales of 391,000 units, Selena would have the largest first-week number scored by any 1995 album. Were it not for Janet Jackson's "janet." set, which opened with 350,000 units in June 1993, this would be the largest first-week sum by any female artist in the SoundScan era.

WHAT MIGHT HAVE BEEN: By now it has been well-documented that Tejano queen Selena was being groomed for crossover success, as evidenced by this new album's four English-language tracks. No doubt, many consumers who bought this album became aware of the singer only because of the circumstances of her death. Had she been able to complete the all-English album that she was working on at the time of her death, it is unlikely that it would have debuted with these kinds of numbers. Still, in becoming the first Latin artist to top The Billboard 200, she proves the potential that had been touted by the brass at EMI Latin and parent company EMI Record Group when she began working on her English project.

ONE, TWO PUNCH: Only the landmark Selena debut prevents Jodeci from earning its first No. 1 on The Billboard 200. With first-week sales of 197,500 units, the group leads the still-growing Hootie & the Blowfish (No. 3, 162,000 units) by a 21% margin. Although Hootie falls from the throne, the album shows a gain of almost 13% over last week. Each of this week's top five albums exceeds 100,000 units.

EASY PILL TO SWALLOW: In the '70s, Suzy Quatro turned heads when the once-rebellious rocker traded in her image for a role on the sitcom "Happy Days." The opposite career path is making noise today for rock rookie Alanis Morissette, who once got slimed as a regular on a Nickelodeon game show. Her "Jagged Little Pill" shows The Billboard 200's largest unit gain for the second week in a row (14-10), which makes it only the second album this year to win the Greatest Gainer award in consecutive weeks. This week, she sees a 48% gain of 24,000 units (which gives her almost 74,000 units for the week). Last week, she had a 17,000-unit increase, a 52.6% improvement over prior-week sales—impressive momentum considering that Maverick and Reprise are still working the album's first track at radio. "You Oughta Know" continues to hold the No. 1 spot on Modern Rock Tracks, debuts at 29 on Album Rock Tracks, and is starting to fetch spins at top 40 stations.

REPEAT PERFORMERS: The only other album to win the Greatest Gainer award two weeks in a row this year was the soundtrack from "Pocahontas," which turned the double play in the June 24 and July 1 issues (that album also had the largest unit gain in the July 22 issue of Billboard). Consecutive Greatest Gainer nods were more frequent last year: The soundtrack from "The Lion King" held the honor for five straight weeks, Kenny G's Christmas album did for four weeks, Counting Crows' "August & Everything After," and the "Forrest Gump" soundtrack each held the title for three straight weeks. Albums by Yanni, Nirvana, Green Day, and Garth Brooks each won the Greatest Gainer in two consecutive 1994 weeks, as did the soundtracks from "The Crow" and "Pulp Fiction."

FEATS DON'T FAIL ME NOW: The late Miles Davis bows at No. 10 with more than 1,000 units on this week's unpublished Top Jazz Albums chart, noteworthy because "The Complete Live At The Plugged Nickel 1965" is an eight-CD set. . . . PolyGram's PGD is the distributor of the top five titles on this week's Top Pop Catalog list. . . . Look for rap act Bone Thugs-N-Harmony to enter The Billboard 200 at No. 1 next week. . . . Home video and pay-per-view exposure helped the soundtrack from "Immortal Beloved" to return to No. 1 last week on Top Classical Albums, and it remains there in this unpublished week for that chart. Meanwhile, the home video release of "Boys On The Side" helps that soundtrack to re-enter The Billboard 200 at No. 183.

EMI DENIES RUMORS OF POSSIBLE SALE OF MUSIC ARM

(Continued from page 6)

sale was completely ignored!

"In fact, I was told that the [stock] market buys on first denial and that there's no smoke without fire. What nonsense—and this nonsense continues. My recommendation to you is to ignore it all."

