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IN THE NEWS



New York's
WPLJ, Scott
Shannon
Sweep
Billboard
Radio Awards
SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 28, 1995

ADVERTISEMENTS

A CHRISTMAS CELEBRATION
OF MOTHERHOOD

MOTHER & CHILD

Amy Grant
Olivia Newton-John
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Martina McBride
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Belinda Carlisle
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MUSIC TO MY EARS



Don Henley Gauges The
'Miles' With Geffen Set
SEE PAGE 5

Capitol's Garth Brooks Rides In On 'Fresh Horses'

BY MELINDA NEWMAN

NASHVILLE—As Garth Brooks prepares for Capitol Nashville's Nov. 21 release of "Fresh Horses," his first studio album in two years, he faces a country market that is radically different from the one in which he made his debut in 1989.



BROOKS

In fact, in the two years since his last album—the pause was punctuated by a greatest-hits collection and a special compilation for McDonald's—country's ranks have swelled. Close to 30 of the 75 positions on Billboard's Hot Country Singles & Tracks chart are occupied by artists who have released their debut albums since

1993's "In Pieces" came out.

Although he wonders if he's stayed away too long from a market that demands a release from an artist every year, Brooks says the time away from the studio and the road has done him good. "I'm writing more now than ever," he says. "I haven't written this much since 1987 or 1988, before I got signed."

His refreshed spirit shows on "Fresh Horses," produced by Allen Reynolds. Brooks coined the term "garage country" to describe the new album's sound—a high-energy, stripped-down, take-no-prisoners approach.

A BILLBOARD EXCLUSIVE

(Continued on page 27)

Seeger Creates A 'Mystery' For Capitol

BY MELINDA NEWMAN

NEW YORK—There are several questions surrounding "It's A Mystery," Bob Seeger & the Silver Bullet



SEGER

Band's first studio album in four years. Will Seeger accompany the Tuesday (24) release with his first tour in almost 10 years? Will this be his last record for Capitol Records, his home for more than two decades?

Seeger talked to Billboard about such issues from his car phone on his way to band rehearsals.

"We're trying to maybe go on tour in January, February, or March," he says. "We don't have a drummer or" (Continued on page 105)

Famous To BMG In Global Shift

BY IRV LICHMAN

NEW YORK—Famous Music has switched affiliation in most global



markets to BMG Music Publishing, after more than 60 years in which the bulk of its sublicensing was repre-

(Continued on page 116)



SEE PAGE 77

Diverse Acts, Indie Labels Discover Freedom In Philly

BY DAN DeLUCA

PHILADELPHIA—In this city of neighborhoods, the music comes from all corners. That diversity is spawning a full spectrum of new artists and a healthy infrastructure to support them.

Unlike when Kenny Gamble and Leon Huff's Philadelphia International label was the home of Philly soul in the '70s, or when the Hooters, Robert Hazard, and Tommy Conwell & the Young

Rumblers made the city a mainstream rock outpost in the '80s, Philadelphia's current sound is as diverse as the population of the nation's fifth-largest city.

The Philly palette offers the indie-rock psychedelic skiffle of the Strapping Fieldhands; the organic hip-hop of the Roots; the singer/songwriter stylings of June Rich and Ben Arnold; the acid jazz and techno-trance of DJs King Britt and Josh (Continued on page 114)



U.K.'s Nation Of 'Ethno-Techno'

BY DOMINIC PRIDE

LONDON—The multiracial makeup of Britain in the '90s, itself a legacy of



SAWHNEY



the nation's colonial past, is fueling a fusion of musical styles that melds traditional ethnic sounds with modern sampling techniques and a techno beat.

This heady brew sounds as if some-

(Continued on page 52)

The Chemical Brothers exit planet dust

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A BILLBOARD SPOTLIGHT

SEE PAGE 53



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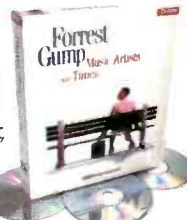
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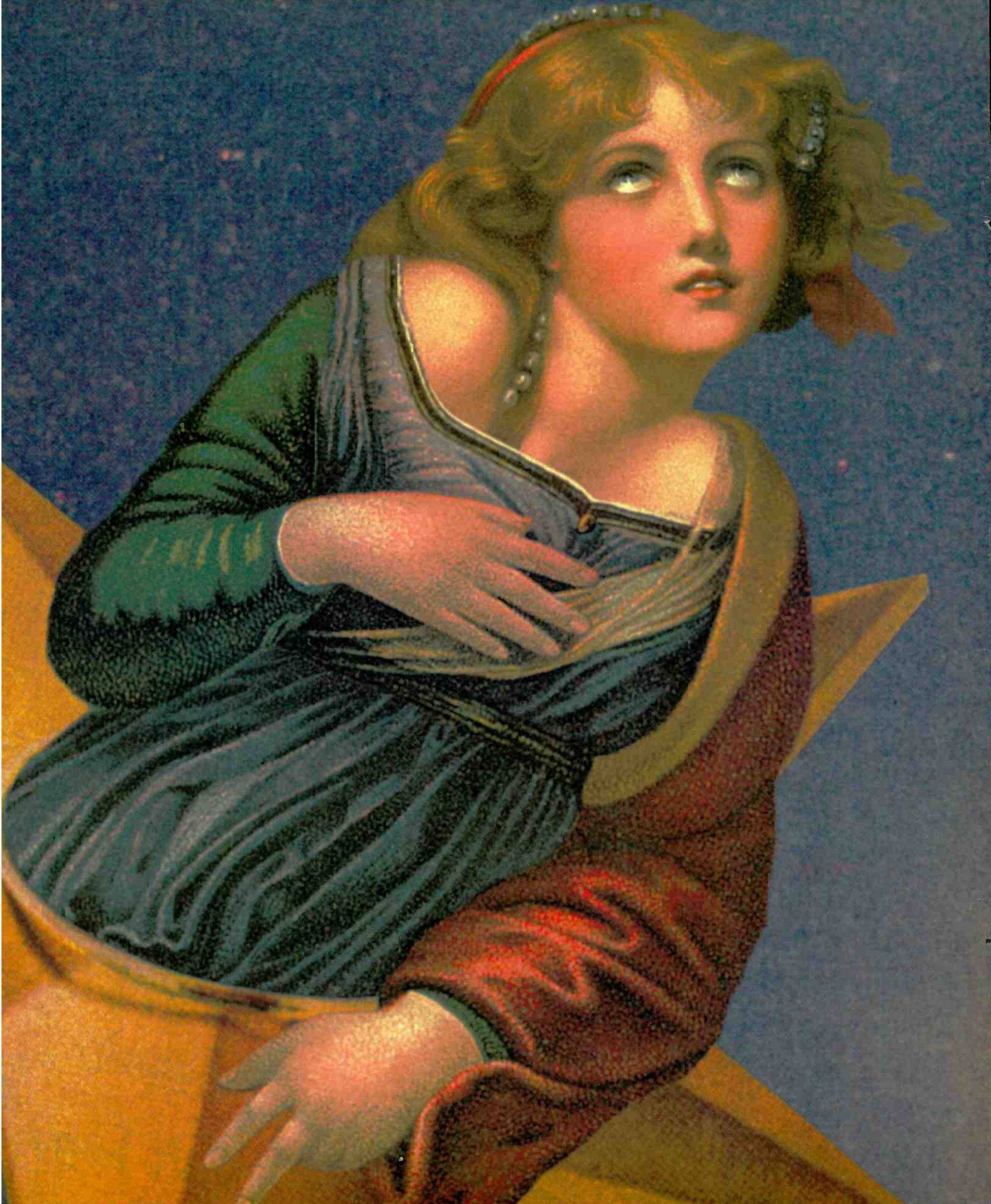
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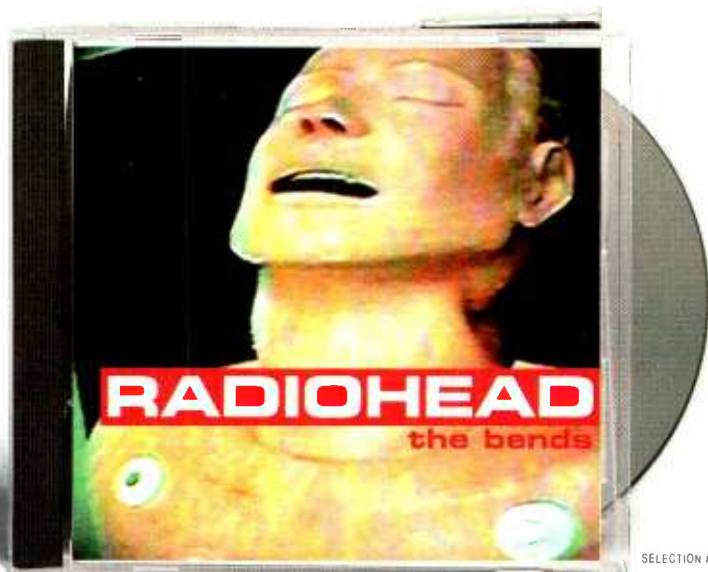
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— Q



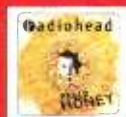
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★ DESIGN OF A DECADE 1986/1996 • A&M VIDEO	

'Actual Miles': Henley Won't Go Quietly

In our apparent preference for legality over morality, our culture increasingly perceives no imperative but winning in the moment. Thus, we gamble against eternity while bending fundamental terms and beliefs to suit short-term aims.

As author Andrew Delbanco points out in his absorbing new book, "The Death of Satan: How Americans Have Lost The Sense Of Evil" (Farrar, Straus and Giroux), the Hebrew word *Satan* in the Old Testament originally meant obstructor or adversary, but was translated during the third century by the Greeks into *diabolos* (from *dia-bollein*, to tear apart). In the Greek rendering of the New Testament, the devil became not a tempter but *satanas*, an enemy of God. Post-Renaissance English translations made him a paradoxical creature and then an ugly pest. "By 1900," writes Delbanco, "it was impossible to reattach the word 'sin' to its original sense (transgression, violation, trespass), because the target of the violation—God—was gone."

"But in the end," reckons singer/songwriter Don Henley, "we all must answer for our own behavior. If our reply is with a code of convenience, that means the concept 'we're all in this together' has gone to hell."

Henley's sentiment neatly abridges the satanic, no-exit scenario of "The Garden Of Allah," the seven-minute suite that's one of three new songs (the others are the blues-rockers "You Don't Know Me At All" and Henley's recent cover of Leonard Cohen's "Everybody Knows") on his forthcoming anthology album, "Actual Miles: Henley's Greatest Hits" (Geffen), due Nov. 21.

"'The Garden Of Allah' is a solo sequel to 'Hotel California,'" notes Henley. "To give you an overview of the lyrics, the devil appears to be a young man—a writer, agent, whatever—who is tooling in his BMW through the San Fernando Valley [Calif.]. Satan is frustrated because things have gotten so bad that even he is confounded. The weather, for instance, is so hot that it reminds him of his own dwelling place below, and he's sweating through his fine seersucker suit. He realizes that the entire culture has lost its moral compass and that there is no longer any distinction between good and evil. Therefore, the devil's job has become obsolete. He waxes nostalgic about the good ol' days hanging out in Hollywood with F. Scott Fitzgerald and Aldous Huxley, alluding to the historic Garden of Allah."

