

IN MUSIC NEWS




En Vogue's Terry Ellis Steps Out On EastWest

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ROLLING STONES: ON TOUR AND ONLINE

New Virgin Album, 'Stripped,' Made During Tour

BY PAUL SEXTON

LONDON—The Rolling Stones are taking a trip through the past, lightly. Their "Stripped" album, to be released worldwide by Virgin Records on Nov. 14, sees the British rock legends presenting 14 tracks in back-to-basics, yet still instantly recognizable, style.



THE ROLLING STONES

Perhaps as a reaction to the pomp and spectacle of their record-breaking Voodoo Lounge tour, the album was recorded acoustically, partly at the Stones' club dates earlier this year at the Olympia Theatre in Paris and the Paradiso Club in Amsterdam. Other songs were recorded in rehearsal at the Toshiba-EMI Stu-

dios in Tokyo and in Lisbon, Portugal, all produced by Don Was during the record-breaking Voodoo Lounge tour.

"It's the first time we've made an album on the road," says Keith

Richards, who co-produced the set with Jagger and Was. "You're either usually on tour or you're making a record, but I realized this could be quite interesting, because

(Continued on page 104)

A BILLBOARD EXCLUSIVE

'90s Satisfaction: Stones CD-ROM

BY PAUL SEXTON

LONDON—It's only virtual rock'n'roll, but the Stones like it.



The interactive "Voodoo Lounge," the Rolling Stones' first venture into CD-ROM, will be released in the U.S. and internationally as soon as possible behind the "Stripped" album (see story, this page).

Competitively priced at approximately 29.99 pounds (\$49.98) and available in PC and Macintosh formats, the CD-ROM was developed by the band in conjunction with Los Angeles-based Second Vision New Media. The title will be distributed in the U.S. by GTE Entertainment, based in Carlsbad, Calif.

(Continued on page 105)

In From The Storm

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RCA VICTOR

Handleman Racks Up A Restructuring

BY SETH GOLDSTEIN and ED CHRISTMAN

NEW YORK—Handleman is scrambling to retain its standing as the dominant U.S. rackjobber even as it streamlines its operations.

Lower music and video prices—combined with the decision by Wal-Mart, Handleman's major customer, to buy movies direct from the stu-

(Continued on page 105)

BILLBOARD SPOTLIGHTS

UK

SEE PAGE 51

Poi Dog Pondering Proves Fruitful On 'Pomegranate'

BY MOIRA McCORMICK

CHICAGO—Three years after its last full-length album, Poi Dog Pondering is back with a new recording—and a new self-run independent label.



POI DOG PONDERING

"Pomegranate" debuted locally Sept. 15 on the band's Pomegranate Records in a limited-edition pressing of 15,000 copies. It will be released nationally Nov. 14 via Bar/None Records of Hoboken, N.J., which is distributed

through Koch International. The Chicago-based band, which arrived here by way of Hawaii and Austin, Texas, began its recording career on Austin's Texas Hotel Records in 1987. Signing with Columbia in 1988, Poi Dog Pondering issued three albums before being dropped in 1993, a year after releasing its last album, "Volo Volo," in February 1992.

According to SoundScan, "Volo Volo" (Continued on page 103)

Triple-A: Obstacle To Acoustic Acts?

BY CARRIE BORZILLO

LOS ANGELES—As triple-A radio stations place more modern rock songs on their playlists, record labels are once again struggling to find a home for their acoustic-based artists and singer-song-

(Continued on page 22)



Billboard Monitor

RADIO CONFERENCE

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HEATSEEKERS

Joan Osborne Gets To 'Relish' Her No. 1 Spot

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TOP VIDEOS

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4th Qtr Looks Strong For Video Retail

New Sell-Through Titles Fight For Shelf Space

BY EILEEN FITZPATRICK

LOS ANGELES—Despite a slow summer, few open-to-buy dollars, and limited shelf space, video retailers are ordering as many new titles as possible to give their customers unprecedented choice.

"We're seeing the numbers come in stronger than last year," says Ingram Entertainment senior VP of sales Bob Webb. "We thought some titles would cannibalize others, but it's not happening."

Over the next two months, retailers will have to find room for a new major sell-through title every week.

In addition, there will be seasonal releases, including two versions of "Miracle On 34th Street," "It's A Wonderful Life," and multiple Christmas titles featuring Rudolph, Santa, Charlie Brown, or Mickey Mouse in the title.

Retailers must also make room for such repriced titles as "Little Women" and "Dumb And Dumber." And don't forget repromotions for such titles as "Forrest Gump" and "The Mask."

Buying decisions are complicated by a rental business that was down 8% in the third quarter, according to industry estimates, and a sell-through business that hasn't had a major hit since "Gump" in March.

Regardless, retailers say that they'll make room for new releases and that title selection will be the priority.

"I don't know if anything is going to get hurt," says Tower Video product manager Cliff MacMillan. "We'll bring in everything, but some titles won't have the same focus as others."

West Coast Entertainment VP of movie management Tom Foltz says the 500-store franchiser won't pass on much product either.

"It has more to do with quantities [we buy] rather than the number of titles," Foltz says.

In West Coast's case, Foltz continues, a dearth of open-to-buy dollars has forced the chain to buy less copies of such repriced titles as "Little Women" and "Grumpy Old Men."

Owensboro, Ky.-based distributor Wax-Works/VideoWorks VP of sales Kirk Kirkpatrick says some repriced titles could suffer, especially at the mass merchants, where space is more of a premium. "A title like 'Legends Of The Fall' will suffer at the hands of 'Batman Forever,'" he says.

Kirkpatrick adds that with more high-profile titles coming in the fourth quarter, mass merchants may not be able to afford to use video as a loss leader this year.

"Mass merchants are used to having one or

two major hits during the fourth quarter, not one every week," says Kirkpatrick. "Non-mass merchants are looking to take a big profit and are a lot more optimistic about bringing in more titles."

Retailers that experienced a returns problem last year are also relying more on re-orders than on preorders.

"We've already reordered on 'Cinderella' and don't want to end up with another 'Star Wars' crunch, [which] caught us by surprise," says Tower's MacMillan.

Studios have lowered their goals, a trend that began after heavy returns on "Snow White And The Seven Dwarfs" and "Jurassic Park," each of which shipped more than 20 million last year.

According to distribution sources, sales goals are more conservative.

For example, Buena Vista Home Video's fourth-quarter goals are "Cinderella," 15 million units; "The Santa Clause," 3.4 million; and "Gordy," 1 million.

Retailers say the reissue of "Cinderella," which was released two weeks ago, is performing as well as "Pinochio," which made the rounds for a second time in 1993 and sold 13.4 million units, according to Buena Vista.

For its second time out, "Cinderella," is expected to sell about 50% of its initial shipment in two weeks, the company says, which would equal its total sales when it was first released in 1988.

20th Century Fox Home Entertainment is looking to ship 6 million each for "Mighty Morphin Power Rangers: The Movie" and the remake of "Miracle On 34th Street."

Warner expects to ship 12 million units of "Batman Forever," which is about the same number MCA/Universal Home Video expects from "Apollo 13." MCA also plans to load in 8 million units of "Casper," and Warner wants to sell 6 million of "Free Willy 2: The Voyage Home" in the fourth quarter, according to distribution sources.

(Continued on page 103)

Major Acts On Enhanced CDs For Interactive Label's Debut

BY MARILYN A. GILLEN

LOS ANGELES—Nu.millennia is gearing up for its role as one of the first true interactive record companies with an initial slate of major-artist enhanced CD projects on tap for Christmas. The company has also announced its first new-artist signing and the imminent opening of fully staffed label offices in Los Angeles and Nashville.



Formed earlier this year by a consortium including Compton's New-Media founder Norm Bastin and music-industry veterans Paul Atkinson, Bruce Lazarus, Michael Lippman, and Bernie Taupin (Billboard, May 13), the San Diego-based company has a mandate to strike multimedia deals with established artists and/or their labels, while building its own roster of new artists through its Los Angeles and Nashville nu.millennia records divisions, says Bastin, chairman/CEO of parent company nu.millennia inc.

The company also plans to establish itself as a distributor for interactive music and computer-software titles, Bastin says, with 14 third-party distribution deals already in place.

Nu.millennia will make its debut with the December/January rollout of enhanced CD titles from established artists White Zombie (under license from Geffen), Clay Walker (under license from Giant), Terence Trent D'Arby, and P.M. Dawn. Nu.millennia has also developed an enhanced CD for A&M act Soundgarden that is due Nov. 21, although that project was unique for nu.millennia in that A&M will release the finished product, with distribution through PGD and Philips Media (Billboard, Oct. 14). All other titles will be released by nu.millennia, which will handle marketing, sales, and distribution into music and computer retail channels.

The company plans a major December-January advertising push behind those and other titles still to be announced, Bastin says. The campaign will include mass-market magazine print ads and 450 TV spots on (Continued on page 94)

THIS WEEK IN BILLBOARD

OH! CAROLE—A TRIBUTE TO 'TAPESTRY'

EMI Music Publishing hatched the idea for "Tapestry Revisited," a multi-artist album on Lava/Atlantic that pays homage to the songs on Carole King's classic 1971 album "Tapestry." Deputy editor Irv Lichtman has the story. **Page 45**

WEA STAYS ON TOP

Market-share rankings for the nine months ending Oct. 1 show that WEA is still the No. 1 distributor in the U.S. The independent sector, meanwhile, is No. 2, with strong showings in classical music, jazz, and rap. Senior retail editor Ed Christman reports. **Page 59**

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New Seagram D.C. Office To Keep Eye On Trade Concerns

■ BY BILL HOLLAND

WASHINGTON, D.C.—For the first time in 15 years, a record label will have a full-time office to pursue its interests here.

The Seagram Co. Ltd., parent company of MCA Inc., announced Oct. 10 that it has chosen Matthew T. Gerson as its new VP of public policy to head its MCA/Universal Entertainment division here.

Gerson will be in charge of working with Washington lawmakers and policy leaders here in dealing with issues affecting its MCA record label, Universal movie studio and home video division, Putnam book publishing, and theme park interests, including patent, copyright, and trade matters.

Insiders here say that MCA's decision to open a Washington office reflects the changing hi-tech climate affecting intellectual property, rather than the political climate. Sources say that MCA's appointment of Gerson was not prompted by the recent bashing of Time Warner by Sen. Robert Dole, R-Kan., and others.

"I'm sure MCA wants to be close to the decision makers and policy makers of the National Information Infrastructure and to changes in the copyright law and communications laws," says one industry insider.

At 37, Gerson is a Washington veteran, having served as the Motion Picture Assn. of America's VP, congressional affairs, since 1989. Previous to that appointment, he was a leading copyright and communications lawyer under Sens. Charles McMathias and Patrick Leahy.

During his time on Capitol Hill, Gerson was intimately involved with recording industry copyright-protection issues, such as record rental rights and audio home taping, and worked on the new laws granting copyright owners greater protection in those areas. He also worked on trade issues.

Not since Warner Communications Inc. (now Time Warner Inc.) opened its D.C. office in 1980 has an entertainment company elected to open corporate headquarters here, with in-house lobbyists and public-policy staffers.

Warner's first point man here was Jason Berman, now chairman/CEO of the Recording Industry Assn. of America.

As in other industries, it is *pro forma* these days for entertainment and communications trade groups to have headquarters in D.C. Beyond trade-group representation, however, most individual entertainment companies that have decided on a D.C. presence, such as Sony and Disney, choose to retain outside counsel law firms and to

hire public relations and lobbying firms for specific issues and projects, rather than maintain an office and full-time staff.

Time Warner and Seagram's new MCA/Universal offices are the exceptions. Back in 1922, the MPAA was the first entertainment-industry trade group to set up shop in the capital. The National Assn. of Broadcasters, flush from the success of radio, established its government policy beachhead in D.C. in 1930. The Electronic Industries Assn., then representing radio manufacturers, brought its government-relations office to D.C. from New York in 1933.

(Continued on page 97)



Tales From The Crypt. BMG executives announce that BMG Distribution has entered into an agreement to distribute music from Mausoleum Records, one of Europe's premier hard rock labels. Shown, from left, are Denis Kellman, VP of legal and business affairs, BMG Entertainment; Steven Ship, GM, Mausoleum Records; Pete Jones, president, BMG Distribution; Jody LaRusso, director of sales and marketing, Mausoleum Records; and Bob Morelli, VP of field operations, BMG Distribution.

New Warner Web Site Targets Programmers 'Radio Forum' Debuts With Madonna Promotion

■ BY MARILYN A. GILLEN

LOS ANGELES—Warner Bros. Records is adding radio promotion to the long and imaginative list of uses the music industry has found for the Internet.

On Wednesday (18), the label launches its new online Radio Forum with a splash: the debut within the site of Madonna's first single, "You'll See," from her forthcoming album, "Something To Remember."

The single will be introduced to radio programmers by the artist herself via an exclusive online message.

The primary function of the new forum, though, is less about flash and

Africa Gets Music Video Network French Broadcaster Sets Sights On World

■ BY EMMANUEL LEGRAND

PARIS—Africa, cradle of many modern musical influences, will have its own music TV channel in 1996. The new station will be dominated by African acts and will serve as a bridge for the different musical genres on the continent.

Run by French music channel MCM Euromusique, the African channel will be satellite-delivered to cable systems and terrestrial broadcasters.

Frederic Vinzia, president of MCM Euromusique, says that Africa comes naturally to mind when music is considered. The fact that 65% of the African population is less than 25

years old makes the continent even more attractive for such a project.

"The first ones to enter this market stand a good chance of becoming the reference," says Vinzia. "We have made preliminary studies, and we have decided that such a channel makes sense and would answer a need. It will be the first-ever thematic channel to cover Africa. As music is a universal language, we believe that a thematic channel based on musical programming stands a real chance of interesting audiences in Africa."

For Vinzia, the launch of such a channel will be made easier by the fact that Africa is universally recognized as musical source. "We're not starting

from scratch. There is a wide range of music produced in Africa that has strong connections with many European countries, most notably France. Creating a specific program for Africa with a dominant African content will be a source of material to feed our other European network."

Which satellite the channel will use is still under consideration, but Vinzia says there is a chance that Intelsat would provide a good choice. The signal will go to local cable and MMDS systems in Africa, as well as terrestrial broadcasters.

Vinzia would not elaborate on the budget required for the launch.

(Continued on page 106)

PolyGram Buys 51% Stake In John Tesh's GTS Label

■ BY BRETT ATWOOD

LOS ANGELES—PolyGram Records Inc. has acquired a 51% stake in GTS Records, the independent label owned by musician/television personality John Tesh.

As part of the joint venture, PolyGram will assume marketing and distribution responsibilities for the indie label.

Despite reports that PolyGram purchased its stake in GTS for about \$10 million, a source close to the deal says the purchase price was closer to \$8 million.

"Nine years ago, I was selling 'Tour De France' out of my house," says Tesh, referring to his first album. "This deal feels great to me. My wife [actress Connie Sellecca] and I are especially happy, because we put this label together from

scratch."

As a result of the deal, GTS president Ken Antonelli exits the label. Antonelli will remain as a consultant for the company, says Tesh.

In another key staff change, Erma Caldera is promoted to director of marketing. She had been director of field marketing.

Some additional GTS staffers will be replaced by PolyGram employees. However, GTS will maintain offices and some staff in its Sherman Oaks, Calif., offices, which also house Tesh's production company.

GTS releases will be marketed in the

(Continued on page 97)



TESH

EMI Christian Distrib Revamps Executive Lineup

■ BY DEBORAH EVANS PRICE

NASHVILLE—Billy Ray Hearn has been named chairman/CEO of the

EMI Christian Music Group, and Jeff Moseley, former Star Song Communications executive VP/COO, has been appointed CEO of Star Song.

Former Star Song CEO Stan Moser will move into a consulting and business development role with the EMI Christian Music Group.

Jim Fifield, president/CEO of EMI Music, says choosing Hearn for chairman/CEO was "a natural step."

Hearn has served as co-chair with Fifield since the EMI

Christian Music Group was formed earlier this year (Billboard, Jan. 7). Hearn will be responsible for all EMI Christian Music Group units, including EMI Christian Music Publishing, Sparrow

(Continued on page 41)



HEARN



MOSELEY

Blockbuster Names Music/Vid Pres.

NEW YORK—Blockbuster Entertainment thinks music and video are enough alike to put both under the direction of one executive, Gerald Geddis.

"We've reached the point where they can benefit from a closer coordination of their operations," says spokesman Mike Caruso.

Since it began acquiring music retailers three years ago, Blockbuster had kept them separate from its

video stores.

Geddis, now worldwide president of music and video operations, ran Blockbuster's U.K. video venture before returning to the U.S. He replaces Gerald Weber, former president of Blockbuster Music, and Ramon Martin-Busutil, former president of Blockbuster International. Geddis reports to Steven Berrard, Blockbuster Entertainment Group president/CEO.

In earlier coverage, Billboard reported that Jerry Comstock, formerly senior VP of operations for the music division, was named president of that division (see story, page 64). Comstock and Scott Barrett, who has been promoted from executive VP of operations to domestic video president, report to Geddis.

SETH GOLDSTEIN



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Commentary

Songwriters' Rights Need Defending

BY MARILYN BERGMAN

First and foremost, I am proud to call myself a songwriter. And never am I more proud than when I am in Nashville, as I was during the recent Country Music Week (Billboard, Oct. 14).

Nashville is more than the country music capital of the world. Its songs and songwriters are part of a long and continuing tradition of some of the best of American music. At last week's events, I was again moved by the community of writers and artists that exists there, and by the joy they take in each other and in each other's achievements.

Speaking with fellow songwriters in Nashville, what is clear is not only their love for each other, but their love for what they do. It made me think: Maybe we let our love for what we do show too much. Maybe we make it look too easy. Maybe that tends to devalue what we do. Maybe because our work looks like fun, it doesn't always receive the respect it should.

The recent and glaring example of this devaluation of our creative output can be seen in the bills currently before Congress: H.R. 789 in the House of Representatives and S. 1137 in the U.S. Senate. These grossly misnamed "Fairness In Music Licensing" bills, introduced at the behest of the National Restaurant Assn. and others, would allow restaurants, bars, and similar establishments to use music without payment.

There is a long tradition in America—going back to our very roots—of protecting property rights. Music is a product of the factory of someone's mind—no less real than the tangible product of someone's hands or off an assembly line. The framers of the Constitution recognized this in Article 1, Section 8, clause eight, which reads: "Congress shall have power to promote the progress of science and useful arts, by securing for limited times

to authors and inventors the exclusive right to their respective writings and discoveries."

This language has stood the test of time and countless assaults by those who would seek to avoid fairly compensating our country's creators.

I particularly admire the brilliance of Justice Oliver Wendell Holmes' opinion in the 1917 case of *Herbert vs. Shanley*. The case



'Hard-won victories are in danger of being reversed.'

Marilyn Bergman is president/chairman of the board of ASCAP and an award-winning lyricist.

involved Victor Herbert, a composer and one of the founders of ASCAP, and the Shanley Restaurant company. In that case, the restaurant argued that customers don't come for the music, that the music was "incidental."

Justice Holmes wrote: "It is true that music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking rival noise give a luxurious pleasure not to be had from eating a silent meal."

So much for the restaurateur who, during one of our several recent attempts at negotiation, offered this: "Music? I only use it to cover up the noise from the kitchen." Justice Holmes must have also heard that argument, for he referred to it when he spoke of the use of music over rival noise!

It has taken many such cases over the years to secure the hard-won victories that are now

in danger of being reversed. It seems that what our nation needs to focus on is the protection of intellectual property rights—our rights as writers, artists, publishers, producers—in the next century, in cyberspace where a new world of challenge and opportunity presents itself. The National Restaurant Assn.'s attacks divert our energies by forcing us to fight for existing rights when we should be addressing the many matters of global significance in this information age. We need to strengthen existing international agreements and perhaps create new ones, rather than fighting to preserve copyright protection here at home.

By sitting together with all the parties concerned with the proposed Performance Right in Sound Recordings bill and engaging in a reasoned airing of differences and a good-faith effort to find common ground, various issues were resolved and much-needed legislation was the result. That's how it should be.

We have sought to negotiate with the National Restaurant Assn. and the other trade organizations involved. We have put forward many ideas and many concrete proposals, including proposals for legislation, all to no avail, without even a constructive response.

Let it be known that we are eager to meet at any time, at any place, in an effort to resolve our differences.

Yes, we love what we do. But it is also how we make a living, feed and clothe our families, send our kids to college, and enjoy a night out at a restaurant or bar.

Allow me one more quote from Justice Holmes that says it all: "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

Indeed it is.

VOICES CARRY

BY THOMAS BONETTI

The United States, as a GATT signatory, is obligated to provide a minimum 50-year (copyright or neighboring rights) protection to performers and producers of sound recordings. The Copyright Extension Act is the obvious and logical statute for implementation of this protection.

The European Union last year passed "Rental & Duration Directives," which obligated all member nations to establish, *inter alia*, a minimum 50-year sound protection period. Two days before the July 1, 1995, deadline, Germany (which previously protected non-German sound recordings for a 25-year period only) passed the "Third Law To Amend The Law On Authors' Rights," which extended sound recording protection to 50 years.

Music publishers spent a great deal of time and money to promote their Copyright Extension Act agenda:

- Allegation: The music publishing congressional lobby successfully argued that a 20-year musical composition copyright term extension of life of author(s) plus 70 years was essential to U.S. interests and that our failure to "harmonize" with the similar extension passed by the EU would result in annual U.S. losses of tens of millions of dollars. This lobby provided testimony of celebrity songwriters

to congressional committees and created sophisticated publicity mailings to sell their message.

- Fact: If "harmonization" were the true objective, Congress would need to pass legislation to revamp U.S. copyright office procedures for every song/composition published prior to 1976. Every pre-1976 song/composition has always been granted a copyright term life based on a number of years since publication—only post-1976 songs/compositions have a term activated by the death date of their author(s).

LETTERS

R.S.V.P. FROM TLC

Just wanted to drop a line to say thank you for Billboard's invitation to TLC to perform on the Billboard Awards (Dec. 6 in New York); we're delighted to be able to accept the offer. We are all looking forward to the show, and hopefully TLC will prove themselves the main attraction both in performance and awards. See you in December!

Lisa Cambridge
 National Director, Publicity and Media
 LaFace Records
 Atlanta

Moreover, the term life of copyright for post-1976 songs/compositions has no immediate relevance, as none would be scheduled to enter the public domain until 2027 (and then only for songs where the author wrote the song and died in 1976!)

- Opinion: The true objective of the music publishing lobby was to stop all songs/compositions published in the early '20s from entering public domain, and it (wisely, in my opinion) created this "harmonization straw man" to gain its objective. The music publishers are currently lobbying Congress to create a moratorium on copyright expiration in the event that the Copyright Extension Act doesn't pass by the end of 1995 (when songs/compositions first published in 1920 would otherwise become public domain).

I feel very strongly that U.S. copyright/neighboring right protection of sound recordings created from 1946 to early 1972 is at least as important to the music industry as extending the copyright term for songs written during 1920.

If you share this view, I urge you to use your influence to cause our (noncopyrighted pre-1972) sound recordings to be protected as part of the U.S. Copyright Extension Acts (HR 989 and S 483).

Thomas Bonetti is CEO of *Celebrity Licensing Inc.* in Los Angeles.

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



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ENTERTAINMENT GROUP

October 24

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Jim Nash Dies At 47; Founder Of Wax Trax!

■ BY TRUDI MILLER ROSENBLUM

Jim Nash, president and co-founder of the seminal industrial music label Wax Trax! Records, died of complications from AIDS Oct. 10 in Chicago. He was 47.

Wax Trax! began in 1974 as an alternative record store in Denver founded by Nash and Dannie Flesher, his partner and longtime companion. In 1978, they moved to Chicago and opened a new Wax Trax! store on the city's North Side. The store became the focus of Chicago's underground music scene. In 1980, some fans convinced Nash and Flesher to release a 12-inch EP by their band, Strike Under, and the Wax Trax! label was born.

The label pioneered the industrial music movement in the U.S., issuing music by such acts as Ministry,



Jim Nash, right, with his Wax Trax! partner and companion, Dannie Flesher.

KMFDM, Front 242, My Life With The Thrill Kill Kult, and Revolting Cocks—dark, grim, technology-oriented rock with a machine-like dance beat. (Occasionally, the label put out lighter releases, such as Divine's 12-inch single "Born To Be Cheap"/"The Name Game.")

The artist-oriented label worked largely on handshakes—an approach that ultimately backfired when a number of bands left for major labels. Wax Trax! was forced to file for bankruptcy in 1992 and was subsequently sold to TVT Records, but Nash and Flesher retained creative control.

TVT president Steve Gottlieb says, "Jim was just amazing. He was brilliant. He did what few people ever do—he built a kind of magical, personal imprint that made people want to buy and listen to his records just because it was a Wax Trax! record. He was an amazing inspiration to a whole lot of people. He knew how to nurture chaos and created a great home for a lot of creative people who I know are going to miss him—along with countless fans."

Gottlieb also describes Nash as "a visionary and a beautiful, gentle man."

Gottlieb adds that Wax Trax! "is having its best year ever and will continue under the leadership of Dannie Flesher."

In November 1994, Wax Trax! released "Blackbox," a three-CD boxed retrospective.

In addition to Flesher, the Kansas-born Nash is survived by his daughter, Julia; his son, Aaron; and his granddaughter, Olivia. A fund for donations in his memory will be established at a charity yet to be named.



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October 24



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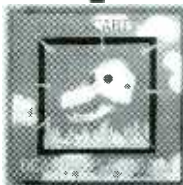
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Performance Right Bill Nears Vote In House

BY BILL HOLLAND

WASHINGTON, D.C.—The House of Representatives, having returned from recess, will soon vote on the recording industry's groundbreaking Digital Audio Performance Right bill.

H.R. 1506 had been in limbo for nearly a month, while busy House legislative leaders and staffers decided which procedural course to take with the now-noncontroversial bill. The measure, which for the first time offers labels and artists copyright protection for music transmissions on digital services, is identical to the Senate version, passed Aug. 8.

Once implemented, performance royalties from digital providers to labels and artists could total millions of dollars per year from domestic sources. The bill, which brings the U.S. into line with the Berne Convention provisions for international copyright, will result in new income from international sources. All royalties will be split evenly between labels and artists.

A floor vote on the historic bill will probably happen Monday (16) or Oct. 23, according to Capitol Hill sources. It has been placed on the House's suspension calendar, which is reserved for noncontroversial measures. No debate is expected.

After the House bill is passed, a
(Continued on page 106)

Digital Royalty Checks Still Slim For Acts, Labels

WASHINGTON, D.C.—Three hundred U.S. recording artists will see checks in the mail this week that represent first-time royalties accrued as a result of the 1992 Audio Home Recording Act.

Because the checks are for the first years in which manufacturing companies had to pay royalties (1992-93) based on sales of such digital recording devices as the MiniDisc and DCC, the payments are small, averaging \$436 per artist.

The nonprofit Alliance of Artists and Recording Cos., representing labels and artists in settlements under the digital-home-taping law, is sending a total of \$131,000 to artists. Soon to come is a settlement payment totaling \$191,000 to labels for 1992-93; payments for 1994 to artists and labels will total \$350,000. The figures are minimal because post-CD digital recording hardware has not caught on in the consumer marketplace.

The AARC announced a universal settlement in the spring (Billboard, May 13) and got the money from the Copyright Office, thus saving fees that would have been charged by the government for holding the funds, but it has had to spend the intervening months checking and documenting individual claims before sending out the checks. The figures represent only the royalties accrued for labels and artists.

Under the act, artists and labels get two-thirds of the total royalties; music publishers and songwriters receive one-third. Still to be announced is a settlement and disbursement of money for the songwriter/music publisher Musical Works Fund. A joint-claim settlement for those monies was filed in the spring.

BILL HOLLAND

Artists & Music

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

En Vogue's Ellis Steps Out With EastWest Solo Debut

BY J.R. REYNOLDS

LOS ANGELES—The original concept that producers Denzil Foster and Thomas McElroy had when they formed EastWest act En Vogue was to package four talented, attractive female vocalists as a '90s version of the Supremes, and, after establishing the group's recording career, to break the individual members as solo acts.

Five years and more than 4 million records later, Terry Ellis is the first funky diva to step forward with a solo debut, "Southern Gal," due for worldwide release Nov. 14.

EastWest executives are confident that "Southern Gal," which was produced by Foster and McElroy, will be a success. However, industry observers are curious as to whether one En Vogue vocalist can achieve sales that approach the level attained by the group.

Says Jeff Morse, co-owner of



Lansing, Mich.-based Where House Records, "It's always an iffy proposition when an artist breaks out from a group, because the name recognition isn't always there, but it's not like she's starting from scratch."

Dan Schaefer, buyer for 18-store, St. Louis-based Sound Disk-Tribu-

(Continued on page 97)

Rising Tide, Zero Hour Join Forces Young Labels Have Symbiotic Relationship

BY PAUL VERNA

NEW YORK—An agreement between Doug Morris' MCA-affiliated Rising Tide and Zero Hour Records will give the veteran executive's fledgling label its first entry into the alternative rock arena, while providing the New York-based indie developer its resources to develop its roster.

ZERO HOUR

The deal, which gives Rising Tide exclusive distribution of Zero Hour product, is the first for Morris' label, which he formed after his bitter departure from the Warner Music Group (Billboard, July 22). Zero Hour Records is home to such acclaimed alternative acts as 22 Brides, Space Needle, and the Cucumbers.

The move is the first signing by Morris' fledgling company. It is also a major step for Zero Hour, which has garnered significant critical attention but has yet to experience a major breakthrough.

The agreement covers all Zero Hour



22 BRIDES



SPACE NEEDLE

acts except Dirt Merchants, who have signed to Epic Records. The remainder of Zero Hour's roster consists of Shallow, Kittywinder, and Grover, according to the company.

Sources at both labels say that Zero Hour acts will have the choice of going through either MCA's Uni Distribution or independent distributors. So far, the only two titles on the schedule—22 Brides' Nov. 7 release, "Beaker" (Billboard, Aug. 12), and a Christmas-themed sampler of Zero Hour bands—are planned for major distribution. Early next year, Zero Hour plans to re-

release an album by Grover (Billboard, May 6), which features Angie Carlson of Let's Active fame.

Rising Tide executive VP Daniel Glass, a veteran of EMI Records Group, says of the deal, "After leaving EMI at the end of last year, I found myself with a lot of time to do my favorite thing, which is seeing artists play live. After the new year, I went out as much as possible to see live rock'n'roll, and more often than not I'd find myself at clubs where acts on Zero Hour were playing."

Glass says he was particularly im-

(Continued on page 22)

Horace Andy Back In The Light On Reissue By Blood And Fire

BY ELENA OUMANO

The August reissue of reggae singer Horace Andy's 1977 album "In The Light/In The Light Dub," which was previously out of print, marked the U.S. debut of U.K. label Blood and Fire.

Blood and Fire, founded in 1993, comes to the U.S. through the Los

(Continued on page 44)



ANDY



Yes, We Have No Guitars. The members of Morphine, the guitarless Boston trio, strike a pose with their Heatseekers T-shirt award, which commemorates the band's rise to No. 1 on the Heatseekers chart with its second Rykodisc release, "Yes," in April. The band will tour Europe in October and Australia in November. Shown, from left, are Dana Colley, Billy Conway, and Mark Sandman.

Verve Pulls No Punches With '40s Mercury Box

BY CHRIS MORRIS

LOS ANGELES—PolyGram's Verve Group—noted for its lavish, award-winning jazz boxed sets—will attempt to outdo itself with the Nov. 7 release of a limited-edition box of rarities, "Blues, Boogie, And Bop: The 1940s Mercury Sessions."

The seven-CD set celebrates the 50th anniversary of Mercury Records, founded in Chicago in 1945. Verve has marked the event throughout the year with individual packages devoted to repertoire from Mercury and its '50s

jazz imprint Emarcy. But "Blues, Boogie, And Bop" is being positioned as the *pièce de résistance*.



HUMES

The set, which is being issued in a worldwide edition of only 20,000 copies, consists of the complete '40s sessions for the label by such notables as boogie-woogie

pianist Albert Ammons; Count Basie's vocalist Helen Humes; Kansas City, Mo., pianist Jay McShann; blues

(Continued on page 84)

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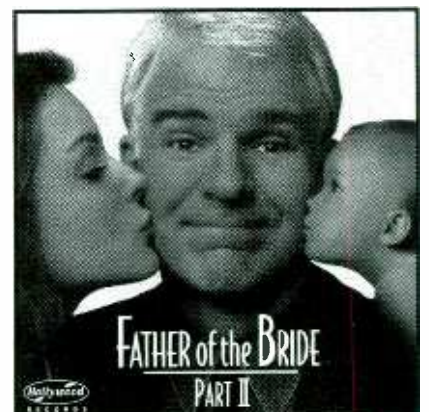
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includes the bonus track "The Way You Look Tonight" from "Father of the Bride"

IN STORES 11/14



AC/DC Blasts Back On 'Ballbreaker' Elektra Act Returns After 5-Year Hiatus

BY CHRISTIE ELIEZER

SYDNEY—After almost five years without a new studio album, AC/DC's new "Ballbreaker" went gold (sales of 35,000 units) on its first day of release, Sept. 25, in the band's native Australia and debuted at No. 1 on the album chart here.

Audiences worldwide have shown similar enthusiasm for the album, released on Elektra internationally and on Alberts Productions in Australia. "Ballbreaker" reached the top 10 on charts throughout most of Europe and debuted at No. 1 in Finland, Sweden, and Switzerland.

The album is currently No. 2 in France, Norway, and Austria, No. 3 in Portugal, and No. 4 in Germany, where AC/DC has a particularly strong fan base.

The international shipment of the album, including the U.S. but excluding Japan and Australia, was 2.5 million units, according to the label.

"Ballbreaker," which sees the band reunited with original drummer Phil Rudd, is AC/DC's third chart-topper in Australia, following "Back In Black" and "Live." Four other albums peaked at No. 2 here, and altogether, the band has had 11 top five albums in its home market.

Over the course of its career, AC/DC has sold 4.5 million units in Australia, a feat unmatched by any other Aussie act, according to Alberts Productions.

What strikes Alberts GM Fife Riccobono is that marketing has yet to begin in earnest for "Ballbreaker."

"Response from media and retail has been fantastic," Riccobono says. "We supplied 10 media people with advance cassettes for prerelease [phone interviews with the band], and that started a buzz. Some radio stations jumped on the single ["Hard As A Rock"] straight away, a week before they were officially serviced. I can



AC/DC

honestly say that this is an album where people are responding just to the music."

Australia's MMM radio network, which held prerelease listening parties for the album, is featuring other tracks in night shifts.

"We'd be mad not to," says MMM PD Lee Simon. "A lot of people out there like them. AC/DC transcends fads and trends, in that people might move onto other things but come right back to AC/DC when they have a record out. You know what you're getting. They're a dependable oasis in a sea of confusion."

Simon cites this, along with the members' no-frills lifestyles and normality in dealing with the pressures of huge success (80 million record sales worldwide), for the band's continued popularity.

"They quietly go about disturbing people and making a loud noise," says Simon. "If AC/DC toured here, they'd be a promoter's dream. They're consistent and reliable, with all the good things that go with it, without the bad

(Continued on page 23)



Surf's Up! Musicians, writers, and staff from reissue label AVI celebrate the release of the label's two-volume set "Rare Surf Vol. 1 And 2: The South Bay Bands" with a standing-room-only performance by Paul Johnson at San Francisco's Paradise Lounge. Shown, from left, are Rob Santos, manager of A&R and product development for AVI; Johnny Bartlett of the Phantom Surfers; Johnson; Dan Valente of the Boardwalkers; and Domenic Priore, California sound historian.

Columbia's Tony Bennett Looks To His 'Ladies'

BY JIM BESSMAN

NEW YORK—Tony Bennett's Grammy-winning "Unplugged" has given the seemingly ageless 69-year-old pop-jazz vocalist the welcome challenge of topping that success.

Bennett and his label, Columbia Records, already have a head start exposure-wise, as Bennett's new album, "Here's To The Ladies," due in the U.S. Oct. 24, was preceded by an A&E Network "Biography" and guest appearances on "Sesame Street" and "Cybill."

Last month, Bennett launched an "I Left My Heart In San Francisco" merchandise line via Sony Signatures. He appeared at two Macy's Union Square events in San Francisco in September, including a free afternoon concert that drew 10,000 people.

Bennett also performed there in a

benefit concert for the Juvenile Diabetes Foundation.

"This is no novelty, but a real artist spanning the decades, permeating the culture," says Jay Krugman, Columbia's VP of marketing. "His stature and sales perspective will continue to spread from the more traditional older audience to the MTV demo."

"Here's To The Ladies" returns to the concept-album approach Bennett employed prior to "Unplugged" with titles, such as "Perfectly Frank" and "Steppin' Out," that showcased material identified with Frank Sinatra and Fred Astaire, respectively.

According to SoundScan, the June 1994 "Unplugged" has sold 465,000 units, while "Steppin' Out" has sold 318,000 copies since its October 1993 release. "Perfectly Frank," issued in September 1992, has sold 506,000 copies.

The new disc contains 18 tracks as-

sociated with great female pop and jazz vocalists, including Dinah Washington, Judy Garland, Ella Fitzgerald, Billie Holiday, Lena Horne, Liza Minnelli, Barbra Streisand, Blossom Dearie, and Ethel Merman.

The album release—which Danny Bennett, the singer's son and manager, says may be celebrated on street date with a lunchtime performance outside Radio City Music Hall—will be accompanied simultaneously by a Sony home video program that includes material from the A&E bio and unreleased footage.

Later this month, Tony Bennett will tape a concert special in Los Angeles to air Dec. 1 on CBS-TV. Titled "Here's To The Ladies In A Concert Of Hope," the special will benefit the Center for Addiction and Substance Abuse and will feature Mary Chapin Carpenter, Brandy, Roseanne, Patti LaBelle, and Minnelli.

Danny Bennett and Columbia are looking for new avenues to broaden Tony Bennett's base. On Aug. 29, the initial three entries were released in "The Tony Bennett Masters Series," a quarterly catalog reissue program.

The first titles—"Something," "Who Can I Turn To," and "I Wanna Be Around" (which also contains material from the album "This Is All I Ask")—will be followed next year by a trio that tentatively includes "The Beat Of My Heart" and "The Carnegie Hall Concert."

Bennett also will appear in the dairy industry's round of celebrity "milk mustache" print ads.

On the media front, a Nov. 3 "Tonight Show" appearance is booked.

Bennett, who maintains a 200-date-a-year concert schedule, will perform a fund-raiser for Presbyterian Babies

(Continued on page 26)

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Cannelli is appointed president of Rocket Records in New York. He was senior VP of music program development for MTV.

Geoffrey Weiss is promoted to VP of A&R for Warner Bros. Records in Los Angeles. He was product manager.

Rick Froio is named VP of sales for Atlantic Records in New York. He was branch manager of the WEA regional office in Cleveland.

Davett Singletary is promoted to VP of artist development and marketing for LaFace Records in Atlanta. She was national director of artist development.

Capitol Records in Los Angeles promotes Ricky Mintz to VP of advertising and merchandising, Mike Weetman to VP of strategic planning and financial analysis, Chris Lopes senior director of national promotion, and Heidi Grimm to senior director/controller. They were, respectively, senior director of advertising and merchandising, senior director of marketing planning, national director of promotion for Hollywood Records, and direc-



CANNELLI



WEISS



FROIO



SINGLETARY



MINTZ



LEON



ROWLAND



KOS

tor of accounting.

Arista Records in New York appoints Cathy O'Brien senior director of international marketing. She was director of international marketing for Columbia Records.

Ellen Williams is named senior director of product development for Mercury Records in New York. She was director of artist development for Tommy Boy Music.

Diane Nelson is promoted to director of promotions for Walt Disney Records in Los Angeles. She was manager of promotions.

Tommy Boy in New York names Sean Thompson director of rap promotion and Victor Lee director of video promotion. They were, respec-

tively, director of rap promotion at Loud Records/Steve Rifkin Co. and director of mix-show and club promotion at Tommy Boy.

Donna Dolan is promoted to director of advertising for Elektra Entertainment Group in New York. She was manager of advertising.

Cathy Williams is named national manager of media relations for Rhino Records in Los Angeles. She was publicity and media relations coordinator at Capitol Records.

PUBLISHING. MPL Communications Inc. in New York promotes Thomas W. McCabe to senior VP/CFO, Bill Porricelli to VP of promotion and new product development, and Peter Sil-

vestri to VP of licensing and royalties. They were, respectively, VP of administration and finance, promotion manager, and royalties manager.

Dale Dodson is promoted to creative director at Sony Music Publishing Nashville. He was a staff writer.

Daniel Spears is promoted to senior director, Eastern division, media licensing at BMI in New York. He was regional director, Central region, media licensing.

RELATED FIELDS. Metropolitan Entertainment Group in New York appoints Michael Leon senior VP and head of MEG's record and music publishing division, Jeff Rowland senior VP and head of MEG's Broadway and televi-

sion production division, and Rob Kos VP and head of MEG's artist management division. They were, respectively, senior VP of international for EMI Records, co-founder and senior VP of PolyGram Diversified Entertainment, and director of artist management at MEG.

Jose Raul Perez is named director of U.S. recorded music product development at Reader's Digest in New York. He was VP of marketing for Music Sound Exchange.

Robin Kaye is named senior director of film and television licensing for PolyGram Filmed Entertainment in Los Angeles. She was associate director of film and television licensing at MCA Records.

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Music PPV Proves Disappointing Problem May Lie With Use Of Events

BY CATHERINE APPELFELD

WASHINGTON, D.C.—As the music industry continues to grapple with the role of pay-per-view, the medium appears to be shaping up more as a marketing tool rather than a stand-alone event.

Although PPV has been a huge success in the boxing ring, it has yielded less than winning results for promoters of music and other events, most recently the two-day Woodstock coverage, which was priced at \$34.95 for one day and \$49.95 for both days. Although many musical events have shown a profit, the format has failed to develop into the cash cow that many predicted.

"There has been disappointment in the music [PPV] sector," says Ralph Valente, manager of sales and affiliate marketing at Showtime Event Television, which has promoted such PPVs as the Rolling Stones, Pink Floyd, and New Kids On The Block. "One idea about why boxing events have been so successful in the past is that pay-per-view has been the only place to see the highest caliber of boxing. With concerts, that often has not been the case."

Indeed, only five music programs make the grade in a new report from Carmel, Calif.-based Paul Kagan Associates of the 100 top-grossing PPV events. The Wood-



New Kids On The Block are one of the few musical acts that have enjoyed success on pay-per-view.

stock show, which grossed \$9.1 million, according to Kagan, is the highest ranked, at No. 52, followed by the 1991 Judds' farewell concert, New Kids On The Block in 1990, the Moscow Music Fest in 1989, and the Rolling Stones' 1989 concert.

"I believe that although pay-per-view can have a place in the mix of a multimedia event—it's still possible that an event can start as a pay-per-view, move to cable, syndication, and then home video—PPV has been disappointing for music and most formats of entertainment outside of boxing and wrestling," says John Scher, president of Metropolitan Entertainment Group. Scher promoted Woodstock when he was president of the since-disbanded PolyGram Diversified Entertainment.

Nevertheless, Metropolitan is not ready to throw in the towel. The company will promote Van Halen's first pay-per-view concert

in December (see story, page 24), an event that is the only big-name music PPV in the near term. Hootie & the Blowfish reportedly were planning an event but have backed away from that proposal.

The pay-per-view concert conundrum may have more to do with how the industry utilizes such events than with the format itself, according to Jeffrey Bernstein, senior VP of programming and marketing at Denver-based PPV company Request Television, which services 1,100 cable systems.

"We have a case where the mar-

(Continued on page 24)



They Oughta Know. Alanis Morissette meets with label brass following her sold-out show at Tramps in New York. Pictured, from left, are Maverick co-CEO Freddy DeMann, Warner Music Group chairman Michael Fuchs, Morissette, Maverick GM Abbey Konowitch, and manager Scott Welch.

Music City Musings: Labels Abound, But Songs (And Duos) At A Premium

NASHVILLE SKYLINE: Spend any time at all in Nashville and several things become immediately apparent: There are way too many labels in town. When Tim DuBois launched Arista Nashville six years ago, there were seven country labels. There are now 28.

While to some, this surely signifies a healthy industry, to others it points to oversaturation and only provides a score card to see who will be left standing when the bottom falls out. DuBois echoes the sentiments of many I talked to when he allowed that some of the newcomers' "more aggressive business style" in a town that still considers a handshake as strong as a written contract "has taken some of the fun out of doing business."

It has also upped the ante in the rabid bid for radio airplay. Six years ago, the average cost of launching an album—including production, marketing, and promotion—was \$300,000, according to DuBois. In 1995, that has risen to about \$500,000. Ask DuBois if Arista, which is widely considered the role model for start-ups, would be as successful if it launched now, and he'll only say, "I'd like to think so."

In Nashville, the songwriter is king (or queen). This is, of course, nothing new in a town where an artist is considered downright selfish if he writes all the tracks on his album. However, Paul Worley, executive VP of Sony Nashville, introduced me to a new term. Artists have always been able to put a song on hold that they are considering cutting. Even though he or she may ultimately decide not to record the song, the tune is off-limits until the artist cuts it or drops it. Now, if one artist has put a song on hold, other artists or producers can get on what is called "hold backlog," sort of like a waiting list for a song.

So frantic are producers and artists to get top songs, I'm surprised they aren't running around with beepers like potential organ recipients so they can be reached the second a song becomes available. Although rare, it's not unheard of for a label to tell a top songwriter that it wants first dibs on his entire output for the next year, locking out any other labels or artists. So powerful is the songwriter that the top ones can veto having an artist cut a song, especially if they want it recorded by a hotter act. What no one could tell me is why are there so many mediocre songs on country radio these days.

An upside to the songwriters' dominance is that, unlike rock and alternative, country music has a healthy respect, if not love, for the song interpreter.

For reasons I've never understood, in some genres an artist's inability to write songs would be reason alone not to sign him. In Nashville, the inability to write is seen as an employment opportunity for others. Says MCA/Nashville president Tony Brown, who's been doing everything but looking under rocks for songs for Wynonna's upcoming album, "Can you imagine Green Day or Hole putting out a request for songs?" No, but maybe they should.

Nashville is a town in desperate need of some new duos. One only has to look at the nominees for Country Music Assn. duo of the year to see what I'm talking about. If you can't remember who they were, other than winner Brooks & Dunn, suffice it to say that if I and my cat cut a track of us meowing to "Boot Scootin' Boogie" and sold cassettes in Times Square, we would be nominated.

Shania Twain is this year's Billy Ray Cyrus. Despite selling millions of records, Music Row affords her no respect. Whether the industry is offended by her blatant sexuality or resent that she used an outside producer (husband Robert "Mutt" Lange), my hunch is that all those labels making disparaging comments just wish they'd signed her first.

Gary Chapman is one of Nashville's most cherished and underrated properties. One only has to hear the singer/songwriter/husband of Amy Grant as host of syndicated radio show "Sam's Place" to see that. The show, which tapes at the restored Ryman Auditorium, is a somewhat freewheeling program that features established Christian and gospel recording artists, as well as any special guests who happen to be in the house. The night I went, the show featured contemporary Christian singer Jonathan Pierce, comedian Mark Lowery, Grand Ole Opry member Connie Smith, R&B legend Sam Moore, and country star Marty Stuart.

Chapman has an irreverent hosting style that's hilarious without ever being disrespectful to his guests. This night's highlight was Chapman's duet with Moore on "Soul Man," where Chapman held his ground much better than he or anyone could have expected. "Sam's Place" is syndicated through the Salem Radio Network to more than 200 stations.

You never know who's going to show up where. At the Grand Ole Opry Oct. 6, Bill Anderson introduced talk show host Jerry Springer, who was there to flog his new Fiddle Fish album of country standards and an homage to talk shows called "Dr. Talk." What's wrong with this picture? I bet Oprah would know.



by Melinda Newman

DC Talk's 'Jesus Freak' Is At The ForeFront

BY DEBORAH EVANS PRICE

NASHVILLE—When DC Talk's new album, "Jesus Freak," hits stores Nov. 21, Christian retailers expect a flood of traffic that will help make their holidays very happy indeed.

Consisting of Toby McKeehan, Michael Tait, and Kevin Smith, DC Talk is undeniably one of the hottest acts in the Christian music industry. It packs concert halls, appears on worldwide crusades with Billy Graham, and has attracted mainstream media attention from a variety of outlets ranging from People magazine to CBS News Reports. The group's previous album, 1992's platinum-certified "Free At Last" on ForeFront Records, has been on Billboard's Top Contemporary Christian albums chart for 149 weeks, including 37 consecutive weeks at No. 1.

With a successful track record that includes a Grammy, two gold albums, a gold video, and recognition twice as Billboard's contemporary Christian artist of the year and for album of the year, expectations are high for DC Talk's fourth album.

"Once again, we've taken a different direction than people expect," says McKeehan. "It's a more guitar-oriented record, and it's more mature lyrically. It's a more introspective record. The songs are much more personal—



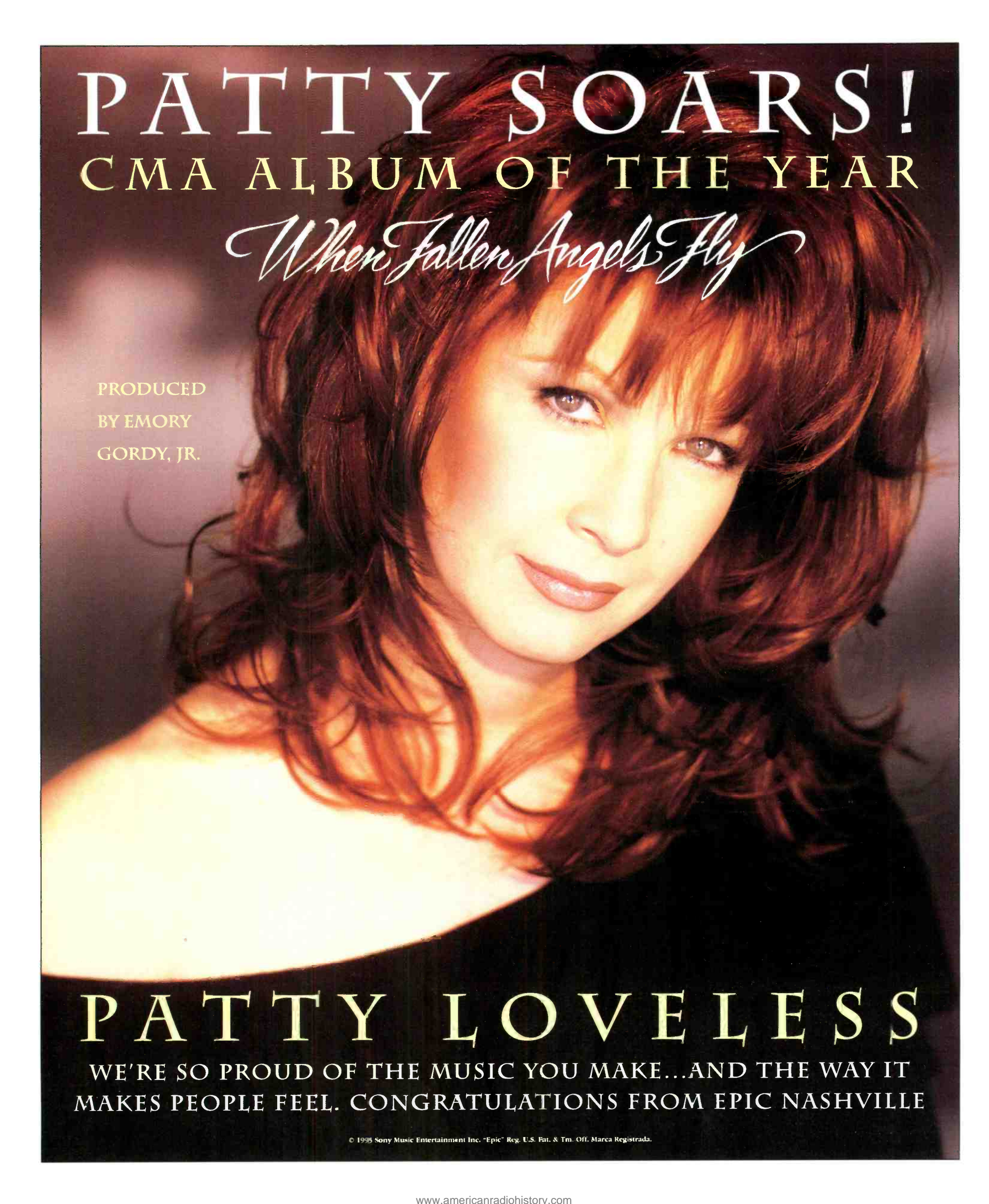
DC TALK

less about what the current issue is and more about where are we in our lives and in our pursuit of holiness."

Smith agrees with McKeehan's assessment. "It's more of an internal record than an external record," he says. "It's more concerned with the human soul... I like being more vulnerable [on this record]. It exposes more of the truth."

The band started with a hip-hop/R&B flavor and has increasingly added pop and alternative stylings to create a new, edgier sound. Though the new record may be a little different than DC Talk's previous releases, the group doesn't fear it will alienate its audience. "I feel that the core fan will continue to support us, and because of the material on this album, I think we'll

(Continued on page 21)



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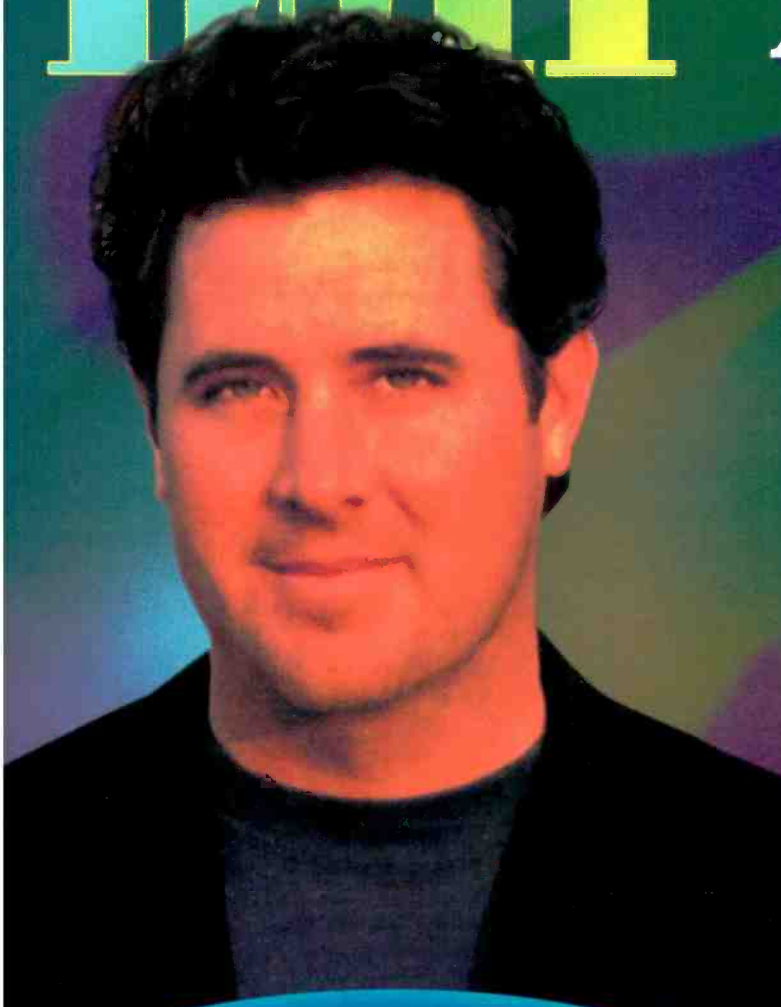
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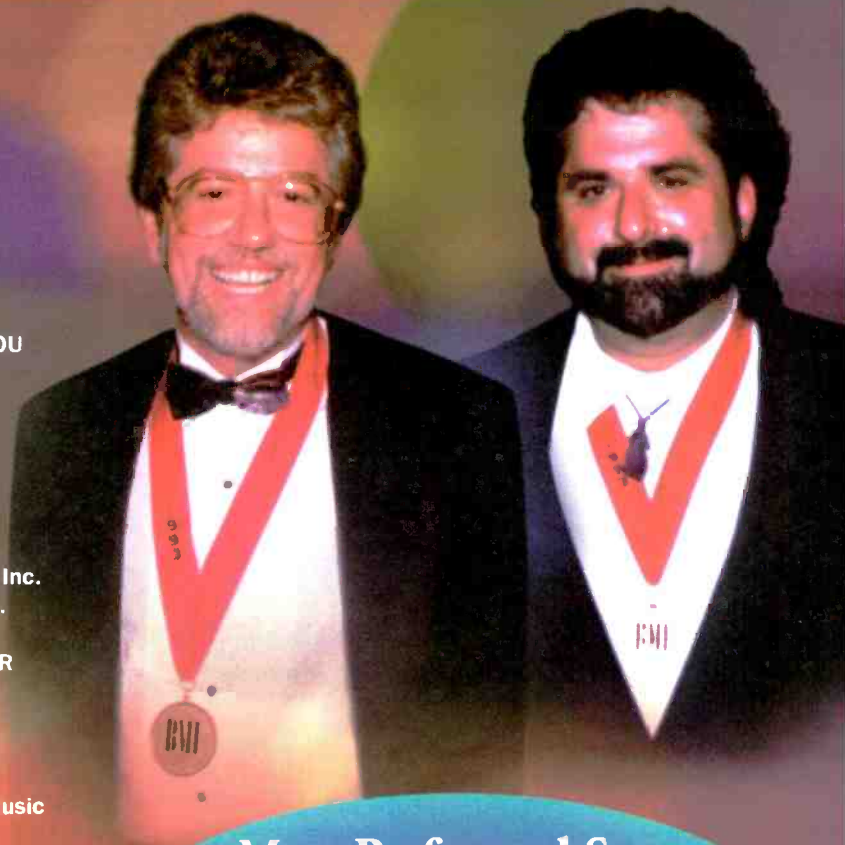
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WINK
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THE WORLD'S MOST FAMOUS ARENA

U.K. Indie Setanta On A 'Mission' In U.S. With Harvest Ministers

BY STEVEN MIRKIN

NEW YORK—Following Edwyn Collins' surprise hit with the single "A Girl Like You" from the album "Gorgeous George," U.K. independent label Setanta is ready to take on America. And it has set its sights high. "I don't see Setanta's contemporaries as being indie labels. I see them as being major labels," label founder Keith Cullen says, adding, "In five or 10 years, I want to be Geffen or Virgin."

Setanta's inaugural U.S. release is "A Feeling Mission" by the Harvest Ministers, out Dec. 5. The unorthodox Christmas-season release for a new act doesn't faze Tim Broun, Setanta's U.S. director of operations. It gives Setanta a chance to get everything in place by

January, when its promotional efforts will be up to speed. Besides, he says, "nobody ever said we couldn't, so why the hell not?"

SETANTA

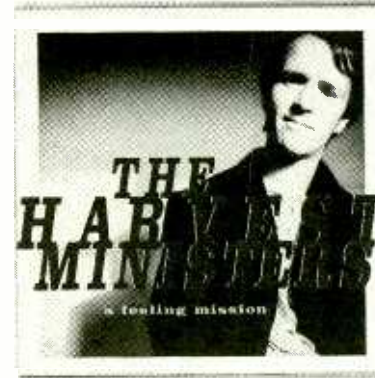
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1990 to promote Irish bands in the U.K. "Prior to Setanta," Cullen says, "there were very few Irish alternative bands in the U.K. Indie labels there had a snobbery about Irish bands, saw them

as sub-U2 wanna-bes. I wanted Setanta to give Irish bands an alternative to that route." Setanta's range has expanded (Collins was the label's first non-Irish signing; Setanta has also signed American bands Magnetic Fields and Verbenas for distribution outside the U.S.), but Cullen's first love is Irish music.

The decision to bring Setanta to America was prompted by Cullen's dislike of licensing artists to U.S. labels. Not that he had been dissatisfied by past experiences: Setanta acts the Catchers and Glee Club have been licensed by Discovery and 4AD, respectively. Broun, who previously repped Creation Records in the U.S., feels that in licensing arrangements, "if the acts do well, everyone looks good. If not, well, the label made its money, and for the bands, it's 'thanks, sorry, too bad.'"

Having a presence in the U.S. allows Cullen and Broun to cultivate acts their own way. The kind of bands on Setanta, Cullen says, need time and patience. The Harvest Ministers, he says, "could go for three albums before they hit their mark. Because we release the albums with moderate expectations, we can do that and expose the band globally." Setanta will build its roster slowly. In two years, Cullen sees the label releasing 10 albums, at most. "I hate the way other labels throw out records," he says. "I don't believe in



having a manifesto where you say, 'Let's sign seven acts, drop four, and keep three, and one of them will sell half a million.' It's not like we have to sell a 100 million or bust."

Distribution will be handled by Koch through Bar/None. The Hoboken, N.J.-based indie, which released the Collins album in the U.S., is leasing office space to Setanta, and the label will be using Bar/None's publicity department. Despite the U.S. presence, Setanta has no plans to sign American acts to the U.S. imprint—at least in the foreseeable future. While the label currently distributes U.S. acts in Europe, Cullen doesn't feel the time is right to take on American bands on their own turf. "We do want to sign bands for the world, but I wouldn't want to do that prematurely," he says. "We should prove ourselves

to American bands in our own backyard before we can sign them in the U.S. We can't compete with the U.S. labels... yet." But in three years, he says, "I think we'll be the hot indie label."

Both Cullen and Broun think that the Harvest Ministers' low-key songcraft, reminding some of a less caustic version of the '60s Kinks, is a good introduction to Setanta's roster. "It's all about quality music," Broun says. "Everyone at the label has really eclectic tastes. But we all look for good lyrics and good songwriting."

The label will take a gradual approach in marketing both the Ministers and itself. "We have only limited resources," Broun says, adding that while Collins' success has helped to open some doors and give the label a higher profile here, the initial push will be "pretty much a grass-roots thing."

"A Feeling Mission" will be promoted to triple-A and college stations, with "That Won't Wash" or "The Only Seat Of Power" as the emphasis track. In addition to ads in music magazines, press mailings will be used to promote the label and the album. The mailing will give information on two other winter/spring Setanta releases: the Irish band Divine Comedy and the U.K./U.S. trio R.O.C. The initial pressing of "A Feeling Mission" will be between 3,000 and 5,000 copies, Broun says. Sales of 10,000 copies would leave him "ecstatic."

DC TALK'S 'JESUS FREAK'

(Continued from page 16)

gain new fans," Tait says.

Ken Farley, PD at KOKF Oklahoma City, says the first single, "Jesus Freak," is a winning departure from the group's previous efforts. "The first half a dozen times we played it, we didn't say who it was," Farley says, "and we got an overwhelmingly positive response from teens to people over 40. I think this album is going to be the biggest Christian record of the year."

The single was released Aug. 1 and is No. 25 on the Bubbling Under/Hot 100 Singles chart, without the aid of mainstream radio airplay. (The last week in October, it will be released to alternative rock and modern rock stations, the band's first ventures into those mainstream formats.)

The single has also been released in AudioVision CD format, which can be played on CD-ROM. The video for the single was directed by Simon Maxwell, known for his work with a variety of artists, including Nine Inch Nails.

Excitement generated by the single is already translating into retail sales. Paul Wilson, manager of the Addison, Texas, branch of Joshua's Christian Bookstores, says his initial order of 50 CD singles and 50 cassettes sold out in less than a week.

"Since the single 'Jesus Freak' is such a hit, I think the album is going to do very, very well," Wilson says. "People are coming in droves already looking for it."

To educate consumers about the new release, ForeFront Records and True Artist Management are embarking on promotions that will engage radio, retail, and media. "This is our biggest marketing campaign ever," ForeFront president Dan Brock says.

That campaign includes launch parties in retail outlets across the country. Participating retailers will receive party kits that contain 25 posters, 10 color display flats, four laminates for in-store personnel to wear, 100 postcard mailers/bag stuffers, three "Jesus Freak" T-shirts, five "Jesus Freak" cassettes, five "Jesus Freak" AVCDs, a special 30-minute video for in-store play, and a roll of 40-foot tape (similar to yellow crime-scene tape), which says, "DC Talk 'Jesus Freak' coming Tues. Nov. 21," to be used to rope off shelf space.

According to Brock, ForeFront is working with Camelot Music to have the group featured on Movie Tunes,

which are heard in theaters across the country between movies. "It's a good opportunity for us," he says. "Our DC Talk and Geoff Moore & the Distance releases are the first times we've utilized Movie Tunes."

Following EMI's purchase of ForeFront distributor Star Song Communications last year, the independently owned ForeFront will now be distributed by EMI Christian Music Group's Chordant Distribution to the Christian market and by Cema to the mainstream.

On the radio side, album launch activities include a live broadcast from Nashville that will kick off the syndicated program "CCM Radio Magazine Live," which is slated to air Nov. 18 on 150 stations. DC Talk will participate in a CompuServe online chat Nov. 18 and will also have a site on the Internet.

In addition to radio, retail, and online efforts, the album will be promoted via spots on Z Music Television, the Christian industry's video channel. Inter'inc, a Nashville-based company that targets churches and youth organizations, will mail packages to more than 4,000 youth pastors that will include the "Jesus Freak" AVCD single with a Bible study and other materials.

Booked by Creative Artists Agency John Huie, the group will embark on a 28-city tour this fall that McKeehan refers to as the "off-the-beaten-path tour." It will take the members into small markets that the band doesn't always hit. In February 1996, it will open Billy Graham's crusade in New Zealand before returning stateside for a 65-city spring tour of major markets.

"We're trying to be even more innovative than we've ever been touring," Tait says. "We've brought in some old theater lights to add kind of a warm amber thing during our acoustic set. The overall feeling we're going for is not as flashy, more of a cool vibe."

In addition to the tour, a factor that could play an integral part in the album's promotion is a movie the band filmed earlier this year. Director Ken Carpenter describes it as a cross between Madonna's "Truth Or Dare" and U2's "Rattle And Hum." Originally scheduled for an August release, the film's debut in theaters is on hold while the record company negotiates with distributors.

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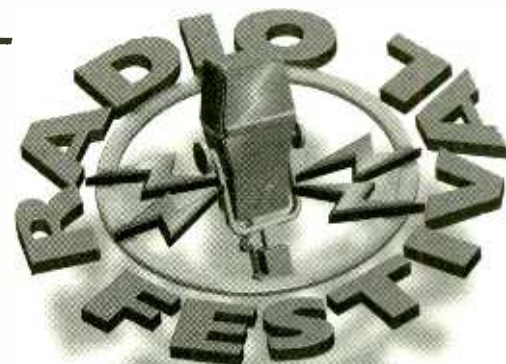
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October 23 - November 3

TRIPLE-A: DEMISE OF ACOUSTIC ACTS?

(Continued from page 1)

writers.

Stations such as KZON Phoenix, KSCA Los Angeles, KQPT (the Zone) Sacramento, Calif., KTCZ Minneapolis, KBCO Denver, and WWCD (CD101) Columbus, Ohio, are among the triple-A outlets nationwide that are playing more modern rock hits than they were a year ago.

Traditionally, triple-A stations did not just play the hits. Instead, programmers went two to five cuts deep on albums.

Today, many triple-A stations are playing such modern rock hits as the Goo Goo Dolls' "Name," Pearl Jam's "Immortality," Rancid's "Time Bomb," Silverchair's "Tomorrow," and the Red Hot Chili Peppers' "My Friends."

Triple-A radio's new emphasis on modern rock hits has left many singer/songwriters with less exposure, a number of label executives say. Among the artists that have been hampered by the shift are Jude Cole (Island), Jane Kelly Williams (Parachute/Mercury), Dan Zanes (Private), Jim Lauderdale (Atlantic), Ferron (Earthbeat!/Warner Bros.), Sonny Landreth (Praxis/Zoo), and Neal Casal (Zoo).

LABELS' FRUSTRATIONS

"A year ago, all these [triple-A stations] played singer/songwriters and ignored alternative. Now, it's the opposite," says Nick Bedding, national director of adult formats at Capitol. "We can't find a happy medium, and it's really disappointing."

Nancy Stein, VP of promotion and special projects at Warner Bros., also notes the change. "Every format is see-

ing [modern rock] have all the success, and they want a piece of it."

Stein says that working an artist like Ferron today is much more of a struggle than it might have been a year ago.

Ken Anthony, national director of adult promotion at Zoo, says that Casal and Landreth are suffering similar plights.

Tom Vickers, senior director of A&R at Parachute/Mercury, says the shift is problematic. "First, triple-A said that Iris Dement and the Mavericks leaned a little too country, so they put those in a new format called Americana. Now, singer/songwriters are too soft, so they put them in NPR," he says. "They're ghettoizing these artists even further. It's a never-ending battle for true justice."

KZON GM Terry Hardin counters by saying that more established singer/songwriters, such as John Hiatt, will always have a home at the format, no matter how many modern rock hits the station programs.

Still, some label executives say that even the support for triple-A's core artists is diminishing.

Stein says, "I may have a harder time getting Joni Mitchell No. 1 this week than I did six months ago or so. On the other end of it, a year ago, [triple-A] would never have played the Goo Goo Dolls, like they do now."

Anthony and Bedding share similar stories. According to Anthony, a former PD at classic rock KLSX Los Angeles, if Little Feat's "Ain't Had Enough Fun" were released today, "it wouldn't have gotten as high as No. 2 on the so-called triple-A charts."

Bedding adds that while Hiatt is get-

ting decent airplay on the format, he "still feels some resistance."

RADIO'S REASONING

"Musically, we still play what KZON has been doing for over three and a half years," says Hardin. "The core artists, like U2, the Pretenders, Indigo Girls, or Chris Isaak, have always been here. What we have eliminated is some of the singer/songwriter artists, like Joan Armatrading, Nanci Griffith, and Shawn Colvin. At the other end of the spectrum, we've eliminated a lot of the classic rock stuff, too, like Pink Floyd and Jimi Hendrix."

Hardin's reasoning is clear. "Our job is still to put on a really compelling, good-sounding radio station," he says. "If there's a guy who's going to put his hard-earned money into a jukebox, and he can chose [an unfamiliar] singer/songwriter or a hit, he'll play the hit. I wish we could play all this great music, but we're a mass medium."

Mike Morrison, PD at KSCA, which does play a good number of such singer/songwriters as Emmylou Harris, Paul Brady, and Jude Cole, says the station realized that it needed to play more familiar songs than it did when it signed on in July 1994.

"What you need to recognize is that radio is a familiarity game as much as anything else," says Morrison. "We've added some things, like Silverchair or Bush, that we may not have had when we first signed on. We've finally learned to accept our role as a rock station. We thought of it before as an adult music station."

In July 1994, when the station first signed on, Morrison says, "I felt there were songs that, while I liked them, were outside the sonic limits of our station. When I heard Alanis Morissette's 'You Oughta Know,' I thought it would be great if we could play it. Then we said ... we can play it."

'ROCK ALTERNATIVE'

In addition to triple-A playing more modern rock tracks, a number of stations, including KXPK (the Peak) Denver and former album rock outlets WSHE Miami and WNEW New York, have adopted the "adult alternative" or "rock alternative" handle. This format tends to be a modern rock station that targets an older demo but doesn't play

much of the acoustic-based artists or singer/songwriters.

KXPK PD Doug Clifton says the station decided to take the "adult alternative" direction to have a competitive edge in its crowded rock market.

"There's never been anyone here that said singer/songwriters no longer apply," says David Rahn, co-founder and VP at SBR Radio Company, which consults 18 stations, including KXPK. "But if Green Day hits big across the board, that's hard to ignore. We have to play songs [listeners] like and know. Competition is at its peak now. Are we playing more mainstream music, or has it come to us? So, do we go out of the mainstream further? Well, that's not the idea. The idea is to have a good station."

At least one label executive says the recent evolution of triple-A radio may be a blessing in disguise.

"What will happen is they'll get better ratings," says Warner's Stein. "We need better ratings to keep the format going."

REACTING TO THE CHANGES

"I have never relied on radio for [singer/songwriters] anyway," says Stein. "I will continue to find other outlets to expose these artists, like public radio, the Internet, residency tours, [appearances at] Borders Books & Music."

However, Parachute's Vickers notes, "Unfortunately NPR stations don't play songs enough to make an imprint on people's brains or on sales. Also, majors don't take NPR that seriously and have yet to figure out a way to translate their airplay into sales."

RISING TIDE, ZERO HOUR JOIN FORCES

(Continued from page 13)

pressed by the Zero Hour acts' performances, by their relationships with one another, and by the staff of the label which is headed by Chicago-born music buff Ray McKenzie.

"The way these bands complement each other reminds me of what happened at Chrysalis, with bands like Procol Harum and Jethro Tull, or World Party and Sinead O'Connor," says Glass.

On his second day at Rising Tide which is temporarily headquartered at the Record Plant recording studios here-Glass told Morris about the little-known label.

"Doug said, 'What's up?' and I said, 'Zero Hour,'" recalls Glass, adding that he had been impressed with Morris' track record at Atlantic Records with such autonomous indies as Matador, Interscope, and Mammoth. "I told Doug, 'Only you know how to nurture these labels without diluting or emasculating them,'" says Glass. "We did not want to take over their company. We wanted a partnership."

McKenzie, who retains ownership of Zero Hour and control over its roster, sees the Rising Tide affiliation as the key to realizing the potential of his label.

"We want to sell millions and millions of albums, and we want to hook up with people who know how to do that," McKenzie says. "Other labels came talking to us, and of all the people I talked to, I was most impressed with Daniel and Doug. Daniel's passion for music is amazing. He showed such enthusiasm for our bands, coming to our shows. And Doug has a great reputation. He's like a professor."

Vickers says the label is trying to find ways to make public radio airplay impact sales. One way is to use an 800 number so that when an artist is played, the listener can call and order the artist's album. Another way is to work in conjunction with public stations and Borders and Barnes & Noble stores to expose artists."

Another useful tool being used more frequently by labels is regional and residency tours. Bonnie Slifkin, national director of progressive/rock promotion for Atlantic, says that she has "homed in" on the concept for Jewel and Francis Dunnery, while Anthony says that Zoo is "regionalizing" Casal by having him tour in hot airplay markets.

Landing newcomers, such as Jane Kelly Williams, on tours with more established acts, such as October Project, has also helped, according to Vickers.

DANGER ZONE

The danger that some see with triple-A's new fascination with modern rock is that it may prevent labels from signing singer/songwriters.

"I have yet to hit that wall yet, but it's definitely on the horizon," says Vickers.

Anthony also sees this as a danger area. "Where labels know that an artist won't do well even on triple-A, will they want to sign or promote these artists?"

Bedding, on the other hand, says that Capitol's decision to sign acclaimed songwriter Vic Chesnutt shows that some labels still strongly believe in this form of music.



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AC/DC BLASTS BACK ON 'BALLBREAKER'

(Continued from page 14)

things, like being boring."

Riccobono rejects suggestions that July's Australian-made AC/DC tribute album "Fuse Box" (BMG), which has sold 20,000 copies locally and has its own Internet site, might have paved the way for an easier acceptance of "Ballbreaker."

"I doubt it's an album that AC/DC fans would have bought," she says.

"Ballbreaker" marks the first release for Alberts, the band's original label, since the company returned to EMI for distribution in May, after six years with Sony as its distributor. AC/DC is signed worldwide to publishers J. Albert and Son, Sydney.

"EMI has been really committed to the album," says Riccobono. "They've worked hard with retail. The stores have been responding, because AC/DC has always been steady sellers for them."

Brian Davies, manager at one of Melbourne-based JB Hi-Fi's nine stores, reports that first-week sales were strong for "Ballbreaker."

"Obviously, the fans rushed out for it. We haven't had to do much promotion, aside from a window display and an occasional in-store play. Each younger generation seems to be attracted to their hard edge. That they're still considered Australian, although they're not technically so, adds to their appeal."

Says Glenn Stock, of retailer Metal Labyrinth in Melbourne, "The return of Phil Rudd to the ranks and the fact that they haven't had a record out for a long time have definitely been the main factors."

Stock adds that a number of his customers who were drawn to the album because of early reports that it was a return to the "Back In Black" era remained unimpressed with the record. But most critics acclaim it as the band's best in more than a decade.

Some attribute this to producer Rick Rubin, a long time AC/DC fan who first worked with the band on "Big Gun," a track off the "Last Action Hero" soundtrack.

Rudd's return is also being credited

with giving the album added appeal. The drummer quit in 1982 after "Flick Of The Switch" and opted for a quiet life in New Zealand, where he reportedly ran a helicopter hire service. When Rudd met the band on its last tour there, he said that he wanted to perform again. Last year, in London, AC/DC guitarists Angus and Malcolm Young invited him to a jam.

"Within the first song, we knew the old magic was there," says Angus Young. "Over the years, we've had a lot of great drummers, but they had to copy what Phil had done. Malcolm, Phil, and I have that mental telepathy; he doesn't have to be directed."

Angus Young says that AC/DC's absence from the spotlight has not meant a holiday for members. After the world tour ended in 1992, they met in Canada to go through tapes from 156

shows for a live CD and video.

After recording the track for "Last Action Hero," writing began immediately for the new CD. "In the last five years, I've probably had about four days off," Angus Young laughs.

In addition its No. 1 debuts in Australia, Sweden, Finland, and Switzerland, "Ballbreaker" came in at No. 2 in Denmark and Belgium, No. 3 in France, No. 4 in the U.S. and Germany, No. 6 in the U.K., and No. 8 in Holland.

In the U.S., the record has sold 187,000 units since its Sept. 6 release, according to SoundScan.

Warner Music International is handling the album outside of Australia. In Europe alone, Warner Music has shipped 1 million units, and the album sits at the top of Music & Media's European Top 100 Albums chart for the week ending Oct 14.

Warner Music executives recently presented the band with a special plaque to commemorate the sale of 30 million catalog albums outside the U.S.

Marvel Comics, which designed the CD booklet, is releasing an AC/DC comic in November.

The band launches a world tour in January in North America and then moves to Europe. Australian dates are pencilled in for late 1996.

"We're gonna poke our noses into places we haven't been to before, like South America and parts of Asia," says Angus Young. "For me, right from our early days in Sydney, the buzz of playing in this band was always the thrill of playing to new, untried audiences."

The tour is being booked directly by managers Stewart Young in London and Steve Barnett in the U.S., using local promoters in each territory.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Montreal Forum Montreal	Oct. 2-3	\$829,383 (\$1,244,271 Canadian) \$59.50/\$42.50	29,825 32,000 two shows	Donald K. Donald Prods
WU-TANG CLAN, RUN D.M.C., BRANDY, JODECI, SALT-N-PEPA, THE NOTORIOUS B.I.G., MARY J. BLIGE, NAUGHTY BY NATURE, SOUL FOR REAL, AND OTHERS	Madison Square Garden New York	Oct 5	\$612,680 \$250/\$45/\$35/\$25	12,747 13,719	Delsener/Slater Enterprises
ELTON JOHN	Pacific Coliseum, Pacific National Exhibition Grounds Vancouver	Sept. 8	\$583,599 (\$780,914 Canadian) \$39.50/\$39.50	16,053 sellout	MCA Concerts Canada
DAVID BOWIE/ NINE INCH NAILS PRICK	Blockbuster-Sony Music Entertainment Center, Camden, N.J.	Sept. 22	\$354,621 \$31	18,727 24,384	PACE Concerts
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Buffalo Memorial Auditorium Buffalo, N.Y.	Sept. 21	\$518,700 \$50/\$35	13,053 sellout	Delsener/Slater Enterprises
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Palace of Auburn Hills Auburn Hills, Mich	Sept. 23	\$505,178 \$45/\$27.50	16,359 sellout	Cellar Door Belkin Prods
R.E.M. RADIOHEAD	Deer Creek Music Center Noblesville Ind	Sept. 26	\$485,630 \$35/\$25/\$22.50	21,231 sellout	Sunshine Promotions
DAVID BOWIE/ NINE INCH NAILS	Palace of Auburn Hills Auburn Hills, Mich	Oct. 3	\$408,448 \$28.50	16,121 sellout	Cellar Door Belkin Prods
YAN HALEN	Coliseum, Edmonton Northlands Edmonton, Canada	Sept. 11	\$376,878 (\$506,712 Canadian) \$39.50/\$29.50	13,987 sellout	MCA Concerts Canada
YAN HALEN BROTHER CAME	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Sept. 29	\$373,940 \$40/\$25	13,807 sellout	PACE Concerts

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Artists & Music

Van Halen Dives In With Canadian PPV Band Mgmt., MuchMusic Team For Under-\$10 Show

WASHINGTON, D.C.—Those still gathering evidence about the viability of pay-per-view concerts will get another case study this winter, when Van Halen steps up to the plate with its first-ever PPV.

The concert, a co-production of Van Halen's management company, SRO Management, and Canadian music channel MuchMusic, was shot in mid-August at the Molson Amphitheatre in Toronto and will air Nov. 10 and 16 in Canada and Dec. 8 and 9 in the U.S. The Canadian airing will include opening act Our Lady Peace, according to Dave Kines, director of music

operations for MuchMusic.

Promoting the event will be Metropolitan Entertainment Group, whose principals were behind the Woodstock PPV. Jeff Rowland, senior VP at Metropolitan, says that although he initially was skeptical about promoting another music PPV, talking with cable operators changed his mind.