Southgate went on to address the issue of potential separation of EMI and HMV from Thorn's rental business. He said the group management reviewed long-term strategy annually and had concluded that "demerger, if it can be achieved in an acceptable way, is in the best long-term interests both of the businesses and of the shareholders."

"Demerger would permit the management of each group to develop its individual strengths. Your board is therefore considering proposals which, if implemented, would lead to the demerger of the group."

Thorn-EMI spokesman Colin Woodley emphasizes, however, that Southgate was obliged to make such statements under British law. As a publicly quoted company, Thorn-EMI must state its intentions before it can embark on the preliminary work a demerger would entail. He also underscored Southgate's

proclamation that nothing will happen until the Thorn-EMI board presents its plans to shareholders early next year.

Woodley says it will be for shareholders to decide which course to take, adding that demergers, bound as they are by complex corporate law, can take any one of many forms.

As one example of a possible outcome, he points to British companies ICI and Zircon, which were demerged without any of their shares changing hands. "What is being discussed by the Thorn-EMI board is not predicated on the interest of any third party," Woodley adds.

A representative of an institutional investor in Thorn-EMI says he believes he speaks for all the large stockholders when he says that they would part with their holdings with great reluctance. "We took a stake in Thorn-EMI because it was a good investment. It has not suddenly become a bad investment," he says.

However, Andrew Hunter, leisure industry analyst at London company Hoare Govett, believes the sale of EMI and HMV is "plausible—likely, even."

He believes that if such a sale took

place, EMI would be allied with a company that is a strong player in the American market but not successful internationally. A grouping along these lines would combine EMI's European and international strengths with a greater presence in the U.S.

However, the allying of EMI with another major label would automatically trigger an investigation by the U.K.'s Monopolies & Mergers Commission and by various E.U. and U.S. anti-trust agencies.

Hunter sees two possible scenarios: "A bid for the whole Thorn-EMI group before demerger or the snaffling up of EMI immediately afterward."

Woodley says that music accounts for revenues to Thorn-EMI of around 2.2 billion pounds (\$3.5 billion) annually. Its rental activities—the group owns U.S. operation Rent-A-Center as well as rental companies in 19 other countries—bring in 1.6 billion pounds (\$2.5 billion).

Last year, Cema Distribution, which distributes Capitol and the EMI group of labels, had an 11.2% share of the U.S. record market.

JOY DIVISION HAS AFTERLIFE WITH TWO NEW COMPILATIONS

(Continued from page 9)

International sales of Joy Division albums are difficult to pin down, due to the demise of Factory Records. However, the band's heyday in its native U.K. came in the early '80s, with a reprise toward the end of the decade.

"Closer" spent eight weeks on the chart in the summer of 1980, peaking at No. 6. Later that year, "Unknown Pleasures" had one week on the chart, at No. 71. In October 1981, "Still" spent 12 weeks on the chart, with a highest position of No. 5. "Substance," the '88 compilation, reached No. 7.

"I view Joy Division as our generation's Velvet Underground," says Mark Williams, Virgin Records VP of A&R and one of the executive producers of "A Means To An End." "More people know about them than actually bought their records when they came out."

Tom Atencio, who has represented the Joy Division spinoff New Order in America for a decade and served as one of the executive producers of "A Means To An End," says, "Ian Curtis and Joy Division were one of the turning points of rock music. The Sex Pistols, Joy Division, and Nirvana are all essential for modern rock."

Joy Division's influence has continued long after Curtis hanged himself in May 1980. Surviving members Bernard Sumner, Peter Hook, and Stephen Morris recruited keyboardist/guitarist Gillian Gilbert and continued as New Order.

That group has scored several modern rock hits, including "Blue Monday" and "True Faith." In addition, its 1987 compilation album, also called "Substance," was certified platinum. New Order has spawned three spin-off acts: Electronic, Sumner's collaboration with former Smiths guitarist Johnny Marr; Morris and Gilbert's The Other Two; and Hook's Revenge.