A 3½-acre hotel complex of Spanish-style bungalows that once stood at 8150 Sunset Blvd., the Garden of Allah was built on the former estate of Russian silent-film actress/producer Alla Nazimova, a former concert violinist who abandoned music for the stage and screen. Known for her bizarre, highly stylized movie roles, Nazimova created a sanctuary along similar lines for her celebrity visitors, who included Errol Flynn, Gloria Swanson, Greta Garbo, Talulah Bankhead, Robert Benchley, Dorothy Parker, and Leopold Stokowski. Nazimova was financially ruined in the Great Depression and died a year after her last movie, "Since You Went Away" (1944); following her death, a local bank assumed control of her retreat and, in the '50s, demolished it to build offices. But during its three-decade heyday, the Garden of Allah was the site of robberies, orgies, drunken rages, tense honeymoons, bloody brawls, divorces, suicides, and murder.

Henley's ode to the unseemly spa is a churning rock drama built around Danny Kortchmar's forewarning lead guitar figures, Sheryl Crow's ill-boding backing vocals, and Vinnie Colaiuta's violent drums. Henley's voice is electronically reprocessed during two spoken-word intervals in which he offers Beelzebub's lament, the fallen angel explaining his role as an expert witness in a recent court appearance. The problem is, Lucifer is too honest ("I'm a gun for hire, I'm a saint, I'm a liar . . . I can get you any result you like"), and what use is a devil who fails to deceive?

"I knew I had tapped into the *Zeitgeist*," says Henley, laughing, "when I picked up The Los Angeles Times on the day we finished mixing the song and it had a big review of Delbanco's new book."

What's fascinating is how well such disturbing themes fit within the highlights of Henley's solo work. Few songwriters since the '70s have made more adventurous use of modern studio hardware in expanding the topical/interpretative spectrum of popular music, yet

Henley began as a small-town Texas country-rock drummer/singer who took up songwriting after reading Ralph Waldo Emerson's "Self-Reliance" and Henry David Thoreau's "Walden."

"It's likely," Henley admits, "that there's a running thread in all the songs on the album." These include "Dirty Laundry," "The Boys Of Summer," "All She Wants To Do Is Dance," "Not Enough Love In The World," "Sunset Grill," "The End Of The Innocence," "The Last Worthless Evening," "New York Minute," "I Will Not Go Quietly," and "The Heart Of The Matter." "I suppose," he says, "that all the songs touch on modern society's non-acceptance of any essential principles or beauty. Mr. Thoreau saw those things in the world around him, but where I part company a little bit with him is in his belief in rugged individualism, which I think we've all embraced at the sacrifice of a sense of community."

Henley nonetheless confesses his relief at being a "free agent" in the music community for the first time in his adult life, since "Actual Miles" fulfills his Geffen solo contract. Apart from lingering over-

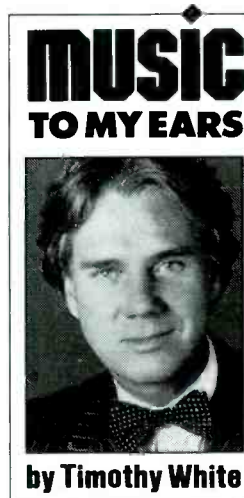
seas tour commitments with the Eagles, he has no current recording obligations whatsoever. And the witty cover art for "Actual Miles," in which Henley portrays a polyester-clad auto salesman, is intended to underscore the "commodity mentality" he sees as rife in music.

"It's a commentary," he says, "on how all the mergers and market-share obsessions in our business make artists feel like pork bellies, soybean futures, or used cars."

Newly married and resettled in Dallas, with a baby on the way, Henley reaffirms his interest in a possible "joint record and documentary film on Texas root music."

Meanwhile, he thinks that "You Don't Know Me At All" best expresses his ambivalence toward the rock industry to which he devoted "the first half of my life."

"The song is in the guise of a guy-girl breakup," he explains, "but it's really about our snap judgments of our neighbors. For instance, I didn't know I could write a song as heartfelt as 'The Heart Of The Matter,' so I'm touched when people send notes saying they got as much out of the experience as I did—'cause I really learned from it. I want my child to grow up in a world that believes there's real evil out there, but also some good things yet to be discovered within each of us."



THIS WEEK IN BILLBOARD

STRAWBERRIES ON A ROLL

Since changing ownership last year, Strawberries has invested in advanced point-of-sale and inventory replenishment systems that are expected to make the chain more competitive. Associate retail editor Don Jeffrey has the story. **Page 63**

MAKING WAVES AT RADIO SEMINAR

The recent Billboard/Airplay Monitor Radio Seminar featured animated sessions on a variety of concerns, including the rivalry between R&B and top 40/rhythm outlets and the station-buying spree that shows no sign of ending soon. **Page 93**

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Perf. Right Bill On Way To White House RIAA Looks To More Digital-Related Legislation

BY BILL HOLLAND

WASHINGTON, D.C.—The music industry's long-awaited Performance Right in Sound Recordings bill is on its way to President Clinton to be signed into law.

The bill, an amendment to the U.S. Copyright Act, grants intellectual-property protection to labels and artists and could eventually produce millions of dollars in royalty income annually.

The bill will grant copyright owners the right to authorize the digital transmission of their works via digital audio cable services, satellite music services, commercial online providers, and other digital subscription services.

"I'm pleased to report that we now have an impressive bill that, when signed by the president, will allow our industry to move into the future with confidence," says Jay Berman, chairman/CEO of the Recording Industry Assn. of America.

The legislation, H.R. 1506, was passed unanimously by the House of Representatives Oct. 17. It had already been passed unanimously by the Senate Aug. 8. The new law is intended to reduce the chances of revenue being lost to labels and artists due to digital audio transmissions and sales, particularly from subscription services.

President Clinton is expected to sign the bill within 30 days. The administration supported the legislation.

Unlike performance right laws in other countries, the U.S. version will be limited to digital cable and satellite transmissions, with traditional radio and TV exempted.

Also exempted will be future over-air digital radio broadcasts.

The law also will not apply to background music services, public radio, restaurants, department stores, hotels, and amusement

parks.

However, RIAA officials say the new protection will ensure that new technology does not chip away at the bulk of new income resulting from digital audio subscription services.

"This legislation is the first step in bringing our copyright industries closer to the information highway," said Rep. Carlos Moorhead, R-Calif., in his statement on the House floor. "As we enter the digital and information age, the protection of Americans' intellectual property is essential."

Moorhead, chairman of the House Intellectual Property Subcommittee, was the sponsor of the House bill. The Senate bill was co-sponsored by Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif.

Moorhead also congratulated the recording industry and its initial foes, the broadcasting lobby and music publisher/songwriter groups, "for working together and coming up with what I believe is a good, solid piece of legislation."

A compromise came in June, when a redraft of the Senate bill, S. 227, cleared the Senate Judiciary Committee without opposition, following several weeks of intense discussions between the sponsors, RIAA, organizations representing satellite and cable services, and songwriter/music publisher groups.

The latter groups were worried that the bill would subordinate existing rights. The final version limits record labels' exclusive rights in licensing material to digital services and further defines a digital delivery as either an "electronic sale" or an electronic-jukebox performance.

An electronic sale would be subject to a mechanical royalty payment from labels to publishers and songwriters (Billboard, July 8).

In January, after wrestling with broadcaster opposition to 1993 and '94 versions of the bills, RIAA cut a deal with the National Assn. of Broadcasters to exempt broadcast radio and TV from the bill's provisions (Billboard, Feb. 11).

"We are pleased that the House recognizes broadcasters' unique role in a digital world," says NAB president/CEO Edward O. Fritts.

Not directly considered in the bill was the possibility that traditional radio stations, which are expected to switch to digital broadcasting in five to 10 years, might switch to airing entire albums as a way to compete against satellite services.

"This bill deals only with instances where someone would have a clear commercial advantage and not advertiser-supported radio," says Berman.

Berman says that if traditional radio begins broadcasting entire albums digitally, "we'll have to deal with it. It'll be much easier in an environment in which we have this law, because this bill reiterates that we have the exclusive right to distribute sound recordings, so that situation could be in the area of contributory infringement."

Next on the RIAA's legislative agenda is an effort to ensure that sound recordings are further protected on the information superhighway.

"We can now turn our attention to the administration's White Paper recommendations on the National Information Infrastructure," Berman says.

Under the performance right bill's provisions, record labels would receive 50% of the royalty pool; featured artists would receive 45%, with background singers and instrumentalists each receiving 2.5% from either the American Federation of Musicians or the American Federation of Television and Radio Artists.

Commentary

Black Artists Have A Responsibility

BY ANDRE FISCHER

The time has come to draw the line between artistic expression and social responsibility.

Over the years, over distance, over oppression, artists have communicated the black experience. We have accomplished this with two basic things: our faith and our music. Both must coexist. When one is in jeopardy, our view of ourselves changes, allowing forces beyond our control to determine who and what we are in the eyes of the world.

It seems at this point that all the strides made in the '50s, '60s, and '70s for civil rights and affirmative action are being undone. Don't think this does not affect the music industry. We have not taken the responsibility to nurture our young, up-and-coming artisans in the study of our musical and political heritage, and we are now witnessing dire repercussions.

Black music is at a crossroads. On one hand, it is selling records and creating a great deal of revenue, while, on the other hand, one genre of our musical culture is being blamed for some of the social ills in our communities.

In the way our music product is marketed by record companies and in the purpose behind its creation—which nowadays seems to be only for profit—we have fostered the perception that black music is disposable, rather than a crucial part of the African-American heritage that should be passed down through generations.

To the black A&R executive, producer,



'It is not the record company's job to uphold our culture.'

Andre Fischer is a producer and president of Dreforce Entertainment.

artist, and songwriter, it is not the record company's job to uphold our culture; it's ours. The responsibility lies with us, and it must be tempered by the needs of the communities in which we live. But we, as artisans, must also

maintain the moral, ethical, and spiritual guidelines that have been passed down to us through years of sacrifice and diligence by our elders, not only in music but in politics and civil rights.

Most business entities are not concerned with the idiosyncrasies and various elements that make up a culture. They only take fashionable pieces that will hold up in the marketplace for the moment. I'm sad to say that most of us spend too much of our time adapting to these trends, few of which will be left in any time capsules.

Black artists today need to present an image that reflects the diverse, rich heritage of our black culture. And we must be sure that it epitomizes our true image and that only we are the authors of its content.

The value of our heritage is not based upon the amount that someone will pay to buy a piece of it, but upon our appreciation of ourselves. Without the knowledge of self and how we fit in this world as African-Americans, our music is doomed to be perpetually misunderstood and taken for granted, even as it is emulated around the world.

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

November 14

TRACY CHAPMAN

NEW BEGINNING

Produced by Don Gehman and Tracy Chapman Management: Gold Mountain Entertainment
On Elektra compact discs and  cassettes. 61850-2/4
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Warner, BMG Team On Latin Video Channel

■ BY DON JEFFREY

NEW YORK—Warner Music Group and BMG plan to take on MTV in Latin America with the launch of a 24-hour music video channel in mid-November.

Called YA TV (after the Spanish word for "now"), the video channel will be transmitted via satellite to Mexico, Central and South America, and parts of the Caribbean.



GASSNER

Warner and BMG are each one-third partners, along with HBO Olé, a joint venture of Home Box Office, Warner Bros. Pictures, Sony Pictures Entertainment, and Olé Communications, which delivers movies to TV audiences in Latin America.

"We think it's a great opportunity for bigger exposure for Latin repertoire than there currently is," says Rudi Gassner, president/CEO of BMG Entertainment International,

who worked out the deal with Michael Fuchs, chairman of Warner Music, and José Manuel Pagani, CEO of HBO Olé.

Executives say that they plan to appoint a GM who will report to a board made up of the three companies. The channel will be based in Caracas, Venezuela, with offices in Mexico City and Buenos Aires.

The programming will consist of videoclips announced by VJs, as well as news, lifestyle, and talk shows aimed at youth.