"There has not been a rock concert on pay-per-view for a year, and cable operators are embracing this, because [the lack of] music events is shrinking what people have come to expect to see on pay-per-view," Rowland says. "Cable operators are very enthusiastic about music, because the category historically has had a home on pay-per-view."

The Van Halen show is the first Metropolitan-promoted PPV concert to carry a \$9.95 price tag, which Rowland calls "intelligent pricing."

"You've got to make it a fair price for a 90-minute show," says Kim Garner, director of marketing at SRO Management. "A lot of people have already seen the tour—part of what we try to do is keep the live ticket prices low—so we thought a low ticket price for the PPV was a good idea, too."

The producers and promoters also plan to use the lag time between the concert and its air date to cover as



VAN HALEN

many promotional bases as possible. "We are going to do TV spots and contests. We have a couple of Eddie Van Halen-signed guitars that we haven't been giving away on the tour, so they are special," Garner says. "We're going to give cable operators something to sink their teeth into."

The band is also considering a deal for a simultaneous radio simulcast, according to Rowland. "Having the radio association would certainly give us large blocks of ad inventory," he says. "We will also be giving away premium items, running contests on the Prevue Channel, we have an incentive program with the cable operators, all sorts of things."

The pay-per-view will also receive a boost from the band's label, Warner Bros., which is planning retail and radio promotions around the concert.

CATHERINE APPELFELD

MUSIC PPV

(Continued from page 16)

keting savvy of the cable operators is still on a learning curve when it comes to PPV," he says. "Labels need to look at PPV for a while, not just for the revenue from the event, but for the exposure it generates for their artists and their ability to sell records. The amount of exposure acts get from these media resources is tremendous."

Bernstein cites several pitfalls specific to Woodstock, including heavy competition from free basic-cable channel MTV and a lapse by promoters in providing cable systems with sufficient promotional materials.

"MTV did so much live coverage that you almost felt like you were there already. With pay-per-view, you need to stress that it is the only place people can see an event, and that's why they should pay for it," he says. "Another thing is that with cable you need a much bigger lead time, because a lot of the monthly resource guides and other marketing channels are completed very far in advance. With Woodstock, we didn't even know who all the artists were until less than a month before the event."

Looking ahead, Bernstein envisions music-related PPVs falling into two categories: high-priced multi-artist events, such as Woodstock and the Moscow Music Fest, and single-act concerts in the \$15 range. "I think next year we'll see a wave of lower-priced events," he says.

And it may also be a matter of promoters being more selective about which events they push. "There have been a lot of things on PPV that have failed because they deserved to fail. You need to focus on unique events," says Metropolitan senior VP Jeff Rowland.

Although promoters may have soured a bit on the idea of music on PPV, cable operators—who have less to lose from the events—remain hip to the concept. "We felt the Woodstock concert was a successful one for us," says Mike Luftman, a spokesman for Time Warner Cable, declining to give specific numbers. "Music concerts are a good, important inventory of the PPV products that we make available to our viewers."

Paul Verna contributed to this story from New York.

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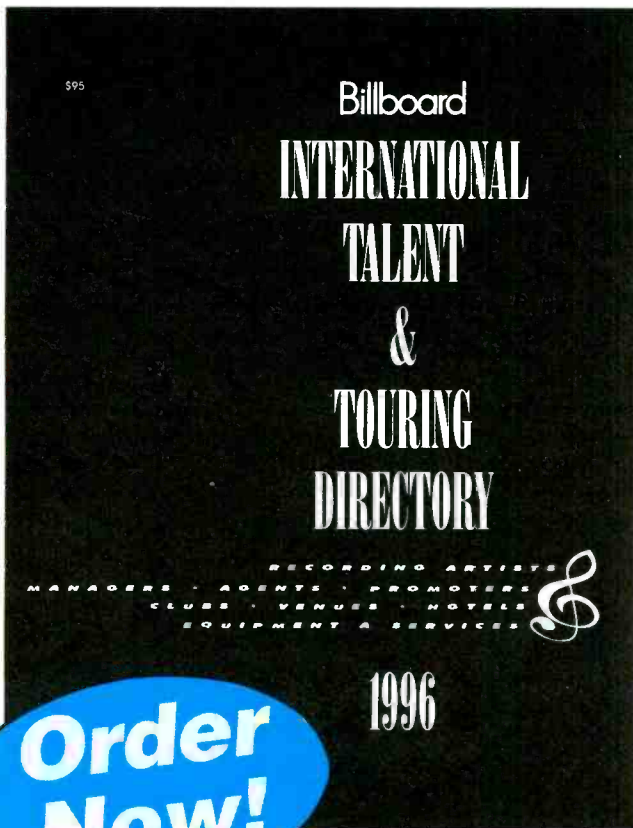


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Artists & Music

TONY BENNETT

(Continued from page 14)

Hospital Jan. 26 at Radio City in New York, followed the next night by a regular concert there. He is represented for bookings by the William Morris Agency.

In addition to U.S. dates, he will undertake a six-week tour of Europe in April and May and will tour South America, Southeast Asia, Australia, New Zealand, and Japan later in the year. The album will be released worldwide in late October or early November, but international release plans had not been finalized at press time.

Danny Bennett says the "second wave" of the "Ladies" promotion in the U.S. will be sparked by a Valentine's Day TV special on A&E. For the past three years, Tony Bennett has performed listener call-in requests live on Valentine's Day via syndicated radio.

'LADIES' CLOSE TO HIS HEART

The origins of "Here's To The Ladies" run close to Tony Bennett's heart.

"I suddenly realized where I learned my singing from the lady singers," Bennett says. "I remembered how my aunt and sister sang in the kitchen, and I started kicking around the idea of an album of famous girl singers and their signature songs like 'People' or 'Somewhere Over The Rainbow.'"

Bennett varied the arrangements on "Ladies," using performances with his regular Ralph Sharon Trio backing group, big band productions, and full orchestrations.

"I make criticism on my own records that sometimes there's a sameness about each cut. It sounds real good for three cuts, and then it gets predictable," Bennett says. "We defuse that [on 'Ladies'] by breaking things up with the trio, the big band, the orchestra. And it's paced like a live show: The silences between songs are as important as the music and correspond to the length of applause instead of [the songs being] cut off like sausages."

The repertoire, says commercial alternative station WNNX-FM Atlanta PD Brian Philips, should continue Bennett's special relationship with the station's younger demographic. "It sounds like the new album is in keeping with his aesthetic of what a great song is and how it should be sung," he says. Krugman expects Streisand's "People" to be the radio focus track.

"Like his recent albums, this should expand his market tremendously," says Bob Higgins, chairman/CEO of the Trans World Entertainment retail operations. "But he already appeals to one of the biggest broadcast demographics of any entertainer there is."

Elvis Costello, who duetted with Bennett on "They Can't Take That Away From Me" on "MTV Unplugged," includes the artist among the first half-dozen concerts he ever attended.

Costello observed one of Bennett's orchestra sessions in New York. "I walked in in the middle of [Sarah Vaughan's] 'Poor Butterfly' with the orchestra arranged around him, and it was like a picture on a record jacket from the '50s," he says. Costello also was "amazed" by Bennett's "freshness of interpretation" and the "almost pop energy" of the backup.

Bennett says, "The best thing about it is to come out of an airport or restaurant and run into people my age who say, 'I don't mean to interrupt, but thank you for having my children and I agree on the same thing for the first time in years!'"

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MILWAUKEE: Mrs. Fun's latest CD, "No Ennui," released on the band's own LuLu label, features an impressive roster of national and local talent: **Indigo Girls** lend backing vocals to "Gossip"; **k.d. lang** sings on "Daughtera," a swirling thundercloud of psychedelia dedicated to the late **Sun Ra**; and former **Violent Femmes** drummer **Victor DeLorenzo** co-produced the recording at his Joe's studio. Mrs. Fun—keyboardist **Connie Grauer** and drummer **Kim Zick**—met the Indigos and lang during a Nashville sojourn in the '80s. In those years, Mrs. Fun was an idiosyncratic jazz outfit, and although the elliptical chording of **Thelonious Monk** is still audible, its music has expanded: Funky keyboard basslines, dexterously swinging drumming, and world-weary choruses reminiscent of lang's "Ingenuie" converge. "In Europe, our discs are played on the radio, because they like our music.



MRS. FUN

America is a big, slotted society. In Europe, they just call it music," Grauer says. Whatever it's called here, Mrs. Fun has gained a network of fans via its opening slots on Indigo Girls tours and its own Midwest tours and the inclusion of "No Ennui" and the previous CD, "We Are Not A Trio," in lang's mail-order catalog. Contact: 414-964-9872.

DAVE LUHRSEN

ANNAPOLIS, MD: What's in a name? For the members of Annapolis-based **Bovox Clown**, absolutely nothing. "It just sorta stuck," says lead guitarist **Steve Wright**. "It was given to us by this guy who just says things off the top of his head." Or on the fly, which is a pretty apt description of the Bovox experience thus far. Since the band's inception in 1991, Bovox's reputation has grown as rapidly as its following, pushed by four self-released full-length efforts and one EP. A fixture on the mid-Atlantic college circuit, this band grabs its audience with see-sawing diversity, spinning organic, intimate balladry and six-string-based euphoria. Among the stations already spinning cuts from "Old Clown Saloon" are Baltimore's album rock giant **WIYY (98 Rock)** and multiformatted **WRNR**, as well as modern rock **WHFS** Washington, D.C. The quintet's whirlwind reached full speed when it won last year's MTV Beachhouse Band Search with the quirky "Cereal Song." "The best thing to come out of the MTV win," says vocalist/guitarist **Dave Walker**, "is that it has given us the opportunity to develop into a better band. We've learned more about music in the last year than we did in all previous years combined." The industry is learning too, as Bovox has opened for such national notables as **Tripping Daisy**, **Merle Saunders & the Rainforest Band**, **Letters To Cleo**, and **Dweezil Zappa**. Bovox's other members are drummer **Shawn McKelvie**, bassist **Jeff Chamberlain**, and percussionist **Jason Rucks**. Contact manager **Scott Stevanus** at 410-263-7330.

J. DOUG GILL

MIAMI: She has well-known south Florida faces, top-notch instrumentalists, a growing stack of awards, and a sound that is pure torch pop. She's **Sister Madly**, and has netted awards for best new band for 1994 and best local songwriter for 1995 from the Miami alternative weekly **New Times** and was a winner in the rock category in Billboard's sixth annual song contest for lead singer/songwriter **Jodi Horovitz's** "He Can't Stop." "It should always be about the song," says Horovitz. "Strong songwriting and major melodies. Music should flow like good conversation. I like to play the storyteller and tap into three minutes of the feelings and emotions of life." The rest of Sister Madly is **Shane Soloski** on bass and vocals; former **Beat Poets** member **Bobby MacIntyre** on drums, vocals, and percussion; and **Ben Peeler**, who has played with the **Mavericks** and the **Volunteers**, on lead guitar. Sister Madly's new CD features local luminaries **Eddie Gregg** and **Jorge Barcala** (of **Nuclear Valdez**) on additional lead guitar and **Ben Stivers** of **Melton Mustafa Band** on organ and piano. Contact: 305-673-4163.



SISTER MADLY

SANDRA SCHULMAN

CORRECTIONS: The correct name of Muscadine's drummer is **Trey Walker**. The correct contact number for **Celeste Krenz** is 303-331-8322.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
*** No. 1 ***				
1	2	22	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
2	4	8	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
3	7	8	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
4	8	8	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
5	5	8	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
6	9	14	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
7	—	1	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/15.98)	PURE SOUL
8	16	7	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
9	26	2	HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)	OYSTER
10	—	1	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)	NATIONWIDE RIP RIDAZ
11	14	7	CIV LAVA 92603/AG (10.98/15.98)	CIV
12	21	4	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
13	—	6	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
14	12	14	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
15	15	7	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
16	17	5	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
17	3	2	URGE OVERKILL GEFEN 24818* (10.98/15.98)	EXIT THE DRAGON
18	10	15	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
19	20	13	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
20	11	3	G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL

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	18	3	OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98)	FALLING FARTHER IN
22	6	2	BLUR VIRGIN 40855 (10.98/15.98)	THE GREAT ESCAPE
23	19	8	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
24	25	10	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
25	—	1	BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98)	DAMU RIDAS
26	23	12	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
27	28	13	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
28	29	6	WILLIAM BECTON & FRIENDS WEB 9145/INTERSCOPE (9.98/13.98)	BROKEN
29	13	13	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
30	—	1	SEVEN MARY THREE ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD
31	22	17	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
32	40	24	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
33	39	7	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
34	32	2	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
35	—	1	NEWSBOYS SPARROW 20005 (9.98/13.98)	GOING PUBLIC
36	33	17	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
37	—	25	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
38	35	103	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
39	36	8	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
40	24	8	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION

POPULAR UPRISINGS

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

MYSTIKAL MOVE-MENTS: As Mystikal's self-titled debut album on New Orleans-based Big Boy Records continues to sell strongly, consumers are getting hit with the rapper's Big Boy/Jive debut, "Mind Of Mystikal," released Oct. 10. "Mind Of Mystikal" is actually a reconfiguration of "Mystikal," which was released in January and picked

chart. Mystikal's first single, "Y'all Ain't Ready Yet," is No. 69 on Hot R&B Singles, No. 21 on Hot Rap Singles, and is heading toward the Hot 100 Singles chart this week. It's No. 14 on the Bubbling Under Hot 100 Singles list.

Meanwhile, the clip to the song is No. 1 at the Box for the week ended Oct. 6.

"It started in his hometown at [R&B outlet] WQUE (Q93) New Orleans and went to No. 1 for three weeks there," says James "Jazzy" Jordan, senior director of marketing at Jive. "When we got involved, it started spreading nationally."

The label is utilizing the usual street marketing tactics to spread the word about Mystikal. Meanwhile, the 23-year-old rapper is busy playing paid dates and promotional appearances such as in-stores, mostly in the Southeast region.

"We will move him about as needed," says Jordan. "One thing we don't believe in is overhyping an act."

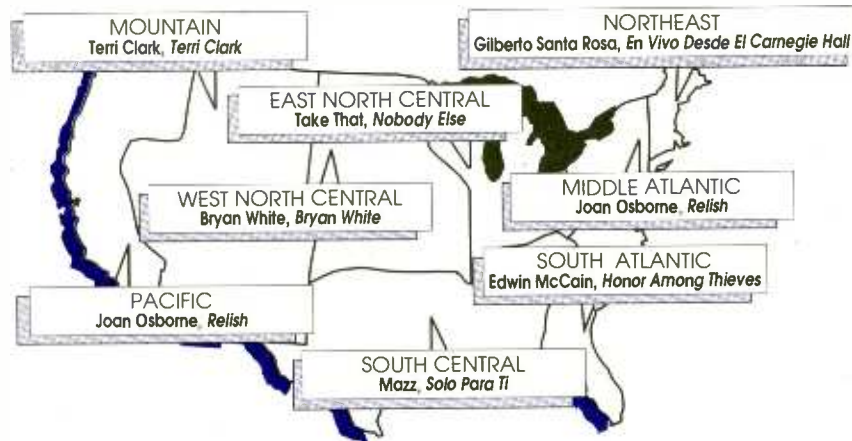
Mystikal will perform on "Soul Train" in October.

GEEZER GIVEAWAYS: Black Sabbath founding member Geezer Butler will be playing gigs with his new band, g//z/r, on his days off from playing bass on Ozzy Osbourne's tour Oct. 10-Nov. 3.



Bigga Days. Bay Area rapper J.T. The Bigga Figga is primed to break nationwide with his first Priority-distributed album, "Dwellin' In Tha Labb." The set dropped Oct. 10 on his own Straight Out Tha Labb/Get Low label. The title track and "Put Yo Mack Hand Down" are being serviced to R&B and top 40/rhythm radio as a double A-sided single.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Joan Osborne, Relish	1. Mazzy Star, Solo Para Ti
2. Garbage, Garbage	2. E.S.G., Sallin' Da South
3. Take That, Nobody Else	3. Tru, True
4. B.G. Knocc Out & Dresta, Real Brothas	4. Mystikal, Mystikal
5. Edwyn Collins, Gorgeous George	5. Terri Clark, Terri Clark
6. Crips, Nationwide Rip Ridaz	6. Bryan White, Bryan White
7. Blur, The Great Escape	7. Crips, Nationwide Rip Ridaz
8. Sublime, 40 Oz. To Freedom	8. Take That, Nobody Else
9. Terri Clark, Terri Clark	9. Kenny Chesney, All I Need To Know
10. Heather Nova, Oyster	10. The Moffatts, The Moffatts

At the Osbourne and g//z/r shows, fliers and CD and cassette samplers of "Plastic Planet," the new band's TVT Records debut, will be dis-

tributed. The album was released Oct. 10.

Over the course of the tour, 20 autographed Fender basses will be given away via

radio stations that are supporting the band's single, "Drive Boy Shooting."

Additionally, the December issue of Guitar World magazine, which streets in November, includes a g//z/r trivia contest. Three winners will receive an autographed Fender bass, and 50 runners-up will receive "Plastic Planet."

TVT is also promoting g//z/r through a World Wide Web page on the band, which includes

Fear Factory vocalist Burton C. Bell, Osbourne drummer Deen Castronovo, and guitarist Pedro Huarize.

The video for the single was shot by Peter Christopherson (Nine Inch Nails, Van Halen).

NEW MUSIC TOUR: Fledgling rock acts Bivouac (Geffen), the Bogmen (Arista), and rusty (TAG/Atlantic) are on the bill for the Rolling Stone New Music Tour, headlined by Warner Bros./Metal Blade's Goo Goo Dolls.

The tour runs Oct. 9-30; it is presented by Sony and Davidoff Cool Water and is sponsored by Airwalk and Ray-Ban in association with LIFEbeat. The trek takes the bands to 20 college campuses around the country.

At the concerts, students can sample various albums

via an interactive Sony Mini-Disc listening station.

REGIONAL HAPPENINGS: Rapper AZ's EMI debut, "Doe Or Die," clocks in at No. 9 in the Middle Atlantic Regional Roundup... Kenny Wayne Shepherd's "Ledbetter Heights" on Giant comes in at No. 25 in the South Central Regional Roundup... On the Latin



She Has The Beat.

Former Go-Go Jane Wiedlin's new band froSTed will hit the road with Big Audio Dynamite Oct. 26-Nov. 3. The quartet is also playing every Saturday in October at Dragonfly in L.A. The band will follow up its 7-inch vinyl debut on Sugarfly Records shortly with a full-length album on a yet-to-be-determined label.

front, Gilberto Santa Rosa's "En Vivo Desde El Carnegie Hall" and Ricky Martin's "A Medio Vivir," both on Sony Discos, bow in the Northeast Regional Roundup at No. 1 and No. 7, respectively... Also in the Northeast, "Forgiven Not Forgotten" from 143/Lava's The Corrs is No. 13.



Please join us as City of Hope Presents
"The Spirit of Life" Award to

ALLEN J. GRUBMAN

Grubman Indursky Schindler & Goldstein, P.C.

Wednesday, November 1, 6:30 pm

at the Century Plaza Hotel

For more information and reservations

call Scott Goldman at 213 626 4611



City of Hope

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	39	9	LOVE T.K.O.	REGINA BELLE (COLUMBIA)
1	2	11	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA) 1 wk at No. 1	39	55	8	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
2	1	7	FANTASY	MARIAH CAREY (COLUMBIA)	40	35	23	FREEK'N YOU	JODECI (UPTOWN/MCA)
3	3	11	BROKENHEARTED	BRANDY (ATLANTIC)	41	34	15	LOVE AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)
4	6	13	TELL ME	GROOVE THEORY (EPIC)	42	31	16	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
5	5	8	I HATE U	♀ (NPG/WARNER BROS.)	43	44	5	TEMPTATIONS	2 PAC (INTERSCOPE)
6	7	12	SENTIMENTAL	DEBORAH COX (ARISTA)	44	60	5	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
7	4	16	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)	45	46	9	TONITE	A FEW GOOD MEN (LAFACE/ARISTA)
8	8	9	RUNAWAY	JANET JACKSON (A&M)	46	43	16	BE ENCOURAGED	WILLIAM BECTON & FRIENDS (INTERSOUND)
9	12	12	HEAVEN	SOLO (PERSPECTIVE)	47	49	6	LOVE DON'T LIVE HERE ANYMORE	FAITH EVANS (BAD BOY/ARISTA)
10	—	1	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)	48	40	12	VIBIN'	BOYZ II MEN (MOTOWN)
11	17	6	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST)	49	63	7	A NATURAL WOMAN	MARY J. BLIGE (UPTOWN/MCA)
12	9	19	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)	50	41	12	YOU CAN'T RUN	VANESSA WILLIAMS (WING/MERCURY)
13	10	9	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS)	51	56	4	ALL I CAN DO	TINA MOORE (STREET LIFE/SCOTTI BROS.)
14	11	20	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)	52	69	5	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
15	16	7	CRUISIN'	D'ANGELO (EMI)	53	52	4	AIN'T NUTHIN' BUT A SHE THING	SALT-N-PEPA (LONDON/ISLAND)
16	13	20	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)	54	—	1	HOOKED ON YOU	SILK (ELEKTRA/EEG)
17	19	21	BROWN SUGAR	D'ANGELO (EMI)	55	53	3	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
18	14	16	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)	56	47	7	ARE YOU READY?	PEBBLES (MCA)
19	18	28	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)	57	—	1	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
20	21	20	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	58	54	21	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
21	23	12	FEEL THE FUNK	IMMATURE (MCA)	59	59	16	LOVE DON'T LOVE NOBODY	PHIL PERRY (BLUE THUMB/GRP)
22	24	5	LIKE THIS AND LIKE THAT	MONICA (ROWDY/ARISTA)	60	64	4	WEST UP!	WC & THE MAAD CIRCLE (PAYDAY/LONDON)
23	15	22	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	61	58	7	HANDLE OUR BUSINESS	TONY THOMPSON (GIANT/WARNER BROS.)
24	20	29	WATERFALLS	TLC (LAFACE/ARISTA)	62	71	2	ANYTHING	31 (MJJ/EPIC)
25	50	3	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)	63	45	13	CURIOSITY	AARON HALL (MCA)
26	32	13	SUGAR HILL	AZ (EMI)	64	57	13	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
27	30	22	BOOMBASTIC	SHAGGY (VIRGIN)	65	72	5	EVERYDAY IT RAINS	MARY J. BLIGE (DEF JAM/RAL/ISLAND)
28	37	8	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)	66	62	4	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (JIVE)
29	28	14	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	67	48	8	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
30	27	20	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)	68	66	5	WHAT ABOUT OUR LOVE?	MAYSA (BLUE THUMB/GRP)
31	29	29	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	69	67	2	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
32	26	27	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	70	61	9	IF YOU WANT IT	SOUL FOR REAL (UPTOWN/MCA)
33	22	35	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	71	68	11	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
34	42	3	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)	72	—	1	WHERE IS THE LOVE	JESSE & TRINA (CAPITOL)
35	51	3	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)	73	—	1	DAMN THING CALLED LOVE	AFTER 7 (VIRGIN)
36	33	17	I GOT 5 ON IT	LUNIZ (NOO TRYBE)	74	70	4	LOVE ENUFF	SOUL II SOUL (VIRGIN)
37	38	10	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL/ISLAND)	75	—	1	DO YOU WANT TO	XSCAPE (SO SO DEF/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	BEST FRIEND	BRANDY (ATLANTIC)	14	12	3	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
2	—	1	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	15	18	9	ASK OF YOU	RAPHAEL SAAQI (EPIC SOUNDTRAX/550 MUSIC)
3	2	7	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	16	14	10	JOY	BLACKSTREET (INTERSCOPE)
4	1	6	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	17	16	27	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
5	10	15	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	18	15	14	BABY	BRANDY (ATLANTIC)
6	5	5	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)	19	20	21	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
7	3	17	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	20	17	12	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
8	11	20	CREEP	TLC (LAFACE/ARISTA)	21	23	18	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
9	4	5	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)	22	19	12	THINK OF YOU	USHER (LAFACE/ARISTA)
10	6	9	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)	23	—	38	WHEN CAN I SEE YOU	BABYFACE (EPIC)
11	9	22	I WANNA BE DOWN	BRANDY (ATLANTIC)	24	—	23	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
12	7	10	FREAK LIKE ME	ADINA HOWARD (MCCA DON/EASTWEST/EEG)	25	—	11	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	8	5	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)					

Recipients 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.

- 32 1ST OF THE MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
- 36 AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP)
- 53 ALL I CAN DO (Rondor, BMI/Sony, BMI/Irving, BMI/Andrea Martin, BMI) WBM
- 12 ALREADY MISSING YOU (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 44 ANYTHING (To The Tee, BMI)
- 45 ARE YOU READY? (All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/Lo-Mo, BMI)
- 54 BE ENCOURAGED (Red Rewmar, SESAC)
- 47 BOMDIGI (Stone City, ASCAP/National League, ASCAP)
- 22 BOOMBASTIC/IN THE SUMMERTIME (LivingSing, ASCAP/Malaco, BMI/Broadley, ASCAP/PolyGram, ASCAP) HL
- 3 BROKENHEARTED (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP)
- 19 BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
- 69 CAN I TOUCH YOU...THERE? (Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP) WBM
- 49 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/PolyGram Int'l, ASCAP) WBM/HL
- 27 CELL THERAPY (Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
- 81 CLAP YO HANDS (Naughty, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/B. Feldman & Co., BMI) WBM
- 31 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA, ASCAP/G. Spot, BMI/Yppah, ASCAP) HL
- 18 CRUISIN' (Bertram, ASCAP)
- 56 CURIOSITY (FROM DANGEROUS MINDS) (EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
- 57 DANGER (Copyright Control)
- 38 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
- 73 FADES EM ALL (EMI April, ASCAP/Big Poppa, ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
- 1 FANTASY (Rye, BMI/Sony, BMI/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
- 40 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
- 16 FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hookman, BMI) WBM
- 43 FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
- 5 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
- 70 GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP) WBM
- 59 HANDLE OUR BUSINESS (Davey Pooh, ASCAP/Waco, ASCAP/Slap Roc, BMI)
- 10 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
- 24 HE'S MINE (Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
- 26 HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
- 87 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
- 71 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 37 ICE CREAM (Careers-BMG, BMI/Rameca, BMI/Wu-Tang, BMI) HL
- 63 IF YOU WANT IT (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Ganja Lean, BMI/O/B/O Itself, BMI) WBM
- 14 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Lay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Eruff, BMI) WBM
- 7 I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
- 1 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP)
- 82 IT'S IN GOD'S HANDS NOW (Sony Tree, BMI/We Care, ASCAP/Sony, ASCAP/Built On Rock, ASCAP/Copyright Management, ASCAP)
- 65 I WISH (Orange Bear, BMI)
- 79 JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
- 83 JUST FOR MY MAN (Seventh Seal, ASCAP/Trembl, ASCAP)
- 75 KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI)
- 11 LIKE THIS AND LIKE THAT/BEFORE YOU WALK OUT OF MY LIFE (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/Almo, ASCAP/Salandra, ASCAP/Casadida, BMI/EMI Blackwood, BMI)
- 72 LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, BMI)
- 46 LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
- 66 LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM
- 68 LOVE ENUFF (Jazzie B, PRS/EMI Virgin, PRS/EMI, PRS/EMI April, ASCAP/EMI Blackwood, BMI)
- 29 LOVE T.K.O. (Warner-Tamerlane, BMI) WBM
- 39 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BDF, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
- 90 THE NOD FACTOR (Forever People, ASCAP/Lester Fernandez, ASCAP/VRI-JON, BMI)
- 88 O' L SKOOL (Copyright Control)
- 23 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
- 20 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
- 74 ON THEM THINGS (Real An Ruff, ASCAP/ASB, ASCAP)
- 25 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
- 80 PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM/HL
- 80 PULL UP TO THE BUMPER (Songs Of PolyGram, BMI/xtat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
- 58 REAL HIP HOP (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP)
- 89 THE RUN AROUND (Songs Of PolyGram, BMI/Songs Of Mercurial, BMI/Penny Funk, BMI)
- 8 RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM
- 78 RUNNIN' (Beetjunky, BMI/EMI Blackwood, BMI/Ephcy, ASCAP)

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	46	6	FADES EM ALL	JAMAL (ROWDY/ARISTA)
1	1	4	FANTASY	MARIAH CAREY (COLUMBIA) 4 wks at No. 1	39	30	12	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
2	2	10	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS)	40	33	6	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
3	10	2	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)	41	32	10	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (UPTOWN/MCA)
4	3	7	BROKENHEARTED	BRANDY (ATLANTIC)	42	39	4	TEMPTATIONS	2 PAC (INTERSCOPE)
5	5	11	TELL ME	GROOVE THEORY (EPIC)	43	43	2	ANYTHING	3 T (MJJ/550 MUSIC)
6	8	8	SENTIMENTAL	DEBORAH COX (ARISTA)	44	37	5	REAL HIP HOP	DAS EFX (EASTWEST/EEG)
7	6	20	I GOT 5 ON IT	LUNIZ (NOO TRYBE)	45	34	20	FREEK'N YOU	JODECI (UPTOWN/MCA)
8	4	5	I HATE U	♀ (NPG/WARNER BROS.)	46	56	5	Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)
9	9	6	RUNAWAY	JANET JACKSON (A&M)	47	40	20	WATERFALLS	TLC (LAFACE/ARISTA)
10	7	8	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)	48	47	6	LOVE T.K.O.	REGINA BELLE (COLUMBIA)
11	12	12	HEAVEN	SOLO (PERSPECTIVE)	49	42	5	WEST UP!	WC & THE MAAD CIRCLE (PAYDAY/LONDON)
12	22	2	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)	50	—	1	CRUISIN'	D'ANGELO (EMI)
13	11	16	SUGAR HILL	AZ (EMI)	51	41	6	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON (COLUMBIA)
14	24	2	ICE CREAM	CHEF RAEKWON (LOUD/RCA)	52	60	2	RUNNIN'	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
15	—	1	LIKE THIS AND LIKE THAT	MONICA (ROWDY/ARISTA)	53	51	26	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
16	14	9	HOW HIGH	REDMAN/METHOD MAN (OUTBURST/RAL/ISLAND)	54	52	11	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
17	15	14	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	55	57	7	SITTIN' ON CHROME	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
18	17	5	FEEL THE FUNK	IMMATURE (MCA)	56	—	1	A NATURAL WOMAN	MARY J. BLIGE (UPTOWN/MCA)
19	13	8	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)	57	50	12	WHAT'Z UP, WHAT'Z UP	PLAYA PONCHO FEAT L.A. SNO (SO SO DEF)
20	16	24	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (VIRGIN)	58	48	20	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
21	20	16	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)	59	53	12	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
22	—	1	BOMDIGI	ERICK SERMON (DEF JAM/RAL/ISLAND)	60	49	18	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
23	18	18	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	61	55	13	BE ENCOURAGED	WILLIAM BECTON (INTERSOUND)
24	26	7	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)	62	44	6	ARE YOU READY?	PEBBLES (MCA)
25	19	8	VIBIN'	BOYZ II MEN (MOTOWN)	63	62	18	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZ/ATLANTIC)
26	25	7	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (JIVE)	64	—	1	EAST SIDE RENDEZVOUS	FROST (RUTHLESS/RELATIVITY)
27	28	2	THROW YOUR SET IN THE AIR	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	65	—	1	LIQUID SWORDS	GENIUS/GZA (GEFFEN)
28	21	20	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	66	54	7	RETURN OF THE CROOKLYN DODGERS	CROOKLYN DODGERS '95 (MCA)
29	23	21	BROWN SUGAR	D'ANGELO (EMI)	67	—	3	WASSUP, WASSUP!	A-TOWN PLAYERS (PREMEDITATED/WB)
30	27	17	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)	68	59	10	TONITE	A FEW GOOD MEN (LAFACE/ARISTA)
31	38	3	DANGER	BLAHZAY BLAHZAY (F					

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	10	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (C) (D) MCA SOUNDTRACKS 55104/MCA	COOLIO FEATURING L.V. 8 weeks at No. 1
2	2	2	21	I GOT 5 ON IT (C) (D) (T) NOO TRYBE 38474	LUNIZ
GREATEST GAINER					
3	9	—	2	CELL THERAPY (C) (D) (T) (X) LAFACE 2-4113/ARISTA	GOODIE MOB
4	3	3	16	SUGAR HILL (C) (T) (X) EMI 58407	AZ
5	10	—	2	ICE CREAM (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
6	5	4	9	HOW HIGH (FROM "THE SHOW!") (C) (T) (X) DEF JAM/RAL 9924/ISLAND	REDMAN/METHOD MAN
7	6	6	14	PLAYER'S ANTHEM (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
8	4	5	9	1ST OF THE MONTH (C) (M) (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY
9	7	7	14	BOOMBASTIC/IN THE SUMMERTIME (C) (T) (V) (X) VIRGIN 38482	SHAGGY
10	NEW	1	1	BOMDIGI (C) (D) (M) (T) DEF JAM/RAL 7196/ISLAND	ERICK SERMON
11	8	8	18	ONE MORE CHANCE/STAY WITH ME (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
12	11	9	7	MC'S ACT LIKE THEY DON'T KNOW (C) (T) (X) JIVE 42319	KRS-ONE
13	12	—	2	THROW YOUR SET IN THE AIR (C) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
14	16	31	3	DANGER (C) (T) FADER 7049/MERCURY	BLAHZAY BLAHZAY
15	14	12	16	SUMMERTIME IN THE LBC (FROM "THE SHOW!") (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND	THE DOVE SHACK
16	NEW	1	1	AIN'T NOTHIN' BUT A SHE THING (C) (D) (T) LONDON 0346/ISLAND	SALT-N-PEPA
17	19	16	6	FADES EM ALL (C) (D) (T) ROWDY 3-5042/ARISTA	JAMAL
18	13	11	10	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
19	17	13	6	TEMPTATIONS (C) (M) (X) INTERSCOPE 98120/AG	2PAC
20	15	10	5	REAL HIP HOP (C) (T) (X) EASTWEST 64387/EEG	DAS EFX
21	23	25	5	Y'ALL AIN'T READY YET (C) (T) BIG BOY 42331/JIVE	MYSTIKAL
22	18	17	5	WEST UP! (C) (D) (T) PAYDAY/LONDON 0258/ISLAND	WC & THE MAAD CIRCLE
23	25	—	2	RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
24	24	21	7	SITTIN' ON CHROME (C) (T) (X) DELICIOUS VINYL 58452/CAPITOL	MASTA ACE INCORPORATED
25	21	18	13	WHATZ UP, WHATZ UP (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
26	20	14	26	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
27	NEW	1	1	EAST SIDE RENDEZVOUS (C) (T) RUTHLESS 1534/RELATIVITY	FROST
28	NEW	1	1	LIQUID SWORDS/LABELS (C) (T) GEFEN 22106	GENIUS/GZA
29	22	15	7	RETURN OF THE CROOKLYN DODGERS (FROM "CLOCKERS") (C) (M) (T) 40 ACRES AND A MULE/MCA SOUNDTRACKS 55114/MCA	CROOKLYN DODGERS 95
30	38	32	8	WASSUP, WASSUP (C) (T) (X) PREMEDITATED 17803/WARNER BROS.	A-TOWN PLAYERS
31	27	19	13	GIRLSTOWN (C) (M) (T) (X) COLUMBIA 77850	SUPER CAT
32	32	24	17	ROUND & ROUND (C) (D) (M) (T) G FUNK/RAL 9384/ISLAND	TWINZ
33	26	22	9	SULTRY FUNK (C) (D) (X) GIANT 17791/WARNER BROS.	M.C. HAMMER FEATURING VMF
34	29	23	12	WHERE'S DA PARTY AT? (C) (T) (X) GEE STREET INDEPENDENT 7609/ISLAND	DOUG E. FRESH
35	34	38	10	THE NOD FACTOR (C) (T) (X) BIG BEAT 98142/AG	MAD SKILLZ
36	NEW	1	1	GHETTO HEAVEN (C) STREET PRIDE 70085	INCIDENTS
37	35	28	25	I'LL BE THERE...YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE
38	31	29	3	ON THEM THINGS (C) (T) PRIORITY 53220	MACK 10
39	28	30	22	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
40	33	34	3	TEMPERATURE'S RISING (C) (D) (T) LOUD 64422/RCA	MOBB DEEP
41	36	39	7	CLAP YO HANDS (C) (T) (X) TOMMY BOY 703	NAUGHTY BY NATURE
42	30	20	11	1,2 PASS IT (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA	THE D&D PROJECT FEATURING D&D ALL-STARS
43	39	27	17	SO MANY TEARS (C) (M) (X) INTERSCOPE 98145/AG	2PAC
44	42	37	11	SLAM (C) (T) ISLAND JAMAICA 0140/ISLAND	BEENIE MAN
45	40	26	6	WHERE'Z DA PARTY AT? (C) (M) (T) (X) CAPITOL 58446	MILKBONE
46	45	41	9	THIS THAT SH*T (M) (T) (X) JIVE 42303*	KEITH MURRAY
47	41	—	3	WHAT YOU WANNA DO? (C) LENCH MOB 2001	KAUSION
48	43	33	14	GLACIERS OF ICE/CRIMINOLOGY (C) (D) (T) LOUD 64375/RCA	CHEF RAEKWON
49	44	42	27	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	LOST BOYZ
50	48	—	11	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.

R&B

Lessons Abound At How Can I Be Down? Summit

AS THE GREAT philosopher/musician James Mtume once remarked, achieving success in the music business requires two elements: feeling and form. Feeling comes from young-adult fledglings, while experienced veterans contribute form.

During the third annual How Can I Be Down? New Jack Power Summit, held Oct. 5-8 in Miami, those flowing with feeling got the chance to learn about the structure for success from



by Havelock Nelson

attendees who once walked in inexperienced shoes.

If one needed confirmation that hip-hop has matured in the music industry, it was at How Can I Be Down? In attendance was cyberfunk producer Teddy Riley, who created new-jack swing 12 years ago, then advanced from producing early Doug E. Fresh and Heavy D. records to supervising some of the greatest hits for "king of pop" Michael Jackson.

Also, Andre Harrell—once part of the old-school crew Dr. Jekyll & Mr. Hyde—was on hand and celebrating his appointment as president/CEO of Motown Records. And Lynn Scott, a former assistant at Flavor Unit Entertainment, named her management clients, NBA superstar Shaquille O'Neal among them.

Perhaps hip-hop's most famous former intern, producer/Bad Boy CEO Sean "Puffy" Combs, didn't show up at How Can I Be Down? because of threats leveled by Death Row Records' CEO Marion "Suge" Knight, an in-touch but out-of-step executive.

Knight is lagging, because many of the top hip-hop execs at How Can I Be Down? were talking about building bonds, not tearing each other down. That sort of thugishness seems so out of style these days, especially when it's coming from someone at the top.

If Knight were down for the crown instead of warring with Combs, he'd be negotiating a collaboration between Snoop Doggy Dogg and the Notorious B.I.G., which would be incredible, not to mention quite profitable.

Meanwhile, How Can I Be Down? collided with the annual West Indian carnival at Miami's South Beach, so the village was packed with black people. Their presence caused traffic jams and slight racial friction. As little as 30 years ago, we're told, the roads leading to South Beach sported signs reading "No blacks, Jews, or dogs," and during the conference, one beach bum was heard to mutter the words, "Fucking niggers!" as he surveyed the scene.

IT ALWAYS AMAZES me how discussions about hip-hop so often evolve into debates about race in America. (Continued on next page)



AT THE TOP: "Who Can I Run To" by Xscape (So So Def/Columbia) makes a power move on the Hot R&B Singles chart this week. It jumps into the No. 2 position. "Who" has the largest increase in total points on the entire chart and moves into the No. 1 position on the Hot R&B Airplay chart. Labelmate Mariah Carey still has a healthy lead over it with "Fantasy," but if "Who" continues to grow at this rate, it could knock "Fantasy" out of the box in a hot minute.

MAKING MOVES: The top 10 is a very competitive area of the chart, but the following records have managed to pull out in front. "Tell Me" by Groove Theory (Epic) breaks into the top five this week, moving 7-4, with a nice surge in airplay. "Sentimental" by Deborah Cox (Arista) picks up the pace at radio and continues to sell steadily, boosting it 8-6. "Heaven" by Solo (Perspective) turns around and re-bullets at No. 10. This week it increases in both airplay and sales. "Already Missing You" by Gerald & Eddie Levert Sr. (EastWest) continues to move up the chart at a steady pace. This week it jumps 17-12 with a very strong increase in airplay. "Already" is top five at 12 stations, including WEDR Miami, WBLX Mobile, Ala., and WWDW Columbia, S.C.

NEW MUSIC: "Like This And Like That"/"Before You Walk Out Of My Life" by Monica (Rowdy/Arista) makes a strong entry on the Hot R&B Singles chart, coming in at No. 11 and earning the Hot Shot Debut honor. This is a double-sided single, with both sides receiving strong airplay. "Like This" is uptempo and is the stronger of the two. It is top 10 at 11 stations, including WHTA Atlanta, WKYS Washington, D.C., and WOWI Norfolk, Va. Meanwhile, "Before You Walk" is top 10 at WQMG Greensboro, N.C., KKBT Los Angeles, WGCI Chicago, and KSOL San Francisco. "Cruisin'" by D'Angelo (EMI) also makes an impressive debut, coming in at No. 18. This is a remake of the Smokey Robinson classic. In its first week it is already top 10 at 10 stations, including WKKV Milwaukee, WPEG Charlotte, N.C., and WQUE New Orleans.

GREATEST GAINERS: "Cell Therapy" by Goodie Mob (LaFace/Arista) wins the Greatest Gainer/Sales award this week. This boost in sales moves "Cell Therapy" 47-27 on the overall chart and 22-12 on the Hot R&B Singles Sales chart. At radio, "Cell Therapy" is just starting to heat up. It is top 20 at WHTA Atlanta and KKDA Dallas. "I Miss You (Come Back Home)" by Monifah (Uptown/MCA) garners the Greatest Gainer/Airplay honor. It is top 20 at WGCI Chicago, WXYV Baltimore, WJHM Orlando, Fla., and WOWI Norfolk.

MORE NEW MUSIC: Salt-N-Pepa debuts at No. 36 with their new single, "Ain't Nuthin' But A She Thing" (London/Island). This single comes from the soon-to-be-released album of the same name. This is a compilation album featuring all female artists. "She Thing" is top 10 at WPLZ Richmond, Va., and WZFX Fayetteville, N.C. "You Make Me Feel Like A Natural Woman" by Mary J. Blige (Uptown/MCA) comes in at No. 42. This single comes from the "New York Undercover" soundtrack, along with "I Miss You" by Monifah. "Natural Woman" ranks top five at WJLB Detroit and top 15 at WBLX Mobile, WWVZ Charleston, S.C., and WAMO Pittsburgh.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	24	2	EAST SIDE RENDEZVOUS FROST (RUTHLESS/RELATIVITY)	14	12	15	DUNKEY KONG KILO (WRAP/ICHIBAN)
2	7	9	WASSUP WASSUP A-TOWN PLAYERS (PREMEDITATED/WB)	15	21	2	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)
3	3	6	LET IT GO CLUB NOUVEAU (RIP-IT)	16	—	1	SORRY, I WILL DOWNING (MERCURY)
4	—	1	LIQUID SWORDS GENIUS/GZA (GEFFEN)	17	—	1	LAST DAYZ ONYX (JMJ/RAL/ISLAND)
5	—	1	WHAT'S IT LIKE U.N.V. (MAVERICK/WARNER BROS.)	18	15	4	I'LL MAKE YOU FAMOUS DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
6	6	5	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)	19	10	3	TEMPERATURE'S RISING MOBB DEEP (LOUD/RCA)
7	9	6	LOVE ME STILL CHAKA KHAN (MCA)	20	16	4	LET LOVE LEAD THE WAY ALDIN BIRDETTE (DUR)
8	22	2	LOVE TRIANGLE DIANA KING (WORK)	21	19	9	THIS THAT SH*T KEITH MURRAY (JIVE)
9	8	4	CALL IT WHAT YOU WANT MONTECO (MCA)	22	—	1	GET ME OFF IMPROMP2 (MOJAZZ/MOTOWN)
10	13	5	BACK TOGETHER AGAIN FULL FORCE (CALIBER)	23	11	6	PUSHIN' SOCIETY OF SOUL (LAFACE/ARISTA)
11	20	4	ALL MY LOVE, ALL THE TIME PRINCE MARKIE DEE (MOTOWN)	24	25	13	FAITH LORDS OF THE UNDERGROUND (PENDULUM/EMI)
12	17	5	BABY LOVE S.O.L. (GOPIA)	25	14	9	U SHOULD BE MINE J. SPENCER (MOTOWN)
13	—	1	GHETTO HEAVEN INCIDENTS (STREET PRIDE)				

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT 21, 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	1	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) 1 week at No. 1	DAYDREAM	1
2	3	—	2	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
3	5	3	12	XSCAPE ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
4	1	70	3	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	1
5	7	2	6	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	2
6	6	1	9	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
7	2	—	2	NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
8	8	5	12	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
★★★ GREATEST GAINER ★★★						
9	17	—	2	SOUNDTRACK CAPITOL 32438 (10.98/16.98)	DEAD PRESIDENTS	9
10	4	87	3	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
11	9	4	11	SOUNDTRACK ▲ ² MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
12	11	7	10	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
13	10	6	7	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
14	13	10	14	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
15	NEW	1	1	WC & THE MAAD CIRCLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98)	CURB SERVIN'	15
16	16	9	12	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
17	14	8	9	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
18	15	11	4	SOLO PERSPECTIVE 549017 (9.98/15.98)	SOLO	11
19	20	14	47	TLC ▲ ⁶ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
20	19	15	12	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
21	21	13	14	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
22	12	—	2	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98)	THE RBX FILES	12
23	18	12	3	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	12
24	22	18	5	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
25	27	21	12	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
26	23	17	17	MACK 10 ● PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
27	28	19	56	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
28	24	20	30	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
29	31	27	11	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
30	26	23	54	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
31	29	24	13	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
32	34	29	45	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
33	30	22	16	MICHAEL JACKSON ▲ ⁵ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
34	25	16	7	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
35	NEW	1	1	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	35
36	33	25	17	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	25
37	32	26	7	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
38	36	36	10	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
39	35	—	2	MARTIN LAWRENCE EASTWEST 61749/EEG (10.98/15.98)	FUNK IT	35
40	NEW	1	1	BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98) HS	DAMU RIDAS	40
41	39	38	44	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
42	37	32	14	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
43	52	35	18	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
44	NEW	1	1	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS	NATIONWIDE RIP RIDAZ	44
45	40	31	58	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
46	41	34	24	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3

★★★ PACESETTER ★★★						
47	56	47	20	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
48	47	30	8	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 52789*/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
49	46	39	13	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
50	44	40	12	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
51	50	41	31	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98)	MIND OF MYSTIKAL	38
52	54	50	28	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
53	45	33	4	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98) HS	SAILIN' DA SOUTH	29
54	49	37	39	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
55	38	—	2	DIANA ROSS MOTOWN 530586 (10.98/16.98)	TAKE ME HIGHER	38
56	43	—	2	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
57	55	44	48	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
58	66	48	68	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN' ON AH COME UP (EP)	2
59	48	28	4	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	23
60	59	52	47	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
61	72	61	20	NAUGHTY BY NATURE ● TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
62	58	49	9	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
63	42	—	2	J. DUBB RELENTLESS 530 (7.98/12.98)	GAME RELATED	42
64	60	42	12	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
65	62	53	26	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
66	NEW	1	1	MC BREED WRAP 8150/ICHIBAN (10.98/15.98)	THE BEST OF MC BREED	66
67	70	62	90	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
68	53	—	2	A FEW GOOD MEN LAFACE 26021/ARISTA (10.98/15.98)	TAKE A DIP	53
69	65	57	14	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
70	57	55	7	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
71	51	—	2	ALEX BUGNON RCA 66665 (9.98/15.98)	TALES FROM THE BRIGHT SIDE	51
72	61	60	15	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
73	69	51	30	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
74	64	58	28	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
75	63	43	16	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
76	71	45	8	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
77	90	69	45	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
78	74	66	53	BARRY WHITE ▲ ² A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
79	80	46	15	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
80	67	—	2	SOUL II SOUL VIRGIN 40628 (10.98/15.98)	VOLUME V BELIEVE	67
81	RE-ENTRY	2	2	JAYO FELONY JM/RAL 524038*/ISLAND (10.98/16.98)	TAKE A RIDE	81
82	75	67	52	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
83	73	64	4	MAYSA BLUE THUMB 7001/GRP (10.98/16.98)	MAYSA	64
84	79	73	151	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
85	78	78	18	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
86	84	68	32	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
87	68	59	43	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98)	PURE PLEASURE	50
88	81	—	2	DOUG E. FRESH GEE STREET INDEPENDENT 444069*/ISLAND (9.98/15.98)	PLAY	81
89	91	65	11	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
90	95	83	96	R. KELLY ▲ ⁴ JIVE 41527 (10.98/15.98)	12 PLAY	1
91	87	76	16	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
92	85	80	32	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
93	92	82	29	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
94	RE-ENTRY	86	86	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
95	RE-ENTRY	9	9	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
96	76	63	27	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
97	83	77	22	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
98	100	98	49	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
99	77	54	5	SOUNDTRACK 40 ACRES AND A MULE/MCA SOUNDTRACKS 11304*/MCA (10.98/16.98)	CLOCKERS	54
100	99	—	17	INCOGNITO TALKIN LOUD/VERVE FORECAST 528000/VERVE (9.98/15.98) 100 DEGREES AND RISING	100 DEGREES AND RISING	29

○ 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.

THE RAP COLUMN

(Continued from preceding page)

That happened at the How Can I Be Down? "Trends In Urban Programming" panel, when director Brett Ratner, who is white, responded to an audience member who remarked that blacks in the business must be the ones to give black directors their first shot at filmmaking.

Ratner disagreed, complaining that he has been a victim of reverse racism, because he's sometimes shut out from directing distinctly African-American projects owing to his color. He then said that all anyone has to do to "get on" is hustle, hustle. He related a tale about

sending copies of his New York University film project to 40 Hollywood top dogs and receiving 39 "very nice" rejection letters, as well as one offer of support from Steven Spielberg.

Ratner didn't seem to get it that the average African-American teen, who may have brilliant story ideas, could not afford to attend big-bucks NYU or to hire a cinematographer to create cool color composition for his or her work. As victims of poor, inner-city educational systems, the aspiring film artist wouldn't know the proper protocol to approach busy execs and would

probably not win an audience with them. As a result of not having an outlet or support for their ideas, they likely wilt and die.

FEEL ME FLOW: "Hustlin'" (Profile) by Smoother Da Hustler features elastic lines about the struggle for dough. "I gotta break som'n to make som'n/If I don't make som'n by breakin' som'n, then I'ma take som'n," he rhymes, in a tone that's all dank and brew. It's like Reverend Ike says, "It's not the love of money that's the root of all evil. It's the lack of money."

"Miss Winey Winey (Life Of Da Party)" (Next Plateau), by sexy-voiced Brooklyn, N.Y., rapper Majette, is the first jam that producer Easy Mo Bee has supervised for a female. The track features milky drums, booming bass, funky synth, and smooth sax, as well as a stirring chorus from Rayvon. Programmers at top 40 radio should take notice, and they will, because "Miss Winey Winey" is a pick on a SIN promotional CD compilation.

Neil Levine's Penalty Recordings is off to a great start with "Death Be The Penalty"/"Conscious Of Sin" by

Shabazz The Disciple, a passionate rapper with an edgy style that lets Asiatic knowledge rule. The cool, spooky tracks by producer Fourth Disciple, a protégé of Wu-Tang Clan's RZA, are liquid buttah... "Where Ya At?" (Mergela Entertainment) is a chorus-line single celebrating the alliterative Million Man March taking place Monday (16) in Washington, D.C. It features motivational raps by Ice Cube, Mobb Deep, Chuck D., Smooth B, RZA, Killa Priest, Shorty, and gifted newcomer Nation of Islam member DA Smart over loopy East Coast bounce.

Karel Has Learned Well: 'Dance . . . Or Else'

KAREL LEARNED about being a diva from some of the best. As a one-time photographer of the likes of Diana Ross, Bette Midler, and Barbra Streisand, he took copious mental notes, digesting the mechanics, methods, and magical elements of each—all the while quietly preparing for the day when he would emerge and give 'em a run for the bucks. With "Dance . . . Or Else," his rock-solid debut for the independent Orbik Records, Karel takes a key first step in that direction.



KAREL

Produced by a bevy of newcomers including Los Angeles upstarts **Andrew Sonic** and **Sebastian Reyes**, "Dance . . . Or Else" also succeeds in resurrecting an image that appeared to have died with the late Sylvester, namely the larger-than-life male disco icon, swathed in glamorous sequins, lip-licking attitude, and syncopated groove melodrama. Karel is a convincing successor to that throne, with his honey-coated falsetto and saucy phrasing style. Comparisons to Sylvester and that other high-pitched belter, **Jimmy Somerville**, are inevitable, but Karel shrugs 'em off and emphasizes his own natural gravitation toward that way of vocalizing.

"Singing in falsetto was instinctual," he says. "I had an all-urban musical experience growing up, hearing artists like **Philip Bailey** and **the Stylistics**. Truthfully, I didn't know that it was odd to sing this way until someone pointed it out to me."

Directly responding to his potential commonalities with Somerville and Sylvester, Karel coolly says, "It's always nice to be grouped with people you respect, but we don't sound anything alike. Our inflections and tones are all actually quite different. Case closed."

The case of falsetto vs. natural baritone was actually the source of dissension and turmoil during the recording of "Live To Tell," a deft reconstruction of the **Madonna** pop composition into a haunting hi-NRG battle cry for the AIDS generation. "I was in the booth, getting ready to lay down the vocal, and Andrew told me to sing in my reg-



by Larry Flick

ular voice," Karel recalls. "I refused to do it at first—to the point where I stormed out of the studio in a rage. I'd never really sung in my regular voice before, and the very idea made me completely uncomfortable. In the end, we wound up doubling both sides of my voice on the track, and the results were perfect for what we were aiming for with the song. I think I'll be doing more of that in the future."

The single version of "Live To Tell" has generated active play from hi-NRG club jocks—many of whom are also screening the homocentric accompanying videoclip, directed by **Andrew Howard** and **Gary Bowie**, which juxtaposes expressionistic performance shots of an HIV-positive dance troupe with scenes of Karel walking through a cemetery. Heavy stuff, but typical of the openly gay singer's politically direct demeanor.

"For me, coming out has never been an issue, since you take one look at me and you know that I'm a queen," he says with wicked giggle. "It wasn't until halfway through recording this album that I knew being an out-gay man would instantly render it a political issue—even though the intention was to make an album about feeling good. But my attitude now is that if you are a heterosexual person who listens to my album and enjoys it, then you've had at least one positive experience with a gay person."

Beyond "Live To Tell," which also benefits from ex-Snap singer **Thea Austin**'s soulful vamping, "Dance . . . Or Else" vibrates with rhythms that carefully teeter on the line dividing the dark, elite trance/house sector and the revelrous world of hi-NRG.

Karel is at his most playful and effectively charming during the cryptic, but contagious "Hips Or Lips (Dean Martin)" and the air-punching "Keep On Doin' It," both of which plead to be released as singles.

"I've always felt that my greatest strength as an artist is my ability to draw people in and leave them smiling, because I am truly in the moment and having a blast," he says with a prideful smile. "I'm a good communicator."

Karel is putting his skills to use right now with a series of gigs, mostly on the West Coast. He is already assembling ideas for his second album, on which he plans to flex his budding songwriting muscle. "This is only the first chapter of what I hope will be a long and interesting life as a diva," he says with another stream of giggles. "I was born for it, darling, born for it!"

IF LANG WERE QUEEN: Enigmatic torch singer **k.d. lang** once again acknowledges the unwavering ardor of the dance music community by insisting on house remixes of "If I Were You," the first single from her latest Warner Bros. album, "All You Can Eat." Sources at the label say that the single—a yearning, midtempo pop interlude in its original form—was initially not considered a viable club prospect. It was lang's urging, as well as her choice of producer **Junior Vasquez** to twiddle with the track, that triggered this angle of the project.

"I'm interested in [remixes] because it's an art form," the singer says, noting that it was also her idea to do the remixes for "Lifted By Love" as a part of the label's Gay Games promotion last year. Shortly after its release, that record went to No. 1 on Billboard's Club Play chart. "I found [the outcome] interesting. It's very important to concentrate on the piece of art I deliver. Then if someone else wants to take my art and manipulate it, that's fine, as long as the initial delivery is purely mine."

In the Vasquez versions of "If I Were You," the tension of lang's original performance escalates to white-knuckled urgency, pushed over the top by the track's rattling tribal percussion and meaty house bassline. The Main mix shows the chorus smartly fleshed out to anthemic proportions, conjuring fond comparisons to J.V.'s landmark post-production of **Madonna**'s 1994 smash "Secret." Vasquez's penchant for combining drama with wicked humor is most evident on the X-Beat Miss Queen dub, in which a field of dark rhythms sprouts a maddeningly infectious loop of the word "queen"—fetched from the song's opening line, "If I could only be the queen of popularity." As the loop rolls on seemingly forever (all the while, swerving in and out of mind-numbing echo effects), the groove soars and swoops with a coating of minor-keyed synths, accelerating to a frenetic percussion climax that is downright scary—not to mention endlessly fun and cathartic. We cannot get enough of this . . . and we predict neither will

most turntable artists with a taste for house.

TWIRLIN' AT MCA: MCA Records U.K. dance A&R visionaries **Steve Wolfe** and **Anton Partridge** are at it again. The two are spearheading a new dance-intensive subsidiary of the label, tentatively named **Sound Proof Recordings**. Partridge will oversee the label with MCA promotion manager **Matt Day**.

Partridge says **Sound Proof** will function in a spartan style similar to an indie, with splashy remix packages kept to a minimum and a creative emphasis on experimental or edgy underground fare.

The label's first release will be "Century Falls" by **Crispin J. Glover's Century Falls**, followed by the long-anticipated "Reap (What You Sow)" from **Junior Vasquez** and gospel belter **Vernessa Mitchell**. Also on the agenda are EPs by **Victor Simonelli** and Chicago legend **Marshall Jefferson**.

There is no word yet on whether MCA's stateside arm will pick up any of these records.

GROOVELINE: Rhino Records enhances its sturdy catalog of retro-dance compilations with "Give Your Body Up: Club Classics & House Foundations," a three-volume CD/cassette collection of faves and nearly forgotten treasures from the salad days of house music. Hearty props go to the set's crafty executive producer, **Eric Neff**, who avoids obvious, overexposed selections in favor of rare, juicy nuggets like "Bad For Me" by **Dee Dee Bridgewater**, "You Got Me Running" by **Lenny Williams**, and "Down To Love Town" by **the Originals**. For those who need more mainstream-prominent jams, there is "Touch And Go" by **Ecstasy**, **Passion & Pain** and "Over Like A Fat Rat" by **Fonda Rae**. But, as you can see, even the hits are gems that jog the

memory. Here's hoping this is the beginning of a run as long and fruitful as Rhino's "Disco Years" series.

Speaking of compilations, the catalog coordinators at Motown are proving to be quite adept at fashioning bits and pieces from the label's vaults into must-have multi-act albums. Its latest series is the two-volume "Funkology," which features yammers like "Behind The Groove" and "Square Biz" by **Teena Marie** (the true mistress of funk/disco—where are ya hiding, girl?), "Boys" by **Mary Jane Girls**, and "Strutt My Thang" by **Ozone**. At the risk of sounding like our parents, they sure don't make 'em like that anymore.

Also on Motown is "Inner City Blues: The Music Of Marvin Gaye," which will likely stand as the only tribute album that we can stomach for more than a day or two. Besides the hotly touted, wildly inspired pairing of **Madonna** and **Massive Attack** on "I Want You," the album clicks with **Neneh Cherry's** affecting take on "Preacher Man" and "God Is Love/Mercy Mercy Me" by **Sounds Of Blackness**. Fine for chillin' out or for club jocks who guide their crowds down a more subtle, funk-paved road.

Music U.S.A. Records in New Jersey does its bid to revive interest in a pair of dormant acts. **Colonel Abrams** kicks it lovely on "As Quiet As It's Kept," a vigorous houser produced by **Ellis Pacheco** and deftly remixed to suit hard-house heads by **Benji Candelario**. **Aly-Us** returns in fine form with "Let Us Lead The Way," though we can live without the guttural flip-side jam, "I Wanna Fuck You." It only serves as an unnecessary distraction from the Aside, which is among the act's better recent efforts.

Assistance in preparing this column provided by **Terri Horak** in New York.



Rough With The Smooth. Cooltempo/EMI chanteuse **Shara Nelson**, left, chills with labelmate **Guru** after a recording session for his latest album, "Jazzmatazz, Vol. II: A New Reality." She appears on the track "Nobody Knows." Nelson is also promoting "Rough With The Smooth," the first single from her sophomore album, "Friendly Fire," which is out in the U.K. this month and slated for U.S. release the first quarter of 1996. In the meantime, the 12-inch single is getting worldwide club play. Look for Nelson to hit the U.K. concert trail before the year's close.

Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING OCT. 21, 1995

CLUB PLAY

1. **TOCCATA & FUGUE IN D MINOR** VANESSA-MAE ANGEL
2. **WHEN THE MONEY'S GONE** BRUCE ROBERTS ATLANTIC
3. **FIND A WAY SOUL SOLUTION** JELLYBEAN
4. **EVERYBODY MUST PARTY** GEORGIE PORGIE VIBE
5. **WE ARE FAMILY BABES IN TOYLAND** REPRISE

MAXI-SINGLES SALES

1. **MOREL'S GROOVES PART 9** GEORGE MOREL STRICTLY RHYTHM
2. **UNION CITY BLUE** BLONDIE CHRYSALIS
3. **KEEP THAT ASS CLAPPIN'** DJ FASHION STRAPPED
4. **KILL OR BE KILLED** ROUGHNECK SOLDIERS PHAT WAX
5. **RUNNIN'** THE PHARCYDE DELICIOUS VINYL

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	6	5	FANTASY COLUMBIA 78044	MARIAH CAREY
2	1	2	7	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
3	4	5	7	YOU ARE NOT ALONE EPIC 78003	MICHAEL JACKSON
4	9	20	4	STAY TOGETHER STRICTLY RHYTHM 024	BARBARA TUCKER
5	8	14	6	RUNNING AROUND TOWN SIRE 66086/EEG	BILLIE RAY MARTIN
6	3	1	9	TURN IT OUT MCA SOUNDTRACKS 55113/MCA	LABELLE
7	7	10	10	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
8	5	4	9	PANINARO '95 EMI 58370	PET SHOP BOYS
9	6	3	11	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
10	12	17	7	I WANNA B WITH U CURB EDEL 77086	FUN FACTORY
11	10	15	8	TRY ME OUT EASTWEST 66099/EEG	CORONA
12	15	19	6	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
13	23	35	4	TAKE ME HIGHER MOTOWN 0433	DIANA ROSS
14	17	21	7	FREEK'N YOU UPTOWN 55041/MCA	JODECI
15	21	33	12	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
16	19	27	5	CRAZY COOL CAPTIVE 38510/VIRGIN	PAULA ABDUL
17	11	11	9	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
18	14	7	10	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
19	28	43	3	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	REAL MCCOY
20	42	—	2	I'LL ALWAYS BE AROUND MCA 55146	C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
21	22	29	6	ANOTHER DAY CURB 77084	WHIGFIELD
22	20	25	7	AFRO-LEFT COLUMBIA 78045	LEFTFIELD
23	31	48	3	BELIEVE IN ME GEFEN 22104	RAW STYLUS
24	13	8	11	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	MADONNA
25	30	44	3	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
26	16	12	8	THE PHOENIX HARDKISS 006	GOD WITHIN
27	35	47	3	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
28	27	38	4	DESTINATION ESCHATON EPIC 78038	THE SHAMEN
29	38	46	3	PADLOCK EPIC 78022	M PEOPLE
30	18	9	11	BAD THINGS LOGIC 59021	N-JOI
★★★ Power Pick ★★★					
31	45	—	2	RUNAWAY A&M 1225	JANET JACKSON
32	25	18	10	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	SVEN VATH
33	24	13	11	FALLEN ANGEL RADIOACTIVE 55086/MCA	TRACI LORDS
34	33	34	5	I KNOW A PLACE NERVOUS 20150	KIM ENGLISH
35	32	32	6	HOLD MY BODY TIGHT LONDON 0313/ISLAND	EAST 17
36	26	28	7	THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.	E-N
37	37	41	6	LUV CONNECTION ELEKTRA 66098/EEG	TOWA TEI
38	43	40	6	HIDEAWAY SLIP'N SLIDE IMPORT/DECONSTRUCTION	DE'LACY
39	49	—	2	VOICES IN MY MIND DA GROOVES 128	VOICES
40	29	24	12	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
41	44	37	8	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
★★★ Hot Shot Debut ★★★					
42	NEW	1	1	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
43	34	16	15	LOVE AND DEVOTION EIGHT BALL 69-70	JOI CARDWELL
44	NEW	1	1	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023	SPARKS
45	46	42	4	TONIGHT IT'S PARTY TIME INTERHIT 10158	OUTTA CONTROL
46	47	50	4	EENY MEENY (SWEET TEMPTATION) QWEST 43578/WARNER BROS.	RUFFNEXX SOUND SYSTEM
47	NEW	1	1	LOVE ENUFF VIRGIN 38508	SOUL II SOUL
48	36	22	14	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
49	NEW	1	1	HELLO RCA PROMO	STATE OF GRACE
50	39	31	11	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8

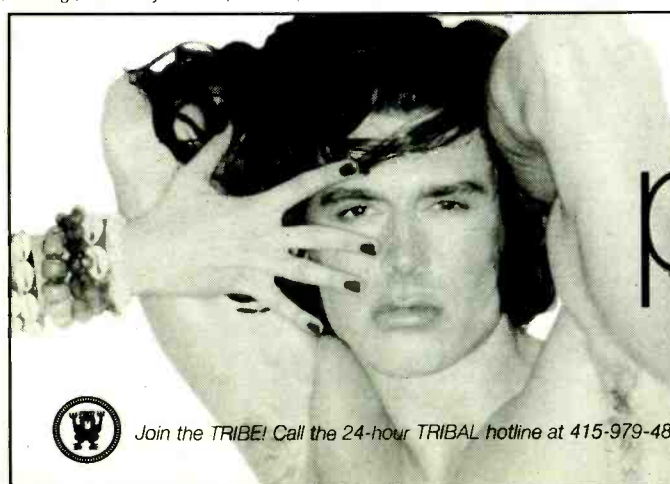
MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	4	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
★★★ Hot Shot Debut ★★★					
2	NEW	1	1	LIQUID SWORDS/LABELS (T) GEFEN 22106	GENIUS/GZA
3	3	2	4	RUNAWAY (T) (X) A&M 1225	JANET JACKSON
4	4	17	3	TELL ME (T) (X) EPIC 78034	GROOVE THEORY
★★★ Greatest Gainer ★★★					
5	31	—	2	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	ERICK SERMON
6	5	—	2	ICE CREAM (T) LOUD 64426/RCA	CHEF RAEKWON
7	2	6	3	DANGER (T) FADER 0076/MERCURY	BLAHZAY BLAHZAY
8	28	—	2	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	DEBORAH COX
9	NEW	1	1	SAY A PRAYER (T) (X) ARISTA 1-2882	TAYLOR DAYNE
10	24	—	2	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
11	7	4	7	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	KRS-ONE
12	6	—	2	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78046/COLUMBIA	CYPRESS HILL
13	8	7	9	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	REDMAN/METHOD MAN
14	NEW	1	1	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	REAL MCCOY
15	10	5	6	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	DAS EFX
16	13	8	8	YOU ARE NOT ALONE (T) (X) EPIC 78003	MICHAEL JACKSON
17	25	21	4	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
18	12	10	18	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	THE BUCKETHEADS
19	NEW	1	1	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	MONICA
20	15	12	14	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	JUNIOR M.A.F.I.A.
21	11	3	3	I HATE U (T) (X) NPG 43592/WARNER BROS.	†
22	17	13	20	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	SHAGGY
23	18	19	9	VIBIN' (T) (X) MOTOWN 0407	BOYZ II MEN
24	22	—	2	RUNNING AROUND TOWN (T) (X) SIRE 66086/EEG	BILLIE RAY MARTIN
25	23	11	7	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	BRANDY
26	14	—	2	HEADZ AINT REDEE (T) WRECK 20165/NERVOUS	BLACK MOON/SMIF-N-WESSUN
27	16	15	5	TAKE ME HIGHER (T) (X) MOTOWN 0433	DIANA ROSS
28	NEW	1	1	LAST DAYZ (M) (T) (X) DEF JAM/RAL 7115/ISLAND	ONYX
29	38	—	6	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
30	29	16	5	STAY TOGETHER (T) (X) STRICTLY RHYTHM 024	BARBARA TUCKER
31	19	9	3	TEMPERATURE'S RISING/GIVE UP THE GOODS (T) LOUD 64421/RCA	MOBB DEEP
32	27	20	10	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	ANNIE LENNOX
33	21	14	15	SUGAR HILL (T) (X) EMI 58407	AZ
34	NEW	1	1	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	CAPLETON
35	NEW	1	1	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	GOODIE MOB
36	35	—	2	STAY WITH ME (X) MUTE/ELEKTRA 66084/EEG	ERASURE
37	33	27	5	SEARCH FOR THE HERO/PADLOCK (T) (X) EPIC 78022	M PEOPLE
38	RE-ENTRY	5	5	MAGIC CARPET RIDE (T) (X) SM:JE 9014/PROFILE	THE MIGHTY DUB KATS
39	39	45	4	EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
40	40	—	9	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	MAD SKILLZ
41	RE-ENTRY	10	10	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	SCATMAN JOHN
42	26	—	3	A MOVER LA COLITA (T) (X) GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
43	NEW	1	1	COLORS OF THE WIND (T) (X) ZYX 66033	HARAJUKU
44	48	25	8	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
45	37	29	18	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	THE NOTORIOUS B.I.G.
46	30	18	6	RETURN OF THE CROOKLYN DODGERS (M) (T) 40 ACRES AND A MULE/MCA SOUNDTRACKS 55110/MCA	CROOKLYN DODGERS '95
47	43	26	9	THIS THAT SH*T (M) (T) (X) JIVE 42303	KEITH MURRAY
48	NEW	1	1	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146	C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
49	41	37	7	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	LOST BOYZ
50	20	—	2	SUCCESS (T) RELATIVITY 1251	FAT JOE

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.

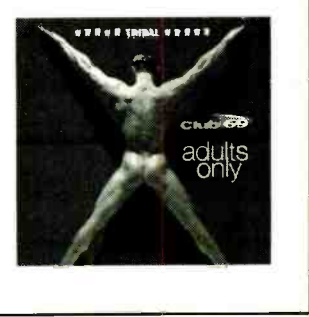


sugar pie guy

The follow-up to the hit single "Diva". Fronted by vocalist **Annette Taylor** with backgrounds by the unmistakable **Kim Cooper**. Remixes by **Peter Rauhofer** and the Absolute's **Mark Picchiotti** with **Craig Snider**.

Club 69

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SRO Expo Explores Format Split Panel Checks In On 'New Young Country'

■ BY CHET FLIPPO

NASHVILLE—The growing chasm between "new young country" and any other country and the possibility of splitting the radio format were two main topics hashed over by panelists at Nashville's Oct. 5-7 SRO entertainment expo.

At the panel titled "What Condition Is Our Condition In: The Inside Looking Out," panelist Kenny Rogers lamented the neglect established artists are suffering in the stampede to the youth movement in country music.

"These young artists are going to get old," he said, "and won't have anyplace to go. I speak more from frustration than sour grapes. But I have suffered; I see the sales slide. But the thing that hurts me the most about country is that it's lost its heart. It's very polarized now—you're either hip or you're not hip. That hurts the format. I realize that the music is brought from the creative community and is edited by the commercial community. But, please: Protect the dol-

lar, but don't lose your heart."

Arista Nashville president Tim DuBois responded by noting that one thing hasn't changed. "It is still our job to find unique talent and then find a way to get it out," he said. "When we opened Arista, we were the seventh record label in Nashville. Now there's—what?—24? 27? And I hear there are 225 artists on those labels, and that doesn't include some legends who don't have labels. The radio funnel, meanwhile, hasn't gotten any bigger. The thing for us that hasn't changed is this: If you find a hit song, radio will play it. A hit solves all the other problems. Radio remains the gatekeeper, but we have to find the hits. There was a time, Kenny, when if you had put out four minutes of silence, half the reporting stations would have added it."

Rogers laughed, but repeated the question that he'd asked earlier: Is country developing a true farm system of young performers for the long haul or is it throwing out one-hit wonders to fend for themselves and elim-

inating the grooming of major artists?

"I think that major artists are sometimes created by events," Rogers said. My 'Love Will Turn You Around' was on the 'Urban Cowboy' album, and people jumped on me. Garth Brooks came along when SoundScan came along. He became a superstar because of accounting procedures. He was selling the same amount of records, but all of a sudden he was a superstar."

Steve Hauser of Pace Concerts Southeast said he feels that his biggest concern right now is oversaturation of the marketplace. "The top acts are wearing themselves out with overtouring," he said. "Especially in

(Continued on page 38)



Keith Whitley Tribute. Friends and labelmates of the late Keith Whitley gathered at the Country Music Foundation to celebrate his new album release and gold and platinum certification of past albums by the Recording Industry Assn. of America. Shown, from left, are RCA VP Tommy Daniel, Daron Norwood, BNA VP Dale Turner, producer Randy Scruggs, Ron Block of Union Station, Alison Krauss, Ricky Skaggs, RCA Label Group chairman Joe Galante, and Keith's brother, Dwight Whitley.

Asleep At The Wheel Drives On For 25-Year Capitol Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Country music's premier swing band, Asleep At The Wheel, is celebrating its 25th anniversary with a new Capitol album, "The Wheel Keeps On Rollin'," a television special, and of course, by doing what it's known for best—hitting the road and performing live in venues across the country.

"Milestones are a funny thing. They give you a chance to pause and reflect," says lead vocalist Ray Benson. "I expect to be around another 25 years. So there will be plenty more celebrations."

The band consists of Benson, Monty Gaylord on fiddle, Tim Alexander on piano, Michael Francis on saxophone, David Sanger on drums, and Cindy Cashdollar on steel guitar. To help celebrate the silver anniversary, Asleep At The Wheel performed a special concert in Austin, Texas, at which many Wheel alumni took the stage to perform with their former bandmates. Three days later, the band was joined by special guests Willie Nelson, Tracy Byrd, Delbert McClinton, Wade Hayes, and Charlie Daniels for an

"Austin City Limits" TV special that will air in early 1996.

Although it is taking time to reflect and celebrate, the five-time Grammy-winning band is far from just resting on its laurels. "The new album is coming out," Benson says. "Our single ['Lay Down Sally'] has been released, and our video is out. So we're just continuing. I don't want anybody to think we're done."

Capitol Records Nashville's VP of sales John Rose says that the label plans to create as much excitement as it can around the 25th anniversary to help draw attention to the new album. "We're going to concentrate on their strong existing fan base," Rose says. "We plan lots of giveaways at local radio stations, and we'll also be focusing on expanding our sales base."

Benson is the first to admit that radio airplay has not always been one of the band's strengths, but he feels that this album may be more radio-friendly than previous efforts. "Asleep At The Wheel has always had a checkered past on radio," he says. "We've had some big hit records over the past 25 years, but for a long time I just didn't really want to do it. I wanted to delve into the rich heritage of our music. So I'm very realistic about radio... We have gotten a reputation as a nonradio band, but we've had some hits. We can make radio records, and I really wanted to, because I love radio records. So I'm jazzed about this album."

Benson says he feels this album will be palatable to radio without compromising the band's musical vision. "Six years ago, we tried to [appeal to radio], and it was contrived," Benson says. "We tried too

(Continued on page 38)



ASLEEP AT THE WHEEL

Happy Birthday To Rounder, Opry; Skoal Music Set To Rock The Smokies

GONE WAY COUNTRY: Chip Peay has given up his partnership in management company Peay, Blanton & Harrell to become Alan Jackson's new manager. Peay has also resigned as manager of Mercury Nashville artist Kim Richey and Decca Records artist Helen Darling. He has moved into the Music Square West offices of former Jackson manager Gary Overton, who resigned to head the EMI office here. The company will now be called Chip Peay Entertainment Inc.

HAPPY 25TH ANNIVERSARY to Rounder Records, which—apart from celebrating Alison Krauss' phenomenal win of four Country Music Assn. Awards—is observing the occasion with a rolling bluegrass tour, featuring J.D. Crowe & the New South, Laurie Lewis & Grant Street, and the Del McCoury Band.

The Rounder bus rolled up to Nashville's 12th & Porter restaurant this week for a big show and Cajun dinner. Ken Irwin and his crew served up eats, and the bands cranked up for a night of sparkling bluegrass for a jam-packed crowd that included Daddy Bluegrass himself, Bill Monroe, who got up to jam. He was back from Washington, D.C., where President Clinton presented him with the 1995 National Medal of the Arts. Steve Earle and Junior Brown also joined in the festivities.

LARI WHITE wasn't content to just raise \$6,500 in an on-air benefit for the Michigan Children's Trust Fund on WBCT Grand Rapids, Mich. She wrote a personal check for \$4,000 more for the fund... Kathy Mattea will appear on Kathie Lee Gifford's CBS-TV Christmas special Dec. 19... Crystal Gayle is the first country artist to have a Boehm porcelain created in her honor. It's a pink handcrafted porcelain rose.

TIM MCGRAW made his first appearance on "The Tonight Show" Oct. 9 to perform "Can't Really Be Gone." He brought with him a 12-piece string section. McGraw begins his Spontaneous Combustion Tour Oct. 12 in Pine Bluff, Ark. 4Runner opened the show and introduced its new member, singer/songwriter Bill Simon.

ANOTHER BIG country festival is in the works for 1996.

Travis Tritt, Hank Williams Jr., the Charlie Daniels Band, Little Feat, 38 Special, and the Marshall Tucker Band will perform at the 10-hour "Rock The Smokies." The event, sponsored by Skoal Music, will take place at Forks of the River Entertainment Show Park in Newport, Tenn., and will be free; tickets will be available through a retail promotion. The 400-acre site can handle 150,000 people. Producers are Steve Hauser of Pace Concerts Southeast and David Corlew of Corlew & Associates, the same crew that produced Skoal's "Rock The Rockies" show May 28, 1995, at Denver's Stapleton Airport.

CMT passed the 30 million mark in terms of U.S. subscribers. The A.C. Nielsen survey shows the network reaching more than 47% of U.S. cable television households. CMT is on 6,100 cable systems, but you still can't get it in West Hollywood, Calif.

THE GRAND OLE OPRY will observe its 70th anniversary Friday and Saturday (13-14) with a party catered by longtime sponsor Martha White Foods. Opry regulars John Conlee, Jimmy Dickens, Jan Howard, Jeanne

Pruett, Jeannie Seely, Del Reeves, and Porter Wagoner will be joined on Saturday by special guest Martina McBride, whose hit "Independence Day" is the CMA song of the year. Friday's Bluegrass Spectacular will be hosted by Bill Monroe. For those attending the shows, the Opryland Hotel Bakery will bake 16,000 cupcakes; this will take four days, doing 2,000 at a time. Martha White announced that it will also sponsor Alison Krauss' 1996 tour.

WHOSE COUNTRY IS IT? Vanderbilt University sociologists Richard A. Peterson and Roger Kern have studied three recent national surveys about people's attitudes to country music. Their conclusions, published in the current Journal of Country Music, show that 52% of those surveyed prefer country to rock and easy listening, translating to a country audience of 96.6 million people. Of them, 20% are hardcore fans, and 32% are softer fans who like other forms of music as well. The average age of the country fan is 46, as it was in 1982, the last time a similar survey was done. Country fans are 94% white, live primarily in the South and Southwest, come from small towns, and own their own homes.