Various artists, from Paul Young to the Swans, have recorded Joy Division material. Most recently, Nine Inch Nails' cover of "Dead Souls," featured on the chart-topping soundtrack for "The Crow," enjoyed airplay on modern rock radio.

The legacy surrounding Joy Division may help the new sets at retail. "They were certainly a very influential band," says Bob Bell, new-release buyer for the 347-store, Torrance, Calif.-based

Wherehouse Entertainment. Bell expects "Permanent" to be a strong catalog item, while "A Means To An End," he says, "should do well at the alternative level."

The fact that "Permanent" and "A Means To An End" are being issued within a month of each other is purely coincidental. Atencio and Liz Randall, a co-executive producer of "A Means To An End," have mixed feelings about the timing.

"I'm delighted to see them come out in the same time frame," says Atencio. "If 'A Means To An End' stimulates curiosity in the original band, and there's a recent [best of] release you can find at retail that may be easier to find than the other catalog."

While Randall applauds the release of "Permanent," she worries about the Virgin album's release coming on the heels of the Curtis book. "It makes it seem a little contrived, like we're riding the coattails of Deborah Curtis' book, and it's some big publicity scam, but it's not," she says.

As was the case with the album "(the best of) New Order" (Billboard, March 25), the U.S. version of "Permanent" follows the release of a U.K. compilation: The album was released on May 8 by London, the label that obtained the Joy Division and New Order catalogs after Factory Records went into receivership in November 1992.

"Permanent" marks the first Joy Division release in the U.S. since "Substance" in 1988. According to Qwest president Jim Swindel, London apparently felt it was the right time to expose a new generation to Joy Division, despite the similarities to "Substance."

Says Swindel, "It has a few different tracks [than 'Substance'] and a different running order," he says. "Overall, it's a better package."

For the album, London commissioned producer Don Gehman, known for his work with such mainstream heartland rockers as Hootie & the Blowfish and John Mellencamp, to

remix Joy Division's best-known song, "Love Will Tear Us Apart."

The remix, which features a more prominent guitar sound, is dubbed the Permanent mix and closes the album. The original version, produced by the late Martin Hannett, opens the album.

In between are 14 other tracks, ranging from the U.S. 12-inch single mix of "She's Lost Control" to album tracks, such as "Isolation," and B-sides, including "These Days."

Although "Love Will Tear Us Apart" was rereleased as a single in the U.K., Qwest has no plans to issue a single from "Permanent." Says Swindel, "We will service the full album [to modern rock] with a focus on the new mix of 'Love Will Tear Us Apart.'"

The liner notes of "Permanent" were written by noted British rock scribe Jon Savage, who also penned the foreword of "Touching From A Distance." The art direction for both "Permanent" and "A Means To An End" is by Peter Saville, who was responsible for Joy Division's original album and single covers.

"A Means To An End" began to take shape more than a year ago. Atencio asked Virgin's Williams if he would be interested in a Joy Division tribute album featuring American acts.

"I was a little skeptical at first," Williams says. "There had been a rash of tribute albums, and I felt people were beginning to get a little cynical about them, but I am a huge Joy Division fan. They were very influential to me musically."

Williams asked various acquaintances, such as Hole's Courtney Love and the Smashing Pumpkins' Billy Corgan, to participate. "Both said they would love to do it," Williams says.

While Love was unable to appear on the album because of scheduling conflicts, Corgan does contribute his take on "Isolation" under the moniker Starchildren.

Other acts appearing on the album include techno star Moby, who covers

"New Dawn Fades." Says Atencio, "At one point, Moby said that he wanted to do an entire album himself of Joy Division material. That was the kind of reaction I got personally when I inquired about various musicians' interests in Joy Division."

Yet rather than just going for big-name alternative rock stars, the executive producers of "A Means To An End" were more concerned about finding artists who had a true passion for Joy Division. "If they had to learn Joy Division songs, we didn't want them," says Randall. "We wanted the bands that knew Joy Division songs."