Says Stanley Fertig, VP of strategic planning and business development for Warner Music Group, "We want the kids in Latin American countries to feel that they own this channel."

He adds, "We seek to license videos from all producers of video. We will not favor our own."

The new channel will compete directly with MTV Latino, which was launched two years ago. At the end of the second quarter this year, MTV Latino reached 5.2 million cable households, compared with 3.6
(Continued on page 118)

WPLJ N.Y. Big Winner At Awards

Billboard/Monitor Honors Station 5 Times

■ BY CHUCK TAYLOR

NEW YORK—It was a clean sweep for top 40/adult WPLJ New York at the 1995 Billboard/Airplay Monitor Awards.

The station picked up honors in each of the five categories in which it was nominated, including the awards for station of the year, PD (Scott Shannon), music director (Mike Preston), local air personality (Shannon and Todd Pettengill), and promotions director (Heidi Dagnese).

WPLJ, which took home four awards last year, again walked away with more trophies than any other station. The awards show and dinner, held Oct. 14 at the New York Marriott Marquis, drew more than 1,000 attendees and featured live performances

by Elektra artists Simply Red and Silk. It was hosted by WRCX (Rock 103.5) Chicago morning man Mancow Muller—who made it worth his while by picking up the award for major-market rock personality of the year.

The evening was the climax of a three-day radio seminar sponsored by Billboard and its sister Top 40, Country, Rock, and R&B Airplay Monitor publications (see stories, pages 93 and 94). The awards, determined by Billboard and Monitor readers, were given in the categories of adult, country, R&B, rock, Spanish, and top 40. There were also honors for network/syndicated programming and personalities.

Another big winner was country WSIX Nashville, which received awards in four categories, including

medium-market station of the year. Former WSIX PD/music director Doug Baker, now with Capitol Nashville, won for both of his former positions, and morning host Gerry House won the local air personality prize for the fourth consecutive year.

WHTZ (Z100) New York was the most honored top 40 station, scoring awards as station of the year and for PD Steve Kingston and music director Andy Shane.

WRKS New York, WGCI-FM Chicago, WJHM (102 Jamz) Orlando, Fla., and WQOK Raleigh, N.C., were each multiple winners in the R&B category, while modern rock KROQ Los Angeles was the leading rock station, with three awards.

KQXX McAllen, Texas, cleaned up in the small-market Spanish-format category.
(Continued on page 95)



Sales Breaker. During a promotional stop in London for AC/DC's upcoming release, "Ballbreaker," lead singer Angus Young is presented with an award by Warner Music International executives, commemorating AC/DC's career sales of more than 30 million units in Warner Music International territories (excluding the U.S., Australia, and New Zealand). Pictured, from left, are Jaquelyne Ledent-Vilian, consultant, Warner Music Europe; Stephen Shrimpton, president, WMI; Max Hole, U.K. managing director, EastWest Records U.K.; Rob Dickins, chairman, Warner Music U.K.; Ramon Lopez, chairman/CEO, WMI; Young; Stewart Young, the band's manager; Mark Foster, VP of marketing, Warner Music Europe; Dante Bonutto, head of rock, EastWest Records U.K.; Peter Ikin, senior VP of international marketing and artist development, WMI; Manfred Zumkeller, president, Warner Music Europe; and Andy Murray, director of marketing U.S. repertoire, Warner Music Europe.

HBO Video Shifts Focus To Budget Sell-Through Titles

■ BY SETH GOLDSTEIN

NEW YORK—HBO Video has finally caught the sell-through bug that long ago infected the rest of the video trade.

The Time Warner unit, based in New York, isn't giving up on high-priced rental titles, but fewer of them will be coming from Savoy Pictures. Savoy, HBO Video's prime theatrical supplier, is placing greater emphasis on TV output. Sell-through offers greater opportunities.

HBO Video president Henry McGee makes it clear that his priority is the development of a budget business.

Says McGee, who moved from Home Box Office to replace Eric Kessler, "It's absolutely essential that we be in sell-through, the fastest-growing segment of the market. You're going to see a much more aggressive HBO."

He doesn't exclude direct-to-sell-through titles and the creation of separate children's and family entertainment lines.

HBO Video, which never ignored sell-through, is taking its biggest plunge with a 13-tape package, "Tales From The Crypt," at \$12.95 each. Six cassettes of the half-hour stories, originally seen on HBO, were released five years ago, but at rental prices. Now, retailers who buy a set of 12 get the Cryptkeeper's Dozen, including a free copy of the 13th.

"We think \$12.95 is a terrific price," says McGee. "Tales From The Crypt" is a good choice for it." Anheuser-Busch agrees. The beer maker is using the Cryptkeeper as its retail "spokesperson" for Budweiser this month.

McGee anticipates total sales of 100,000 tapes, more than the volume registered by Time Life Video & Television, which offered the "Crypt" series via direct response earlier this year. Mail-order marketing, rather

than competing with retail, is thought to build consumer demand.

HBO Video should also benefit from television syndication. "Tales From The Crypt," first seen on HBO, is being broadcast on the Fox network, but not in its original pay-TV form. HBO Video's more adult edition, with original cuts restored, presumably will remind viewers of what's available over the counter.

McGee got a feel for sell-through's potential when HBO Video repriced its
(Continued on page 105)

Viacom Store Focus: Sell-Thru, Low Price

Blockbuster Reveals Details Of New Retail Concept

■ BY EILEEN FITZPATRICK

LOS ANGELES—Entering its second retail decade, Blockbuster Entertainment and parent Viacom Inc. will introduce a new store concept of lower prices on sell-through product and will pump advertising and promotional dollars into selling more videos, instead of just renting them.

As previously reported, the Viacom store will be fashioned after the Warner Bros. and Disney store concept (Billboard, Dec. 24, 1994). Blockbuster is spearheading the plan and will open a flagship store in Chicago in late 1996. Nine other stores will be rolled out in 1997, according to a Viacom representative.

Blockbuster Entertainment Group president/CEO Steven R. Berrard says that the company just signed a lease for the yet-to-be named store, located at the corner of Michigan Avenue and Ontario Avenue.

The showcase store will carry licensed merchandise from Viacom's subsidiaries, such as MTV, Nick-

elodeon, and Paramount Pictures, as well as music and video product. "It could carry as many as 3,000 to 4,000 SKUs," Berrard says.

In comparison, Warner and Disney's retail outlets carry approximately 1,500 SKUs.

The company-themed store will apparently compensate for Blockbuster's lack of activity in the superstore arena forged by the Musicland Group's Media Play; Borders Books & Music; Barnes & Noble; Hastings Books, Music & Video; and others. Berrard says that these megastores don't fit Blockbuster's profile as the "neighborhood family" store.

"They can't provide a full array of product and service, and it's not necessarily a family experience to shop in them," he says. "You also can't put a Media Play in every neighborhood."

Blockbuster, which earlier this year ended its joint venture with Virgin Megastore in the U.S., now jointly manages Virgin's four megastores in Australia and one in the U.K.

"We own big [stores], but we're well

positioned in the U.S. and have a niche here without them," Berrard says.

With 4,300 stores worldwide, Blockbuster is the dominant player in the video rental market, but in sell-through, it lags behind mass merchants and combo chains.

"Sell-through is not an area we adapted to quickly," says Berrard. "We've tried to maintain gross margins, but now we're changing and will have more competitive pricing."

As an example, Blockbuster has priced "Casper" at \$14.98, just three cents above the title's minimum advertised price.

Berrard says that the chain's advertising plans will "have the same intensity" as those of mass merchants, starting with a series of TV spots during the fourth quarter urging consumers to buy at Blockbuster. A free-standing print insert communicating the same message will be distributed to approximately 50 million households in November. Tie-ins with promotional partners will also be a major focus.
(Continued on page 118)

Warner Write-Off Contributes To 3rd-Quarter Drop

■ BY DON JEFFREY

NEW YORK—With a large write-off to close several music magazines and a decline in international sales, Warner Music Group reports a sharp decrease in third-quarter profits and a drop in overall revenues.

Quarterly earnings for Time Warner's music unit fell 73.8% to \$45 million, from \$172 million in the same period a year ago.

A big chunk of that drop resulted from an \$85 million pretax charge to shut down Warner Music Enterprises, a 2-year-old venture that published six monthly music magazines sold with sampler CDs and music videos.

Company sources say that it cost too much to get subscribers to the magazines. Customers paid by the issue, which meant that a large amount of marketing money was spent to keep them from dropping their subscriptions.

The magazines, sold through direct mail, focused on specific music genres. They were Huh, Rock Video Monthly, Christian Music Crossroads, Jazziz, BBC Music Magazine, and New Country Music.

Sources say that Michael Fuchs, chairman of Warner Music, told analysts the company would "stick to its knitting" and avoid ventures that do not produce good returns on investment. His discussion included label joint ventures, such as the one recently terminated with Interscope Records, which apparently was not as profitable as Warner expected.

Without the write-off, Warner Music's quarterly earnings would have declined 17.4% to \$142 million. According to the company, the principal reason was "significant delay in product shipments" in international markets. Albums by local artists that were supposed to have been shipped in the third quarter will instead come out in the fourth quarter or the first quarter of next year. Thus, the company expects strong international results in those periods.

Overall music-group revenues in the third quarter, which ended Sept. 30, fell 5.6%, from \$1.05 billion to \$992 million.
(Continued on page 118)



ELEKTRA
ENTERTAINMENT GROUP

November 14

Silk

Produced by Gerald Levert & Edwin Nichols; Wokie Stewart; Dave Hall; Lynn Howcott, Emanuel Officer & Donald K. Parks; SoulShock & Kallin; Mike "Rice" Chapman and Trent Thomas; Dadin "Piano Man" Whittington; Myron McKinley; Rory Bennett; Tim Antelue; Silky Gary Jenkins
Executive Producer: Silk Management: Sandy Gallia, Jim Morey and Joyce Parker for Gallin/Morey Associates
On Elektra compact discs and  cassettes. 61849-2/4

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NEC Unveils Its Miniature Digital Video, Music Player

■ BY STEVE McCLURE

TOKYO—According to NEC Corp., the future is in the cards—silicon cards, to be exact.

The Japanese electronics giant has unveiled a prototype of its Silicon View digital video and music player, a credit-card-sized device that allows real-time playback from data stored on a memory card. It comes with a 2.5-inch video screen and a tiny built-in speaker.

The announcement comes almost

a year after NEC revealed its plans to develop the new audiovisual format (Billboard, Dec. 17, 1994).

Silicon View allows direct downloading of music or full-color movies onto the cards. NEC claims that the technology, based on the MPEG-1 standard, results in VCR-quality images and CD-quality sound. Silicon Audio has no moving parts and is completely solid-state, eliminating the possibility of skipping and allowing complete random access.

(Continued on page 107)

CD Still Drives 14% Global Sales Growth IFPI Cites U.K., Japan Gains In 1st-Half '95 Stats

■ BY JEFF CLARK-MEADS

LONDON—The world record market grew in value by 14% in the first half of 1995, according to figures from international labels body IFPI.

Driven by continuing advances for the CD, the retail value of sales of all formats was \$15.82 billion in the first six months of this year.

Compared with the same period in 1994, CD unit sales rose 19% to 792.3 million units; cassette unit sales fell 9% to 310 million; vinyl albums declined 18% to 6.8 million; and singles gained 15% to 210.9 million.

The IFPI figures are collated from

31 countries that, the organization says, account for 91% of the value of world sales.

In a prepared statement, the IFPI says that the latest figures confirm the CD's position as the world's dominant format, but that "more notable is the pace of growth which the CD has maintained."