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCT. 21, 1995

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



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	REBA MCENTIRE MCA 11264 (10.98/16.98) 1 week at No. 1	STARTING OVER	1
2	1	1	3	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
3	2	2	35	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) ^{HS}	THE WOMAN IN ME	1
4	3	3	12	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
*** Greatest Gainer ***						
5	8	10	35	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) ^{HS}	NOW THAT I'VE FOUND YOU: A COLLECTION	2
6	4	4	4	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3
7	7	7	28	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
8	5	5	4	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
9	6	6	43	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
10	15	16	7	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
11	9	—	2	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
12	12	12	21	DAVID LEE MURPHY MCA 11044 (10.98/15.98) ^{HS}	OUT WITH A BANG	12
13	10	8	7	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
14	11	9	6	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
15	21	18	70	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	14	11	4	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	11
17	17	—	2	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
18	18	—	2	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	18
19	16	13	81	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
20	13	—	2	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
21	19	14	15	LORRIE MORGAN [●] BNA 66508 (10.98/16.98)	GREATEST HITS	5
22	23	22	8	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
23	25	23	54	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
24	20	15	91	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) ^{HS}	YOU MIGHT BE A REDNECK IF...	3
25	32	31	67	ALAN JACKSON [▲] ARISTA 18759 (10.98/15.98)	WHO I AM	1
26	37	32	31	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
27	22	17	6	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
28	24	19	4	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	19
29	NEW		1	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	29
*** Pacesetter ***						
30	47	49	59	PATTY LOVELESS [●] EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
31	26	21	12	TRACY BYRD [●] MCA 11242 (10.98/15.98)	LOVE LESSONS	6
32	30	30	9	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) ^{HS}	TERRI CLARK	29
33	29	25	76	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
34	31	27	70	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	27	20	16	PERFECT STRANGER CURB 77799 (9.98/15.98) ^{HS}	YOU HAVE THE RIGHT TO REMAIN SILENT	7
36	34	29	88	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	26	16	BRYAN WHITE ASYLUM 61642 (10.98/15.98) ^{HS}	BRYAN WHITE	17
38	35	28	55	TRACY LAWRENCE [▲] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
39	28	24	3	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
40	41	40	88	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) ^{HS}	WHAT A CRYING SHAME	6
41	39	37	106	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
42	45	42	48	GEORGE STRAIT [▲] MCA 11092 (10.98/15.98)	LEAD ON	1
43	50	39	16	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
44	66	69	14	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) ^{HS}	THE MOFFATTS	44
45	36	33	8	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
46	40	34	40	WADE HAYES [●] COLUMBIA 66412/SONY (9.98 EQ/15.98) ^{HS}	OLD ENOUGH TO KNOW BETTER	19
47	43	38	37	NEAL MCCOY [●] ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
48	44	41	4	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
49	38	36	54	ALABAMA [●] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
50	46	46	160	GEORGE STRAIT [▲] MCA 10691 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
51	67	61	60	THE TRACTORS [▲] ARISTA 18728 (9.98/15.98) ^{HS}	THE TRACTORS	2
52	49	47	89	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
53	42	35	38	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
54	51	48	15	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) ^{HS}	JEFF CARSON	22
55	48	44	31	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
56	53	53	34	TRISHA YEARWOOD [●] MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
57	59	63	64	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
58	60	54	35	RHETT AKINS DECCA 11098/MCA (10.98/15.98) ^{HS}	A THOUSAND MEMORIES	48
59	55	50	37	SAWYER BROWN [●] CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
60	52	45	30	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
61	64	65	53	MARY CHAPIN CARPENTER [▲] COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
62	57	56	171	MARY CHAPIN CARPENTER [▲] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
63	65	60	76	PAM TILLIS [▲] ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
64	54	52	17	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) ^{HS}	ALL I NEED TO KNOW	39
65	RE-ENTRY		28	SHENANDOAH CAPITOL NASHVILLE 31109 (10.98/15.98) ^{HS}	IN THE VICINITY OF THE HEART	31
66	69	67	69	DAVID BALL [▲] WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
67	62	59	217	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
68	58	51	28	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
69	63	55	20	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
70	56	43	53	CLINT BLACK [●] RCA 66419 (10.98/16.98)	ONE EMOTION	8
71	70	64	7	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) ^{HS}	DARYLE SINGLETARY	64
72	73	68	157	ALAN JACKSON [▲] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
73	72	75	9	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) ^{HS}	WE ALL GET LUCKY SOMETIMES	52
74	61	57	63	JOE DIFFIE [▲] EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
75	68	58	54	TOBY KEITH [●] POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8

○ 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



FOR WEEK ENDING OCT. 21, 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 [▲] MCA 12* (7.98/12.98) 199 weeks at No. 1	GREATEST HITS	231
2	2	HANK WILLIAMS, JR. [●] CURB 77638 (6.98/9.98)	GREATEST HITS VOL. 1	45
3	3	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	229
4	6	KEITH WHITLEY [▲] RCA 2277 (9.98/13.98)	GREATEST HITS	83
5	11	GEORGE JONES [▲] EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	216
6	5	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS VOL. 2	231
7	9	THE CHARLIE DANIELS BAND [▲] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	231
8	8	GEORGE STRAIT [▲] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	229
9	7	BILLY RAY CYRUS [▲] MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	12
10	10	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	22
11	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	63
12	21	ALABAMA [▲] RCA 6825 (7.98/11.98)	ALABAMA LIVE	100
13	16	ALAN JACKSON [▲] ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	19

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	WAYLON JENNINGS [▲] RCA 8506* (8.98)	GREATEST HITS	103
15	23	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	38
16	19	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	25
17	4	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	37
18	—	PATTY LOVELESS [▲] EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	1
19	15	COLLIN RAYE [▲] EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	23
20	—	REBA MCENTIRE [▲] MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	10
21	20	GEORGE STRAIT [●] MCA 10450 (9.98/15.98)	TEN STRAIT HITS	69
22	12	COLLIN RAYE [▲] EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
23	22	ALABAMA [▲] RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	54
24	—	ALABAMA [▲] RCA 7170* (9.98/13.98)	GREATEST HITS	203
25	24	WYNONNA [▲] CURB 10529/MCA (10.98/15.98)	WYNONNA	20

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

COUNTRY CORNER



by Wade Jessen

OUT OF THE CHUTE: Reba McEntire goes directly to the head of the class on Billboard's Top Country Albums chart, debuting at No. 1 with "Starting Over." "This marks the first time McEntire has debuted in that position; her previous set, "Read My Mind," entered at No. 2 in 1994. Six other McEntire sets peaked at No. 1; "Whoever's In New England" (1986), "What Am I Gonna Do About You" (1987), "Reba" (1988), "Sweet Sixteen" (1989), "It's Your Call" (1993), and "Greatest Hits, Vol. 2" (1994). McEntire's new project commemorates her 20th year of recording and features 10 songs that she says influenced her, including Ray Price's 1971 hit "I Won't Mention It Again," Bobby Bare's 1963 classic "Five Hundred Miles Away From Home," and Glen Campbell's 1967 crossover ballad "By The Time I Get To Phoenix." The new package sold more than 98,000 units, entering The Billboard 200 at No. 5.

TUBE TALKS: With few exceptions, the most noticeable gains on Top Country Albums can be aligned with appearances during the 29th annual awards presentation of the Country Music Assn. Multiple-award winner Alison Krauss wins Greatest Gainer honors for "Now That I've Found You: A Collection" (Rouner), which increases 20,000 units over the previous week, climbing 8-5. In the album of the year competition, the Krauss set was nominated, but it was disqualified because its primary content was previously released material. The album that replaced it during the final balloting, "When Fallen Angels Fly" by Patty Loveless (Epic), won the CMA award. It is our Pacesetter title, vaulting 47-30 with an increase of more than 130% over the previous week, re-entering The Billboard 200 at No. 137. Loveless' previous set, "Only What I Feel," re-enters Top Country Catalog Albums at No. 18.

MORE WINNERS: Shenandoah and Alison Krauss took vocal event of the year honors at the CMA show for their collaboration "Somewhere In The Vicinity Of The Heart," popping the group's Capitol album "In The Vicinity Of The Heart" back onto the country albums chart at No. 65. CMA awards host Vince Gill (MCA) sees his "When Love Finds You" set jumping 21-15 on Top Country Albums after an emotional performance of "Go Rest High On That Mountain" with Ricky Skaggs and Patty Loveless on that telecast. Gill also performed "I Will Always Love You," with Dolly Parton, which bullets at No. 26 on Billboard's Hot Country Singles & Tracks. That duet is found on Parton's new Columbia package, "Something Special," which climbs 15-10 on Top Country Albums. Meanwhile, duo of the year honorees Brooks & Dunn (Arista) move 25-23 on the album chart with "Waitin' On Sundown," and labelmates the Tractors jump 67-51 with their self-titled set after bowing for video of the year honors.

TALL ORDER: Alan Jackson took entertainer of the year honors from the CMA, and "Who I Am" jumps 32-25 on Top Country Albums. The Georgia native also swipes Hot Shot Debut honors on our airplay list at No. 51, with "Tall, Tall Trees." The new track, as well as "Home," will be included in Jackson's first hits collection, available at retail Saturday (14). The 1995 Country Music Hall of Fame inductee, Roger Miller, co-wrote Jackson's "Tall, Tall Trees" with fellow hall of famer George Jones. Both artists recorded the song individually for the Mercury imprint during the early '60s, but neither version was released as a single. The Jones cut is available on "Cup Of Loneliness: The Classic Mercury Years," while the Miller rendition can be found on the recent anthology "King Of The Road: The Genius Of Roger Miller."

SRO EXPO EXPLORES FORMAT SPLIT

(Continued from page 36)

secondary markets, it's not an event anymore when the acts come through. The mystique is gone when you see the same artist over and over. And as far as the country legends go, I think we need a format for them like rock radio has. Then you would see artists like Kenny or Willie [Nelson] back in arenas again."

Bob Romeo of the Don Romeo Agency agreed. "I see confusion in the marketplace," he said. "When I've booked you, Kenny, to sell-out audiences, the people left understanding who the artist was. Last time I brought you back, we added a new young act, John Michael Montgomery, to the bill for \$3,500 to try to break him in the market. And that worked. We groomed him in the market, and he came back for \$120,000. But people left that John Michael Montgomery show with questions. I saw grandma and grandpa get up and leave during his rock guitar solo. At the same time, I saw young people cheering. There is a definite split in the audience. How do I promote this? Why can't there be a split in the radio format? Why can't there be two formats? It works in ticket sales. It works in rock radio. I have a list of clients where I can take Kenny Rogers and get \$15,000 for a show, but I have a hard time advertising him on country radio. Why not have a pop country radio station and a traditional country station in every market?"

KKBQ Houston PD Dene Hallam was in the audience and jumped to his feet. "Split format doesn't work," he said. "My station did a classic country format, and we got a 2 share and lost \$2 million. This year, we made \$8 million. You can't argue with that."

That may be, Rogers conceded, but he argued, "You can't unring the bell. We are stuck with 'new young country,' and you don't necessarily have the artists to support that. I find it interesting that I called a number of country stations—without identifying myself—and asked them under what circumstances they would play a new Kenny Rogers record. They said under no circumstances would they play one. This will only change when an artist produces a song that radio has to play because it's so good."

Panelist John Huie of Creative Artists Agency noted that not all formats are so dependent on mainstream radio play for success. "Alter-

native music has changed AOR radio. The musicians created the parade. The fans found Green Day, and radio had to adapt. In country, we'll be dead if we depend only on the 30 songs being played on radio. We need bands like BR5-49 who are out there playing five hours a night and creating a buzz."

DuBois answered the obvious question about BR5-49, the lower Broadway group he recently signed to Arista (Billboard, July 15). "BR5-49 is totally different from the way I usually approach an artist. They're like the Tractors—those acts don't fit the machine. I don't have a crystal ball, but I signed both groups just because I loved the music. They're both way outside the box. With a conventional act... it costs me about half a million dollars to get out there on the playing field and launch an album. The cost of making the album is about \$100,000. The rest is videos, touring to radio, buying positioning with retailers, and so on. I don't routinely

push my acts out the door to tour, especially not a money-losing level. I do encourage them to play 'career' dates, radio, and the like. Then, don't tour until you have a market."

Touring, said Hauser, remains problematical, especially with the number of acts on the road. "Packaging and diversification are essential. The Hank [Williams] Jr.-Lynyrd Skynyrd package has done wonders in opening different formats. We need to do some big shows with one A act and five or six B acts. There's sometimes a problem. I asked Alan Jackson to do that, and for whatever reason, he said no."

Responding to that, Rogers said, "In coming up, Kirby Stone told me that it doesn't hurt to help others. I was glad to be able—when he couldn't get airplay in New York—to take Garth Brooks on tour with me there, and he got on radio. I found Don Henley when he was still in the group Shiloh. When you're at your peak, you need to pass it on."

ASLEEP AT THE WHEEL DRIVES ON

(Continued from page 36)

hard. On this [album], we did stuff we liked, stuff we felt really good about."

Gary Moss, PD at KIKK Houston, says he's anxious to hear the band's new material. "I'm a big fan of them," he says. "I definitely look forward to hearing it."

The video for "Lay Down Sally" is already airing on Country Music Television, and, in addition to video exposure, the new release will get a push via CD-ROM. Benson worked with Aztech, an Austin-based firm, to develop the project. "We're going to take the video, the electronic press kit, the album, and some other things with graphics and animation and put it on an interactive CD-ROM," Benson says.

Benson says Aztech is going to help the band to develop the CD-ROM as a promotional tool that consumers can use in a manner similar to a listening post, so they can preview material from the new release. "I think it's revolutionary," Benson says. "I've always wanted to do something like this."

Although the CD-ROM will be used for promotional purposes, at press time it had not been deter-

mined whether it will be available to consumers through retail sales.

In addition to taking advantage of '90s technology, the band will continue to concentrate on one of its strongest points: touring. "It seems like they tour all the time," says the band's booking agent, Buddy Lee Attractions VP Paul Lohr. "I once told Ray I'd booked 28 dates for them in one month. I told him, 'I want to hear you cry uncle.' He said, 'Never.'"

Lohr says the band averages 130-180 dates a year, performing in a variety of venues, including performing-arts centers, fairs, casinos, and corporate functions. The band is also extremely popular on the club circuit, and Rose says that Capitol plans to take advantage of that fact by organizing special dance-club promotions for the new album.

Though the new set and his work with Asleep At The Wheel keep Benson busy, he's involved in other projects as well. He produces Don Walser and has just finished working on the new Wylie & the Wild West Show album. He is also working with Rhino Films on a feature film on the life of Bob Wills.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM
 - 50 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL
 - 73 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL
 - 21 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM
 - 3 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL
 - 53 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeo, BMI) HL
 - 69 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
 - 40 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)
 - 67 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP)
 - 48 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI)
 - 8 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP)
 - 39 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
 - 41 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL
 - 4 DUST ON THE BOTTLE (N2 D, ASCAP)
 - 70 FEEL LIKE MAKIN' LOVE (Badco, ASCAP)
 - 30 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
 - 14 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
 - 59 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)
 - 25 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL
 - 36 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
 - 65 HOME ALONE (Fiant Approach, BMI/MCA, BMI/PolyGram International Tunes, SESAC/Craig Morris, ASCAP)
 - 54 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
 - 75 IF I COULD SEE LOVE (Warner-Tamerlane, BMI/Rancho Belita, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI/Brett James, BMI)
 - 71 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI)
 - 23 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL
 - 7 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL
 - 68 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG, BMI/High Prestwood, BMI)

- 13 I LET HER LIE (Big Giant, BMI/Dr. Vet. BMI/Little Dakota, BMI) WBM
- 6 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM
- 56 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)
- 2 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM
- 28 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
- 33 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Inving, BMI) WBM
- 37 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
- 15 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Inving, BMI/Colter Bay, BMI) WBM/HL
- 43 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- 26 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
- 60 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
- 57 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 5 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL
- 45 LIFE GETS AWAY (Blackened, BMI/Inving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM
- 24 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL
- 74 LISTENIN' TO THE RADIO (Startruck Angel, BMI/EMI

- Blackwood, BMI)
- 32 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM
- 9 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL
- 62 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI)
- 52 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) WBM
- 19 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 31 ONE EMOTION (Blackened, BMI/Inving, BMI) WBM
- 22 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM
- 44 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM
- 49 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP)
- 10 SAFE IN THE ARMS OF LOVE (Inving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
- 47 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Startruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 46 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)
- 63 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI)
- 1 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL
- 35 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Anderson, BMI) WBM/HL
- 16 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
- 51 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI)

- 29 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL
- 61 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)
- 27 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (MCA, BMI/I.R.S., BMI/Bugle, BMI/Inving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
- 72 THESE ARMS (Zomba, ASCAP/Dixie Stars, ASCAP) HL
- 11 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avolon Way, ASCAP) WBM
- 64 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP)
- 55 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
- 66 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI) HL
- 38 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
- 42 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
- 17 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL
- 18 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
- 58 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI/Hamstein Cumberland, ASCAP) WBM/HL
- 20 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM
- 34 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL

Country Music Week '95 A Whirlwind Of Events And Awards

NASHVILLE—Country Music Week '95, Oct. 1-8, was a nonstop round of awards shows, parties, seminars capped by the Country Music Assn. Awards, and awards dinners hosted by BMI, ASCAP, and SESAC.



Writers Frank Myers and Gary B. Baker were honored by ASCAP for song of the year ("I Swear"), and Gary Burr was named songwriter of the year. Pictured, from left, are Myers, ASCAP's Connie Bradley, Voice of Music award winner George Strait, ASCAP president/chairman of the board Marilyn Bergman, Baker, and Burr.



Alison Krauss made four trips to the podium to pick up her CMA awards for female vocalist of the year, vocal event of the year, and single of the year, as well as the Horizon Award. (Photo: Arleen Richie/Media Sources)



Pictured at the BMI awards dinner, from left, are BMI Nashville VP Roger Sovine, Bob DiPiero (co-writer of song of the year "Wink"), BMI president/CEO Frances Preston, Tom Shapiro (co-writer of "Wink"), Vince Gill, Sony Music Publishing Nashville president/CEO Donna Hilley, Sony Nashville senior VP Don Cook, Sony executive VP Jody Graham-Dunitz, and Sony Music Publishing president Richard Rowe.



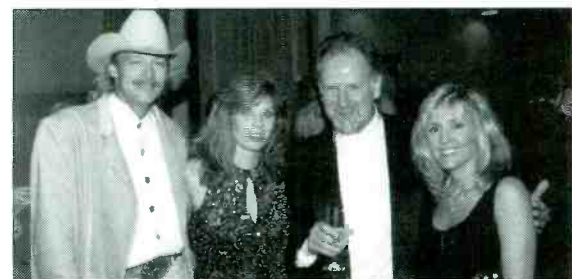
RCA Label Group artists and executives gathered at the Hermitage Hotel for a big bash. RLG chairman Joe Galante is surrounded by RCA VP Tommy Daniel; Martina McBride; Lari White; John Rich, Dean Sams, Michael Britt, Richie McDonald, and Keech Rainwater of Lonestar; Eddy Arnold; Roberta and Lisa Morales of the Sisters Morales; senior VP Thom Schuyler; Kenny Chesney; Mindy McCready; BNA VP Dale Turner; Keith Gattis; Jon Randall; senior VP/GM Randy Goodman; Ty England, and Ray Vega.



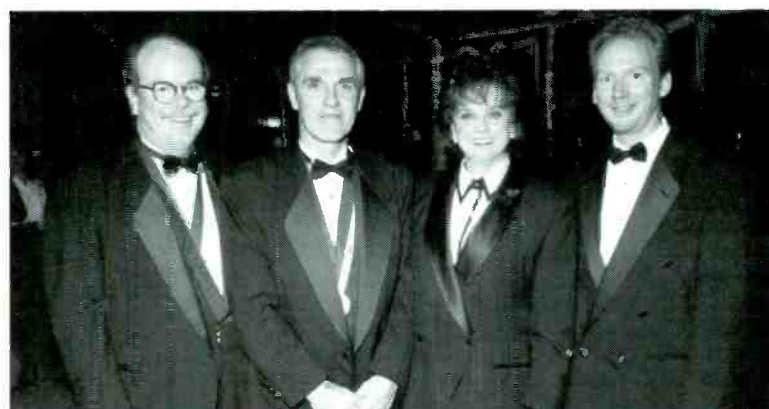
MCA Records/Nashville artists and executives gathered at the Hard Rock Cafe to celebrate the CMA Awards. Pictured, from left, are MCA president Tony Brown, Nick Kane of the Mavericks, Vince Gill, MCA senior VP of national promotion Scott Borchetta, Paul Deakin of the Mavericks, MCA chairman Bruce Hinton, and Uni Distribution president John Burns.



Decca artists and executives trooped to the Hard Rock Cafe for a post-awards show soiree. Pictured, from left, are Helen Darling, Mark Chesnutt, Danny Frazier of Frazier River, Decca senior VP/head of A&R Mark Wright, Rhett Atkins, Decca senior VP/GM Shelia Shipley Bidy, and Decca Records/Canada president Ross Reynolds.



CMA entertainer of the year Alan Jackson was toasted by Arista/Nashville president Tim DuBois at a party at Springhouse Golf Club. Pictured, from left, are Jackson, Pam and Tim DuBois, and Denise Jackson.



BMI Publisher of the Year Sony Music Publishing Nashville (Tree) celebrated with a tent party. Pictured, from left, are staffers and songwriter winners Don Cook and Paul Nelson, Sony Music Publishing Nashville president/CEO Donna Hilley, and staffer Walter Campbell.



Sony Music Publishing Nashville (Tree) hosted parties throughout the week in a tent in its parking lot. The publisher honored Arista's Brooks & Dunn for having three No. 1 singles this year with a surprise concert by Merle Haggard & the Strangers. Pictured, from left, are Sony Music Publishing Nashville president/CEO Donna Hilley, Kix Brooks, Ronnie Dunn, and Haggard.



Capitol Nashville honored CMA Award winner Shenandoah with a party downtown at Legislative Plaza. Pictured, from left, are Jim Seales of Shenandoah, Capitol GM/executive VP Walt Wilson, Marty Raybon of Shenandoah, Capitol president/CEO Scott Hendricks, and Mike McGuire and Ralph Ezell of Shenandoah.



Kris Kristofferson was a presenter at the Nashville Songwriters Hall of Fame dinner and induction ceremony. Afterward, he greeted Bonnie Garner, VP of Rothbaum & Garner management, center, and Devon O'Day, producer at WSIX Nashville.



Mercury Nashville celebrated with a party at the Boundry Restaurant. Mercury President Luke Lewis, center, welcomes Mercury artists Shania Twain, left, and Terri Clark.



Patty Loveless became the second female artist to win CMA album of the year award (the first was Anne Murray in 1984 for "A Little Good News"). Pictured with Loveless as she raises a toast at the Sony party, from left, are Sony Music Nashville executive VP Paul Worley, Mary Chapin Carpenter, Gary Borman of Borman Entertainment, and Sony executive VP/GM Allen Butler.

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
★★★ No. 1 ★★★						
1	2	4	7	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	1
2	5	7	13	I'M NOT STRONG ENOUGH TO SAY NO M. BRIGHT (R. J. LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	2
3	4	5	15	BETTER THINGS TO DO K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	3
4	7	10	11	DUST ON THE BOTTLE T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	4
5	6	8	12	LET'S GO TO VEGAS S. HENDRICKS (K. STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	5
6	1	1	11	I LIKE IT, I LOVE IT J. STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)	TIM MCGRAW (C) (V) CURB 76961	1
7	3	2	13	IF THE WORLD HAD A FRONT PORCH J. STROUD (T. LAWRENCE, P. NELSON, K. BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	2
8	13	23	5	CHECK YES OR NO T. BROWN, G. STRAIT (D. M. WELLS, D. H. OGLESBY)	GEORGE STRAIT (V) MCA 55127	8
9	10	12	9	NO MAN'S LAND S. HENDRICKS (J. S. SHEPHERD, S. SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	9
10	12	14	13	SAFE IN THE ARMS OF LOVE M. MCBRIDE, P. WORLEY, E. SEAY (P. ROSE, M. KENNEDY, P. BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	10
11	11	13	14	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M. MILLER, M. MCANALLY (R. SAMOSETI, D. LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	11
12	14	15	13	ALL I NEED TO KNOW B. BECKETT (S. SESKIN, M. A. SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	12
13	16	18	13	I LET HER LIE J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	13
14	8	6	16	HALFWAY DOWN E. GORDY, JR. (J. LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	6
15	15	17	12	I WANNA GO TOO FAR G. FUNDIS (L. MARTINE, JR., K. ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	15
16	17	16	10	SOMETIMES SHE FORGETS G. BROWN, T. TRITT (S. EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	16
17	18	25	5	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	17
★★★ AIRPOWER ★★★						
18	22	29	6	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAUX, K. WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	18
19	9	3	13	ONE BOY, ONE GIRL P. WORLEY, E. SEAY, J. HOBBS (M. A. SPRINGER, S. SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
20	19	19	11	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY NASHVILLE 852206	19
★★★ AIRPOWER ★★★						
21	25	28	8	BACK IN YOUR ARMS AGAIN J. STROUD (J. F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	21
22	20	24	6	ON MY OWN T. BROWN, R. MCENTIRE (B. BACHARACH, C. SAGER)	REBA MCENTIRE (C) (V) MCA 55100	20
23	21	22	11	IF I WAS A DRINKIN' MAN B. BECKETT (J. B. RUDD, B. HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	21
24	23	27	8	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	23
25	24	26	12	HEAVEN BOUND (I'M READY) D. COOK (D. LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
26	27	31	6	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	26
27	29	32	8	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S. GIBSON (S. DWORSKY, P. JEFFERSON, J. LEYERS)	AARON TIPPIN (C) (V) RCA 64392	27
28	31	38	4	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	28
29	34	33	10	TEQUILA TALKIN' D. COOK, W. WILSON (B. LABOUNTY, C. WATERS)	LONESTAR (C) (V) BNA 64386	29
30	35	36	8	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	VINCE GILL (V) MCA 55098	30
31	30	21	16	ONE EMOTION J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64381	2
32	37	43	7	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	TRACY BYRD (C) (V) MCA 55102	32
33	28	9	16	I THINK ABOUT IT ALL THE TIME J. BOWEN, C. HOWARD (D. SCHULTZ, B. LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	4
34	36	34	20	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	1
35	32	20	20	SHOULD'VE ASKED HER FASTER G. FUNDIS (B. DIPIERO, A. ANDERSON, J. KLEMICK)	TY ENGLAND (C) (V) RCA 64280	3
36	39	42	10	HERE COMES THE RAIN D. COOK, R. MALO (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	36
37	38	45	10	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	37
38	41	47	5	TROUBLE T. BROWN (T. SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	46	59	3	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	PAM TILLIS (C) (V) ARISTA 1-2878	39
40	44	52	5	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	40
41	26	11	15	DON'T STOP D. COOK (C. RAINS, T. SHAPIRO)	WADE HAYES (C) (V) COLUMBIA 77954	10
42	43	48	7	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	42
43	40	35	20	I WANT MY GOODBYE BACK D. JOHNSON (P. BUNCH, D. JOHNSON, D. BERG)	TY HERNDON (C) (V) EPIC 77946	7
44	53	63	3	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	44
45	64	—	2	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK RCA ALBUM CUT	45
46	42	41	17	SHE AIN'T YOUR ORDINARY GIRL E. GORDY, JR., ALABAMA (R. JASON)	ALABAMA (C) (V) RCA 64346	2
47	48	50	7	SAVE THIS ONE FOR ME S. BUCKINGHAM, B. CHANCEY (V. THOMPSON, M. D. SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	47
48	55	64	3	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	JEFF CARSON (C) (D) (V) MCG CURB 76970	48
49	51	57	4	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	KEN MELLONS (C) (V) EPIC 78066	49
50	49	53	6	ANYTHING FOR LOVE D. COOK (J. HOUSE, P. BARNHART, S. HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	49
★★★ HOT SHOT DEBUT ★★★						
51	NEW	—	1	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	ALAN JACKSON (V) ARISTA 1-2879	51
52	59	—	2	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.	52
53	52	39	15	BIG OL' TRUCK N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
54	57	58	6	HONKY TONK HEALIN' B. CHANCEY (D. BALL, T. POLK)	DAVID BALL (V) WARNER BROS. 17785	54
55	50	37	19	THREE WORDS, TWO HEARTS, ONE NIGHT J. STROUD, M. COLLIE (M. COLLIE, G. HOUSE)	MARK COLLIE (C) (V) GIANT 17855	25
56	56	55	4	I'M A STRANGER HERE MYSELF C. BROOKS, T. TUTHILL (D. LINDSEY, M. LINDSEY, V. KEITH)	PERFECT STRANGER (C) (V) CURB 76969	55
57	54	51	18	LEAD ON T. BROWN, G. STRAIT (D. DILLON, T. GENTRY)	GEORGE STRAIT (V) MCA 55064	7
58	58	61	7	WHO'S COUNTING K. STEGALL, J. KELTON (R. SPRINGER, T. MARTIN, R. WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	58
59	72	—	2	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	59
60	61	62	3	KNOCK, KNOCK J. STROUD (J. SALLEY, J. STEVENS)	THE HUTCHENS ATLANTIC ALBUM CUT	60
61	47	40	11	THAT ROAD NOT TAKEN J. SLATE, J. DUFFIE (C. KELLY, D. BEASLEY)	JOE DUFFIE (V) EPIC 77978	40
62	74	—	2	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BAKER, R. HARBIN, K. WILLIAMS)	DOUG SUPERNAW (C) (V) GIANT 17764	62
63	NEW	—	1	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	RHETT AKINS (V) DECCA 55085	63
64	62	71	3	THOSE WORDS WE SAID R. BENNETT (K. RICHEY, ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	62
65	68	—	2	HOME ALONE B. CANNON, L. SHELL (D. W. WILSON, C. MORRIS)	4 RUNNER (V) POLYDOR NASHVILLE 577 040	65
66	67	67	4	THE TROUBLE WITH LOVE J. CRUTCHFIELD (R. CROSBY, S. LEMARE)	ROB CROSBY (C) RIVER NORTH NASHVILLE 3006	66
67	RE-ENTRY	—	2	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	TIM MCGRAW (C) (D) (V) CURB 76971	67
68	70	—	2	I JUST CAN'T STAND TO BE UNHAPPY B. BECKETT, T. BROWN (H. PRESTWOOD)	BOBBIE CRYNER (C) (V) MCA 55099	68
69	60	56	7	BILL'S LAUNDROMAT, BAR AND GRILL B. BECKETT (M. GERMINO, J. A. STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	54
70	63	60	8	FEEL LIKE MAKIN' LOVE J. CRUTCHFIELD (P. RODGERS)	PHILIP CLAYPOOL (C) (V) CURB 76966	60
71	NEW	—	1	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENEBAUM, T. SEALS, E. SETSER)	JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	71
72	69	69	4	THESE ARMS N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. J. MYERS)	BAKER & MYERS (C) (V) MCG CURB 76967	69
73	RE-ENTRY	13	13	BABY, NOW THAT I'VE FOUND YOU A. KRAUSS (J. MACLEOD, T. MACAULAY)	ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	49
74	NEW	—	1	LISTENIN' TO THE RADIO E. SEAY, H. SHEDD (S. RUSS, S. SMITH)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577 282	74
75	NEW	—	1	IF I COULD SEE LOVE S. BOGARD, M. CLUTE (S. BOGARD, B. JAMES)	BRETT JAMES (C) (V) CAREER 1-2869	75

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

Billboard Top Country Singles Sales

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



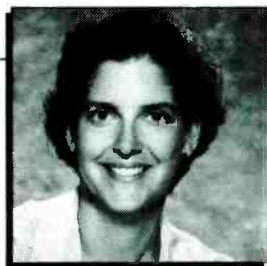
FOR WEEK ENDING OCT. 21, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	9	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
2	2	2	11	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
3	14	—	2	THE WOMAN IN ME (NEEDS THE MAN IN YOU) MERCURY NASHVILLE 852206	SHANIA TWAIN
4	3	3	17	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
5	4	5	10	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
6	7	8	17	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
7	10	10	5	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
8	5	6	16	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
9	6	4	17	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
10	11	11	9	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
11	12	16	3	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
12	8	7	17	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
13	9	9	12	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	4	LOVE LESSONS MCA 55102	TRACY BYRD
15	13	12	15	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
16	15	17	4	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
17	19	19	5	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
18	17	14	17	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
19	18	18	17	ANGELS AMONG US RCA 62643	ALABAMA
20	20	20	6	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
21	RE-ENTRY	—	7	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN
22	22	23	5	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
23	24	22	8	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
24	NEW	—	1	IN PICTURES RCA 64419	ALABAMA
25	23	—	4	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE

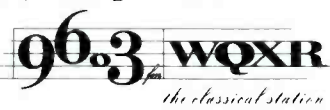
Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan,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

Classical KEEPING SCORE



by Heidi Waleson

STARS ON SITE: Manhattan's Lincoln Center Tower Records (currently in a temporary site further uptown) highlighted its 13th annual "Grandest Opera Sale" Oct. 7 with a two-hour live WQXR New York remote broadcast from the store. It featured announcer **June LeBell** hobnobbing with an especially stellar lineup: **June Anderson**, **Renée Fleming**, **Philip Glass**, **James Levine**, and **Bryn Terfel** (the latter two en route to the Met for a performance of "Don Giovanni") all turned up to chat and hear cuts from some new and old recordings. Advance promotion, including a customized advertising spot for Levine's



new "Maestro Of The Met" (Deutsche Grammophon) compilation, pulled a larger than normal crowd of voice fanciers into the store—**Julian Alvarez**, classical manager, estimates that at one point 150 people were packed around the broadcast table—including a few fans who came in from upstate especially to see Anderson in person.

The event, sponsored by label advertisers, who organized the guests along with WQXR music director **Margaret Mercer**, also included raffles for Metropolitan Opera tickets, movie passes, and 10 copies of the new *Classic Views* video magazine. PolyGram representatives also worked the crowd, offering up a Terfel sampler cassette.

The sale, which began Sept. 28 to coincide with the Met's Oct. 2 opening night, cuts prices on vocal releases by about 25%; Alvarez says the Oct. 7 sales were double the previous day's. The broadcast put "Maestro Of The Met" into the store's overall top 25 best sellers, along with Terfel's new recital album, "The Vagabond" (DG). A surprise hit was Fleming's new recording of **Villa-Lobos'** "Forest Of The Amazon" (on Consonance, distributed by Albany). This piece, originally the score of the movie "Green Mansions," had one other recorded performance, with **Bidu Sayão**, but it has long been unavailable, and Alvarez says that customers ask for it regularly.

New opera releases and vocal recital albums did well, as did an oldie—the **Beverly Sills** "Thais" (Angel), which was No. 1 in the department. Alvarez also reports that Tower's overall top 25 included seven classical titles for the week ending Oct. 8: **Kathleen Battle's** jazz crossover success "So Many Stars" (Sony); **Cecilia Bartoli's** new London compilation, "A Portrait"; and, in the No. 1 slot, "An Idiot's Guide To Classical Music" (RCA), which the store is selling—on the pop floor—for 99 cents.

BATTLE OF THE BATTLES: Speaking of "So Many Stars," **Kathleen Battle** will be double trouble on the record racks this month, when the DG disc "Honey And Rue" (long-delayed, apparently because the temperamental singer wouldn't sign off on the cover art) makes its

appearance. It's certainly a different repertoire from the soft jazz Sony album—an eclectic mix of styles in the title work, **Andre Previn's** song cycle to poems by **Toni Morrison**, plus **Barber's** "Knoxville: Summer Of 1915" and a bit of **Gershwin**.

But **Battle** fans should go for it, as the singer is in fine voice, and it's a highly theatrical work and recording, with lots of reverb on the vocals.

MORE TIME FOR L.A.: **Esa-Pekka Salonen**, music director of the **Los Angeles Philharmonic** since 1992, has extended his contract for at least six years, which will keep him at the head of the orchestra through May 2001. The Finnish conductor, who has concluded his commitments as principal guest conductor of the **Swedish Radio Symphony** and principal guest conductor of the **London Philharmonia**, said that L.A. is "now more than ever the focal point of my activities."

Salonen has also extended his exclusive recording deal with Sony Classical through 2001, and plans call for three Salonen-L.A. recordings a year. Two discs scheduled for release in the 1995-96 season are the three **Bartok** piano concertos with soloist **Yefim Bronfman** and a **Lutoslawski** recording featuring his piano concerto with soloist **Paul Crossley**, "Chantefleurs Et Chantefables" with soprano **Dawn Upshaw**, *Symphony No. 2*, and "Fanfare For The Los Angeles Philharmonic."

NEW PUBLISHER: PolyGram International Music Publishing and the estate of **Leonard Bernstein** have formed a new publishing company, the **Leonard Bernstein Music Publishing Co.**, which will publish Bernstein's music and compositions by other composers. **David Hockman**, CEO of PolyGram Publishing and chairman of the new company, says, "We will seek and sign composers whose music, like Maestro Bernstein's, finds its place not only on the concert stage but also with its audience of fans in the non-classical world."



Pictured, from left, are WQXR music host June LeBell with Bryn Terfel.

CHANGES AT EMI CHRISTIAN MUSIC GROUP

(Continued from page 6)

Communications Group, Star Song Communications, and Chordant Distribution Group.

According to Hearn, the changes are an effort to bring all of EMI Christian Music Group's entities closer in the wake of the company's expansion in the last few years. Hearn founded Sparrow in 1976 and sold the company to EMI in 1992.

Hearn initially served as co-chairman of EMI Christian Music Group with Jimmy Bowen, former head of EMI's Nashville label Liberty Records (now Capitol). Bowen, who spearheaded EMI's entrance into the Christian

market, left the company early this year (Billboard, Feb. 11).

When EMI acquired Star Song last fall, Moser and Moseley reported to Bowen. After Bowen's departure, Fifield was in charge of Star Song and Hearn was in charge of Sparrow. Hearn now oversees both labels.

According to Hearn, the changes, especially Moser's broader involvement, will positively affect the company.

"Stan Moser has moved out of Star Song up into the EMI Christian Music Group staff as a consultant on long-range planning and acquisitions,"

Hearn says. "That allows him to help develop the strategy of the whole EMI Christian Music Group, not just Star Song."

The restructuring does not affect Hearn's son, Sparrow president Bill Hearn, or Star Song president Darrell Harris. Chordant president Steve Griffith and EMI Christian Music Publishing VP Steve Rice continue to report to Billy Ray Hearn.

"This brings a new cohesiveness to our team and allows everyone to work in their strengths," Hearn says. "We're looking forward to continued growth."

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	43	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
2	2	3	CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98) [S]	A PORTRAIT
3	3	83	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
4	4	58	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	12	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
6	6	265	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
7	7	20	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
8	8	7	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00)	THE LILY AND THE LAMB
9	10	3	GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2
10	9	11	MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
11	15	4	KEITH JARRETT ECM 21530 (9.98/15.98)	HANDEL: SUITES FOR KEYBOARD
12	11	56	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
13	13	31	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
14	12	35	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
15	NEW		ROBERTO ALAGNA EMI CLASSICS 55477 (10.98/15.98)	OPERA ARIAS

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	5	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) [S]	SO MANY STARS
2	2	20	VANESSA-MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
3	3	18	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
4	6	24	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
5	5	8	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
6	4	16	VARIOUS ARTISTS DELLOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
7	7	89	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
8	8	93	JOHN WILLIAMS/IZTHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
9	10	134	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
10	9	48	GERMAINE FRITZEMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
11	11	88	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	NEW		CINCINNATI POPS (KUNZEL) TELARC 80366 (10.98/15.98)	PUTTIN' ON THE RITZ
13	12	18	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
14	13	23	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
15	14	145	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS

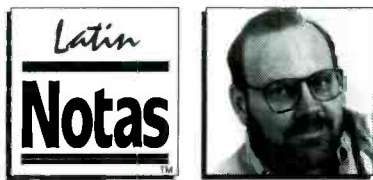
TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	30	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	3	5	VARIOUS ARTISTS PILZ RECORDS 449084 (5.99)	ROMANTIC PIANO MUSIC
3	6	5	VARIOUS ARTISTS PILZ RECORDS 449085 (5.99)	MEDITATION: VOL. 1 & 2
4	7	5	VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM
5	2	65	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
6	11	5	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
7	4	61	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
8	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449050 (9.98/13.98)	BEETHOVEN: PIANO SONATAS
9	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449051 (5.99)	BACH: WELL TEMPERED PIANO
10	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449055 (5.99)	TCHAIKOVSKY: SLEEPING BEAUTY
11	RE-ENTRY		VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
12	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449063 (5.99)	HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC
13	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449062 (5.99)	CHOPIN: WORLD FAMOUS PIANO MUSIC 1 & 2
14	NEW		VARIOUS ARTISTS PILZ RECORDS 160251 (3.99)	BEETHOVEN: SYMPHONY NO. 3
15	8	13	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND

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

EMI Colombia Debuts With A Bang

EMI COLOMBIA ARRIVES: EMI Colombia is launching Oct. 21 with a daylong bash boasting performances by 15 EMI acts from seven countries. The kickoff event, which will be free to the public, is scheduled to take place at El Palacio De Los Deportes in Bogotá. The countries represented are Argentina (Los Pericos, Los Enanitos Verdes, Patricia Sosa), Brazil (Paralamas), Chile (La Sociedad, Alberto Plaza, Illapu), Colombia (Compañía Ilimitada, Mario Hábil,



by John Lannert

Carpe Diem), Spain (Amistades Peligrosas), the U.S. (the Barrio Boyzz), and Venezuela (Natasha, Elisa Rego, Carlos Baute).



Signing Simone. PolyGram executives strike a proud pose after signing famed Brazilian songstress Simone to a four-album deal. Her label debut, produced by Max Pierre, is due in November and will contain several Christmas tracks. Shown, from left, are Rubén "Pelo" Aprile, managing director, PolyGram Argentina; Marcelo Castello Branco, managing director, PolyGram Chile; Marcos Maynard, managing director, PolyGram Brasil; Simone; Manolo Díaz, president, PolyGram Latin America; and Fidel Jaramillo, managing director, PolyGram Colombia.

The EMI Colombia executive staff comprises managing director **Jaime Hernández**, marketing manager **Carlos Zapata**, international label manager **Jorge Sierra**, and Latin label manager **Ricardo Rodríguez**.

LATIN JAZZ GEYSER: With the Sept. 30 deadline for Grammy nominations, a host of labels released Latin jazz product from mid-August until the end of September. Among the artists deserving consideration are **Jerry Gonzalez & the Fort Apache Band** ("Pensativo," Milestone/Fantasy), **Eddie Palmieri** ("Arete," Tropic-Jazz/Sony), **Bebo Valdés** ("Bebo Rides Again," Messidor/Rounder), the **Bronx Horns** ("Catch The Feeling," TTH), and **Poncho Sanchez** ("Soul Sauce," Concord Picante). In addition, "Patato," featuring ace percussionists **Carlos "Patato" Valdés**, **José Luis "Changuito" Quintana**, and **Orestes Vilató**, merits attention, if only for cutting "Desde El Fondo Del Río," an ethereal-over-earthly jaunt through a Cuban carnival peppered with **John Calloway's** atmospheric flute countering **Rebeca Maulón's** visceral, *tumbao*-style piano.

(Continued on next page)

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LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 1 **ABRIENDO PUERTAS** (FIPP, BMI)
 - 34 **AHORA QUE ESTOY SOLO** (PSO Ltd., ASCAP/Gemini Star Corp., ASCAP)
 - 20 **ARENA Y SOL** (Copyright Control)
 - 17 **BAILA MORENA** (Livi Music, ASCAP/Rafa Music, ASCAP)
 - 13 **CANCION 187** (BMG Songs, ASCAP)
 - 31 **COMO QUIEN PIERDE UNA ESTRELLA** (Uni Musica, ASCAP)
 - 15 **COMO TE EXTRANO** (Copyright Control)
 - 39 **CRUZ DE MADERA** (San Antonio Music, BMI)
 - 30 **DIME TU** (Copyright Control)
 - 40 **EL DINERO** (Copyright Control)
 - 38 **EL MENEITO** (Copyright Control)
 - 37 **EL REY DEL MUNDO** (Sony, ASCAP)
 - 23 **ERES MI VERDAD (YOU'RE MY EVERYTHING)** (Inter-song U.S.A., ASCAP)
 - 8 **ESTUPIDO ROMANTICO** (Peace Rock, BMI/Lone Igua-na, BMI)
 - 4 **GOLPES EN EL CORAZON** (Tigres Del Norte E.M., BMI)
 - 12 **HUNDIDO EN UN RINCON** (Copyright Control)
 - 16 **I COULD FALL IN LOVE** (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 26 **LA CHICA DE MIS SUENOS** (Copyright Control)
 - 22 **LA LLAMA** (Copyright Control)
 - 36 **LA LUNA SERA LA LUNA** (EMI April, BMI)
 - 25 **LA MENTIRA** (Copyright Control)
 - 29 **NO ES EL FIN DEL MUNDO** (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/O-Tex Music, BMI)
 - 28 **PARA QUE QUIERO UN CORAZON** (BMG Songs, ASCAP)
 - 27 **PASE LO QUE PASE** (Firstper Music, ASCAP)
 - 10 **PIEL MORENA** (FIPP, BMI)
 - 14 **SE ME SIGUE OLVIDANDO** (BMG Music, BMI)
 - 7 **SERA MEJOR QUE TE VAYAS** (Mas Latin, SESAC)
 - 2 **SI NOS DEJAN** (BMG Songs, ASCAP)
 - 21 **SI TU SUPIERAS** (Copyright Control)
 - 6 **SI TU TE VAS** (Fonovisa, SESAC)
 - 18 **SI UNA VEZ** (Peace Rock, BMI/EMI Blackwood, BMI/Five Candel, BMI)
 - 32 **SOLA** (Copyright Control)
 - 5 **TECHNO CUMBIA** (A.Q.I.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 9 **TE EXTRANO, TE OLVIDO, TE AMO** (Copyright Control)
 - 33 **TONTA** (Copyright Control)
 - 25 **TRAMPA MORTAL** (Luna, BMI)
 - 34 **TU PIERDES MAS** (Copyright Control)
 - 11 **TU SOLO TU** (Peer Int'l., BMI)
 - 9 **VELETA LOCA** (Copyright Control)
 - 3 **VUELVEME A QUERER** (Fonovisa, SESAC)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
No. 1					
1	2	6	6	GLORIA ESTEFAN EPIC/SONY	ABRIENDO PUERTAS E.ESTEFAN JR./K.SANTANDER (K.SANTANDER)
2	1	1	5	LUIS MIGUEL WEA LATINA	SI NOS DEJAN L.MIGUEL, K.CIBRIAN (J.A.JIMENEZ)
3	4	4	6	CRISTIAN MELODY/FONOVISA	VUELVEME A QUERER J.AVENDANO LUHRS (J.AVENDANO LUHRS)
4	3	2	10	LOS TIGRES DEL NORTE FONOVISA	GOLPES EN EL CORAZON T.N. INC. (R.VALENCIA)
5	9	13	3	SELENA EMI LATIN	TECHNO CUMBIA A.B.QUINTANILLA III (A.B.QUINTANILLA III/PASTUJILLO)
AIRPOWER					
6	22	—	2	ENRIQUE IGLESIAS FONOVISA	SI TU TE VAS R.PEREZ BOTIJA (E.IGLESIAS, R.MORALES)
7	5	5	10	M. A. SOLIS Y LOS BUKIS FONOVISA	SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
8	8	8	6	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO, R.VELA)
9	10	11	5	RICKY MARTIN SONY	TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA)
10	7	7	6	THALIA EMI LATIN	PIEL MORENA E.ESTEFAN JR./K.SANTANDER (K.SANTANDER)
11	6	3	15	SELENA EMI LATIN	TU SOLO TU L.HERNANDEZ (F.VALDEZ, J.FAU)
AIRPOWER					
12	14	25	3	MANA WEA LATINA	HUNDIDO EN UN RINCON FHER, A.GONZALES, J.QUINTANA (FHER)
13	13	12	6	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
14	11	10	7	MARC ANTHONY SOHO/LATINO/SONY	SE ME SIGUE OLVIDANDO S.GEORGE M.ANTHONY (R.AMADO PEREZ)
AIRPOWER					
15	NEW	1	1	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III/P.ASTUDILLO, J.OJEDA)
16	12	9	17	SELENA EMI LATIN	I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
17	16	14	5	JULIO IGLESIAS SONY	BAILA MORENA R.ARCUSA (R.LIVIL, R.FERRO)
18	21	22	4	MANNY MANUEL MERENGA/SONY	SI UNA VEZ J.QUEROL (P.ASTUDILLO, A.B.QUINTANILLA III)
19	15	26	4	LOS FUGITIVOS RODVEN	VELETA LOCA P.MOTTA (L.AGUILER)
20	29	—	2	MARTA SANCHEZ POLYGRAM/LATINO	ARENA Y SOL C.DE WALDEN, M.DI CARLO, G.DE WALDEN, M.DI CARLO, C.TORO, MONTELO, BARTH
21	35	—	2	GIRO SDI/SONY	SI TU SUPIERAS C.SOTO (O.ALFANNO)
22	28	31	4	LOS PALOMINOS SONY	LA LLAMA M.LICHTENBERGER JR. (M.BENITO)
23	30	—	2	THE BARRIO BOYZZ SBK/EMI LATIN	ERES MI VERDAD (YOU'RE MY EVERYTHING) A.T.N. U.M.SCARANO, N.SKORSKY, L.GOMEZ
24	20	23	6	MOJADO FONOVISA	TU PIERDES MAS L.LOZANO (E.CHAVEZ, MARQUEZ)
25	26	27	5	INTOCABLE EMI LATIN	LA MENTIRA J.LAYALA (NOT LISTED)
26	19	—	2	JORGE LUIS CABRERA BALBOA	LA CHICA DE MIS SUENOS NOT LISTED (H.RAYA)
27	27	19	5	PIMPINELA POLYGRAM/LATINO	PASE LO QUE PASE J.GALAN (J.GALAN, L.GALAN)
28	18	16	7	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A.PASTOR (P.CALDERON)
29	23	18	6	EMILIO CAPITOL NASHVILLE/EMI LATIN	NO ES EL FIN DEL MUNDO B.BECKETT (P.NELSON, L.ROONE, E.CLARK)
30	NEW	1	1	EDNITA NAZARIO EMI LATIN	DIME TU K.C.PORTER, E.NAZARIO (J.WAYNE, S.RILEY, K.C.PORTER)
31	17	21	8	ALEJANDRO FERNANDEZ SONY	COMO QUIEN PIERDE UNA ESTRELLA R.RAMIREZ (H.ESTRADA)
32	NEW	1	1	MILLIE EMI LATIN	SOLA K.C.PORTER (F.ZANOTTI, F.CIANI)
33	NEW	1	1	DAVID LEE GARZA EMI LATIN	TONTA D.L.GARZA, T.GONZALEZ (J.RODRIGUEZ, M.CISNEROS)
34	24	29	5	JERRY RIVERA SONY	AHORA QUE ESTOY SOLO C.SOTO (M.LAURET)
35	32	28	4	TIRANOS DEL NORTE FONOVISA	TRAMPA MORTAL J.MARTINEZ (E.TORRES)
36	25	17	9	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E.GARCIA (M.MARCOQUI)
37	NEW	1	1	REY RUIZ SONY	EL REY DEL MUNDO T.VILARIN (R.LOPEZ)
38	RE-ENTRY	2	2	EXTERMINADOR FONOVISA	EL MENEITO U.OSWALD (O.B.THOMSON JR.)
39	33	35	8	MICHAEL SALGADO JOEY	CRUZ DE MADERA J.S. LOPEZ (L.MENDEZ, A.MEGOR)
40	39	24	11	LOS CAMINANTES LUNA/FONOVISA	EL DINERO A.DE LUNA (P.GARZA)

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 500 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.



by Jim Macnie

LISTENING ROOM: Denon, which over the years has provided music fans with some of the highest fidelity releases possible, has applied a bit of hi-tech TLC to the first eight titles of its latest reissue campaign, the Savoy Jazz MS 20-bit Master Transfer Collection.

"The Denon engineering teams went at this with fanaticism," says Dan Marx, the company's national media and marketing manager. "There are no noise-shaping devices used at all," and hand-built styluses secured the music from the 78 lacquer records. Eight titles were released in September; eight more are pending before Christmas. 1996 will see many more issues.

"The entire series is like cherry-picking," Marx says. "It's made up of many chestnuts. I guess that's a mixed metaphor, but the music is great."

So is the packaging, which is, according to Marx, "what has everybody floored." A true reproduction of the original LPs, the releases are slightly oversized compared to the dimensions of the plastic cases on most CDs. (The DIW label has also begun this approach, with new titles by David Murray, John Patton, and Shannon Jackson.) The records include all original graphics. "The comment we've been getting from retailers is that the entire series should have been done this way," Marx says, "but it's expensive—a complete hand-process assembly."

One-hundred seventy Savoy titles have been reissued so far by Denon; the special-treatment albums are culled from the MG12,000 series, recorded in the '40s and '50s. They include three classic Charlie Parker discs and the Modern Jazz Quartet's initial date. Each is full list price,

as compared to the midprice tag for other Savoy titles.

How are consumers responding to the bump in quality? Marx is thrilled with the response. To quote a track from the MJQ record, the discs are "moving nicely."

KIBBLES & BITS: Fantasy Inc. has purchased the catalogs of Takoma and Kicking Mule Records (Billboard, Oct. 14). Eccentric virtuoso John Fahey planted the seed of the former in 1959 with the independent release of his seminal solo guitar album, "The Transfiguration Of Blind Joe Death." Guitarist Stefan Grossman and Ed Denson founded the latter in the early '70s. Both labels stressed idiosyncratic acoustic string music, with jazz improvisation a key element of their sound. Many titles have been long unavailable; with the new deal, several are scheduled to find their way back to the racks, including discs by Fahey, Dave Van Ronk, Duck Baker, and Leo Kottke.

If radio digs your music, advances are assured. Detroit vocalist Kathy Kosins (who was deemed Kathy Rosins by a typo in this column a few weeks ago) has been the buzz of many FM programmers of late. As a result of a hip live gig at the Ann Arbor (Mich.) Blues & Jazz Fest, jazz jocks in the area waxed enthusiastic, giving a push to Kosins' latest on the Schoolkids label, "All In A Dream's Work . . ." Those DJs are not alone. From Newport, R.I., to Newark, N.J., air time has come her way. Gary Walker, music director of the influential WBGO New York, says that the disc is "a nice breath of fresh air." The station has been stressing Kosins' take on Miles Davis' "Four."

Speaking of vocalists and visibility, it was great to come across Cassandra Wilson on the House of Blues TV show a couple of weeks ago. She was working the sublime material from her breakthrough disc on Blue Note, "Blue Light 'Til Dawn," which took an extensive ride on the Top Jazz Albums chart earlier in the year. Spending time contemplating its follow-up, Wilson takes a break for her only appearance in the New York area before the end of the year: She opens the highly esteemed Arts at St. Ann's music series in Brooklyn on Oct. 27.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	28	DAVID SANBORN ELEKTRA 61759/EEG	11 weeks at No. 1 PEARLS
2	2	67	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	3	19	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
4	4	5	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
5	5	25	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
6	6	27	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL [HS]	FIRST INSTRUMENT
7	8	22	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
8	7	2	JACO PASTORIUS WARNER BROS. 45290	THE BIRTHDAY CONCERT
9	9	6	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
10	10	16	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW
(11)	NEW ▶		MEL TORME CONCORD 4667	VELVET & BRASS
(12)	14	105	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
13	11	2	ORNETTE COLEMAN & PRIME TIME HARMOLODIC 7483/VERVE	STONE DIALING
(14)	17	64	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
15	13	2	DEE DEE BRIDGEWATER VERVE 7470	LOVE AND PEACE: A TRIBUTE TO HORACE SILVER
16	15	95	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
17	12	21	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
(18)	NEW ▶		MARK ISHAM COLUMBIA 67227	BLUE SUN
(19)	23	89	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
20	18	80	ETTA JAMES PRIVATE 82114	MYSTERY LADY
(21)	RE-ENTRY		THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907	PARKER'S MOOD
22	22	5	LIONEL HAMPTON MOJAZZ 0554/MOTOWN	FOR THE LOVE OF MUSIC
23	20	121	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
24	21	23	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
25	24	99	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	2	149	KENNY G ▲* ARISTA 18646	94 weeks at No. 1 BREATHLESS
2	1	7	FOURPLAY WARNER BROS. 45922	ELIXIR
3	3	14	THE JAZZMASTERS JVC 2049 [HS]	THE JAZZMASTERS II
(4)	5	16	WAYMAN TISDALE MOJAZZ 0552/MOTOWN [HS]	POWER FORWARD
5	4	2	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
6	7	18	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
(7)	12	3	TOWER OF POWER EPIC 67218	SOULD OUT
8	6	2	ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
(9)	13	10	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/I.R.S.	THE RITE OF STRINGS
10	9	7	J. SPENCER MOJAZZ 0551/MOTOWN	BLUE MOON
11	10	20	URBAN KNIGHTS GRP 9815 [HS]	URBAN KNIGHTS
12	8	54	PHIL PERRY GRP 4026	PURE PLEASURE
13	11	37	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
14	15	4	MAYSA BLUE THUMB 7001/GRP	MAYSA
(15)	16	7	ALFONZO BLACKWELL SCOTTI BROS. 75471	LET'S IMAGINE
(16)	NEW ▶		VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
17	19	75	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
18	14	8	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
19	20	20	MARCUS MILLER PRA 60501 [HS]	TALES
(20)	NEW ▶		MARC ANTOINE NYC 6020	URBAN GYPSY
21	18	9	MARION MEADOWS RCA 66623	BODY RHYTHM
22	25	4	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
23	23	48	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
(24)	RE-ENTRY		PAT METHENY GROUP Geffen 24729	WE LIVE HERE
(25)	NEW ▶		RONNIE LAWS THE RIGHT STUFF 32406/CAPITOL	NATURAL LAWS

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

LATIN NOTAS

(Continued from preceding page)

STATESIDE BRIEFS: The Recording Industry Assn. of America has awarded a second consecutive gold disc to Marco Antonio Solís Y Los Bukis for their latest album, "Por Amor A Mi Pueblo" (Fonovisa). The pop/ballad superstars previously received RIAA kudos for "Inalcanzable" and "Quiéreme," the latter of which was given to the band when it was known as Los Bukis.

Arista/Texas has signed Nydia Rojas, a singer with the female mari-

achi group Mariachi Reyna De Los Angeles. Rojas cut the Spanish theme song to the film "Don Juan De Marco" . . . Insignia Music Publishing Cos. has signed master songwriter Ilán Chéster.

ON THE ROAD: Renowned Spanish guitarist Paco de Lucía launched a 20-city North American tour Oct. 6 in Miami. Ace saxophonist Jorge Pardo is part of the backing group, along with de Lucía's brothers, Pepe and Ramón

de Algeciras. The tour is being produced by World Tours Inc. . . . Mercury superstar Bon Jovi is slated to launch a nine-date Latin American trek Saturday (21) in Mexico City. Promoting the tour are OCESA, Water Brother Productions, and Rock & Pop.

CHART NOTES: Joe Wallace, VP/GM of Broadcast Data Systems, issued the following statement regarding this week's Hot Latin Tracks chart: "During the conversion of several programs within the BDS central computer, a previously unidentified 'bug' prevented the pattern for Luis Miguel's 'Si Nos Dejan' from being loaded to the BDS monitor in San Juan, Puerto Rico. Although it is likely that airplay was missed by BDS as a result of this situation, no adjustments were made because BDS is uncertain as to the number of plays missed. This has caused a dispute as to the validity of this week's No. 1 ranking. The problem has been corrected, and airplay on the involved stations will be properly reflected in next week's chart."

"This program conversion process was directly related to BDS' new comprehensive technology. One of the benefits of the new approach is that this type of problem will be prevented from occurring. The conversion should be complete some time in November."

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil.

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HORACE ANDY BACK IN THE LIGHT ON REISSUE BY BLOOD AND FIRE

(Continued from page 13)

Angeles-based South of Heaven Record Distribution, which is acting as a branch of Blood and Fire and overseeing the label's U.S. distribution.

"In The Light," which is digitally remastered, was followed in the U.S. in August and September by CD reissues of music by King Tubby, Yabby Yu, Keith Hudson, and Burning Spear, all of which had been released in the U.K. earlier this year.

It was unclear how long "In The Light" had been out of print or on what

label it was originally released.

In addition to its 10 vocal tracks, "In The Light" includes legendary Jamaican engineer/producer Lloyd "King Jammy" James' dubs, which are deconstructed instrumental versions in which Andy's pungent vocals are teased in and out of the mix.

Pop fans will recognize Andy's emotive tenor from the four songs he contributed to two albums by the U.K. triphop group Massive Attack, including "Hymn Of The Big Wheel," the final

track from the group's "Blue Lines" debut; and "Light My Fire," his surreal revamping of the Doors classic that closes Massive Attack's 1994 album "Protection."

Andy's prolific songwriting on mostly Rastafarian and "sufferah" themes, and his distinctive vocal style, at once honeyed and gut-wrenching, have made him a perennial favorite worldwide.

Among his more popular singles have been "Skylarking," "Something On My Mind," "The Love Of A Woman," "Just Say Who," "Fever," "I Found Someone," "See A Man's Face," and "You Are My Angel."

"In The Light" was produced by Andy with the late Everton DaSilva and mixed by King Jammy at dub originator King Tubby's studio. The record displays Andy in his true element, backed by some of Jamaica's finest musicians, including Augustus Pablo, singer/bassist Leroy Sibbles, and Leroy "Horse-mouth" Wallace.

The track listing—"Do You Love My Music," "Hey There Woman," "Government Land," "Leave Rasta," "Fever," "In The Light," "If I," "Collie Herb," and "Rome"—amounts to a roll call of some of reggae's greatest classics.

"In The Light" is distributed in the U.S. by Independent National Distributors Inc., V.P. Records, RAS Records, and Ernie B's Reggae.

The album is on the listening stations at all Virgin Megastore locations, according to Bob Perry, U.S. sales manager for Blood and Fire.

"Our strategy is to build slowly," says Perry. "It's a classic album, and Blood and Fire is confident that people who are interested in the music will find it."

Blood and Fire has a full-page ad in the November issue of Tower's Pulse magazine that will run simultaneously with a U.S. retail promotion. "We've put together a CD catalog sampler that includes two tracks from each of our seven CDs," says Perry. "Basically, the promotion says, 'Buy any Blood and Fire CD, and you get the sampler free.'"

"In The Light" was released in Europe in mid-May and in Japan and North America at the end of August.

"It's certainly been the fastest-selling Blood and Fire release worldwide thus far, about 13,000-14,000 copies," says Bob Harding, managing director for the label in the U.K. "It sold 5,000 copies the first month."

Mike Mok, manager of the Golden Disc store in downtown Manhattan, N.Y., calls Andy "the most dynamic singer and most saleable artist since [vintage reggae artist] Derrick Harriott. New music is so poor these days that I'm happy to hear about a reissue of music of lasting value. I expect 'Light' to sell more CDs in this store than those of any other contemporary artist."

U.S. radio promotion is just getting underway, according to Harding, who says that Perry will service white-label 12-inch singles to targeted stations and DJs this fall.

"We're just in the process of getting the publicity campaign set up, through Lisa Barberiss of So What Media and Management, who will be mailing out the sampler CD with a full publicity package to journalists and radio programmers," says Harding.

Radio jocks who play vintage tracks are optimistic. "I'd be happy to have Andy's classic songs cleaned up by the

best digital technology available for my shows," says WBLS New York DJ Pat McKay, who also appears on IRIE-FM, which is simulcast in New York and Jamaica.

"Having lived in Rockfort [Jamaica] at the time 'Skylarking' was released, Horace Andy represents a unique and indelible sound that always gets under my skin," says McKay. "A lot of people are rereleasing albums now, and Andy has so much material that either hasn't been heard or not given enough airplay."

Though "In The Light" is coveted by collectors today, the album was not a great success in its time. "We got a response, but not the [big] one we expected," says Andy, who lives in Jamaica when he's not in England or New York. "So I thought I was ahead of the time. That's what I get to find out."

Born in 1950 in Kingston, Jamaica, Andy was first recorded when he was 16 by restaurateur/Sunshot label owner George "Phil" Pratt. But it wasn't until he recorded "Got To Be Sure" and "Something On My Mind" for Coxsonne Dodd's legendary Studio One label in the late '60s that Andy's career soared.

A member of the fabled Studio One crew, Andy also sang background harmonies alongside the young Dennis

Brown as part of the in-house group Underground Vegetables and was mentored by such stellar veterans as singers Alton Ellis and Leroy Sibbles and saxophonist Cedric Brooks.

Today, Andy estimates the number of his album releases as "in the 20s, because [visitors] keep taking them away from me all the time. They come to my house, and when I'm not looking, they take away one, they take away two."

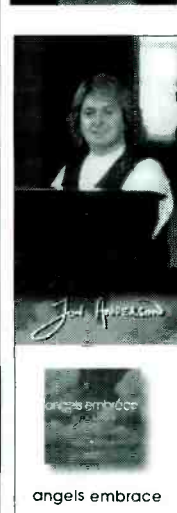
When asked to estimate the number of his single releases, he sighs. "Oh, jeez, countless. Honestly, it's countless."

Blood and Fire plans another release that will "scoop up some other material Andy recorded with Everton DaSilva, as well as some of his own productions that he put out in Jamaica on his own Rhythm label, [for which] people pay big money when they can find them," says U.K. reggae journalist/archivist Steve Barrow, a Blood and Fire founder.

Also in the works from Blood and Fire are reissues from the Freedom Sounds catalog, a label based in Greenwich Farm in Kingston; an album by Glen Brown; more King Tubby dubs; and a double CD, the definitive version of "The Heart Of The Congos" made from producer Lee "Scratch" Perry's original master tape recorded at his Black Ark Studio.

Higher Octave

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Another HOT month! 3rd Force's "Force Of Nature" (7077) creates a whirlwind at radio. Congratulations to Lara & Reyes "Guitarras Hermanas" (7074) for being included on the KKSF Sampler for AIDS Relief, Volume 6. The duo will be performing at the Hyatt Regency Hotel in San Francisco for the release party on **October 26**. Check out Higher Octave's new **Home Page**, featuring soundbytes and info on some of our top artists and albums at: <http://smartworld.com/hioctave/hioct.html>

New Higher Octave Releases

CUSCO

"A Choral Christmas" (7081)

In celebration of Christmas past and present, CUSCO has combined the angelic voices of the Munich Opera Choir with their hallmark flutes and celestial sounds. The result is an exceptional collection of ten traditional European compositions.

Higher Octave Retail Promotions

Shahin & Sepehr
• Tower Records-KKSF Music Notes

3rd Force "Force Of Nature"
• Sam Goody/Musicland-W. Coast R.O.P.
• Record Explosion-Breaking Artist
• Tower Records-KKSF Music Notes
• Music For A Song

CUSCO "A Choral Christmas"
• Circuit City-National Listening Post

Jon Anderson "Angels Embrace"
• Best Buy-Listening Post & End Caps
• Music For A Song

Jonathan Cain "Piano With A View"
• Tower Records-KKSF Music Notes
• Best Buy-National Listening Post
• Music For A Song

"Higher Octave Collection 2"
• Wax Works-National Listening Post
• Music For A Song

Lara & Reyes "Guitarras Hermanas"
• Tower Records-KKSF Music Notes

Tour Info

Lara & Reyes
Oct. 26 Hyatt Hotel, S.F. CA. KKSF Sampler for AIDS Relief Release Event
Nov. 18 Elephant Room: Austin, TX

Craig Chaquico
w/ Richard Elliot
Nov. 3 Rocketteller's: Houston, TX
Nov. 4 Caravan Of Dreams: Ft. Worth, TX

Nov. 5 Will Rogers Center: Oklahoma City, OK

Nov. 8 Scullers Jazz Club: Boston, MA

Nov. 10 IMAC: Huntington, NY

Nov. 11 Club Bene: Morgan, NJ

Nov. 13 Birchmere: Alexandria, VA

Nov. 15 Graffiti Showcase: Pittsburgh, PA

Nov. 16 Gilly's: Dayton, OH

Nov. 18 Franciscan Center: Sylvania, OH

Review

3rd Force • Force Of Nature (7077)

Fifteen albums later, William Aura has abandoned his solo career and taken to collaborating with pianist Craig Dobbins and percussionist Alain Eskinasi as 3rd Force. Their second CD, Force Of Nature, is stinging with studio electricity and sampled dance grooves. Guest soloists like Craig Chaquico, Peter White and Boney James have taught Aura that new age is now just a state of mind. This album will stand up to any smooth jazz scrutiny from metro A2 PDs and MDs. **-Gavin**

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Billboard

FOR WEEK ENDING OCTOBER 21, 1995

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★ 4 weeks at No. 1	
1	1	4	CHRISTMAS IN THE AIRE AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER
2	2	82	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
3	3	202	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
4	4	32	LIVE AT RED ROCKS ● GTS 4579	JOHN TESH
5	6	24	BY HEART WINDHAM HILL 11164 [IS]	JIM BRICKMAN
6	7	130	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
7	5	13	AN ENCHANTED EVENING DOMO 71005 [IS]	KITARO
8	8	50	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
9	9	280	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	12	6	BELOVED NARADA 64009	DAVID LANZ
11	10	18	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
12	13	4	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
13	11	2	HIGHER OCTAVE COLLECTION 2 HIGHER OCTAVE 7078	VARIOUS ARTISTS
14	14	76	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
15	19	36	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
16	15	26	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
17	17	52	ACOUSTIC PLANET HIGHER OCTAVE 7070 [IS]	CRAIG CHAQUICO
18	16	110	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
19	20	72	MONTEREY NIGHTS GTS 4570	JOHN TESH
20	21	19	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
21	RE-ENTRY		NARADA DECADE NARADA 63911	VARIOUS ARTISTS
22	25	50	WINTER SONG GTS 4572	JOHN TESH
23	NEW		FORCE OF NATURE HIGHER OCTAVE 7077	3RD FORCE
24	RE-ENTRY		HEART & SOUL TIME LINE 09	LORIE LINE
25	18	53	MANDALA DOMO 71001	KITARO

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

Songwriters & Publishers

ARTISTS & MUSIC

Lava Weaves A New 'Tapestry' EMI Music Is Force Behind Carole King Tribute

BY IRV LICHTMAN

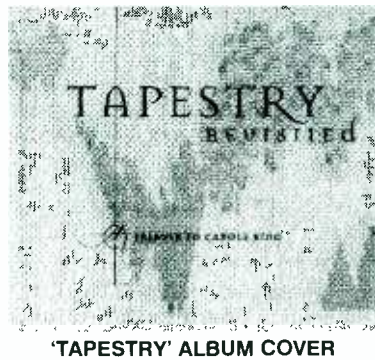
NEW YORK—Songwriter tribute albums are a feature of modern music-industry life, but a CD that pays homage only to the songs contained on a single album is a marked departure. The fruits of a two-year project to rerecord the songs on Carole King's 1971 landmark album "Tapestry" is due for release in the U.S. Oct. 31 on the Atlantic Records-owned Lava label.

For EMI Music Publishing, the multi-artist album "Tapestry Revisited: A Tribute To Carole King," is a particularly noteworthy event. Through its ownership of the vaunted Colgems (ASCAP) and Screen Gems (BMI) catalogs, all 12 songs are published by the company. The publisher reaps the rewards of continuing sales of "Tapestry," claiming that an average of 1 million copies of the album are sold each year. Worldwide sales since its release—first on the Ode/A&M label, more recently on Sony Music's Epic label—have totalled about 20 million.

For Evan Lamberg, EMI Music

Publishing's senior VP of creative, East Coast, the new "Tapestry" is the result of an idea he had in 1993 to do a tribute to King.

"The idea came to me when I noticed a boxed set of Brill Building songs from the early rock'n'roll era at the Tower



'TAPESTRY' ALBUM COVER

store in downtown New York," he says.

The idea fit in with a mandate from EMI Music Publishing chief Martin Bandier that Lamberg come up with ideas involving the company's vast catalog of golden oldies. "Until I pulled her catalog, I never realized what this

woman had accomplished."

Lamberg called Lava president Jason Flom, who was in Atlantic Records' A&R department at the time, and they agreed to meet with Doug Morris, then Atlantic co-chairman, and Bandier. "Doug bought the idea in five seconds, telling us he was a big fan of Carole. 'You got it,' he said."

A month later, after preliminary discussions on what artists to use—Amy Grant and CeCe Winans were early choices—Lamberg got a call from Flom. He said that Morris had come up with an idea to do the album with only songs from "Tapestry." By the morning of the next day, the decision was made to revisit "Tapestry."

In addition to creating a multi-artist rendition of the "Tapestry" songs, Lamberg thought of making the ties to the original even stronger by sequencing the songs in the same order. Even the time spacing between tracks is exactly the same on both the original and the tribute.

"This has really been a joint venture between Lava and EMI Music Publishing from the get-go, because Evan and I have worked every day, several times a day, dividing our responsibilities so that we used our own relationships to best advantage," says Flom. "This is a unique album among songwriter tributes, because it is a songwriter's tour de force."

With Lamberg and Flom as executive producers, the album, packaged in a CD-sized hardcover sleeve with each song's lyrics getting a separate page, includes Celine Dion, "(You Make Me Feel Like) A Natural Woman"; Amy Grant, "It's Too Late"; Rod Stewart, "So Far Away"; BeBe & CeCe Winans featuring Aretha Franklin (who had a hit with "A Natural Woman") on "You've Got A Friend"; Faith Hill, "Where You Lead"; the Bee Gees, "Will You Love Me Tomorrow?"; All-4-One, "Tapestry"; Richard Marx, "Beautiful"; Blessid Union Of Souls, "Way Over Yonder"; Eternal, "I Feel The Earth Move"; the Manhattan Transfer, "Smackwater Jack"; and

(Continued on page 84)



Starr Performer. Ringo Starr, left, recently appeared at New York's Radio City Music Hall with his All-Star Band with a turnout that included fellow drummer Max Weinberg, right, musical director on TV's "Late Night With Conan O'Brien," and Mark Fried, senior director of writer relations at BMI.

'THEY'RE PLAYING MY SONG'

EDITED BY DEBORAH EVANS PRICE

"TWO MORE BOTTLES OF WINE"

Written by Delbert McClinton
Published by Duchess Music Corp. (BMI)

This song, written by Texas blues stalwart Delbert McClinton, went to No. 1 on the country singles chart for Emmylou Harris on April 15, 1978. It's currently being revived on Martina McBride's new RCA album, "Wild Angels."

Emmylou Harris is one of Martina McBride's heroes, and she's always liked "Two More Bottles Of Wine." She says that there were many Harris fans in her Kansas hometown and that the song was a particular favorite. "Somebody would always sing that song in every talent contest we ever had in our town," McBride says, "so I grew up hearing it."

McBride again encountered the song when she appeared on a TV special with Pam Tillis in which Tillis and Delbert McClinton performed the tune. McBride never recorded a cover song on any of her previous

albums, but she felt it was time for this song to be cut again.

"My approach was to make it sound really live and really rockin'," she says. "That's how we approached it in the studio—like it was 1 a.m. in a honky-tonk. The band really got into it because it was fun just to go in and play and not worry about playing it perfect. As far as the background vocal, we had Ashley Cleveland sing on it. When you sing background vocals, you try to match the lead singer perfectly. Her phrasing is different than mine. Instead of fixing it, we left it... and it's kind of cool."



NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

HOT 100 SINGLES

FANTASY • Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

SHE'S EVERY WOMAN • Victoria Shaw, Garth Brooks • BMG/ASCAP, Major Bob/ASCAP

HOT R&B SINGLES

FANTASY • Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP

HOT RAP SINGLES

GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") • Artis Ivey, Jr., Larry Sanders, Doug Rasheed • T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP

HOT LATIN TRACKS

SI NOS DEJAN • Jose Alfredo Jimenez • BMG Songs/ASCAP

Warner Bros. Trumpets CD-ROMs; Wish For 'Cinderella' Is Granted

BIG-BAND AIDS: Sandy Feldstein, president/COO of Warner Bros. Publications, reports that the educational wing of the company has created five CD-ROMs to promote its new, original concert band music. Now being sent to band directors throughout the country, the discs contain background information on each composition, a sample of the score, and a complete trumpet part, plus sound excerpts. "The user can browse through the library, review the music, read the program notes, and listen to the pieces before making decisions as to what product would best fit his performance organization," says Feldstein. The discs are designed to play on IBM or Macintosh computers, but not on conventional CD players.

FAIRY TALES CAN COME TRUE:

The Atlantic Theatre label plans an Oct. 10 release of "A Tale Of Cinderella," the first musical created under a Time Warner grant to the New York State

Theatre Institute. The score, both words and music, is co-authored by veteran songwriter (and Songwriters Hall of Fame member) **George David Weiss**, who has not only co-written such pop hits as "What A Wonderful World," "The Lion Sleeps Tonight" and "Can't Help Falling In Love," but has musical theater experience as the co-author of shows including "Mr. Wonderful" and the sadly neglected musical version of "Pride And Prejudice," "First Impressions." **Will Severin** shares credit as writer of the music. The show premiered in December 1994 at the Theatre Institute in Troy, N.Y., and was recorded at the Troy Savings Bank Music Hall, a city landmark that opened in 1875.

THE TIMES, THEY CHANGED: In a 1930 film musical called "Be Yourself," **Fanny Brice** sang a **Billy Rose** song called "Cooking Breakfast For The One I Love." Songwriters might want to know that the past can catch up with you, as singer **Barbara Cook** suggested when she sang the ditty during a recent performance at the Carlyle in New York. Cook made

the most of a '90s perspective when she sang lyrics in which a new housewife proudly says that her reward for marrying the man of her dreams is the privilege of making him breakfast. Of course, the song meant well at the time, and Cook sang it in a way that didn't completely demolish it. In a more serious vein, she sang two contemporary beauties: **Amanda McBroom** and **Gordon Hunt's** sobering "Errol Flynn" and **Carol Hall's** touching "Ain't Love Easy."

LET'S TALK ABOUT MUSIC: The Independent Publishers' Assn. in the U.K., with sponsorship by the U.K. performing rights group, is hosting "Song Shop 2," a free, two-panel seminar Oct. 20 at London's Commonwealth Institute. Panel one is "Have Songs, Will Travel?," with speakers

including **John Fogerty** of Minder Music; **Stuart Ongley** of SGO Music; **Pelle Lidell** of Air Music Scandinavia; **Suzanne Kock** of Warner / Chappell Mu-

sic; and **Mike McCormack** of RCA Records. Panel two's topic is "Anatomy Of A Hit—From Inspiration To Litigation," with panelists consisting of **Pete Sinfield**, co-writer of "Think Twice"; **Nicky Graham**, songwriter/producer; **Chris Neil**, songwriter/producer; and **Gus Dudgeon**, record producer.

ABOVE AND BEYOND: ASCAP has distributed \$1,198,000 in awards for 1995-96 to writers "whose works have a unique prestige value for which adequate compensation would not otherwise be received and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. "Pochahontas," soundtrack.
2. **Mannheim Steamroller**, "Christmas In The Aire."
3. **Nirvana**, "MTV Unplugged In New York."
4. **Elton John**, "Made In England."
5. "Forrest Gump," soundtrack.

Studio Action

ARTISTS & MUSIC

AES Convention Mirrors Industry On An Upswing

BY PAUL VERNA

NEW YORK—After a few lackluster years, the professional audio industry is on an upswing again, according to attendees at the 99th Audio Engineering Society convention, held here Oct. 6-9 at the Jacob Javits Convention Center.

The upbeat mood was evident throughout the convention floor, where representatives from companies large and small reflected on the improved health of the industry and reported strong interest in products across the audio spectrum.

At a show whose theme was "audio for an interactive world," digital technology took center stage in the form of product introductions from such innovative manufacturers as Sony Electronics and Yamaha Corp.—both of which showcased mixing consoles aimed at customers for whom automation and access to digital signal paths have become synonymous with their craft.

Sony's OXF-R3 (aka the "Oxford" console) was billed by the company—and embraced by attendees—as the mixing board of the future. Capable of 24-bit digital resolution at supercomputer speeds and equipped with state-of-the-art signal routing, processing, and automation capabilities, the Oxford is expected to sell for approximately \$800,000, according to Sony officials.

Yamaha's splashy product introduc-

tion was its 02R digital mixer, a successor to its ground-breaking ProMix 01. The 02R, which was publicly demonstrated for the first time here, carries a list price of \$8,699.

Not to be outdone by these and other high-profile digital products, analog specialists unleashed a battery of gear that gave the show a vintage flavor: The coexistence of analog and digital products on the show floor suggested that the two technologies are complementary to one another, and each is increasingly sophisticated in its own right.

The AES theme was expanded at an SRO workshop, "Professional Audio In An Interactive World," that focused on the growing opportunities for studios to take advantage of the mushrooming number of interactive media projects, including CD-ROM and Enhanced CD programs.

Murray Allen, director of audio and video operations for San Mateo, Calif.-based Electronic Arts, said the firm has 10 recording studios booked full-time to handle its ongoing CD-ROM projects.

"This is a very innovative and exciting business to be in," he says enthusiastically. "There are more new dollars from video games than all the Hollywood films, and with more artists getting involved with their music in both games and other entertainment projects, every studio operator has to learn about all the 'new media' tools to

get more of this exploding business for their operation."

Meanwhile, Steve Lawson, president of Bad Animals in Seattle and an active member of the Society of Professional Audio Recording Services, said he has seen a heightened interest in multimedia projects from artists who regularly book his studio. He's invested about \$200,000 in new equipment over the past few years and reports other SPARS members also ramping up to get more CD-ROM and enhanced-CD business.

Convention co-chairman Ham Brosious, an industry veteran, summed up the mood of the AES show in an interview with Billboard: "We're really thrilled, both [convention co-chair] Russ Hamm and I, about the attitude and the feel of this convention. There's a feeling among the exhibitors that this is going to mean extremely good business throughout the fall. This is not a commercial or selling kind of exhibition, because the AES is a nonprofit group, so you won't see any big signs of how much this or that cost, but there's obviously subtle commercialism going on, and it does indicate a good year to come."

JBL president Mark Terry concurred with Brosious. "We're having a great show," he said. "The industry is healthy. We're definitely on the upside of a cycle."