Among the other artists featured on the album are Sub Pop's Codeine, 4AD's Kendra Smith, and recent Gefen signing Girls Against Boys.

The latter's cover of "She's Lost Control," which opens the album, will be the first single and will be issued to modern rock and college radio on Sept. 8. Noted director Kevin Kerslake will lens a videoclip for the track.

Also featured on the album is Honeymoon Stitch, a group that features the Red Hot Chili Peppers' Dave Navarro on bass and guitar and Chad Smith on drums. Michael Angelos, from the Sub Pop act Plexi, handles the vocals on the track.

In his liner notes, former Factory Records director Anthony Wilson writes about how Joy Division has been embraced by the American rock underground: "Feels so good that mad and talented people on the other side of the ditch are feeding on such good stuff and getting it. You certainly do get it."

With the release of "Permanent" and "A Means To An End," Joy Division may receive some long-overdue attention from American consumers. As Atencio says, "It's always a bitch to be ahead of your time."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

PROMOTION PIONEER DAVE CLARK DIES

(Continued from page 6)

Malaco from a production company to a real record company, where we manufactured and distributed all our product ourselves," says Couch. "He was a real record man, and many—if not all—of the big artists that we signed came to Malaco only because of Dave." Among the acts Couch says Clark helped attract were Hill, Bland, Johnny Taylor, Denise Taylor, and Little Milton.

As Clark's health began to fail in recent years, he continued to come to the Malaco offices daily, if only for a few hours, even after he was confined to a wheelchair. For the last 2½ years, he lived in a nursing home, where he regularly received visits from many of Malaco's artists.

Clark was a beloved figure to many in the R&B music industry for his professional expertise, sly pronouncements, earthy humor, and generous spirit.

"He was the most learned record or record music promotion man that I've ever witnessed—a man who not only understood all the fundamentals associated with record music promotion, but created and wrote the book on many of the concepts," says Bell. "He was sincere, a visionary, very intelligent, and knew how to work with people."

A.D. Washington, VP of R&B promotion for MCA Records, remembers

Clark as his first boss when he started as a regional promotion rep at Stax in 1973. "The things I learned from him will stay with me all my life," he says. "Almost every black person in the record business today worked for him at one point or other, or they knew him. He was a great teacher. He gave it to you—if you didn't get it, that was your fault."

Washington and Bell fondly remember Clark's famous "motorcade tour" concept of promotion. "He used to say, 'Drive your car when you're promoting records. When you're flying, you fly over a radio station,'" says Bell.

Bell adds that Clark was a fervent

advocate of maintaining independent, African-American-owned labels as a place to nurture musical and managerial talent. "He understood that the big labels procure talent, they don't develop it," says Bell.

Clark is survived by one son, William David Clark, a sister, Anna Polk Walker, and numerous cousins. In lieu of flowers, the family has asked that donations be made to the Dave Clark Memorial Music Scholarship Fund at Lane College in Jackson, Tenn.

Janine McAdams is managing editor of R&B Airplay Monitor.

WUNSCH GOES PUBLIC WITH 'BOUTIQUE' LABEL

(Continued from page 6)

business like nobody else. Distribution will be the key."

Wunsch says they have had no formal talks with the big six distributors and plan to explore all options, including talks with three national independent distributors.

Artist manager Bill Carter, who handles Lari White, Shenandoah, and Lonestar, among others, says, "Roy has been one of the top record executives in this town for years, and he brings a wealth of experience. I expect instant success for

them. In the marketplace, it's been proven time and again that a small, focused label can do well."

Randy Goodman of RLG echoed those sentiments, adding, "There's always room for another label here. It all comes down to the music. Roy is an innovator."

During Wunsch's stewardship of Columbia, later Sony, he was the first Nashville company chief to hire a label publicist (Dan Beck, now Epic marketing VP) and a label art director (Virginia Team).