According to the IFPI, "With unit sales up by 19%, the impact of CD growth is far in excess of declines experienced in other formats; the absolute increase in CD album sales in the first half of 1995 was almost four times that of the decline in all other formats."

IFPI acknowledges that the rise in

singles sales is the result of increases in a small number of countries, but that, nonetheless, "this result confirms the sustained revival of the singles market during the 1990s."

The organization identifies one of the world's strongest growth rates as that of Japan, where the total number of units sold was up 37.3% in the first half of this year, compared with the same period last year.

However, IFPI says this reflects a reassessment of the Japanese market in light of the rise of imported CD sales, which have gone from 9% in all of 1993 to 43% in all of 1994.

"The emerging significance of the major international retail chains in the Japanese market has prompted this phenomenon," IFPI says, "and many of the CDs are thought to be parallel imports. The growth confirms the continuing potential of the Japanese market. It does, however, simultaneously pose a considerable threat to the local

(Continued on page 92)

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Sting Is Stung By Accountant For \$9 Million

■ BY JEFF CLARK-MEADS

LONDON—An accountant has been sentenced to six years in jail for stealing 6 million pounds (more than \$9 million) from Sting.

However, the singer, who was the main prosecution witness at the trial in Southwark Crown Court in London, told the court that he was not aware of the money's disappearance until he received a letter from a member of the accountant's staff.

The accountant, Keith Moore, denied the theft when he appeared before the court but was convicted Oct. 17 after a hearing that lasted three and a half weeks. In passing the six-year sentence, Judge Gerald Butler said that Moore's actions, after 15 years of working for Sting, were a "gross breach of trust."

The prosecution had told the court that the demands of Sting's music and acting careers meant that he relied heavily on Moore to oversee his financial affairs.

In 1988, the prosecution said, Moore began transferring money from a bank account held by Sting's company, Steerpike Overseas. The money was moved to two accounts in Moore's name, and Sting said that although he was aware of the accounts, he did not know that only Moore could withdraw money from them.

Moore exploited this fact by using 6 million pounds (\$9.25 million) of Sting's money for personal and business initiatives between August 1988 and July 1992. These initiatives included converting Russian military aircraft and setting up a string of restaurants.

Moore claimed that Sting had agreed to the "general principles" of an investment strategy that he had put together. However, during his two days of testimony, the artist repeatedly told the court that nothing could be further from the truth.

Sting also denied Moore's claim that he had given the accountant permission to withdraw \$1 million to pay

(Continued on page 105)




ELEKTRA
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October 31

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Management: Gold Mountain Entertainment
On Elektra compact discs and  cassettes. 61823-2/4

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Salt-N-Pepa Form Jireh Records

■ BY J.R. REYNOLDS

LOS ANGELES—On the heels of the best-selling album of their enduring career, rap duo Salt-N-Pepa has signed a long-term, international recording deal with MCA. At the same time, Cheryl "Salt" James and Sandra "Pepa" Denton have entered into a joint venture with MCA to form Jireh Records.

The deal was announced here by MCA Music Entertainment chairman/CEO Al Teller. "Salt-N-Pepa have proven over the last few years that they have tremendous talent that has translated into millions of fans

here and around the world," Teller said. "We're very excited about them joining the MCA family and look forward to hits both from them and from acts they sign to their new label."

The act's latest album, the 1993 London records release "Very Necessary," has sold 2.9 million copies, according to SoundScan. The group's sixth album, "The Clock Is Ticking," is scheduled for release by MCA in April.

Says Denton, "The album will have the same light-hearted approach, but like our previous work, will contain positive, issue-oriented messages."

Jireh (pronounced "Jyra") Records

will be based in Falls Church, Va., with offices in Washington, D.C., and New York. The label is a collaboration of James, Denton, and longtime Salt-N-Pepa managers Carol Kirkendall, Darryll Brooks, and Gerald Scott. Jireh will conduct its own A&R, business affairs, and administration; MCA will provide marketing, publicity, promotion, and additional administrative support.

Denton and James are co-chairmen of the label's board of directors. Kirkendall is COO/treasurer, Brooks will oversee promotion, and Scott will oversee marketing activities. Business (Continued on page 107)

Inscape To Absorb Two Warner Interactive Units

■ BY MARILYN A. GILLEN

LOS ANGELES—Time Warner is closing the offices of two of its interactive divisions and shifting its multimedia-development focus onto one of its newer units.

The company's west Los Angeles-based startup, Inscape, will bring the 2½-year-old Time Warner Interactive and the 10-month-old WarnerActive under its expanded corporate umbrella.

Michael Nash, a former executive at HBO and a founder of Inscape in partnership with HBO and the Warn-

er Music Group (Billboard, July 23, 1994), becomes CEO of the newly combined Inscape enterprise, reporting jointly to the Warner Music Group and HBO in New York.

The new Inscape offices are slated to expand further to accommodate its augmented role.

The move follows the resignation in April of Time Warner Interactive's CEO and COO, after which corporate supervision of the unit was shifted to HBO (Billboard, April 22).

WarnerActive, which debuted in January as a CD-ROM publishing and support unit, is headed by VP/GM David Archambault. In addition to its goal of performing marketing, distribution, and support functions for affiliated labels, the division has released outside developers' CD-ROM titles jointly under its own imprint and theirs, including the recent "Where's Waldo At The Circus" and "Panic In The Park."

Time Warner Interactive, which has such past releases as "Woodstock 25th Anniversary CD-ROM" and "Rise Of The Robots" to its credit, has several high-profile CD-ROM releases still in the works for '95, including "Atmosfear" and "Endorfun," which features an original world-music soundtrack.

Titles already in the pipeline will be released under their originators' logos, Nash says.

Rather than signaling a retreat, a Warner Music Group spokesman characterizes the three-unit consolidation under the Inscape insignia as "a logical evolution of Warner Music Group's desire to create a strong and effective publishing company, and further evidence of Warner Music Group's commitment to the growing multimedia industry."

The spokesman adds, "The newly consolidated multimedia publishing company is positioned to take greater advantage of economies of scale in marketing, product development, and co-op advertising."

According to Nash, "It's an aggregating of assets and an attempt to gather valuable resources together under a common leadership and common vision."

Decisions are still being made about the fates of the staffs of Time Warner Interactive and WarnerActive, the Warner Music Group spokesman says, adding that no layoffs have been announced.

Terry Hershey, president of the entertainment division at Time Warner Interactive, declined comment on the consolidation when reached at the TWI offices in Burbank, Calif. A spokesman for WarnerActive characterized the operation as "business as usual," at least through the end of the year.

Time Warner sports a multitude of multimedia divisions. Inscape and WarnerActive reported to the Warner Music Group, while TWI reported to HBO.

In addition, the Time Warner corporate structure includes two other multimedia-development units: Time Warner Electronic Publishing, which is the New York-based multimedia arm of Time Warner Trade Publishing that is headed by director Andrew Lerner; and Warner Bros. Interactive Entertainment, which is a Burbank-based unit of Warner Bros. Consumer Products headed by Steven Koltai. TWEP's first con-

(Continued on page 107)

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November 14

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Artists & Music

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RCA's Wanderlust En Route To Alternative Rock Fame

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Among the most promising beneficiaries of Philadelphia's rapidly expanding music scene



WANDERLUST

are local alternative band Wanderlust, which didn't have to wander far to get a record contract (see story, page 1). The band recorded a four-

song EP in October 1994 and was almost immediately signed to RCA.

"We were waiting for the discs to come back from the duplicator, and in the meantime, our manager, Debbie



Schwartz, sent out three or four cassettes. Within a week, we heard from three record companies," says lead singer/rhythm guitarist Scot Sax.

Less than two months later, the
(Continued on page 117)

TNN Threesome Plan Platter Of Country Shows

NASHVILLE—A Garth Brooks TV special is among the 1996 syndication projects planned by air personalities Lorianne Crook and Charlie Chase and their producer, Jim Owens.

The three—who are exiting TNN at the end of the year over creative differences—recently revealed a slate of specials and series now in the planning or production stages.

"Garth Brooks—Offstage" will be hosted by Crook and air on CBS on an as-yet-unspecified date. Another prime-time special produced by Owens and hosted by Chase and Crook is "The Hunks And Ladies Of Country Music," which is in production for Turner Original Productions and will be shown on TBS.

"Crook And Chase," a Monday-Friday daytime talk and enter-
(Continued on page 117)

Radio Wakes To Interscope Act Deep Blue Something

■ BY CARRIE BORZILLO

LOS ANGELES—The success of Deep Blue Something's RainMaker/Interscope debut, "Home," has been something of a Catch-22 for the Denton, Texas-based band.

It seems the band's sudden success at top 40 radio with its first single, "Breakfast At Tiffany's," has made many album rock and modern rock stations shy away from the band, which considers itself an alternative act.

Ironically, the band is getting album rock and modern rock airplay in neighboring Dallas—and that has caused problems as well. Singer/bassist Todd Pipes lost his job as an English teacher at a private Christian school because students were hearing the band on modern rock KJGE Dallas and crosstown album rock KTXQ (Q102). When parents found out, they immediately called for his dismissal,



The members of Deep Blue Something show off their Heatseekers T-shirts to commemorate the band's RainMaker/Interscope debut, "Home," which reached No. 1 on the Heatseekers chart Oct. 7. Shown, from left, are Kirk Tatom, John Kirtland, Todd Pipes, and Toby Pipes. (Photo by Chuck Pulin)

saying that they did not want a rock'n'roller teaching their children, according to Pipes.

(Continued on page 117)

Appeals Court Closes Book In Marley Battle

NEW YORK—The 2nd U.S. Circuit Court of Appeals here has rejected an appeal by Marvin Zolt and David J. Steinberg in what appears to be the final chapter in a long legal battle involving the estate of Bob Marley. The two had been found guilty of fraud, negligence, and other common-law violations relating to their handling of the late reggae superstar's estate.

In the original Nov. 17, 1992, ruling, Zolt, Marley's accountant at the time of his death in 1981, and Steinberg, his attorney outside of Jamaica,
(Continued on page 117)

BMG's Di Blasio Goes Global On 'Latino'

■ BY JOHN LANNERT

Saying "it's now or never" for his crossover campaign, Di Blasio and his record label, BMG U.S. Latin, have left no stone unturned in their quest to transfer the pop pianist's success in Latin America to the U.S., Europe, and Asia.

To realize this lofty objective, Di Blasio and Jesús López, VP of BMG U.S. Latin, enlisted prominent manager/producer Emilio Estefan Jr., who executive produced Di Blasio's upcoming album, "Latino."

Estefan, in turn, secured famed studio whiz Phil Ramone to produce

the album, set to drop Nov. 7.

Estefan has become Di Blasio's unofficial manager. He is negotiating Di Blasio's 40-city U.S. tour with the William Morris Agency, has hired Rogers & Cowan to handle Di Blasio's Anglo press blitz next January, and has



DI BLASIO

signed the pianist to his publishing company, FIPP.

Concurrently, López has mapped out an ambitious radio/retail cam-

paigned designed to firmly establish Di Blasio as a household name, not only in the U.S., but in such markets as Europe and Asia.

López observes that Di Blasio is well-known in Latin America as a crowd-pleasing entertainer who performs emotive, romantic renditions of classic Latino love songs. But with "Latino," says López, "the concept was to maintain the sound that has sold more than 1 million albums in Latin America in the past two years while amplifying his capacity to penetrate other markets with a much more potent and modern musical
(Continued on page 105)

Nation Strives To Expose Asian Artists In U.K.

■ BY DOMINIC PRIDE

LONDON—In its seven-year lifespan, Nation Records has done much to bring the wealth of Asian acts further into the British mainstream. Not a bad achievement for a company that prides itself for working "as far outside the record industry as possible."