Although final attendance figures for the show were not available at press time, Brosious estimated a tally of 21,000-22,000 attendees—a significant



Andrew Hingley, product manager, professional audio, for Sony Broadcast and Professional Europe, is shown seated at the new Sony OXF-RC digital console. Standing behind him is Ron Remschel, marketing manager for Sony Electronics' U.S.-based Business and Professional Products Group.

increase over the previous AES high of 17,500.

Brosious attributed the increment not only to the health of the pro audio business, but also to what he termed a "new spirit of cooperation here at Javits."

He added, "It's a totally different place. Before, we had horror stories about [the convention center's management] coming up with odd holidays nobody had ever heard of and then charging triple-time because they were on a holiday. People now work eight-hour shifts, and when they're done, they're finished. The future for conventions at Javits is much brighter than it was."

Brosious noted that the technical papers, seminars, and special events—for example, a Sony-sponsored reception at the company's Imax Theater, a concert by the U.S. Air Force Band, and the AES keynote address by renowned producer Phil Ramone—were extremely well attended.

"Ramone bridged the whole time span, from the late '50s-early '60s, three-track recording up to ISDN," said Brosious. "He also did a very good job of giving basic concepts to young engineers. I looked out over the audience—we had more than 750 people there—and they were sitting at the edge of their seats."

newsline...

RE-PRO-DUCTION: Re-Pro, the British guild of recording producers, is spearheading a move to form a similar organization in the U.S. At a "Producer Focus" panel at the recent Audio Engineering Society convention, Re-Pro chairman Robin Millar called for U.S. producers to organize to "protect their future income position." Other members of the panel were Los Angeles music business lawyer Jay L. Cooper, Capitol Recording Studio creative director Michael Frondelli, and producer managers Steven Scharf and Stephen Budd.

MARRAKECH EXPRESS: A planned multimedia recording complex in Morocco has received funding from private investors from Morocco, Saudi Arabia, and other Arab bloc countries, according to World Studio Group CEO Chris Stone. The \$80 million complex—which will be designed and built by industry pioneer Tom Hidley—will comprise performance spaces, recording studios, dubbing theaters, mixing rooms, screening areas, postproduction suites, a TV broadcast station, a teleport, and more. Hidley says, "For Marrakech, we are developing a production environment with entirely new levels of sonic neutrality, extending the generated audio bandwidth one active into the infrasonic pressure zone—a facility yet to be experienced by either the professional audio or motion picture industries."

AT&T IS EVALUATING an offer from Russ Hamm, marketing and sales executive for the company's Digital Studio Systems group, to form a separate company to take over the research, development, and marketing of the AT&T DISQ Mixer Core—a processor that allows Neve and Solid State Logic analog consoles to control a digital audio signal path.

"We've struggled to gain acceptance in the close-knit, professional audio industry, but we've been unable to overcome the perception that we're a communications company," says AT&T Digital Studio Systems COO Bill Gendron. "We feel it's to bring the product to market through a company more traditionally associated with this industry."

Under the proposal, Hamm would take an equity position in the new company, which would be a joint venture with AT&T and other partners. The negotiations are expected to last through at least the end of the year.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 14, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	FANTASY Mariah Carey/ M. Carey D. Hall S. Combs (Columbia)	I LIKE IT, I LOVE IT Tim McGraw/ J. Stroud B. Gallimore (Curb)	HARD AS A ROCK AC/DC/ R. Rubin (EastWest)	WE CAN MAKE IT Mone/ B. Tappert R. Grant (Strictly Rhythm)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Jay Healy	CRAVE/HIT FACTORY (New York) Jay Healy	LOUD (Nashville) Julian King	OCEANWAY (Los Angeles) Mike Fraser	THE HOLE STUDIO (Miami) Brian Tappert
RECORDING CONSOLE(S)	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000E	Neve 8038	Tascam 2524
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Sony 3348	Otari DTR-900	Ampex ATR 124	Akai DR4D
STUDIO MONITOR(S)	Custom Augsperger, Tannoy Mastering Lab/ Custom Boxer 5	Custom Augsperger, Tannoy Mastering Lab/ Custom Boxer 5	Yamaha NS10M	Custom Oceanway	Yamaha NS10
MASTER TAPE	3M 996/Ampex 467	3M 996/Ampex 467	Ampex 467	Ampex 499	Denon DAT
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Jay Healy	HIT FACTORY (New York) Tony Maserati	LOUD (Nashville, TN) Chris Lord-Alge	OCEANWAY (Los Angeles) Mike Fraser	THE HOLE STUDIO (Miami) Brian Tappert
CONSOLE(S)	SSL 4096G Plus with Ultimotion	Neve VRSP Legend with Flying Faders	SSL 4000E	Neve 8038	Tascam 2524
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348/ Studer A820 1/2" (dolby SR)	Sony 3348/ Studer A820 1/2"	Otari DTR-900	Apex ATR 1244	Akai DR4D
STUDIO MONITOR(S)	Custom Boxer 5 Yamaha NS10	Custom Boxer 5 Tannoy DMT 12	Yamaha NS10M	Custom Oceanway	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Denon DAT

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Publisher To Buy Ricordi BMG To Keep 10% Stake In Chain

■ BY MARK DEZZANI

MILAN—Italy's largest music retail chain, Ricordi, is to be bought from current owner BMG by book publishing company Feltrinelli, according to the publisher's managing director Carlos Feltrinelli.

Feltrinelli will acquire 90% of the retailer for an undisclosed

sum, and BMG will retain a 10% stake (Billboard, July 1).

The Ricordi chain is part of the Ricordi group encompassing the Dischi Ricordi label and music publishing and distribution operations that was bought by BMG last year. In June, it became the company's new Italian affiliate, BMG Ricordi.

BMG Ricordi executives were not available for comment at press time, but VP Franco Reali and president Arnold Bahlmann told Billboard in July that they intended to sell the 21-store retail chain to a domestic buyer that would expand its business and

retain its identity. Reali and Bahlmann pointed out that retail was outside BMG's core activities.

Feltrinelli's financing subsidiary FIME will acquire Ricordi's shares Nov. 1 and officially assume the running of the company Jan. 1.

Feltrinelli says the chain will be renamed Ricordi Media Store, signaling the new owner's expansion into

multimedia. Feltrinelli says he is optimistic about prospects for the retail sector in Italy, and feels the Ricordi chain will do particularly well because of its prestigious image. The company's roots are in classical music publishing, reaching back to the opening of its first sheet-music store alongside Milan's La Scala opera house in 1806.

Feltrinelli adds, "We want to give the stores a more-defined profile, appealing to a younger demographic than at present. There is no doubt that our acquisition of the Ricordi

(Continued on page 49)



Silverchair, Arena Dominate ARIAs Awards Reflect Australia's Music Resurgence

■ BY GLENN A. BAKER

SYDNEY—The changing of the guard in Australian music was underlined at this year's Australian Recording Industry Assn. awards, when teenage rock act Silverchair and soulful singer Tina Arena dominated the show.

Both acts, signed to Sony Music, have broken Australia's drought of international success in the last year, with Silverchair's "Frogstomp" album currently at No. 14 on The Billboard 200.

As the first Australian act to reach the top 10 of The Billboard 200 with a debut album since Men At Work in 1982, and the first to have any album in that chart since INXS in 1990 (with "X"), the teenage band from the industrial city of Newcastle, scooped best Australian new talent, best Australian album (for "Frogstomp"), and best Australian single, best Australian

debut single, and best-selling Australian single (for "Tomorrow").

The members of Silverchair perpetuated the peculiarly Australian tradition of snubbing many of those who had made them successful by refusing to walk to the podium and collect their five awards. They did, however, appear at the end of the telecast performing a blitzkrieg version of an old Radio Birdman song that culminated with a Who-style stage destruction and the near concussion of member Ben Gillies, who dove headfirst into his kit before staggering off stage.



SILVERCHAIR

The 15- and 16-year-old sudden superstars failed to take the award for best Australian alternative release, which went to rooArt trio You Am I for the album "Hi-Fi Way," and the coveted best Australian group award, which went to last year's winner, Red Eye/Polydor's Cruel Sea, for its "Three Legged Dog" album. Tina Arena, a former child TV star who can rightly claim to be a 20-year veteran at just 26, received the sort of industry accolades that were bestowed upon John Farnham in 1987. Her blistering

(Continued on page 50)

Local Record Labels Still Dominate Thailand Market

■ BY GARY VAN ZUYLEN

BANGKOK—Renewed efforts by international record companies in 1995 to solve the puzzle of Thailand's record market are failing to affect the local labels' dominance. The key to the domestic companies' success has been an ability to work the media system better than anyone else.

The basic rule for achieving sales has yet to change in this \$160-million market: Buy air time on the terrestrial TV channels and produce your own videos. The formula explains why the top three local labels—Grammy, RS Promotions, and Nithithat—together account for about a 70% market share.

Grammy produces 20 hours of music programming each week on 15 shows; RS has 13 hours spread over 14 shows. Both create dozens of specials and holiday music-video shows. The content centers around in-house releases, advertisements, and star interviews.

By contrast, Warner Music offers one hour each week, EMI has part of one program, Sony has plans to get

into video programming, and BMG and PolyGram are not yet on TV.

Thailand has four commercial TV stations, which reach 92% of the country's population of 60 million. There is no networking, so what airs in Bangkok airs throughout the country. Two of the channels devote about 20% of their programming to music, one dedicates about 10%, and the final station provides no time for music.

Domestic music accounts for as much as 90% of the market, and the strength of local labels means they control programming. Prime-time TV is dedicated to news and soap operas, so music is shunted to early afternoons and evenings, where a 60-minute slot goes for just under \$6,000. Programming is aimed at teenagers, and despite mediocre ratings, it is considered the most important music promotion available, greater than radio.

Grammy's muscle in media circles goes one step further: It also owns and produces a half-dozen TV dramas and entertainment talk shows on which both guests and hosts are Grammy artists.

Sony's Small Is Big News In France

New Unit To Sign And Break Alternative Talent

■ BY EMMANUEL LEGRAND

PARIS—The name is Small, and the ambition is huge.

Sony Music Associated and Licensed Labels has the mandate to become Sony Music France's "left wing" in artistic terms, hunting for new acts and new trends but delivering big figures. It will act as an umbrella for in-house, local, and international labels.

The new department, along with Sony Music's other artistic and profit centers, Columbia, Epic, TriStar, and Sony Special Marketing, has been tai-

lored to reflect the company's global focus on artistic development and is the brainchild of Sony Music's new presi-

Sony Music

dent, Paul-Rene Albertini. Ironically, the outline of an umbrella structure for indie labels, also named Small, was announced four years ago by former Sony Music president Henri de Bodinat, but his plan never came to fruition.

To manage the new entity, Albertini called Philippe Desindes from Poly-

Gram's continental Europe division in London, whom he has known since the early '80s, when both went to the same business school. Desindes worked at PolyGram France and then joined BMG as GM of the Ariola label before relocating to London in the international marketing department.

Desindes says he found the Small project attractive. "Albertini was very persuasive. He wanted to create some sort of an alternative and sharp label within Sony, attracting and developing talent, but with no small ambition. In terms of revenues, we also have high

(Continued on page 49)

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H58A

U.K. Labels Celebrate Hits, Plan Future At Sales Meetings



At the EMI meeting in Dublin, Queen members Roger Taylor and Brian May are presented with awards to mark the worldwide sales of Queen's first and second "Greatest Hits" albums. Pictured, from left, are Taylor, EMI Records Group U.K. and Ireland president/CEO Jean-Francois Cecillon, May, EMI Music Europe president/CEO Rupert Perry, Parlophone Records managing director Tony Wadsworth, and Jim Beach and Julie Glover from Queen Productions.



Chart-topping Virgin Records artist Shaggy, center, goes "Boombastic" during the company's London sales meeting, with the help of a couple of fellow attendees.



British rockers Def Leppard play a rare acoustic set during the PolyGram conference. Shown, from left, are band members Vivian Campbell, Joe Elliott, and Rick Savage.

September is sales conference season in the U.K., when record companies traditionally play host to employees, associates, and artists in a variety of locations and present their plans for the fourth quarter and beyond. This year, the venues included Dublin (the EMI conclave) and London (Virgin), as well as two of southern England's coastal towns, Brighton (PolyGram, Sony) and Bournemouth (BMG).



Sony artist Des'ree receives a welcome bouquet from Muff Winwood, managing director of the Sony S2 label, in Brighton.



Layla regales BMG conference goers with "Gotta Find Love," her current single for Inferno/RCA. The singer and her two dancers treated the crowd to the bump'n'grind routine they perfected on an extensive U.K. club tour this summer.



Arista's Curtis Stigers drifts off into saxophonic ecstasy during the BMG meeting in Bournemouth. Stigers rounded off an evening's revelry with an acoustic set of songs from his new album, "This Time." Earlier the same evening, 1st Avenue/RCA artist Michelle Gayle stormed into town for an energetic public appearance.



Sony Music U.K. chairman/CEO Paul Burger greets top British soccer executive Kenny Dalglish of Blackburn Rovers in Brighton. Dalglish presented company sales director John Aston with a special award to mark the 500 million albums he has sold for Sony/CBS since 1975. Pictured, from left, are Burger, Dalglish, Aston, Richard Keys of Sky Sports, and Sony Music communications director Gary Farrow.



EMI recording artist Tasmin Archer, center, receives an affectionate conference welcome from Jean-Francois Cecillon, left, president/CEO of EMI Records Group U.K. and Ireland, and newly appointed EMI U.K. label managing director Clive Black.



New to Polydor Records U.K. is Cast, who played a couple of songs during the PolyGram conclave. Pictured, from left, are Liam Tyson, Keith O'Neill, John Power, and Peter Wilkinson.

Award No Shock To Exporter

BY CHRISTIE ELIEZER

MELBOURNE—The Shock Music Group has won an award from the state of Victoria for being Australia's largest exporter of locally manufactured and pre-recorded music products. Its export division moves records from 100 acts on 60 domestic labels to 300 destinations.

Shock export manager Frank Falvo says, "We've already won over mature markets, such as the U.S., U.K., Canada, and [continental] Europe, and are now expanding into Singapore, Japan, Hong Kong, Brazil, Thailand, and many more. We've even started exporting to Mauritius and the Czech Republic most recently."

Of the company's \$17 million in revenues last year, overseas earnings were \$6.6 million, a 50% increase from 1994-95; this rise compares with the 15% increase that had been forecast before the fiscal year began. The increase helped the group to win in the category for small to medium manufacturers in the annual Victorian Governor's Export Awards.

At an official ceremony in Melbourne Oct. 3, state minister for industry and employment Phil Gude cited "innovation, niche strategies, and a recognition of the importance of market research and reliable customer service" as enabling Shock to win market share from much larger overseas

competitors. The group is now in the running for the national Australian Export Awards, to be presented Nov. 28 in Sydney.

The award is the latest in the label's remarkable achievements. Beginning as a three-man operation in 1988, it is now Australia's sixth-largest record company, with a staff of 75. This year, it became the first independent in two decades to top the single and album

charts. Its licensing and manufacturing encompasses all genres, including classical and children's music, and related activities include music publishing, T-shirt merchandising, and music magazine distribution.

Falvo says, "It's as much a win for the vision and hard work of our staff as an official acknowledgement that the music business in general is a force to be reckoned with."

PUBLISHER TO BUY RICORDI

(Continued from page 47)

retail chain is a strategic move indicating our expansion into multimedia."

In the last three years, Ricordi has modernized its traditional record and instrument shops into lifestyle multimedia stores, adding books, videos, computer games, CD-ROM, and CD-i to the inventory.

The Feltrinelli company already owns a chain of 30 bookstores. Carlos Feltrinelli says that the merging of Feltrinelli and Ricordi stores into common sites is unlikely and that the two chains will retain distinctive product ranges.

The Feltrinelli group was formed in 1955 by Carlos' father, Giacomo, a radical leftist whose assassination in 1975 remains officially unresolved. Carlos is a music fan and amateur guitarist; he notes that his enthusiasm for music has already been seen in his existing busi-

ness. "We have sponsored many classical concerts [including] Bob Dylan's Italian tour in 1991," he says. "Music books, including biographies of legendary artists such as Jimi Hendrix, are an integral part of our catalog."

SONY'S SMALL IS BIG NEWS IN FRANCE

(Continued from page 47)

ambitions, and we don't exclude million-seller acts. If such established acts as Laurent Voulzy, Stephan Eicher, or Etienne Daho are available, we will be on the ranks. But there are things I won't do, even if it sells. Three years from now, I intend to triple our revenues."

Desindes will personally handle Small's A&R activities. "My vision of success is when we will have established Small not as a record company but as an artist-oriented company. We will be fully committed to our artists. My greatest ambition would be to succeed with all the acts we sign. We'll sign few acts, but we'll be behind every single act."

According to Desindes, time and investment are not an issue. He says, "Albertini has given us time, not just words, and we have his full support. He also gave us the financial means to implement this artistic and marketing strategy based on artist development. As we don't have any back catalog, our obligation is to break new artists."

Created on the existing structure of in-house label Squatt, Small regroups different sources of talent, including Squatt, which remains the flagship of the division and its marketing and promotional heart; and Soul Circle, a new label dedicated to R&B, including rap, ragga, and funk. Small is the also the home of several international labels, such as Creation (Oasis), Sony Soho Square, Ruff House, Nude, Ruthless Records, and Infectious Records.

Squatt, created by de Bodinat and managed until the end of 1994 by the late Didier Tuillon, will remain a label that specializes in the development of pop and rock acts, says Desindes. Squatt has scored hits recently with Youssou N'Dour, Jamiroquai, Suede, and Jimmy Cliff, but has had problems developing local acts. Says Desindes, "We have very exciting international acts, and Squatt did a fantastic job in breaking new acts, but Squatt's weak spot was local A&R. This is something we want to strengthen." Acts intended to do that include signings Molodoi, Jad Wio, and Dutch band Burma Shade; Desindes has also signed two new bands, Osmoz, and Taras Boolba.

Already signed to Soul Circle are funk legend George Clinton's Parliament and Funkadelic, the soundtrack

newsline...

FABIO BOLDI, managing director at the Dischi Ricordi label, bought by BMG last year, has resigned amid continuing restructuring of the Italian operation by BMG (see story, page 47). Boldi and BMG executives were unavailable for comment at press time, but a statement naming a successor is expected by the end of the month.

Dischi Ricordi is now part of BMG's new Italian affiliate BMG Ricordi. BMG Ricordi VP Franco Reali says that Dischi will retain its autonomy and that its repertoire of domestic acts will be strengthened.

THE GERMAN Phono Academy has re-elected WEA Music Germany managing director Gerd Gebhardt as chairman and re-affirmed its committee at its annual general meeting in Hamburg.

to "Rai," which is scoring a hit with the ragga track "La Monnaie" by Neg' Marrons, and French rap act Menelik, whose single "Tout Baigne" is a hit in France and whose album has sold more than 40,000 units.

In addition, Desindes has signed legendary French act Michel Polnareff from Epic and has just inked a licensing deal with French rap and acid-jazz label Big Cheese. The label will handle A&R, while Small will oversee promotion and marketing. Desindes has also signed a direct licensing deal for Irish act Ash and is in discussions for a licensing deal with a U.K. label and expects to close the negotiations soon.

Desindes says that in the coming years, he plans to create labels specializing in world music, blues, and soundtracks. He says, "It's all based on the same grounds: to develop A&R

sources. Albertini wants to put creation at the center of the company, and this is a direct picture of this strategy."

These labels will use the marketing and promotion services of Squatt, and Desindes says the team at Squatt will not be affected by the major changes. He has confirmed Thierry Chassagne as marketing and promotion director, and has also named product managers and the promo staff.

"Not only am I not going to change staff, but I will strengthen the staff," Desindes says. "The structure will grow internally as our results grow. If at some point Soul Circle delivers enough goods, we will consider establishing a separate team. But it will come in due time. First, we have to prove what we can be good at. The rest will follow."

"A FEEL-GOOD TRIUMPH!" -Sunday Mail



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SILVERCHAIR, ARENA DOMINATE ARIAS

(Continued from page 47)

soul ballad "Chains," which broke a long international chart drought for Australia when it hit the top 10 of the U.K. charts earlier in the year, was honored as best Australian song of the year, while her album "Don't Ask," for which she co-wrote every track, was named best Australian album. To cap it off, Arena took home the statue for best Australian female artist.

The Sony sweep continued with Itche-E & Scratch-E scoring best Australian dance release for "Sweetness And Light," and the relatively unknown Troy Cassar-Daley pulling off an upset win by trouncing the king and queen of country, ABC Music's Lee Kernaghan and Gina Jeffreys, for best Australian country release for "Beyond The Dancing." ABC did enjoy success with its other principal areas of activity—children's, classics, and soundtrack/show—winning with the Wiggles, Yvonne Kenny & the Melbourne Symphony Orchestra, and "The Pirates Of Penzance," respectively.

The evening saw fierce competition from female acts, many of whom were unknown this time last year. Max Sharam (Warner), Merrill Bainbridge (Gotham/BMG), and Christine Anu (Mushroom/Festival) all had multiple nominations, but only Anu took home an award, for best Australian Aboriginal/Islander release for "Stylin' Up." Kylie Minogue landed a left-field gong for her Keir McFarlane-directed video for "Put Yourself In My Place," win-

ner of best Australian video.

As expected, satirist Billy Birmingham, otherwise known as the Twelfth Man, won the best Australian comedy category for "Wired World Of Sports II" but shocked rock acts by grabbing the highest-selling Australian album for the same release. His label, EMI, was also able to celebrate Diesel's win of best Australian male artist category.

The three-hour telecast Oct. 2 was taped before 2,000 industry and public guests at the Darling Harbour Convention Centre. The event, the ninth ARIAs and the fourth to be broadcast, was held six months later than usual to align it with Australian Music Week. Both events are run by ARIA.

Presenter of the ARIAs, Richard Stubbs, made much of the "changing of the guard" in Australian music.

Live appearances came from Arena, the Screaming Jets, Take That, Merrill Bainbridge, Melissa Etheridge with a band composed of members of Southern Sons and INXS, and Demi Hines.

It may have been unintentional, but the six-month delay in staging the 1995 ARIAs proved to be a masterstroke.

In April, the awards would have acknowledged a music scene still wondering what had become of its once fearsome international edge. In October, it was able to celebrate an astonishing recovery and resurgence, and to recognize, if not always award, an impressive array of remarkably accomplished newcomers.

**Sales Down For The CD Single
But Imports Are Proving To Be Marketable**

■ BY LARRY LeBLANC

TORONTO—Despite an 18-month campaign by PolyGram Group Canada and Sony Music Entertainment Canada to establish the CD single (Billboard, March 26, 1994), sales of the configuration have continued to drop off.

According to the Canadian Record Industry Assn.'s year-to-date statistics for this past August, CD singles sales dropped to 277,000 from 288,000 units in the same period last year, a decline of 4%. Additionally, cassette singles have plummeted from 139,000 units to 34,000 units in the same period, a drop of 76%.

"The industry here has lost confidence in the single," says Brian Robertson, president of the Canadian Record Industry Assn. "It hasn't been a profit source for years. Only so many companies are willing to make the investment in using it as a promotional vehicle."

PolyGram and Sony are releasing most major titles on CD at a suggested price of \$4.99 Canadian. But CD singles from other manufacturers, when they are available (only 10% of new singles are obtainable on CD), are limited to superstars or developing artists and sell at retail for \$7.99 to \$8.99.

Gerry Lacoursiere, chairman of PolyGram Group Canada, argues that without support from other Canadian-

based manufacturers, it's been an uphill struggle for singles to have a major market impact in Canada.

"[The industry] can't establish a configuration if there's even one hit left out," says Lacoursiere. "[PolyGram] made a commitment figuring there was a market and that we should also be working on building fans of the music business. Unfortunately, many of our peers felt that there was no money to be made on CD singles. They didn't feel like they should be investing in the future."

While domestic CD singles are performing poorly, there are signs of a growing interest in the Canadian marketplace in imports: CD-5s and CD singles that both feature additional cuts, including alternate or live tracks. Canadian retailers buy CD single imports directly from multinationals based here or from export companies based abroad. Prices of imported singles range from \$8.99-\$10.99 Canadian, while imported CD-5 singles range from \$8.99-\$13.99.

"I don't believe there's a market for [domestic] CD singles, but the CD-5 market is a very vital market," says Ron Morse, import marketing manager of Warner Music Canada. "If a customer sees a three- or four-track CD-5 for \$9.99 with two tracks they can't get elsewhere, they're willing to pay for it."

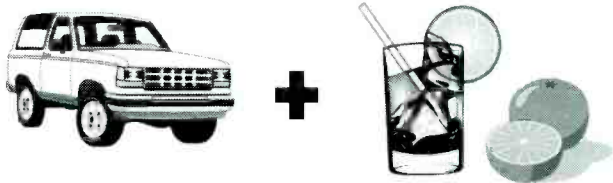
"We're doing very well with [imported] CD singles," says Chris Drossos, range supervisor at HMV Canada's Yonge Street store here. "We're carrying both CD-5 and CD singles. The dollar amount on the pricing is so minimal that people usually will go for the CD-5."

"The CD-5 market is very much there," agrees David Brady, supervisor of the 30-store Sunrise Records chain. "On a lot of the dance product, people like the different mixes, and with rock product there's always a couple of tracks they can't get anywhere else."

Many Canadian music industry figures have long argued that import singles can potentially hurt sales of domestically released albums, but that fear seems to be disappearing. "With the very odd exception, we haven't found that import singles cut into [domestic] albums' sales," says Morse.

"If I'm bringing in the European CD-5 with the four mixes of that one top song, there's a legitimate concern [at Sony] that it could be taking sales away from the album's sales," says John Thomson, manager of import sales, Sony Music Entertainment (Canada). "Previously, we might not have released a single, but retailers are now more sophisticated in sourcing out [import] material on their own."

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On The Road To Success

Touring The U.K. Venues Is Key Career-Strategy

The U.K. is experiencing a revitalized live-music scene, where agents, promoters, record labels and managers are working together to break and nurture new talent.

That's the consensus across the U.K., as a raft of new acts draw the concert industry out of the doldrums of two years ago. But some observers caution that key cities still lack a full slate of venues suitable for rising talent.

THE BRITISH ARE COMING BACK

In 1993, the outlook for live British music was gloomy, as American bands dominated both the concert circuit and the charts. Contrast that with the recent comments of Ben Winchester at Primary Talent International: "Last year, the live scene picked up tremendously, particularly because of Blur, Oasis and, more recently, Pulp and Supergrass. People feel they're

BY PAUL SEXTON

part of something again."

Simon Moran of SJM, one of the country's top booking agents, agrees. "The market's becoming buoyant again," he says. "Two or three years ago, unless you were American, it was very difficult to do well."

British teen-idol bands, such as Take That and East 17, certainly have contributed to the strength of the concert scene. But it is the surge of "Brit-pop" that has brought saturation media coverage of the bands cited above and others who have emerged from the club circuit, such as Elastica and Echobelly.

The key to such enthusiasm is the increasingly symbiotic relationship between the different players involved in the live-music industry—and the high quality of the new wave of British talent.

Courtyard Management's clients include Supergrass and Radiohead, two bands from the Oxford area who have progressed from modest local beginnings to national and international prominence. Courtyard's Chris Hufford says the momentum could not have started without extensive local touring, notably at Oxford locations the Venue (capacity 400) and the Jericho (200).

"Playing live was very important for both bands in their early days," Hufford says. "They were on the tour circuit at different levels—which was great, because there were often support acts coming through town." He adds that Creation Records act Ride, also from the Oxford area, progressed through the same channels earlier in the '90s.

Ironically, for a city with such a vibrant local

Continued on page 52

Onstage Successes (from left): Radiohead, Blur, Elastica, Oasis

ON THE ROAD TO SUCCESS

Continued from page 51

music scene, both the Venue and the Jericho have recently closed. "The Venue is in the process of being started up again," says Hufford, "and should be up and running towards the end of the year. If it hadn't been open when Supergrass and Radiohead were coming through, it would have been much harder for them."

The role of touring in raising the stock of new artists is by no means restricted to the modern-rock genre. Deconstruction act M People has transformed itself from a somewhat under-achieving dance-pop outfit whose live experience was limited to accompanying backup tracks in PA club engagements into a multi-platinum band known for spectacular, full-scale tours.

"We persuaded [M People] to become a live band rather than a PA group," recalls Moran. "They'd done loads of work in clubs, but they hadn't played live." The band went on their first U.K. tour in March 1993 and, as that tour commenced, broke into the Top 10 with "How Can I Love You

The surge of Brit-pop has brought saturation media coverage of such bands as Blur, Oasis, Pulp, Supergrass, Elastica and Echobelly.

More." Both M People albums "Elegant Slumming" and "Bizarre Fruit" have since become multi-platinum successes in the U.K.

In the crossover rock area, Sony S2 act Reef also has had a highly prosperous year, with its label debut, "Replenish," a silver album (with sales of 60,000 units) and a series of hit singles. Reef signed with S2 last year, having been taken on by Offside Management in late '93. Neil Handley at Offside says the band's success was built on relentless and strategic touring.

"We were going to small towns in Sussex, going down to Cornwall... They played in Yeovil [in southwest England] to 60 people as a support act, and the next time they went back, they played to 250. We did that for nine months, building it up, and it worked really well."

Sony S2 marketing director Mark Richardson says, "The first thing that attracted us to Reef was that they were a great live band. We signed them in June 1994 and stuck them out on the road for 10 months. We pressed a seven-inch single and sold it on the road; they played over 200 gigs." The

Continued on page 54

Concert Merchandising Goes Beyond The Music

Souvenirs Are Big Business For Sophisticated Corporations With Competitive Artist Contracts

BY FIONA HARLEY

The role of the merchandiser has changed dramatically since the business emerged in the 1960s. The days of street entrepreneurs selling cheaply printed T-shirts outside concerts have given way to an era marked by fast-growing and sophisticated businesses.

The merchandising industry in the U.K., as elsewhere, has grown by tapping the desire of fans for souvenirs of touring artists—and, in turn, helping to develop the careers of those artists on the road.

As the business boomed in the '70s and '80s, record companies began to smell the potential profits. Merchandising became viewed as one of the valuable rights available as a band began its career.

"Originally, the record companies thought, 'We sign a band, we hold their rights, and one more right is merchandising,'" says Al Ross, managing director of Nice Man Europe, a division of BMG. However, managers have sought to get the best merchandising deals for their artists, regardless of who releases their records. Only 5% of Nice Man's clients, for example, are BMG artists.

The U.K. merchandising scene today has been shaped by the competition and retrenchment that the business experienced worldwide in the '80s and early '90s. Several independent companies were absorbed by larger entities, predominantly the multinational record companies.

MAIN PLAYERS

Six of the major merchandisers globally—Sony Signatures, Winterland/MCA, BCI/Brockum, Giant, GEM and Nice Man—are all affiliated to entertainment conglomerates or record companies. BIG Tours (Bravado International Group) remains the lone independent in the U.K. among the established merchandisers, along with a handful of significant, younger companies such as Underworld.

Sony Signatures was launched in the U.S. in early 1993 under former Winterland executive Del Furano. A year later, Sony opened its London office. BMG owned 50% of Nice Man in 1990, and Giant was 50% owned by Warner Bros. Both are now wholly owned by the parent company in deals completed this year.

The fact remains that, compared with merchandising tied to other areas of entertainment, the majority



Leveaux (top) emerge from the Underworld, and Jamiroquai goes Ultraviolet.

of big music companies are not making big profits. That view was loudly expressed at this year's International Live Music Conference in London, where the "greed" of artists and managers and exorbitant hall fees were blamed. On tour, artist royalties on merchandise can range from 25% to 40%—or even 50% for big international stars.

"The royalty structure within merchandising can be much higher than on a record, particularly for the top level of artists," observes Glenn Orsher, managing director of Winterland in the U.K.

COMPETITIVE CONTRACTS

Merchandisers in the U.K., like their counterparts in the U.S., continue to compete to sign bands. Advances are still offered, particularly by the big companies, while independents are instead offering more artist-friendly contracts and, in many cases, higher royalty rates—a development that has irked some of the larger companies.

Andrew Rich, VP of international at Sony Signatures, says his company's game plan is to "help [artists]

create an image appropriate to them, not just making the standard souvenir product. We talk to a band and see what they want and if we can make it work. We don't just throw [lots of money] and say, 'OK, we'll exploit those rights for three years.'"

Although merchandisers are not the tour bankers they once were, many bands still use advances as a start up for a tour. "We'd rather they put the advance into their career than spend it on a Ferrari," says Ross. "A lot of bands don't realize it's effectively a loan."

Underworld director Toby Hall claims, "Bands began to realize two years ago that, although the other companies gave them advances, there were other areas in the contract that made it recoupable within short periods, or it becomes a way of getting them to do the next tour. Working with the larger companies, they got lower royalties and poorer quality." Hall says that he may extend a band's credit limit to see it through a cash-flow problem rather than giving a big advance.

Continued on page 54

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ON THE ROAD TO SUCCESS

Continued from page 52

first payoff came when Reef's debut Sony S2 single, "Good Feeling," charted in the U.K. Top 30 without any radio or TV support.

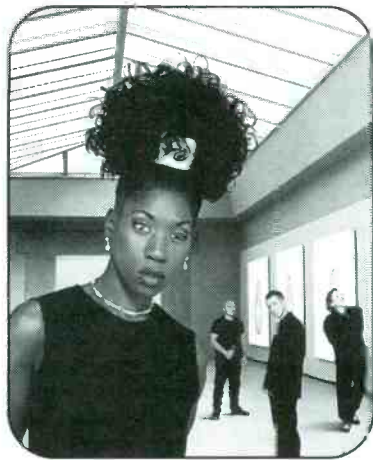
UP-AND-COMING NETWORKS

The U.K. has a network of venues much-used by emerging bands—many of them pubs dedicated to live music, such as The Lomax in Liverpool, The Duke Of York in Leeds and The Fleece & Firkin in Bristol.

"The scene is now bigger than any one town," says Winchester, who adds that it's a much healthier situation for new talent than previous "one-city" musical movements in Manchester, Bristol and Oxford. "Now it's happening everywhere—Sheffield, Liverpool—it's nationwide."

But not all of the U.K.'s big cities are well-served by live venues for young bands. "There are certain cities which are massively under-catered to," says Winchester, "where there's no reliable pub or club gig." Apart from the Oxford situation, he cites Nottingham as another major city that sorely needs more live outlets for upcoming acts.

Richardson at Sony S2 is more upbeat. "I think there's loads of places for bands to play," he says. "What they have to do is widen their vision beyond the places they normally go.



M People



Echobelly



Pulp

There are audiences out there, but we only look at the existing venues. And if you can't find an agent, just get the gigs yourself."

THE COST OF TOURING

While most bands own their own equipment and transport from an early stage, the cost of touring the pub and club circuit can still require deep pockets.

"It depends how the band views it," says Winchester. "The U.K. is an unusual market because ticket prices have increased very little in the last 10 to 15 years, compared to buying clothes, going to the cinema or to a

restaurant. But costs of playing live have increased, so bands pick up much less, and where it hits them hardest is in the pub gigs. They often lose money until they start playing large theaters, but it seems necessary. They'd be foolish not to do it."

Hufford says that local touring at the pub and club level need not break the bank. "I think if you pull in enough people, the overheads are low," he says, "because generally you don't have a crew."

Reef, for example, did lose money at first, but it was worth it, according to Handley. "Initially, the band had two cars carrying their instruments, and

they'd stay on the floor at a mate's house," he recalls. "Sometimes, they weren't getting paid any money—just a percentage of the door. Most nights, they'd be paid 30 to 40 pounds [\$46-\$62], which would just about pay for the petrol. Once you've added food and so on, you'd lose money. But when they'd go back the next time, they'd break even."

Both Primary Talent and SJM Concerts have worked, since the early days, with British modern-rock stars Oasis, who are signed to Creation Records in the U.K. and through Sony Licensed Repertoire for the rest of the world. SJM's Moran remem-

bers the Manchester band's first London gig at the 300-capacity Splash Club. "They've never done a gig that hasn't sold out," he says.

Winchester at Primary Talent adds, "Oasis toured extensively from the beginning. In the first year, I think they did six tours of the U.K. Obviously, you can't break any band through touring alone, you have to have radio play and press, but [extensive touring] was a major decision when we first sat down with the band and its management."

Alan McGee, managing director at Creation Records, says, "They just toured the whole time, including internationally. They toured America three times last year. The difference between Oasis and other bands is that they're really hardworking."

Other upcoming acts are following in the wake of Oasis on the pub and club circuit. Moran enthuses about Polydor act Cast, with whom SJM has worked since its formation—after enjoying a good relationship with band leader John Power, formerly of the La's.

"You can do a lot of touring in this country," he says. "By the end of this year, Cast will have done 70 gigs—just in one country. That's not bad."

In the 1995 live-music environment, says Moran, everyone pulls together on the band's behalf: "Managers, agents, the label...it's a team effort." ■

Winterland productions



*The Past, the Present, the Future
of Entertainment Merchandise*

CONCERT MERCHANDISING

Continued from page 52

INDEPENDENT VIRTUES

The independents claim the usual virtues: that they can offer a more specialized, hands-on service and are more likely than the majors to be peers of the bands. One of the

global market," says Orsher. "We have local offices, so we don't suffer currency losses when on tour—or violate laws about moving currency around the world."

Underworld, which has been operating for five years, is, like its clients, a young company. Their roster includes Oasis, Boyzone, the Charlatans and the Levellers, among others, and it handled the recent Take That tour. The company has four people working on A&R in the U.K. and one in the U.S.

"We go and look for bands a long time before they become successful," says Hall. Oasis has stayed with Underworld since it started and so far has resisted the advances of larger companies.

Winterland, a division of MCA, set up Ultraviolet, which signs U.K. acts. It is a joint-venture company between U2 and Winterland, with Winterland handling the distribution. Ultraviolet acts include Jamiroquai, Brand New Heavies and Massive Attack.

"We certainly have our ear to the ground, but we don't hang out in clubs, because the merchandising rights to a band become of value further down the line," says Orsher. "We are in contact with record companies and publishers to see who's being signed and who looks like they might have a positive future." ■



Boyzone

longest-established companies in the U.K. is BIG Tours, which also services GEM artists in this market.

"We've had to change," says BIG managing director Barry Drinkwater. "We can't compete with people with money, we can only compete with quality of product and service and sales." BIG is cutting different types of deals—including profit shares with the artists—and responding to their desire for more one-offs and fashion-oriented product.

But the majors still hold some advantages for acts on European or global tours.

"We're better able to compete in

UK

U.K. Venue Boom Keeps Pace With Talent Surge

BY THOM DUFFY

The Brit-pop explosion of 1995 has made it clear that the pub and club scene of Britain can still serve as a crucible of artist development. As young acts build their followings on the road, however, they also will find other live-exposure opportunities are expanding in the U.K., from theaters to summer festivals to arenas.

On the theater level, developments in London illustrate the competitive and expanding state of the venue business. The Forum in Kentish Town, north London, (the former Town & Country Club) was renovated and reopened in 1993 by Vince Power's Mean Fiddler organization as a major 2,110-capacity showcase venue. It competes for acts with similar-sized Shepherd's Bush Empire theater in west London, which also was revamped and reopened within the past two years. The famed Hammersmith Odeon drew a major sponsorship deal and new name as

the Labatt's Hammersmith Apollo. And the Brixton Academy has boasted a solid record of bookings—including a not-so-secret theater show this summer by the Rolling Stones.

The 25th anniversary of the Glastonbury Festival this past summer highlighted the strength of the U.K. festival circuit, which also boasts the annual Reading, Phoenix, Fleadh, WOMAD and Cambridge Folk festivals. Each offers up-and-coming artists to share the bill—and audiences number in the tens of thousands—with established stars, often creating career breakthroughs. For example, a critically acclaimed performance at the Reading Festival in 1993 was a turning point for Blur in its rise to chart-topping status in Britain. The potential to stage new outdoor festival events is being explored by the Royal Highland Centre on its expansive and accessible grounds in Edinburgh.

For the major tour promoters in Britain—such as MCP, Harvey

Goldsmith Presents, Marshall Arts, Kennedy Street—one of the most promising aspects of the Brit-pop boom lies in the potential of young bands to reach arena-packing status in the U.K. That's already been achieved by the likes of Blur, Oasis and M People, among others.

Fortunately, this talent development is coinciding with a new level of international interest and investment in Britain's arena and stadium circuit—a venue infrastructure largely acknowledged to be lagging well behind that of the U.S. Both Wembley Stadium and Wembley Arena could see substantial renovation under a recently announced bid by London to host the Olympics in the year 2008. The U.S.-based Pace Entertainment Corp. in partnership with Sony Music, has expanded the National Bowl at Milton Keynes over the past two years. Two of the leading U.S. companies involved in venue operation—the SMG Management

ENGLAND

LONDON

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Concerts: Blur, Jodeci & Mary J. Blige, Simple Minds, Robert Plant & Jimmy Page

The Earls Court Exhibition Centre
Capacity: 18,000
Contact: Chris Vaughan
Concerts: Oasis, Take That, Pink Floyd

London Arena
Capacity: 12,500
Contact: Nicky Donn
Concerts: Janet Jackson, Wet Wet Wet, Simple Minds, Gary Glitter

Royal Albert Hall
Capacity: 5,200
Contact: Eve Hewitt or Simone Herbert
Concerts: Eric Clapton, East 17, Alison Moyet

BIRMINGHAM

The National Exhibition Centre Arena (NEC)
Capacity: 12,800
Contact: Linda Barrow
Concerts: Whitney Houston, Wet Wet Wet, Garth Brooks

SHEFFIELD

Sheffield Arena
Capacity: 12,000
Contact: Robert Rice
Concerts: Phil Collins, Meatloaf

MANCHESTER

The Nynex Arena Manchester
Capacity: 19,500
Contact: David Davies
Concerts: Take That, Wet Wet Wet, Luciano Pavarotti

The Greater Manchester Exhibition And Events Centre (G-MEX)
Capacity: 9,800
Contact: Diane Overton
Concerts: Simple Minds, Wet Wet Wet, Luther Vandross

MILTON KEYNES

National Bowl At Milton Keynes
Capacity: 65,000
Contact: Elizabeth Kaye
Concerts: R.E.M., Bon Jovi, Goo N' Roses

SCOTLAND

GLASGOW
Scottish Exhibition & Conference Center
Capacity: 10,000
Contact: Kay Martin
Concerts: David Bowie, Celine Dion, Status Quo

EDINBURGH

Royal Highland Centre
Capacity: 6,000-9,000
Contact: Michael Garland
Concerts: Oasis

ABERDEEN

Aberdeen Exhibition Centre
Capacity: 4,700-7,500
Contact: Jim Francis
Concerts: Garth Brooks, Meatloaf, Cliff Richard, Wet Wet Wet, M People

WALES

CARDIFF
Cardiff International Arena
Capacity: 6,700
Contact: Sharon Phillips
Concerts: Wet Wet Wet, The Beautiful South, M People

NORTHERN IRELAND

BELFAST
The Kings Hall
Capacity: 4,000-7,000
Contact: Philip Bees
Concerts: East 17, Jimmy Nail, Celine Dion, Blur

Source: Billboard research and Music & Media Enroute Artists, Venues And Touring Directory '95/'96

Group, and the Ogden Corp.—are now active in the U.K. SMG runs the Sheffield Arena and earlier this year reopened the London Arena in the city's Dockland's district. Ogden Entertainment Europe opened the Nynex Arena Manchester in July, after signing the U.S. telecommunications company as marquee sponsor of the 19,500-capacity building. Ogden

also has contracted to operate the 2,400-seat Bridgewater Hall in Manchester, and a new as-yet-unnamed arena is due to open in Newcastle late this year.

Above is a selective list of leading concert venues around the U.K., including their capacity, booking contacts and notable concerts recently staged or upcoming. ■



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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 10/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	MESSAGE MASAHARU FUKUYAMA	BMG VICTOR
2	1	HELLO, AGAIN MY LITTLE LOVER	TOY'S FACTORY
3	2	JOY TO THE LOVE GLOBE	AVEX TRAX
4	NEW	TOMOYO TSUYOSHI NAGABUCHI	TOSHIBA EMI
5	NEW	LOVE PHANTOM B'Z	BMG ROOMS
6	3	LOVE LOVE LOVE DREAMS COME TRUE	EPIC
7	4	FEEL LIKE DANCE GLOBE	AVEX TRAX
8	NEW	NAYANDE MANANDE TAMIO OKUDA	SONY
9	5	SEESAW GAME MR. CHILDREN	TOY'S FACTORY
10	6	TOTSUZEN FIELD OF VIEW	ZAIN
ALBUMS			
1	1	MARIAH CAREY DAYDREAM	COLUMBIA
2	2	SPIZ HACHIMITSU	POLYDOR
3	4	SCATMAN JOHN SCATMAN'S WORLD	BMG VICTOR
4	3	HITOMI GO TO THE TOP	AVEX TRAX
5	NEW	FIELD OF VIEW FIELD OF VIEW 1	ZAIN
6	NEW	JANET JACKSON DESIGN OF A DECADE 1986/1996	POLYDOR
7	6	MIHO NAKAYAMA MID BLUE	KING
8	NEW	ACCESS AXS SINGLE TRACKS	FUN HOUSE
9	NEW	PIZZICATO FIVE ROMANTIQUE '95	COLUMBIA
10	9	BOYZ 11 MEN REMIX COLLECTION	POLYDOR

NETHERLANDS		(Stichting Mega Top 50) 10/14/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HET BUSJE KAMT ZO	HOLLENBOER BUNNY
2	2	HET IS EEN NACHT	GUUS MEEUWIS & VAGANT
3	3	TANDENBORSTEL LIVE	C'EST TOUT IPC
4	4	COME TAKE MY HAND 2 BROS.	ON THE 4TH FLOOR CNR
5	5	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID-TOWN
6	NEW	BOOMBASTIC SHAGGY	VIRGIN
7	8	TU M'AIMES ENCORE	CELINE DION SONY
8	9	MICHAEL JACKSON YOU ARE NOT ALONE	SONY
9	6	STARS CHARLY LOWNOISE & MENTAL THEO	POLYDOR
10	10	FANTASY MARIAH CAREY	SONY
ALBUMS			
1	1	CELINE DION D'EUX	SONY
2	2	CLOUSEAU OKAR	EMI
3	9	PRINCE THE GOLD EXPERIENCE	WARNER
4	4	RENE FROGER LIVE IN CONCERT	OINO
5	6	SEAL SEAL	WARNER
6	3	LENNY KRAVITZ CIRCUS	VIRGIN
7	5	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER
8	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	SONY
9	NEW	MARIAH CAREY DAYDREAM	SONY
10	7	ANDRE RIEU STRAUSS & CO.	MERCURY

Canadian chart information was unavailable for this issue.

FREE
(Advice)

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AUSTRALIA		(Australian Record Industry Assn.) 10/8/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	STAYIN' ALIVE	N-TRANCE FESTIVAL
2	NEW	WHERE THE WILD ROSES GROW	NICK CAVE & KYLIE MINOGUE LIBERTY/FESTIVAL
3	1	FANTASY	MARIAH CAREY COLUMBIA
4	3	KISS FROM A ROSE	SEAL WARNER
5	4	YOU OUGHTA KNOW	ALANIS MORISSETTE WARNER
6	6	ALICE, WHO THE F**K IS ALICE	STEPPERS FESTIVAL
7	11	WATERFALLS	TLC BMG
8	12	MYSTERIOUS GIRL	PETER ANDRE FESTIVAL
9	8	SCATMAN—REMIXES	SCATMAN JOHN BMG
10	14	RUNAWAY	JANET JACKSON A&M
11	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
12	15	I CAN LOVE YOU LIKE THAT ALL-4-ONE	WARNER
13	9	UNDER THE WATER	MERRIL BAINBRIDGE GOTHY BMG
14	10	INSENSITIVE	JANN ARDEN A&M
15	16	RIGHT TYPE OF MOOD	HERBIE BMG
16	5	GANGSTA'S PARADISE	COOLIO FEAT. L.V. MCA
17	13	EXCALIBUR	F.C.B. COLOSSAL
18	NEW	WASN'T IT GOOD	TINA ARENA COLUMBIA
19	18	NEVER FORGET	TAKE THAT BMG
20	NEW	SOMETHING FOR THE PAIN	BON JOVI MERCURY
ALBUMS			
1	NEW	MARIAH CAREY DAYDREAM	COLUMBIA
2	2	JANET JACKSON DESIGN OF A DECADE 1986-1996	A&M
3	5	TINA ARENA DON'T ASK	COLUMBIA
4	12	SOUNDTRACK DANGEROUS MINDS	MCA
5	1	AC/DC BALLBREAKER	EMI
6	3	RED HOT CHILI PEPPERS ONE HOT...	WARNER
7	4	LIVE THROWING COPPER	MCA
8	7	CELINE DION THE COLOUR OF MY LOVE	EPIC
9	6	MICHAEL BOLTON GREATEST HITS 1985-1995	COLUMBIA
10	NEW	SILVERCHAIR FROGSTOMP	MURMUR
11	8	CHRIS ISAAC FOREVER BLUE	WARNER
12	NEW	BLUR THE GREAT ESCAPE	EMI
13	10	MERRIL BAINBRIDGE THE GARDEN	GOTHY/BMG
14	11	SEAL/SEAL (1ST AND 2ND ALBUMS)	SEAL WARNER
15	9	LENNY KRAVITZ CIRCUS	VIRGIN
16	14	SPIDERBAIT THE UNFINISHED SPANISH GALLEON OF FINLEY LAKE	POLYDOR
17	19	JOE COCKER THE ESSENTIAL COLLECTION	EMI
18	20	HOOTIE & THE BLOWFISH CRACKED...	WARNER
19	16	ALANIS MORISSETTE JAGGED LITTLE...	WARNER
20	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN

HITS OF THE U.K.

THIS WEEK	LAST WEEK	SINGLES	
1	1	FAIRGROUND	SIMPLY RED EASTWEST
2	2	MIS-SHAPES/SORTED FOR E'S & WIZZ	PULP ISLAND
3	3	BOOMBASTIC	SHAGGY VIRGIN
4	5	WHO THE F**K IS ALICE?	SMOKIE WAG
5	4	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
6	6	FANTASY	MARIAH CAREY COLUMBIA
7	NEW	WHEN LOVE & HATE COLLIDE	DEF LEPPARD BLUDGEON RIFFOLA/MERCURY
8	12	LIGHT OF MY LIFE	LOUISE 1ST AVENUE/EMI
9	9	STAYIN' ALIVE	N-TRANCE FEAT. RICARDO DA FORCE A&M
10	11	I'LL BE THERE FOR YOU	REMBRANDTS EASTWEST
11	NEW	WHERE THE WILD ROSES GROW	NICK CAVE & KYLIE MINOGUE MUTE
12	7	SOMEWHERE SOMEHOW	WET WET WET PRECIOUS ORGANISATION
13	8	SOMETHING FOR THE PAIN	BON JOVI MERCURY
14	NEW	CAMDEN TOWN	SUGGS WEA
15	NEW	U KRAZY KATZ	PJ & DUNCAN TELSTAR
16	NEW	FANTASY	LEVELLERS CHINA
17	NEW	MY PREROGATIVE	BOBBY BROWN MCA
18	13	SHORT SHORT MAN	20 FINGERS FEATURING GILLETTE MULTPLY
19	NEW	BLUETONIC	BLUE STONES SUPERIOR QUALITY
20	15	THROW YOUR SET IN THE AIR	CYPRESS HILL COLUMBIA
21	19	THE SUNSHINE AFTER THE RAIN	BERRI FFRREEDOM/LONDON
22	18	RUNAWAY	JANET JACKSON A&M
23	20	WATERFALLS	TLC LAFACE/ARISTA
24	17	LA LA LA HEY HEY	OUTHERE BROTHERS STIP/ETERNAL
25	NEW	DREAMS WILD COLOUR	PERFECTO/EASTWEST
26	14	WHAT DO I DO NOW?	SLEEPER INDOLENT
27	21	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON COLUMBIA
28	NEW	WEEKEND	TODD TERRY PROJECT ORE
29	NEW	SUFFER NEVER	FINN PARLOPHONE
30	26	COUNTRY HOUSE	BLUR FOOD/PARLOPHONE
31	NEW	AMERICAN PIE	JUST LUIS PRO-ACTIVE
32	28	HIDEAWAY	DE'LACY SLIP/N/SIDE/DECONSTRUCTION
33	NEW	LOVE RENDEZVOUS	M PEOPLE DECONSTRUCTION
34	NEW	OCEAN DRIVE	LIGHTHOUSE FAMILY WILD CARD
35	25	MARY JANE (ALL NIGHT LONG)	MARY J. BLIGE UPTOWN/MCA
36	22	NEVER KNEW LOVE	OLETA ADAMS FONTANA
37	30	TU M'AIMES ENCORE	CELINE DION EPIC
38	23	ALRIGHT	CAST POLYDOR
39	16	GEEK STINK BREATH	GREEN DAY REPRISE
40	10	MAN ON THE EDGE	IRON MAIDEN EMI

GERMANY		(compiled by Media Control) 10/10/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SIE IST WEG	FANTASTISCHEN VIER SONY
2	3	BOOMBASTIC	SHAGGY VIRGIN
3	2	I WANNA BE A HIPPI	TECHNOHEAD INTERCORD/ROADRUNNER
4	4	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
5	14	EVER AND EVER	JUST FRIENDS EDEL
6	5	EIN SONG	NAMENS SCHUNDER ARZTE METRONOME
7	NEW	FAIRGROUND	SIMPLY RED EASTWEST
8	NEW	STAYIN' ALIVE	N-TRANCE INTERCORD
9	7	WATERFALLS	TLC ARIOLA
10	9	FREEDOM	D.J. BOBO EAM
11	8	A GIRL LIKE YOU	EDWYN COLLINS VIRGIN
12	10	EINE INSEL MIT ZWEI BERGEN	DOLLS UNITED EASTWEST
13	11	STARS	CHARLY LOWNOISE & MENTAL THEO URBAN MOTOR
14	6	BOOM BOOM BOOM	OUTHERE BROTHERS ZYX
15	NEW	GANGSTA'S PARADISE	COOLIO FEAT. L.V. MCA
16	12	KISS FROM A ROSE	SEAL WEA
17	18	CELEBRATION	FUN FACTORY EDEL
18	NEW	WILD 'N FREE	REDNEX ZYX
19	20	BOY COME BACK	WORLDS APART EMI
20	15	EXPERIENCE	RMB URBAN MOTOR
ALBUMS			
1	1	PUR ABENTUEERLAND	INTERCORD
2	3	ARZTE	PLANET PUNK METRONOME
3	2	FANTASTISCHEN VIER	LAUSCHGIFT SONY
4	4	AC/DC	BALLBREAKER EASTWEST
5	NEW	MARIAH CAREY	DAYDREAM SONY
6	NEW	BOHSE ONKELZ	HIER SIND DIE ONKELZ VIRGIN
7	5	RED HOT CHILI PEPPERS	ONE HOT... WARNER
8	NEW	MICHAEL BOLTON	GREATEST HITS 1985-1995 SONY
9	10	INDIANS	SACRED SPIRIT VIRGIN
10	7	KELLY FAMILY	OVER THE HUMP KEL LIFE/EDEL
11	6	TLC	CRAZYSEXYCOOL ARIOLA
12	NEW	JANET JACKSON	DESIGN OF A DECADE 1986/1996 POLYGRAM
13	12	EDWYN COLLINS	GORGEOUS GEORGE VIRGIN
14	11	MARLA GLEN	LOVE & RESPECT ARIOLA
15	14	FLIPPERS	SOMMERSPROSSEN ARIOLA
16	8	LENNY KRAVITZ	CIRCUS VIRGIN
17	9	DIE SCHLUMPF	TEKKNO IST COOL—VOL. 1 EMI
18	13	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
19	NEW	IRON MAIDEN	THE X FACTOR EMI
20	16	BON JOVI	THESE DAYS MERCURY

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	OASIS (WHAT'S THE STORY)	MORNING GLORY? CREATION
2	NEW	JANET JACKSON	DESIGN OF A DECADE 1986/1996 A&M
3	1	MARIAH CAREY	DAYDREAM COLUMBIA
4	2	MICHAEL BOLTON	GREATEST HITS 1985-1995 COLUMBIA
5	3	BLUR	THE GREAT ESCAPE FOOD/PARLOPHONE
6	5	PAUL WELLER	STANLEY ROAD GO! DISCS
7	NEW	K.D. LANG	ALL YOU CAN EAT WARNER
8	NEW	IRON MAIDEN	THE X FACTOR EMI
9	12	WET WET WET	PICTURE THIS PRECIOUS ORGANISATION
10	7	CELINE DION	D'EUX EPIC
11	4	PRINCE	THE GOLD EXPERIENCE NPG/WARNER
12	NEW	GARBAGE	GARBAGE MUSHROOM
13	9	TLC	CRAZYSEXYCOOL LAFACE/ARISTA
14	6	AC/DC	BALLBREAKER EASTWEST
15	10	INSPIRATIONS	PAN PIPE DREAMS PURE MUSIC
16	11	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
17	15	OASIS	DEFINITELY MAYBE CREATION
18	23	BON JOVI	THESE DAYS MERCURY
19	8	DAVID BOWIE	OUTSIDE RCA
20	16	PORTSHEAD	DUMMY GO! BEAT
21	NEW	JOE SATRIANI	JOE SATRIANI RELATIVITY
22	14	RED HOT CHILI PEPPERS	ONE HOT... WARNER
23	17	SEAL	SEAL ZTT/WEA
24	21	CELINE DION	THE COLOUR OF MY LOVE EPIC
25	25	CRANBERRIES	NO NEED TO ARGUE ISLAND
26	20	LEVELLERS	ZITGEIST CHINA
27	29	BEAUTIFUL SOUTH	CARRY ON UP THE CHARTS GO! DISCS
28	13	ECHOBELLY	ON FAUVE/RHYTHM KING
29	24	MARC BOLAN & T. REX	THE ESSENTIAL COLLECTION POLYGRAM TV
30	NEW	ANNIE LENNOX	MEDUSA RCA
31	18	BOYZONE	SAID AND DONE POLYDOR
32	31	NIGHTCRAWLERS	LET'S PUSH IT FINAL VINYL/ARISTA
33	35	HERBERT VON KARAJAN	ADAGIO KARAJAN DEUTSCHE GRAMMOPHON
34	NEW	ALANIS MORISSETTE	JAGGED LITTLE PILL MAVERICK/REPRISE
35	28	BLUR	PARKLIFE FOOD/PARLOPHONE
36	33	BLACK GRAPE	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH RADIOACTIVE
37	NEW	CARTER USM	STRAW DONKEY...THE SINGLES CHRYSALIS
38	NEW	SHAGGY	BOOMBASTIC VIRGIN
39	NEW	SONIC YOUTH	WASHING MACHINE GEFFEN
40	40	SUPERGRASS	I SHOULD COCO PARLOPHONE

FRANCE		(SNEP/FOP/Tite-Live) 10/07/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
2	2	SCATMAN'S WORLD	SCATMAN JOHN BMG
3	3	TU M'AIMES ENCORE	CELINE DION COLUMBIA
4	6	'74-'75	CONNELLS EMI
5	13	STAYIN' ALIVE	N-TRANCE SONY
6	5	XXL MYLENE FARMER	POLYDOR
7	4	YEHA NOHA	INDIENS SACRED SPIRIT VIRGIN
8	9	SHY GUY	DIANA KING COLUMBIA
9	8	MELODY TEMPO	HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
10	7	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS POLYDOR
11	12	SHIMMY SHAKE	740 BOYZ HAPPY MUSIC
12	NEW	JUNGLE PULSE	ETIENNE DANO VIRGIN
13	10	GENERATION OF LOVE	MASTERBOY BARCLAY
14	14	FANTASY	MARIAH CAREY COLUMBIA
15	NEW	JE SAIS PAS	CELINE DION COLUMBIA
16	16	SURRENDER YOUR LOVE	NIGHTCRAWLERS BMG
17	11	SIMPLE ET FUNKY	ALLIANCE ETHNIK DELABEL
18	17	TOUT BAIGNE	MENELIK & LA TRIBU SONY
19	NEW	I DON'T KNOW	NOA GEFFEN
20	15	ODE TO MY FAMILY	CRANBERRIES ISLAND
ALBUMS			
1	1	CELINE DION	D'EUX COLUMBIA
2	2	AC/DC	BALLBREAKER EASTWEST
3	3	CRANBERRIES	NO NEED TO ARGUE ISLAND
4	9	MARIAH CAREY	DAYDREAM COLUMBIA
5	4	MARC LAVOINE	MARC LAVOINE 1985-1995 BMG
6	5	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	6	JOHNNY HALLYDAY	LA LORADA MERCURY
8	7	RED HOT CHILI PEPPERS	ONE HOT MINUTE WARNER
9	NEW	JACQUES OUTRANC	BREVES RENCONTRES COLUMBIA
10	NEW	JOE SATRIANI	JOE SATRIANI EPIC
11	13	IRON MAIDEN	THE X FACTOR EMI
12	8	INDIENS SACRED SPIRIT	CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
13	NEW	TOTO	TAMBU COLUMBIA
14	18	AXELLE RED	SANS PLUS ATTENDRE VIRGIN
15	12	NOA	ACHINOAM NINI GEFFEN
216	NEW	OASIS	MORNING GLORY SONY
17	20	BERNARD LAVILLIERS	CHAMPS DU POSSIBLE BARCLAY
18	NEW	CHARLES AZNAVOUR	PALAIS DES CONGRES 1994 EMI
19	19	NIRVANA	MTV UNPLUGGED IN NEW YORK GEFFEN
20	11	LENNY KRAVITZ	CIRCUS VIRGIN

ITALY		(Musica e Dischi) 10/03/95 (FIMI) 10/09/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ME AND YOU	ALEXIA FEAT. DOUBLE YOU DWA
2	1	HIDEAWAY	DE'LACY FULL TIME
3	5	FAIRGROUND	SIMPLY RED EASTWEST
4	6	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
5	3	EVERYBODY BE SOMEBODY	RUFFNECK FEAT. YAVAHN DIG IT
6	8	3 IS FAMILY	DANA DAWSON EMI
7	4	THE POWER TO MOVE	YA ZIGGY MARLEY ELEKTRA
8	NEW	IF YOU WANNA PARTY (REMIX)	MOLELLA DISCOMAGIC
9	NEW	DON'T YOU KNOW	RONNY MONEY FEAT. JEFFREY DIG IT
10	NEW	EL TIBURON	LOS LOCOS NEW MUSIC
ALBUMS			
1	NEW	CLAUDIO BAGLIONI	IO SONO QUI COLUMBIA
2	1	LIGABUE	BUON COMLEANNO ELVIS WEA
3	3	ANTONELLO VENDITTI	PRENDELO TU... HEINZ
4	4	ZUCCHERO	SPIRITO DIVINO POLYDOR
5	NEW	IRON MAIDEN	THE X FACTOR EMI
6	NEW	MARIAH CAREY	DAYDREAM COLUMBIA
7	2	RENATO ZERO	TRACCE DELL'IMPERFETTO SONY
8	5	PINO DANIELE	NON CALPESTARE I FIORI NEL DESERTO CGDEASTWEST
9	9	MICHAEL BOLTON	GREATEST HITS 1985-1995 COLUMBIA
10	6	883	LA DONNA, IL SOGNO & IL GRANDE... RTI

SPAIN		(TVE/AFVVE) 09/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ESTRES	EX-3 GINGER
2	2	PLAY THIS SONG	2 FABIOLA GINGER
3	NEW	SCREEN	NEW LIMIT DANI RECORDS
4	8	AHORA (NOW)	2 IN A ROOM MAX
5	5	HEY-HEY	PG2 QUALITY MADRID
6	9	THE BIRD	KING OF HOUSE MAX

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 10/07/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
2	3	BOOMBASTIC SHAGGY VIRGIN
3	8	FAIRGROUND SIMPLY RED EASTWEST
4	2	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
5	5	FANTASY MARIAH CAREY COLUMBIA
6	7	WATERFALLS TLC LAFACE/ARISTA
7	NEW	MAN ON THE EDGE IRON MAIDEN EMI
8	6	I WANNA BE A HIPPI TECHNOHEAD MOKUM/EDEL
9	10	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
10	9	TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
ALBUMS		
1	NEW	AC/DC BALLBREAKER EASTWEST
2	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
3	5	CELINE DION D'EUX EPIC/COLUMBIA
4	3	LENNY KRAVITZ CIRCUS VIRGIN
5	NEW	PRINCE THE GOLD EXPERIENCE WARNER
6	2	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
7	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	8	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
9	NEW	MARIAH CAREY DAYDREAM COLUMBIA
10	NEW	DAVID BOWIE OUTSIDE RCA

BELGIUM (Promuvi) 10/13/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HET IS EEN NACHT...(LEVENSECHT) GUUS MEEUWIS EN VAGANT X-PLO MUSIC
2	3	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
3	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
4	4	SCATMAN'S WORLD SCATMAN JOHN RCA
5	5	I WANNA BE A HIPPI TECHNOHEAD EDEL
6	NEW	FAIRGROUND SIMPLY RED WEA
7	6	SHY GUY DIANA KING WORK/COLUMBIA
8	NEW	DON'T BREAK MY HEART VAYA CON DIOS ARIOLA
9	10	NEVER FORGET TAKE THAT RCA
10	NEW	PASSIE CLOUSEAU EMI
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	6	VAYA CON DIOS ROOTS & WINGS BMG/ARIOLA
3	NEW	K'S CHOICE PARADISE IN ME DOUBLE T MUSIC
4	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	2	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
6	NEW	PRINCE THE GOLD EXPERIENCE WARNER
7	NEW	AC/DC BALLBREAKER ATLANTIC
8	5	LES INDIENS SACRED SPIRIT VIRGIN
9	3	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
10	8	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST

DENMARK (IFPI/Nielsen Marketing Research) 10/04/95

THIS WEEK	LAST WEEK	SINGLES
1	1	DUB I DUB ME & MY EMI-MEDLEY
2	2	YOU ARE NOT ALONE MICHAEL JACKSON SONY
3	6	WATERFALLS TLC BMG
4	4	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
5	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
6	5	FANTASY MARIAH CAREY SONY
7	NEW	BOOMBASTIC SHAGGY EMI
8	3	SHY GUY DIANA KING SONY
9	NEW	THE FIRST CUT IS THE DEEPEST PAPA DEE WARNER
10	NEW	RUNAWAY JANET JACKSON POLYGRAM
ALBUMS		
1	2	DODO & THE DODO'S STORSTE HITS REPLAY
2	NEW	AC/DC BALLBREAKER WARNER
3	NEW	SUPERTRAMP THE VERY BEST OF... POLYGRAM
4	6	DR. HOOK GREATEST & LATEST ELAP/CMC
5	4	MICHAEL LEARNS TO ROCK PLAYED ON PEPPER EMI
6	8	CAROLINE HENDERSON CINEMATATZIC BMG/ARIOLA
7	5	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
8	NEW	PRINCE THE GOLD EXPERIENCE WARNER
9	NEW	POUL KREBS SMA SENSATIONER PLADECMPAGNIET
10	NEW	DAVID BOWIE OUTSIDE BMG

PORTUGAL (Portugal/AFP) 10/3/95

THIS WEEK	LAST WEEK	ALBUMS
1	4	MARIAH CAREY DAYDREAM COLUMBIA
2	5	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
3	2	AC/DC BALLBREAKER WARNER
4	3	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
5	1	IRAN COSTA ALBUM DANCE VIDISCO
6	6	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	7	CELINE DION D'EUX COLUMBIA
8	NEW	IRON MAIDEN THE X FACTOR EMI
9	NEW	BON JOVI THESE DAYS MERCURY
10	NEW	PRINCE THE GOLD EXPERIENCE WARNER

IRELAND (IFPI Ireland) 09/28/95

THIS WEEK	LAST WEEK	SINGLES
1	4	BOOMBASTIC SHAGGY VIRGIN
2	1	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	3	FAIRGROUND SIMPLY RED EASTWEST
4	2	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
5	5	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
6	9	STAYIN' ALIVE N-TRANCE A&W
7	8	SCATMAN'S WORLD SCATMAN JOHN RCA
8	NEW	LA LA LA HEY HEY OUTHERE BROTHERS STIP/ETERNAL
9	6	WATERFALLS TLC LAFACE/ARISTA
10	7	TU M'AIMES ENCORE CELINE DION EPIC
ALBUMS		
1	1	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
2	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
3	3	MARY BLACK CIRCUS DARA
4	2	BOYZONE SAID AND DONE POLYDOR
5	NEW	VARIOUS DANCE TIP 3 GLOBAL TV
6	NEW	PRINCE THE GOLD EXPERIENCE WARNER
7	NEW	BRENDAN KEELEY I'LL ALWAYS BE LONELY COLUMBIA
8	5	VARIOUS ARTISTS THE BEST ROCK BALLADS IN THE WORLD...EVER! VIRGIN
9	7	SOUNDTRACK PULP FICTION MCA
10	6	SCOOTER BEAT GOES ON CLUB TOOLS

AUSTRIA (Austrian IFPI/Austrian Top 30) 10/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANNA BE A HIPPI TECHNOHEAD SONY
2	4	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
3	2	WISH YOU WERE HERE REDNEX ECHOZYX
4	3	KISS FROM A ROSE SEAL WARNER
5	8	FROM N.Y. TO L.A. N.Y.L.A. FEAT. STEPHANIE MCKA BMG
6	5	WATERFALLS TLC BMG
7	6	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	10	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
9	NEW	A GIRL LIKE YOU EDWYN COLLINS EMI
10	NEW	KNOCKIN' DOUBLE VISION ECHO-ZYX
ALBUMS		
1	1	STS ZEIT POLYGRAM
2	NEW	AC/DC BALLBREAKER WARNER
3	8	DIE ARZTE PLANET PUNK POLYGRAM
4	5	KURT OSTBAHN ESPRESSO ROSI POLYGRAM
5	4	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
6	3	LENNY KRAVITZ CIRCUS EMI
7	2	DIE SCHLUMPFER TEKKNO IST COOL EMI
8	7	OFFSPRING SMASH EMI/WEPI/TAPH
9	6	GREEN DAY DOOKIE WARNER
10	NEW	SOUNDTRACK BATMAN FOREVER WARNER

NORWAY (Verdens Gang Norway) 10/04/95

THIS WEEK	LAST WEEK	SINGLES
1	1	A KIND OF CHRISTMAS CARD MORTEN HARKET WARNER
2	2	WATERFALLS TLC BMG
3	8	BOOMBASTIC SHAGGY EMI
4	7	BIT TO BEAT X-FILES NORSK/BMG
5	6	STAYIN' ALIVE N-TRANCE ARCADE
6	10	COUNTRY HOUSE BLUR EMI
7	3	KISS FROM A ROSE SEAL WARNER
8	NEW	DET VACKRASTE CECILIA VANNERSTEN ARCADE
9	NEW	YOU SUCK MURMURS AMERICA MCA
10	NEW	COMMON PEOPLE PULP POLYGRAM
ALBUMS		
1	1	MORTEN HARKET WILD SEED WARNER
2	NEW	AGE ALEKSANDERSEN MED HUD OQ HAR NORSKE GRAM
3	2	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
4	NEW	AC/DC BALLBREAKER WARNER
5	10	SUPERTRAMP THE VERY BEST OF... POLYGRAM
6	5	VIKINGERRA KRAMGOA LATAR 1995 ELAP
7	8	BELLAMY BROTHERS THE BEST OF THE BEST BMG
8	3	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
9	6	GRETHE SVENSEN YOUR BEAUTY BMG
10	4	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER

HONG KONG (IFPI Hong Kong Group) 09/17/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	DANIEL CHAN, JOYCE YAU, KELLY CHAN, RAY CHAN OPEN THE SKY RED HOT HITS/POLYGRAM/GO EAST
2	2	UKULELE YESTERDAY, TODAY, FOREVER EMI
3	7	JACKY CHEUNG ALLERGY WORLD POLYGRAM
4	NEW	FAYE WONG ACTING TWO CHARACTERS CINEPOLY
5	3	KELLY CHAN WHATEVER WILL BE, WILL BE (O.S.T.) GO EAST
6	5	ANDY LAU REAL FOREVER MUSIC IMPACT
7	6	AMANDA LEE SECRET NTR/ROCK IN
8	8	AARON KWOK NON-STOPPING WIND WARNER
9	NEW	SAMUEL TAI ONE THOUSAND AND ONE NIGHTS CINEPOLY
10	10	JEFF ZHANG TOLERANT EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

THAILAND: The success of Amerasian singer Sukanya Migael, who has enjoyed two hit singles from her self-titled second album, is in line with the current trend for outspoken female artists. The tattooed Migael has a toughness about her that springs from her rural upbringing in Thailand's far-flung north. Although she came to public attention through numerous roles in TV soap operas and a nude appearance on a local whiskey calendar, her popularity as a singer has been sustained by such hits as "Rak Thur Jing Jing" (I Really Love You), in which she instructs her lover to stop asking about the past. The song isn't likely autobiographical, since Migael has few inhibitions. The fact that the track has received regular airplay on radio stations run by domestic labels has been a coup for Warner's Thai operation in Bangkok, helping to push sales toward 100,000 units.



GARY VAN ZUYLEN

UKRAINE: There has always been an active jazz scene here, with the annual jazz festivals in Dnepropetrovsk and Donetsk attracting artists and audiences from all over the former USSR, often in the face of official disapproval from the authorities. Now the Ukrainian Jazz Society has been founded, under the leadership of veteran jazz promoter, publisher, and author Vladimir Simonenko. Hundreds of music-business professionals, promoters, instrument and equipment manufacturers, and publishers gathered in Kiev earlier this year, when the capital hosted its first international music trade fair. A similar event was held in the city last month at the House of Ukraine (a venue that formerly housed the Lenin Museum). Joining exhibitors from the Ukraine and the former Soviet Union were representatives of the world's major manufacturers of musical instruments and equipment, including Fender, Zildjian, Premier, Roland, Soundcraft, AKG, and Yamaha.

VADIM YURCHENKOV

NEW ZEALAND: Top indie label Flying Nun has released "The Sound Is Out There," a 12-track sampler at a budget price of \$NZ10 (approximately \$7). The album, which favors new acts on the label's constantly growing roster, is notable for featuring the first release by Dimmer, the new band led by former Straitjacket Fits front man Shayne Carter. The song is a moody piece of coiled tension titled "Dawns Coming In."

GRAHAM REID

U.K.: Five African superstars performed to a packed house at London's Royal Albert Hall last month. Billed as the African Prom, this gala concert featuring Lucky Dube (reggae singer from South Africa), Khaled (rai stylist from Algeria), Baaba Maal and Youssou N'Dour (both from Senegal), and Salif Keita (from Mali) was the musical highlight of the Africa '95 program, a celebration of African arts and culture that is taking place across the U.K. until the end of this year. The performers created an electrifying atmosphere, and the ushers in this most august of British venues seemed uncertain how to respond to outbreaks of dancing in the aisles. The best performances of the night came from the dynamic Maal and the contrastingly static Khaled, who won over the audience with the sheer beauty of his voice and his band's funk-up rhythms. Both Khaled and Maal ran over their allotted times, and there were delays in preparing the stage between sets, which meant that the headlining N'Dour did not come on until after midnight and could perform for only 30 minutes. The highlight of his disappointingly brief set was a new house-style version of "7 Seconds." A recording of the concert was aired the following day on BBC-TV.

KWAKU

GERMANY: Country music remains a minority taste here, although there is a steadily expanding community of enthusiasts. However, veteran German-language country singer Tom Astor has earned credibility, both here and among the Nashville establishment, and his new album, "Meilensteine" (Milestones), is climbing the German chart. (It is currently No. 69 with a bullet.) Three years in the making, it is a collection of 20 duets with U.S. country stars, including Waylon Jennings, Willie Nelson, Don Williams, Emmylou Harris, the Bellamy Brothers, Moe Bandy, Buck Owens, Tommy Overstreet, and Bobby Bare. The album features a mixture of popular tunes and previously unrecorded material, with Astor singing some of his parts in English and some in German, while the more adventurous of the Nashville acts—such as Lynn Anderson, Pam Gadd, David Allan Coe, and Wild Rose—make a surprisingly good job of singing the lyrics in German. Astor recently celebrated his 25th anniversary in the business, and to mark the occasion, he was presented with gold awards for two of his albums, both of which sold in excess of 250,000 copies, along with a special award to recognize total sales of 1.4 million units during his four years with the Cologne-based EMI Electrola label. As well as his achievements in the studio, Astor has performed on stage with Billy Walker at the Grand Ole Opry, with Loretta Lynn in Missouri, and with the Highwaymen (Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson) in Frankfurt.



ELLIE WEINERT

NETHERLANDS: Henny Vrienten has earned a growing reputation in recent years as a composer of film music. His most recent project was the new soundtrack for a restored version of the 1917 film "Het Geheim Van Delft" (The Secret Of Delft). A copy of the movie, which was believed lost for 75 years, was recently presented to the Netherlands Film Museum. The restored version premiered, together with Vrienten's music, played by the Dutch Basho Ensemble, last month during the Dutch Film Festival in Utrecht. Vrienten is also known for composing music for various Dutch ballet and theater productions. All of this marks a significant change from the early '80s, when Vrienten was the singer/bass player of teen-pop group Doe Maar. Specializing in Dutch-language pop songs, often with a light reggae or ska flavor, Doe Maar attracted a following of teenage girls, devoted to Vrienten and the group's other front man, singer/pianist Ernst Jansz. In 1983, with more than 2 million units sold, the band tired of the constant attention and folded the group.

WILLEM HOOS



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WEA Retains Spot As No. 1 U.S. Music Distrib.

Indies Strong With Classical, Jazz, Rap; PGD Gets Boost From Hot R&B Sales

BY ED CHRISTMAN

NEW YORK—WEA, which had twice as many million-selling albums in the first nine months of 1995 as any other distributor, has maintained its hold on the No. 1 spot among U.S. distributors for the period.

During the nine months ended Oct. 1, the company had a 22.3% total market share, compared to the 22% it had in the first nine months of 1994. WEA

had strong showings in alternative and hard rock, country, and R&B.

Helping out the effort were the sales generated by Hootie & the Blowfish's album "Cracked Rear View," which has sold nearly 5 million copies this year, according to SoundScan. That album, the top-selling title so far this year, outsold the No. 2 album, TLC's "CrazySexyCool," by nearly 1.5 million units.

In fact, during the first nine

months of the year, WEA had 12 titles that sold more than a million units, outpacing PGD and Uni Distribution Corp., both of which had six titles above the million-unit mark, according to SoundScan.

WEA was also by far the leading distributor of country albums, finishing the time period with a 24% share, about seven percentage points higher than BMG, the No. 2 country distributor, which finished with 16.8%.

In R&B albums, PGD snared the top spot, with a 23.9% share, compared to the 18.4% share held by WEA, which finished second.

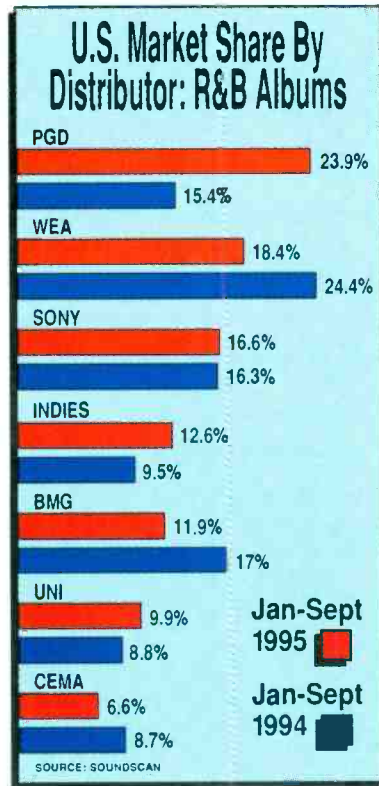
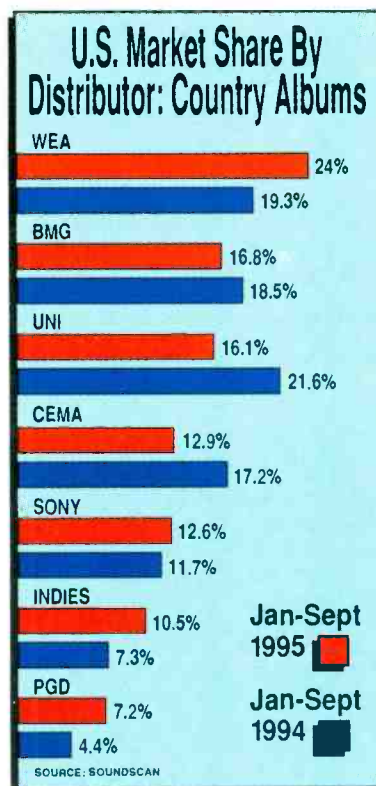
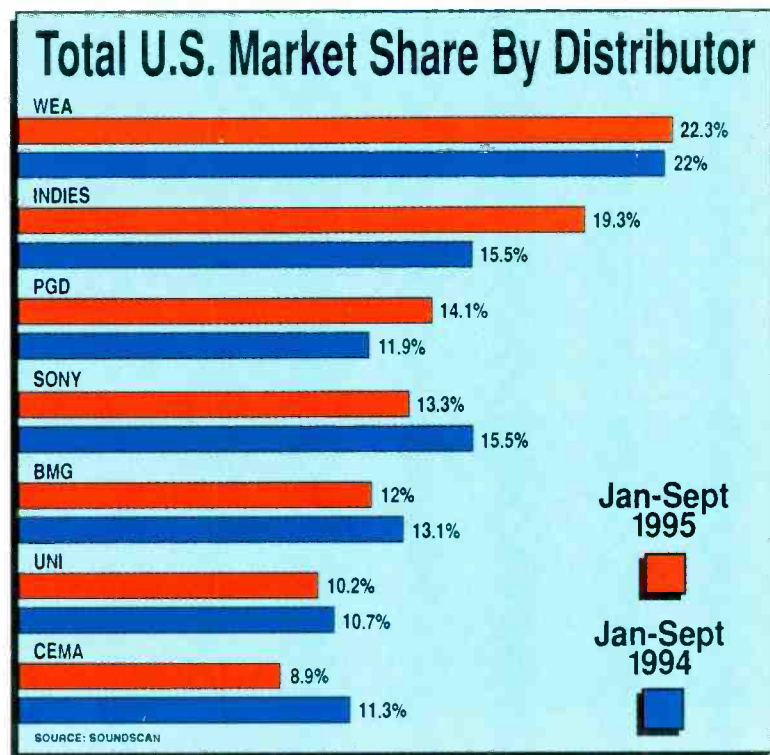
The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. Approximately 85% of the U.S. music marketplace reports its sales to the Hartsdale, N.Y.-based company.