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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	348,261,000	350,327,000 (UP 0.5%)
ALBUMS	294,937,000	301,112,000 (UP 2.1%)
SINGLES	53,324,000	49,215,000 (DN 7.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	170,579,000	192,182,000 (UP 12.7%)
CASSETTE	124,048,000	108,468,000 (DN 12.5%)
OTHER	310,000	462,000 (UP 49%)

OVERALL UNIT SALES THIS WEEK

13,071,000

LAST WEEK

11,889,000

CHANGE

UP 9.9%

THIS WEEK 1994

12,979,000

CHANGE

UP 0.7%

ALBUM SALES THIS WEEK

10,999,000

LAST WEEK

9,919,000

CHANGE

UP 10.8%

THIS WEEK 1994

11,118,000

CHANGE

DOWN 0.1%

SINGLES SALES THIS WEEK

2,071,000

LAST WEEK

1,970,000

CHANGE

UP 5.1%

THIS WEEK 1994

1,961,000

CHANGE

UP 5.6%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	154,363,000	171,184,300	UP 10.9%
CHAIN	48,794,000	44,191,300	DOWN 9.4%
INDEPENDENT	47,782,000	46,677,300	DOWN 2.3%
MASS MERCHANTS	97,321,000	88,267,300	DOWN 12.4%

ROUNDED FIGURES

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



Selena Still Making Chart History

THE ALBUM THAT WOULD have marked Selena's English-language debut makes chart history, although reporting on the achievements of the slain Tejano star continues to have a melancholy reverberation. "Dreaming Of You" enters The Billboard 200 at No. 1. As Rob Durkee of Mediabase/Premiere Radio Network notes, this marks the first time any solo artist has had a posthumous debut at No. 1. Selena is one of only three solo artists in the rock era to have a posthumous No. 1 album. The first was Janis Joplin, who died of a drug overdose on Oct. 4, 1970. Her "Pearl" album debuted the following January and went to No. 1 in February 1971. Jim Croce was killed in a plane crash on Sept. 20, 1973. His first album, "You Don't Mess Around With Jim," had entered the album chart in July 1972. It reached No. 1 in January 1974. If groups are included, Nirvana's "MTV Unplugged In New York" should be noted for its November 1994 debut at the top, which followed Kurt Cobain's suicide in April of that year.

Selena's album, the first EMI Latin release to top The Billboard 200, includes the songs she was recording in English along with some of her biggest Spanish hits. Contributing to the new No. 1 title were several American artists and producers, including Full Force, David Byrne, Rhett Lawrence, and Keith Thomas, who wrote and produced "I Could Fall In Love." If EMI decides to release the single commercially and it reaches the top 40 of the Hot 100, it will be the first posthumous debut single to reach the top 40 of the Billboard pop singles chart since "Pledging My Love" by Johnny Ace in 1955.

LAFACE THE MUSIC: Seal and Shaggy both have bullets on the Hot 100, but despite their growth, the top

three titles remain the same (albeit with a switch between No. 2 and No. 3). That gives Arista a five week-hold on the top three, breaking the four-week record set by Motown in December 1968. TLC leads the charge with "Waterfalls," which has been No. 1 for LaFace all five of those weeks. Monica's "Don't Take It Personal (Just One Of Dem Days)" on Rowdy moves back to No. 2, and the Notorious B.I.G.'s "One More Chance" and "The What" on Bad Boy falls to No. 3.