With a roster that includes Asian political rappers Fun-Da-Mental, fusionists Transglobal Underground,
(Continued on page 104)



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C+C Music Factory Takes New Step Act Jumps To MCA For 3rd Set, Bows New Singers

■ BY LARRY FLICK

NEW YORK—With the Dec. 5 worldwide release of C+C Music Factory's self-titled third album, the enduring dance/pop outfit starts a promising new career chapter by moving to MCA Records with a fresh vocal lineup.

Preceded by the single "I'll Always Be Around," which was issued Oct. 17, the project shows producer/composer Robert Clivilles carrying the baton of creative direction for the act following the untimely passing of partner David Cole, who died of complications resulting from spinal meningitis earlier this year.

Clivilles discoveries Vic Black and female trio A.S.K. M.E. are the primary vocalists on the album, though rappers Greg Nice, Charlie Brown, and Doug Pat make guest appearances.

"It was always David's and my intention for C+C Music Factory to be an ongoing source of exposing new talent," Clivilles says. "I couldn't let that dissolve with David's passing. We worked way too hard to get to the point where the C+C name carried weight in the



C+C MUSIC FACTORY

music industry to just let it slip away."

"I'll Always Be Around," a hip-hop-derived pop/soul jam, is already a dancefloor smash, leaping to No. 7 on Billboard's Club Play chart and No. 21 on the Maxi-Singles Sales chart this week. Although MCA is just beginning to solicit airplay from pop, R&B, and crossover radio, early response from programmers is largely positive.

"It's a good song," says Erik Bradley, music director at WBBM (B-96) Chicago. "It's a radical departure from their past material in that it is a lot more laid-back and smooth. But it's a

smart, creative direction for them that's in keeping with what's happening in music right now. There is no denying that this is quality music."

Retailers, particularly dance specialty buyers, are also high on the single, which is available in cassette, maxi-cassette/CD, and double 12-inch. "At first, there was a lot of curiosity from fans who were wondering what the record would sound like," says Dawn Myers, manager of B.P.M. Records in San Bernardino, Calif. "Now, we're selling to people who have had a positive reaction to the record after hearing it in a club."

On a larger retail scale, Roy Burkert, buyer for the 37-store Harmony House chain based in Troy, Mich., says the album will probably experience a similar progression of consumer interest. "The name value alone will bring some people in right away," he says. "The rest of the story will be told once radio decides if the groove is on target—which I'm guessing will be the case."

In marketing this incarnation of C+C Music Factory, MCA is focusing

(Continued on page 107)

Benitez Says 'HOLA' To Latin Artists With Bilingual Label

■ BY PAUL VERNA

NEW YORK—Seeking to increase their stake in the lucrative Latin music market, Island Records and PolyGram have joined forces with entrepreneur Jellybean Benitez's start-up label and publishing operation, Home of Latin Artists.

HOLA—which means "hello" in Spanish—will function as a joint venture between Benitez, PolyGram, and investment banking firm Wasserstein Perella, according to a statement from Benitez.

The label plans to release bilingual Spanish/English-language music, which will be simultaneously marketed by PolyGram Latino to the Hispanic market and by Island Records to the Anglo audience.

Benitez says that HOLA will release approximately four bilingual records in 1996, plus three Spanish-language tropical/salsa albums that will be distributed by PolyGram Latino.

HOLA will also encompass JB Music Publishing, Benitez's publishing



Island Records president/CEO Johnny Barbis, front left, congratulates Jellybean Benitez, front right, on the creation of HOLA Recordings, a new joint-venture label with PolyGram. In back, from left, are Ken Baumstein, executive VP/GM of HOLA, and W. Townsend Zeibold, managing director of Wasserstein Perella Entertainment L.P., a third partner in the venture.

venture with Wasserstein Perella that includes current hits by such artists as Mary J. Blige, the Notorious B.I.G., Soul For Real, L.L. Cool J, and Boyz II Men.

For Island Records, the venture with Benitez represents an opportunity to expand into the Latino market. Island president/CEO John Barbis says, "We have been interested in expanding into the Latin market here in the U.S. for quite some time. Jellybean Benitez is a groundbreaking artist in his own right. I've always respected him immensely and feel fortunate to have such a good friend as a partner. With Jellybean at the creative helm, I am certain that we will be able to break new ground and develop artists for the entire world."

PolyGram Latin America president Manolo Diaz adds, "The HOLA agreement will enable PolyGram to further strengthen its presence in the U.S. Latin market. We are convinced that the North American Latin market provides an important area of future growth for PolyGram."

(Continued on page 105)

O'Brien Lands 2-Part Deal: Sony To Distrib 57, Shotput

■ BY CHRIS MORRIS

LOS ANGELES—Producer Brendan O'Brien has landed a unique two-pronged label and production deal funded by Sony Music.

O'Brien has established 57 Records, an imprint handled by Sony Music Distribution and marketed and promoted by the Sony family of labels. His Shotput Records, which is also newly established and will move its product primarily through the Sony-owned independent distributor RED, will employ its own small staff to market and promote its wares.

The first release from 57, the album "Vulture" by the Atlanta-based quartet 3 lb. thrill, was released Oct. 17. The

set is being marketed and promoted through Sony 550 Music.

Shotput Records is scheduled to kick off in January with a reissue of the Hampton Grease Band's "Music To Eat," a cult album originally released in the early '70s by Columbia, and a still untitled new album by Hampton Grease Band guitarist Glenn Phillips. The reissue will be handled by Sony's catalog division, Legacy, while the Phillips album will move through RED.

O'Brien is one of the top hit-making producers of recent years. He helmed Pearl Jam's multiplatinum albums "Vs." and "Vitalogy" (as well as "Mirror Ball," the Seattle band's recent collaboration with Neil Young) and Stone Temple Pi-

(Continued on page 92)



A Giant Step For GRP. GRP executives announce the formation of Giant Step Records, a jazz label created by promoters/managers/concert organizers Jonathan Rudnick and Maurice Bernstein of the Groove Academy. Shown, from left, are Amos Newman, A&R representative, Blue Thumb; Jim Cawley, senior VP of marketing, GRP; Sandra Trim-DaCosta, VP of marketing, GRP; Rudnick; Tommy LiPuma, president, GRP; and Bernstein.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Hooman Majd is promoted to executive VP of Island Records in New York. He was senior VP.

Epic Records Nashville appoints Jack Lameier senior VP of national country promotion and Dean Broadhead VP of marketing and artist development. They were, respectively, VP of national country promotion for Epic Records Nashville and VP of business planning for Sony Music.

Charles C. Ciongoli is named VP of finance for MCA Records in Los Angeles. He was VP and group controller for MCA Records and Music Publishing.

Irene Bick is appointed VP of direct marketing for Angel Records in New York. She was VP and account director for Ogilvy & Mather Direct.

Susan Genco is promoted to senior director of business and legal affairs for Arista Records in New York. She was an attorney for the company.



MAJD



LAMEIER



BROADHEAD



CIONGOLI



BICK



GENCO



MAFFEI



KEIL

Tom Maffei is named national director of crossover promotion at Capitol Records in Los Angeles. He was West Coast promotions manager at Relativity.

Zoo Entertainment appoints Dana Keil national director of pop promotion in Los Angeles, David Ross Northeast regional promotion/marketing manager in New York, David Tezak Great Lakes regional promotion/marketing manager in Troy, Mich., and Stephanie Hughes manager of creative services in Los Angeles. They were, respectively, director of

pop promotion, West Coast, at Columbia; Northeast regional marketing and promotion manager for Atco/East-West; Mid-Central regional promotion manager for Hollywood Records; and coordinator of creative services at Zoo.

Noo Trybe Records in Los Angeles promotes Mike Mack to GM and Carmonique Roberts to director of artist development. They were, respectively, national director of video and sales and coordinator of creative services.

David Nives is appointed GM of Cooking Vinyl America L.P. in Port Washington, N.Y. He was New York

area sales manager for Rounder and the REP Co.

Adam Reinhart is promoted to VP/GM of Motor Jam Records/Salem & Eng Entertainment in New York. He was director of A&R/artist representative.

Edward Shapiro and Gene Masson are both named counsel for Tommy Boy Music in New York. They were, respectively, associate director of business affairs at GRP Records and counsel at Serling, Rooks & Ungar.

Troy Hansbrough is named director of A&R for American Recordings

in Los Angeles. He was head of booking for Slim's nightclub in San Francisco.

PUBLISHING. Kim Gilmour is promoted to creative manager for the PolyGram Music Publishing Group in New York. She was creative coordinator.

RELATED FIELDS. Nathaniel Lipman is named senior VP/general counsel for HOB Entertainment Inc. (House of Blues) in Los Angeles. He was senior counsel for the Walt Disney Co.

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 UNITED AIRLINES

Rhino, Turner Join For Movie Music Classic Soundtracks Remastered In Their Entirety

BY JIM BESSMAN

NEW YORK—When Rhino Records and Turner Entertainment Co. joined forces to launch soundtrack line Turner Classic Movies Music/Rhino Movie Music earlier this year, little did they know that the production of new soundtrack titles would be a major production number in its own right. All have been digitally remastered—some in the nick of time.

The June release of "North By Northwest" was particularly urgent, according to Turner/Rhino's director of soundtracks A&R Marilee Bradford.

"The master has almost completely disintegrated," says Bradford. "We had only one pass to transfer it to digital format before it fell apart. You couldn't even stay in a closed room with the master, because you'd be overcome by the fumes!"

"North By Northwest" is just one of

the eight titles released since the three-year project's bow in April with "Dr. Zhivago," "Meet Me In St. Louis," and "Zeigfeld Follies."

Bradford adds that "North By Northwest," like many of the Turner/Rhino titles, is the premiere release of the soundtrack. Non-premiere titles, though, are often distinguished by their completeness or by the inclusion of rare material. The new "Dr. Zhivago," for example, is more than double the length of the original soundtrack

issue, because it includes extended versions and outtakes.

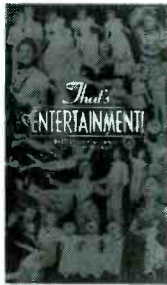
The line has movie fans salivating for the next release. "There's huge interest in these releases," says Tim Devin, manager of Tower Records in downtown Manhattan, N.Y. "This is the kind of line that film and show fans have been waiting for—getting their favorite soundtrack in the nice, dressed-up package. 'The Wizard Of Oz' looked incredible. People know the

release dates and are waiting for them, so we have big first-day numbers."

Now, Rhino and Turner are in the midst of "Hollywood's Most Precious Jewels, Shining Brighter Than Ever," a fourth-quarter campaign that commenced in late September and lasts through the holiday season.

The campaign kicked off with the servicing of a CD sampler for press, radio, and in-store play; it featured selections from the 1995 Turner/Rhino releases and came in a special velvet-lined jewel box.

Then came general merchandising pieces, including posters and flats, and a special double-bin card that stretched over two soundtrack disc
(Continued on page 20)



Mama Told Me To Share. Chuck Negron, right, donates the Billboard No. 1 plaque from Three Dog Night's "Mama Told Me Not To Come" single to the Hard Rock Cafe in New York. Negron, former lead singer of the band, has released a new solo album on Viceroy Records, "Am I Still In Your Heart." With Negron is Jack Moran, GM of the New York Hard Rock.

3rd Songwriting Summit To Join U.S., Asian Artists

BY DEBORAH EVANS PRICE

NASHVILLE—Gary Burr, Klaus Meine and Rudolf Schenker of the Scorpions, Sarah Hooker, Dave Koz, Brenda Russell, Victoria Shaw, Cathy Dennis, Tommy Shaw, and Desmond Child are among those who will be participating in "Pacific Harmony/ Indonesia 95," a songwriting summit that will culminate in a charity concert and music industry seminar.