Total market share is based on unit sales for all music configurations and formats. The market share for R&B albums consists of data collected by SoundScan exclusively for that genre; the country albums data is from the overall SoundScan panel, which also is used for The Billboard 200.

In addition to "Cracked Rear View," the million-selling WEA titles were albums by Green Day, Van Halen, Alanis Morissette, 2Pac, John Michael Montgomery, Bush, Tom Petty, Madonna, Tim McGraw, and Brandy, as well as the "Batman Forever" soundtrack.

The independent sector snared the No. 2 spot among U.S. distributors, finishing the nine-month period with 19.3% in total market share, up from the 15.5% it had in the corresponding months of 1994.

The 1995 performance by indepen-



dent distributors was spurred by strong showings in classical music, jazz, rap, and on the Heatseekers album chart. Three independent releases have topped the million-unit sales mark this year: soundtracks for "The Lion King" and "Pocahontas" and Offspring's "Smash."

PGD had the third-best showing in total market share, finishing the nine-month period with 14.1%, up from the 11.9% the company had during the same period in 1994. In addition to its dominance in R&B, PGD's performance was boosted by robust sales in classical, as well as hot-selling albums from Boyz II Men, the Cranberries, Sheryl Crow, Shania Twain, Blues Traveler, and Melissa Etheridge—all topping the 1 million-unit mark.

Sony placed fourth, with a 13.3% share, down from the 15.5% the company had in 1994. BMG, Uni, and Cema also lost ground from their performances last year.

BMG finished the period as the No. 5 distributor, with a 12% slice, down from 13.1% last year. Uni and Cema switched places this year, with Uni climbing out of 1994's last-place showing to the No. 6 spot this year, displacing Cema, which fell into the cellar.

Although Uni climbed one spot in the rankings, its 10.2% share was slightly down from last year's 10.7%. Cema, meanwhile, scored an 8.9% share, down from the 11.3% posted in the same period last year.

(Continued on next page)



The RUGBURNS Taking the World by Donkey

Featuring their debut single "WAR"

OCTOBER 31

PRIORITY RECORDS

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Slipped Disc A Refuge For Headbangers Long Island Legend Grows With In-Store Metal Shows

■ BY MARK MARONE

VALLEY STREAM, N.Y.—Although Long Island, N.Y., is one of the top markets in the country, Slipped Disc is one of the few record stores here specializing in underground punk, hardcore, heavy metal, and alternative rock music. Before the store opened in 1982, customers interested in such music had to travel to



SCHUTZMAN

Manhattan to satisfy their needs. Slipped Disc, located in a row of stores in an old neighborhood of Valley Stream, attracts flocks of fans looking for hard-to-find vinyl and import CDs. Skate punks, black-clad Gothic-rock fans, and long-haired death-metal connoisseurs shop side by side, searching



Slipped Disc in Valley Stream, N.Y., has been attracting legions of hardcore, metal, alternative, and punk rock fans for over a decade to the quaint Long Island town. Legendary in-stores in the '80s helped put the store on the map. (Photo: Susan Bacon)

through the store's extensive inventory for hot independent releases.

But aside from the renowned and comprehensive music selection, according to owner Mike Schutzman, Slipped Disc is best known for hosting legendary in-store appearances, which began in the early '80s and cemented the store's enduring legacy as one of



the best record stores in Long Island.

In 1982, Slipped Disc started out by specializing in underground bands in the New York hardcore punk scene, such as Agnostic Front and Kraut. The store happened to be across the street from the now defunct Rio Theater, which in 1982 had scheduled a show by a little-known San Francisco thrash quartet. Thanks to proximity, Slipped Disc was able to secure an in-store appearance by the band. "Having Metallica as our first in-store was exciting," says Schutzman. A couple hundred fans showed up that day, which marked the beginning of Slipped Disc as host to a long line of bands.

Schutzman says that at the time, major chains were reluctant to have in-store appearances by heavy metal bands, because they were fearful such events would attract unruly crowds. Slipped Disc seized the opportunity to host such acts and, almost by default, began an affiliation with the then burgeoning format that developed into a solid relationship.

Throughout the decade, Slipped Disc hosted in-store appearances with Slayer, Motorhead, and Ratt, when each was on small independent labels. In fact, when heavy metal was on the rise in the early to mid '80s, it wasn't uncommon for Slipped Disc to draw 2,000 fans for an in-store appearance.

One time, Schutzman recalls, "Queensryche's management called us and gave us less than a week to promote [an in-store by the band], and we had 1,200 people show up."

Less than a week before the Queensryche in-store, approximately 2,000 fans turned out for an appearance by WASP, which was in town to promote its U.S. debut album. Although WASP's "first album had just come out over here," says Schutzman, "there was so much of their material available in England [that] we were already selling" large numbers of import albums.

Today, heavy metal remains a lucrative business at the store, even though the format has fallen from favor with the masses. Recent in-stores have included acts as diverse as the Circle Jerks and Mick Taylor.

Prior to opening the store, Schutzman—an avid record collector and big fan of first-generation English punk bands, such as the Damned, the Buzzcocks and the Sex Pistols—had earned an associates degree from Farmingdale (L.I.) College and worked part-time at the North Shore Animal League, a shelter for unwanted pets. After two years at that job, he became the shelter's director of health and welfare. That experience provided him with the business acumen he would later use in parlaying his record-collecting hobby into a full-time business.

With \$20,000 saved from living at home with his parents, Schutzman opened the Slipped Disc. Despite all the naysayers, he found a spot on a



Slipped Disc carries an impressive depth and variety of stock, which is easy to browse through in this neatly organized store. (Photo: Susan Bacon)

crowded street. "There were two [competing] stores on this avenue," he says, "and everybody was telling me 'it's not going to work.'" A friend of his father who owned a record distribution company warned him that it was a bad time to get into the business, he adds.

Schutzman persevered, and with a vision of specializing in the underserved area of underground music, he earned his store the reputation as one

(Continued on next page)

newsline...

BEST BUY, the consumer electronics, music, and video retailer, reports that sales from stores open at least one year rose 5% in September. Overall sales jumped 40%, to \$612 million. Circuit City Stores, which sells the same products, reports an 8% same-store sales gain in September.



NEWBURY COMICS INTERACTIVE has begun offering products online, including CDs, cassettes, posters, T-shirts, books, clothing, lava lamps, black-light fixtures, trading cards, and information about the music scene in Boston, where the company is based. The Internet site is at <http://www.newbury.com>.

STARSONG COMMUNICATIONS, a Christian music company, has reached an exclusive long-term licensing agreement with Vineyard Music Group, in which StarSong will market and sell all Vineyard product. Chordant Distribution will distribute.

STARSONG

REPUBLIC PICTURES HOME VIDEO has developed a cross-promotion with Discovery Zone, the chain of indoor family-entertainment centers, for the home video release of "Rent-A-Kid" on Dec. 19. The merchandising effort includes sweepstakes game cards awarding Discovery Zone passes and birthday parties.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS says that merchandising expert and customer-service advocate Peter Glen will speak at NARM's 38th annual convention in Washington, D.C., March 22-25, 1996. Glen, who NARM says will be visiting retail outlets incognito to investigate the marketplace, will be the featured speaker at the closing session.



WARNERVISION ENTERTAINMENT'S KidVision, along with Arrow Releasing, will release on home video "Gumby: The Movie" on Dec. 26 at a price of \$19.95. The sell-through video includes a 3-inch Gumby toy.

CHART SHARE

(Continued from preceding page)

WEA'S COUNTRY RIDE

Thanks, in part, to Warner's Montgomery and Curb's McGraw, WEA is running away from other distributors in the country albums marketplace, with a strong hold on first place. BMG was a distant second with a 16.8% share, down 1.7 percentage points from last year's 18.5% showing.

Uni, the No. 3 country album distributor, lost more than five points this year to finish with a 16.1% share; it had a 21.6% share in the first nine months of 1994.

At No. 4, Cema also had a big drop, losing 4.3 percentage points to finish with a 12.9% share. In the first nine months of last year, it had a 17.2% share.

Sony, the independent sector, and PGD, on the other hand, improved their showings in country album market share. Sony, the No. 5 country album distributor, had a 12.6% share, up from the 11.7% it had in the 1994 period.

Independent distributors continue to shape themselves into a force in country music. That sector saw market share grow to 10.5% in 1995, up from last year's 7.3% showing and 1993's 5.4% performance.

PGD, which finished last among country album distributors, nonetheless posted a gain of nearly three percentage points, to finish at 7.2%.

PGD'S R&B RISE

On the other hand, PGD's ascension to the top spot as the largest R&B album distributor displaced WEA from that perch.

PGD's R&B lead is anchored by Motown Records, which accounted for almost half of the company's market share in R&B.

WEA, meanwhile, finished with an 18.4% share, down six percentage points from last year's showing, but good enough to land the No. 2 spot among R&B album distributors.

Sony was the No. 3 distributor in the first nine months of both 1994 and 1995. This year, it earned that spot with a 16.6% share, up slightly from last year's 16.3%.

Independent labels jumped to 12.6% in market share, up almost three percentage points from their 1994 performance. That increase pushed the independent sector into No. 4 among R&B album distributors, up one spot from last year's No. 5 showing.

BMG lost about 5 percentage points from last year's third-place R&B share of 17% to finish the nine-month period with an 11.9% share and the No. 5 spot.

Uni came in sixth, with a 9.9% share, while Cema finished in the No. 7 spot with a 6.6% share, down from the 8.7% it had in the same period last year.

EXECUTIVE TURNTABLE

RETAIL: Gregory Daniel is appointed VP of merchandising and marketing for Classics International Entertainment in Chicago. He was VP/GM of the Fantasy Shop chain.

HOME VIDEO: CBS/Fox Video in New York names Joan Blanski VP of non-theatrical marketing and Peter French VP of sports and fitness marketing. They were, respectively, group manager of sales and retail strategy for Pepsi-Cola and executive VP of marketing and sales for RxRemedy.

Mindy Pickard is named VP of marketing for BMG Video in New York. She was VP of marketing for CBS/Fox Video.

Suzanne Fritz is named manager of print publicity, West Coast, at MGM/UA Distribution in Santa Monica, Calif. She was senior publicist for Nancy Seltzer and Associates.



BLANSKI



FRENCH



PICKARD



DeROSE

Stu Sable is appointed key account representative for Central Park Media in New York. He was an account executive at Flash.

Allied Digital Technologies in Clinton, Tenn., appoints **Harry Bryan Jr.** national accounts manager. He was territory manager for Institutional Jobbers Food Service Distributors.

ENTER*ACTIVE: James DeRose Jr. is appointed president of Acclaim Interactive Software North America in Glen

Cove, N.Y. He was president of Mattel U.S.A.

Deborah Cheek-Wahler is named GM of the joint venture between Capital Cities/ABC and Spectrum HoloByte in Hunt Valley, Md. She was VP of marketing for MicroProse.

Please send information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

ForeFront, Star Song Christian Acts Promoted From Above

BY DEBORAH EVANS PRICE

NASHVILLE—Star Song Communications, the ForeFront Communications Group, and American Airlines have joined forces with Christian radio stations and retailers this fall to promote Star Song and ForeFront artists in a special campaign. The ExtraAA Mile promotion will award 2.5 million American AAdvantage incentive miles to consumers via contests on Christian radio stations and to Christian retailers who participate in the promotion. This marks the first time American has partnered with a record company in such a promotion.

The radio contests will run Nov. 15 through Dec. 15 on stations in the top 25 Christian markets. The campaign will promote new releases from Star Song and ForeFront by inviting listeners to call in when they hear new-product spots for Star Song and ForeFront artists or jet-engine sound effects. Participating stations will give away 2,000 miles a day in 500- or 1,000-mile certificates.

Retailers will have a chance to win by ordering a special package of Star Song and ForeFront releases, which includes product by DC Talk, Newsboys, Holy Soldier, Brian Barrett, E.T.W. and Phillips, Craig & Dean, as well as new product from Straight Way and Truth Clothing. By ordering the

package, retailers are entered into a drawing to win one of 17 round trips to anywhere in the U.S.

In addition to the trips, Star Song and ForeFront are providing retailers with extra incentives to participate by sale pricing some of their artists' best-selling catalog at \$7.99 for cassettes and \$11.99 for CDs, and product will receive Jan. 1, 1996, billing on select packages. Among the artists included are Sierra, Rebecca St. James, Aaron Jeoffrey, Tony Vincent, Big Tent Revival, and Code Of Ethics.

"We're trying to do something to continue to re-engage radio and get new consumer traffic at Christian retail," says Steve Griffin, president of Chordant Distribution, the EMI-owned distribution company that distributes several labels, including Sparrow, ForeFront, and Star Song. "This is going to be one of the biggest Christian radio promotions ever."

Jeff Willet, director of sales and retail development for Star Song, agrees. "We first had to get the radio station on board and then go to our field staff and say 'OK, you've got this station on board, we would like to target this retailer,'" Willet says. "We've had phenomenal success. It's blowing me away how quickly people are jumping on board for this."

Willet credits the great response to the fact that the promotion brings key

elements together. "We know how important it is to tie everyone together," he says. "This is the first promotion we have done on this scale that ties in local radio, local retail, print advertising on a national level, video on a national level (with Z Music), and one of the largest national sponsors that this industry has ever seen in American Airlines. So there's good reason we've had great response."

In addition to the radio and retail involvement, Z Music Television, Christian music's video channel, and CCM magazine, one of the Christian industry's leading consumer publications, are also participating in the campaign. Z Music will broadcast its own "win a trip for two" promotion, which will feature Star Song and ForeFront artists. CCM will run full-page, four-color ads in its November and December issues. Two round-trip tickets will be given away through CCM Radio, and the magazine is also providing subscriptions to be given away at radio.

At retail, consumers will be alerted to the radio contests via a special merchandising kit that will encourage them to listen to their local radio station for a chance to win. Point-of-purchase materials will include American Airlines inflatable jets, custom banners, shelf-talkers, danglers, and other items. Listeners will be made aware of participating retailers via tags on all

radio spots.

In a released statement, Tony Radka, manager of American's AAdvantage incentive miles, said, "American's AAdvantage program is proud to partner with Star Song, ForeFront, Christian radio, and retail in the exciting 'ExtraAA Mile' promotion. We hope to set a new precedent in music promotion that we feel will have big results with Christian music consumers. Travel is the No. 1 incentive, especially during the holidays, and we applaud Star Song and ForeFront for their innovative thinking."

Willet says that awarding miles has been a great tool for other industries, and it seemed a natural to utilize them in the Christian market. "I think it was a New York Times article that said that probably the best way of [providing incentive in] any sales force today is

airline miles," Willet says.

Sales reps will also be able to win a share of the mileage. "We're going to give away a good chunk of miles to both our field and telephone sales organizations to reward them for a good sales job," Willet says. "They are the key element in making this happen."

When asked why the promotion was exclusive to Christian retailers and not offered to mainstream accounts, Willet says that the labels are optimistic about the success of the campaign in the Christian market, and that after breaking it in first with Christian retail, they may try to implement the same or similar campaigns at mainstream. "If it all works out, we'll be doing more of these type of promotions in the future, and hopefully with a larger audience of retailers," Willet says.

SLIPPED DISC A REFUGE FOR HEADBANGERS

(Continued from preceding page)

of the hippest on Long Island, offering a wide selection of punk singles and alternative imports.

"Even [then] I realized you couldn't just carry Bruce Springsteen CDs and make a business out of it," he says.

Today, Slipped Disc occupies about 2,000 square feet of space. In what may be construed as contradictory to the ethics of underground music, Slipped Disc is amazingly clean and well-organized. "I'm like a perfectionist," offers Schutzman when asked about his changes to the store's look every year or so. "I always liked the neat look. People can walk in here and find things very easily." With around 7,000 different titles to choose from, the orderliness is a plus for customers. On the wall near the front counter is a section of about 200 new and best-selling titles. Next to that are sections for CD singles, soundtracks, and compilations and three separate sections of vinyl: used, import, and new domestic.

Vinyl is a big seller at Slipped Disc.

Schutzman says that after the major labels started phasing out vinyl, it was the alternative bands that both spoke out in the press about their affection for vinyl and demanded that their releases be put out on vinyl, helping the format enjoy a small resurgence with the rock audience.

Independent releases are especially important in drawing customers to the store, says Schutzman. Some of Slipped Disc's best-selling new and catalog titles come from such labels as Revelation, Discord, and Fat Records, all of which sell hundreds of titles a week for the store. Underdog, Youth Of Today, and Gorilla Biscuits are among the top-selling acts at the store.

The average transaction at the store is \$15-\$20, but Slipped Disc is known to send home satisfied customers who smile while eagerly shelling out \$300-\$400 in an afternoon, says Schutzman. "Last week, a guy came in from Connecticut and bought \$700 worth of death metal imports," he reports.

After that spending spree, "he only had \$1 left. I felt bad for him, so I gave him \$5 to pay for the tolls to get home."

Music sales account for approximately 75% of the \$700,000 that Slipped Disc grosses annually. The other 25% in sales comes from a full line of music videos, which can be purchased or rented; music books; overseas magazines; posters; T-shirts; and streetwear, including leather, jewelry (of which mom pitches in to oversee the buying), and hair colorings.

"The hair coloring is something new. I figured I'd try, because half of our customers have green and purple hair anyway," observes Schutzman on the new product line.

Throughout its 13-year residence, Slipped Disc is prone to being closely scrutinized by ever-inquisitive locals because of the occasional large crowds the store draws. Most people in this quaint part of Valley Stream have come to accept the store's individuality, but the notoriety has also created a few strange experiences for Schutzman to go along with the pleasant ones.

One day, in one of "the funniest and scariest" incidents, Schutzman recalls, a 50-year-old woman dressed in a long coat came in carrying two big bottles of Great Bear water. The woman, who Schutzman says wasn't very attractive, stripped down to her bra and underwear and began pouring the water, as if it were holy, over the store's inventory, all the while spewing fanatical religious tenets of sin and redemption.

Ever alert, Schutzman had called the police early in her tirade, and just as she reached menacingly into her pocketbook, the police arrived and arrested her. "I thought we were dead," explains Schutzman, who never did find out what she was reaching for.



Slipped Disc carries a full line of music video titles for rental or sell-through.

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You're in your music store... You call Southwest Wholesale... You note the large selection of Latin music... You can order from more than 130,000 titles... You can order laserdiscs... You can talk to a bilingual staff... You will get a weekly mailer... You will get the right order on time... You can stop going in circles... You will call Southwest Wholesale.

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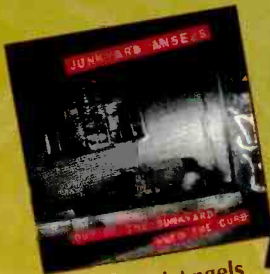
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Junkyard Angels
Out of the Junkyard
Onto the Curb



Jim Crow
Empty My Mind



The Junkyard Angels rock higher with a street-savvy rock & roll born in the bars and clubs of the Big Apple! Jim Crow's high-powered rhythms, multi-layered harmonies and knockout lyrics are delivered with a great stage presence and precision axemanship.



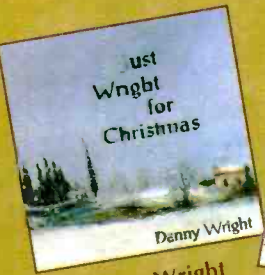
Genghis Angus
Echo Park



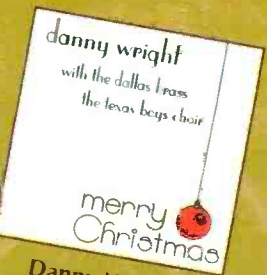
State of Being
Between Worlds



Just South of the Mason-Dixon Line, rock & roll meets its blues and country roots in one of today's hottest new bands. Genghis Angus! State of Being is an excitingly different new band with a positive spin and an eclectic hook to their lyrics. They're gonna make you smile...



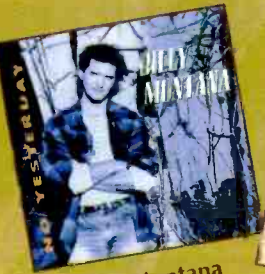
Danny Wright
Just Wright For
Christmas



Danny Wright
Merry Christmas

Just Wright For Christmas features Violin, Oboe, and English horn accompanying Danny's piano performance on traditional Christmas favorites. *Merry Christmas* features the Grammy Award winning Texas Boys Choir and the nationally acclaimed Dallas Brass delivering a rich orchestral performance reflecting the splendor and joy of Christmas.

Kevin D'Or



Billy Montana
Na Yesterday

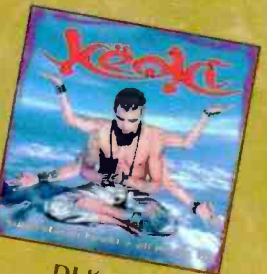


Shelby Lynne
Restless

Billy Montana "...a simple, yet dynamic collection of emotionally driven songs about life and love, all delivered in his distinctive tenor."
- Country Weekly
Shelby Lynne "There is no more talented female singer around today. Shelby can do it all... these songs will blow you away!"
- Billboard Magazine



Various Artists
The Trip Hop Test
Part 2



DJ Keoki
All Mixed Up

Moonshine continues to lead where others follow. First with Trip Hop in America, *The Trip Hop Test Part 2* will take off where its hot selling predecessor leaves off continuing to document the hottest new music trend. Superstar DJ Keoki - *All Mixed Up*, featuring America's first true DJ Superstar, is the fastest selling mix album in the genre that Moonshine started.

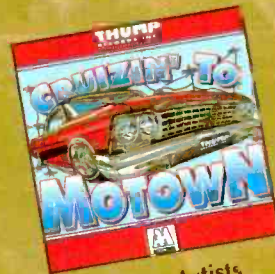


Straight outta the hood, comes Thump's newest rap artist; Slow Pain featuring the dope single "Saturday Night Ballin'."



Slow Pain
The Baby OG

Re-live the golden sounds of Mary Wells, Smokey Robinson & The Miracles, Marvin Gaye, The Temptations plus many more timeless Motown classics with *Cruizin' To Motown*.



Various Artists
Cruizin' To Motown

Live and feel Freestyle music at its best featuring artists like Lisa Lisa & The Cult Jam, Expose, The Cover Girls, Sa-Fire, Taylor Dayne, Will To Power plus many more.



Various Artists
Bass Bomb 3



Various Artists
Bass Bomb 4



Various Artists
Old School Punk

Take a trip with Old School Punk featuring some of L.A. and Orange Counties best Punk Rock groups like Fear Agent Orange, X, Flipper, Circle Jerks, TSOL and more.



FEAT PRESENT

Love Unchained celebrates the "King of Romance's" return in style with 12 newly recorded classic treasures. This is a stellar collection of number one hits from the greatest names in show business. *The Magic of Christmas* features Engelbert singing his favorite classic holiday songs. This is a fun, delightful album that is sure to fill you with joy.



Mr. Happy
Unzipped



Engelbert
The Magic of
Christmas



Engelbert
Love Unchained

Mr. Happy grooves so hard they could make your head fall off! Their CORE debut contains brilliant songwriting and performances in the vein of Jellyfish and GNR.



Trae creates industrial funk rock sounds on his revolutionary Enhanced CD *Unimagative*. With vehemently-progressive lyrics, powerful grooves and dense guitar he creates a potent brew. Multidimensional entertainment for CD Players and computer CD-ROM.



Trae
Unimagative



Stacey Q
Greatest Hits

Stacey Q's Greatest Hits - The diva of dance music is back with 14 all time hits, "Two Of Hearts" and "Insecurity," are just a few.



Various Artists
Thump'n House
Quick Mix

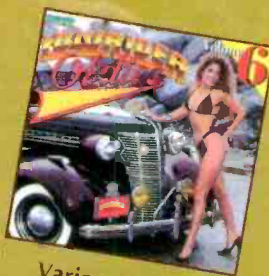
Mueve La Colita with Thump'n House Quick Mix, 45 non stop minutes of pure energy featuring acts like Inner City, Sharon S and Arty The One Man Party with the smash hit "A Mover La Colita."



Various Artists
Old School Rap

Take a trip back in the days with some of the phattest MC's who made hip hop what it is today; Old School Rap Vol. 2 with Kurtis Blow, Slick Rick, Doug E. Fresh & The Get Fresh Crew, Ice T, Run DMC, The World Class Wreckin' Cru plus many more Old School players.

You've read LowRider Magazine now hear the music with the LowRider Oldies Vol. 6 and Slow & EZ. Thump Records at its best with the LowRider Sound



Various Artists
LowRider Oldies
Volume 6



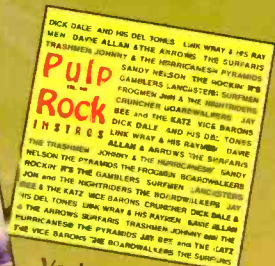
Various Artists
Slow & EZ



Liv & Let Liv
Surfin' Pachelbel

Pachelbel: Canon in D is one of the world's most popular musical

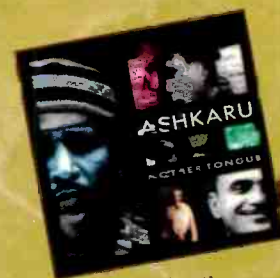
compositions. Liv Khalsa has created a very classy and contemporary version of this classic from the century old rendition we are all familiar with. From Dick Dale to the Trashmen, Pulp Rock Vol. 1 is definitive collection of surf rock instrumentals.



Various Artists
Pulp Rock Vol. 1

ARR ATION

URE ATIONS



Ashkaru
Mother Tongue

Ashkaru creates an Afro-Caribbean world beat sound with infectious rhythms and catchy melodies from a truly multi-national band. Tulko is a new collaboration with composer/producer Jim Wilson (Little Wolf Band) featuring Jai Uttal. Tulko weaves a global music tapestry whose melodies engulf the rhythms of trance.

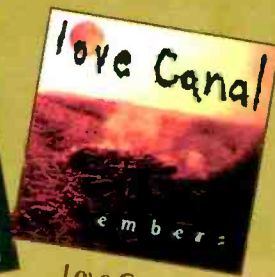


Tulku
Trancecendence



Skirt
Crave

Energy. This is what Skirt radiates through strong sultry vocals, deep thick bass, layered guitar riffs, and soul-searching songs. Catch Skirt touring nationally to promote their release Crave. Love Canal surpasses the expectations of alternative and heavy metal to create a sound all their own. Powerful aggressive music with soulful, provocative lyrics and hard-hitting rhythm.



Love Canal
Embers



Dirk Hamilton
Yep!

Dirk Hamilton returns with Yep! The brilliant songwriter's streetwise intelligence is reflective of early Springsteen. Hamilton's sense of the absurd provides an edge comparable to John Hiatt or John Prine.

Lunar Samples includes Moon Martin's smoky blue rendition of Cadillac Walk, Bad Case of Loving You and the hit Enemy. Stephen Allen Davis' will capture your heart and touch your soul. Having already written 15 #1 songs and received 13 BMI awards, The Light Pink Album will put Stephen in the company of John Prine, Shawn Colvin, and Guy Clark.



Stephen Allen Davis
The Light Pink
Album



Moon Martin
Lunar Samples

Two AD - Electronic art for the mind from England, Europe and Beyond. Loop Guru - Loop Guru with their energizing journey through global, cross-cultural electronica and their debut USA release Duniya.

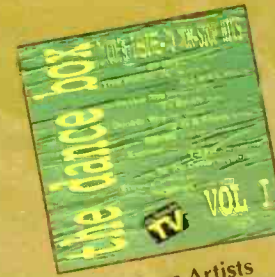


Various Artists
Two AD

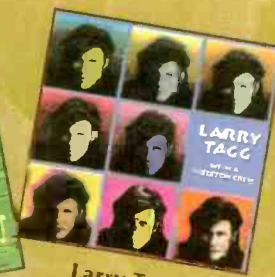


Loop Guru
Duniya

The Dance Box is a two CD set that contains 30 of today's hottest dance tracks. A non-stop mix of gold and platinum artists; 69 Boyz, Stevie B, Exposé, Taylor Dane and many many more. Larry Tagg's (formerly with radio darlings Bourgeois Tagg) new album features the hit songs "Palm Of My Baby's Hand," and "After This Love Is Gone" Both are screaming up AC radio.



Various Artists
The Dance Box Vol. 1



Larry Tagg
With a Skeleton
Crew

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Blockbuster Leadership Shuffle; Cema Backs Off Beatles Plan

CHANGES: Blockbuster Music underwent a change of leadership last week, when, according to sources, chain president **Gerry Weber** resigned to pursue other interests. He was replaced by **Jerry Comstock**, senior VP of operations for the music division. Company officials didn't return calls seeking comment.

In making the move, Blockbuster is said to have realigned reporting responsibilities, and Comstock will report to **Gerry Geddis**, president of the Blockbuster Video chain. Weber previously reported to **Steve Berrard**, chairman of Blockbuster entertainment.

Blockbuster bought into the music business in late 1992 with the acquisitions of the Sound Warehouse and Music Plus chains. It subsequently acquired Super Club Music. Blockbuster Music spent a tough time in 1993-94 trying to put the distinct operations

together into one company. So far, labels' sales and distribution executives give the chain high marks for the Blockbuster store treatment, but overall, they say that they have been underwhelmed by the performance of Blockbuster Music in its first year of operations as a consolidated entity.

In another Blockbuster move, **Mike Greene**, VP of strategic planning, is said to have announced that he will be leaving the chain shortly. Until recently, Greene oversaw purchasing for Blockbuster.

ON THE VERGE of becoming the most unpopular music distributor in the business for the second Christmas in a row, Cema Distribution very shrewdly pulled an about-face and backed off of its plan with Capitol Records to have a Monday street date for an anthology album by the Beatles. Instead, the set will come out on the industry's standard day for new releases, Tuesday. In this case, Tuesday falls on Nov. 21, two days after ABC will broadcast the first part of a documentary that will debut a Beatles track, "Free As A Bird."

The move comes after Capitol and Cema spent the last month making enemies in their attempt to safeguard against leaks of the song before the television broadcast. Last year, Capitol-EMI enraged the account base by cutting a sweetheart deal with McDonald's.

This year, in what company executives say was an effort to maximize the marketing opportunities created by the network prime-time broadcast of the documentary, somebody at Capitol felt the need to get the albums into stores the day after the broadcast. But to accommodate that desire, Cema planned to drop ship albums to outlets on Monday, with overnight shipping beginning on Sunday, right after the show. That plan alienated one-stops and independents, because it likely meant that many independent stores would get the album days after the chain stores.

Then, on the day they were solicit-

ing the albums, Capitol and Cema unloaded a second bombshell on their accounts: All deliveries of the Beatles album would cost 40 cents per unit.

After taking heat from accounts for the 40-cent charge, Capitol and Cema decided that a traditional Tuesday release for the Beatles anthology would do just fine after all.

Cema president **Russ Bach** says that some accounts "expressed concern" about the release plans for the album. "Basically, when we found that we couldn't do the release on Monday without the surcharge, it was decided to drop the release back to Tuesday," he says. "We can do it in a more regular fashion then."

For bulk shipments to one-stops, Cema will still use an overnight delivery, so that the wholesalers will get the album on Monday, hopefully allowing them time to prepare product for next-day shipments to their customers.

But for drop shipments to stores, Cema has the luxury of using the less costly two-day air delivery service, Bach says.

Bach emphasized that Cema still will work rigorously to protect against leaks of the new Beatles song. Noting that UPS had replaced Federal Express as the company delivering the album, Bach says, "We will be transporting the album in a sealed truck on Sunday to UPS in Louisville, Ky, which will perform a special sorting of the product for us and then put it on planes."

In talking about other elements of the staging for the album, Bach says Cema will process product for chains, doing work that is normally done at the distribution centers of the chains.

For a charge of 10 cents per unit, Cema, at its Jacksonville, Ill., facility, will apply a chain's price sticker to each album being drop shipped. Also, for those chains that rely on "keepers" to guard against shoplifting, Cema, for a charge of 23 cents per unit, will encase albums in a longbox.

(Relax, environmentalists: this is a one-time only use of the longbox.)

Despite all of the (sometimes questionable) twists and turns that Capitol and Cema have made in bringing the Beatles album to market, it will be quite an accomplishment if they can get two million units to the street over a night or two.

MAKING TRACKS: Track hears that **Mark Michel**, a buyer at Peaches Music & Video, will join Blockbuster Video as audio buyer... **Larry Cohen** has joined Ames Department Stores as VP of music and video. Cohen was previously a new product manager at Muze, and before that he was director of music and video merchandising at Borders Books & Music... **Rich Bangloff**, VP of finance at Sony Music Distribution, will become VP of distribution for the company... **Greg Linn**, director of product development at RCA, is leaving the label to become director of product marketing at Columbia.

RETAIL TRACK

by Ed Christman



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)				
★ ★ No. 1 ★ ★				
1	1	BEASTIE BOYS ▲ DEF JAM 52735/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 8 weeks at No. 1	151
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	220
3	3	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	109
4	5	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	228
5	4	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	24
6	7	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	121
7	6	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	231
8	9	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	15
9	8	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	231
10	11	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	47
11	13	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	46
12	12	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	21
13	16	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	231
14	14	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	207
15	20	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	229
16	15	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	136
17	21	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	217
18	17	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	214
19	18	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	226
20	10	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	219
21	—	ROBERT BONFIGLIO HIGH HARMONY 1000 (9.98/14.98)	THROUGH THE RAINDROPS	1
22	19	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	180
23	25	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	36
24	23	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	219
25	24	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	125
26	22	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	31
27	33	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	208
28	34	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	198
29	30	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	184
30	28	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	30
31	32	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	231
32	45	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	23
33	35	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	207
34	26	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	198
35	36	WHITE ZOMBIE ▲ GEFFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	24
36	44	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	98
37	29	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	228
38	31	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	108
39	47	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	2
40	27	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	28
41	38	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	194
42	46	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	74
43	37	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
44	—	EAGLES ▲ ELEKTRA 103*/EEG (7.98/11.98)	HOTEL CALIFORNIA	133
45	43	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	194
46	—	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	3
47	50	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	78
48	42	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	35
49	41	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	64
50	40	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	75

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.

Cedarport Kids Popping Up In Mainstream Benson Line's Popularity Transcends Christian Market

BENSON BOOM: It's no surprise that Billboard's Top Kid Audio chart has, in its young life, been dominated by Disney. But eyebrows have been popping up all over the place at the aggressive showing by Cedarport Kids, the children's line from Nashville-based Christian record company Benson Music Group. A whopping total of seven titles appears on this week's chart, second only to Disney's 14; the only remaining slots are taken by Sony Wonder and the Barney label.

"This is the first time we've had significant success outside the Christian bookstore market with our children's product," says Mike Gay, national accounts executive for Benson Music Distribution and, with his wife, Sue, co-creator of Cedarport Kids. The line is carried by mainstream rackjobbers, such as the Handleman Co. and Anderson Merchandisers, as well as music retailers, such as Musicland and Trans World. Since Benson's boffo chart showing, Gay notes, other accounts that had balked at carrying the line now have concrete proof it's selling. "A number of them are now planning to buy," he says. "The mainstream market is now a very significant percentage of our business."

Gay says Benson had a history of dealing with the mainstream market regarding its adult audio product, especially titles by established Christian acts and Benson's "Twenty Favorites" budget series. Those longtime associations assuredly helped get the ball rolling for Cedarport Kids, he says. So did the line's prices (\$3.99 for cassette, \$6.98 for CD). "Prepacked displays have also been a successful marketing strategy," says Gay, noting that the 48-count displays feature front-faced product and a header card. "The majority of this product is sold on impulse."

The line, which now has 11 titles, debuted in July 1993 and has sold more than 2.5 million units, according to Gay. "My wife and I perceived a niche: We felt that people wanted songs for their kids that they'd learned themselves in Sunday school, classic songs arranged in a familiar yet fun way. They also wanted a lot of those songs in one package [Cedarport Kids' albums average 15-26 selections], with quality production, at a reasonable price, with attractive packaging that tells you what's inside." Hence the series' titles: "Bible Songs," "Silly Songs," "Songs Of Praise," "Toddler Tunes," etc. A 12th release, "Preschool Songs," is due in December.

This year, Benson debuted the Cedarport Kids CDs and has just shipped two live-action sing-along video versions of "Silly Songs" and top audio seller "Action Bible Songs," competitively priced at \$7.99. Plus, the line is available in Spanish. "We have a sense of mission with what we do," says Gay. "To get this kind of recognition at retail is an honor."

KIDBITS: Walt Disney Records has unveiled its adult contemporary tribute "The Music Of Disney's Cinderella," featuring performances by Linda Ronstadt, Bobby McFerrin, David Benoit, and others... "Barney's Sleepytime Songs" (EMI Records) features something new from the purple rex: a complete bedtime routine on side



by Moira McCormick

one... Everyone rejoice, for a new Animaniacs album is among us. "Variety Pack" (Kid Rhino) is as brilliant and uproarious as its two predecessors. Sharon, Lois & Bram's kinetic new

Drive Entertainment release, "Let's Dance," is being supported by a series of kids' dance contests at retail locations... Frat god Jimmy Buffett's Margaritaville Records will bow its first children's release, "Jimmy Buffett's Parakeets," Oct. 23; it consists of 10 Buffett tunes sung by kids. (No, "Margaritaville" isn't among them.)

The ever-wonderful Chad & Terri Sigafus have a characteristically lovely new release, called "The Alphabet Train" (Teeter-Tot Records/QMS Productions, Couch, Mo.)... New from (Continued on next page)

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)				
★ ★ ★ No. 1 ★ ★ ★				
1	2	7	VARIOUS ARTISTS WALT DISNEY 60855 (10.98/16.98)	CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC
2	1	6	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
3	4	7	VARIOUS ARTISTS WALT DISNEY 60856 (10.98/16.98)	CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC
4	25	2	VARIOUS ARTISTS WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA
5	3	7	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
6	5	7	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
7	10	6	CEDARPORT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
8	8	7	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
9	9	6	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
10	11	6	CEDARPORT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
11	7	7	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
12	6	7	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
13	15	6	CEDARPORT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
14	24	2	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
15	12	2	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
16	19	6	MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
17	13	6	READ-ALONG WALT DISNEY 60257 (6.98 Cassette)	THE LION KING: FAR FROM THE PRIDE LANDS
18	17	6	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
19	16	6	CEDARPORT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
20	18	7	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED
21	21	6	MY FIRST READ-ALONG WALT DISNEY 60261 (5.99 Cassette)	BAMBI: A LITTLE SPRING SHOWER
22	14	6	CEDARPORT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	20	6	CEDARPORT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
24	23	7	SING-ALONG WALT DISNEY 62140 (5.98 Cassette)	NURSERY RHYME SONGS
25	22	6	CEDARPORT KIDS CLASSICS BENSON 221 (3.98/6.98)	LULLABIES

Children's recordings: original soundtracks excluded. ● 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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Tape Techie 'Plunders' Dead's 'Dark Star'

DEAD REDUX: Last week, we noted here that David Grisman's Acoustic Disc label will be issuing unreleased material by **Old & In The Way**, the bluegrass unit that mandolinist Grisman formed with the late **Jerry Garcia** in the early '70s.

Now comes an extraordinary indie project that features the music of the **Grateful Dead** in a way it's never been heard, or perhaps even imagined, before.

"Grayfolded" is a two-CD set released by Toronto-based label Swell/Artifact and distributed in the U.S. by Caroline. It's an epic rendition of the Dead's celebrated concert piece "Dark Star," assembled by Canadian composer/musician/tape manipulator **John Oswald** from 51 live versions of the song recorded between 1968 and 1993. The project was completely authorized by the Dead.

Oswald's extraordinary technique, called "plunderphonics," has gotten him into trouble. In 1989, he was forced to destroy the remaining copies of his album "Plunderphonic" after **Michael Jackson** sued him over the record's unflattering cover (which depicted Jackson as a white

woman) and its radical re-edit of the song "Bad."

Oswald is noted for his high-compression technique: His 20-minute work "Plexure" dices samples from 5,000 musical sources.

A couple of years ago, Oswald was approached by Dead bassist **Phil Lesh** and **David Gans**, host of the Dead's syndicated radio show, to fabricate a similar compression of the Dead's material.

Oswald says he had other ideas: "Instead of condensing the essence of the Dead, it seemed like a preferable goal was to expand the essence of the Dead."

Given free access to the band's tape vaults, Oswald sought to "create the illusion of being at a Grateful Dead concert and [experiencing] all the things that happen there—sometimes the sense of magic, sometimes the sense that 'Oh yes, the drugs are kicking in now'—[but] without drugs, with just the music."

Using a plethora of versions of "Dark Star," the Dead's ultimate vehicle for concert improvisation, Oswald orchestrated pieces from 40 hours of source tape into a one-hour-45-minute mega-suite, utilizing a method he calls "folding" (whence comes the punny title "Grayfolding"), in which disparate performances are superimposed and harmonized.

"You can have more than one Grateful Dead playing at once," he says. "Sometimes it's like a Grateful Dead orchestra, with 16 guitars."

"Grayfolded" grew Topsy-like: The first half of the album, "Transitive Axis," was issued as a mail-order-only release in 1994. The second disc, "Mirror Ashes," was completed over a year's time, with input from Dead fans.

Oswald, who calls the release of the album so soon after Garcia's death "very awkward," says that at least one grieving listener reacted emotionally to the work.

"He said it was a bit overwhelming," Oswald recalls, "and this multiplicity of Jerry Garcias particularly—the juxtaposition of the older Jerry Garcia to the younger Jerry Garcia—just made him cry. [It was] a little bit too much. It does have an odd feel right now."

"Grayfolded" will indeed make for powerful listening for Dead aficionados; even nonfans will find Oswald's tape orchestrations astonishing in their complexity.

Still more of Oswald's "plunderphonics" will soon be available via a U.S. independent: The musician/technician says that what he is calling



by Chris Morris

"Version 1.1.1" of "Plexure," with over 1,000 revisions, will be released in early 1996 on **John Zorn's** Tzadik label, which is distributed by Koch International.

FLAG WAVING: From the age of 10, trumpeter **Eric Matthews** thought he was preparing for a career in classical music. "I knew I'd be sitting in the **New York Philharmonic** or the **Chicago Symphony Orchestra**," he says.

Instead, Matthews today finds himself an unlikely signee at Sub Pop, which has released the singer/songwriter/musician's outrageously gorgeous solo debut, "It's Heavy In Here."

At the same time that Matthews was studying brass playing and orchestration, he became a pop music fan.

"That was always as impacting as the classical and chamber music I wanted to pursue professionally," he says.

Matthews later recorded an album with Australian singer/songwriter **Richard Davies** under the name **Cardinal**.

"It was primarily a showcase of his songs," Matthews says of the group.

"I acted as producer/arranger/co-singer." But the Oregon-based musician was encouraged to produce a solo work by Sub Pop partner **Jonathan Poneman**, and "It's Heavy In Here" is the glittering result.

Matthews' richly melodic songs and densely detailed productions, which utilize lots of brass and strings, bear the obvious influences of such pop precursors as the **Beatles** and the **Bee Gees**. But he also acknowledges the eccentricities of **Robert Wyatt**, **David Sylvian**, and especially **Nick Drake**, whose "Five Leaves Left" made a major impression.

"The notion of acoustic folk/pop with full orchestration really freaked me out," Matthews says of Drake's work.

His lyrics, sung in a smoky voice, are cryptic and dark, and are an element of Matthews' style to which he doesn't attach much importance.

"I have 2,000 records I listened to a lot," he says, "and I don't even know the lyrics. The lyrics don't sink in—it's always been the chords and the melodies."

Matthews, who admits he has "a mastermind complex," says that he wants his music performed just so in concert and that he isn't sure he'll be able to mount the kind of elaborate tour that would do his material justice.

"I don't want to show up like every Joe Schmo in a club and schlock through some guitar thing," he says. "If you do see a show, it'll be all-out—you'll see 30 people [on stage]."

After hearing "It's Heavy In Here," that's an absolutely mouth-watering proposition.

B&B Goes Global With Penton Distrib Eyes Publishing Network

B&B Audio has signed a distribution deal with Penton Overseas, a publisher of language tapes. B&B was previously distributed by Brilliance Corp.

With the new deal, Chicago-based B&B takes advantage of Penton's large sales force, while Carlsbad, Calif.-based Penton gets the opportunity to diversify its offerings.

"We've been trying to expand outside the language field," says Penton president Hugh Penton.

"We felt we had plenty of things to bring to a publisher, particularly our overseas distribution in foreign countries, which opens up a whole new marketing area for audiobook publishers," he says.

"We're distributing virtually every place in the world: Australia, New Zealand, England, Japan, Europe, Canada, and all through the Middle East."

B&B president Beth Baxter says, "Penton has been in the audiobook market for eight years and has done a great job with their own distribu-

tion. And their product, language tapes, does not compete in any way with mine."

B&B has 65 titles. On Oct. 13, the company released "Frank Sinatra: An American Legend," written and read by Nancy Sinatra.

The audio, released simultaneously with the GPG hardcover, will be targeted to music stores in addition

to bookstores and will be promoted with in-store book signings and television interviews.

Penton hopes to expand its offerings further.

"We've talked to a half-dozen or so other audiobook publishers," he says. "We're trying to structure a little group of publishers interested in expanding their marketing and distribution. We'll be putting together a comprehensive program for that. There are so many genres—westerns, mysteries, children's titles... We would like to have a little activity in all those fields."

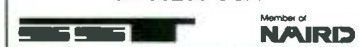
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CHILD'S PLAY

(Continued from preceding page)

Saban's Cool Kids Records/Warner Kids is "Mighty Morphin Power Rangers: The Movie—An Adventure Story"... Kimbo Educational's latest is "Piggyback Songs: Singable Poems Set To Favorite Tunes"... New audiobooks from Bantam Doubleday Dell Audio include "Cheaper By The Dozen," "The Cricket In Times Square," "The Giver," and "Island Of The Blue Dolphin."

The Enter*Active File

MERCHANTS & MARKETING

Acts Get To Play 'Her' CD-ROM Game

BY MARILYN A. GILLEN

LOS ANGELES—An innovative game is getting an equally novel soundtrack approach via American Laser Games' new offshoot, Her Interactive.

The Albuquerque, N.M.-based unit, announced this summer, is targeting the underserved women's games marketplace with CD-ROMs and online areas designed to appeal specifically to girls and young women. Among products on tap are "Sure She Can!," a series of informational CD-ROMs featuring real-life young women, and Her Online, a joint venture with book company Daniel Weiss Associates, due to launch this winter.

First up, however, is the CD-ROM "McKenzie & Co.," a live-action "interactive social adventure" set at a high school and featuring a cast of female friends. Since music plays a large role in the lives of teens, the company reasoned, it should also get a starring part in this fictionalized take on the high school scene, which

is due in November at an expected price around \$60.

The idea was to find music that would appeal to the targeted teen demo, as well as fit in seamlessly with the overall story line, according to

'It's a whole new medium for exposure. There's radio, MTV, and games'

Gino Rascon, American Laser Games' music director, who scouted the bands to provide that music.

"I was looking generally for a retro, '60s kind of style—a lot of the kids in the game are wearing tie-dyes, for instance," says Rascon. "Beyond that, I tried to get a nice cross-section of stylistic approaches, from pop and alternative rock to R&B."

Rascon ultimately chose five acts,

which provided 16 full songs for the disc. Ranging from unsigned to previously signed to currently signed, all the bands are "up and comers," Rascon says, "with lots of new music to showcase."

None are exactly household names, Rascon allows—but give them time, he adds. "This is a tremendous way to get their music in the hands of a lot of teenagers, who are the biggest buyers of music," he says. "They're all excited by the possibility for exposure, and I truly expect this will do that for them."

That exposure extends beyond the game itself, says Her Interactive executive director Patricia Flanigan.

In advance of the game's release, Her Interactive is shipping an enhanced CD promo, which includes one song from each band playable on standard CD decks, along with a portion of the game and a music video for the game's theme song, "And You Drive Your Pretty Car" by the Strawberry Zots. The enhanced CD is expected to sell for less than \$2.50

and will be in stores this month.

American Laser Games is also including one-minute samples of each song in the game on its World Wide Web site in the Internet.

Finally, a separate audio CD of all the music will also be packaged with the game, Flanigan notes.

The featured acts are the Strawberry Zots, who contribute material from their forthcoming album on London's BUT! Records in addition to the theme song, with which they previously had some success on RCA; unsigned alternative rock duo Poet; Jonathan Robbins, a singer/songwriter formerly on Arista Records, who contributes new material; the Cool-Notes, a British urban band formerly on PWL Records; and unsigned R&B-styled vocalist Tee Green.

Rascon plans to include music by other young bands in at least four new titles due next year, he says.

"It's a whole new medium for exposure," he says. "There's radio, MTV, and now games."

Slayer's Online Confessions

THE TALK OF THE INTERNET this month is American Recordings, which is launching a dedicated 24-hour Internet chat room Oct. 31 with an appearance by members of Slayer. The band, which will take questions beginning at 9 p.m. ET, can be expected to talk up the same-day release at retail of its debut home video, "Live Intrusion," which features 15 live performances and behind-the-scenes footage.

American will also be selling the home video online—the label's first such direct-sale foray.

Plans are to have all American artists stop by the chat room at some point, with the Jesus And Mary Chain and Ogre among those due by year's end. The chat room is at <http://american.recordings.com/chat>.

DIGITAL ENTERTAINMENT, the Navarre Corp. subsidiary that distributes a number of enhanced-CD titles from other labels, has waded into full-fledged label status with a licensing deal to market and distribute Todd Rundgren's forthcoming enhanced CD, "The Individualist." The interactive album is due Nov. 7 at \$16.98.

GRAPHIX ZONE, the Irvine, Calif.-based software company, has pacted with filmmaker Oliver Stone and Cinerigi Pictures to produce an interactive CD-ROM based on the forthcoming film "Nixon." Due in March 1996, the CD-ROM will be both a behind-the-scenes look at the White House and a "virtual Nixon library," according to Graphix Zone; there will also be a direct link to an online World Wide Web site. The film is due from Hollywood Pictures Dec. 20.

FAST-FACT FILE: Richie Havens provides the voice-over commentary for "GeoSafari," a CD-ROM educational game due Oct. 16 from Educational Insights at \$49.95. Havens is at work on an album due next year from Forward/Rhino... Fabian composed the score for the two-disc "Wild West" CD-ROM from Jasmine Multimedia.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

Media Safari CD-ROMs: No Lion-Sized Prices

LOS ANGELES—Priority Records is exploring the CD-ROM market with the creation of a new business subsidiary aimed at music retail.

The newly formed Media Safari is targeting music consumers with a lineup of games, edutainment, sports, reference, and entertainment titles priced similarly to their in-store neighbors—audio CDs.

"One of the biggest problems for a music store to overcome with stocking computer software is that most of the consumers that walk in the door are expecting to pay less than \$15 to be able to walk out the door with a new piece of audio product," says Lawrence Norman, VP of multimedia for Media Safari.

"So it's a big leap to expect them to spend \$39-\$59 for a piece of computer software. What we decided to do was to attack that customer's first mind-set—the plan to buy an audio CD with their \$10—but let them maintain the mind-set that they would only spend that much," he says.

Media Safari titles, which are housed in jewel boxes, carry a suggested retail of \$9.99 each.

For parent company Priority Records, the overlap between computer software and album buyers, combined with the label's established inroads in music retail, made the business proposition logical and appealing, according to Priority senior VP of sales Bob Grassi.

"A large percentage of computer software buyers are males between the ages of 14 and 40, and they are probably the largest part of the music-buying public," says Grassi. "We felt it would be an easy transition for the record stores—which we have already established relationships with—to get into."

While Priority's established music-retail relationships were considered key in planning the venture, the swift blossoming of the multimedia category across nontraditional retail channels has added an unexpected, if not insurmountable, wrinkle, Norman notes.

"A lot of the record stores have really begun to speed their involvement in multimedia and have begun to hire dedicated software buyers," Norman says. "So a lot of times, these aren't people that Priority would have been dealing with on the music side."

Media Safari titles, like those in many other budget lines, are licensed from other publishers, who have previously released them into computer retail channels and repackaged them in a uniform series style.

Suppliers in Media Safari's initial lineup include Accolade, World Library, and Creative Multimedia.

There are no plans to branch into original-title development, Grassi says, but that is a long-term option.

Retailers are offered an option of taking either a rack displayer or a smaller shelf-top merchandiser, Norman says.

Norman expects to have product in 3,500-6,000 stores by Christmas.

MARILYN A. GILLEN



The Strawberry Zots add their pop-fizz sounds to Her Interactive's debut game. Pictured, from left, are band members Mark Andrews and Izzy Thare.

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RADIO PROMOTIONS: "Screen Test," "Pop Quiz" (Top 10 Markets), ABC Radio Network

ON-LINE PROMOTIONS: Microsoft® Network, Universal Cyberwalk

STELLAR CROSS PROMOTIONS!

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- Offer will be communicated inside videocassette (coupon in insert) and via an on-pack sticker.
- National FSI December 3, 1995
- National Television Advertising

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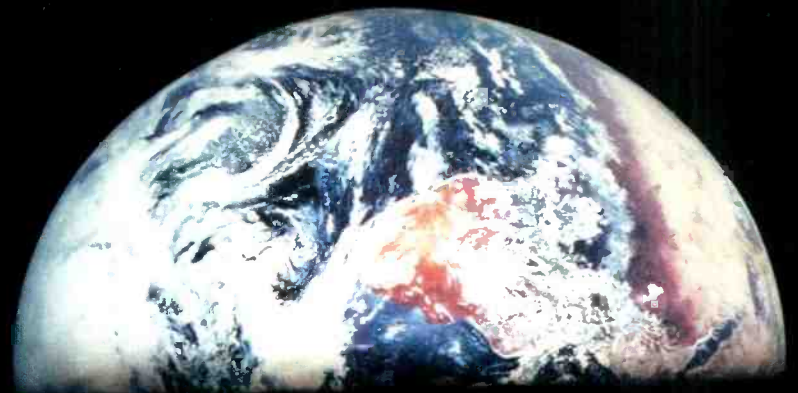
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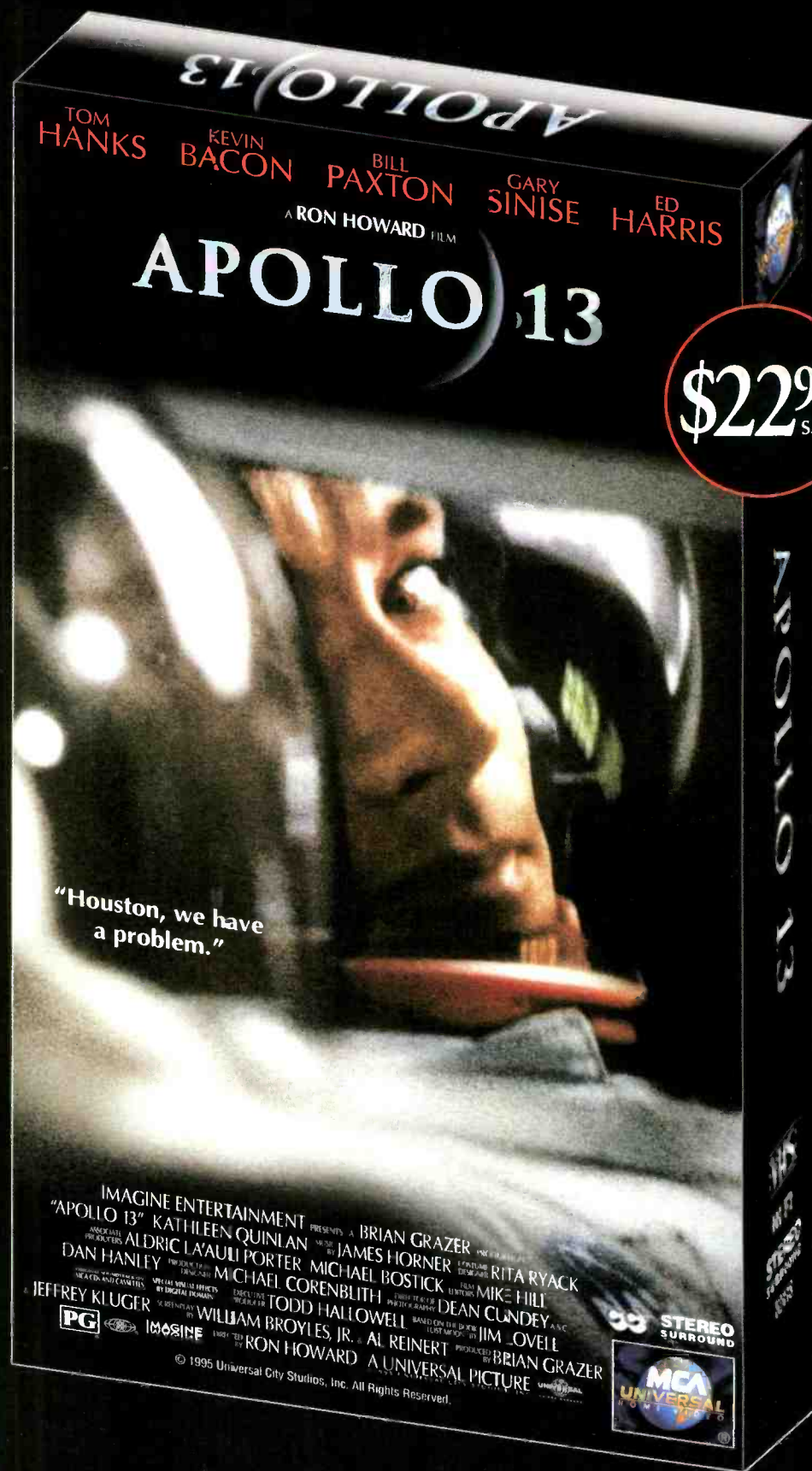
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Weakness Seen In Euro Retailing Report Cites Pricing, Marketing Problems

BY PETER DEAN

MONTPELLIER, France—European retailers starred in their own movie, shown here during the annual Espace Video European conference Sept. 30-Oct. 1. As a video, it would have to be classified as "horror."

"The Merchandising Report," prepared for EVE's fourth European Video Perspective, cited a lack of in-store merchandising, retailer product knowledge, uncertain prices, and low marketing budgets, among other deficiencies for reasons why Continental product finishes a distant second to Hollywood imports. The 20-minute documentary, funded by several leading vendors, did have some good points to make. Where so-called "world cinema" sections comprised just 40 titles four years ago, EVE funding has helped boost the number into the hundreds.

"There's definitely a higher percentage of people being made aware of European films and the history of European film than, say, two years ago," said Martin Rudolph, managing director of Blockbuster in Munich.

But not enough, apparently. Few world cinema companies supply point-of-sale materials, and fewer still have the money to advertise directly to the consumer or co-operatively with retailers. "In order to compete with the 'Forrest Gumps' of this world we've got to be able to let the consumer know that

there is more than these sorts of films available," said report presenter Alan McQueen.

Retailers' product knowledge is also key in helping steer customers away from a Hollywood heavyweight like "Forrest Gump" and toward a title like "La Reine Margot," "La Belle Epoque," or "Priest."

"It's worth explaining to customers that because European films are made on smaller budgets, they can't rely on special effects for entertainment and consequently have better story lines and acting as a result," said David Hulme, managing director of Prime-Time in London. But that idea isn't getting across the checkout counter. Also according to the documentary, many stores have a "bazaar of Cairo" atmosphere, in which movies aren't racked generically or alphabetically.

Moreover, researchers found that many vendors are pricing themselves out of the market. In the U.K., for example, world cinema titles cost 4 pounds (\$6.50) more than the average Hollywood feature, and as much as 6 pounds (\$9) more if the movie is in letterbox, rather than conventional pan-and-scan.

"Price is detrimental. People are not aware of what they're getting for the extra price, and they're less likely to give it a bash as a result. World cinema prices need to be competitive," said Steve Acres, video manager of London's HMV flagship store. A recent

half-price marketing campaign in the store doubled sales, but only temporarily.

In Germany, censorship laws have so suffocated retail distribution that consumers don't know where to find "Forrest Gump" or anything else. Suppliers have slashed prices in an attempt to encourage more dealers to start selling video.

Yet despite the gloom, the European video industry posted another record year in 1994, with distributor revenues up 11.2% and consumer spending up 9.1%. VCR households are growing as well, increasing by over 5 million to more than 86 million.

(Continued on next page)



No Pumpkin In Her Future. Cinderella's crystal coach will turn into video gold when consumers finish buying copies of the Disney animation classic. And the CD of the soundtrack should be magic as well. Shown celebrating the multimedia "Cinderella" at a studio party, from left, are singer/songwriter James Ingram; Carolyn Beug, senior VP of Walt Disney Records; and Ann Daly, president of Buena Vista Home Video. The vehicle is behind them.

Giant/West Coast Owners Face Suit As They Prepare Public Offering

SEE YOU IN COURT: Every consolidation leaves someone squeezed, sometimes to the point of squeezing back—in court. Such is the case of video veteran **Richard Salvador**, who filed suit Oct. 2 against **Ralph and Kyle Standley** in U.S. District Court in Philadelphia.

Already owners of Giant Video in Marion, Ohio, the Standleys acquired West Coast Entertainment and are after as many West Coast franchisees and independents as want to become part of the newest mini-Blockbuster. Salvador's suit throws some light on the Standleys' ambitions. Giant Video expects to parlay the \$8 million West Coast purchase, completed July 12, into a public offering that Salvador values at \$75 million.

The West Coast deal was announced at the Video Software Dealers Assn. convention in May in Dallas, where Salvador was present as a minister without portfolio. His business card lacked a title, but Salvador said the blank would be filled in once the Standleys settled on a corporate structure. Now, Salvador claims they reneged on a promise to give him a position and piece of the business in return for his acquisitions expertise.

Salvador's breach-of-contract action asks for \$250,000 in payment of stock, \$500,000 in salary, and \$11,500 for unreimbursed expenses. "We're deeply disappointed," says a Giant Video/West Coast source who adds that the action is without merit.

Court papers provide numerous examples to show otherwise, such as Salvador introducing the Standleys to West Coast principals **Elliot Stone** and **Donald Weiss** last November. "The Standleys relied on Salvador's knowledge and experience in their valuation" of the chain, the suit says.

In the meantime, Salvador claims he turned down job offers from MGM/UA Home Video and HBO Video because the Standleys couldn't continue without him. The suit quotes Kyle Standley as saying, "We don't want you to go anywhere. We want you for the rest of your life as vice president of our company." By the time VSDA rolled around, however, the relationship had soured and Salvador says the Standleys never sent him "a full written contract in accord with the agreement reached between" them.

Salvador takes credit for lining up two investment bankers, McDonald & Co. and Jeffries & Co., to underwrite the initial public offering. Giant Video/West Coast won't comment, but sources indicate other underwriters will be raising a different sum. However, the Standleys apparently plan to go public this year. The fact that shares of Hollywood Entertainment, et al., have tanked in recent

weeks "isn't in the way at all," says an outsider familiar with Giant Video's plans.

Nevertheless, some Wall Street analysts think Giant Video—and Home Vision, another IPO aspirant—would be smart to wait until the other stocks reinflate. "You can always make your numbers," says one, "but the price is selling more shares at a lower price. You're surrendering more control than you'd like."

ON THE MOVE: Nancy Steingard, who ran Western Publishing's home video operations until August, has been named president of Universal Harvey Animation, which is producing new episodes of "Casper, The Friendly Ghost" for TV. Broadcast should begin next spring; cassette distribution via MCA/Universal Home Video undoubtedly will follow. Seagram, the new owner, can be expected to heavily cross-promote the TV "Casper" when it arrives at retail.

Western, which hasn't replaced Steingard, is expected to revive its video line once former Simon & Schuster president **Richard Snyder** takes control of book and media ventures. The publisher had sought a licensing deal for titles including home-grown releases, as well as the Hi-Top catalog acquired several years ago. But an unsettled corporate domain apparently scared off potential partners. Snyder could bring them back.

Mitch Perliss, who's leaving Anchor Bay Entertainment at the end of the month, can be reached at 818-981-4354. He's currently VP of West Coast operations.

BREAKING UP THAT OLD GANG OF MINE: HBO Video is re-creating itself as longtime executives depart. In recent months, **Ellen Stolzman**, who had been in charge of nontheatrical programming, left to form a media consultancy, and marketing VP **Peter Ligouri** moved to Home Box Office as VP of category management. He joins former HBO Video president **Eric Kessler**, who switched to the pay-TV side some time ago. **Henry McGee**, meanwhile, came from HBO to replace Kessler. Ligouri's replacement is outsider **Cynthia Rhea**. Always reticent HBOV is even quieter than usual, because theatrical supplier Savoy Pictures continues to whiff at the box office. Only three features have made money, says The Wall Street Journal. Now, Savoy says it will place more emphasis on TV production, further reducing HBOV's chances for a retail winner.

PICTURE THIS



by Seth Goldstein

Chatlen On A Successful Road With Delivery Biz

BY SETH GOLDSTEIN

NEW YORK—Chatlen Transportation Enterprises keeps on trucking home videos, millions of them.

The Valley Stream, N.Y., company has been delivering prerecorded cassettes since its start in 1988, when veteran shipper Stanley Chatlen struck out of his own. Chatlen had been getting tapes to distribution since 1982—including the first street-dated release, Paramount Home Video's "Star Trek 2: The Wrath Of Khan"—but in the early days, he spent almost as much time and effort on automotive parts.

No longer. Revenues from videos now exceed cash from cars, "and they will continue to do so," Chatlen says. One reason is the clearly defined trend toward direct shipment to retail outlets, according to Chatlen Transportation executive VP Don Helgesen, who anticipates steady growth down the road. In some classes of trade—wholesale clubs, for example—Helgesen predicts "drop-dead volume" that bypasses the distribution centers, previously the first stop of all deliveries.

Helgesen, based in Westlake Village, Calif., is a recent addition to Chatlen's management team. The two have known each other since the early '80s, when Helgesen was employed by CBS/Fox Video and, later, by duplicator Technicolor Video Services. Helge-

sen was a friendly competitor during his stay with Video International & Associates in Wayne, Mich., the leading video shipper.

Chatlen measures his progress against that of Video. While he won't reveal numbers, he says Chatlen Transportation's sales are now the size of Video's in 1991. The company, which also maintains offices in Detroit and Chicago, traditional shipment hubs, has devised "CTE Pinpoint Distribution" as a way to enhance its direct-to-retail deliveries of new releases and catalog product.

The system makes use of the 100 or so Chatlen Transportation agents who are responsible for getting orders to their destinations. With one of them, headquartered in Atlanta, Chatlen Transportation has formed a joint venture, New Media Inc., which covers the entire Southeast.

Why there? Helgesen, COO of New Media, says it's largely a function of distance from Hollywood and the high density of discounters and wholesale clubs. The studios have a harder time reaching these accounts on time without inventory close at hand.

Corrugated displays, assembled on site and packed with sell-through tapes, are now the rule rather than the exception. But their bulk and low density of product make air trans-

(Continued on next page)

WEAKNESS SEEN IN EUROPEAN RETAILING

(Continued from preceding page)

By way of contrast, the most bullish estimate of DVD penetration reckons a worldwide total of 7.5 million players in the year 2000.

But revenue flow is cutting new paths away from video stores. CIC Video sales and marketing director James Harding was on hand to explain the impact of a new phenomenon: mass merchants, including large department stores and supermarkets.

None seems bent on helping the customer. Harding criticized the lack of video-specific buyers for supermarket chains, the absence of sales charts and poor product segmentation within stores. Some of the blame he laid at his own door.

"As distributors, we've not done enough and not been smart enough in the way we've addressed the problem," Harding said. "We should encourage retailers to get more professional, to use planograms, to calculate profit per square footage, to use their computer systems. Often they're not, and their shelves are cluttering up as a result." Harding said that CIC would look at the sales potential of titles before releasing them and would consider withholding one if there wasn't enough interest. This would counter what he called "pumping out products without responsibility."

Part of the supermarket problem, according to Kingsley Grimble, managing director of U.K. children's distributor Abbey Home Entertainment, was that grocery stores are used to buying only one or two brands in each section.

Kid-vid vendors have been trying to break out of the rut. A generic advertising campaign teamed five U.K. animation suppliers—VCI, Abbey Home Entertainment, PolyGram, BBC, and Carlton—for a brief stab at competing with Disney. The task was daunting: From 1992-94, Disney's share of the children's market rose nearly one-third, from 38% to 49%. The gain has helped discourage investment in European animation.

The U.K. was chosen for the trial, funded by EVE and parent MEDIA because of its developed sell-through market, dominant retailers, and a proliferation of high-

profile animators. The objective was to devise a strategy that would pull together 16 different titles without a common price or a studio name.

But because of Disney's decision to change the release date of "The Lion King," the "Best Of British Animation" package was released earlier than anticipated, unraveling a number of promotional plans. As a result, not every key retailer participated, the overall level of stock was variable, and the shelf space devoted to the package was disappointing. Confu-

sion abounded, and the campaign's sell-in of 70,000 units didn't begin to recoup the 350,000 pound (\$475,000) outlay for the joint campaign. Roughly 60% was spent on television and print advertising and the rest on in-store promotion.

If the European Video Perspective had a downbeat air, it was because EVE's very future hangs in the balance. EVE, an initiative of the European Union's MEDIA program since 1990, has advanced 7.3 million pounds (\$11 million) to aid the release of 1,300

European audio-visual productions, including new media.

But EVE may not be included in the creation of MEDIA 2, now being formulated by the European Commission, the Council of Ministers, and the European Parliament. Sources indicate that EVE could exit as early as November.

If it's any consolation to the home video trade, things are no better with CD-ROMs and multimedia. According to an EVE study, "The Interactive Entertainment Market," numerous underfunded developers and publishers will be going to the wall

over the next three years. European video cartridge sales have declined, as "this highly unstable market goes through a transition phase." Meanwhile, of the 3,000 titles developed this year, only 1,000 will reach retail, no improvement on the percentage available to consumers last year. Customers buy an average of 1.2 titles per year, with titles rarely selling more than several hundred each.

Worldwide, only 200 of 3,500 CD-ROM releases have turned a profit, says U.S. research company SIMBA Information.

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Set Up Dimensions: 13.5" X 13.5" X 21.5"
Case Cube: 1.4233

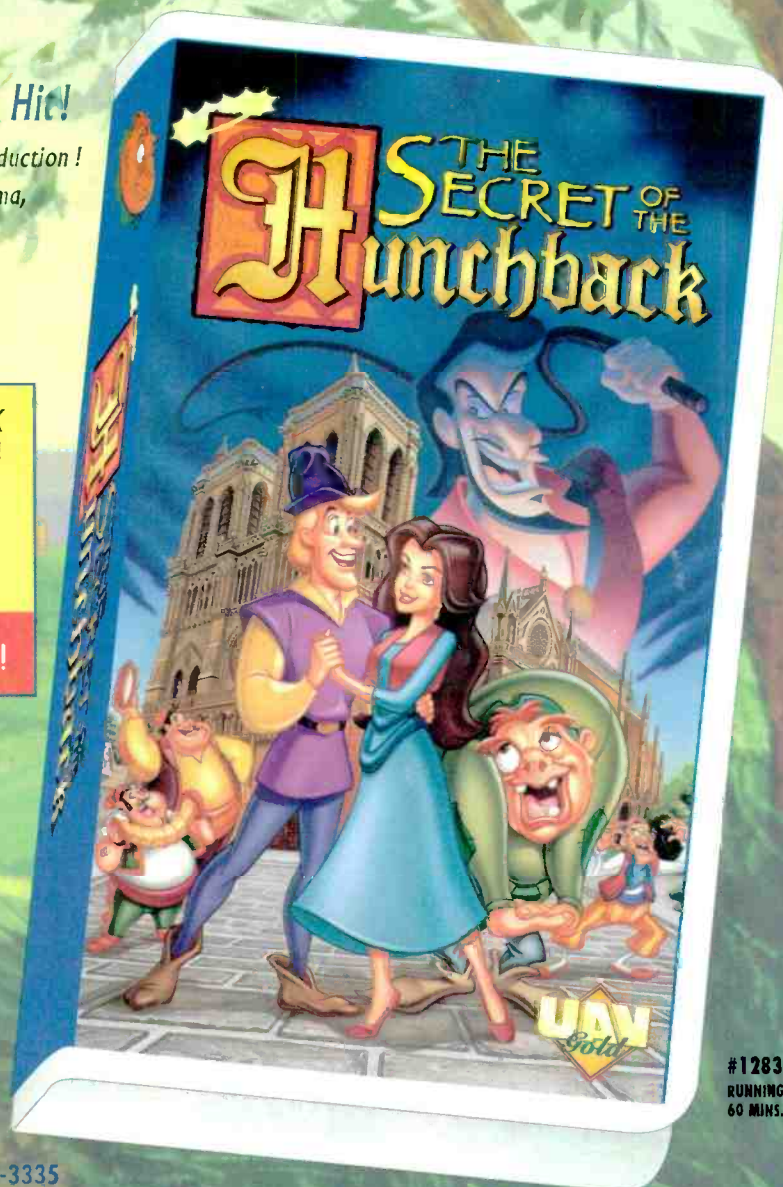
36 unit floor
Set Up Dimensions: 18.75" X 24.5" X 73"
Case Cube: 4.6116

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Set Up Dimensions: 14" X 7" X 46.5"
Case Cube: 2.5095

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Contact your UAV representative for details
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#1283
RUNNING TIME:
60 MINS.

CHATLEN

(Continued from preceding page)

port nearly impossible, Helgesen adds. The answer: New Media's 41,000-square-foot, six-acre terminal, which can reach 22% of the national market in a day or less, Helgesen and Chatlen say.

Chatlen Transportation's agents generally have a lower profile, but their responsibilities don't change. "Shipments have to be broken down," says Helgesen, and arranged for quick delivery to accounts within a six-hour radius. It's working, he adds. "Product no longer has to go to [the account's] distribution center."

The agents handle about 80% of all deliveries, and despite the arrival of electronic data interchange, they provide a needed human touch. "You still have to have a signature on a piece of paper" signifying delivery, Chatlen notes. The business is beyond the grasp of Federal Express and UPS, which are "not flexible enough" for the changes in street dates, purchase orders, and location, he says.



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	15	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	2	31	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
3	3	5	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
4	4	110	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
5	5	6	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
6	6	42	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
7	NEW ▶		LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
8	7	52	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
9	8	2	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
10	12	9	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
11	9	8	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
12	26	2	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
13	10	6	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
14	23	3	BEAVIS & BUTT-HEAD: CHICKS N' STUFF	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
15	16	7	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
16	19	23	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
17	25	2	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
18	20	8	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
19	33	6	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
20	NEW ▶		NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
21	13	7	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
22	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
23	11	8	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
24	17	32	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
25	32	6	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
26	27	2	BUFFALO GIRLS	Cabin Fever Entertainment CF998	Anjelica Huston Melanie Griffith	1995	NR	22.95
27	14	17	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
28	39	5	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
29	18	28	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
30	15	4	ED WOOD	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau	1994	R	19.99
31	22	3	FOR WHOM THE BELL TOLLS	MCA/Universal Home Video Uni Dist. Corp. 89045	Gary Cooper Ingrid Bergman	1943	NR	19.98
32	24	20	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
33	31	21	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
34	34	21	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
35	21	18	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
36	28	3	GRATEFUL DEAD: DEAD AHEAD	Monterey Home Video 31131	Grateful Dead	1990	NR	24.95
37	29	57	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
38	35	6	SCHINDLER'S LIST ◇	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
39	NEW ▶		THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	19.98
40	NEW ▶		BARNEY: RIDING IN BARNEY'S CAR	Barney Home Video The Lyons Group 2001	Various Artists	1995	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

VSDA's Hunger Fight; New Line's New Workout

SOCIAL STUDIES: The Video Software Dealers Assn. has revealed further details about Fast Forward to End Hunger, its joint project with the End Hunger Network.

VSDA, which announced the campaign at its annual convention in May, has donated \$100,000 and has promised to raise an additional \$400,000 by year's end from suppliers, distributors, and retailers to cover operating costs of the fundraiser, which will enlist retailers to collect donations for End Hunger. The funds will go toward designing and distributing point-of-purchase materials to stores participating in the campaign, which will begin in June.

VSDA has also established the Fast Forward Foundation, which will be composed of End Hunger and VSDA executives. Its purpose will be to oversee fund-raising activities and general administration duties for the

educational and awareness organization founded in 1983, Fast Forward represents the first time End Hunger has directly solicited the public.

End Hunger executive director **Michael Robitaille** says numerous tests will be run to determine how to best involve retailers. Trials are set to run at select stores in Seattle and Atlanta Dec. 15-Jan. 15. Some ideas under consideration are counter-top canisters, setting aside a portion of rental and sale revenues, and generating donations from merchandise sales.

Robitaille says several high-profile VSDA board members, including Tower Video, Suncoast Motion Picture Co., and Rentrak, have committed to participating in the campaign. Blockbuster Video, which has already raised \$40,000 for End Hunger through its Visa card, is also pretty much in the bag.

"We're not just using VSDA to raise money, because we could have done that ourselves," says Robitaille. "What we want is to collaborate with them, because VSDA is where the industry comes together." Robitaille isn't concerned about VSDA's disastrous track record in executing national campaigns, such as its failed attempt at creating home video awareness.

Robitaille says, "There are professionals that are behind this. And anything VSDA is lacking in, we can make up for."

For example, Disney chief **Mike Ovitz** is on End Hunger's advisory board.

Prior to hooking up with VSDA, End Hunger's major campaigns have included participation in Live-Aid and Prime Time to End Hunger. The latter was a 1990 initiative that convinced about 10 TV shows to weave End Hunger or the issue of children's hunger in America into plot lines.

BUCKING THE TREND: Despite sagging exercise sales, New Line Home Video is moving ahead with "In Shape With Rachel McLish," featuring the former Ms. Olympia. Paramount Home Video is counting on three tapes from Weight Watchers to perk up sales.

"There's always a market for exercise," says New Line VP of acquisitions and nontheatrical **Louise Alaimo**. "It's like diet books, because women and men are always looking to try something new."

The McLish workout is a 60-minute regimen focusing on an upper- and lower-body routine. It will hit stores Nov. 21, priced at \$14.98.

New Line has been working on the project for about a year, so pulling out because the market has softened wasn't an option, Alaimo says. "Now that the market is going south, I think that bodes well for Rachel because this isn't a vanity tape. Aer-



by Eileen Fitzpatrick

obics are passé because every woman knows how to burn fat. Now they are looking to tone, and that's what Rachel does."

New Line is supporting the tape with a \$10 rebate offer for CibaVision disposable contact lenses, plus a discount on a subscription to Shape magazine.

McLish, who has written two fitness books, is scheduled for numerous in-store and distributor appearances. The bodybuilder-turned-actress also has a new movie, "Raven Hawk," which may be distributed by New Line Cinema.

While everyone is looking to lose weight, Paramount wants to gain sales momentum with the "Weight Watchers Workout Series." Three videos, priced at \$12.98 each, will be in stores in January.

The new tapes represent the third time that Weight Watchers has sought distribution outside of the 4 million people who attend weekly meetings worldwide.

Three earlier tapes were distributed via direct response through Time Life Video & Television and at retail through CBS/Fox Video, according to Weight Watchers magazine executive VP **Kent Kreh**.

About a year ago, Kreh says, the company signed a book and audio cassette deal with Viacom-owned Simon & Schuster. Paramount's video division was the "third leg on the stool," Kreh says.

Although the studio has not put together its final marketing plans for the videos, Weight Watchers will feature them in its own \$40 million advertising plan that starts (like everyone's new diet) in January.

CINDERELLA STORY: On the eve of the O.J. Simpson verdict, Buena Vista Home Video opened its Burbank, Calif., lot for a huge party promoting a less controversial event, the release of "Cinderella."