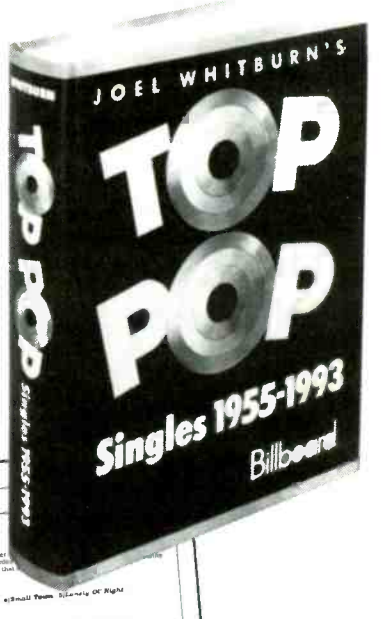
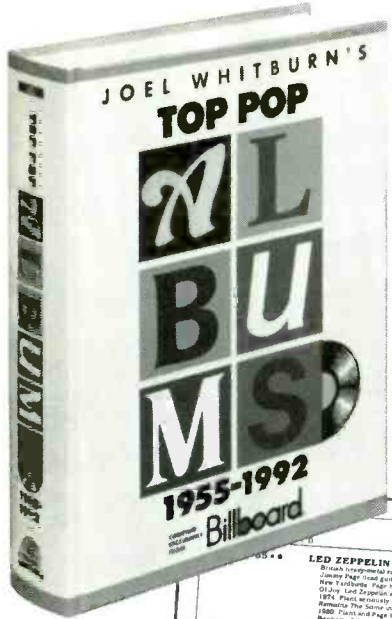
by Fred Bronson

THERE OR NOT THERE: The saga of the Rembrandts single continues. "I'll Be There For You" is No. 1 for the eighth week on the Hot 100 Airplay chart. My comment about the single not being commercially available elicited a great number of letters, including a photocopy of the 7-inch vinyl label from Randall

Kemp of Orange, Calif., and an actual 7-inch vinyl copy of the single from William Simpson of Los Angeles. Along with other Chart Beat correspondents, they want to know why the title isn't showing up on the Hot 100 if they can buy 7-inch vinyl copies.

For a definitive answer, I checked with associate publisher Michael Ellis, who explains that in order to chart on the Hot 100, a single must be released in one of the five widely available formats: cassette single, cassette maxi-single, CD single, CD maxi-single, or 12-inch vinyl. About 20 titles on the Hot 100 are pressed on 7-inch vinyl, but they are usually intended for jukeboxes. Some copies do find their way to retail outlets that specialize in 7-inch singles, but the format is not widely available. If the market changes and 7-inch vinyl becomes a widely available format once again, this policy could change. But don't expect that to happen any sooner than Model-T dealers opening up all over America.

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DEBUT DATE	PEAK POS	WKS CH	TOP VER	ARTIST - Title	Label # Number
10/13/79	23	14	1	JOHN COUGAR I Need a Love	84 Riva 202
2/16/80	87	3	1	Small Faces Sunny Side of the Street	84 Riva 205
9/27/80	17	17	1	John Cougar This Time	84 Riva 209
1/31/81	17	21	1	John Cougar Ain't Even Done With The Night	84 Riva 210
4/24/82	2	28	1	John Cougar Jack & Diane	84 Riva 211
7/24/82	1	22	1	John Cougar Hand To Hold On To	84 Riva 212
11/6/82	19	10	1	John Cougar Crawling Down	84 Riva 213
10/15/83	9	18	1	John Cougar Aurality Song	84 Riva 214
12/10/83	8	18	1	John Cougar Small Town	84 Riva 215
3/17/84	15	15	1	John Cougar R.O.C.K. in the U.S.A.	84 Riva 216
8/24/85	9	20	1	John Cougar Rain On The Scarecrow	84 Riva 217
11/2/85	8	18	1	John Cougar Rumblin' on the Floor	84 Riva 218
4/26/86	21	12	1	John Cougar Paper in Fire	84 Riva 219
8/28/86	28	13	1	John Cougar Cherry Bomb	84 Riva 220
8/15/87	9	18	1	John Cougar Check It Out	84 Riva 221
10/24/87	8	21	1	John Cougar Rocky Top	84 Riva 222
2/6/88	14	15	1	John Cougar Toni, Toni, Tonit!	84 Riva 223
5/14/88	81	8	1	John Cougar Human Subjects	84 Riva 224
4/29/89	15	12	1	John Cougar Jack & Diane	84 Riva 225
7/15/89	48	8	1	John Cougar John Cougar	84 Riva 226