The songwriters and artists are scheduled to gather in Bali, Indonesia, from Oct. 26-Oct. 30, where they will meet and write songs with artists and writers from Southeast Asia. The delegation will then travel to Jakarta, the Indonesian capitol, for a two-day seminar that will cover topics of interest to the international music community, including copyright laws. On Nov. 4, participants will perform at a children's hospital charity concert.

Consumers will have a chance to hear



Dave Koz and Victoria Shaw are among the performer/songwriters taking part in the Bali, Indonesia, summit.

the results of those sessions when BMG releases an album featuring songs from "Pacific Harmony/Indonesia 95" in Asia. Currently, there are no plans for a U.S. release.

The trip is the third such event organized by Los Angeles-based songwriter/producer Alan Roy Scott. The first excursion, titled "Music Speaks Louder Than Words," took place in the fall of 1988, when American songwrit-

(Continued on page 22)

Roster-Trimming At Windham Hill; Bruce Unplugs For 'Tom Joad' Tour

DOWNHILL: Sources say that Windham Hill Records and its High Street Records subsidiary recently pared their rosters. Acts departing the labels include the **Jazz Passengers**, **Downey Mildew**, **Scott Cusow**, **Gaia**, the **Modern Mandolin Quartet**, **Pierce Pettis**, **Paul McCandless**, **Psychograss**, **Lost Tribe**, and **Philip Aaberg**. The cuts followed the July installation of new A&R VP **Christine Reed**.

FLYING SOLO: **Bruce Springsteen** will embark on the first solo acoustic tour of his career this winter in support of his Nov. 21 Columbia album, "The Ghost Of Tom Joad." The tour, which will take place in 2,000- to 4000-seat theaters in the U.S. and Europe, is booked by Premier Talent. According to a source, Springsteen may have an accompanist or two with him, "but it will essentially be a solo performance. We assume he'll be doing material other than this album."

The album, recorded in Springsteen's home studio, contains 12 songs—or "stories" as Columbia is calling them—set in modern day, but evoking the spirit of "The Grapes Of Wrath." Hence the album title with the name of the protagonist of the **John Steinbeck** novel. The song titles are "The Ghost Of Tom Joad," "Straight Time," "Highway 29," "Youngstown," "Sinaloa Cowboy," "The Line," "Balboa Park," "Dry Lightning," "The New Timer," "Across The Border," "Galveston Bay," and "My Best Was Never Good Enough." Some songs feature drums and bass, but the album is basically an acoustic solo effort, reminiscent in style to "Nebraska." The first single has yet to be picked. "Overall, it's a record that needs to be presented in the first instance as a complete work," says a source.

Although Columbia knew Springsteen was working on a new album, until Oct. 7, when the album was mastered, "No one was sure it would be a Christmas release," says a source. However, once Springsteen was finished, there was no thought of waiting until after the holiday season to issue the reflective, sober album. "When Bruce has finished a record, it's like, 'Let's get it out there,'" says a source.

The solo tour does not negate the possibility of a reunited **E Street Band** tour, as has been the rumor since Springsteen released a greatest-hits set with new E Street Band cuts in February. "Bruce was in the middle of creating a solo album of some sort, and he took a break to prepare the greatest hits," says a source. "He went back to work on his solo album, and in essence created a

new album. This is all stuff that got recorded in the summer and spring of this year. A new record emerged after the hits record."

THIS AND THAT: Although RCA has no comment, it looks like artist manager **Danny Heaps** is headed to the label as head of marketing. Heaps did not return calls by press time... **Gloria Estefan** is the only pop artist to receive a call from **Pope John Paul II** to perform as part of the gala celebration Friday (27) at the Vatican marking the pontiff's 50 years in the priesthood. She will perform "Más Allá" (Beyond), the first single from her new Spanish-language album, with a 62-piece orchestra... Elektra band **Kyuss** has broken up. The members intend to

pursue solo careers. Same story with Island act **Quicksand**... The members of **Journey** have retained **Irving Azoff** to "guide them through an exploratory phase" that could lead to a new album or tour. Is this like **Pete Wilson** forming an "exploratory team" to determine whether he should run for president?... **Women In Rock** will present its second showcase of female musicians at the Philadelphia Music Conference on Thursday (26). The organization presented its first evening of music at New York's CBGB in July.

THEY'RE GONNA PUT ME IN THE MOVIES: Find me an artist whose music isn't represented in theatrical or TV movies today, and I'll show you an artist who needs a new agent. Be that as it may, a whole slew of acts has new material in upcoming flicks. **Sting** cut three jazz tunes, "Angel Eyes," "My One And Only Love," and "It's A Lonesome Old Town" for the "Leaving Las Vegas" soundtrack, which also features **Don Henley's** live version of the standard "Come Rain Or Come Shine"... **Steve Winwood** wrote and performed the theme song, "Reach For The Light," for the new animated **Steven Spielberg** feature "Balto"... Former **Bangle** **Susanna Hoffs** recorded the title track to the film "Now And Then" with former **Go-Go's** **Charlotte Caffey** and **Jane Wiedlin**... On the television front, **Devo** founders **Mark Mothersbaugh** and **Gerald V. Casale** wrote "Scared By Love," which will appear in the Nov. 6 NBC movie "She Fought Alone."

Assistance in preparing this column was provided by **Chris Morris**.

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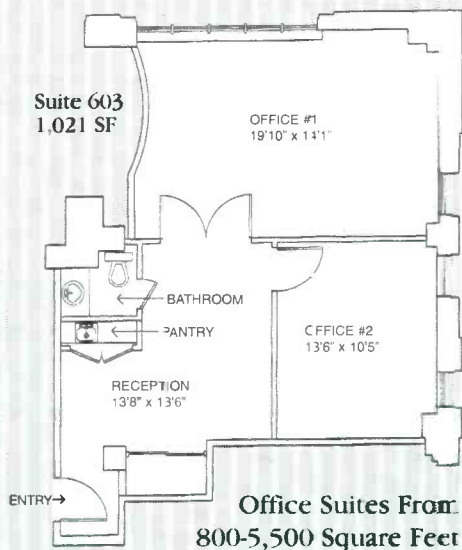
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Artists & Music

RHINO, TURNER JOIN FOR MOVIE MUSIC

(Continued from page 18)

bins and was fashioned like a movie marquee featuring the available titles.

Advertising will be in Movieline, People, and gay press, such as The Advocate. A TV spot has been developed for programming on Turner's TNT cable channel, which, unlike its Turner Classic Movies sister channel, carries advertising.

The spot highlights the entire line and offers a Turner/Rhino catalog to those who call an 800 number. Callers will then be added to a direct-marketing base being compiled for future soundtrack releases.

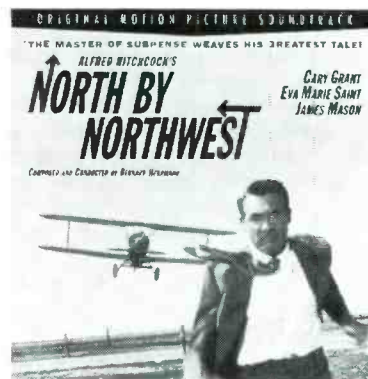
Turner TV programming is also tying in with the releases. When the four-disc "Mickey & Judy" box, containing the Mickey Rooney/Judy Garland musicals "Babes In Arms," "Babes On Broadway," "Girl Crazy," and "Strike Up The Band" came out Sept. 19, Turner Classic Movies showed all four films while spotlighting the availability of the Turner/Rhino soundtrack box.

Turner/Rhino's two-disc "Lullabye Of Broadway: The Best Of Busby Berkeley At Warner Bros.," which was issued Oct. 10, was likewise accompanied by a weeklong series of corresponding Berkeley musicals on the Turner Classic Movies channel.

The channel is also scheduled to show the first and second installments of the "That's Entertainment!" trilogy on Dec. 2 and 9, respectively, to push the "flagship" entry in the Turner/

Rhino program: the six-disc "That's Entertainment! The Ultimate Anthology Of MGM Musicals" boxed set.

The \$89 entry, out Tuesday (24), contains 129 tracks from 82 classic



musicals, including the full soundtracks from the three "That's Entertainment!" documentaries and a sixth disc, "That's More Entertainment!," made up of additional material. Packaged in a bookcase-like piece, the set comes with a 100-page book of more than 400 photos—and a marketing campaign designed to showcase the Turner/Rhino line along with its flagship.

"We're working on different kinds of markets and outlets to sell this line of product," says Rhino senior product manager Andrea Kinloch, noting that for the July release of Turner/Rhino's "The Wizard Of Oz" two-disc set, the company tied in with a gift shop at the MGM Hotel in Las Vegas, which put up an "Oz" display.

Special promotional and marketing efforts supporting the upcoming "That's Entertainment!" box include two events in Los Angeles Nov. 1: an in-store signing by musical screen legends, including Esther Williams, June Allyson, Cyd Charisse, and Ann Miller, at Tower Records' Sunset Boulevard outlet, and a trade reception at the Hollywood, Calif., landmark Chateau Marmont. Other Tower-related activities involve a satellite-dish giveaway and a year's cable TV and satellite TV service, in association with Turner Classic Movies. Kinloch says that other accounts will promote the release with display contests.

Additionally, Tower Video stores will participate in audio promotion, especially since MGM/UA Home Video, which is also involved in cross-promotions, will release a video "That's Entertainment!" boxed set at the same time.

"We're making a concerted effort

through the end of the year at retail, with ads and cross-promotions, but we will continue to work the line indefinitely," says Kinloch. "It's an important soundtrack line and relationship for us that we'll have for the next three years."

The deal calls for Turner to supply MGM, RKO, and Warner Bros. with soundtracks from its vast film library, while Rhino assumes all manufacturing and distributing functions.

Enormous research was required to find and assemble the source materials for the "That's Entertainment!" set. "We took recordings that came from so many types of sources," says Bradford, who explains that new "comp" mixes—as many as seven composite takes of a single song, with each composite composed of as many as six microphone placements, or angles—were made to present each of the 129 selections in its optimal music form. Since many of these original production elements were missing, Bradford had to scramble in order to get the best possible final mix.

"Sometimes, only one or two angles still exist, or there's only one comp, or just the playback disc they used for the actors to perform to," says Bradford, who frequently found such rare source material through collectors outside the studio. "When there were no angles, comps, or playback discs, we relied on stamper—the metal 'negatives' of the playback discs—and the couple of places in town that still have the equipment to transfer them. Without the stampers, we'd have to go, as a last resort, to the music and the effects tracks of the film print master, which is essentially just providing the audio version of the film. What we're doing, then, is fighting against time to preserve and restore these film-music elements and get the recordings out to the public."

"That's Entertainment!" concludes Turner/Rhino's 1995 release slate. Among the major first-quarter 1996 releases are, in January, the "Lena Horne At M-G-M: Ain't It The Truth" anthology, to be promoted in February in conjunction with Black History month; and "Gigi," which is also out in January and includes the entire score along with supplemental material of songs by star Leslie Caron that were dubbed by Betty Wand on the actual soundtrack. The "Ben Hur" and "King Of Kings" soundtracks come out in February, to be followed in March with a multidisc boxed set of "Gone With The Wind."