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	1	4	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
2	2	9	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
3	3	4	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
4	4	10	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
5	NEW▶		DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
6	5	3	MAJOR PAYNE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
7	7	8	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
8	8	7	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
9	17	2	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
10	6	8	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
11	NEW▶		THE BASKETBALL DIARIES (R)	PolyGram Video 8006358991	Leonardo DiCaprio
12	16	3	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
13	10	8	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
14	13	5	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
15	9	5	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
16	19	2	A LITTLE PRINCESS (G)	Warner Home Video 19100	Liesel Matthews
17	18	2	ROOMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk D.B. Sweeney
18	15	8	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
19	36	2	ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Owens Temuera Morrison
20	NEW▶		NEW JERSEY DRIVE (R)	MCA/Universal Home Video Uni Dist. Corp. 42520	Sharron Corley Saul Stein
21	12	11	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
22	NEW▶		THE JERKY BOYS-THE MOVIE (R)	Touchstone Home Video Buena Vista Home Video 3624	The Jerky Boys Alan Arkin
23	27	2	LITTLE ODESSA (R)	Live Home Video 69979	Tim Roth Edward Furlong
24	20	11	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
25	21	10	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
26	14	16	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
27	25	26	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
28	11	16	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
29	31	2	JEFFERSON IN PARIS (PG-13)	Touchstone Home Video Buena Vista Home Video 4708	Nick Nolte Greta Scacchi
30	NEW▶		FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
31	24	5	THE HUNTED (R)	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone
32	22	12	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
33	29	7	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
34	26	16	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
35	34	14	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
36	32	6	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan
37	23	12	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
38	28	12	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
39	30	11	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
40	39	11	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis

◆ 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.

'Apollo 13' To Launch In November

MCA/UNIVERSAL bows the acclaimed "Apollo 13" (wide, THX, \$44.98) on laserdisc Nov. 28. Ron Howard's gripping tale, which stars Tom Hanks, Kevin Bacon, and Bill Paxton, should be spectacular on a THX disc. Look for brisk November laser business with "Apollo 13," Warner's "Batman Forever" (due Oct. 31), Image/Hollywood Picture's "Crimson Tide" (due Nov. 14), and Image/FoxVideo's THX editions of "Alien" and "Aliens" (hatching Nov. 15).

DVD CONFAB: The Laser Disc Assn. joins with the Interactive Multimedia Assn.'s Digital Video Disc Special Interest Group to host a forum on the interactive capabilities of the digital videodisc, set for Thursday-Friday (19-20) at the Sheraton Universal Hotel in Universal City, Calif. The discussions will be an opportunity for interactive developers to make their needs known before limitations get built into the first generation of hardware and software, according to Geoff Tully, who chairs both the LDA Technical Committee and the IMA's Special Interest Group.

LASER SCANS

by Chris McGowan

MORE DVD VS. LASER: While we're on the subject of the forthcoming 5-inch DVD, it appears that some laserdisc consumers and retailers harbor a lurking fear that the studios might prematurely dump the old format for the new one. This would be especially unfortunate if 5-inch were not the great leap in quality that has been promised. But those with an investment in laserdisc should be reassured by the words of LDA director Judy Anderson. There are no signs to date that the majors will abandon 12-inch discs as long as there is still demand for it, says Anderson, echoing sentiments expressed in this column by consultant Geoff Tully (Laser Scans, Billboard, Oct. 7).

"Everything I've heard indicates that as long as consumers want laserdisc, then the studios will continue to manufacture them. As long as there's a business there, they're going to be in it," says Anderson. "That's based on talking to people on the LDA board," including MGM/UA's George Feltenstein, MCA/Universal's Phil Pictaggi, and FoxVideo's Dave Goldstein.

"People are waiting to see how fast DVD will hit the market and what will happen," continues Anderson. "But meanwhile, there's a good business in laser being done. One thing we do know is that DVD is not going to have 8,000 titles out there [as does laserdisc] any time soon. Laser will continue to have a bigger supply for a long time."

LDA 15TH ANNIVERSARY: Mixed with the DVD discussions at the Sheraton (Continued on next page)

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	3	2	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF	19.95
2	1	17	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
3	2	16	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
4	6	10	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
5	4	83	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
6	10	2	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
7	8	34	YOU MIGHT BE A REDNECK IF... △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
8	7	46	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
9	5	5	DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95
10	9	77	LIVE Curb Video 177706	Ray Stevens	LF	16.98
11	RE-ENTRY		OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
12	11	50	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
13	13	58	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
14	15	23	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
15	19	47	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
16	12	34	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
17	16	54	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
18	14	9	THE GRATEFUL DEAD MOVIE Monterey Home Video 133630	Grateful Dead	LF	39.95
19	18	26	NO QUARTER (UNLEDD) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
20	17	17	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
21	23	49	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
22	20	44	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
23	21	12	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98
24	22	56	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
25	29	97	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
26	28	92	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
27	26	30	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
28	24	3	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
29	32	16	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
30	27	46	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
31	39	5	THE MOFFATS HOME VIDEO PolyGram Video 8006351273	The Moffatts	LF	12.95
32	25	31	LIVE AT RED ROCKS ▲ Video Treasures 33003	John Tesh	LF	19.98
33	34	47	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
34	36	38	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
35	37	109	LIVE AT THE EL MOCAMBO ● Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
36	31	14	THIRD WORLD CHAOS Roadrunner Video 0994-3	Sepultura	LF	19.98
37	RE-ENTRY		THE COMPLETE BEATLES ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95
38	35	99	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
39	RE-ENTRY		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
40	33	49	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1995, Billboard/BPI Communications.

LASER SCANS

(Continued from preceding page)

at Universal, the LDA is hosting a Laser Visionary Awards Luncheon Friday (20) that will commemorate the organization's 15th anniversary.

The LDA will honor industry pioneers **Ken Kai** (former U.S. Pioneer Corp. executive VP), **Jim Fiedler** (former president of MCA DiscoVision), **John Messerschmitt** (former VP of North American Philips), **Jack Reilly** (former president of DiscoVision Associates), **David Paul Gregg** (the inventor on whose patents the laserdisc is based), and **Biff Gale** (who kick-started the fledgling laser market with industrial sales of 12,000 players to General Motors).

LASERDISC BUNDLING: U.S.

Laser Video Distributors is selling laserdisc players bundled with select titles to laser software dealers. In July, the company offered an RCA LDR 307 player with "Speed," "True Lies," "The Distinguished Gentleman," and several cutouts to retailers at a total wholesale cost of \$325, according to president **David Goodman**.

In October, U.S. Laser Video plans to package discs with Panasonic players. U.S. Laser, based in Fairfield, N.J., was purchased this year by Image Entertainment (Billboard, July 15).

THX WILLOW: The now-famous computer special effect called morph-

ing was created by programmers at **George Lucas' Industrial Light & Magic** for **Ron Howard's** 1988 movie "Willow," which bows Nov. 28 in a new Columbia TriStar laser edition (wide, THX, side three CAV, new digital transfer, \$69.98).

Lucas was executive producer of the fantasy film, which has **Val Kilmer** and **Joanne Whalley** in the cast. Fittingly, the THX certification process for optimal video and audio performance in laserdiscs was created by Lucasfilm's THX division.

THX DIE HARD THRICE: Joining the growing lineup of THX-certified discs are Image/FoxVideo's "Die Hard," "Die Hard 2: Die Harder," and

"Die Hard With A Vengeance" (each wide, AC-3, \$49.98), due Nov. 22, Dec. 20, and Jan. 17, respectively.

IMAGE/DISNEY'S "Cinderella" special edition (CAV, extras, \$99.99) is a superb effort and an impressive bargain as well. Included with the beloved 1950 movie are "The Making Of Cinderella" documentary, a 48-page hardcover book, and a formidable array of exclusive-to-laser supplementary material: a 1922 silent "Cinderella" cartoon, demos of eight songs not in the movie, story concepts dating back to 1940, abandoned

storyboard sequences, and art-design layouts.

PIONEER has bowed a special edition of "Wuthering Heights" (extras, \$49.98), **William Wyler's** powerful 1939 adaptation of **Emily Brontë's** novel, starring **Laurence Olivier**, **Merle Oberon**, and **David Niven**.

Composer **Alfred Newman's** score is isolated on the analog left track, while the score and effects can be heard together on analog right. Included on the disc is an interview with cast member **Geraldine Fitzgerald**.

Billboard®

FOR WEEK ENDING OCTOBER 21, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ No. 1 ★★★								
1	8	3	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
2	1	37	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
3	2	31	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
4	3	23	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
5	5	3	THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	34.95
6	4	11	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
7	7	5	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
8	NEW ▶		DON JUAN DEMARCO	New Line Home Video Image Entertainment 4027	Johnny Depp Marlon Brando	1995	PG-13	39.99
9	6	7	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
10	9	5	HIGHER LEARNING	Columbia TriStar Home Video 73396	Omar Epps Kristy Swanson	1995	R	39.95
11	NEW ▶		PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
12	14	29	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
13	11	13	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
14	10	9	JUST CAUSE	Warner Home Video 13623	Sean Connery Laurence Fishburne	1995	R	34.98
15	20	21	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
16	12	17	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
17	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.99
18	13	3	THE HUNTED	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone	1995	R	34.98
19	16	13	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95
20	23	23	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
21	15	3	NOBODY'S FOOL	Paramount Home Video Pioneer Entertainment (USA) L.P. 32941	Paul Newman Jessica Tandy	1994	R	39.98
22	NEW ▶		A LITTLE PRINCESS	Warner Home Video 17100	Liesel Matthews	1995	G	34.98
23	24	15	DISCLOSURE	Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
24	NEW ▶		HIDEAWAY	Columbia TriStar Home Video 73466	Jeff Goldblum Christine Lahti	1995	R	34.95
25	21	15	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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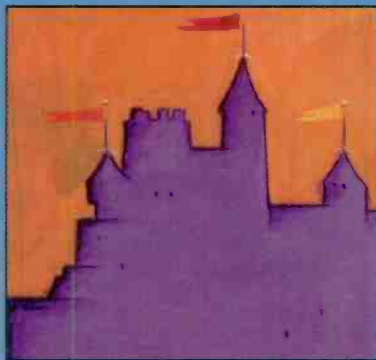
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GSA

AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

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

Contact

Christine Chinetti
44-171-323-6686



WORLDWIDE DANCE

AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

The beat goes on in Billboard's November 18th issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive run-down on what's spinning in the cutting-edge clubs of different locales (including England, Italy, Spain and the States). From the places you'd expect to the most remote venues, this issue will be a clip and save reference to the world's most prominent dance community happenings.

Contact

Ken Piotrowski
212-536-5223



RAP

AD CLOSE: OCT. 31

ISSUE DATE: NOV. 25

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to report rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking to on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent - who's where and how they fare on radio; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

Contact

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WORLDWIDE SPECIALS & DIRECTORIES 1995



BRAZIL

AD CLOSE: NOV. 7

ISSUE DATE: DEC. 2

In a continuing effort to embrace Latin American markets worldwide, **Billboard** shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil's market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

Contact

Angela Rodriguez
305-441-7976



QUINCY JONES

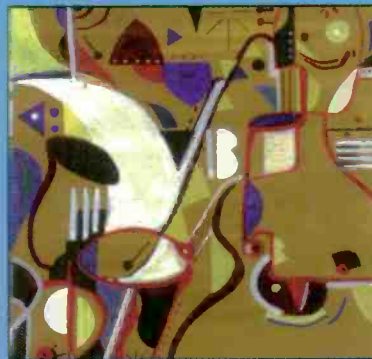
AD CLOSE: NOV. 21

ISSUE DATE: DEC. 16

Quincy Jones, one of the entertainment industry's premier talents, celebrates a half-century of wide-ranging accomplishments. **Billboard's** December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release *Q's Juke Joint* and his future projects.

Contact

Gary Nuell
213-525-2302



YEAR IN MUSIC

AD CLOSE: NOV. 28

ISSUE DATE: DEC. 23

Billboard's 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue, it remains on the newsstand for two weeks.

Contact

Pat Rod Jennings
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Update



Urban Renewal. New York public advocate Mark Green presents plaques commending LIFEbeat for its efforts for the city and for the UrbanAID 4 LIFEbeat campaign—a campaign encompassing radio, TV, and print spots; local benefits across the U.S.; hospital visits; and a star-studded concert. Pictured, from left, are LIFEbeat board member Veronica Webb; LIFEbeat executive director Tim Rosta; Uptown Records president/CEO Andre Harrell (now Motown president/CEO), who spearheaded the campaign; and Green.

LIFELINES

BIRTHS

Boy, Miles Robert, to **Lisa Hackett** and **Michael Stafford**, Sept. 8 in New York. Mother is director of law and business affairs at MTV Networks. Father is a general practice attorney specializing in entertainment law.

Girl, Joelle, to **Nicole Fortier Heiman** and **Randy Heiman**, Sept. 8 in Miami. Mother is director of publishing at Foreign Imported Productions and Publishing Inc. and Estefan Music Publishing Inc. Father is director of field marketing for Track Marketing Co.

Boy, Devin Thomas, to **Tom** and **Michelle Starr**, Sept. 15 in St. Louis. Father is Midwest regional promotion manager for MCA Records.

Boy, Tyler William, to **Jim** and **Kathy Elliott**, Sept. 29 in New York. Father is VP of pop promotion for Arista Records.

Girl, Alexa Nicole, to **Lori** and **Michael Fagien M.D.**, Oct. 2 in Gainesville, Fla. They are publishers of JAZZIZ and PLAY magazines and co-founders of the MILOR Entertainment Group.

Boy, Thomas Alexander Whelan Prine, to **John Prine** and **Fiona Whelan**, Oct. 4 in Nashville. Father is a recording artist on Oh Boy Records.

Girl, Victoria Grace, to **Richard** and **Donna Sterban**, Oct. 4 in Nashville. Father is bass singer for Capitol recording group the Oak Ridge Boys.

MARRIAGES

Adolph Baez III to **Diann Ulbrich**, Oct. 7 in San Antonio, Texas. Groom is jazz editor for H&B Recordings Direct, a mail-order CD company.

FOR THE RECORD

The Sands are signed to MCA Belgium. The act's label affiliation was stated incorrectly in the story "EU's International Oddity: Trans-shipment" in the Oct. 7 issue.

In the Oct. 7 issue, a review of "The Hustle Revisited," a new single by Van McCoy, implied that the artist was still recording. McCoy died in 1979.

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.

OCTOBER

Oct. 16, **13th Annual Academy Of Country Music Bill Boyd Golf Classic**, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 16, **A&R Panel And Workshop**, sponsored by the Chicago chapter of NARAS, Dome Room, Chicago. 312-786-1121.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 19, **A&R: Chasing Your Dream**, symposium presented by the Los Angeles chapter of

NARAS, A&M Chaplin Sound Stage, Los Angeles. 310-392-3777.

Oct. 19-20, **Requirements For Interactive DVD**, a program developers' forum co-sponsored by the Laser Disc Assn. and the Interactive Multimedia Assn., including the Laser Visionary Awards Luncheon Oct. 20, Sheraton Universal Hotel, Universal City, Calif. 310-476-8347.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 20, **Seventh Annual Calypso And Steelband Music "Sunshine" Awards**, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 20-22, **Women In Music Business Assn. Second Convention**, Loews Vanderbilt Plaza, Nashville. 615-251-3101.

Oct. 20-25, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 21, **How To Start And Grow Your Own Record Label Or Music Production Company**,

seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston. 508-526-7983.

Oct. 21, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Oct. 22-25, **Sixth Conference On Interactive Marketing**, Camelback Inn, Scottsdale, Ariz. Brooke Ortiz, 714-489-8649.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 23-Nov. 3, **Museum Of Television And Radio First Radio Festival**, an eight-week series of seminars and broadcasts, Museum of Television and Radio, New York. 212-621-6709.

Oct. 24, **The Information Superhighway**, dinner and seminar presented by the California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-256-4700 x124.

Oct. 24-26, **REPLitech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

Oct. 25, **Preguntas Basicas De Los Derechos De Tus Canciones** (Basic Questions About Songwriters' Rights), presented by the American Latin Music Assn. and the Songwriters Guild of America, SGA office, Los Angeles. 213-462-1108.

Oct. 25-28, **Philadelphia Music Conference**, Penn Tower Hotel, Philadelphia. 215-426-4109.

Oct. 26, **Fourth Annual Salute To Excellence Awards Dinner**, in recognition of Black Radio Month, honoring Radio One CEO/owner Cathy Hughes, New York Sheraton Hotel & Towers, New York. 212-222-9400.

Oct. 26, **Dance Music: Who's The Real Star?**, seminar presented by the New York chapter of NARAS, ESSO, New York. 212-245-5440.

Oct. 27-29, **Songwriters Expo '95**, presented by the Los Angeles Songwriters Showcase and the National Academy of Songwriters in conjunction with the Creativity in America '95 Expo, Universal City Hilton, Universal City, Calif. 213-467-7823.

Oct. 28, **Gospel Music—Yesterday, Today, And The Future**, panel, workshops, and performances sponsored by the Chicago chapter of NARAS, Christ Apostolic Church, Chicago. 312-786-1121.

Oct. 30-31, **Creating Interactive Entertainment: The Second East Coast Developers Conference**, presented by Alexander & Associates, Rihga Royal Hotel, New York. 212-684-2333.

NOVEMBER

Nov. 1, **"Spirit Of Life" Award Gala**, honoring Allen J. Grubman of Grubman, Indursky, Schindler & Goldstein, presented by the Music and Entertainment Industry Chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

GOOD WORKS

RED BLOODED: The American Liver Foundation and the Blues Heaven Foundation will receive a portion of funds generated by the sale of "Red Blooded Blues," a contemporary blues compilation created by PolyGram Special Markets for the two charities' campaign theme, "Get Hip To Hepatitis." The album features tracks by **B.B. King, Buddy Guy** (winner of the Billboard Century Award), **Pops Staples, John Lee Hooker, Robert Cray, Joe Louis Walker, Etta James, Joan Osborne, Paul Rodgers, John Mayall, Aaron Neville, Jeff Healey, Otis Rush, John Hammond, Lucky Peterson, and Joe Cocker**. In addition, Walker performed Oct. 11 at a benefit for the two groups at New York's Bryant Park Grill. The evening was hosted by **Bo Diddley**.

The American Liver Foundation is a nonprofit group that serves as resource for information on hepatitis, and the Blues Heaven Foundation is a nonprofit educational group dedicated to blues artists. Contact: **Tom Terrell** at 212-603-7919 or **J'ai SaintLaurent** at 212-333-8294.

JAZZIST GETS TOMBSTONE: **Tampa Red**, the blues guitarist, has a tombstone in Mount Glenwood Memorial Garden West in the Chicago sub-

urb of Willow Springs, thanks to a consortium of fans and BMG Music. A dedication ceremony was set for Oct. 14, 14 years after Red's burial. The BMG/Bluebird label reissued the artist's complete recordings for Bluebird Oct. 10 as part of the label's Bluebird Blues & Heritage series. The dedication is a joint effort of BMG Music, reissue series coordinator **Vince Caro**, Rooster Blues Records owner **Jim O'Neal**, and **Barry Dolins** at the Chicago mayor's office of special events. Contact: **Cary Baker** at 310-358-8688 or E-mail at Chi2la@aol.com.

INTERACTIVE CONTEST: New York's first interactive multimedia contest featuring the Key, an interactive musical instrument from Lonestar Technologies, has been set for Oct. 26 at the Hard Rock Cafe, to benefit Second Harvest, the nationwide food bank. All patrons who bring a donation of food to Hard Rock will be able to use the Key to play along with the music of **Jimmy Page & Robert Plant's** "No Quarter—Unleaded" CD/video.

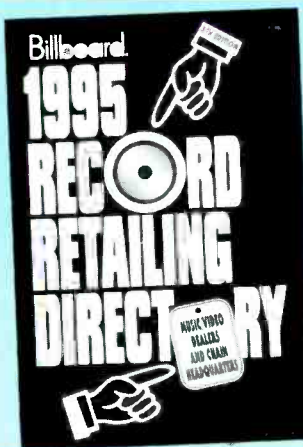
The best performance will be recognized with prizes donated by the Miller Brewing Co., Warner/Vision, Atlantic Records, and Lonestar Technologies. WNEW-FM New York is also a host for the event. Contact: for event information, **Daniel T. Savio** at 212-355-5049; for donation information, **Jason Vargas** at 800-355-2303.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ JANET JACKSON

Design Of A Decade 1986/1996
 PRODUCERS: Various
 A&M 31454 0399

The most coveted "free agent" in the business steps into the spotlight once again, this time with a well-deserved retrospective of her A&M years. On the strength of past hits alone—"Escapade," "Control," "Black Cat," "Rhythm Nation," etc.—the album would be an instant smash. The addition of new cuts "Runaway" and "Twenty Foreplay," however, gives the collection extra sizzle, and suggests that Jackson's already lofty star is still on the rise. A fitting wrap-up of the opening chapter in Janet's book of dreams.

▶ CANDLEBOX

Lucy
 PRODUCERS: Kelly Gray & Candlebox
 Maverick/Warner Bros. 45962

Seattle grunge band follows its breakthrough smash with an album that aims squarely at its Generation X fan base. Although several tracks here could rate play on hard-rock and album-rock radio, by far the most original and compelling of the lot is "Best Friend," a profound and provocative song about addiction, companionship, or both. Album's top 20 debut on The Billboard 200 certifies band's place among the rock elite.

▶ k.d. lang

All You Can Eat
 PRODUCERS: k.d. lang & Ben Mink
 Warner Bros. 46034

Canadian superstar follows her breakthrough album, "Ingenue," with a surprisingly short (34 minutes) but palatable collection of reflective ballads and torch songs. While "All You Can Eat" may lack the depth of its predecessor, it offers AC and top 40 programmers plenty to work with in "If I Were You," "Maybe," "Sexuality," "This," and "World Of Love." A low-key release that fans might find either disappointing or refreshing.

★ VARIOUS ARTISTS

Tower Of Song: The Songs Of Leonard Cohen
 PRODUCERS: Various
 A&M 31454 0259

Canadian bard has so inspired generations of singer/songwriters that his work has been the subject of at least three tribute albums, including this all-star collection featuring Elton John, Billy Joel, Peter Gabriel, Willie Nelson, Don Henley, Trisha Yearwood, Sting, Bono, and longtime fan Suzanne Vega, among others. The renditions showcase the artistry of both author and interpreters, making this an insightful collection with across-the-board appeal. Highlights include Nelson's "Bird On A Wire," Tori Amos' "Famous Blue Raincoat," Gabriel's "Suzanne," and Vega's "Story Of Isaac."

★ SAL'S BIRDLAND

Nude Photos Inside
 PRODUCER: Leslie Howe
 Ghetto 77026

Debut album from this Ottawa-based five-piece is catchy, entertaining, and often amusing, with a tone set by the folkishly rough-hewn, multitracked vocals of lead singer known simply as

SPOTLIGHT



P.M. DAWN

Jesus Wept
 PRODUCERS: P.M. Dawn
 Gee Street/Island 314 524 147

Even more than P.M. Dawn's first two albums—which were masterpieces themselves—the new release from New York duo is a multifaceted tour de force that insinuates itself into the listener's consciousness and never lets go. Furthermore, it gives programmers of virtually every format—pop, R&B, rock, AC, college, triple-A, modern rock—a reason to check in. Highlights of a consistently engrossing set are lead single "Downtown Venus," a rock tune with R&B and pop appeal; groovy ballad "My Own Personal Gravity"; hip-hop-flavored "The Puppet Show"; and a medley of Prince's "1999," Talking Heads' "Once In A Lifetime," and Harry Nilsson's "Coconut." One of the top albums of the year.

Sal. Highlights of a consistently engaging set include the post-punk psychedelia of "Love Is Groovy," the lush, starry-eyed waltz of "Crumble," the smooth pop groove of "Beating Up Myself," and the infectious, unavoidable hooks of "I'm Not Like Madonna" and "Wonderful World."

BETTY BUCKLEY

The London Concert
 PRODUCER: John Langridge
 Sterling 1010

Given the raves she has received as the lead in Broadway's "Sunset Boulevard," Betty Buckley's solo collection could not be better timed. The set captures highlights from a concert recorded for London's BBC Radio 2 earlier this year. Buckley's powerful voice is put to excellent use, effortlessly gliding from roof-raising notes to quivering whispers. She is most effective on the mournful, cabaret/country-inflected "Over You," from the film "Tender Mercies," and during a nostalgic revisit to "Memories," from the musical "Cats."

JAZZ

AFRO BLUE BAND

Impressions
 PRODUCER: Todd Barkan
 Milestone 9237

Pianist Hilton Ruiz and saxophonist Arthur Barron are the leaders of this top-notch Latin jazz ensemble, and composed the album's original material as well. In a solid set given extra swing by guest percussionists Jerry Gonzalez and Steve Berrios, Coltrane's compositions lead off from a delicious, Latinized take on "Impressions" to a vocal version of his deeply soulful "Lonnie's Lament" and "Trane-associated Mongo Santamaria tune "Afro Blue," from which the band took its name. Other highlights include

SPOTLIGHT



JANE KELLY WILLIAMS

Tapping The Wheel
 PRODUCER: Ben Wisch
 Parachute/Mercury/PolyGram 314 528

One of the brightest lights in the booming alternative folk scene, the Georgia-bred Williams has created a sound with a firm imagistic grip and off-handed lyrical grace. Her flute-like voice and free-flowing arrangements twine Appalachian and jazz strains within a wistful folk-rock framework. Such songs as "Emotional Memory," "Come On Spring," "The Answer Man," and "Breaking Into The Past" seem like title tunes of fierce novels of Southern adolescence finally brought to the screen. The first late-night TV host to invite Williams on-camera to perform "Carry Him," her searing tale of a handicapped sibling, gets the credit for making her a household name.

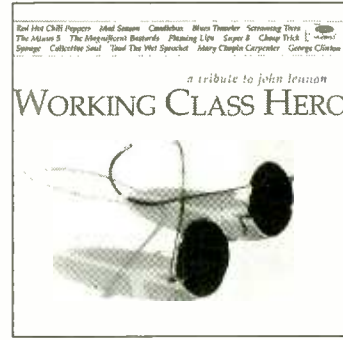
the irresistible groove of Horace Silver's "Senor Blues," plus two by Barron: hard-swinging blues "The Phantom" and free-meets-Latin experiment "Latin Jazz Dance."

MARC COPLAND QUINTET

Stompin' With Savoy
 PRODUCER: Takao Ogawa
 Savoy Jazz 75853

Marc Copland, a traditional jazz pianist who started out as a saxophonist, leads a five-piece band featuring Randy Brecker and Bob Berg on this all-standards label debut. Standout tracks in a highly enjoyable set include a sweetly inscrutable spin on Wayne Shorter's "Footprints" and a scrambling, offbeat version of "I Got Rhythm." Brecker's muted trumpet on "I Loves You Porgy" recalls Miles Davis' version, on an album that also features two Miles compositions: a dreamily-paced "Blue In Green" and a rhythmically-reconstituted "All Blues."

SPOTLIGHT



VARIOUS ARTISTS

Working Class Hero—A Tribute To John Lennon
 PRODUCERS: various
 Hollywood 20152

John Lennon's spellbinding influence over artists of all ages and genres comes to bear on this vari-colored collection of his songs. From the Red Hot Chili Peppers' faithful "I Found Out" to George Clinton's dreamy "Mind Games" to Mary Chapin Carpenter's delicate treatment of obscure gem "Grow Old With Me," tribute album reflects the scope and adaptability of the former Beatle's work. Alternative rock dominates the selections—with standout performances from the likes of Mad Season, Toad The Wet Sprocket, the Minus Five, and Screaming Trees. A long-overdue project that showcases the songcraft of a musical genius and the courage of those who dared match their talents against it.

COUNTRY

LONESTAR
 PRODUCERS: Don Cook and Wally Wilson
 BNA 07863-66642

Impressive debut by a straight-ahead Texas quintet with a no-nonsense hard country style in the traditional Texas vein. Lead singers John Rich and Richie McDonald complement each other well and lend a depth to this group that is not often found in such a young band. The song titles tell you quickly what the tracks are about: "Tequila Talkin'," "Rag-top Cadillac," "Does Your Daddy Know About Me," and "Paradise Knife And Gun Club" would make Lefty Frizzell proud of the band, his spiritual descendant.

LATIN

▶ LUIS MIGUEL

En Concierto
 PRODUCERS: Luis Miguel, Kiko Cibrian
 WEA Latina 11212

Mexican megastar returns with a pre-

dictable, albeit fan-pleasing, double CD live set that runs through a multitude of hits, as well as several previously unreleased classics done up mariachi style, such as "Si Nos Dejan," a recent chart topper on Hot Latin Tracks. Album will sell oodles, as gifted singer's rabid following continues to embrace his neo-retro muse.

▶ JON SECADA

Amor
 PRODUCERS: Emilio Estefan Jr., Jon Secada, Jorge Casas
 SBK/EMI Latin 35468

Pop/soul belter trades forceful delivery for subtle approach on this smart package of lush, jazz-laced romantic odes, which is offset by a stirring testimonial to self-realization titled "Entre Cuatro Paredes." Best radio picks are "Alma Con Alma" and "Es Por Ti," but winning track is "Dime Que Sientes," a riveting ballad boasting exquisitely textured backing vocals.

WORLD MUSIC

ASHKARU

Mother Tongue
 PRODUCERS: Michael Phillip Wojewoda; Ashkaru
 Trioka 7214

Label debut from this world music sextet—the members of which appropriately hail from several different continents—is a strong set filled with fine vocal harmonies and a good understanding of multiple African styles. Standout tracks include the South African pop impressions of "Tigel" and "Know Joy," the funky call-and-response of "Bellema," the Caribbean-influenced choral beauty of "Sigh Like You Do," the sinuous, soukous-styled guitars of "Must Give Back," and the dreamy thumb-piano figure framing the memorable "Maray-Wollelaye."

CLASSICAL

▶ INTRODUCING HELEN HUANG: MOZART PIANO CONCERTO NO. 23, BEETHOVEN PIANO CONCERTO NO. 1

Helen Huang, New York Philharmonic, Kurt Masur
 PRODUCER: Martin Fouqué
 Teldec 99207

Pianist Helen Huang, 12, is the latest in the series of prepubescent phenoms being heavily promoted by record labels; this release follows her New York Philharmonic debut last season. Adagio movements are particularly beautiful, but while the quicker outer movements of both concerti show technical proficiency, she fails, especially in the Mozart, to convey a sense of stylistic understanding of the music. Strikingly sensitive and beautiful playing by the Philharmonic under Masur.

★ MOZART: REQUIEM

Anna Maria Panzarella, Nathalie Stutzmann, Christoph Prégardien, Nathan Berg, Les Arts Florissant, William Christie
 PRODUCER: Tim Handley
 Erato 10697

An extremely stylish performance of this much-recorded work (a substantial portion of which was probably not written by Mozart). The pure soprano of Anna Maria Panzarella is typical of the cool elegance of the performance, which features tightly knit ensemble playing and singing and virtuosic playing by the violin section, led by the extraordinary Monica Huggett. A classically hip 20th-century version of 18th-century style.

VITAL REISSUES™

JUNE CHRISTY

Day Dreams
 PRODUCER: Michael Cascone
 Capitol Jazz/Blue Note 32083

It's puzzling that the label has chosen to release these fledgling Christy tracks circa 1947-1950 instead of more of the much-missed classic "cool" albums from the late '50s and early '60s (such as "Gone For The Day"), which still languish in the pre-CD can. Still, these tracks, some never released or issued as singles, will come as a welcome delight to fans of the former Stan Kenton Band star. Bonus: two unreleased songs from the Christy/Kenton "Duet LP" of 1955, including an astrin-

gent "Body And Soul."

VARIOUS ARTISTS

Brazil: A Century Of Song
 PRODUCER: Jack O'Neil
 Blue Jacket 5000

Despite glaring omissions of crucial artists and their material, plus overreliance on songs from Milton Nascimento, who provides the foreword, this four-CD collection serves as a solid introduction to Brazilian sounds because of producer Jack O'Neil's judicious song selection and exposure of stellar acts seldom, if ever, heard in the U.S. Comprehensive, 48-page booklet contains copious information. Contact: 800-856-6021.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ SELENA Dreaming Of You (4:15)

PRODUCER: Guy Roche
WRITERS: F. Golde, T. Snow
PUBLISHERS: Virgin/Chesca, BMI; Snow, ASCAP
EMI-Latin/EMI 10427 (c/o Cema) (cassette single)

The first commercial single from the late Latin superstar's posthumous album of the same name is a wonderfully romantic pop ballad that warmly illuminates the strengths of her girlish voice and easy-going delivery. Given the tragic way Selena's life ended, the song's sweetly optimistic lyrics take on an affecting poignancy that will not be lost on AC and pop radio programmers. As the song blissfully fades, all one can do is wonder what the future might have held if things were different.

▶ JUNIOR M.A.F.I.A. FEATURING AALIYAH

I Need You Tonight (4:00)
PRODUCER: DJ Clark Kent
WRITERS: Trite, Little Kim, Klepto, C. Kent, P. Rushen, B. George, G. Charles, C. Bedeau
PUBLISHERS: Undeas/Clark's True Funk/Careers-BMG/Zomba Songs, BMI; Baby Fingers, ASCAP
Big Beat/Atlantic 6494 (cassette single)

Hip-hop clique is not going to have a moment of trouble luring everyone at pop radio back to its table with this slinky, soul-spiked kicker. Aaliyah oohs and aahs nicely, but the real deal here is the lip-licking sex rhymes that are plenty racy, but not to the single's commercial detriment. Props to producer DJ Clark Kent for padding the groove with jazzy keyboards and arranging the raps and vocals so the track peaks with Aaliyah's chant of the hook from "I Wonder If I Take You Home" by Lisa Lisa & Cult Jam. Smokin'.

▶ MONTELL JORDAN Daddy's Home (no timing listed)

PRODUCERS: Montell Jordan, Shappell Crawford
WRITERS: M. Jordan, S. Crawford
PUBLISHER: not listed

Jordan continues to be a marvel of musical surprises. On this third single from his "This Is How We Do It" debut, he offers a stark, soulful ballad that shines a light on his previously unseen skills as a singer with the potential to hang with some of pop and R&B's leading stylists. Backed by only a piano and harmony vocals, his earnest performance is spurred by lyrics that trace the story of an absentee father trying to make amends. A truly wonderful single that demands instant approval from programmers of every possible format.

JENNIFER LOVE HEWETT Couldn't Find Another Man (3:59)

PRODUCER: Angelo Montrone
WRITER: A. Montrone
PUBLISHER: not listed

Teenage actress from Fox-TV's "Party of Five" makes an impressive bid for pop stardom with this formulaic, but charming power ballad. Hewett's voice is a tad limited, but she has a cute rasp that will remind some of Tiffany. Strictly for young girls who daydream about the boy who sits next to 'em in math class.

CHINA Come And Get It (4:35)

PRODUCERS: 20 Fingers
WRITERS: China, K. Smith
PUBLISHERS: On Key/All Am, BMI

Street Life/Scotti Bros. 78024 (c/o BMG) (CD single)
Throaty club chippie is ripe to make the switch to top 40/rhythm-crossover radio with this jaunty pop/house anthem. The touch of the 20 Fingers production posse (who were behind the Gillette hit "Short Short Man") is unmistakable. They keep the groove lean and the hook unavoidably prominent. Factor in China's formidable pipes and striking visual image and you have the recipe for a potential smash. Clock it.

COLLAGE You Are Everything (3:29)

PRODUCER: Adam Morano
WRITERS: T. Bell, L. Creed
PUBLISHER: Bellboy & Assorted, BMI

Viper 1052 (c/o Metropolitan) (CD single)
As appealing as this act can be, it really should have left this pop classic—largely associated with the fine voices of Norman Connors and the Stylistics—alone. Of course, that will not stop teenage girls and crossover radio from giving it attention. If you really want to investigate the charms of Collage, go directly to the additional cut, "I Can Make You Feel," a super-slick and percussive bass/freestyle whirler.

R & B

▶ R. KELLY You Remind Me Of Something (4:10)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly, BMI
Jive 42343 (c/o BMG) (CD single)

On this first single from his new self-titled opus, Kelly displays marked maturity as a tunesmith and vocalist. Although he still wears his Barry White and Marvin Gaye influences on his sleeve, Kelly has developed his own distinctive musical vocabulary that many are tripping over themselves to copy. Check the languid bassline, as well as the seductive lyrics that reach beyond freaking for more clever metaphors and analogies. This tune voices his insatiably amorous interests with a dash of humor and a moist groan that will leave ya sweating upon impact. Watch R&B radio gobble this one immediately, with top 40 soon to follow.

PURE SOUL I Want You Back (4:13)

PRODUCER: Teddy Riley
WRITERS: T. Riley, S. Blaire, K. Anderson
PUBLISHERS: Donril/Zomba Enterprises, ASCAP; Blaire/Sexy Girl, BMI

StepSun/Interscope 6484 (c/o Atlantic) (cassette single)
The follow-up to the female quartet's debut hit, "We Must Be In Love," shows 'em strutting down a more trend-conscious funk path. Although the result is a somewhat less-distinctive single, the chorus is insinuating after a couple spins, and the act has vocal charm and chops to spare. R&B radio is the first likely home for this peek into Pure Soul's fine self-titled album.

BLU Hide And Go Get It (4:09)

PRODUCER: Dwayne Wiggins
WRITER: D. Wiggins
PUBLISHERS: PRI/Tony Toni Toné, ASCAP
Motown 1289 (c/o PGD) (cassette single)

Talented, jazz-leaning artist has a solid chance to entrench himself at R&B radio with this sultry, slow jam, on which he is joined by Tony Toni Toné and rapper E-40. The groove is the prominent old-school sound to the max, with lush instrumentation sweetened with subtle horn flourishes and bluesy guitar licks. Dim the lights and chill...

MARY WILSON U (no timing listed)

PRODUCERS: Mark Sexx, Groov-E
WRITERS: E. Robinson, M. Skeete, W. Bush
PUBLISHERS: Robinson/Skeete, BMI

Contract/80 West 2114 (CD single)
Wilson is in excellent voice on a lazy-paced hip-hop/soul jam that is not worthy of her gifts. Still, she makes the track work, bending the overly simple lyrics into virtual street poetry, while producers Mark Sexx and Groov-E dress her in horn samples and wah-wah funk guitar riffs. A half-dozen remixes are cast mostly in a mold akin to singles by Faith Evans and Mary J. Blige, which should bring Wilson to a whole new generation. If only she had a meatier song to chew on. Contact: 610-940-9533.

THE GAP BAND Got It Goin' On (3:40)

PRODUCERS: Steve "Silk" Hurley, Kelly G., DJ Spen, Victor Cedeno
WRITERS: R. Calhoun, C. Wilson, V. Young
PUBLISHERS: C. Dub/Rajaca, BMI

Raging Bull 9123 (CD single)
Venerable funkateers are back in action with a rugged, jeep-ready anthem that keeps in step with the hip-hop generation. The twist is the act's assured,

seductive vocals, which are far more knowing and mature than any other young Turks they will encounter on the street. A solid production posse led by Steve "Silk" Hurley has a field day with the act, wrapping its voices around a hook that you will be singing along with before the single fades to close. Urbanites should first have a wiggle with DJ Spen's hand-clapping 92Q remix. It's da bomb.

COUNTRY

▶ ALAN JACKSON Tall, Tall Trees (2:27)

PRODUCER: Keith Steagall
WRITERS: G. Jones, R. Miller
PUBLISHERS: Trio/Fort Knox, BMI

Arista 2879 (c/o BMG) (7-inch single)
The Country Music Assn.'s newly annointed entertainer of the year recorded this George Jones/Roger Miller-penned gem for inclusion on his new greatest-hits collection. The result is yet another in a long line of solid hit singles. Jackson's vocal evokes the right combination of devotion and playfulness on this tune about a man who promises his love everything from a big mansion to tall, tall trees. This single is sure to push country radio's buttons in all the right ways.

▶ CONFEDERATE RAILROAD When He Was My Age (3:15)

PRODUCER: Barry Beckett
WRITERS: K. Chesney, D. Lowe, B. Lawson
PUBLISHERS: Acuff-Rose/Laci Morgan, BMI; Collins Court, ASCAP

Atlantic 6499 (7-inch single)
Danny Shirley and pals slow their usually raucous pace on the latest offering from their fine "When And Where" album. The lyrics are in a vein similar to "Daddy Never Was The Cadillac Kind"—as a son reflects on his father's life and virtues—and it is equally as moving. The words evoke warm and loving visual images, while the production is gentle and understated. As usual, Shirley's vocal is right on target.

▶ CLINT BLACK Life Gets Away (2:58)

PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholas, T. Schuyler
PUBLISHERS: Blackened/Irving/EMI-Blackwood/Bethlehem, BMI

RCA 64442 (c/o BMG) (7-inch single)
This is a song that sounds better and better with repeated listening. The production by Black and James Stroud is lively with an anthemic feel, but the meat of the song is in the undeniable truth of the lyrics: "Life gets away from us all."

RHONDA VINCENT What More Do You Want From Me (2:35)

PRODUCERS: James Stroud, Richard Landis
WRITERS: B. Regan, M.D. Sanders
PUBLISHERS: AMR Publications/MCA, ASCAP

Giant 7664 (c/o Warner Bros.) (CD promo)
Rhonda Vincent has one of the strongest, clearest female voices among country music's new crop of talent, and this single from her forthcoming Giant collection, "Trouble Free," is a great showcase for her distinctive sound. Radio should give this a listen.

ROCK TRACKS

▶ BOB SEGER & THE SILVER BULLET BAND Lock And Load (4:15)

PRODUCER: Bob Seger
WRITERS: B. Seger, C. Frost, T. Mitchell
PUBLISHER: not listed

Capitol 10283 (c/o Cema) (cassette single)
The first peek into Seger's new "It's A Mystery" proves that he is still capable of kickin' out a rocker with sharp teeth. Although there are few musical surprises here, it is as pleasing as can be—from the pensive lyrics and the sing-along chorus to the steady blend of guitar crunching and crisp backbeats. Forceful enough to hang tough at album rock radio, but poppy enough to make the grade with triple-A programmers.

CITIZENS' UTILITIES Chemicals (no timing listed)

PRODUCER: Phil Ek
WRITERS: Citizens' Utilities
PUBLISHER: Idarado, BMI

Mute America 7005 (7-inch single)
This off-center modern rock offering begins with a whimper and ends with a bang. Whiny vocals are quickly joined by a loud flurry of aggressive guitar riffs, which relentlessly rattle throughout the track. Don't overlook the flip side, "Blood Bath."

IRON MAIDEN Man On The Edge (no timing listed)

PRODUCERS: Steve Harris, Nigel Green
WRITERS: Bayley, Gers
PUBLISHER: not listed

CMC International 95091 (CD single)
The now-indie-distributed Iron Maiden is still heavily invested in the harder edge of rock. Racing rock rhythms roll over an intense vocal, to produce a song that will please even the choosiest of headbangers. From the band's CMC International debut, "The X Factor."

THE RENTALS Friends Of P. (3:31)

PRODUCER: not listed
WRITER: not listed

PUBLISHER: Powhatan Street, BMI
Maverick/Reprise 7848 (c/o Warner Bros.) (CD promo)
Weezer's Matt Sharp is the mastermind behind this eccentric rock track. An '80s retro synthesizer prominently prances alongside '90s grunge guitars, as indifferent vocals deliver the cheeky lyrics. From the album "Return Of The Rentals."

TOM COCHRANE I Wish You Well (4:24)

PRODUCERS: John Webster, Tom Cochrane
WRITER: T. Cochrane
PUBLISHER: not listed

Capitol 10247 (c/o Cema) (CD single)
On this cut from the album "Ragged Ass Road," heartfelt greetings are sent via genial melodies and good-time guitar riffs on this energetic track. Cochrane's compassionate vocal combines with a blues-filled harmonica to form warm, cuddly music without shame.

A C

▶ TYLER COLLINS Never Alone (Eeyore's Lullaby) (2:52)

PRODUCERS: Michael L. Becker, Marco Marinangelli, Harold J. Kleiner
WRITER: M. Turner
PUBLISHERS: Walt Disney, ASCAP; Wonderland, BMI

Walt Disney 22700 (CD single)
Collins helps to usher in "Take My Hand: Songs From The 100 Acre Wood," an

album celebrating the 70th birthday of Disney's beloved Winnie the Pooh. Collins performs this delightfully innocent, optimistic lullaby with more confidence than revealed on any of her previous recordings. She is supported by soothing orchestration that is carefully measured to avoid sugar overload. One that parents will want to listen to even after they have tucked the kiddies in bed.

▶ JON SECADA WITH SHANICE Si No Te Conociera (4:12)

PRODUCERS: Emilio Estefan Jr., Robbie Buchanan
WRITERS: K. Santander, A. Menken
PUBLISHER: not listed

EMI-Latin/SBK 10442 (c/o Cema) (cassette single)
Sharp ears will recall the English-language version of this power ballad from the soundtrack to "Pocahontas," titled "If I Never Knew You." In any language, this is romance of the highest order, performed to appropriate acrobatic effect by Secada and Shanice. But in Spanish, the lyrics take on more sweeping grandeur to match the melodrama of Emilio Estefan and Robbie Buchanan's production. A simply lovely moment from Secada's new Latin collection, "Amor."

▶ BILLY PRESTON Being With You (4:12)

PRODUCER: not listed
WRITER: B. Preston
PUBLISHER: Prestige, BMI

NGM/Pepper Co. 002 (c/o AEC) (CD single)
It has been more than a hot second since Preston has graced radio with a musical pearl as appealing as this. His instantly recognizable voice flexes with an ease that only comes with experience and maturity over a quietly shuffling pop/soul rhythm foundation. The arrangement is fattened with blues-enriched piano lines and silky strings. In a perfect world, R&B radio would be on this jam outta da box. But the truth is that this single is too sophisticated to fit into the format's parameters. Adult-driven pop programmers with a memory for Preston's illustrious history are more likely to embrace it first.

★ JONATHA BROOKE & THE STORY Nothing Sacred (4:05)

PRODUCER: Alain Mallet
WRITERS: J. Brooke, A. Mallet
PUBLISHERS: Dog Dream/MCA, ASCAP

Blue Thumb/GRP 5198 (c/o Uni) (CD single)
Singer/songwriter Jonatha Brooke emits a soul-searching vocal that pierces through this sweeping production. Sparse guitar riffs and gentle keyboards form lush harmonies that seem almost effortless in creation. From the album "Plumb."

RAP

THE CLICK Hurricane (4:05)

PRODUCER: Studio Ton
WRITERS: M. Whitmore, E. Stevens, B. Jones, D. Stevens, T. Stevens
PUBLISHERS: Zomba/Tone Only/E-40/B-Legit/D-Shot/Suga T, BMI

Jive 42334 (c/o BMG) (12-inch single)
This uptempo track swirls through lightweight rap territory, as a jumpy bassline and sassy backing vocals captivate the senses. This single should click with rap-friendly radio programmers. From the forthcoming album "Game Related."

▶ DOUBLE X Stop That Playin' (3:52)

PRODUCER: Double X
WRITERS: R. Howell, B. Coleman
PUBLISHERS: Headcrack/CRK, ASCAP

Atlantic 2254 (12-inch single)
Radio programmers should not think twice about playing this melodic rap track, which sounds like Double X was heavily inspired by the Naughty By Nature posse. Fervent crowd chants combine with a crafty rap to form one of the catchier rap songs of the year.

THE GRENCHE Saturdays (3:44)

PRODUCERS: Overdose, The S.O.C.
WRITERS: P. Thomas, Overdose, D. Foreman, M. Settle, E. Shepherd
PUBLISHER: not listed

Lava 2249 (c/o Atlantic) (12-inch single)
Old-school R&B and gangsta rap unite on this slick offering. A raspy rap vocal contrasts sharply with the mellower backing vocalist, but the flow remains smooth and serene. This is one good Grench.

NEW & NOTEWORTHY

embrace this winning jam.

BECKY SHARP Beach Ball (3:21)
PRODUCERS: Robinson/Mills, Becky Sharp
WRITER: Becky Sharp
PUBLISHER: not listed
Way Cool Music/MCA 3518 (c/o Uni) (cassette single)
This driving, guitar-anchored ditty christens MCA's new subsidiary, Way Cool Music, with a resounding bang. The band hails from Baton Rouge, La., and appears likely to conjure up fond comparisons to comrade punk outfit Superchunk. However, Becky Sharp frames its frenzied guitar attack with a pure-pop melody and a hook that lingers in the brain long after the feedback has faded. It is an easy bet that rock radio is going to nosh on this one for weeks to come—but the real money should be on the amount of time it will take for top 40 programmers to

CHAZZ A Mover La Colita (no timing listed)
PRODUCER: Chazz
WRITER: not listed
REMIKERS: Armand Van Helder, Elevatorman, Marc "DJ Stew" Pinnone, the Star Boys
Logic/Bold! 4782 (c/o BMG) (CD single)
There is already widespread crossover radio and mix-show interest in this crazy-catchy, salsa-spiced dance anthem, which was a recent pop and club smash throughout the U.K. and Europe. With a batch of solid remixes by some of the international dance circuit's top producers, this brisk and refreshing l'il gem is a sure-fire smash among those who live to twirl twitches. Passage into pop waters as a novelty item appears likely.



MUSIC

CARLOS SANTANA: INFLUENCES
DCI Music Video
60 minutes, \$19.95

Guitarist Carlos Santana invites his fans on a nostalgic musical journey of praise for three artists who greatly influenced him: Bola Sete, Gabor Szabo, and Wes Montgomery. The program is divided into three parts and features Santana playing the role of commentator to archival footage of his mentors in concert and various jam sessions, and providing specific examples of how each artist's craftsmanship is manifested in his own music. As well as looking back, Santana also provides viewers with a taste of his latest artistry by way of several brand-new pieces. Video debuts in the midst of Santana's tour and soon after the release of Legacy/Sony's three-CD boxed retrospective. (Contact: 800-327-7643)

A SPECIAL EVENING WITH TONY BENNETT
Consumer Video Marketing
50 minutes, \$19.95

A blast from the past, this video captures a youthful Bennett in a performance celebrating his 25th anniversary as a cabaret singer with classics from the likes of Richard Rodgers, George Gershwin, Cole Porter, Duke Ellington, and more. Shot at the Bottom Line in New York, the concert features the swooning "I Left My Heart In San Francisco," "Funny Valentine," "One For My Baby," and 11 other numbers. The evergreen Bennett is one of the rare artists who appeals to a broad gamut of fans, and this video—atmospheric piano and all—offers particular appeal to the longtime, sentimental members of the club. Contact: 800-66-MUSIC.

HEALTH/FITNESS

GOLD'S GYM: CARDIO MIX
PPI Entertainment Group
68 minutes, \$14.98

One of the best-known sweatshops in the business brings its hardcore muscle-pumping atmosphere to video with this hearty aerobics class. The program, which is led by five enthusiastic Master Aerobics instructors, features three 20-minute segments that offer different types of training and technique. The video has an eye-catching cover with a Day-Glo sticker that advertises coupons worth more than \$200 inside. Also new from PPI is "Gold's Gym: On Target," which comprises four complete workouts that target the upper body, lower body, flexibility, and aerobics. (Contact: 201-344-4214)

GROWING YOUNGER: A PRACTICAL GUIDE TO LIFELONG YOUTH
Time Life Video
55 minutes, \$19.99

Video incarnation of Dr. Deepak Chopra's intensive guide to agelessness is a streamlined, albeit sometimes oversimplified, version of his more cumbersome Time Life multimedia kit. Program begins with Chopra talking about the three types of ages—chronological, biological, and psychological—and segues into specific instruction on the seven steps toward vitality: understanding your individual body type, eating properly, getting restful sleep, getting the proper exercise for a given body type, reducing stress levels, building nurturing relationships, and becoming more adaptable to change. It comes with a 44-page workbook that is as interesting as the video itself. (Contact: 800-621-7026)

BODYSHAPING: STEP AEROBICS
ABC Video
35 minutes, \$12.95

ESPN's "BodyShaping" series provides a variety of custom workouts for every fitness interest, and its step-aerobics program is a tough contender that emphasizes total body toning via a complete cardiovascular routine. The "BodyShaping" programs are

all shot on exotic beaches, and this thorough edition is no exception. Cross-promotional efforts between ABC Video and ESPN and ESPN 2 should help encourage fitness buffs to check out the videos at retail, and the "BodyShaping" series—which is seeing its first video incarnation—also includes "Hips, Thighs & Buns," "Arms, Chest & Shoulders," and "Abs."

DOCUMENTARY

TRAILSIDE: MAKE YOUR OWN ADVENTURE
New Media Inc.
30 minutes each, \$19.98 each

The third season of New Media/Backpacker magazine's inspiring tributes to the great outdoors comes to video in all its splendor. Each title debuts on video as soon as it has its initial run on PBS, beginning with "Trekking In Iceland," "Whitewater Canoeing The Chattanooga River," and "Mountaineering The Grand Tetons." As with the previous "Trailside" releases, these new incarnations celebrate the joy of exploration and discovery with expert instruction on various trails and treks, advice on proper gear, and more. (Contact: 800-TRAILSIDE)

VARGAS GIRLS: THE ESQUIRE MAGAZINE IMAGES OF ALBERTO VARGAS
White Star Video/Kultur International Films
55 minutes, \$19.95

Resonating a sex appeal that whispered rather than shouted, the women immortalized by Alberto Vargas in the pages of a then-fledgling Esquire magazine in the '40s came to represent a particular place in time in the U.S. German filmmaker Wolfgang Haster's documentary explores the world of the artist, whose airbrushed images perfected a sultry beauty and did much to advance the popularity of the pin-up girl. Today a genuine Vargas is worth \$2,000-\$3,000, but fans can view a kaleidoscope of his best-known images and hear commentary from Esquire editor in chief Edward Kosner, Playboy magazine founder Hugh Hefner, and more in this well-crafted video. (Contact: 908-229-2343)

THE PIN-UPS: A PICTURE HISTORY OF AMERICA'S DREAM GIRLS
New Video Group Inc.
60 minutes, \$19.95

From Marilyn Monroe and Brigitte Bardot to Madonna and supermodel Naomi Campbell, the mystique of the glamour girl has been both a precursor to and a result of the national consciousness throughout history. This joint production between Showtime Home Entertainment and French company Canal Plus cleverly weaves a compilation of siren-filled film clips, archival historical footage and stills, posters, and commentary that examines the trend from the fresh-faced girl-next-door pinup to today's more hardened, often-sneering bombshells. A fascinating lesson in history, culture, and fashion. Contact: 610-645-5156.

THEATRICAL

EXPLOSIVE SHORTS
Jewell Productions
110 minutes, \$19.95

Campy video cover depicting two leather-clad preteens armed with video cameras is only a taste of the weirdness to come in this unusual project, which gathers short films made entirely by young people, ages 12-22. Although the subject matter of most of the films is not unabashedly pubescent—it ranges from the rampage of a bloodthirsty blob of Jell-O to space aliens to Rover the driving dog—and production techniques range from poor to mediocre, a fresh essence does rear its head among the absurdity. "Explosive" producer Eric Jewell promises this is just the first volume of glorified home movies, so stay tuned. (Contact: 800-211-4358)

INSTRUCTIONAL

THE ROAD TO COLLEGE: A FINANCIAL AID PRIMER
Pacific Media Concepts
58 minutes, \$29.95
Produced by Morgantown, W.Va.'s

WNTB-TV, this video takes a realistic look at the often-confusing conundrum of college admission and the process of qualifying for and receiving financial aid. Geared toward parents and teens, the program features a host of interviews with parents, college grads, and even former First Lady Barbara Bush in what looks like a public service announcement. Although the producers clearly did their homework, the video's production values are so shoddy that more often than not viewers will find themselves straining to hear the narration. This one is clearly not ready for consumer consumption. (Contact: 800-438-7000)

YOU CAN HEAL FROM CHILD ABUSE
Reclaiming Inner Territory
60 minutes, \$29.95

A victim of incest who now uses her experience and claimed clairvoyance to help other survivors of child abuse conducts a frank interview about the various types of abuse (physical, emotional, spiritual, mental, among them) and how damaged adults can heal their inner child, as well as help educate others about the dangerous affliction. There's absolutely nothing fancy about this program, as the interviewee assesses a cornucopia of illnesses that can ensue from child abuse as if she were reading from a textbook. The video, whose production values are less than professional, is better suited to libraries and schools than retail outlets. (Contact: 408-457-2365)

THE BASICS: BECOMING A HARD TARGET
King's Media Associates
40 minutes, \$29.95

Low-budget production seeks to teach women practical safety techniques and basic exercises that will help them to become less susceptible targets for muggers and worse. A female narrator leads an informative yet blandly presented crash course in developing awareness of surroundings, building confidence, and intruder-proofing the home. The tips are delivered with straight narration and interviews with police officers, as well as examples and short viewer exercises. "Becoming A Hard Target," which seems better-suited for schools and libraries than individual consumers, is the first in a series of women's self-defense programs from King's Media. Contact: 805-644-4562.

SPORTS

THE BEST OF BOBBY ORR

PolyGram Video
80 minutes, \$19.95
Near feature-length retrospective of one of hockey's greatest sons spans 10 years, 18 records, two Stanley Cups, and some incredible moves on the ice. Defenseman extraordinaire Bobby Orr began his affiliation with the Boston Bruins in the 1966-67 season and continued to set new standards for the game throughout his career, including most points in one season, most assists in one season, and most goals in one season. All his greatest moments are captured here in this hockey-lovers paradise via game footage, commentary, and interviews with Orr and some of his contemporaries. Video is the latest product of PolyGram's recent partnership with the National Hockey League.



UNSTRUNG HEROES

By Franz Lidz
Read by John Turturro
The Publishing Mills
3 hours (abridged), \$16.95.

The success of the current movie adaptation of this book should ensure good sales for the audio version, which is read by the film's star, John Turturro, and features cover art from the movie. Turturro gives a fine, heartfelt reading of Lidz's memoirs, which—like life itself—are by turns comical and poignant, as he describes growing up surrounded by eccentric uncles and a mother slowly dying of a terminal illness. Lidz's insights into family relationships are both deeply personal and universal; listeners will surely recognize aspects of their own families in Lidz' colorful reminiscences.

THE SNARKOUT BOYS & THE BACONBURG HORROR

By Daniel M. Pinkwater
Read by the author
Dove Audio
3 hours (unabridged), \$12.95.
Pinkwater, a commentator for "All Things

Considered," again displays his delightfully skewed sensibility on this, his sixth audiobook for Dove. Pinkwater's unique comic vision is difficult to describe; suffice it to say that this quirky, hysterically funny audio will have great appeal for fans of "Northern Exposure," "Bullwinkle," "The Hitchhiker's Guide To The Galaxy," and other eccentric creations that turn reality on its side. The story takes place in the outwardly normal town of Baconburg, which includes among its denizens a werewolf, a guru, a master criminal, a really bad poet, a man obsessed with avocados, and three teenage B-movie buffs. One advantage is that this is a long story, rather than a novel, so it fits unabridged onto two tapes.



ROCK EXPEDITION: THE 1960s

SOUL EXPEDITION: THE 1960s

Compton's NewMedia
Hybrid PC/Macintosh CD-ROMs, expected retail \$29.95 each
Retro-grooves meet future technology as software publisher Compton's makes its "enhanced CD" debut in partnership with vaults-specialist Rhino Records. From Sonny & Cher ("I Got You Babe") to Sam & Dave ("Hold On! I'm A Comin'"), each 10-track '60s compilation dishes touchstone tunes from the era—love 'em or leave 'em, everyone can sing 'em. But there's more here than meets the ear, of course. Pop the discs (which play back on any audio CD deck) into a CD-ROM drive and one can also see short biographies, discographies, interviews, trivia contests, and "where are they now?" updates. There's also some swell vintage performance footage, though it's small as a postage stamp and quick as express mail. Aimed at record stores (in jewel boxes) and computer stores (in big boxes), the mass-appeal titles promise to resonate most profitably with the scores of new computer owners looking for something adult-skewed that also grooves, babe.

IN PRINT

ROCK & ROLL: AN UNRULY HISTORY

By Robert Palmer
Harmony Books, \$40

THE STORY OF ROCK 'N' ROLL

Consultant Editor: Paul Du Noyer
Music Book Services, \$19.99

Robert Palmer's book, like the recent PBS television series that inspired it (Billboard, Sept. 30), purports to embrace a vertigo-inducing range of music in search of the "unruly." Over the course of that journey from the '50s to the present, the writer's narrative returns to certain topics and music.

One such subject is the coalescing of various musical styles into rock'n'roll; for example, who popularized what influences, and what could be tagged the first rock'n'roll record. (Two of Palmer's suggestions are Carl Perkins' "Blue Suede Shoes" and Trixie Smith's "My Man Rocks With Me (With One Steady Roll).")

As for Palmer's musical search, out of ten chapters and three "umbrella" essays, only three are not devoted to R&B and black music, and, of those, two are on '70s punk and one is on '90s alternative rock. Are we missing something here? It's one thing to focus on "creative flashpoints," and another altogether to suffer from tunnel

vision. The book would have gained much by not rehashing stories that many of us have read about before. (Does the world really need another chapter on Lou, Patti, and CBGB?)

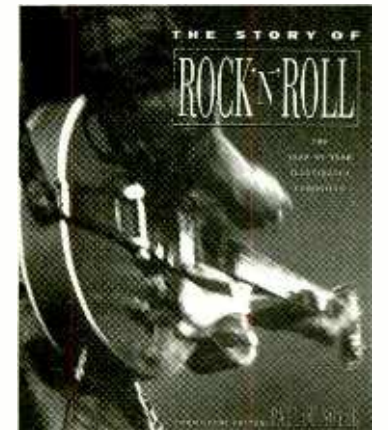
One of the most interesting entries is the essay delving into Cuban and African rhythmic traditions, such as son and clave, which—in a curious digression—tells the story about Sun Studios founder Sam Phillips trying to call Fidel Castro in 1960. It's here that the author's thumbnail-sketch approach works best.

Citing a number of thriving genres and styles across the world, Palmer concludes that local music traditions are becoming richer, instead of homogenized. However, considering the rate at which conglomerates are treading into the "global market," the odds of a rich, divergent musical culture are looking grimmer by the minute.

Next to "The Story of Rock 'n' Roll," Palmer's book is positively wealthy in nuance and intent. "The Story," a yearbook-styled volume, dictates a basic history, assuming a very low knowledge of music on the part of its readers. The subject is not always music; some pages are devoted to crazes of the decade in question.

Even though this book is published by a U.S. company, its perspective is definitely U.K., whether it's spelling, chart references, or a fixation with uniquely British phenomena, such as summer-festival vagabonds known as Crusties.

However, like a yearbook, this "Story" doesn't offer much in the way of imaginative writing or expansive subject matter (or eye-friendly pages). But if you're only looking for a reference of the lowest common denomina-



tor, this may be it. A graduation to Palmer's book would probably be in order—and quickly at that.

BETH RENAUD

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(Continued on next page)

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VERVE'S '40s MERCURY BOX

(Continued from page 13)

singer/saxophonist Eddie "Cleanhead" Vinson; New Orleans pianist/vocalist Roy Byrd (known in later years as Professor Longhair); Duke Ellington's cornetist Rex Stewart and trumpeter Cootie Williams; and drummer Buddy Rich.

The 172-track package includes 25 previously unreleased sides and more than 100 never before issued on CD.

Verve—which won best-package Grammys in 1994 for "The Complete Billie Holiday On Verve 1945-1959" and in 1995 for "The Complete Ella Fitzgerald Song Books"—has housed its musical treasures uniquely: The CDs, which come in individual paper sleeves like the ones that protected 78 rpm records, are contained in a molded plastic box designed to resemble a '40s-vintage table-top radio. The familiar label logo, of the Greek god Mercury, is incorporated as part of the "radio" grille design.

"This is really the caper to a series of releases that we've been putting out all year," says Verve director of catalog development Michael Lang.

The Mercury box was researched and compiled by Kiyoshi "Boxman" Koyama, a prolific Japanese jazz journalist and archivist who has compiled Clifford Brown and Roland Kirk boxed sets, a mammoth set devoted to Keynote Records' entire output, and single-CD series of the complete recordings of Dinah Washington and Sarah Vaughan for PolyGram.

"He was the instigator—this was his baby," Lang says of Koyama, who sought to produce a set similar to the multi-LP "Mercury 40th Anniversary V.S.O.P.," a collection of previously unissued material he created in 1985.

For "Blues, Boogie, And Bop," Lang says, "the idea was to concentrate on the first blues, R&B, and jazz artists that Mercury signed in the middle of the '40s, and in most cases present their complete output, which also happened to fall within the decade of the '40s." (The set also includes a 1951 session by Ammons that completes his label discography.)

"Mr. Koyama presented us with finished music," Lang adds. "We were frankly honored to be asked to do the other part of it—to create the package and the booklet and the whole feel of the package. Heretofore, he's always worked independently, to great success, so it was pretty cool."

The package was the inspiration of designer Giulio Turturro, who, Lang

says, "had this marvelous book of collectors' radios, this color book that he had picked up, and we all oohed and aahed over how neat these old radios used to look, and it just kind of grew from there.

The set also includes an illustrated 82-page book with notes by Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers University's Newark, N.J., campus, and Houston educator and writer Lorenzo Thomas, plus complete discographies.

"Blues, Boogie, And Bop" will carry no suggested list price. Lang says that he believes most retailers will sell the package for \$15-\$16 per CD, which would put the price for the box between \$105-\$112.

Lang admits that the elaborate packaging for the box is reflective of the fact that it is a tough sell.

"This is truly esoteric music," Lang says. "This is not Ella Fitzgerald. My thought here was, 'Well, then let's make the package something that the people who appreciate collectibility or collector's items, [and] people who appreciate unique design, might take a chance on and buy, whether or not they know who Eddie "Cleanhead" Vinson was.' This is one of the few sets that I've done where I feel that the package is driving it."

Says Ron Bierma, manager at the Jazz Record Mart in Chicago, "It's something that our [hardcore] customers are very interested in. It's a cool package. I just don't know if we'll sell that many of them."

No major marketing flourishes are planned for the set, outside of an intensive publicity campaign, which began when Verve serviced the collection to journalists in September.

Lang says, "We rely on the old press and publicity [angles], because we don't really plan to do a lot of consumer advertising on a piece like this. For one thing, it is a very narrow market that we're dealing with, and the people who are interested in this music... the grapevine takes care of."

Verve has already issued a 16-track single-CD commercial sampler from the boxed set.

The 20,000-unit edition will be divided between domestic and international markets. "Blues, Boogie, And Bop" is already available in Japan. Lang says, "We want to give our Japanese markets this window of opportunity to sell it without being immediately inundated with imports."

LAVA WEAVES A NEW 'TAPESTRY'

(Continued from page 45)

Curtis Stigers, "Home Again." According to Flom, Lava plans to release the Eternal track as a single simultaneously with the album's release.

The producers include Nigel Lewis, David Foster, Keith Thomas, Curtis Stigers & Stewart Lerman, Richard Marx, Emosia & C.P. Roth, Arif Mardin, Scott Hendricks, Janis Siegel, Alan Paul, Cheryl Bentyne, and Tim O'Brien. Among the promo efforts is a Lifetime cable network special on the making of the album, which will be telecast beginning Nov. 14.

The importance of the album to EMI Music is underscored, Lamberg says, by the role it played at the publisher's recent international management directors' meeting in Los Angeles. A presentation alerted the 25 managing directors to the album's content and

promotional plans, including coordination between EMI Music Publishing reps and local WEA labels.

Although not all territories will have the album by Oct. 31, it will be available worldwide before the end of the year.

As for Carole King's involvement in the project, Lamberg says that while she no longer writes for EMI, she has "heard and seen everything, and we're keeping her in the loop." She is the sole writer on seven songs; the others were collaborative efforts with Toni Stern, Gerry Goffin, and Jerry Wexler.

Lamberg adds a happy music-publisher note with regard to royalties. "The original deal for these songs was typical of that era. We've got 100% of the publishing. She remains one of EMI Music Publishing's top money earners."

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They Do. WKQX (Q101) Chicago morning man Lance of the "Lance And Stoley Show" recently proposed to midday host Samantha James on air during his morning show. Better than a ratings bonanza, she said, "Yes." The couple will be married in August.

ABC Draws New Blueprint For Album Rock Format

BY DOUGLAS REECE

LOS ANGELES—ABC Radio Networks is looking to add zest to the life of album rock by creating an updated version of the format with greater programming depth and variety.

Lee Abrams, managing director of rock at ABC Radio Networks, and Ted Bolton, president of Bolton Research Corp., have unveiled plans for "ABC Deep Cuts Format," an adult progressive album rock format that it intends to launch Jan. 21.

Abrams, an album rock architect of the '70s and creator of the hard rock Z-Rock format of the '80s, says the new format will attract disenfranchised baby boomers who are burned out on the song repetition and lack of passion at most album rock stations.

As an example of this rote programming, Abrams says research reveals that only three of Dire Strait's 70 tracks are getting regular airplay in most markets.

Abrams calls ABC's new format "evolutionary, not revolutionary," and says it will program deeper album cuts of artists already familiar to the 30-plus audience.

Included in this group are such heritage acts as Bruce Springsteen, the Beatles, and Pink Floyd. However, such "sophisticated '80s bands" as U2 and Sting and such newer mainstream artists as the Dave Matthews Band and Seal are also expected to find their way onto the playlist.

To increase the variety of the new mix, ABC also intends to add a dash of reggae, blues, and early new wave. "Out of every 1,000 of those songs, 999 don't work," Abrams says. "Our job will be to find a balance that will give us an eclectic edge."

In Bolton's search to find that edge and answer other paramount questions, an inclusive multiple-market telephone survey and headset music testing are being developed. Bolton hopes this research will help the network discover which records work together, the weaknesses of classic rock stations, the defining traits of audience members, and what ABC should name the format.

Until testing is completed, however,

NETWORKS & SYNDICATION

several questions remain. The amount of new artists to get airplay is still vague and estimated between 20%-40%. This percentage will fluctuate depending on the number of new acts that programmers feel are suited to the format, according to Abrams.

The personality of the new format is also being defined. "It will be pretty upbeat and more 'in your head' than 'in your face,'" Abrams says. "There's two things we want to stay away from: being either too elitist or too spacey. We want it to be upbeat in a casual way."

So far, ABC executives are confident the format is a potential No. 1 candidate in larger markets' important 25-54 demo.

Although no stations have committed to the format yet, Abrams hopes to start 1996 with at least 10 affiliates and grow steadily to 100 stations through the year.

As to the success of many classic rockers, Bolton speculates that a lack of alternatives for the over-30 audience is keeping listeners around.

"It's like being in a bad marriage," he says. The listeners come home every night, "and each night they wonder why they bothered."

Denver Facing Glutted Rock Market Homogeny Plagues Once-Distinctive Stations

BY STEVE KNOPPER

Denver's rock radio market, historically unaltering, has literally shattered into format fragments over the past year.

Listeners, label promotion executives, and programmers are working to reassemble the pieces, with some concerned that stations' once-distinctive sounds are merging into one homogenous beat.

Seven Denver stations now spin rock: Triple-A pioneer KBCO and newcomer KXPK compete for older Hootie & the Blowfish fans (although KBCO has recently been airing Foo Fighters and louder guitar cuts); modern rock KTCL is busy beefing up its '80s library; the six-month-old KNRX has a tight playlist of Stone Temple Pilots and new modern rock; KRFX spins classic rock, while sister KPBI recently altered its two-decade-long album rock approach to incorporate more young rock; and KALC (Alice) is '70s oldies.

At times, all seven overlap musically, with a handful of artists, such as Talking Heads, fitting each station's playlist.

Ray Skibitsky, the former KBCO GM who now runs KXPK, says, "If you like this type of music, it's a listener's dream come true."

On the other hand, national triple-A consultant Dennis Constantine, who co-founded KBCO but left in 1993, says, "For a person in a car, it has pretty much become channel surfing. People have lost patience."

If Rocky Mountain listeners are, in fact, disillusioned, it may be a first, with Denver's heralded reputation as a rock leader.

A major part of that heritage comes from KBCO, which opened as a quirky, hippie outpost in 1977 and hit No. 1 in the '80s, helping to pioneer the singer/songwriter-friendly triple-A format. Through the '80s, the station was untouchable—some joked that the only way to get a job at KBCO was if an employee died. The same DJs soothed drivers every day with their familiar voices while carefully breaking new artists, such as Melissa Etheridge and, later, Counting Crows.

KBCO's reign ended with the debut of KXPK (the Peak) in June 1994 as the right station at the right time.

Staffed by scores of former key KBCO employees, the Peak's approach—a cross between triple-A and album with modern rock staples, such as R.E.M., 10,000 Maniacs, Gin Blossoms, and Sheryl Crow—worked better than anyone predicted.

By fall 1994, KXPK had beaten the once-mighty KBCO by 1.6 points in the Arbitron ratings. In that book, KXPK tied for second place in the Denver rock race, pulling a 5.3

share. KBCO slipped to 4.1, down from 5.6 a year earlier. (The market's rock leader has consistently been classic rock KRFX; country KYGO



dominates overall.)

"The Peak did a really great job of plucking cherries from every tree," says John Hayes, PD of modern rock KTCL. "They took some from us, a lot from KBCO, and a few from [KALC]. It's working."

Not that KTCL is taking the Peak's encroachment lightly. The station, which used to boast that it was the only outlet in Denver to spin Nine Inch Nails, has essentially shelved that and other hard-edged bands for a more '80s approach. "We're going at the Peak," Hayes says.

KTCL's move, in turn, opened the door for heritage album rocker KBPI to embrace more modern rock, while sister station, classic rocker KRFX, picked up KBPI's discarded Van Halen and Aerosmith. (Jacor Communications owns KPBI/KRFX and operates a joint sales agreement with KTCL.)

Some locals complain that the Peak's lightning success, with its mainstream appeal, has forced other stations to water down their offerings in light of the competition.

"Basically, what KBCO has done is taken a lot of the fringe element out of the music. They are very focused on the center," Constantine says. "There's no radio station that plays the fringe elements. I can't turn on the radio and hear blues-based and reggae or world music. For me, the real sad part is being a listener here."

KBCO, more than any other area station, has confused its listeners, critics claim. Denver's alternative weekly newspaper, Westword, recently labeled the station "rudderless."

Judy McNutt had been the station's PD for about a year when she left three months ago to join a national music magazine in Nashville. "It's accurate to say that the station went through changes about every month," McNutt says. "From what I've been able to ascertain, the direction they started to go in after I left has already been changed."

VP/GM Mary Rawlins says, "We were never the station you could put a label on. Maybe the station isn't for people who want to keep looking back. We're really talking to people who are vibrant and young and want something new on the radio. KBCO

played James Taylor 18 years ago. Would you like to hear James Taylor on your afternoon drive?"

This swell of change in Denver's rock arena has brought about some interesting side effects. Despite the fact that the triple-A format remains an industry darling, that nearby Boulder, Colo., is the site of the format's annual convention, and that two of the best-known triple-A consultants call the Denver area home, no Denver radio station defines itself as triple-A. The Peak is more of a modern rock station, rooted in such '80s hits as Modern English's "I Melt With You." KBCO, Rawlins says, has shed the triple-A label in order to "go on to the next thing."

And the flux has had a disquieting effect on listeners, who were spoiled by the market's consistency and risk taking. For years, Denver rock radio was anchored by two poles. KBCO, in the middle of the dial, was the rule-breaking innovator that built its loyal



Boulder following into a Denver stronghold. KBPI and KRFX, along with former competitors, such as KAZY, handled harder rock on the right side of the dial.

"I visited the market again recently and had the opportunity to tune around. What I noticed was the sameness," McNutt says. "I found no less than six radio stations that could have been each other. That case could be made for radio in a lot of cities, I suppose, but that's an awful lot."

For Dick Merkle, who has been doing promotion for A&M Records in Denver for 15 years, the day McNutt left was a major turning point. Under her and every previous KBCO PD, a new Van Morrison record, for example, would have been played with little resistance. But now, he says, the station has phased out Joan Armatrading and most of the older folk-rock artists it championed for so long.

"We had to take a couple of steps back and go, 'Whoa, what happened here?'" says Merkle, adding that he's still waiting for the dust to settle under new KBCO PD Mike O'Connor. For Merkle, the increasingly competitive market spells opportunity: More stations will play more of his label's artists.

But, he adds, "It's frustrating at the same time, because I've lost an avenue right here in Denver for certain artists." Even so, "I don't think it's gone for good. When [will it come back?] I wish I could tell you. I wish it was tomorrow."

SUMMER '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '94	Fa '94	W '95	Sp '95	Su '95
NEW YORK—(1)						
WOHT	top 40/rhythm	4.5	4.8	5.4	6.1	6.6
WRKS	R&B adult	4.2	3.8	7.4	6.7	6.1
WCBS-FM	oldies	4.3	4.9	4.6	4.6	4.8
WLTW	AC	4.9	4.4	4.1	4.1	4.7
WSKQ	Spanish	3.4	4.2	4.4	5.0	4.7
WHTZ	top 40	4.6	4.2	4.4	4.6	4.2
WPLJ	top 40	4.5	3.8	3.5	3.6	3.7
WABC	N/T	3.9	4.7	4.1	4.0	3.6
WINS	N/T	3.7	3.6	4.0	3.7	3.5
WQCD	jazz/AC	3.5	3.9	3.3	3.0	3.5
WCBS-AM	N/T	3.1	3.5	3.5	3.2	3.3
WBLS	R&B	4.1	3.8	2.7	2.9	3.2
WXRK	cls rock	3.7	3.3	3.2	3.3	3.1
WMXV	AC	3.4	3.3	2.7	2.6	2.9
WOR	N/T	3.1	3.3	3.0	2.9	2.8
WOXR	classical	2.5	2.7	2.8	2.3	2.6
WYNY	country	1.9	1.8	2.7	2.2	2.4
WFAN	sports	2.8	2.8	2.2	2.5	2.3
WPAT-FM	AC	2.5	2.4	1.9	2.4	2.3
WAXQ	album	1.9	1.8	2.1	2.0	2.0
WQEW	adult std	2.1	1.3	1.8	2.2	2.0
WNEW	album	2.5	2.3	2.1	2.3	1.9
WADO	Spanish	2.1	1.7	2.1	1.6	1.3
WALK-AM-FM	AC	9	10	10	9	10
WLIB	N/T	1.1	1.2	1.0	9	10

Call	Format	Su '94	Fa '94	W '95	Sp '95	Su '95
LOS ANGELES—(2)						
KPWR	top 40/rhythm	5.1	5.4	5.5	5.2	5.3
KLVE	Spanish	2.5	3.0	5.2	4.7	4.8
KROQ	modern	4.6	4.5	4.4	4.4	4.5
KIIS-AM-FM	top 40	4.0	4.1	4.2	4.5	4.2
KKBT	R&B	3.2	3.8	4.0	4.2	4.2
KFI	N/T	4.7	4.6	3.4	3.9	3.9
KRTH	oldies	3.9	3.8	3.2	3.8	3.9
KLAX	Spanish	5.4	5.6	4.5	3.4	3.3
KABC	N/T	3.7	3.2	2.6	3.1	3.2
KBIG	AC	3.6	3.6	3.2	3.2	3.2
KOST	AC	3.8	4.0	4.1	4.3	3.2
KNX	N/T	2.6	2.2	3.7	3.3	3.0
KLOS	album	2.5	2.7	2.3	3.3	2.9
KTWV	jazz/AC	2.6	2.5	2.6	3.0	2.9
KKHJ	Spanish	1.3	1.7	2.2	1.9	2.8
KCBS-FM	cls rock	2.9	2.4	2.4	2.4	2.7
KFWB	N/T	2.3	2.5	2.5	2.4	2.4
KLSX	N/T	2.7	2.4	2.1	2.2	2.3
KZLA	country	2.5	2.3	2.8	2.3	2.3
KYSR	AC	2.7	2.6	2.5	2.9	2.2
KLAC	adult std	1.6	1.7	1.5	2.1	2.1
KKGO-AM-FM	classical	1.9	1.3	1.8	1.5	1.9
KRLA	oldies	1.5	1.5	1.4	1.0	1.7
KXEZ	AC	2.1	1.9	2.1	1.9	1.7
KSCA	album	1.1	9	1.3	1.0	1.4
KBUE	Spanish	9	9	1.0	1.7	1.3
KTNQ	Spanish	2.1	1.8	1.2	1.4	1.3
KWKW	Spanish	1.0	1.5	1.6	1.0	1.2
KMPC	N/T	8	10	8	10	1.0
KVAR	Spanish	—	—	4	1.1	1.0

Call	Format	Su '94	Fa '94	W '95	Sp '95	Su '95
CHICAGO—(3)						
WGCI-FM	R&B	7.4	6.3	6.4	6.0	6.7
WGN	N/T	6.4	6.9	7.1	5.8	6.2
WBBM-FM	top 40/rhythm	4.3	4.3	4.0	3.9	4.5
WUSN	country	4.2	4.1	4.3	4.7	4.2
WVAZ	R&B adult	3.5	4.3	3.9	3.9	4.1
WNUA	jazz/AC	3.6	3.5	3.2	3.5	3.9
WRCX	album	2.8	3.1	3.0	3.1	3.8
WBBM-AM	N/T	4.1	3.9	3.4	3.8	3.7
WLIT	AC	4.2	4.1	4.1	3.9	3.7
WJMK	oldies	2.6	3.1	3.4	3.8	3.4
WQXQ	modern	4.3	3.6	3.7	3.8	3.4
WOJO	Spanish	2.8	2.7	2.7	3.0	3.4
WMAQ	N/T	2.0	2.2	3.6	4.0	3.1
WXRT	album	2.7	2.7	2.8	3.1	2.9
WLS-AM	N/T	3.4	3.5	2.9	3.1	2.8
WAIT	adult std	1.1	1.1	2.4	1.8	2.5
WCKG	cls rock	2.6	2.3	2.3	2.1	2.5
WEJM-FM	R&B	1.5	2.3	1.9	2.3	2.4
WTMX	AC	2.2	2.4	2.4	2.1	2.4
WLUP	N/T	3.2	3.3	3.2	2.4	2.2
WPNT	AC	2.6	2.2	1.9	2.1	2.2
WYSY	'70's oldies	2.4	1.8	1.7	2.1	1.9
WNIB	classical	1.1	1.9	2.0	1.7	1.6
WGCI-AM	oldies	1.3	1.1	1.4	1.4	1.4
WFMT	classical	1.4	1.1	1.3	1.5	1.3
WIND	Spanish	9	1.3	1.1	1.2	1.2
WLS-FM	N/T	8	10	7	6	1.1
WSCR	sports	1.4	1.8	1.6	1.8	1.1
WJJD	N/T	2.5	2.3	1.1	1.0	1.0

Call	Format	Su '94	Fa '94	W '95	Sp '95	Su '95
NASSAU-SUFFOLK, N.Y.—(14)						
WALK-AM-FM	AC	5.3	5.8	6.3	5.7	6.3
WHTZ	top 40	5.5	4.6	5.0	5.1	5.2
WCBS-FM	oldies	4.5	4.1	3.9	4.1	4.6
WOHT	top 40/rhythm	2.3	2.3	2.9	3.8	4.3
WBLI	AC	4.0	3.9	3.6	4.5	4.1
WCBS-AM	N/T	3.7	4.3	3.9	3.8	4.0
WABC	N/T	4.3	5.7	4.6	3.9	3.7
WXRK	cls rock	4.1	3.9	3.5	4.1	3.7
WHLI	adult std	3.9	3.2	3.4	3.2	3.5
WBAB/WHFM	album	3.8	3.6	3.4	3.2	3.4
WKJY	AC	3.0	3.7	3.1	3.1	3.4
WPLJ	top 40	5.4	3.7	3.8	4.4	3.4
WOR	N/T	2.5	3.9	3.0	3.2	3.3
WFAN	sports	3.4	3.7	3.6	3.6	3.2
WLTW	AC	2.5	2.6	2.1	2.7	3.2
WBZO	oldies	2.4	2.6	2.4	2.8	2.8
WMXV	AC	1.9	2.2	2.3	2.0	2.6
WAXQ	album	2.1	1.8	2.3	1.5	2.5
WMJC/WRCN	album	1.8	1.7	1.6	2.1	2.5
WYNY	country	3.0	2.7	3.6	3.1	2.5
WQCD	jazz/AC	3.0	2.5	2.6	2.6	2.3
WINS	N/T	2.4	2.3	2.3	2.3	2.1
WRKS	R&B adult	1.7	1.3	2.6	2.8	2.1
WNEW	album	1.9	2.0	2.4	2.0	1.9
WQXR	classical	2.4	2.2	2.3	2.0	1.7
WPAT-FM	AC	1.8	1.6	1.5	1.4	1.4
WSKQ-FM	Spanish	8	1.4	1.4	1.1	1.4
WBLS	R&B	1.9	1.2	1.3	1.3	1.2
WQEW	adult std	1.2	1.2	1.1	1.0	1.2
WDRE	modern	1.9	1.9	1.6	7	1.0

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	KISS FROM A ROSE ZITZ/SIRE 17896/WARNER BROS.	◆ SEAL 9 weeks at No. 1
2	2	2	22	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	3	3	14	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
4	5	4	20	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
5	4	5	20	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
6	6	8	11	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
7	7	7	11	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
8	8	11	7	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
9	9	13	10	ROLL TO ME A&M 1114	◆ DEL AMITRI
10	13	15	8	RUNAWAY A&M 1194	◆ JANET JACKSON
11	12	10	22	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
12	10	6	18	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
13	16	21	10	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
14	14	12	13	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
15	19	22	7	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
16	11	9	9	CAN I TOUCH YOU... THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
17	18	20	47	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
18	15	17	37	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
19	21	19	27	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
20	20	16	25	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
21	22	24	10	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
22	17	14	15	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
23	23	25	8	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
24	24	30	31	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
25	31	—	2	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	◆ MEAT LOAF
26	25	26	7	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
27	26	28	7	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	1	1	BLESSED ROCKET 2394/ISLAND	◆ ELTON JOHN
29	28	29	12	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
30	30	38	3	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
31	39	37	3	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
32	27	27	22	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
33	NEW ▶	1	1	DO YOU SLEEP? Geffen 19388	◆ LISA LOEB & NINE STORIES
34	32	32	19	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
35	40	—	2	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
36	35	35	15	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
37	38	—	2	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
38	NEW ▶	1	1	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
39	33	31	13	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
40	NEW ▶	1	1	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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If the Seven Mary Three's single "Cumbersome" sounds a bit dark and ornery, blame it on the heat, humidity, and an ex-girlfriend. "Cumbersome" is No. 18 on the Album Rock Tracks chart.