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DEBUT DATE	PEAK POS	WKS CH	TOP VER	ARTIST - Album Title	Label # Number
2/15/69	10	95	4	LED ZEPPELIN Led Zeppelin I	810 Atlantic 8216
1/12/71	14	42	4	LED ZEPPELIN Led Zeppelin II	810 Atlantic 8230
4/14/73	1	99	4	LED ZEPPELIN Led Zeppelin III	810 Atlantic 8207
3/15/75	1	99	4	LED ZEPPELIN Led Zeppelin IV	810 Atlantic 8208
4/24/76	1	30	4	LED ZEPPELIN Physical Graffiti	810 Swan Song 200 (3)
11/19/78	2	48	4	LED ZEPPELIN The Song Remains The Same	810 Swan Song 8416

DEBUT DATE	PEAK POS	WKS CH	TOP VER	ARTIST - Record Title	POP POS	Label # Number
3/25/69	1	28	1	BROOKS, Garth Born To Be Wild	810 Columbia 33798	
9/9/69	1	25	1	Meek, Tom I Wanna Take You Home	810 Columbia 33798	
1/20/70	1	25	1	Meek, Tom I Wanna Take You Home	810 Columbia 33798	
5/2/70	1	21	1	Meek, Tom I Wanna Take You Home	810 Columbia 33798	
8/1/70	1	20	1	Meek, Tom I Wanna Take You Home	810 Columbia 33798	



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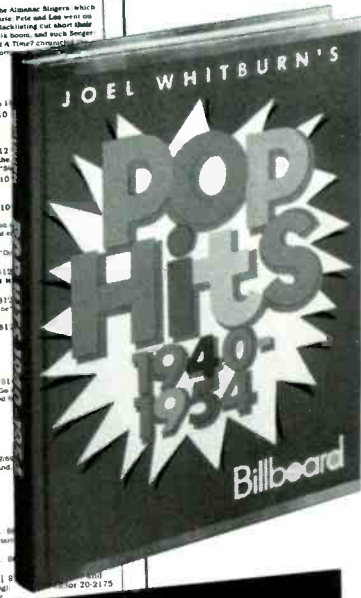
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DEBUT DATE	PEAK POS	WKS CH	TOP VER	ARTIST - Title	POP POS	Label # Number
7/6/50	1	25	1	WEAVERS, The Goodnight Irene	810 Capitol 44303	
7/1/50	21	17	1	WEAVERS, The Tennessee Swing	810 Capitol 44303	
12/23/50	11	13	1	WEAVERS, The The Roving Kind	810 Capitol 44303	
1/13/51	4	14	1	WEAVERS, The So Long (It's Been Good to Know You)	810 Capitol 44303	
3/31/51	2	23	1	WEAVERS, The On Top of Old Smoky	810 Capitol 44303	
8/16/51	19	6	1	WEAVERS, The Kissin' Time	810 Capitol 44303	
8/25/51	27	2	1	WEAVERS, The Within The Swains Go Marching In	810 Capitol 44303	
2/16/52	14	11	1	WEAVERS, The Win-A-Dollar	810 Capitol 44303	
4/29/52	19	1	1	WEAVERS, The Around the Corner (Beneath the Berry Tree)	810 Capitol 44303	
12/4/54	1	16	1	WEBER, Joan Let Me Go Lover	810 Capitol 44303	
2/22/41	20	1	1	WEEMS, Ted, and His Orchestra There'll Be Some Changes Made	810 Capitol 44303	
3/15/41	20	1	1	WEEMS, Ted, and His Orchestra I'll Come Back to You	810 Capitol 44303	
3/1/47	113	20	1	WEEMS, Ted, and His Orchestra Heartache	810 Capitol 44303	



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