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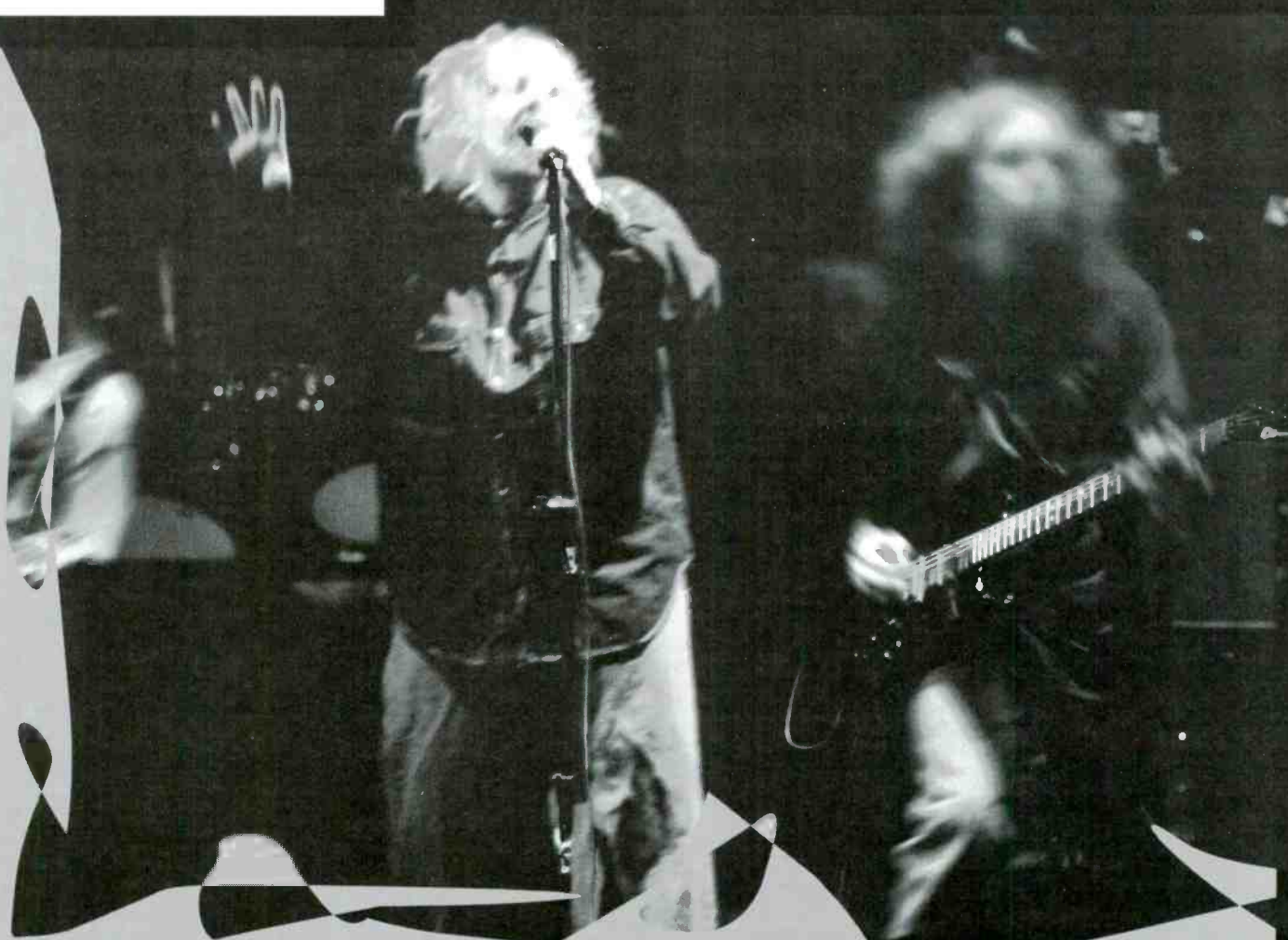
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SONGWRITING SUMMIT

(Continued from page 18)

ers visited Moscow, Leningrad, and Estonia in the former U.S.S.R. That trip resulted in a same-titled album released by Epic. The second trip, billed as "Country And Eastern," merged country songwriters with artists and writers in the Romanian cities of Bucharest and Sinaia in the spring of 1994.

Scott says he was approached about doing the Indonesia trip following his other successful ventures. "They're very eager to learn," Scott says. "We're doing panels on management, performing rights, and copyright law. They're not afraid of the issues and are so open to discussing them. They're crying out for knowledge about the way we do things."

"Pacific Harmony/Indonesia 95" coincides with the country's 50th anniversary of independence. Scott says that President Soeharto, Chief Minister Moerdiono, and other government officials have been supportive of the project, especially Tengku Malinda ("tengku" is Indonesian for princess), who has been extremely helpful in organizing the trip and events. Malinda, who works for Indonesia's state television and is very involved in the government, is also a tremendous supporter of the arts.

"I think that music and the people behind the music are very important," Malinda says. "And since I have the privilege to have contacts in the government, I think I should promote this for the betterment of the music circles... We have a lot to learn. Your people in the music world are very much more advanced than us."

Malinda says she hopes that the event will help improve the global creative community's perception of Indonesia. "In a way, we do have a bad image with all the piracy going on," she says. "If we have this awareness, we will try to overcome it, and it will also help [other countries do] business in this country."

Gary Burr, named ASCAP's songwriter of the year earlier this month, participated in the trip to Romania and says interacting with songwriters from other cultures is an interesting experience. "In Romania, it was very good for their writers to see people who actually make a living doing this," he says. "We think we have it hard here, but over there they were doing it under the threat of arrest and under the supervision and censorship of the government. Compared to that, we have it relatively easy."

"It really was a wonderful thing in Romania, and I'm looking forward to the same sort of thing in Indonesia. It's a very bonding experience," he continues. "It certainly does show you that every country has its writers and artistic people, and every one of them basically has the same fears and philosophies. It's really an amazing experience to see that."

The other songwriters traveling to Indonesia are Matthew and Gunnar Nelson, Gary Nicholson, Tommy Page, Allan Rich, Steve Werfel, Mark Mueller, Brad Parker, Andy Goldmark, Lois Walden, Randy Sharp, Stewart Harris, Dave Gibson, Mark Hudson, Sass Jordan, Jeff Lorber, Steve McClintock, Maria Vadal, and Lisa Fischer. Also, a number of music industry professionals will take part in the seminars there, including Nashville Songwriter Assn. International's Pat Rogers, ASCAP's Loretta Munoz, and BMG Music's Ron Solhevel.

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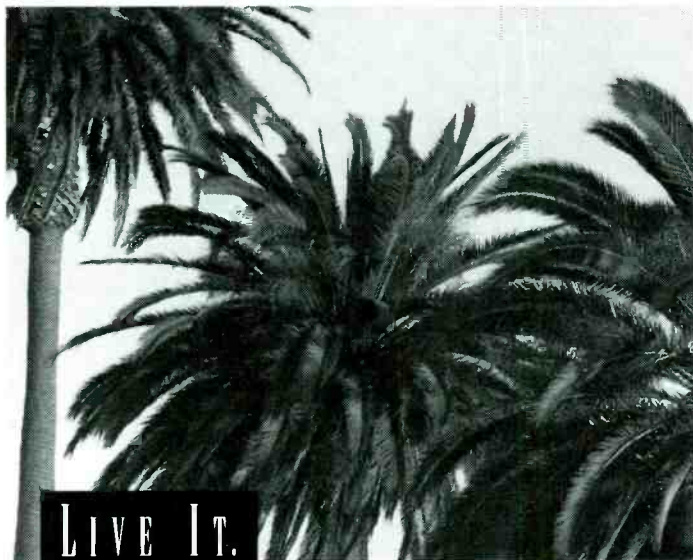
business™ **BOXSCORE TOP 10 CONCERT GROSSES**

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Hollywood Bowl Los Angeles	Sept. 22-23	\$1,398,172 \$77.25/\$52.75/ \$32.25/\$22.25	34,543 two sellouts	Bill Silva Presents Andrew Hewitt
R.E.M. GRANT LEE BUFFALO	CoreStates Spectrum Philadelphia	Oct. 12-14	\$1,340,230 \$35/\$25	39,355 three sellouts	Electric Factory Concerts
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 2-3	\$1,238,905 \$75/\$35	30,180 two sellouts	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 13-14	\$928,493 \$40/\$29/\$21	30,180 two sellouts	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN	Hollywood Bowl Los Angeles	Oct. 7	\$657,852 \$77.25/\$48.25/ \$33.25/\$23.25	16,722 sellout	Bill Silva Presents Andrew Hewitt
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	United Center Chicago	Oct. 13	\$610,152 \$39.50/\$29.50	19,376 sellout	Jam Prods.
ELTON JOHN	Target Center Minneapolis	Sept. 29	\$605,401 \$39.50/\$29.50	19,010 sellout	in-house
JIMMY BUFFETT & THE CORAL REEFER BAND	Target Center Minneapolis	Sept. 28	\$445,105 \$38.75/\$28.75/\$21	13,710 sellout	in-house
YAN HALEN SKID ROW BROTHER CANE	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 15	\$426,756 \$37/\$27/\$20	15,400 sellout	Avalon Attractions
HOLLYWOOD SALSA & JAZZ FESTIVAL: RUBEN BLADES, TITO PUENTE MARC ANTHONY, CELIA CRUZ, ARTURO SANDOVAL OSCAR D'LEON	Hollywood Bowl Los Angeles	Sept. 30	\$382,497 \$67/\$52/\$27/\$22	13,036 15,953	Bill Silva Presents Andrew Hewitt

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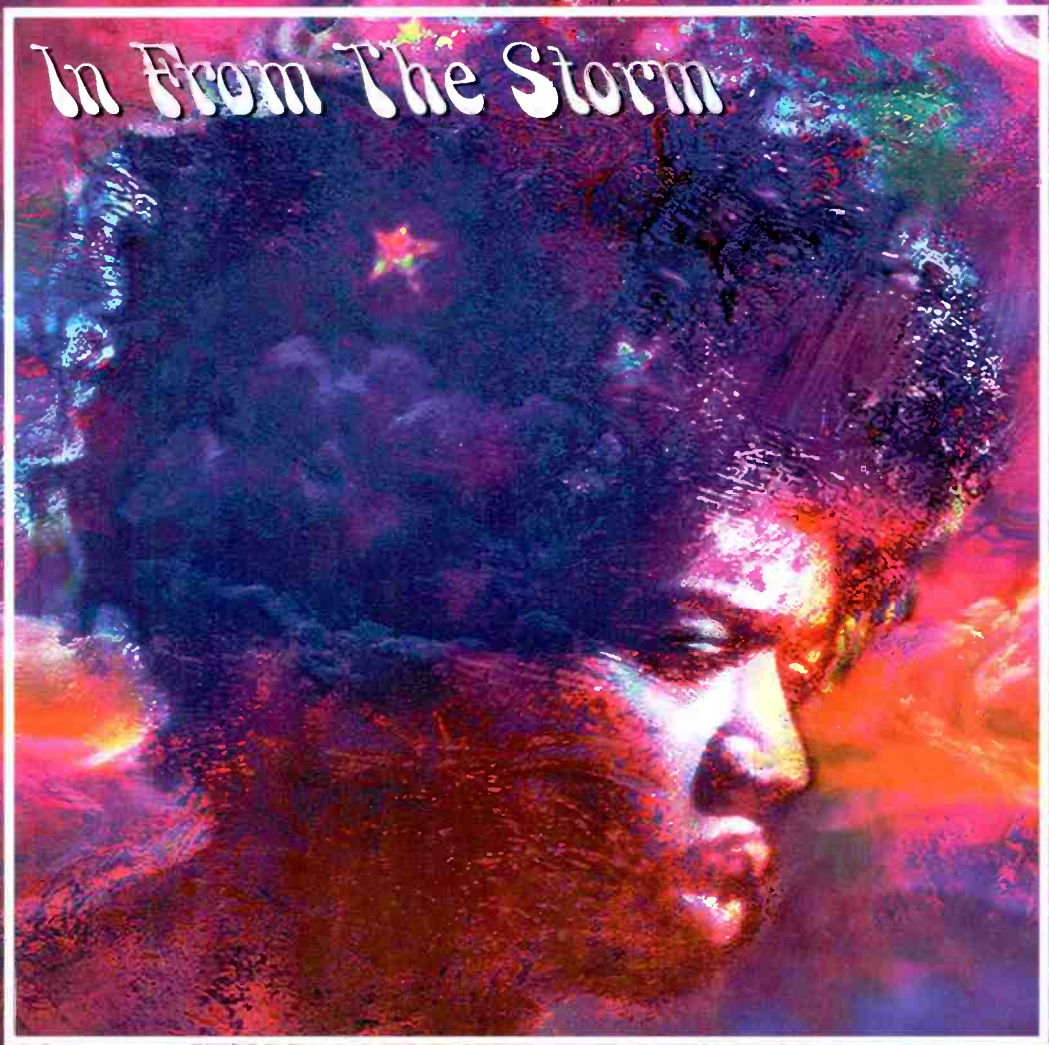
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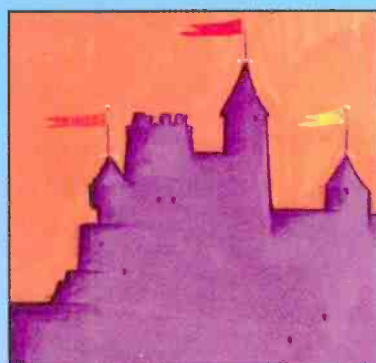
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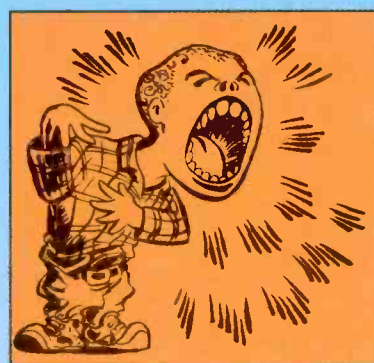
AD CLOSE: OCT. 24