"When we first formed the band, we were down in Florida living with my folks," says vocalist and "Cumbersome" lyricist Jason Ross. "We were writing songs up in the attic of my parents' house, and you can imagine Florida with the heat in the summertime." Not surprisingly, "there's kind of an agitated vibe to [the music]."

More to the point, "Cumbersome" serves as a pointed parting shot: "I have become cumbersome to my girl."

"At that point, I guess I was still struggling with some girlfriend," Ross says. "It just kind of came about. It was one those songs that just sort of arrived. But there was probably some kind of subconscious revenge thing going

on. "I try not to write too much about guilt, more so about forgiveness and kind of overcoming some sort of obstacle. But I think in 'Cumbersome'... I don't think it calls for sympathy, but I think it explains a sticky situation



"I guess I was still struggling with some girlfriend."
—Seven Mary Three

people find themselves in.

"A lot of things you don't think about when you're writing—like the second verse about trying to rebuild rela-

tionships and how that sometimes works and sometimes doesn't. There's just a lot of isolated, really concrete images [in the song about] stages of relationships—of trying to resurrect it, trying to make everything work out OK. And I think as it ends up, the song establishes that there's men and women, and we don't completely understand each other. We're trying to, but there's going to be conflict.

"I don't think it tries to point out any kind of hatred towards the person. But I think it's just like one of those question type of songs—'Well, why wasn't I good enough?'—you know? Because the chorus is basically a series of extremes ('Too heavy, too light/ Too black or too white'), and I think when people are vacillating from one end to the other, there's no middle ground to establish a relationship."

Billboard® FOR WEEK ENDING OCTOBER 21, 1995

Album Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	5	HARD AS A ROCK BALLBREAKER	2 weeks at No. 1 ♦ AC/DC EASTWEST/EEG
2	4	11	7	NAME A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	2	3	11	COMEDOWN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
4	3	1	16	TOMORROW FROGSTOMP	♦ SILVERCHAIR EPIC
5	6	7	6	SIMPLE LESSONS LUCY	♦ CANDLEBOX MAVERICK/WARNER BROS.
6	9	—	2	PERRY MASON OZZMOSIS	♦ OZZY OSBOURNE EPIC
7	5	4	8	ROCK AND ROLL IS DEAD CIRCUS	♦ LENNY KRAVITZ VIRGIN
8	13	15	6	LUMP ♦ THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	♦ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
9	7	6	13	IN THE BLOOD DELUXE	♦ BETTER THAN EZRA ELEKTRA/EEG
10	10	5	17	AND FOOLS SHINE ON SEEDS	♦ BROTHER CANE VIRGIN
11	15	13	20	POSSUM KINGDOM RUBBERNECK	♦ TOADIES INTERSCOPE
12	8	10	10	SMASHING YOUNG MAN COLLECTIVE SOUL	♦ COLLECTIVE SOUL ATLANTIC
13	18	32	3	MY FRIENDS ONE HOT MINUTE	♦ RED HOT CHILI PEPPERS WARNER BROS.
14	16	29	3	GEEK STINK BREATH INSOMNIAC	♦ GREEN DAY REPRISE
15	11	9	11	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	♦ GIN BLOSSOMS A&M
16	12	12	9	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	♦ SOUL ASYLUM COLUMBIA
17	14	8	12	YOU OUGHTA KNOW JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
18	20	22	6	CUMBERSOME AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
19	24	36	3	HAND IN MY POCKET JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
20	21	24	4	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
21	17	14	8	WARPED ONE HOT MINUTE	♦ RED HOT CHILI PEPPERS WARNER BROS.
22	31	40	3	I'LL STICK AROUND FOO FIGHTERS	♦ FOO FIGHTERS ROSWELL/CAPITOL
23	30	28	4	HOOK FOUR	♦ BLUES TRAVELER A&M
24	22	20	21	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
25	28	26	7	SOLITUDE HONOR AMONG THIEVES	♦ EDWIN MCCAIN LAVA/ATLANTIC
26	29	23	24	RUN-AROUND FOUR	♦ BLUES TRAVELER A&M
27	23	18	14	ANTS MARCHING UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
28	33	—	2	RAININ' ROTTING PINATA	SPONGE WORK
29	25	19	16	IMMORTALITY VITALOGY	PEARL JAM EPIC
30	27	21	20	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	♦ HOOTIE & THE BLOWFISH ATLANTIC
31	36	—	2	DROWNING CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
32	32	27	7	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	♦ WHITE ZOMBIE GEFFEN
33	26	16	12	WHITE, DISCUSSION THROWING COPPER	♦ LIVE RADIOACTIVE/MCA
34	35	31	25	LITTLE THINGS SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
35	40	—	2	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
36	NEW	1	1	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	♦ SMASHING PUMPKINS VIRGIN
37	34	35	5	PEACE AND LOVE MIRROR BALL	♦ NEIL YOUNG REPRISE
38	NEW	1	1	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
39	NEW	1	1	THE BREAK EXIT THE DRAGON	♦ URGE OVERKILL Geffen
40	38	34	16	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations and 63 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING OCTOBER 21, 1995

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	10	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	1 wk at No. 1 ♦ THE PRESIDENTS OF THE USA COLUMBIA
2	3	1	11	NAME A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	1	4	9	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
4	5	12	3	GEEK STINK BREATH INSOMNIAC	♦ GREEN DAY REPRISE
5	4	3	14	COMEDOWN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
6	6	6	8	POSSUM KINGDOM RUBBERNECK	♦ TOADIES INTERSCOPE
7	9	15	4	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
8	7	7	9	A GIRL LIKE YOU GORGEOUS GEORGE	♦ EDWYN COLLINS BAR NONE/A&M
9	8	5	18	TOMORROW FROGSTOMP	♦ SILVERCHAIR EPIC
10	11	13	5	I'LL STICK AROUND FOO FIGHTERS	♦ FOO FIGHTERS ROSWELL/CAPITOL
11	10	8	9	TIME BOMB AND OUT COME THE WOLVES	♦ RANCID EPITAPH
12	NEW	1	1	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	♦ SMASHING PUMPKINS VIRGIN
13	14	17	8	WALK THIS WORLD OYSTER	♦ HEATHER NOVA BIG CAT/WORK
14	12	14	6	SIMPLE LESSONS LUCY	♦ CANDLEBOX MAVERICK/WARNER BROS.
15	17	23	5	QUEER GARBAGE	♦ GARBAGE ALMO SOUNDS/GEFFEN
16	13	10	8	ROCK AND ROLL IS DEAD CIRCUS	♦ LENNY KRAVITZ VIRGIN
17	16	11	18	IN THE BLOOD DELUXE	♦ BETTER THAN EZRA ELEKTRA/EEG
18	22	22	19	CARNIVAL TIGERLILY	♦ NATALIE MERCHANT ELEKTRA/EEG
19	15	9	12	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	♦ GIN BLOSSOMS A&M
20	24	27	6	DO YOU SLEEP? TAILS	♦ LISA LOEB & NINE STORIES Geffen
21	27	29	5	CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS	♦ CIV LAVA/ATLANTIC
22	20	20	6	THE HEARTS FILTHY LESSON OUTSIDE	♦ DAVID BOWIE VIRGIN
23	28	38	3	HOOK FOUR	♦ BLUES TRAVELER A&M
24	25	34	3	MORNING GLORY (WHAT'S THE STORY) MORNING GLORY	♦ OASIS EPIC
25	23	25	4	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
26	31	35	4	ONE OF US RELISH	♦ JOAN OSBORNE BLUE GORILLA/MERCURY
27	19	18	8	WARPED ONE HOT MINUTE	♦ RED HOT CHILI PEPPERS WARNER BROS.
28	35	—	2	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
29	NEW	1	1	FRIENDS OF P. RETURN OF THE RENTALS	♦ THE RENTALS MAVERICK/REPRISE
30	26	28	20	SAY IT AIN'T SO WEEZER	♦ WEEZER DGC/GEFFEN
31	18	16	11	GALAXIE SOUP	♦ BLIND MELON CAPITOL
32	21	19	7	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	♦ SOUL ASYLUM COLUMBIA
33	29	32	24	MOLLY ROTTING PINATA	♦ SPONGE WORK
34	37	—	3	BREAKFAST AT TIFFANY'S HOME	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
35	NEW	1	1	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON
36	33	33	17	ANTS MARCHING UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
37	32	26	19	YOU OUGHTA KNOW JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
38	34	30	25	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
39	NEW	1	1	UNINVITED LAUGHING GALLERY	♦ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
40	NEW	1	1	WONDER TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG

ASAHI BEER
TOKIO
HOT
100
ONE HUNDRED

HITS! IN TOKIO

Week of October 1, 1995

- Rock And Roll Is Dead / Lenny Kravitz
- Warped / Red Hot Chili Peppers
- Country House / Blur
- Fantasy / Mariah Carey
- Runaway / Janet Jackson
- Scatman / Scatman John
- Do You Sleep? / Lisa Loeb & Nine Stories
- Fairground / Simply Red
- 3 Is Family / Dana Dawson
- I'll Be There For You / The Rembrandts
- Downtown Venus / P.M. Dawn
- I Could Fall In Love / Selena
- Walk This World / Heather Nova
- To Deseve You / Bette Midler
- Are You Ready? / Pebbles
- You Learn / Alanis Morissette
- Could It Be I'm Fallin' In Love / Regina Belle
- Take Me Higher / Diana Ross
- Hey! Get Out Of My Way / Cardigans
- Shy Guy / Diana King
- Naked / Reef
- Love Love Love / Dreams Come True
- Come Into My Life / Gerry DeVeaux
- Funk It Up / Toshi Kubota
- Hello, Again / My Little Lover
- What's All This About / Linda Lewis
- You Are Not Alone / Michael Jackson
- Ain't No Body / Diana King
- Let It Go / Maysa Leak
- Oh Baby / Great 3
- Lucy's Eyes / Papermoon
- Affection / Jody Watley
- Stereotypes / Blur
- Rough 'N' Smooth / C. J. Lewis
- Checking In, Checking Out / The High Llamas
- Sunday To Saturday / Take That
- Roll With It / Oasis
- You Used To Love Me / Faith
- I Hate To Think / Horizontal Ladies Club
- Wolf To The Moon / Ritchie Blackmore's Rainbow
- Strength / Tohko Furuuchi
- Money / Ragga Twins
- Power Of A Million Lights / E.L.O. Part 2
- I Hear Your Name / Incognito
- Near The Black Forest / Vanessa Daou
- Waterfalls / TLC
- It's A Beautiful Day / Carnation
- Ground On Down / Ben Harper
- Pull Up To The Bumper / Patra
- Seesaw Game / Mr. Children

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Hot 97 Has Hot '95 With No. 1 Book; FCC Eyes Licenses; McGuinn To WDRE

DURING THE SUMMER of '93 WQHT (Hot 97) New York, a once-mighty dance-heavy top 40/rhythm station, bottomed out ratings-wise, crashing to No. 11.

What a difference 24 months makes. In the just-released summer '95 Arbitron ratings, hip-hop mecca Hot 97 snags its first-ever No. 1 finish, moving 6.1-6.6, up impressively from last summer's meaty 4.5. (In the nearby Long Island, N.Y., market, the station jumped 3.8-4.3.)

Hot 97 bumped sister station WRKS (6.7-6.1) for top honors.

KPWR Los Angeles and WGCI-FM Chicago retained their No. 1 positions, respectively (see ratings, page 86).

In other news, the FCC is asking for reasons not to revoke the licenses of seven stations owned by Michael Rice, convicted of 12 felony counts in 1994. The stations are WBOW/WZZQ-AM-FM (the AM was formerly WBFX) Terre Haute, Ind.; KFMZ, Columbia, Mo.; KAAM, Huntsville, Mo.; KBMX, Eldon, Mo.; and KFXE, Cuba, Mo.

Revocation, under a just-released Commission order, would fall on the FCC's policies of "character qualifications in broadcast licensing" and Rice's potential misrepresentation regarding management and operation of the stations. If the FCC decides not to revoke his licenses, Rice still faces a \$250,000 fine.

WWDB Philadelphia was sold to Mercury Broadcasting for \$48 million, from Panache Broadcasting.

PROGRAMMING: WDRE'S PD

Jim McGuinn from KPNT St. Louis is the new PD of modern WDRE Long Island and its WDRE Network, replacing Russ Mottla. Pollack Media Group now consults the station.

With WEZB (B97) New Orleans having announced a segue to news/talk several months ago, crosstown hot AC KHOM (Mix 104) moves to mainstream top 40 under PD Bill Thorman. KHOM is currently jockless outside the drives, but that should change in a few weeks.

Meanwhile, some legendary New Orleans calls resurface in the market, as country outlet KLEB becomes oldies WTIX-FM, under GM/PD Michael Costello, who was a market fixture at crosstown WRNO. Former WRNO personality "Hot" Rod Glenn is doing middays; former WCKW PD Bobby Reno will do afternoons.

Spanish-language WHIM Providence, R.I., has moved from 1110 AM to 1450 AM. The new frequency previously belonged to adult standards/Spanish combo WKRI, which picks up the WHIM calls, staff, and programming.

Louisville, Ky., WDJX PD Bruce Logan is out, in the wake of GM Jim Beard's arrival. Don Christi, formerly PD of WHKO Dayton, Ohio, will be interim PD for a 30-day trial period and may get the gig permanently.

Crosstown, J.J. Duling, most recently PD of oldies WOLL West Palm Beach, Fla., is the new interim PD at top 40 WDJX, following the departure of longtime PD Chris Shebel, who can be reached at 502-636-2355.

A 47-year tradition is scheduled to end Nov. 1, when WLOU (Power 1350) Louisville switches from R&B to religious talk, following its sale to Mortenson Broadcasting. PD Maurice Herod

and his staff are looking and can be reached at 502-499-2827.

Toronto's two top 40/rhythm-crossover outlets, CIDC (Hot 103.5) and CING (Energy 108), end their LMA this week and begin competing again. Liz Janik, who had been working with both stations, will continue to consult Hot 103.5.



by Chuck Taylor
with reporting by Eric Boehlert
and Douglas Reece

Joel Reish exits his position as VP/research and programming at Entercom, as the company discontinues its in-house research department.

At WIZF (the Wiz) Cincinnati veteran PD/air talent Bill Bailey, formerly in mornings at WMXD Detroit, joins as PD/morning man (with sidekick Alturo Shelton). PD Phil Davis becomes MD.

WXWX/WXWZ Greenville/Spartanburg, S.C. afternoon jock Eric Gray has been upped to assistant PD. It's a new position at the 1-year-old outlet. Stephen Grein becomes promotions director.

Former WCUZ-FM Grand Rapids PD Kevin King is the new PD at KDDK (the Duck) Little Rock, Ark., replacing Jan Jeffries, who resurfaces as PD/MD at AC WRMF West Palm Beach. King will handle mornings for now.

Fresno, Calif.'s R&B adult KQEQ (Kickin' 1220) will move to 1210 AM and increase its power by December under PD David Caudillo, formerly known as "Wise Prince D." at former R&B outlet KTAJ (Jammin' 94).

PEOPLE: NYC JERKS?

As WHITZ (Z100) New York looks for a nontraditional morning show to replace John Lander, VP/programming Steve Kingston says he's talking to Select act/movie stars the Jerky Boys about stepping into the Morning Zoo. The suggestion came from, of all people, Mariah Carey, who heard Z100's "no experience needed" promos.

Ex-WGTZ Dayton morning talent Jeff Wicker gets the morning gig at '70s gold WYSY (Y107.9) Chicago, replacing Dan Walker. Meanwhile, WGTZ is auditioning Joe Steele (ex-WZNY Augusta, Ga., and last heard briefly as "Vedder" at WEDJ Charlotte, N.C.).

Changes at WBEB (B101.1) Philadelphia, as Dan Blackman is named new afternoon drive host and Kaylen Cirillo evening announcer. Rick Andrews moves back to overnights, while Chris McCoy and JJ hold morning drive and Donna Rowland middays.

WGRD Grand Rapids, Mich., PD/music director Alex Tear makes the leap to WHYT Detroit as MD, replac-

ing Mark Jackson. No replacement has been named at WGRD, although midday jock Leeann Curtis nabs MD stripes.

Ken Shelton will return to the Boston airwaves as host of the WBOS morning show. Shelton has been at crosstown WZLX and before that was at WBZN for 13 years. Current WBOS a.m. drive host David O'Leary returns to afternoons.

Peter Arnello returns to Dallas as night host on KRBV (V100). He was last at ABC Radio Networks

Doug Gilmore, morning co-host at R&B adult WMMJ (Majic 102.3) Washington, D.C., adds APD/MD duties, which had been held by PD Terri Avery. Crosstown sister WKYS taps Mike Fox from WEJM (106 Jamz) Chicago for P/T work.

KBCO Denver names Keith Cunningham promotions director, from crosstown KALC. He succeeds Lori Martin, who exits. The station also hires night jock Caroline Hurley from WZGC Atlanta. Hurley is not replacing anyone; the move comes as a result of recent shuffling.

Longtime WKRR (Q102) Cincinnati personality Janeen Coyle, most recently with crosstown WCKY, stays in town as the new morning co-host at WGRR (Oldies 103.5), where she joins another former Q102'er (and her husband) Chris O'Bryan.

KPRS (Hot 103) Kansas City, Mo., PD Sam Weaver adds operations director stripes for parent company Carter Broadcast Group, overseeing KPRS and gospel sister KPRT.

Here's the lineup for new top 40/adult outlet KAMZ (93.1 Kiss) El Paso, Texas: Mike Martinez from KFRQ McAllen, Texas; MD/mornings; Roberto Varela from crosstown KJLF-TV, middays; Courtney Nelson from sister KLAQ, PD/afternoons; Anthony Michaels from KLAQ, nights.

WWST (Star 93.1) Knoxville, Tenn., MD/overnight man Tony Castle exits. Operations manager Jim Richards ups morning guy Ron Geronimo to MD and is looking for an overnights. With the station's pending sale to Heritage, the short-term lineup has PD Todd Shannon jumping on the air for middays, while Richards does afternoons.

At KAXT Monterey, Calif., morning co-host Steve Davis goes to afternoons, as his partner, Keith Lynch, and p.m. driver Don Murray exit. Cory Michaels returns to the station for mornings; he had been overseeing a teen anti-substance abuse program.

WABB-FM Mobile, Ala., morning guys Trey Matthews and Chris Smith exit. Across town, Scott Free jumps from nights at WKSJ to middays at duopoly partner WMYC, replacing Mark Andrews, who leaves to become production director at WRNS New Bern, N.C. WKSJ OM Scott Johnson needs a new night jock.

So does WBOB Minneapolis PD Bob Wood, following Danny Zamboni's departure for TV work in Rochester, Minn.

AC WLMX Chattanooga, Tenn., P/T Chuck Bryson goes to middays at top 40 rival WKXJ... Ace Anthony, now doing mornings at WZYP Huntsville, Ala., adds MD duties, replacing Nikki Nite.

Scrap Jackson's Winding Road To KUAM Guam

So who is Scrap Jackson? And how did he end up as the operations director of KUAM (94 Jamz), the first R&B station in Guam—a U.S. territory in the South Pacific, seven hours from Hawaii by plane?

Got a minute?

It all starts with a kid growing up in New York, first with top 40 WABC, next with WKTU (Disco 92) when it exploded in 1978. Paco, Rosko, and G. Keith Alexander become his heroes. Then his parents move him to Lakeland, Fla., at age 14.

Fourteen is a little young to get a first job in New York, but in Lakeland, he can work for R&B WWAB, an AM so small it doesn't have its own sales staff. There's a cash register in the studio. Advertisers drop off copy, get a receipt, and the jock puts on a long record and cuts the spot in audition.

From there, Jackson goes to the University of Florida, working mornings on its rock station, WRUF Gainesville, Fla., and nights on a cable R&B station. Then to weekends at WORL Orlando, Fla., an hour away, while he's still in college.

Duff Lindsey calls him when he's putting WJHM (102 Jamz) on the air in 1988. He becomes morning man Joe Nasty's producer, then sidekick.

Jackson realizes he wants to be a PD, not a jock, so he decides to go to Vanderbilt University and get an MBA in marketing, so that he'll be a better manager. He ends up doing weekends, then afternoons on WQQK (92Q) Nashville.

But his broadcasting classes don't immediately lead him to a PD job, although he does become a programming assistant at WBSL New York in the early '90s. Instead, Jackson ends up creating an MTV show called "Blind Date."

From there, he ends up producing an HBO show called "The Vibe" for Quincy Jones, which runs between movies. Then he starts developing a cartoon show called "Rock & Soul," about Siamese twins—one white, one black—joined at the hip.

"I was living in L.A., seeing the cultures slammed together. There's no management tool for how to react. I saw negativity every day, so I was trying to create some visual cue for young kids in terms of how to relate better to one another." His agent pitches the series to Fox and CBS.

So while "Rock & Soul" is in development, Jackson gets an interview for the job of director of series development for the USA Network. The CBS affiliate meeting is next door. Tom Blaz, owner of Guam's KUAM-TV, is there. Blaz mentions that he has this radio station that needs help.

"When I got out there, I really vibed on the people," Jackson says. "Coming from L.A., which is this very

cold place where people are just out for themselves, this community is just the opposite. I felt this would be a really nice place to live."

Finding other people who feel the same way is a little more difficult. Although Jackson has better money than most medium-market stations to work with, it's hard to fly potential jocks out to interview at \$1,500 a pop. Finally, WGCI Chicago operations manager Elroy Smith, who once tried

to hire Jackson at WILD Boston, hooks him up with WGCI part-timer Frankie Jones. Then with WXYV (V103) Baltimore's "The Jammer," who tells Jackson "If Elroy thinks it's a good idea, I'm there" and shows up in Guam with two suitcases.

KUAM's owners tell Jackson not to be "Joe Mainlander coming in to save the audience." But there is a period of cultural adjustment. "People buy radio time here not because of your ratings. If they got a

rate card two years ago, they expect it to be the same," Jackson says. Walking into a laid-back station, "I was perceived as a total hard-ass," he says. Eventually, he says, the rest of the staff starts to develop his sense of urgency, partly because of the other mainlanders in the building, including promotion director Marty McCoy and mixers Fatbox and Traxx from KPWR Los Angeles.

Jackson tries to foster a sense of community at his station. Several of the staffers share a house, which Jones refers to as "The Real World: Guam." Everybody at the station is encouraged to socialize after work. Jackson's office is equipped with a 31-inch TV and Sega so the jocks will use it as a station lounge.

After several weeks of transition from hot AC to R&B-flavored AC—because listeners there aren't used to abrupt format changes—KUAM becomes "94 Jamz" Sept. 18. Jackson has his staff wear war paint. Scantly clad women pass out fliers. The station starts giving away \$94 once a day-part in a "free money song" contest.

Because Guam has only four FMs, two of which are rhythmic top 40s, KUAM is heavily dayparted. During the day, it might throw in a jazz-flavored record, such as Waymon Tisdale's "Circumstance," although it also plays Luniz and AZ. At night, "we're out of control, and that's the nature of the island. It's a big party place," Jackson says.

Guam has one privately commissioned ratings study. In the last book, the old KUAM had a 10 share while its top 40 rival had a 50 share!

Jackson says he has a mission that goes beyond the ratings. "I want to empower every single person here, whatever level they're on, to be their best and lead by example." SEAN ROSS



In conjunction with this year's Radio Seminar, Billboard presents the following special section, previewing some of the topics to be addressed during the Oct. 12-to-14 event in New York.



Schedule Of Events

THURSDAY, OCT. 12

Noon - 4:00PM

Registration
(7th Floor Foyer)

6:30PM - 9:30PM

OPENING NIGHT COCKTAIL RECEPTION:
Co-sponsored by EMI and MCA with special live performances by Joshua Kadison and Shai
(The Supper Club, 240 W. 47th Street)

FRIDAY, OCT. 13

8:00AM - 4:00PM

REGISTRATION
(7th Floor Foyer)

8:30AM - 10:00AM

BREAKFAST, with special performance by Dre Force/Rhythm Safari/Priority artists Boyz Of Paradize
(The Hard Rock Cafe, 221 W. 57th Street)

10:15AM - 11:30AM

"Group Heads: By Next Year, One of These Men Will Own Your Station."

Hear from radio executives who are aggressively buying stations across the country. What are their strategies? How soon will one of them be your boss?
(Astor Ballroom)

11:45AM - 1:00PM

FOUR SIMULTANEOUS FORMAT SESSIONS

"Modern Rock: Too Good to be True?"

The current industry darling is finally enjoying its well deserved success, but how long can the growth spurt last? Find solutions to the growing pains that are threatening to stunt this format's future.
(Astor Ballroom)

"R&B/Mainstream vs. Top 40/Rhythm-Crossover"

Can these formats co-exist? Is there a way they can benefit from one another?
(Empire Complex)

"Country: The Great Playlist Debate"

The most divisive issues in country right now are playlist size and how quickly to add and drop records. The consultants' rallying

cry is "Slow it down," but is this really in the format's long-term best interest?
(Duffy/Columbia)

"AC and Top 40/Adult: The Fall Test That Shook The World"

Is Michael Bolton still a core artist for AC? Is Collective Soul? See the research that's caused a massive change at Top 40/adult radio this fall. Then discuss how the record community can better meet AC's needs.
(Soho Complex)

1:00PM - 2:15PM LUNCH



Larry Rosin

2:30PM - 3:45PM

"The Mind Of The Female Listener: Unveiling The Mysteries"

Larry Rosin, president of Edison Media Research, offers an exclusive presentation illuminating the differences in the way men and women relate to and process music. Why do women burn slower on music than men? Why do they seem to be more attuned to a rhythmic beat and lyrical content? And what can your station do to capitalize on the differences?
(Astor Ballroom)

4:00PM - 5:15PM

TWO SIMULTANEOUS FORMAT SESSIONS

"Female Programmers: What They Know About Your Audience That You Don't"

Most formats target women, but most stations are still programmed by men. What insights do female programmers have that can help you program a better

station? Hear female programmer respond to Larry Rosin's presentation.
(Astor Ballroom)

"Video Didn't Kill The Radio Star"

A panel of radio-turned-video programmers discusses the synergy between the two mediums. Do radio and video outlets help or hurt each other? What radio programming techniques are working on the video side? What successful video programming tools



Shai

could be adapted to radio?
(Empire Complex)

7:00PM - 10:00PM

COCKTAIL PARTY
Sponsored by Atlantic and Virgin Records
(Astor Ballroom)

SATURDAY, OCT. 14

9:00AM - 12:00PM

REGISTRATION
(7th Floor Foyer)

8:30AM - 9:30AM

BREAKFAST sponsored by BDS
(7th Floor Foyer)

9:30AM - 10:45AM

"Broadcast Data Systems: Looking Toward The Future"
Learn what exciting new developments are in store from the industry's leading airplay-monitoring company.
(Duffy/Columbia)

11:00AM - 12:15PM

THREE SIMULTANEOUS SESSIONS

"Album Rock: Two Faces Of A Format"

As the troubled format faces erosion from all sides, including modern rock, Triple-A and a dozen other permutations, some programmers have chosen to stay the course while others have made a left turn onto the alternative road. Where is album-rock headed, and what can it do to weather the current storm of format confusion?
(Duffy/Columbia)

(Continued on page 90)

Seminar Showcases Highlight Full Slate Of Artists

BY DOUGLAS REECE

In addition to a wide slate of panel discussions and seminars, attendees at the Billboard/Airplay Monitor Radio Seminar will be treated to live performances by some of the most popular acts on Elektra Entertainment and EMI.

This will be a rare opportunity for industry professionals to enjoy music from new albums by featured artists Joshua Kadison, Silk, and Simply Red.

The opening night reception at the Supper Club kicks off with EMI performer Joshua Kadison playing songs from his album, "Painted Desert Serenade," as well as material off his new "Delilah Blue" set. Kadison will be performing with his full band, including bass, drums, organ, guitar and back-up singers.

On the final night, the awards dinner will be highlighted by a double bill performance of Elektra recording artists Silk and Simply Red in the Westside Ballroom.

poignant lyrics, which relate the simple, touching aspects of the human condition. Tracks such as "Jessie" and "Mama's Arms" have resonated with listeners worldwide, bringing the pop/gospel storytelling of the singer/songwriter to critical and public notoriety.

Kadison's debut album, "Painted Desert Serenade," which sold 765,000 copies (according to Soundscan), has also shown



Joshua Kadison



Silk

The Keith Sweat-produced Silk, whose album, "Lose Control," experienced major success on Billboard's Hot R&B Singles charts, will get the night off to a booming start with his energizing harmonies and highly lauded stage performance. Silk's as-of-yet untitled new album is tentatively scheduled for release Nov. 7.

Following the quintet will be Simply Red, the band whose huge success in the mid-to late '80s made them a pop staple at stations around the world. Frontman Mick Hucknall and friends return to America this fall with their new album, "Life," debuting on EastWest Oct. 24. This will be the first chance for many to hear songs from the album, which is already receiving heavy airplay in the U.K.

JOSHUA KADISON

EMI recording artist Joshua Kadison is regarded not only for his soulful, melodic voice and rare songwriting skills, but for his

remarkably brisk sales in foreign markets, going multi-platinum in Australia and New Zealand, and gold in several other countries. Tracks off that album which charted on Billboard's Hot 100 Singles are "Jessie" (No. 26), "Beautiful In My Eyes" (No. 19), and "Picture Postcards From L.A." (No. 84).

His far-ranging success is credited partially to a life spent on the road, where the songwriter developed into an insightful student of life. Having left high school and his Hollywood Hills birthplace after his mother's passing, Kadison travelled the country at age 16, residing in areas as diverse as Nashville, Dallas and Santa Barbara.

The troubadour was eventually discovered by an impressed A&R staffer at SBK's New York office who happened across an unsolicited demo tape from the artist. Kadison was signed to the label in 1992.

"I was so used to being outside whatever was going on, that I didn't

(Continued on page 90)

SEMINAR SHOWCASES

(Continued from page 89)

even think I'd get a record deal, much less have my songs played on the radio," says Kadison. In 1994, he won the BMI Award for "Jessie," one of the most played songs of year.

Recognition has also come from fellow recording artists. Several renown musicians have tipped their hats to Kadison by covering his songs, including artists Smokey Robinson, Najee, Freddie Jackson, Joe Cocker and Billy Dean.

His new, album, which Kadison produced, "Delilah Blue," continues the narrative tradition of his



Simply Red's Mick Hucknall

debut and experiments with acappella, horn sections and psychedelic arrangements. The first single, "Taken On Faith," is being well received by AC and Top 40 stations nationwide.

SILK

Keia Records/Elektra Entertainment singing group Silk has achieved stellar success during its relatively short six-year history. In the vein of Boyz II Men, Jodeci and Shai, the group has distinguished itself as a talented, enduring force in an ever-growing category.

The Atlanta-based quintet was discovered by none other than Keith Sweat, who heard them at a Fourth of July barbecue singing Boyz II Men songs. Sweat, who was instantly impressed with the group's harmonies and versatility, signed the artists to his Keia label and became their producer and co-writer, as well as mentor and friend.

Polishing the young men's original gospel sound into a smooth hip-hop gem, Sweat enjoyed a payoff on his investment with the success of Silk's debut Album, "Lose Control." The album has posted Soundscan sales of 1.7 million, as well as landing in the No. 7 spot on the Billboard 200 chart and No. 1 on the Top R&B Albums chart. From the pure funk of "Happy Days" to the risqué groove of "Freak Me" (No. 13 and No. 1 Hot R&B Singles, respectively), Silk has become synonymous with flexibility.

Never forgetting the importance of setting an example, Silk has also participated in the Atlanta Police Department's "Stars In The Schools," which presented the group with an opportunity to emphasize the importance of stay-

ing in school and away from drugs and violent activities.

Silk consists of Jimmy Gates, Timothy Cameron and Jonathan Rasboro (all former co-workers at their local Atlanta McDonald's); and Gary "Big G" Glenn and Gary "Lil' G" Jenkins, who signed on in 1990 and 1991 respectively.

SIMPLY RED

Simply Red boomed out of the working-class Manchester music scene in the mid-'80s with its pining, eloquent "Holding Back The Years." Since that debut, the band has sold over 13 million records internationally.

Mick Hucknall, who started his illustrious career in, oddly enough, the acerbic punk band Frantic Elevators, went on to form the more successful and resilient Simply Red in the early '80s. By 1984, Hucknall and his band had developed a rabid local following with the help of manager and fellow Mancunian, Elliot Rashman. It wasn't too long before the group signed with the WEA-affiliated Elektra label and attained

the envious status as opening act for James Brown's UK tour.

Two monstrous hit singles, "Holding Back the Years" (No. 1 Billboard Hot 100) and a cover of the Valentine Brothers' "Money\$ Too Tight (To Mention)" (No. 28 Billboard Hot 100), exposed the group to a massive new audience. That album, "Picture Book," went platinum.

Now warmed up, Simply Red released its first track, "The Right Thing," on its 1987 effort, "Men And Women," which peaked at No. 27 on Billboard's Hot 100. Simply Red had arrived, and to prove it Hucknall performed a duet at that year's Grammy Awards with Ben E. King to an enthusiastic audience.

Continuing a winning tradition, their 1989 album, "A New Fame," which featured the No. 1 Harold Melvin and the Blue Notes cover, "If You Don't Know Me by Now," sold an impressive 6 million copies worldwide.

Throughout the '80s, the band seemed to be on an endless tour, finally stopping to catch a breath well into 1990. Still, Hucknall found time to record a cover of Rodgers and Hart's "You Are Too Beautiful" on sax veteran Andy Hamilton's debut album.

Simply Red's repose, however, was short lived. The band's 1991 release, "Stars," landed in the No. 1 spot five different times on the U.K. charts, giving rise to a tour that lasted two years.

EastWest is currently promoting the band's new album, "Life."

Simply Red is made up of vocalist Mick Hucknall, Fritz McIntyre (keyboards, vocals), Heitor T.P. (guitars), Ian Kirkham (saxophone) and Chris Joyce (drums). ■

Format Definitions

By Michael Ellis, Billboard Associate Publisher

Classifying music radio stations consistently by formats has been a continual problem for trade magazines. In the June 30 issue of *Airplay Monitor*, we offered as a basis of discussion possible definitions of the radio-station formats covered in *Airplay Monitor*. The staff at *Billboard* and *Monitor* believes that stations should be classified only by the music they play, because this leads to the most consistent charts. Our proposed definitions met with a mixed response, so we have not yet them. At the *Billboard/Airplay Monitor Seminar*, we will have one session dedicated to reviewing and discussing our proposals. We have revised the definitions based on some very good suggestions from the industry, and herewith are the new proposed format definitions. As we stated before, we will not enforce these definitions until we have determined that there is an industry consensus in their favor, but we are using them as general guidelines. (The country format is not included because there have been no problems identifying country stations. We have not yet formulated a definition

for the Triple A rock format.)

Top 40/Mainstream: a station that plays a wide variety of current music. The most-played record on the station must be played at least 40 times per week. Among the station's 40 most-played records are rock songs and songs from at least one of the following musical genres: R&B (including rap), pop dance, uptempo pop, and pop ballads.

Top 40/Adult: a station that plays a variety of current music acceptable to an adult audience, drawn from the genres above, but excluding rap and hard rock. The most-played current record on the station must be played at least 21 times per week. Among the station's 30 most-played records are songs from at least two of the five musical genres listed in top 40/mainstream.

Rhythm-Crossover: a station that plays a variety of current music but no rock. The most-played record on the station must be played at least 40 times per week. Among the station's 40 most-

played records are songs from at least two of the following four musical genres: R&B (including rap and reggae), pop dance, uptempo pop, and pop ballads.

Mainstream Rock (formerly Album Rock): a station that plays a variety of rock music, by traditional or classic-rock artists and by alternative-rock artists.

Modern Rock: a station that plays rock music, but not by traditional or classic-rock artists.

R&B/Mainstream: a station that plays a variety of current R&B music, but no rock music. Among the station's 40 most-played records are songs from three of the following genres: rap, reggae, R&B ballads and R&B uptempo/dance music.

R&B/Adult: a station that plays current R&B music acceptable to an adult audience. Among the station's 30 most-played records are R&B ballads and R&B uptempo music, but no rap or rock music. ■

SCHEDULE OF EVENTS

(Continued from page 89)

"R&B: The Adult Choice"

The R&B/adult format faces competition not only from its mainstream counterparts, but also from other adult-targeted R&B sub-genres like jazz/AC and R&B oldies. How can the R&B/adult format compete effectively, and what's in the format's future?

(Soho Complex)

"Top 40: Waiting For The Renaissance"

As Top 40 splinters off in every direction—rhythm, modern, mainstream and adult included—its audience shares continue to dwindle. What actionable steps can Top 40 programmers take to regain the prosperity the format once enjoyed?

(Astor Ballroom)

12:15PM - 1:15PM LUNCH

1:30PM - 2:45PM TWO SIMULTANEOUS SESSIONS

"The Country Clinic"

A rap room focusing on the most pertinent issues and trends facing country radio. You set the agenda.

(Empire Complex)

"Format Definitions: An Impossible Dream?"

Monitor publisher Michael Ellis leads a discussion among radio programmers and record executives concerning the difficulty of classifying radio stations by format. The proposed format guidelines printed recently in *Monitor* will be a starting point for the debate.

(Soho Complex)



Air Personalities supersessionist Blair Garner

3:00PM - 4:15PM TWO SIMULTANEOUS SESSIONS

"Artist Wars: Radio's Divisive Issue"

Squabbles among competing stations over issues like artists' visits, endorsements, the right to present concerts and who gets new records first are getting louder and uglier and may even be threatening radio's future. It's an issue that now affects nearly every format. What can programmers from other formats learn from each other about how to solve this issue? A team of record-label promotion veterans moderates the debate.

(Soho Complex)

"Air Personality Supergroup"

Hear from the biggest names in radio what it takes to be a successful radio entertainer today. How does the radio industry's future look from behind the microphone? What tips can you take home from these radio stars



Modern-rock panelist John Gorman

that can help your station's personalities?
(Astor Ballroom)

4:30PM - 5:30PM "Trivia Challenge '95"

Test your knowledge of music trivia and win prizes in this fun and entertaining contest designed by *Airplay Monitor*'s master of music trivia, Sean Ross.

(Astor Ballroom)

7:00PM - 10:00PM BILLBOARD/AIRPLAY MONITOR RADIO AWARDS DINNER:

Sponsored by Elektra Entertainment with special live performances by Silk and Simply Red
(Westside Ballroom)

11:00pm - 1:00am LATE-NIGHT GAMBLING

Sponsored by Epic/550/Arista

(All information accurate as of press time.)

Radio And Music-Video Bury The Hatchet: It's An A-V Lovefest

The Buggles were wrong. In the decade-plus since MTV's launch, both radio and music-video programmers have managed to settle into an interdependent relationship.

BY BRETT ATWOOD

When MTV made the prophetic choice to begin its broadcast life in 1981 with the Buggles' "Video Killed The Radio Star" clip, it caused many in the music industry to worry. As a result of the advent of music video in the '80s, radio stations suddenly found a new form of competition. However, it turns out that the Buggles' bold proclamation of the death of radio was not entirely accurate.

CO-PROMOTED PROGRAMMING

In the decade-plus since MTV's revolutionary launch, both radio and music-video programmers have managed to settle into a somewhat interdependent relationship. Music-video programmers are branching into radio to further expand its potential audience, while some radio stations are linking with national and regional video shows to co-promote their programming.

National music-video programmer The Box is using cross-promotional affiliations with some of the nation's top-rated radio stations to extend its reach into the world of broadcast radio. The music-video network has agreements with 20 local stations to participate in its radio-affiliations program, which began in 1994, and is airing promotional announcements produced by its own creative team specifically to reach each market's radio station.

Stations participating in the one-year program include WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, and KBXX (The Box) Houston.

As part of the program, participating stations get assistance with the coordination of local events and contests.

"We act as an added force to help radio bring a visual element to its promotional events," says Liz Kiley, director of radio affiliations for The Box.

In addition, The Box sometimes help local radio stations nab big-name talent for their promotions.

For example, The Box helped secure Patra for a mid-June promotion at WUSL (Power 99) Philadelphia. Contest winners had breakfast with the reggae artist in Atlantic City, NJ.

FRANCHISING MTV FEATURES TO RADIO

Not to be outdone, MTV is moving into radio by developing its own audio-only content. In September, MTV formed a radio-network division to further extend its identity to the broadcast world.

The music-video channel is offering programming packages that include

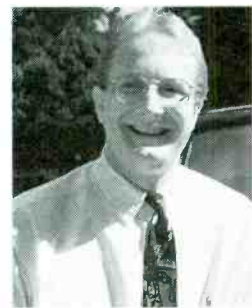
specialty programs based on existing MTV franchises, include "House Of Style" and "MTV News."

Some radio stations are developing their own music-video programs, too. WXXL (XL 106.7) Orlando, Fla. produces the video show "XL-TV" in-house.

"XL-TV" was a relatively easy way for us to expand awareness of the radio station through television," says Dave Demer, promotion director for WXXL and "XL-TV."



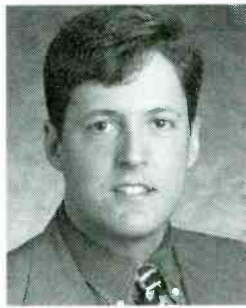
Primus: Visuals make a difference



WXXL's Dave Demer



The Box's Liz Kiley



VH-1's Lee Chesnut

"XL-TV" airs Fridays at 11:30 p.m. on a local Orlando broadcast station known as "Rainbow 65." WXXL night personality Kid Cruz hosts the half-hour show, which plays clips for songs that are also airing on the radio station.

Demer says that "XL-TV" has provided an excellent promotional opportunity for the top 40 radio station.

"It is totally cost-effective for us," says Demer. "The production company and the television station split the ad revenue, while we use the TV show to further expose our radio station. It's like a free half-hour commercial for WXXL."

SYMBIOSIS IN DENVER

Another radio station successfully venturing into music video is KTCL Denver, which has had a successful partnership with the local UHF music-video show "Music Link" since 1992.

Mike Drumm, president of Music Link Productions, organized a cross-promotional plan to simulcast concert events of name acts on both "Music Link" and KTCL. In the arrangement, both outlets work together to secure and promote the talent for the local-venue events, according to Drumm. In turn, both media broadcast commercials for each other over-

the-air.

VIDEO EXECS' RADIO ROOTS

The synergy between both media extends to the people behind the programming. Many of the executives in music-video programming have their roots in radio. Some programmers say that the programming strategies can be quite different.

"It's a different media, and there are different criteria," says MuchMusic senior floor producer John Jones, who was previously MD at CFNY Toronto. "Some will say that television is about the image first, while the audio remains a less significant component. To a great degree, that is true. The visual element is essential in deciding what will get on the air. However, the quality of that image can detract from the substance of the music."

Lee Chesnut, VH1 VP of music programming, says that the look of a video can sometimes be the deciding factor as to whether or not a clip gets airplay.

"In some cases, there may be a song which is right for our audience, but the visual just does not fit," says Chesnut, who was previously PD at WSTR (Star 94) Atlanta.

"If the artist is going after an image that is too young for our target demographic, then we take that into serious consideration."

VISUALS' EXTRA EDGE

Frankie Blue, director of programming at The Box, says that the visual element can make a big difference in determining whether or not a song gets added to its rotation.

"I think the Primus video 'Wynona's Big Brown Beaver' is a perfect example of that," says Blue, who came to the music-video channel from his MD duties at WHTZ New York City. "The clip brought an extra edge to the song. It was so unique and different, which helped it get a quicker response than it might have received without the video."

However, Blue points out that there are more similarities than differences when it comes to the programming both media.

"The same priorities exist for both radio and television," says Blue. "The bottom line is putting the best music on the air—regardless of whether or not it is television or radio." ■

Listening To New York: An Airchecker's Guide To N.Y. FM

BY SEAN ROSS

NOBODY GIVES NEW YORK RADIO A LOT OF RESPECT.

Record people bemoan the fact that there's no dance station, that there's no mainstream R&B competition for WQHT (Hot 97), that there's not a full-fledged alternative outlet. Go to lunch with anybody in the business and after you've looked at the pictures of their kids (or pets), there's that discussion that begins with, "I can't believe this is the No. 1 market in the country and we still don't have..."

Go to lunch with an out-of-town radio person and, eventually, you'll have another conversation: the one that begins with, "I thought this was the No. 1 market in the country. I can't believe the radio sounds like this. I'm only in market No. 37, but our radio sounds better than this."

Sorry, pal. To paraphrase Mayor Giuliani, or David Letterman, our radio can kick your radio's ass.

New York has the station that proved that hip-hop is a viable marketing handle for a radio station, not just the thing that gets played on other R&B stations after 6 p.m. New York has the station that proved the adult-R&B format could attract boxcar numbers. New York has the station that redefined AC for the '90s. New York has the station that proved that pop oldies weren't just for 2-share AMs.

CHANGES GONNA COME

New York has more influential stations than you think. If they weren't always the first into their format, they were the ones whose successes signaled to the rest of the country that it was time to try this at home. And for a market with a reputation for being static, there have been two format changes between mid-July and Labor Day. There'll probably be more by the time you read this.

Here's an airchecker's guide to New York's FM music stations.

WXRK (92.3) - when WNEW-FM went to its new "rock alternative" format, you might have expected the home of Howard Stern to become harder and more male-oriented. Actually, like many of the classic-rock outlets around the country in the post-Arrow era, it remains relatively soft and accessible. That makes sense when you consider how many people Stern draws from outside the format. It also makes sense when you consider the amount of classic rock on this market's AC stations, but more about that momentarily.

WPAT-FM (93.1) - WPAT has been through at least three different permutations of AC since it segued out of easy listening in the early '90s. Right now it's "Today's 93.1," an '80s-and-'90s-driven soft

AC using the model developed by WMJX Boston several years ago.

WPLJ (95.5) - After KHMJ (Mix 96.5) Houston, this was the station that helped reinvent the hot AC or adult top 40 format—the station that understood that "Turn The Beat Around" and "Don't Do Me Like That" were now AC records, because their fans had grown into the AC demo. After a few years (1991-92) where everybody wondered what Scott Shannon and Tom Cuddy were thinking, WPLJ finally started to gel when every-



WQHT's Dr. Dre and Ed Lover

body realized it had discovered '70s oldies ahead of the curve. Earlier this summer, WPLJ, in hopes of protecting the '70s franchise, had gone all '70s at night. Now it's '70s and '80s, but you'll still get the idea.

WQHT (97.1) - Those conversations about "Why doesn't New York have..." always used to include "why doesn't New York have a hip-hop station?" The answer turned out to be that nobody had managed to eliminate the market's mainstream R&B outlets. With WRKS having been bought out and switched to adult R&B, and with WBLS having followed it, Hot 97 now has the financial freedom to take chances like an all-dancehall reggae weekend or an all-mixer weekend. If you hear it on Friday morning, you'll be able to hear Dr. Dre & Ed Lover, the format's first outrageous morning show. If you hear it on the weekend, you'll hear a stable of rap all-stars.

WSKQ-FM (97.9) - For several years, New York's first Spanish-language FM was essentially a 2-share soft AC station, despite all the conversations about the lack of salsa on the radio. Then its owners dumped soft AC for "banda" in Los Angeles, saw how much money they could make doing something besides Spanish soft AC, and switched WSKQ-FM to a salsa-based "tropical" format as Mega 97.9.

(Continued on page 92)

LISTENING TO NEW YORK

(Continued from page 91)

You'll hear an occasional-English language disco record here, in recognition of the Latin dance folks disenfranchised when Hot 97 went hip-hop. You'll also hear more lasers and more energy than any format since Top 40 in the early '80s. (And if you haven't heard the Regional Mexican format that got all that attention in L.A., try WSKQ-FM's newly converted AM outlet, WXLX (620).

WRKS (98.7) - If you want to hear Kiss FM's regular format, make sure you listen during the day on Thursday or Friday. It goes into its Quiet Storm-type program early on weeknights, and its weekends are all-oldies. What you'll hear during the week is mostly '80s- and '70s-based with a sprinkling on either side. Like its duopoly partner Hot 97, you'll also hear a lot from the artists themselves—including Barry White and Isaac Hayes, the voices of the station. Kiss also managed a recent show with Aretha Franklin, Patti Labelle and the Isley Bros., on the same bill.

WHTZ (100.3) - Writing this several weeks in advance, it's hard to know where Z100 will be musically by the time you read this. After having gone almost all-modern in mid-summer, it regrouped again, adding TLC, Mariah Carey and Janet Jackson, and then backed off most of those records, again. What will most likely be the same by the time you read this is the presentation which, unlike other Top 40-to-modern converts, has remained resolutely top 40 because this is, after all, Z100.

WCBS-FM (101.1) - With Harry Harrison, Ron Lundy, Dan Ingram and Cousin Bruce Morrow on the payroll, you'd expect this station to sound a lot like the old WABC, but, having heard air-checks of WCBS-FM from 1972, when those jocks were still gainfully employed on WABC, what WCBS-FM really sounds like now is the old WCBS-FM. It's one of the oldies format's original and most durable outlets. It's also one of the oldies format's broadest formats. Pundits thought that WCBS-FM would stop playing disco or "Every Breath You Take" once WPLJ came along, but it hasn't, although its core years still seem to be the pre-Beatles era.

WQCD (101.9) - If you flew into Newark Airport, you've probably seen at least one great painted billboard for CD101.9. If you've heard the jazz/AC format in other markets, you've probably heard some of its innovations. Like WNUA Chicago, CD101.9 was one of the first jazz/AC outlets to become the jazz, easy-listening and R&B- adult station for its market simultaneously. This explains why you'll hear some liners that sound a lot like a soft AC station. It also explains why you'll hear Boyz II Men's "Water Runs Dry."

WNEW-FM (102.7) - Not everybody in the industry likes it, but WNEW-FM may be the market's most fascinating station at the moment. As the New York counterpart of KXPX Denver, it works the black seam between modern and Triple-A. It plays a lot of the Talking Heads, INXS and Elvis Costello oldies that other modern-rock stations had just ditched. (It also plays a lot of depth tracks by the artists on the border of modern rock, like Tom Petty and Dire Straits.) And it plays more currents (and harder currents) as the weeks go by. So it may be the full-fledged, full-signal modern rocker that New York hasn't yet had.

WYNY (103.5) - This station hasn't gotten a lot of industry respect in eight years either. It's the subject of near-constant format-change rumors now that Evergreen Media has taken over, and you can hear everybody else licking their chops in the background which is too bad, because, after numerous format permutations, WYNY has kind of come up with a sense of what works for country in New York, balancing between the older listeners who were unaware that there ever was a "young country" movement and the hipper listeners who consider Mary Chapin Carpenter as important, or more important, than Garth and Reba. If you're around on Sunday night, check out Steve Warren's country-oldies show.

WAXQ (104.3) - Q104.3 became a hard-rock station just as hard rock was losing all its non-alternative core artists. The rumors were heavy a few months ago that it would thus become an alternative station. But after WNEW-FM segued from mainstream to modern rock, PD Ron Valeri actually took the station the other way for awhile, adding more gold from Bad Company and other acts that had been turfed from WNEW. Now there seems to be another change, back toward alternative, taking place with acts like the Cranberries and Hootie showing up for the first time.

WMXV (105.1) - First WPLJ came along and introduced disco and classic rock to AC. Then WLTW became more eclectic (see below). So what was a station that positioned itself between WPLJ and WLTW to do? For a while, Mix 105 took the term "spectrum AC" very seriously, playing everything from Petty and other WPLJ music on one side to some of WLTW's titles on the other. Under new PD Steve Weed, it seems to be more clearly focused and more definitively a mainstream AC.

WLTW (106.7) - Several years ago, I heard Lite FM in a taxicab playing "Border Song" by Elton John and, until the backsell, I wondered who had gone triple-A in the

Women In Radio

There may be fewer at the top, but women are an integral part of the business, and the bottom line is "We're all here to do a job."

BY JANINE McADAMS

It's no secret that in radio, as in most industries, the balance of power has long been held by men. Most group owners, managers, programmers and consultants are men. But as more and more women have entered the radio

part of the business in management posts that to point them out as unusual, special, privileged, or separate from men is a pointless task. (Some women contacted for this story declined to be interviewed for that reason.)

"This story has been done so many times before. I think that big strides

have a difficult time matching male salaries."

JOINING THE BOYS CLUB

"To a certain extent, it is a boys' club," admits Terry Avery, VP of adult programming for Radio One of Maryland. "But if you know how to hang with the boys, you can get into



KPWR's Michelle Mercer



KPWR's Judy Ellis



KMTT's Chris Mays



WEJM's Terry Avery

field, many have grabbed their own positions of power and authority, and while they may not have caught up with men in terms of numbers, many female professionals do have the same level of responsibility and visibility. Women have advanced from the role of air jock to music directors, program directors, general managers, even group vice presidents.

In the Top 40 arena, there are such programmers as Michele Santosuosso from KMEL San Francisco, Michelle Mercer from KPWR Los Angeles and GM Judy Ellis at WQHT New York. Cathy Hughes owns a growing group of R&B stations, Radio One Broadcasting of Maryland. Mary Catherine Sneed rose to the crucial position of VP of Emmis Broadcasting and has been part of the management team that put Atlanta's R&B WHTA (Hot 97.5) on the air.

The R&B-station universe boasts Monica Starr, PD of WEJM Chicago, Terry Avery of WWIN Baltimore and WMMJ Washington D.C., and Vycki Buchanan of WTLC Indianapolis. The alternative-rock format has such programmers as Lauren McLeash at WTCZ "Cities 97" Minneapolis and Chris Mays of KMTT "The Mountain" Seattle.

Rene Revett runs programming for country KXKC Lafayette, Louisiana, while KJYY Des Moines has Beverlee Brannigan at the helm. These are just a small sample of women winning in radio.

Women are now such an integral

part of the business in management posts that to point them out as unusual, special, privileged, or separate from men is a pointless task. (Some women contacted for this story declined to be interviewed for that reason.)

EQUAL PAY FOR EQUAL WORK

The new generation of radio women say they have not experienced sexual harassment or gender discrimination to the degree that perhaps their predecessors in the '60s and '70s may have, and that bringing attention to gender differences can in fact be detrimental. There may still be an Old Boys Club in radio, but the doors are opening. If there is one frontier left, it is equal pay for equal work.

"I haven't personally experienced any discrimination, I feel like I've been treated fairly and equally all along," says Chris Mays, PD of KMTT, who has programmed six stations—including rock, oldies, AC and progressive—in her 17-year career. "I think there are probably still circumstances where it happens, but it depends on the corporate culture of the station, the management style, the strength of the women and the men in their particular situations. It's probably generally true that women

have been made toward equality [between men and women in radio]," says Lisa McKay, PD of top 40 WRVQ Richmond, Va. "A lot of women in certain positions might have a different view. But at this station, it's not an issue, because our promotion director, our GM and our sales manager are all women. We work well together. For me, it's a completely moot point. At WRVQ, it's like 'The Planet Of The Apes' where the apes have taken over."

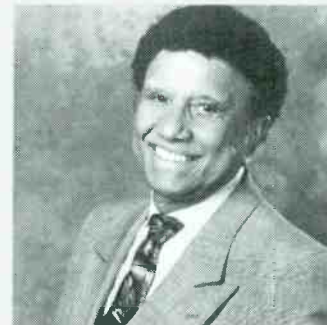
INNATE PROGRAMMING ADVANTAGE

Recent radio studies have shown that female audiences spend more time listening to a particular station and switch stations less than their male counterparts. A new study executed by Larry Rosin's Edison Media Research has further found that female listeners are more attuned to rhythm and lyric content, and burn slower on favorite records. It could then be posited that female programmers are more sensitive to their audience's needs and could have an innate programming advantage over men that would increase their station's TSL as well as cume.

But WRVQ's McKay disputes that premise. "Basically, I try to take all the clutter out, get rid of any reason someone would have to change stations, and put in the best testing-songs we can get our hands on, and hope that's enough," she says, adding that TSL rates for Top 40s can be pretty low. "I work on TSL all the time; in cume it's easy to be No. 1. But keeping them there? I have no womanly secrets."

"The bottom line is we're all here to do a job. The one who does it the best wins," says Avery. ■

market. Despite its conservative reputation, Lite has spent much of the past several years looking for unlikely records that might fit from a texture and demographic standpoint. Which is not to say that you won't still hear "The Lady In Red." You'll also hear a love-songs show at night and, during the spring, there was actual cash contesting, also a mindblower for a station that helped steer AC away from such things.



WBLS' Hal Jackson

WBLS (107.5) - For the past six months, following the success of WRKS, this station has been back in the R&B-adult vein, billing itself as "the home of classics and future classics." During the week, you'll hear a few more currents than WRKS, and you'll hear them a few more times per week. On Sunday morning, you'll hear the legendary Hal Jackson, whose success with oldies on Sunday made it possible for New York to have two gold-based R&B-adult outlets in the first place. ■

Music Video

PROGRAMMING

Radiohead Clip 'Just' Lies Down Mystery Ending Spells Major Intrigue

BY BRETT ATWOOD

LOS ANGELES—British rock act Radiohead is pumping new life into its second album, "The Bends," with a ground-breaking video for "Just" that combines art-house cinema sensibilities and subtitles with a mysterious climax that leaves people floored—literally.

In the clip, members of Radiohead perform in a high-rise apartment complex. Singer Thom Yorke is drawn to the window when he hears a commotion on the street below, and he sees a well-dressed, middle-aged businessman lying on the sidewalk. A pedestrian stumbles over the man and asks him (via subtitles) if he has fallen. The man replies that he has not fallen, but that he simply has decided to lie down on the sidewalk.

A curious crowd forms around the man and makes many inquiries about his physical and mental health. The man requests that the people disperse, but they refuse to leave him alone. As the crowd grows, the inquiries shift from concern to extreme curiosity as to why a man would deliberately lie down in the middle of the sidewalk. Even a police officer cannot solicit a reasonable answer from the man, who only responds, "You don't want to know, please believe me."

It's as if the man knows something that the rest of the world does not. Finally, at the end of the video, he agrees to reveal the reason for his seemingly insane action. However, as he begins to explain, the subtitles disappear.

The viewer does not discover his secret, which has made an incredible impact on the crowd in the clip. As the camera pulls back from the man on the sidewalk, it reveals that the people surrounding the man have also fallen to the ground.

In the clip's original edit, performance footage of the band is interspersed throughout the theatrical sequences. However, there are two additional edits of the video, which separate the performance and movie-like sequences.

"The original works best because it builds an incredible tension that is

never resolved," says Yorke. "We all decided that we would never tell anybody about the 'meaning' of the end of the clip."

Capitol video VP of visual promotion Linda Ingrisano says that the man's response is not even written in the script for the video, which is a production of Oil Factory.



Members of Radiohead peer out of an apartment window to observe a mysterious stranger on the street below in the captivating clip "Just," which was directed by newcomer Jamie Thraves.

"I've had more inquiries about this clip than any other in my entire career," says Ingrisano. "It's almost as if the clip touches on the secret to life in the universe."

MTV began playing the clip Oct. 10 and designated it as a Breakthrough Video because of its "strong technical or visual effects or creative vision," says MTV senior VP of programming and music Andy Schuon.

"This could get people excited about the album again," says Schuon. "It certainly isn't a run-of-the-mill video."

Radiohead entrusted new video director Jamie Thraves to the task of creating the clip, despite his relative inexperience in the genre.

Before this project, Thraves had directed only a handful of short films, but no major-label music videos. The risk has paid off, according to Yorke.

"We left the song in very capable hands," he says. "Jamie was free of the constraints of the typical video formula. He shot the video the way he wanted to."

Thraves says that he had envisaged the clip as a short film, rather than a conventional music video.

"I felt like the visuals had to stand on their own," says Thraves, who also shot the forthcoming clip for "Toes Across The Floor" by Blind Melon. "It was always my ambition to shoot something as narrative as possible within the context of a music video. Using subtitles seemed like a natural way to achieve this, since the words do not compete with the actual vocals of the song."

Thraves says he is realizing the impact of the clip, as more people ask him why the man is lying down in the street.

His only reply: "You don't want to know, please believe me."

PRODUCTION NOTES

LOS ANGELES

Love Hewitt's "Find Another Man" video was directed by Nigel Dick, while Crescenzo Notarile directed photography.

Director Tryan George recently wrapped the Rembrandts' "This House Is Not A Home." The Squeak Pictures production was produced by Ken Dupuis, while Crescenzo Notarile directed photography. In addition, George shot Toto's "I Will Remember," with Dupuis as producer. Caroline Chen directed photography. George was also the eye behind Eric

Matthews' "Fanfare," with Brian Agnew as director of photography. Dupuis executive-produced, while Maurya Krista produced.

Pamela Robinson directed the Winans' "Heart And Soul," while Troy Smith directed photography.

NEW YORK

Sean "Puffy" Combs directed the clip for Craig Mack's "Making Moves With Puff." Lara M. Schwartz produced for Bad Boy Films, while Martin Coppin directed photography.

Lance "Un" Rivera directed Junior M.A.F.I.A. Featuring Aaliyah's "I Need You Tonight." Lara M. Schwartz produced for 361 Degrees, while Jeff Benditti directed photography.

Directors Sophie Muller and Julie Hermelin both contributed to Good Karma's "Ain't Nuthin' But A She Thing" project, with videos for Come's "Cimarron" and Luscious Jackson's "69 Annee Erotique," respectively. Both were produced by Muller.

OTHER CITIES

Director Frank Sacramento recently shot Hootie & the Blowfish's "Time." The Charleston, S.C., shoot was produced by Myke Zykoff.

Oasis' "Wonderwall" was directed by Nigel Dick, while Simon Archer directed photography on the London shoot for Squeak Pictures.

Peter Christopherson directed Silverchair's "Pure Massacre," while Simon Archer directed photography for the Sydney shoot.

CMT Spots A 'Turn On'; KMFDM Cries Censorship

CMT GETS A NEW LOOK: Country Music Television is polishing its image with an ambitious, new advertising campaign and a new look.

The channel is planning to phase in several new spots with the tag line "Turn on to country, turn on to CMT" between October and year's end.

CMT's spots contain a new graphic look created by Nashville-based artist Gina Binkley, who designed an earthy collage and shadowbox graphic that conveys the down-home look and feel of American culture.

"We have spent the last few years focusing on our distribution," says CMT VP/GM Paul Hastaba, who notes that the cable channel has surpassed the 30 million cable household mark.

"We thought it was now time to focus more of our energy on the presentation of our programming," Hastaba says. "Without a strong brand recognition and identity, it is hard to survive in the competitive multichannel universe."

The new graphic will appear between clips on CMT, as well as on commercial spots that will run on other channels, according to Hastaba.

The first round of spots will run in Minneapolis, Nashville, Cincinnati, and Lexington, Ky. Another spot for CMT will be played in movie theaters later this year.

CMT's new look will only be seen on its feed of programming that runs in the U.S., Latin America, and Asia-Pacific region.

MORTAL SIN: TVT Records and techno-industrial act KMFDM aren't too pleased with MTV's recent request to trim several scenes from the "Juke Joint Jezebel" clip, which contains footage from the martial arts film "Mortal Kombat."

"I find it rather ridiculous," says KMFDM's manager Charlie Hewitt. "It's a PG-13 film that has already been cleared for audiences that are much younger than the typical MTV viewer. MTV pretends to be a noncensorship outlet, but it does censor heavily."

"There is not a drop of blood in the film," says KMFDM leader Sascha Koniecko. "When you compare this to 'Beavis And Butt-head,' it's absolutely stupid that this is happening."

Hewitt says that the channel requested about 20 cuts, including a scene that depicts a punch in the face, a fireball, and a banner with KMFDM's logo.

A spokeswoman for MTV had no comment.

L.A.T.V. UPDATE: The final touch-

es are being placed on the forthcoming Los Angeles-based broadcast music video show "Radioactive L.A.T.V." (Billboard, Sept. 16). The show's Larry Guzy says that a host and time slot has been secured for the modern rock clip program, which was formerly known as just "L.A.T.V." KROQ Los Angeles host Tami Heide will co-host the show with a different rock act each week. The program is scheduled to air Saturday morning at 1 a.m. on UPN affiliate KCOP.

In addition, Guzy says that "Radioactive L.A.T.V." has an agreement with the regional headquarters of Tower Records to place an endcap display and a monitor with the show at many Southern California stores.

The show's first promotion, sponsored by Reprise Records, will offer viewers an opportunity to see Green Day perform in Cleveland, as well as tickets to the Rock and Roll Hall of Fame.

The show is set to debut on KCOP on Saturday (21).

THE EYE



by Brett Atwood

GENIUS OBSERVATION: Wu-Tang Clan member Genius says it doesn't take a genius to direct music videos. The rapper has already shot clips for the song "Cold World" and the title track from his forthcoming solo debut, "Liquid Swords" on Geffen.

"I never went to school for it," says Genius. "I just learned by doing it. On the set of the Wu-Tang Clan clips, I always watched what went on behind the scenes with the director and staff. There were a few times when we disagreed with the director, who didn't get across the full concept of what we were about. When I write my lyrics, I am already thinking of the visual element. I plan to do a lot more of this in the future."

Genius is already setting his sights on the big screen. The rapper says he is developing a feature-length film.

"I've got a lot of ideas that I'm tossing around for that," says Genius. "But, I plan to do a few more videos first."

QUICK CUTS: VH1 has named Joshua M. Katz to the position of senior VP marketing. In his new position, Katz will be responsible for all marketing, advertising, and promotion activities for the channel, including the newly created VH1 Online (Billboard, Oct. 14) . . . MTV Latino VP of research and planning Bruce Friend joins VH1 for the same duties.

"The Eye" is now open on the Internet. Send news items and feedback to brett213@ix.netcom.com.



On The Ball. Director Marc Ball, right, and director of photography Denver Collins, left, converse with John Michael Montgomery about an upcoming scene for his clip "No Man's Land." The production was shot at Scene Three's studio in Nashville.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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

- 1 Janet Jackson, Runaway
- 2 Groove Theory, Tell Me
- 3 Mariah Carey, Fantasy
- 4 Coolio Feat. L.V., Gangsta's Paradise
- 5 Deborah Cox, Sentimental
- 6 Monica, Like This And Like That
- 7 Brandy, Brokenhearted
- 8 Blackstreet, Tonight's The Night
- 9 Boyz II Men, Vibin'
- 10 Solo, Heaven
- 11 Kscape, (You Make Me Feel Like) A...
- 12 Patra, Pull Up To The Bumper
- 13 TLC, Diggin' On You
- 14 Montell Jordan, Somethin' 4 Da Honeyz
- 15 Pebbles, Are You Ready?
- 16 Diana Ross, Take Me Higher
- 17 C+C Music Factory, I'll Always Be Around
- 18 Faith Evans, You Used To Love Me
- 19 Skee-Lo, I Wish
- 20 N.P.G., The Good Life
- 21 Mary J. Blige, (You Make Me Feel Like) A...
- 22 Michael Jackson, You Are Not Alone
- 23 Chaka Khan, Love Me Still
- 24 Brian McKnight, On The Down Low
- 25 Aaron Hall, Curiosity
- 26 Super Cat, Girlstown
- 27 Immatute, Feel The Funk
- 28 Stepchild, Hangin' Around
- 29 Earth Gyriz, Love Of Mine
- 30 TLC, Waterfalls

★ ★ NEW ONS ★ ★

- After 7, Damn Thing Called Love
Fourplay, The Closer I Get
Monifah, I Miss You
Boyz Of Paradise, Run Around
Sa-Deuce, Don't Waste My Time
The Backyard Rangers, Ready On The Set
DJ Kizzy Rock, Bounce It Y'all



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tim McGraw, I Like It, I Love It
- 2 John Michael Montgomery, No Man's Land †
- 3 Collin Raye, One Boy, One Girl
- 4 Shania Twain, The Woman In Me
- 5 Terri Clark, Better Things To Do
- 6 Faith Hill, Let's Go To Vegas
- 7 Junior Brown, Highway Patrol
- 8 Sawyer Brown, (This Thing Called) Wantin'...
- 9 Kenny Chesney, All I Need To Know
- 10 Tracy Lawrence, If The World Had A Front...

- 11 Martina McBride, Safe In The Arms Of...
- 12 Blackhawk, I'm Not Strong Enough To Say
- 13 Travis Tritt, Sometimes She Forgets
- 14 Bryan White, Rebecca Lynn
- 15 Daryle Singletary, I Let Her Lie
- 16 George Strait, Check Yes Or No
- 17 Ty England, Smoke In Her Eyes
- 18 Alan Jackson, Tall, Tall Trees
- 19 Doug Supernaw, Not Enough Hours In... †
- 20 Jeff Carson, The Car †
- 21 Mark Chesnut, Trouble †
- 22 Rhett Akins, She Said Yes †
- 23 Ken Mellons, Rub-A-Dubbin' †
- 24 Reba McEntire, On My Own †
- 25 Bellamy Brothers, We Dared The Lightning †
- 26 Clay Walker, Who Needs You Baby †
- 27 Lee Roy Parnell, When A Woman Loves A Man
- 28 Little Texas, Life Goes On †
- 29 Toby Keith, Big Ol' Truck
- 30 Kevin Welch, I Feel Fine Today
- 31 Hutchens, Knock, Knock
- 32 Shelby Lynne, I'm Not The One
- 33 Sammy Kershaw, Your Tattoo
- 34 Vince Gill, Go Rest High On That Mountain †
- 35 James House, Anything For Love
- 36 Brett James, If I Could See Love †
- 37 Bobbie Cryer, I Just Can't Stand To Be...
- 38 Perfect Stranger, I'm A Stranger Here My...
- 39 Emilio, It's Not The End Of The World
- 40 Aaron Tippin, That's As Close As I'll Get...
- 41 David Ball, Honky Tonk Healin'
- 42 Don Williams, Fever
- 43 Kim Richey, Those Words We Said
- 44 Rhonda Vincent, What More Do You Want...
- 45 Chely Wright, Listenin' To The Radio
- 46 Ty Herndon, Heart Half Empty
- 47 Asleep At The Wheel, Lay Down Saily
- 48 Shenandoah, Heaven Bound
- 49 The Mavericks, Here Comes The Rain
- 50 Neal McCoy, If I Was A Drinkin' Man

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- David Lee Murphy, Dust On The Bottle
John Berry, If I Had Any Pride Left At All
Pam Tillis, Deep Down



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Green Day, Geek Stink Breath
- 3 Foo Fighters, I'll Stick Around
- 4 Janet Jackson, Runaway
- 5 Mariah Carey, Fantasy
- 6 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 7 Presidents Of The United State, Lump
- 8 Bon Jovi, Something For The Pain
- 9 Bush, Come Down
- 10 Goo Goo Dolls, Name
- 11 Alanis Morissette, Hand In My Pocket
- 12 Red Hot Chili Peppers, Warped
- 13 Brandy, Brokenhearted
- 14 Silverchair, Tomorrow
- 15 TLC, Diggin' On You

- 16 Hootie & The Blowfish, Only Wanna Be With You
- 17 Soul Asylum, Just Like Anyone
- 18 Lisa Loeb & Nine Stories, Do You Sleep?
- 19 Rancid, Time Bomb
- 20 Candlebox, Simple Lessons
- 21 Rod Stewart, This
- 22 Dave Matthews Band, Ants Marching
- 23 Skee-Lo, I Wish
- 24 Bone Thugs-N-Harmony, 1st Of The Month
- 25 Alanis Morissette, You Oughta Know
- 26 D'angelo, Brown Sugar
- 27 Blues Traveler, Run Around
- 28 Toadies, Possum Kingdom
- 29 Seal, Kiss From A Rose
- 30 Michael Jackson, You Are Not Alone
- 31 Melissa Etheridge, Your Little Secret
- 32 R.E.M., Tongue
- 33 TLC, Waterfalls
- 34 CIV, Can't Wait One Minute More
- 35 David Bowie, The Hearts Filthy Lesson
- 36 Take That, Back For Good
- 37 Natalie Merchant, Carnival
- 38 Lenny Kravitz, Rock And Roll Is Dead
- 39 Garbage, Queer
- 40 Heather Nova, Walk This World
- 41 P.M. Dawn, Downtown Venus
- 42 White Zombie, Electric Head Pt. 2
- 43 AC/DC, Hard As A Rock
- 44 Boyz II Men, Vibin'
- 45 Filter, Dose
- 46 Shaggy, Boombastic
- 47 Meat Loaf, I'd Lie For You
- 48 AZ, Sugar Hill
- 49 Groove Theory, Tell Me
- 50 Brian McKnight, On The Down Low

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Hootie & The Blowfish, Time
Whitney Houston, Exhale
Smashing Pumpkins, Bullit With Butterfly Wings
Deborah Cox, Sentimental
311, Don't Stay Home
Chris Isaak, Go Walking Down There
Ozzy Osbourne, Perry Mason



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

- 1 Collin Raye, One Boy, One Girl
- 2 Shenandoah, Heaven Bound
- 3 Bryan White, Rebecca Lynn
- 4 Junior Brown, Highway Patrol
- 5 John Michael Montgomery, No Man's Land
- 6 Terri Clark, Better Things To Do
- 7 Shania Twain, The Woman In Me
- 8 Kenny Chesney, All I Need To Know
- 9 Tracy Lawrence, If The World Had A Front...
- 10 Martina McBride, Safe In The Arms Of...
- 11 Blackhawk, I'm Not Strong Enough To Say
- 12 Red Hot Chili Peppers, Warped
- 13 Tim McGraw, I Like It, I Love It
- 14 Travis Tritt, Sometimes She Forgets
- 15 Billy Ray Cyrus, The Fastest Horse In A

- 16 Rhett Akins, She Said Yes
- 17 Jeff Carson, The Car
- 18 Daryle Singletary, I Let Her Lie
- 19 Sawyer Brown, (This Thing Called) Wantin'...
- 20 The Mavericks, Here Comes The Rain
- 21 Neal McCoy, If I Was A Drinkin' Man
- 22 Lee Roy Parnell, When A Woman Loves A Man
- 23 Aaron Tippin, That's As Close As I'll Get...
- 24 Sammy Kershaw, Your Tattoo
- 25 Tracy Byrd, Love Lessons
- 26 Wesley Dennis, Who's Counting
- 27 Little Texas, Life Goes On
- 28 Vince Gill, Go Rest High On That Mountain
- 29 Don Williams, Fever
- 30 Confederate Railroad, Bill's Laundromat...

★ ★ NEW ONS ★ ★

Ty Herndon, Heart Half Empty
Alan Jackson, Tall, Tall Trees
George Strait, Check Yes Or No



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Only Wanna Be With You
- 2 Mariah Carey, Fantasy
- 3 Janet Jackson, Runaway
- 4 TLC, Waterfalls
- 5 Blues Traveler, Run Around
- 6 Seal, Kiss From A Rose
- 7 Natalie Merchant, Carnival
- 8 Collective Soul, December
- 9 Sophie B. Hawkins, As I Lay Me Down
- 10 Gin Blossoms, Til I Hear It From You
- 11 Paula Abdul, Crazy Cool
- 12 Madonna W/Massive Attack, I Want You
- 13 Joan Osborne, One Of Us
- 14 Take That, Back For Good
- 15 Del Amitri, Roll To Me
- 16 Alanis Morissette, Hand In My Pocket
- 17 Michael Bolton, Can I Touch You...There?
- 18 The Rembrandts, This House Is Not A Home
- 19 Goo Goo Dolls, Name
- 20 Dave Matthews Band, Ants Marching
- 21 Hootie & The Blowfish, Hold My Hand
- 22 Meat Loaf, I'd Lie For You
- 23 Police, Every Breath You Take
- 24 Deep Blue Something, Breakfast At Tiffany's
- 25 Edwin McCain, Solitude
- 26 Boyz II Men, Water Runs Dry
- 27 Hootie & The Blowfish, Let Her Cry
- 28 Bryan Adams, Have You Ever Really Loved...
- 29 Elton John, Believe
- 30 Melissa Etheridge, I'm The Only One

★ ★ NEW ONS ★ ★

Hootie & The Blowfish, Time
Whitney Houston, Exhale
Jon B., Pretty Girl
Gerald & Eddie Levert, Sr., Already Missing You
Tears For Fears, God's Mistake

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 21, 1995.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mystikal, Y'all Ain't Ready Yet

BOX TOPS

- Mariah Carey, Fantasy
Luniz, I Got 5 On It (Remix)
Bone Thugs-N-Harmony, 1st Of The Month
Coolio Feat. L.V., Gangsta's Paradise
Kscape, Feels So Good
Raekwon, Ice Cream
Immatute, Feel The Funk
2 Pac, Temptations
Method Man, The Riddler
Jodeci, Freak'n You

NEW

- AC/DC, Hard As A Rock
Alanis Morissette, Hand In My Pocket
Bones Thugs-N-Harmony, East 1999
Click, Hurricane
Cyndi Lauper, Hey Now (Girls Just Want To...)
Edwin McCain, Solitude
Edwyn Collins, A Girl Like You
Funkdoobiest, XXX Funk
Genius/GZA, Liquid Swords
Gerald & Eddie Levert, Already Missing You
Jamal, Fade Em All
Jodeci, Love U 4 Life
Junior M.A.F.I.A., I Need You Tonight
L.A.D., Ridin' Low
Lord Finesse, Hip 2 Da Game
Meat Loaf, I'd Lie For You
Melissa Etheridge, Your Little Secret
Mystidious Mississif, Upside Down
Onyx, Last Dayz
Rancid, Time Bomb
Raw Stilo, Cutie
R.E.M., Tongue
Ruth Ruth, Uninvited
Seven Mary Three, Cumbersome
Stepchild, Sicka Gettin' Treated...
Teddy, Tell Me What You Want
Toshi Kubota, Funk It Up

MOR
MUSIC TV

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

- Michael Bolton, Can I Touch You...There
Vince Gill, Go Rest High...
Shelby Lynne, I'm Not The One
John Michael Montgomery, No Man's Land
Jon Secada/Shanice, If I Never Knew You
Eagles, Learn To Be Still
Michael Jackson, History
Hootie & The Blowfish, Only Wanna Be With You
Pavarotti/Adams, Ole Sole Mio
Terri Clark, Better Things To Do
Deep Forest, Marta's Song
George Jones/Tammy Wynette, One
Natalie Merchant, Carnival
Selena, I Could Fall In Love
All-4-One, I Can Love You Like That
Walter Beasley, Private Time
Blues Traveler, Run-Around
Gloria Estefan, It's Too Late
Bruce Hornsby, Walk In The Sun
Rod Stewart, This



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

- Groove Theory, Tell Me
Michael Bolton, Can I Touch You...There
Veronica, Without Love
Raekwon, Ice Cream
Little Shawn, Dom Perignon
2 Pac, Temptations
Luniz, I Got 5 On It
Crooklyn Dodgers, Return Of The...
KRS-ONE, MC's Act Like They...
Questionmark Asylum, Get With You
Boyz II Men, Vibin' (Remix)
Chaka Khan, Love Me Still
Monica, Like This And Like That
Method Man, The Riddler

Mad Skillz, The Nod Factor
Das EFX, Real Hip Hop
Xscape, Who Can I Run To?
Milkbone, Where's Da Party At
Illy Funksta's, I'll Make You Famous
Lin Que, Let It Fall



Continuous programming
Hawley Crescent
London NW18TT

- Michael Jackson, You Are Not Alone
TLC, Waterfalls
Red Hot Chili Peppers, Warped
Seal, Kiss From A Rose
Shaggy, Boombastic
Edwyn Collins, A Girl Like You
Simply Red, Fairground
Bon Jovi, Something For The Pain
Diana King, Shy Guy
Scatman John, Scatman's World
Lenny Kravitz, Rock And Roll Is Dead
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Mariah Carey, Fantasy
Take That, Never Forget
Sin With Sebastian, Shut Up
Offspring, Gotta Get Away
AC/DC, Hard As A Rock
Outthere Brothers, Boom Boom Boom
Green Day, When I Come Around
Janet Jackson, Runaway



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Geoff Moore, Home Run
DC Talk, Wish We'd All Been Ready
Amy Grant, Big Yellow Taxi
Rich Mullins, Brother's Keeper
Whiteheart, Even The Hardest Heart
Michael W. Smith, Cry For Love
Walter Egenes, I Need You
Tony Vincent, Must Be The Season

4 Him, The Ride Of Life
Point Of Grace, Gather At The River
Tramaine Hawkins, Who's Gonna Carry You?
Clay Crosse, Time To Believe
Kathy Troccoli, Go Light Your World
Out Of The Grey, Gravity (new)
Carolyn Arends, Seize The Day (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Sponge, Live JBTV Concert Videos
Oasis, Morning Glory
Dancehall Crashers, Enough
Jesus And Mary Chain, I Hate Rock And Roll
The Nixons, Happy Song
Presidents Of The U.S., Live JBTV Video
Rancid, Time Bomb
Jeff Buckley, So Real
Flaming Lips, Bad Days
Radiohead, Just
Seaweed, Start With
Blur, Country House
Dag, Sweet Little Lass



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

- Red Hot Chili Peppers, Warped
Archers Of Loaf, Underachievers March
Rusty, Wake Me
Dirt Merchants, Purple Barrel
Smack Melon, Space Shot
Ash, Jack Names The Planets
Presidents Of The United States, Lump
Presidents Of The United States, Lump (Version 2)
Eve's Plum, Jesus Loves You
Boy George, Fun Time
Brad, Buttercup
Dancehall Crashers, Enough
Flaming Lips, Bad Days
Gregory Gray, Pope Does Not Smoke Dope

INTERACTIVE LABEL DEBUTS

(Continued from page 5)

outlets including MTV, VH1, CMT, and E! Nu.millennia is also going to retail with a dedicated merchandiser standee, he says, along with a variety of point-of-purchase material and shelf-talkers for computer retailers.

Titles will be packaged in a jewel-box variant, which is slightly higher than the standard box but the same width.

The enhanced CDs, which nu.millennia will market under the brand name of "mTrax" discs, play like standard albums on audio CD decks but yield a variety of multimedia features when played on a computer CD-ROM drive. Nu.millennia's debut slate of multimedia EPs (each contain four to six full audio tracks playable on CD decks) will have a suggested retail price of \$14.95.

"We were trying to get a wide cross-section of artists for our launch—from rock to country," says Bastin. "We wanted to show a variety of possible approaches and genres, and we also frankly wanted to see what sells."

COUNTRY POTENTIAL

Although country music has not truly been tested on the nascent multimedia front, Bastin believes the category is ripe for enhanced CD development—enough so that nu.millennia is opening a label office Dec. 1 on Cummins Street in Nashville, with a mandate to scout and sign country talent and to strike licensing deals with Nashville-based labels, artists, and publishers.

"There was a major study done among more than 5,000 purchasers of CD-ROMs, and one of the questions asked was, 'What kind of records do you buy, and what kind of radio stations do you listen to?'" says Bastin. "And the No. 1 correlation was country."

The Clay Walker enhanced CD, titled "Self Portrait" and due in stores in December, will feature five Walker songs, including one from his new Giant album, "Hypnotize The Moon," along with exclusive video footage, says Donna Cardellino, president of nu.millennia records/nashville, who brought in the artist as her first project.

"I've gotten a tremendous reception from the Nashville community already—they are calling me and asking a lot of questions about multimedia and how they can get involved," says Cardellino, who is in the process of hiring two additional A&R people. "There is a lot of untapped enthusiasm there

right now, so we're going in at a perfect time and getting a warm reception."

Cardellino expects to announce her first two new-artist signings by year's end, with four more expected in the following year. More major-artist pacts are also pending, she says.

Primary marketing and promotion for the Nashville titles will go through nu.millennia records/los angeles, which is headed by longtime A&R executive (and original Zombies member) Paul Atkinson, who was most recently executive VP of A&R at MCA Records and is president of the new label.

Atkinson just inked his first band to the label, San Francisco-based Her Majesty The Baby, and expects to have several more acts on board by year's end. The label picked up the band's Homeless Records album "Mary" (Billboard, April 22), which it will release in February with additional tracks and multimedia elements, Atkinson says.

Nu.millennia new-artist projects, which will contain a full album's worth of music, will be released only as multimedia albums (there will not be separate "enhanced" and standard versions) and will be \$1 more than standard CDs, Bastin says, approximately \$17.

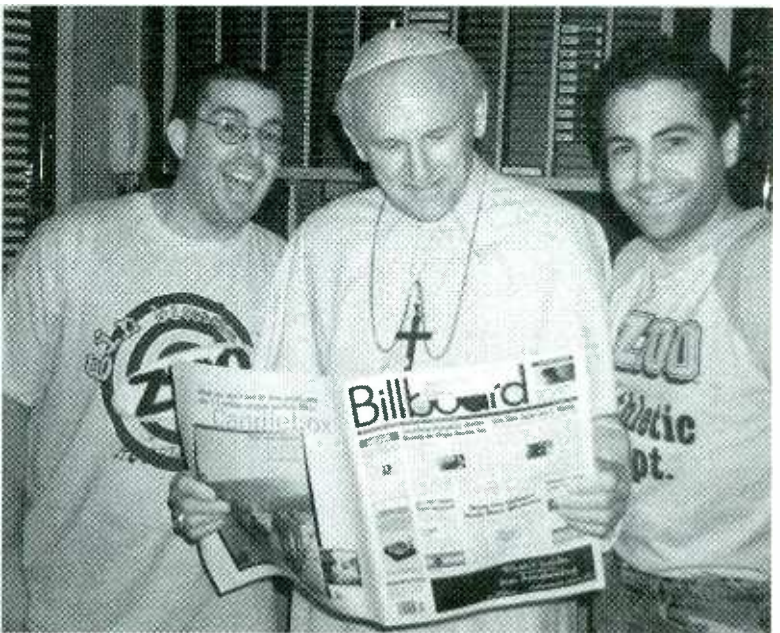
The west Los Angeles label currently has a five-person A&R department, which is expected to grow, along with in-house marketing, promotion, and artist-development functions.

"We plan to show new, creative artists that we are really the only option, frankly, when it comes to making enhanced CDs," says Atkinson, who initially plans to sign primarily pop/rock artists. "If you are an unsigned artist and you want to get into this area, we are the only record company that is offering that to every new artist we sign."

Atkinson expects the multimedia track to play a strong role in breaking his baby bands.

"It generates excitement around an artist and is a great way to build a grassroots following," he says. "Not that we are not going to do all of the traditional marketing and promotional activities that any other independent label would do. This is simply another level in that."

Nu.millennia/los angeles expects to have four or five new acts added to its roster within the first six months of next year "and probably double that on licensed major artists," Bastin says.



Pope Fiction. His Holiness Pope John Paul II checks the Bible of the industry during a visit to WHZT (Z100) New York. Station staffers drove the look-alike to various locations as part of a radio promotion. Shown, from left, are Z100 air personality Elvis Duran, the Pope look-alike, and Z100 music director Andy Shane.

billboard's 17th annual music video conference & awards

November 8 - 10, 1995
The Loews Santa Monica Beach Hotel

HIGHLIGHTS & ATTRACTIONS

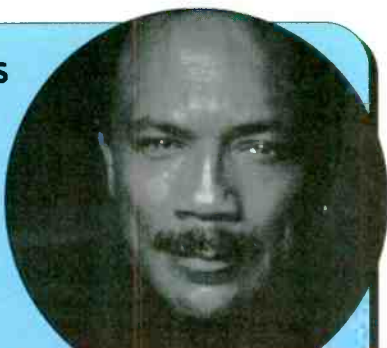
Opening night party hosted by MTV.

A live music showcase hosted by The Box & Epic Records.

And much, much more..... watch Billboard for details.

JOINT KEYNOTE ADDRESS

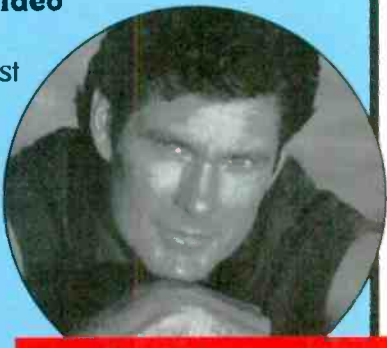
by industry legend
QUINCY JONES and a
surprise guest who will
discuss the special
challenges of music
video and multimedia.



Quincy Jones

The 17th Annual Music Video

Awards hosted by
international recording artist
David Hasselhoff, star
and executive producer
of "Baywatch" and the
new fall series
"Baywatch Nights."
His self-titled U.S. album
was released earlier this
year on Critique Records.



David Hasselhoff

HOTEL ACCOMMODATIONS

The Loews Santa Monica Beach Hotel
1700 Ocean Avenue, Santa Monica, CA 90401
For reservations, please call 310-458-6700 and state that you're with the
BILLBOARD MUSIC VIDEO CONFERENCE
Room rate \$145.00 single or double. To insure room rate, reservations
must be made by October 8, 1995.

REGISTRATION INFORMATION

- * **\$355.00 EARLY BIRD REGISTRATION**
PAYMENT MUST BE POSTMARKED BY SEPTEMBER 29TH
\$395.00 Pre-Registration
payment must be postmarked by October 25th
- \$450.00 Full Registration
After October 25th and walk-up

REGISTRATION FORM
1995 Billboard Music Video
Conference

"MEET THE ARTISTS" SUITES: Your chance to tape a session with some of today's hottest acts! *Attention record labels - call Maureen Ryan: 212-536-5002 to sign your up act!*

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CONTACT INFORMATION

MAUREEN P. RYAN, Special Events Manager
212-536-5002 PH • 212-536-5055 FAX

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You are eligible for special discount fares from American Airlines for travel to California, November 5 - 10, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1-800-547-9420.

Please identify yourself as a Billboard Music Video attendee to receive discount.

TO REGISTER:

Cut out form and mail to:

Billboard Music
Video Conference
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14th Floor, NY, NY 10036
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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 232 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like Fantasy by Mariah Carey and Kiss from a Rose by Seal.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- List of songs and artists from A to Z, including titles like '1st of the Month', 'Back for Good', 'Breakfast at Tiffany's', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like Fantasy by Mariah Carey and Somethin' 4 Da Honeyz by Montell Jordan.

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

- Continuation of the Hot 100 Singles Sales list, including entries like 'Player's Anthem', 'Pretty Girl', 'Real Hip Hop', etc.

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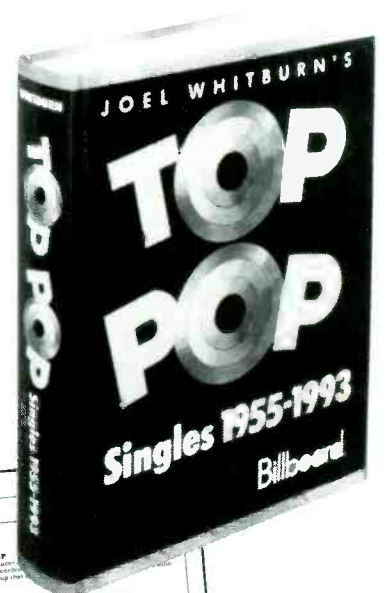
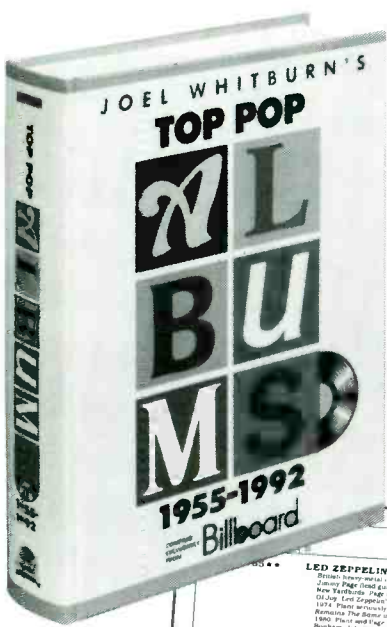
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Size: 7" x 9-1/4" 976 pages.

DEBUT DATE	PEAK POS	WKS CHRTD	U	D	ARTIST - Title	Label & Number
1/1/55	1	39			LED ZEPPELIN Led Zepplin I	Atlantic 8216
10/2/70	1	35			LED ZEPPELIN II Led Zepplin II (untitled)	Atlantic 8230
1/27/71	2	25			LED ZEPPELIN III House Of The Holy	Atlantic 8231
4/24/78	1	41			PHYSICAL GRAFT Physical Graffiti	Atlantic 8235
1/16/76	2	48			THE SPANISH VICAR The Spanish Vicar	Swan Song 8414

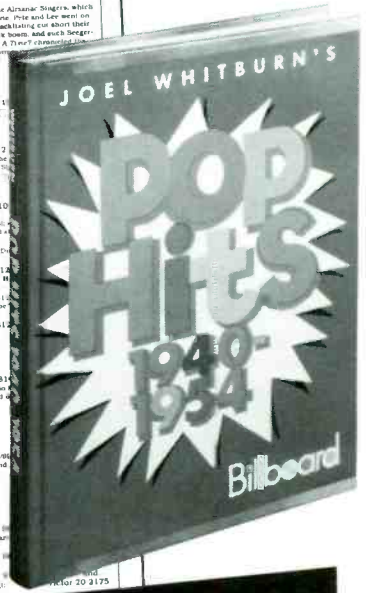
DEBUT DATE	PEAK POS	WKS CHRTD	U	D	ARTIST - Title	Label & Number
10/1/77	28	14			JOHN COUGAR I Need A Lover	Riva 202
2/14/80	67	3			JOHN COUGAR Small Paradise	Riva 205
9/27/80	27	17			JOHN COUGAR This Time	Riva 207
1/21/81	17	21			JOHN COUGAR Ain't Been Done With The Night	Riva 210
4/24/81	27	28			JOHN COUGAR Hurta So Good	Riva 211

TOP POP SINGLES 1955-1993

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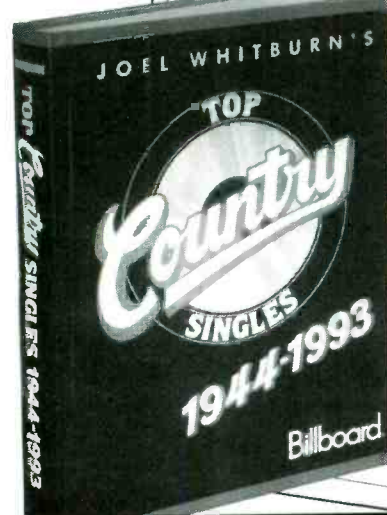
An Artist-By-Artist listing of the over 20,000 titles that appeared on Billboard's "Hot 100" Singles Charts from January, 1955 through December, 1993.
Size: 7" x 9-1/4" 912 pages.

DEBUT DATE	PEAK POS	WKS CHRTD	U	D	ARTIST - Title	Label & Number
7/8/50	1	25			WEAVERS, The Goodnight Irene	Capitol 4432
7/1/50	2	17			WEAVERS, The Yank Tera Teas	Capitol 4430
12/23/50	1	13			WEAVERS, The The Roving Kind	Capitol 4432
1/13/51	4	14			WEAVERS, The So Long (It's Been Good To Know You)	Capitol 4432
3/31/51	2	23			WEAVERS, The On Top Of Old Smoky	Capitol 4432
8/18/51	9	6			WEAVERS, The Knees Sweeter Than Wine	Capitol 4432
8/25/51	27	7			WEAVERS, The When The Saints Go Marching In	Capitol 4432
2/16/52	14	11			WEAVERS, The Winchester	Capitol 4432
4/26/52	18	1			WEAVERS, The Around The Corner	Capitol 4432
12/4/54	1	16			WEBER, Joan Let Me Go Lover	Capitol 4471
2/22/41	20	1			WEEMS, Ted, And His Orchestra There'll Be Some Changes Made	Capitol 4471
3/15/41	20	1			WEEMS, Ted, And His Orchestra It All Comes Back To Me Now	Capitol 4471
3/17/41	1	20			WEEMS, Ted, And His Orchestra Treataches	Capitol 4471



POP HITS 1940-1954

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 21, 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	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) 1 week at No. 1	DAYDREAM	1
2	1	1	17	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
3	2	2	11	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
4	3	3	65	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
5	NEW		1	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	5
6	5	4	3	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
7	7	5	3	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
8	8	7	47	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
9	4	—	2	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
10	11	10	32	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
11	NEW		1	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
12	9	8	11	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
13	10	6	4	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
14	12	9	15	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
15	13	13	16	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
16	16	15	45	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	8
17	6	—	2	♀ NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	6
18	18	19	39	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
19	14	11	8	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
20	17	14	12	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
21	15	12	7	SOUNDTRACK TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
22	19	16	53	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
23	28	25	12	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
24	33	38	8	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES	24
				★ ★ ★ GREATEST GAINER ★ ★ ★		
25	60	61	35	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
26	20	—	2	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
27	25	17	76	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
28	23	18	66	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
29	27	20	12	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
30	29	23	4	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
31	35	—	2	LISA LOEB & NINE STORIES GEFEN 24734 (10.98/16.98)	TAILS	31
				★ ★ ★ PACESETTER ★ ★ ★		
32	76	—	2	SOUNDTRACK CAPITOL 32438 (9.98/13.98)	DEAD PRESIDENTS	32
33	30	26	6	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
34	42	31	28	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
35	32	24	4	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
36	38	29	43	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
37	26	—	2	GRATEFUL DEAD GDR 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
38	31	22	16	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
39	22	—	2	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	22
40	39	30	14	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
41	34	27	6	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
42	37	28	26	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
43	40	37	52	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
44	46	—	2	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	44
45	41	36	11	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
46	44	32	19	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
47	43	35	58	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
48	24	—	2	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	24
49	52	60	7	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	49
50	45	33	12	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
51	21	—	2	DAVID BOWIE VIRGIN 40711 (10.98/16.98)	OUTSIDE	21

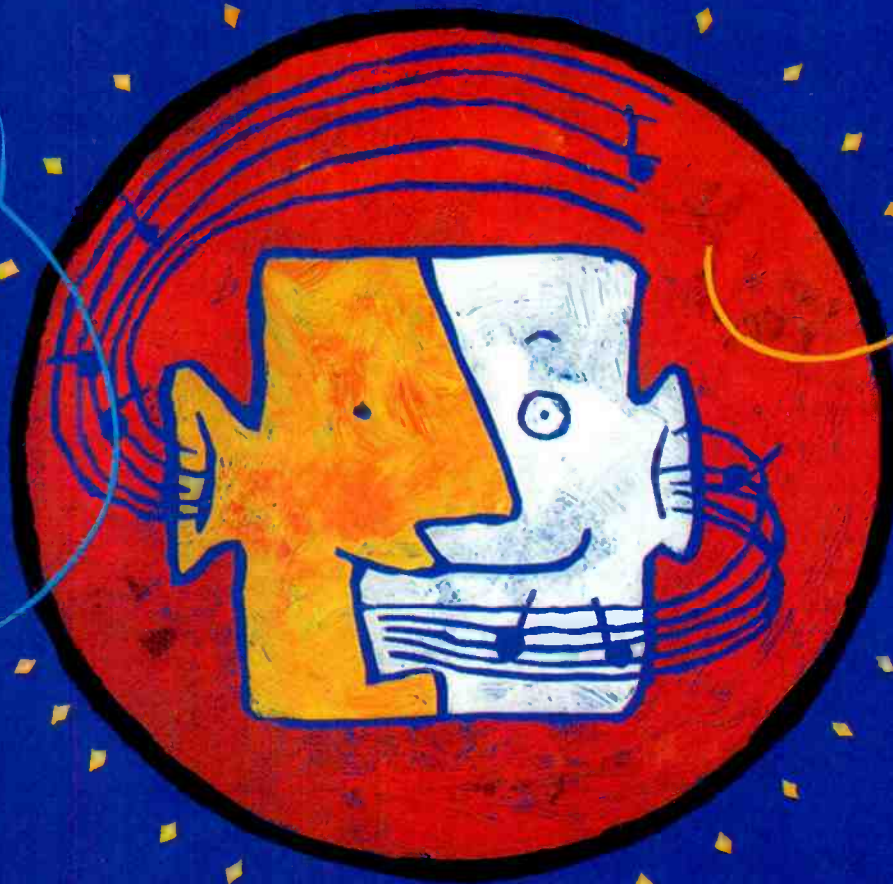
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52	47	41	10	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
53	36	21	4	LENNY KRAVITZ VIRGIN 40696 (10.98/16.98)	CIRCUS	10
54	85	84	6	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
55	53	45	14	D'ANGELO ● EMI 33629 (9.98/13.98)	BROWN SUGAR	42
56	56	64	11	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	56
57	48	34	18	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
58	50	44	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	35
59	61	—	2	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	59
60	51	40	13	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
61	54	43	14	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
62	49	39	9	BRIAN MCKNIGHT ● MERCURY 523280 (10.98 EQ/15.98)	I REMEMBER YOU	22
63	55	55	12	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
64	81	75	9	DAVID LEE MURPHY MCA 11D44 (10.98/15.98) HS	OUT WITH A BANG	64
65	68	53	7	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
66	72	54	6	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
67	59	46	30	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
68	63	48	48	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
69	67	—	2	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
70	121	119	64	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
71	83	70	4	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	63
72	NEW		1	OASIS EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY	72
73	64	63	7	SOUNDTRACK A&M 540384 (10.98/15.98)	EMPIRE RECORDS	63
74	65	52	18	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
75	73	62	7	RANCID EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES	45
76	77	72	9	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	72
77	89	—	2	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
78	66	50	7	MICHAEL W. SMITH REUNION 0105/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16
79	70	51	25	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
80	69	49	53	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
81	79	67	4	SOLO PERSPECTIVE 549017/A&M	SOLO	67
82	91	—	2	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
83	57	42	30	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
84	78	65	87	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
85	NEW		1	WC & THE MAAD CIRCLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98)	CURB SERVIN'	85
86	87	76	81	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
87	74	56	61	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
88	80	66	15	BON JOVI ▲ MERCURY 528181 (10.98 EQ/16.98)	THESE DAYS	9
89	75	59	27	BETTER THAN EZRA ELEKTRA 61734/EEG (10.98/15.98) HS	DELUXE	35
90	71	47	10	JIMMY BUFFETT ● MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
91	82	—	2	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	82
92	84	78	54	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
93	169	146	12	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
94	102	81	15	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
95	62	—	2	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98)	THE RBX FILES	62
96	97	79	12	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
97	86	69	84	SHERYL CROW ▲ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
98	101	89	217	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
99	111	110	7	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	99
100	90	74	15	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53
101	88	73	3	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	73
102	93	80	28	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
103	118	114	7	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	103
104	92	68	27	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
105	136	127	6	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	105
106	112	86	26	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
107	138	140	8	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	101

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



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	94	—	2	EMMYLOU HARRIS	ASYLUM 61854/EEG (10.98/15.98)	WRECKING BALL 94
109	103	95	83	NINE INCH NAILS ▲	NOTHING/TV/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
110	164	144	54	BROOKS & DUNN ▲	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN 15
111	104	99	9	KORN	IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN 99
112	96	71	18	SOUL ASYLUM ▲	COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE 6
113	58	—	2	SONIC YOUTH	DGC 24825*/Geffen (10.98/16.98)	WASHING MACHINE 58
114	109	82	61	JEFF FOXWORTHY ▲	WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF... 38
115	98	87	73	OFFSPRING ▲	EPITAPH 86432* (8.98/14.98) HS	SMASH 4
116	107	91	50	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334* (10.98/15.98)	GREATEST HITS 8
117	105	90	16	MACK 10 ●	PRIORITY 53938 (9.98/14.98) HS	MACK 10 33
118	115	133	5	REGINA BELLE	COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK 115
119	NEW ►	—	1	P.M. DAWN	GEE STREET 524147/ISLAND (10.98/16.98)	JESUS WEPT 119
120	99	57	3	DOWN	EASTWEST 61830/EEG (10.98/15.98)	NOLA 57
121	106	92	56	THE NOTORIOUS B.I.G. ▲	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 15
122	188	193	67	ALAN JACKSON ▲	ARISTA 18759 (10.98/15.98)	WHO I AM 5
123	RE-ENTRY	—	27	JOHN BERRY	CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE 69
124	119	109	107	MELISSA ETHERIDGE ▲	ISLAND 848660 (10.98/16.98)	YES I AM 15
125	108	94	30	2PAC ▲	INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD 1
126	100	77	20	CHRIS ISAAK ●	REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE 31
127	110	83	7	TWINZ	DEF JAM/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION 36
128	122	102	37	VAN HALEN ▲	WARNER BROS. 45760* (10.98/16.98)	BALANCE 1
129	130	101	6	SAWYER BROWN	CURB 77785 (10.98/15.98)	WANTIN' AND HAVIN' IT ALL 77
130	116	104	4	VARIOUS ARTISTS	RCA VICTOR 62641 (3.98 CD)	IDIOT'S GUIDE TO CLASSICAL MUSIC 104
131	156	182	4	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE 131
132	123	103	71	SOUNDTRACK ▲	WALT DISNEY 60858 (10.98/17.98)	THE LION KING 1
133	128	106	24	FILTER	REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS 59
134	140	131	4	SAMMY KERSHAW	MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	HITS, CHAPTER ONE 131
135	NEW ►	—	1	MARK CHESNUTT	DECCA 11261/MCA (10.98/15.98)	WINGS 135
136	135	117	65	BONE THUGS-N-HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 12
137	RE-ENTRY	—	45	PATTY LOVELESS ●	EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY 60
138	131	113	66	SOUNDTRACK ▲	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP 2
139	168	135	12	TRACY BYRD	MCA 11242 (10.98/15.98)	LOVE LESSONS 44
140	139	125	151	KENNY G ▲	ARISTA 19646 (10.98/15.98)	BREATHLESS 2
141	126	108	17	BJORK	ELEKTRA 61740/EEG (10.98/16.98)	POST 32
142	152	200	3	VARIOUS ARTISTS	COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II 142
143	124	85	20	THE REMBRANDTS ●	EASTWEST 61752/EEG (10.98/15.98)	LP 23
144	120	100	18	PINK FLOYD ▲	COLUMBIA 67065 (19.98 EQ/34.98)	PULSE 1
145	137	112	99	TOM PETTY & THE HEARTBREAKERS ▲	MCA 10813 (10.98/17.98)	GREATEST HITS 5
146	133	107	7	THE DOVE SHACK	DEF JAM/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK 68
147	149	130	199	PEARL JAM ▲	EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
148	166	169	25	SOUNDTRACK	A&M 540357 (10.98/16.98)	DON JUAN DEMARCO 61
149	132	118	7	VARIOUS ARTISTS	WORD 0604/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST 99
150	95	98	7	FOURPLAY	WARNER BROS. 45988 (10.98/16.98)	ELIXIR 90
151	183	180	5	TERRI CLARK	MERCURY NASHVILLE 526991 * (10.98 EQ/15.98) HS	TERRI CLARK 151
152	146	120	49	NIRVANA ▲	DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
153	RE-ENTRY	—	26	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 95

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	182	163	76	REBA MCENTIRE ▲	MCA 10994 (10.98/15.98)	READ MY MIND 2
155	143	141	10	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 127
156	144	150	8	EDWIN MCCAIN	LAVA 92609/AG (10.98/15.98) HS	HONOR AMONG THIEVES 107
157	162	157	242	ENIGMA ▲	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
158	142	124	28	SOUL FOR REAL ▲	UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN 23
159	134	93	18	PRIMUS ●	INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL 8
160	184	165	70	TRACY BYRD ▲	MCA 10991 (10.98/15.98)	NO ORDINARY MAN 30
161	127	97	8	BLIND MELON	CAPITOL 28732* (10.98/16.98)	SOUP 28
162	113	88	7	SOUNDTRACK	EPIC SOUNDTRAX 67294 (10.98 EQ/16.98)	DESPERADO 53
163	158	129	84	YANNI ▲	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
164	151	147	27	BLESSID UNION OF SOULS	EMI 31836 (10.98/15.98) HS	HOME 78
165	154	148	19	NINE INCH NAILS	NOTHING/TV/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP) 23
166	153	136	48	SADE ▲	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9
167	173	168	20	JON B.	YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/16.98) HS	BONAFIDE 79
168	117	58	3	DREAM THEATER	EASTWEST 61842/EEG (7.98/11.98)	CHANGE OF SEASONS 58
169	170	161	45	MARY J. BLIGE ▲	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 7
170	157	139	46	PEARL JAM ▲	EPIC 66900* (10.98 EQ/16.98)	VITALOGY 1
171	125	115	6	HEART	CAPITOL 30489 (10.98/15.98)	THE ROAD HOME 87
172	172	—	2	HOLE	CAROLINE 1470* (7.98/10.98)	ASK FOR IT 172
173	171	134	13	PERFECT STRANGER	CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT 68
174	160	143	86	SARAH MCLACHLAN ▲	NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY 50
175	161	153	119	THE CRANBERRIES ▲	ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18
176	167	155	294	ORIGINAL LONDON CAST ▲	POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
177	159	137	17	PAULA ABDUL	CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS 18
178	178	176	100	CANDLEBOX ▲	MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX 7
179	165	128	54	R.E.M. ▲	WARNER BROS. 45740* (10.98/16.98)	MONSTER 1
180	148	116	67	HOLE ▲	DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS 52
181	155	132	49	TOM PETTY ▲	WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS 8
182	163	154	36	SPONGE ●	WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA 58
183	NEW ►	—	1	MEAT PUPPETS	LONDON 828665/ISLAND (10.98/15.98)	NO JOKE! 183
184	197	171	82	BLACKHAWK ▲	ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
185	180	174	205	NIRVANA ▲	DGC 24425*/Geffen (10.98/15.98)	NEVERMIND 1
186	196	164	10	BRYAN WHITE	ASYLUM 616122 (9.98/15.98) HS	BRYAN WHITE 120
187	NEW ►	—	1	PURE SOUL	STEP SUN/INTERSCOPE 92638/AG HS	PURE SOUL 187
188	RE-ENTRY	—	54	TRACY LAWRENCE ▲	ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW 28
189	190	173	160	QUEEN ▲	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS 11
190	147	105	12	CYNDI LAUPER	EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYN...AND THEN SOME 81
191	177	151	3	TRACY LAWRENCE	ATLANTIC 82847/AG	TRACY LAWRENCE LIVE 151
192	RE-ENTRY	—	73	THE MAVERICKS ▲	MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME 54
193	145	111	12	BRUCE HORNSBY	RCA 66584 (10.98/16.98)	HOT HOUSE 68
194	179	142	16	VAN MORRISON	POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS 33
195	114	—	2	DIANA ROSS	MOTOWN 530586 (10.98/16.98)	TAKE ME HIGHER 114
196	RE-ENTRY	—	4	RON KENOLY	INTEGRITY 02392 (11.98/17.98) HS	SING OUT WITH ONE VOICE 134
197	185	152	7	PETRA	WORD 67302/EPIC (10.98 EQ/15.98) HS	NO DOUBT 91
198	176	145	56	ABBA ▲	POLYDOR 517007/ISLAND (10.98/16.98)	GOLD 63
199	RE-ENTRY	—	104	MARIAH CAREY ▲	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
200	RE-ENTRY	—	89	REBA MCENTIRE ▲	MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO 5

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Jimmy Buffett 90							

POI DOG PONDERING BEARS FRUIT

(Continued from page 1)

Volo" has sold 64,000 units, "which was great for us at the time, but not enough for Columbia to cover their expenses," says group leader and chief songwriter Frank Orrall. "I don't think they did a bad job—they just had too-high expectations. Our deal was just too big for our shoes, for the type of band we are."

The currently 10-piece ensemble is a cult band with "a large and loyal live following, but we haven't sold a lot of records or gotten a lot of airplay," says Orrall.

Orrall expects triple-A radio, which was not as established three years ago as it is now, to be favorable toward the band.

According to Orrall, Poi Dog's trademark hyper-eclectic sound, which in the past drew from a broad spectrum of American roots and world music styles, has streamlined with the creation of "Pomegranate."

"Before, we were just falling in love with all these musical genres and trying them on," says Orrall. "Now, the direction of the band is more in focus."

He describes Poi Dog's current orientation as "more groove-heavy. We went a lot farther with dance music than on the last record—we tried to mix it so it would sound good in a disco. On the flip side, we also worked with a string section, building up orchestral pieces on some of the songs."

Plus, Orrall adds with a grin, Poi Dog Pondering's previous hurly-burly of guitar, bass, drums, keyboards, violin, horns, and exotic percussion now sounds less cluttered because "we [realized] that not everyone has to play on every song."

Jody Denberg, PD at triple-A KGSR Austin, says that during Poi Dog's tenure there, the station played a lot of the band's music. "It worked well with our format—it's modern, but with folk and world beat influences, which is our emphasis," says Denberg, adding that "the first two songs ['Pomegranate' and 'Catacombs'] are gorgeous. I'm confident we'll be playing some of these tracks."

Orrall says Pomegranate was originally conceived "as a self-recorded album that could then be shopped to a major label."

Orrall moved from Austin to Chicago in 1992 at the conclusion of the Volo Volo tour because he had met and fallen in love with local performance artist Brigid Murphy (who plays saxophone in Poi Dog Pondering's current lineup).

Keyboardist/horn player Dave Max Crawford and violinist Susan Voelz followed, with Voelz launching a simultaneous career as a solo artist (see story, this page).

Murphy's subsequent bout with cancer put the band on hold for Orrall, and breakup rumors circulated. (Murphy is now in remission.)

When the time was right to start the

new album, Orrall knew he did not want to try for another big-label situation, with its attendant pressures, budgets, and creative meddling from the money men.

Orrall says that once recording began, "We loved working on our own, so we thought we'd try our hand at starting our own label and putting the record out ourselves as well."

After scraping together \$10,000, much of it borrowed from family and friends, Poi Dog Pondering found an unused basketball gym not far from Chicago's notorious Cabrini-Green housing project and set up its recording equipment in January 1995.

"Pomegranate" took seven months to record, including overdubbing at Orrall's South Side loft studio and final recording and mixing at Chicago's Warzone Recorders. Production is credited to Orrall, Martin Stebbing, and the band; Stebbing, Scott Ramsaye, and Or-



rrall engineered and mixed.

As for the label itself, Orrall "began laying groundwork four or five months ago—doing a name search, getting a bar code, etc."

Pomegranate Records employees were drawn from the band (Orrall, Crawford) and its crew (road manager Scotty Haulter, stage manager Eric Buehlman). "Running our own label," says Orrall, "forces us to make decisions on the photos, write the bios, etc., in a way we feel matches the band. I never did like our old bios—they were all filled with this strange fluff."

The label hired Jill Richmond at Bar/None to help with publicity and tour promotion and Caroline Frye, president of Revolution Promotion Management in Athens, Ga., to help with college and commercial alternative radio. Frye had launched grass-roots radio campaigns for Hootie & the Blowfish and the Dave Matthews Band.

"We're also talking to Harry Levy of Levitation Entertainment [Westwood, Calif.] about doing triple-A radio promotion."

"We're just operating on a really grass-roots level, and we're still learning," says Orrall, who notes that Poi Dog Pondering has its own BMI publishing

company as well, Guava Juice Music. "We don't have a real promotion-and-marketing directive; I'm trying to learn how that feels right to us."

That grass-roots approach carried through to the first pressings of "Pomegranate." The initial 15,000 copies appeared in two different hand-crafted packages: 5,000 were encased in cardboard, rubber-stamped, and autographed by the band. They were unveiled at Poi Dog Pondering's four-night, sold-out concerts Sept. 15-18 at Chicago's 1,300-seat Vic Theatre and were also immediately made available to the Poi Dog fan club. Orrall says 3,000 of those sold right away. In the other limited-edition pressing, 10,000 albums were packaged in numbered black-paper jackets designed in silver and copper ink, hand-set, hand-lettered, and hand-cranked through the press.

Local printing company Fireproof Press (of which some staff members belong to esteemed local group the Cocks) handled the jackets, while another company crafted the booklets. When the limited editions run out, "we'll move to jewel boxes," says Orrall.

Jez Reynolds, pop CD buyer for Tower Records, Chicago, says the store has had the limited-edition packages on sale at \$12.99 for four weeks, and both are "selling like crazy. We sold 300 in the first week, following Poi Dog's in-store appearance here, and another 300 since. We expect it to sell through Christmas. We should sell boxloads of their catalog on Columbia as well. They're hugely popular around here."

Reynolds says that Tower was the exclusive retail outlet for the band's limited-edition CDs and that "we've shipped a few units to other Towers around the country." The store will stock "probably a couple of hundred" regular units in advance of the November release.

Orrall, who directed a pair of clips for "Volo Volo," plans to shoot four for the new album, using videotape rather than film. "It's a medium that can be used well for a record label of limited means, as long as it's used creatively," he says. "It's another way along this grass-roots level."

Naturally, the national tour upon which Poi Dog Pondering will embark in November will also reflect its indie austerity—but only to a point.

"We're trimming our expenses back, but we are renting a bus," says Orrall. "We can do better shows if the band can be well-rested, rather than sitting up in a van with their heads knocking against the windows for eight hours until we get to Cleveland."

Funds for the rental will come out of Poi Dog's concert profits, merchandise take, and from selling records "off the stage."

Orrall says the fall tour will involve approximately 30 dates, "Vic-sized or smaller," and will be booked by Frank Riley of Monterey Peninsula Artists.

"We'll go through some of our strongest markets first—St. Louis and Columbia, Mo., Lawrence, Kan.—and include San Francisco, Austin, Atlanta, Athens, Boston, Cleveland, Columbus [Ohio], Detroit, New York... winding up in Seattle or Los Angeles, depending on the routing," says Orrall. "The main concern is to let people know we didn't break up. If the record has a life of its own, we'll go back out in the spring."

Despite the many times Poi Dog Pondering has pulled up roots, relocated, and re-formed—Orrall figures there had been 30 official band members at one time or another, prior to his Chicago move—he plans to stay put for a while.

"Chicago is a Poi Dog stronghold," he says, noting that half the band's current

lineup was recruited from the local club scene. "It enables me to stage an experimental show in the city I live in, and I know the fans are gonna show up for it. I've really come to love Chicago."

Poi Dog Violinist Finds Solo Career At Pravda

■ BY MOIRA McCORMICK

CHICAGO—As a grade schooler in Wauwatosa, Wis., studying classical violin, Susan Voelz figured she'd be a writer someday. After all, didn't she fill notebooks with journal entries and poetry? But Voelz couldn't get a persistent fantasy out of her head: that of herself in a recording studio, headphones on, singing her heart out.

Today, Poi Dog Pondering's distinctive violinist has seen that image come to life many times, as she has recorded and released a pair of critically praised solo albums. The 1993 album "13 Ribs" and the March 1995 album "Summer Crashing," both issued in the U.S. on Chicago-based Pravda Records, feature Voelz not only on violin, but on guitar and vocals as well, singing her own evocative, idiosyncratic tunes.

Voelz says that, although she enjoyed the occasional rock album while growing up, she never sought rock's cutting edge until college in the early '80s. At Indiana University in Bloomington, Voelz had a boyfriend who pressed her into service with his band, for which she slowly learned to improvise, note by note.

Later, living in New Orleans, she sent away for a 4-track tape recorder and began putting her reams of words to music.

Upon relocating to Austin, Texas, in 1986, "a whole world opened up for me," she says, when she met ex-Faces bassist Ronnie Lane and began performing with him. Then Poi Dog Pondering leader Frank Orrall persuaded Voelz to play on one of the band's recordings.

"I thought they sounded sweet and nice, but I didn't particularly want to stay on with them," Voelz recalls with a smile. "Until I saw their live show—how powerful and intense it was."

Voelz signed on as an official member and began traversing the country on tour with Poi Dog—an experience she terms "the University of Poi."

When Orrall pulled up stakes in 1993 and headed to Chicago, she kept active as a Poi Dog member, flying in for gigs and recording sessions, even though she was performing full-time with the Alejandro Escovedo Orchestra in Austin. A year later, in September 1994, she moved to Chicago herself.

Voelz's solo career began when a friend took a tape of her "13 Ribs" track "Map Of You" to MIDEA. Philippe Langlois, proprietor of the Paris-based Dixie Frog label, took an immediate liking to it and signed Voelz to Dixie Frog subsidiary

He also loves Poi Dog's cooperative air of self-determination as an independent act: "It can be nerve-wracking, but it's a nice way of working: Everyone feels very involved in their own fate."

Voodoo Records.

"13 Ribs" debuted on Voodoo and was subsequently licensed to Pravda, as was its follow-up, "Summer Crashing."

"I'd been incredibly influenced by Giant Sand's sloppy tomfoolery," says Voelz of the overall sound of "13 Ribs." "I wanted the mistakes to work."

"Summer Crashing," she says, bore the imprint of a fascination with the atmospheric aggression of My Bloody Valentine: "Not an imitation of them, but more what I took away from listening to their records."

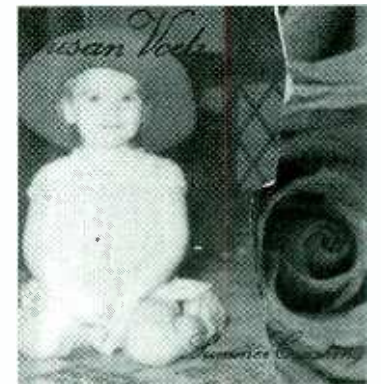
"Summer Crashing," released in April, revolves around a theme of, "When we die, what will we have thought about our life?"

A third album, which Voelz wants to begin recording "in four or five months," will be less thematic: "I want lush string stuff, trancy guitar, minimal Motown drums—and not many words."

Voelz, who had done three short tours as a solo act, says the dual ca-



VOELZ



reer suits her.

"What Poi Dog Pondering offers—writing and playing cool string parts—is satisfying," she says. "And I don't have to feel, 'Oh, I wish I were singing,' because I have that, too."

A fulfilling side project is the monthly Hoot Nights she helped establish at intimate club Schuba's with fellow transplanted Austinite Mike Hall, a practice the pair imported from Texas and started in December.

Local musicians perform for these thematic open-mike nights, and recent themes have included "I Love You Vs. I Hate You" (love songs and hate songs) and "Cross-Dressing Night" (men in drag performing songs traditionally sung by women, and vice versa).

Fellow Poi Dog Dag Juhlin, an alumnus of Chicago popsters the Slugs, is a Hoot Night habitué.

"With Poi Dog, Frank's running the show, and I'm playing my part," says Voelz, "but when I've performed solo I've felt responsible for the whole thing—like 'Oh, no! Somebody's leaving the audience!' Luckily, my band is so good now, I no longer have to feel responsible for all of it."

4TH QTR LOOKS STRONG FOR VIDEO RETAIL

(Continued from page 5)

Although retailers are taking a "the more the merrier" approach, some titles are getting pushed out. Independent and new product introduction are among some of the tougher sells.

"Our 'Hello Kitty' line hasn't been impacted, because it's a brand," says LIVE Home Video VP of sell-through sales Tim Fournier. "But with a new character like 'Papa Beaver's Storytime,' it's a lot tougher."

Fournier says that if a new series has four titles, the company is happy

if retailers carry at least one.

However, he says that sales on such catalog titles as "Reservoir Dogs," "Dirty Dancing," and the "Terminator" series make up for any lost sales.

With more selection on the shelf than ever before, industry observers are wondering if consumers will put video at the top of their shopping lists.

"The product mix is out there," says one distributor sales rep, "I just hope consumers have enough money to buy everything."

NEW STONES SET, 'STRIPPED,' MADE ON TOUR

(Continued from page 1)

we could have the band red-hot, road style."

Says Nancy Berry, executive VP of Virgin Music Group, worldwide, "This is something different. This is something that the Stones, in their 30-year career, haven't done before."

With the worldwide sales of "Voodoo Lounge" exceeding 5 million copies, Virgin has high hopes for "Stripped," Berry says. "I would expect that this album could certainly mirror the 'Voodoo Lounge' sales," she says, "and obviously we are hoping that it can go above that quite significantly."

Aside from featuring another side of the Stones musically, the CD offers technological innovation. Although not technically a CD Plus, "Stripped" offers the computer user equipped with a CD-ROM drive a number of interactive features, such as lyrics, interviews, and an illustrated discography.

Also included is footage of Richards and guitarist Ronnie Wood doing a version of "Shattered" and Jagger singing "Tumbling Dice" in the dressing room. Even with its interactive elements, the CD will sell for \$17.98 in the U.S.

"We had a lot of material left over and space left over on the disc," says Berry, "so we decided it would be a nice bonus to give the consumer something of an interactive nature."

The CD also contains a "trailer" for the release of the "Voodoo Lounge" CD-ROM (see story, this page). Virgin will also launch on the Internet a new Rolling Stones World Wide Web site tied into the album's release.

In addition, Virgin is preparing a TV special in conjunction with the release of "Stripped." The label is having discussions with MTV and other networks about airing the program, which should run sometime between the album's release and Christmas, Berry says.

Since the special was in production at press time, Berry could not reveal specifics, but she says, "It will have live footage from the Paradiso shows."

With "Stripped," Stones fans can gorge themselves on a rich selection of songs from the band's huge catalog, including several not performed by the band in many years.

"I was amazed that we could put the whole band in together. The rhythm section, the horn section, Mick's vocal... I thought only Louis Armstrong could do that," says Richards. "At first I thought it was 'no way,' but I have to take my hat

off to Was."

The first single from "Stripped" will be the band's version of Bob Dylan's "Like A Rolling Stone," which ships to album rock and triple-A on Oct. 31 and to hot AC and top 40 on Nov. 3. The single will be released commercially in Europe Oct. 23 and in the U.S. in late October or early November, according to Virgin.

Lensed by acclaimed director Michel Gondry, the videoclip for the track features a cameo appearance by actress Patricia Arquette and a new morphing technique.

"We are going to be coming out like we did with 'Love Is Strong,' with a new groundbreaking video, which should cause quite a sensation," says Berry.

THANK YOU, BOB

At the end of "Like A Rolling Stone," Richards says "Thank you, Bob."

"I had to say it," he laughs. "It's taken us this long to have the balls to record it,



but if we'd done it 10 or 15 years ago, it would have sounded gratuitous."

Richards recalls a "Voodoo Lounge" show in Montpellier, France, at which Dylan joined the Stones on stage to perform the song. "He said, 'What do you do on the chorus?'" Richards says, "and Ronnie said, 'We just leave it to the audience.'"

Since the song has been a staple of the band's set during its European tour, Berry is confident the public is primed for the single. "The timing is great, since it was in the set," she says. "Internationally, people are aware of the song and have heard it live."

Mark Story, PD at the U.K.'s national commercial rock station Virgin Radio, expresses tempered anticipation for the single. "It's pretty playable," he says. "It's not exactly revolutionary, but it's a

great song given the full Stones treatment."

Asked whether he considers the Stones to be a core Virgin Radio act, Story says, "The extraordinary enthusiasm about their tour put them back in there. There is always the suggestion that there's no creativity left in the band, but over the past two or three years, they have put out some good records."

Richards and Jagger say that the reasoning behind "Stripped" was to present something markedly different from the Stones' five previous live albums.

Richards says, "My brief from Virgin Records was, 'Don't just do the obligatory live album.' They said, 'We don't want a live album, we want an unplugged album.' So I'm thinking, 'All unplugged albums are live.' So already we're dealing with a contradiction. Then comes the word 'acoustic.' Well, the minute you put a microphone in front of a guitar, it's no longer acoustic. Anyway, I gathered in the end that what they were talking about was a certain feeling."

"The last album, 'Voodoo Lounge,' did much better than we expected, so it looks like there's a lot of potential for the Stones to continue to be very successful," says John Bauer, rock buyer at the uptown Manhattan Tower Records store. "Also, the Dylan 'Unplugged' album did extremely well for us; artists from the '60s and '70s who make 'Unplugged'-style records do very well in our stores. So I predict that it will do very well."

Jagger, who says that part of the inspiration for the "Stripped" track listing came from the suggestions of Stones fans on the band's Web site, enthuses about the European club dates where some of the tracks were recorded.

"They gave the whole thing a fillip," Jagger says. "We didn't do any in America, because we were really busy, but for the European tour, we said we should really do these just for fun and get a change of pace and scenery. It is extra work, rehearsals, and so on, and everything has to be done differently, but the thing about clubs is, it really doesn't quite matter if you fuck up a little bit."

Says Richards, a longtime fan of the Stones' traditional "secret" club dates,



BERRY

"The idea of not being able to do that at all is horrifying. The only way we can touch base as a band is to go eyeball to eyeball at the Academy [in Brixton, south London] or the Paradiso."

He adds, "To try and tour and make a record at the same time, you're biting off a lot. But the minute the tour finishes, everyone's flat on their back, and the energy dissipates immediately. So to me, this was a unique situation, and I've got to take my hat off to [drummer] Charlie [Watts] and [bassist] Darryl Jones—

what a rhythm section."

Even after its yearlong run, which grossed more than \$300 million, the "Voodoo Lounge" has not yet closed for business. "We're only on a winter break," says Richards.

The band reconvenes in Bombay, India, on Feb. 26 for a March 1 opening on the tour's closing leg in the Far East.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.



by Geoff Mayfield

DREAMY DEBUT: Two of her previous albums reached No. 1 on The Billboard 200, but this week marks the first time that **Mariah Carey** enters at the very top of the chart. "Daydream" opens with more than 224,000 units, 51% more than the resurgent **Alanis Morissette**, who gets pushed to No. 2 with 147,500 units despite a gain of almost 6,000 units over the prior week.

Carey's new set also becomes her second to debut at No. 1 on Top R&B Albums, matching 1993's "Music Box." That album, which eventually rose to the top of the big chart, was a key factor during the '93 holiday selling season; three of that title's eight No. 1 weeks on The Billboard 200 were clocked during the last three weeks of the year.

Depending on how she weathers this year's even more congested fourth-quarter traffic, the pop queen seems poised for big numbers during the gift-shopping season. And, as was the case in 1993, one of the trump cards in her deck is a network special. That time around, she got a slot on NBC, but Fox will be the host for her show Nov. 29.

Carey's tally is the highest the chart has seen since "Dangerous Minds" hit 235,000 units in its second chart-topping week (Billboard, Sept. 9).

DUELING DIVAS AND A GREEN MONSTER: Carey's first major face-off comes next week, when the greatest-hits set by free agent **Janet Jackson** enters the chart; early retail feedback suggests that Carey's second-week sales will out-gun Jackson's opening volley. However, both pop stars look as though they'll lose out to a piece of the rock, as **Green Day's** second Warner Bros. album is in position to crash the chart's top position. Although Green Day's early numbers at one large mainstream music chain were so-so, the band's first-day take at two other influential accounts was huge. But even if Carey gets knocked from her perch next week, the popularity of "Fantasy" and the aforementioned Fox special make her album a good bet to return to No. 1 down the line.

COUNTRY COMFORT: A new **Reba McEntire** album and the Oct. 4 telecast of the Country Music Assn. awards raise Nashville's stock on this week's charts. The McEntire set swoops in at No. 1 on Top Country Albums and at No. 5 on The Billboard 200, with first-week sales of 97,500 units. That's more than the opening sales for 1994's "Read My Mind" (89,500 units) and 1993's "Greatest Hits, Volume Two" (74,000 units), but less than "It's Your Call," which racked up 124,000 units when it hit stores during the height of 1992's holiday selling season. McEntire's four previous SoundScan-era albums have each risen to higher chart ranks in the weeks following their debuts.

Several country artists receive a boost from the CMA's CBS show and the related sales events that are staged by chains. Units more than double for Greatest Gainer **Alison Krauss** (60-25), while cowboy hats with Billboard 200 bullets are also worn by **Shania Twain** (11-10, 33% sales gain), **John Michael Montgomery** (42-34, 23%), **Dolly Parton** (85-54, 66%), Parton duo partner **Vince Gill** (121-70, 87%), **David Lee Murphy** (81-64, 30%), **Martina McBride** (89-77, 34%), **Brooks & Dunn** (164-110, 48%), **Alan Jackson** (188-122, 57%), among others, and an 80% gain returns the youthful **Moffatts** to Heatseekers (No. 13).

The country surge means we must use stiffer bullet criteria on Top Country Albums this week than was appropriate for our other album charts. So, some albums that bullet on The Billboard 200 do not bullet on the country list.

LIT: The second **Candlebox** album, "Lucy," enters at No. 11 (63,000 units). By contrast, there was a 42-week lag from the time its first album showed up on Heatseekers to its rise into The Billboard 200's top 20.

STORM DAMAGE: While tropical storms ravage parts of the South, a number of notable albums are being blown out by this season's ridiculously crowded release schedule. Witness **Prince**, who slumps 6-17 with a 51% decline in his second week, a pattern echoed by **David Bowie** (21-51, a 44% drop) and **Sonic Youth** (58-113, a 42.5% drop). Two critics' darlings also suffer second-week fallout: **Urge Overkill** and **Blur**, who stood last week at Nos. 129 and 150, respectively, each see 44% declines and thus fall from The Billboard 200. One young act beating the trend is **Lisa Loeb & Nine Stories**, who jump 35-31 on an 18% gain.

Stones' 'Stripped,' Track By Track

Following is a track-by-track listing of the songs on the Rolling Stones' upcoming Virgin release, "Stripped."

- "Street Fighting Man" (3:41). From the Stones' club date at the Paradiso Club in Amsterdam. An acoustically led version that retains much of the angst of the "Beggars Banquet" original.

- "Like A Rolling Stone" (5:39). From the Olympia Theatre, Paris, date, the first Stones' recording of the Bob Dylan tune, which became a highlight of the Voodoo Lounge tour.

- "Not Fade Away" (3:06). The Buddy Holly song that opened the Voodoo Lounge set, here remade in rehearsals in Lisbon, Portugal. Features nimble harmonica by Mick Jagger, as does "Like A Rolling Stone."

- "Shine A Light" (4:38). Live at the Olympia and featuring Don Was on B-3 organ, a long-ignored selection from the classic 1972 album "Exile On Main

Street."

- "The Spider And The Fly" (3:28). A long-forgotten mid-'60s track, taped in rehearsal at Toshiba-EMI Studios in Tokyo. "There's certain songs [on this album] I thought I'd never play again," says Keith Richards. "I certainly wouldn't have expected to recut 'Spider And The Fly.'"

- "I'm Free" (3:12). From the Lisbon rehearsal, another mid-'60s original and another of Richards' personal favorites on "Stripped."

- "Wild Horses" (5:09). Poignant version of the "Sticky Fingers" classic, from the Tokyo rehearsals.

- "Let It Bleed" (4:15). Accurate revisiting of the 1969 song, also from the Olympia show, complete with all the original, now politically incorrect, lyrics.

- "Dead Flowers" (4:13). Another visit to "Sticky Fingers" at the Olympia gig. "I felt like a hillbilly for a

minute," says Jagger at the end. "Just for a minute."

- "Slipping Away" (4:55). The most recent song on the album, this Richards ballad from 1989's "Steel Wheels" was cut in Tokyo. "I was amazed how that one popped out," he says. "Once I got into it, I really started to enjoy playing it."

- "Angie" (3:28). Live at the Olympia and faithful to the spirit of the "Goats Head Soup" original.

- "Love In Vain" (5:31). One of several "Stripped" tracks with a rich blues flavor, this Robert Johnson cover was recorded at rehearsal in Tokyo.

- "Sweet Virginia" (4:15). Another trip back to "Exile On Main Street," this one was recorded in Lisbon.

- "Little Baby" (4:00). Never before recorded by the Stones, this cover of the Willie Dixon blues classic was taped in Tokyo.

PAUL SEXTON

HANDLEMAN RACKS UP A RESTRUCTURING

(Continued from page 1)

dios—have resulted in slashed profits for the rackjobber.

As part of the restructuring of Handleman and subsidiary Anchor Bay Entertainment, changes will be made to wholesaling operations, and observers expect six warehouses to be replaced by two large regional centers that will handle the company's complete product line.

Meanwhile, a weakened Handleman stock has attracted a major outside investor. Earlier this month, Joseph Harrosh of Fremont, Calif., spent \$16 million to buy nearly 1.8 million shares. His purchase, equal to 5.28% of 33.6 million outstanding Handleman shares, was large enough to require notification of the Securities and Exchange Commission. Harrosh called the stock, which has sold as high as \$12 a share in the past year, "undervalued" in his Oct. 3 SEC filing.

Harrosh declines further comment.

Handleman services music to about 6,500 stores, video to 7,400, books to 2,600, and computer software to 4,700, according to Handleman's last 10K filing with the SEC.

Kmart generates about 40% of Handleman sales and Wal-Mart 25%. But Wal-Mart's share is diminishing, as Handleman competitor Anderson Merchandisers takes over more stores and as Wal-Mart purchases more videos direct from suppliers.

Handleman's video sales to the giant retailer dropped to \$57.5 million in fiscal 1994 from \$75.7 million the previous year.

VIDEO OPERATIONS ALTERED

Whether or not Wal-Mart is the cause, Handleman has altered video operations. Ken Palmer, VP and video product manager, left the company Oct. 6. He has been replaced by Howard Kowalski, who was named assistant product manager. Trade observers say the lesser title is indicative of video's reduced status in the wake of Wal-Mart's changes.

But starting a rung or two down the ladder is "not unusual," according to Peter Cline, Handleman executive VP and president of distribution.

"People here get a chance to learn things before advancing," says Cline, who dismisses speculation that Palmer's departure was related to the loss of Wal-Mart. "That had nothing to do with it."

Handleman is discussing the return of Wal-Mart product to vendors,

which Cline expects to go smoothly. He would not estimate the dollar volume involved. Asked whether other retailers may go direct, Cline says, "Accounts will watch closely to measure the impact of the Wal-Mart move."

Palmer had moved to Handleman from Starmaker Entertainment, which Handleman acquired about two years ago and merged with its other sell-through specialist, Video Treasures. The two budget-title vendors are the backbone of Anchor Bay Entertainment, with 1994 sales estimated at \$100 million.

Anchor Bay is undergoing staff changes. Although Cline says these changes are not related to changes at Handleman's rack operations, sources indicate that Anchor Bay is closing its Los Angeles and Dallas offices as part of a corporate strategy to reduce overhead.

Several staffers will depart by the end of October, including Mitch Perliss, VP of West Coast operations. Most of his time has been spent developing an audio line, reportedly no longer an Anchor Bay priority. Perliss says he was offered a position at Handleman's headquarters in Troy, Mich., but elected to stay in California.

Anchor Bay sold about 40% of its product to its parent while Handleman was still racking Wal-Mart. Volume won't recover until Anchor Bay can ship directly to the mass merchant. No such deal has been struck, observers indicate.

Anchor Bay had another problem, the same observers say: cassette duplication. Trouble ensued when the company switched duplicators this summer, moving to Allied Digital Technologies from Technicolor Video Services.

According to sources, Allied, which churns out millions of premium tapes, was unprepared for the numerous but smaller runs of Anchor Bay titles. It fell several months behind schedule and only recently has begun to make up for lost time, Billboard is told.

Allied president/CEO James Merkle vehemently denies there have been any difficulties. "Anchor Bay is thrilled with what we're doing," he says. "I talk to them all the time. It has been a smooth transition."

The larger concern for Anchor Bay is finding shelf space in a retail environment increasingly dominated by under-\$10 titles from Disney, Fox-

Video, and others. Anchor Bay's wheel horse is the "Thomas The Tank Engine" children's series. "It's the straw that stirs the drink these days," an observer says.

WAREHOUSE CONSOLIDATION

Since the first of the year, Handleman has made a concerted effort to tighten distribution. The move was motivated in part by the need to reduce expenses to maintain profit margins, which have come under pressure due to the music and video price wars.

But the streamlining is also part of the natural evolution at retail. As point-of-sale and inventory replenishment systems become more sophisticated, the industry has become more efficient in distributing product.

Last January, Handleman shifted distribution for the West Coast to a single new facility in Sparks, Nev. Prior to that, the company had warehouses in the west in Los Angeles, Denver, and Seattle.

In January 1996, a new Indianapolis facility is expected to open, and industry sources say it will handle half the country for the rackjobber. As part of that realignment, Handleman will likely discontinue warehouses in Kansas City, Mo., Chicago, Brighton, Mich., Youngstown, Ohio, Little Rock, Ark., and Cincinnati, sources suggest. The fate of sales offices at those locations is not known.

In its last 10K filing with the SEC, Handleman said it took a \$5.5 million

charge, made in anticipation of losses on the sales of buildings "currently used as distribution facilities in the Midwest," and expected to complete sales of the Cincinnati and Los Angeles sites.

Handleman, meanwhile, has been installing a new inventory management system, dubbed Prism, in existing warehouse facilities; computerizing the order flow from field reps; and introducing "team service," which puts three or four staffers in a store at one time. Many are part-timers who may replace some full-time employees.

For the fiscal year ending April 29, Handleman had sales of \$1.23 billion, a 15% increase over last year's total of \$1.07 billion. Net income was \$28 million, or 94 cents per share, a 1% increase over the \$27.7 million, or 83 cents per share, earnings reported in the previous fiscal year.

In the most recent fiscal quarter ending July 29, Handleman reported a loss of \$6.5 million on revenues of \$230.8 million, compared with a profit of \$900,000 on revenues of \$212.5 million in the same period last year.

Some financial observers speculate that Harrosh's purchase was made in anticipation of a takeover bid fueled by the low share price. Others, however, think music industry bidders are unlikely because other recent acquisitions have fallen short of Wall Street expectations.

The stock closed at \$9.50 Oct. 10, and its 52-week high and low were \$12 and \$8.125, respectively.

'90s SATISFACTION: STONES CD ROM

(Continued from page 1)

Worldwide, the title will be distributed by Virgin Interactive.

The product allows the user to "access all areas" in the glamorous world of the group that still lays claim to the title of "greatest rock'n'roll band in the world."

"I thought this was a medium that the Stones should be kind of involved in," says Mick Jagger. "Otherwise we look like bit players."

In its virtual version, the "Voodoo Lounge" is an expansive, luxurious home to all things Stones. The user is able to visit the Lounge and hang out with the band, who are variously seen reclining on the couch, relaxing at the bar, or enjoying a jam session, usually surrounded by scantily clad women.

In another impressive feature, fans get a band's-eye view of a Stones show from the Voodoo Lounge tour via a camera attached to Ron Wood's glasses.

"This is very uncharted territory," says EMI's London-based VP of interactive media, Jeremy Silver. "We're pricing it very competitively and hoping retailers will pass that on to consumers. We think—and the feedback so far is—that this product takes CD-ROM to the next stage."

With its variety of features, the makers of the CD-ROM are confident that no two trips to the Lounge will be the same.

"There's more of a sense of adventure and discovery about this," says Silver, "and more things that change, so it should appeal quite broadly, both to Stones fans and to people interested in the way this [format] is moving." Jagger was instrumental in the disc's early development, work-

ing with its producers, David Eno and Toni Young, and with the Stones' regular set designers, Patrick Woodruffe and Mark Fisher (Billboard, May 20).

"I spent a lot of time on it at the beginning, because it was something that I wanted to do," Jagger says. "I had a lot of meetings with the producers; they would send me [details on] how far they'd got, then I did a lot of stuff with [creative consultant] Ted Mico. It was a lot of work, because it was the first time, like the first time we made a video or a record."

He recalls with some amusement the early skepticism about the project from his fellow Stones.

Keith Richards admits to an initial suspicion of the format. "At first, I was just going, 'Oh yeah, this is just a hi-tech trick,'" he says. "But the more I saw the possibilities, I thought, 'Yeah, I can go for this.'"

"That was a typical reaction of someone in music [to the technology]," says Jagger. "They were not really that interested. Then, after a while, [Richards and Wood] started to see areas that would interest them."

One such area was the CD-ROM's musical reference service. The walls of the virtual Voodoo Lounge are decorated with portraits of blues and soul greats. Double-clicking on the portrait, the user reveals biographical information on such legends as John Lee Hooker or Son House, with appraisals by Richards and Wood.

"I thought, 'Take me into the library,'" laughs Richards. "I like it from that educational point of view. It's certainly less dry than the Encyclopedia Britannica."



DEF JAM'S

10th Anniversary

ISSUE DATE: NOVEMBER 4
CLOSED

RIAA - ENHANCED CD

ISSUE DATE: NOVEMBER 4
CLOSED

MIDEM

30th Anniversary

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

ENTER*ACTIVE FILES IV

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

GSA

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

WORLDWIDE DANCE

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

RAP MUSIC

ISSUE DATE: NOVEMBER 25
AD CLOSE: OCTOBER 31

BRAZIL

ISSUE DATE: DECEMBER 9
AD CLOSE: NOVEMBER 14

ARGENTINA & CHILE

ISSUE DATE: DECEMBER 16
AD CLOSE: NOVEMBER 21

SWEDEN

ISSUE DATE: DECEMBER 16
AD CLOSE: NOVEMBER 21

YEAR IN MUSIC

ISSUE DATE: DECEMBER 23
AD CLOSE: NOVEMBER 28

YEAR IN VIDEO

ISSUE DATE: JANUARY 6
AD CLOSE: DECEMBER 12

CES

ISSUE DATE: JANUARY 13
AD CLOSE: DECEMBER 19

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AFRICA GETS MUSIC VIDEO NETWORK

(Continued from page 6)

The African channel is not the only new project MCM is launching. A new channel called Classic Jazz is due on the air in Europe in 1996. Its content will be 70% classical music and 30% jazz. Vinzia says the target for this channel is not only France, but the rest of Europe and North America. "There is no similar product available on the market," he says.

MCM Euromusique was created in 1989 as a cable and satellite channel. Its main shareholders are cable operators Lyonnaise Communications and Generale d'Images, pay channel Canal+, radio network NRJ, and record companies PolyGram and Sony Music. MCM reaches more than 1 million households in France via cable and 270,000 via direct satellite.

After five years of losses, Vinzia says, MCM will break even by the end of 1995 for its national and international operations, which have forecasted revenues of 75 million French francs (\$15 million) and 60 million francs (\$12 million), respectively. "This gives us some room to diversify and strengthen our international development," says Vinzia.

MCM has engaged a vast international development plan, under the

aegis of MCM International managing director Francois Thiellet. MCM International is an affiliate of music channel MCM (51%) and state-owned Sofirad (49%).

The main zone of development is continental Europe and Scandinavia, where the channel is available via the Eutelsat II F6 satellite.

Despite a package that sometimes appears less attractive than that offered by MTV Europe, and although it is broadcast in French, Vinzia says that MCM's dominant European content (70% of the music played is of European origin) is viewed by cable operators as an alternative to MTV Europe's programming.

Vinzia says, "In its way, MCM is a reflection of today's global European musical scene. The goal of MCM International is the 'Europe of music,' by promoting all kinds of music and developing a different format than that of American channels. MCM's new aim for the coming years is to play a major role on a pan-European scale and become one of the leading pan-European networks."

MCM programming is viewed in more than 10 million cabled European households outside of France and is particularly strong in Scandinavia.

In the Czech Republic, MCM has recently become available 24 hours a day on Kabel Invest, Prague's cable system, and in Latvia, MCM will replace German music channel Viva on the MMDS network of Riga.

MCM's programs are picked up by local terrestrial channels in several countries, including Italy, Greece, Bulgaria, Poland, Romania, and Russia. In Russia, it goes out for five hours a day on TV6 to 100 million households.

MCM's most recent international deal is in Turkey, where the station has signed a cooperation deal with local operator Sky TV covering the region of Izmir. Sky TV, which reaches 4 million people in Turkey, will air 10 hours of MCM programming daily.

Sky TV has plans to go national in Turkey next year via satellite, and channel founder Serdar Sinlak says that MCM's programming offers the right combination for his output.

"MCM is the big rival of MTV, and there is little that MTV can offer to us," Sinlak says. "France is closer to our history. As far as we are concerned, we found that MCM was successful in Europe and keen to grow internationally. MCM has been friendly and open to us, offering possible synergies. Our ships sail in the same direction."

One practical effect of the deal is that MCM will be a partner in a forthcoming festival in Izmir and will help provide cross-promotion in Europe for Turkish artists.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	486,407,000	485,391,000 (DN 0.2%)
ALBUMS	411,562,000	412,982,000 (UP 0.3%)
SINGLES	74,845,000	72,409,000 (DN 3.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	235,653,000	266,453,000 (UP 11.2%)
CASSETTE	171,464,000	145,924,000 (DN 14.9%)
OTHER	445,000	605,000 (UP 36%)

OVERALL UNIT SALES THIS WEEK

11,919,000
LAST WEEK
11,476,000
CHANGE
UP 3.9%
THIS WEEK 1994
12,323,000
CHANGE
DOWN 3.3%

ALBUM SALES THIS WEEK

9,880,000
LAST WEEK
9,485,000
CHANGE
UP 4.2%
THIS WEEK 1994
10,451,000
CHANGE
DOWN 5.5%

SINGLES SALES THIS WEEK

2,039,000
LAST WEEK
1,991,000
CHANGE
UP 2.4%
THIS WEEK 1994
1,872,000
CHANGE
UP 8.9%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1994	CHANGE
CD	6,603,000	6,425,000	UP 2.8%	6,330,000	UP 4.3%
CASSETTE	3,264,000	3,047,000	UP 7%	4,108,000	DOWN 21%
OTHER	15,000	13,000	UP 15.4%	13,000	UP 15.4%

ROUNDED FIGURES

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

SoundScan

Dogg Pound Ends Up At Priority

BY HAVELOCK NELSON

NEW YORK—In what Priority Records president Bryan Turner has termed "a natural progression of things," the label has signed a deal to distribute "Dogg Food," the eagerly awaited debut album from Death Row/Interscope act Tha Dogg Pound.

The pact is a one-off arrangement, according to Death Row publicity officer George Pryce. The set, executive produced by Death Row CEO Suge Knight and Dr. Dre, will drop Oct. 31, preceded by a single, "Respect," which ships to radio Tuesday (17).

Death Row will handle marketing for "Dogg Food." "[Priority is] just a pipeline," says Turner. Initially, he says, 1 million-2 million units of "Dogg Food" will ship to retail.

On Nov. 4, Death Row will host a release party at Club 662, a Las Vegas nightclub owned by Knight.

Originally, "Dogg Food" was to be released through Time Warner. But when politicians engaged in a battle with the media giant, Time Warner decided to free itself of its 50% stake in Interscope (Billboard, Oct. 7).

PERFORMANCE RIGHT BILL NEARS HOUSE VOTE

(Continued from page 12)

joint conference will work out any small differences between the versions and then send the result to President Clinton for his signature.

The expected passage of the bill comes more than 2½ years after the introduction of performance-right legislation, which met a barrage of opposition from broadcasters—and lesser opposition from music publishers (Billboard, April 3, 1993). Efforts in the '70s to create a performance right by the Recording Industry Assn. of America were shot down by broadcasters.

The U.S. remains one of the few developed nations without a performance right in sound recordings in its copyright laws. The Copyright Office and the administration strongly support the upgrade in protection afforded by the legislation.

Under the House and Senate bills, only digitally delivered services would pay the new performance royalty. Traditional broadcasters, which already pay royalties to songwriters and publishers, were exempted from the bill in an earlier compromise.

Cetera's Back, To Duet Once Again

PETER CETERA charts with his fifth female duet partner this week as "Forever Tonight" debuts on the Hot 100 at No. 91. The single, on the Nashville-based River North label, is Cetera's first appearance on the chart in two years and his 11th as a solo artist, since splitting from Chicago in 1985.

Cetera went to No. 1 his first time out on his own with "Glory Of Love" from the film "The Karate Kid Part II." The follow-up was "Next Time I Fall." That duet with Amy Grant also went to No. 1 and established Grant as a pop artist. In 1988, Cetera produced the third post-Abba solo album for Agnetha Fältskog. Their duet of "I Wasn't The One (Who Said Goodbye)" charted, as did "After All" by Cetera and Cher and "Feels Like Heaven" by Cetera with Chaka Khan.

The former Chicago vocalist's latest partner is making her first appearance on a Billboard chart. Crystal Bernard is best known for her starring role in NBC-TV's "Wings," although she is also a songwriter: With Rhett Lawrence, she wrote "If I Were Your Girl" for Paula Abdul.

Cetera ties Barbra Streisand and Elton John as the artist with the most duets recorded with different people. Streisand has charted with Neil Diamond, Donna Summer, Ernie Gibson, Kim Carnes, and Don Johnson, while John has charted on vocal duets with Kiki Dee, Aretha Franklin, George Michael, Jennifer Rush, and RuPaul.

Marvin Gaye, Diana Ross, Kenny Rogers, Dionne Warwick, Franklin, Frank Sinatra, Bing Crosby, and Peabo Bryson have all charted with four different duet partners.

Cetera could move even further out in front when River North eventually releases a cover of Abba's "S.O.S." as a

single. Peter's partner on that duet is Ronna Reeves, a Mercury artist who has charted with several country singles.

"Forever Tonight" brings two well-known songwriters back to the Hot 100. Eric Carmen and Andy Goldmark both have multiple hits in their pasts. Carmen's most successful songwriting credit is for "All By Myself," which he sang for a No. 2 hit in 1976. He also wrote "That's Rock 'N' Roll," which peaked at No. 3 in a cover version by Shaun Cassidy. Goldmark has written chart hits for Michael Bolton, Jermaine Jackson, Jeffrey Osborne, the Pointer Sisters, Elton John, and Patti LaBelle. He also wrote "Dynamite" for Jackson, "You Should Be Mine (The Woo Woo Song)" for Osborne, and charting titles for the Pointer Sisters, Elton John, and Patti LaBelle.

One final note: "Forever Tonight" extends Cetera's chart span to 26 years and two months, dating back to Chicago's debut with "Questions 67 And 68."

PARENTHOOD: Another artist with a new entry on the Hot 100 has an even longer chart span. Eddie Levert's first appearance was on "Lonely Drifter" by the O'Jays in September 1963. Thirty-two years and one month later, he's on the chart under his own name, partnered with son Gerald Levert on the EastWest single "Already Missing You," debuting at No. 80.

The Leverts join a small club of parents and offspring who have appeared on the chart together. Frank & Nancy Sinatra went to No. 1 in 1966 with "Somebody Stupid." In 1980, Neil & Dana Sedaka peaked at No. 19 with a duet of "Should've Never Let You Go." Thanks to studio wizardry, Natalie Cole and Nat King Cole appeared together on a remake of "Unforgettable" in 1991.

CHART BEAT



by Fred Bronson

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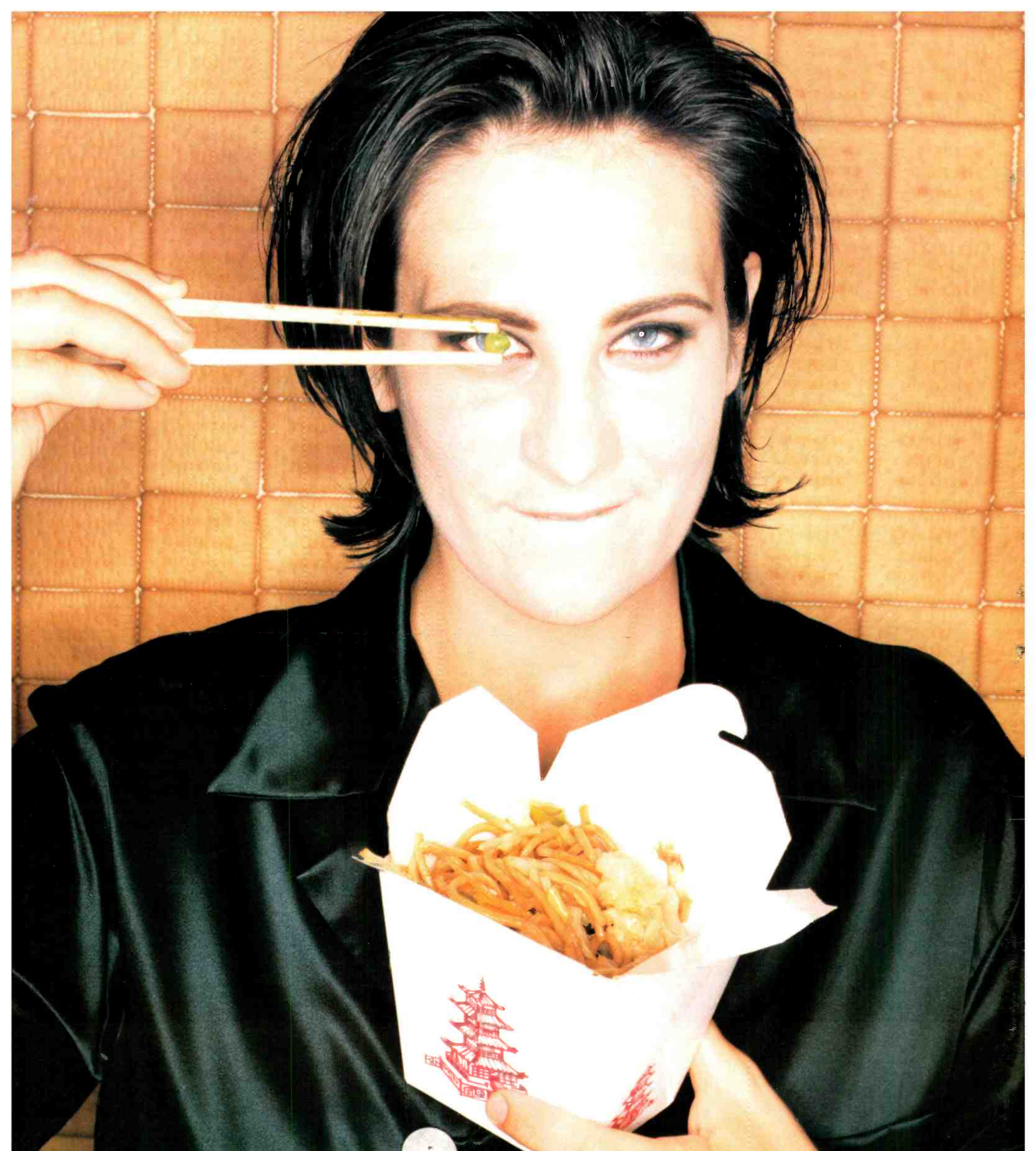
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