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



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

Ken Piotrowski
212-536-5223



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

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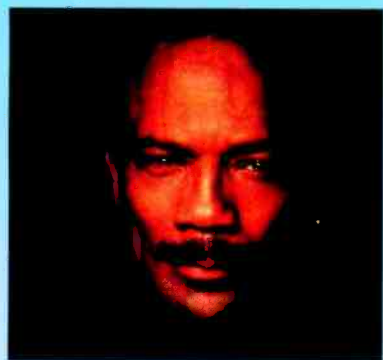
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QUINCY JONES

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
212-536-5136



YEAR IN VIDEO

AD CLOSE: DEC. 12

ISSUE DATE: JAN. 6

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of **Billboard's** home video charts, including Top video sales, Top video rentals and Top kid video. In addition, **Billboard** takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

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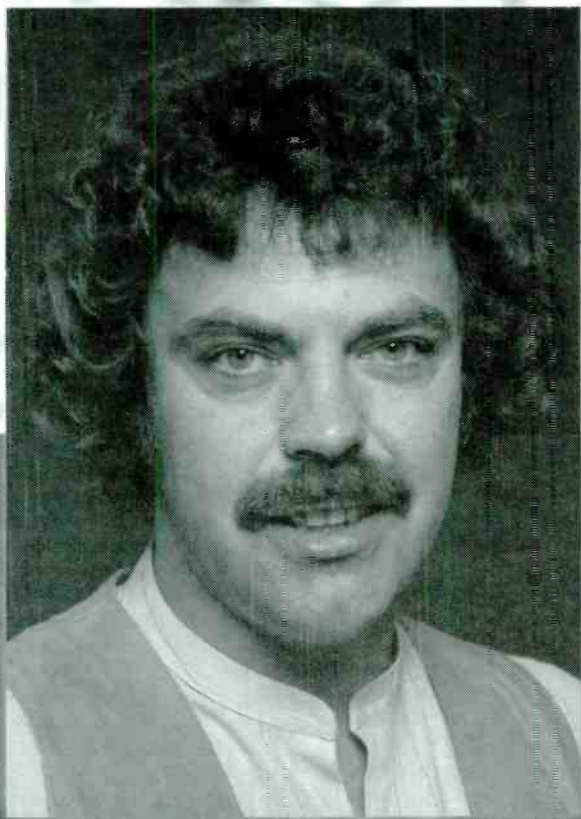
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CAPITOL'S BROOKS RETURNS ON 'FRESH HORSES'

(Continued from page 1)

But the last two years have not been without their complications. Brooks found himself in the middle of two legal battles: one of his co-managers, Pam Lewis, filed suit against his other co-manager, Bob Doyle. One result of the case, which is still pending, is that Brooks had to set up his own management company.

Additionally, Brooks himself was named defendant in a copyright infringement suit lodged by songwriter Guy Thomas, who alleged that the Brooks/Jenny Yates composition "Standing Outside The Fire" bore a too striking resemblance to the Thomas/Kenny Loggins song "Conviction Of The Heart." "This has been the year that I've seen things that I never



dreamed of when you dream about making music," says Brooks.

Through it all, Brooks' star continues to rise. Since his 1989 self-titled debut, he has sold an astronomical 54 million albums in the U.S., placing him behind only the Eagles (56 million), Billy Joel (58 million), and the Beatles (70 million), as the top-selling albums artist, according to the Recording Industry Assn. of America.

The following is an interview conducted Oct. 9 with Brooks in his Music Row management office and on the steps of Jack's Tracks recording studio. Throughout, Brooks made it clear he is not about to rest on his laurels.

Billboard: You've worked on this album off and on for two years. That's the longest you've ever taken.

Brooks: And it was the hardest [album] by far. I've thrown up, cried,

passed out. I have done everything physically possible you can do with a record and for some reason loved it. Don't ask me why.

BB: You told *Billboard* earlier this year that it would take a miracle to put a record out in 1995. What was the miracle?

GB: The miracle was the fact that I found Garth Brooks somewhere in the middle of the summer. Just found him. I don't know where. I don't know how to explain it without people thinking I'm nuts anyway, but I was thinking if it's going to take a miracle to produce another album like anything we've done in the past, I just thought I'll never make it, because at that time we had only two or three songs. And somewhere in the middle of summer, it's like the writer came out in me... and the next thing you know, we've got 12 songs.

BB: You co-wrote eight of the 10 songs on the album. The most you've ever co-written before was six songs on "Ropin' The Wind." In fact, you've vehemently protested having too many of your songs on your albums.

GB: That's another reason I'm real scared [about this album], because I know I'm not one of the upper writers in this town. I've never been a fan of my writing. I just bring what I do to [producer] Allen Reynolds. I didn't care for [previous Brooks' hits] "If Tomorrow Never Comes" or "Unanswered Prayers." I gave "The Thunder Rolls" and "What She's Doing Now" away, and all of them found their way back to me. I just trust Allen and his ears.

BB: But you also went through an ungodly amount of songs, trying to find material by other writers.

GB: I heard 4,700 songs personally for this album. We cut one: a Tony Arata [author of "The Dance"] song called "The Change."

BB: Songwriters have tremendous power in Nashville. They can even decide whether they will let an artist cut a track, can't they?

GB: Sure. There's millions of stories I could tell you about songwriters who wouldn't let me have things because they wanted them for bigger artists, you know, when we started. And [those writers] have been real sweet and come

The 'Fresh Horses' Songs: A Track-By-Track Listing

Following is a track-by-track listing of the songs on Garth Brooks' upcoming Capitol Nashville release, "Fresh Horses."

• "The Old Stuff" (Bryan Kennedy/Dan Roberts/Garth Brooks). A high-octane paean to life on the road that also serves as a retrospective on the first year of Brooks' career. This song will open the new tour.

• "Cowboys And Angels" (Kent Blazy/Kim Williams/Garth Brooks). Brooks calls this "probably the most hardcore country song I ever cut." The ballad pays homage to cowboys and the women who love them.

• "Fever" (Steven Tyler/Joe Perry/Bryan Kennedy/Dan Roberts). A remake of the Aerosmith tune (blended with a Kennedy/Roberts song) recast as a rodeo tale.

• "That Ol' Wind" (Leigh Reynolds/Garth Brooks). A lushly produced ballad about two lovers who reunite years later.

• "Rollin'" (Harley Allen/Leigh Reynolds/Garth Brooks). Little Feat meets Garth Brooks in this rollicking story of a restless gal.

• "The Change" (Tony Arata/Wayne Tester). A sweeping ballad about having faith in yourself and

your own ability to make a difference.

• "The Beaches Of Cheyenne" (Dan Roberts/Bryan Kennedy/Garth Brooks). A midtempo story about a cowboy's last ride and the tormented woman he leaves behind. "We were trying to think of a fun cowboy beach song, a marriage between Jimmy Buffett and George Strait, but all of a sudden it turned into a 'Long Black Veil' kind of thing," says Brooks.

• "It's Midnight Cinderella" (Kim Williams/Kent Blazy/Garth Brooks). A sly, lighthearted rewrite of the classic fairy tale in which someone other than the prince gets the girl.

• "She's Every Woman" (Victoria Shaw/Garth Brooks). The first single from the album, a ballad about a woman who embodies many of her lover's ideal characteristics.

• "Ireland" (Stephanie Davis/Jenny Yates/Garth Brooks). A touching saga, complete with synthesized bagpipes and set hundreds of years ago, about a native son returning home. "We were treated exceptionally well in a lot of countries on the world tour," says Brooks. "But Ireland treated us like family basically, so I wanted to somehow say something to them." MELINDA NEWMAN

up to me and said, "Damn, you know, I feel kind of funny," and it's like, "Hey, you just gotta do your gig."

BB: Have you cut anything by anyone who refused you a song for the first album?

GB: I'm sure I have, because if the song is good, you gotta block that out. There are people in this town that I don't get along with, but it's all about being true to the music. It's not about politics. And that was one of the hardest lessons I had to learn here.

BB: Aside from "The Change," the only song you didn't co-write is the second single, a reworking of Aerosmith's "Fever." What reaction did you get from [the rock band's] Joe Perry and Steven Tyler?

GB: Their manager sent the [changed] lyric to both Tyler and Perry, because we didn't have a tape to play them yet. Perry immediately said, "Sure, man. Why not? Let's give it a run," which was sweet of him. Tyler wanted me to call him, [so] we talked, and he said one of the coolest things. He said, "Just go for it. I know you'll take care of it." Those weren't his exact words, but I felt like he trusted me not to drag it through the dirt.

BB: Were you thinking about Tyler when you cut the vocals, because this album features your looser, most vibrant vocals yet.

GB: Yeah. This is the cut that set the whole mood for the album for us. When

(Continued on page 44)

'Horses' Readied With Marketing, Tour Plans

BY MELINDA NEWMAN

NEW YORK—Garth Brooks' new album, "Fresh Horses," will be accompanied by a \$4.5 million marketing push, and that's just for the first four months of the project.

In March, another phase will kick in when the artist starts his first tour in more than two years, booked by the William Morris Agency.

Since the release of his last studio album, 1993's "In Pieces," Brooks has formed his own management company, following the disbanding of Doyle/Lewis, and the upper echelon at Capitol Nashville has changed.

Capitol Nashville, Brooks, and his management staff began holding weekly meetings about "Fresh Horses" in early September. "The gist of the meetings has been to talk about ideas with Garth as well as determining who's

doing what between the two camps," says Walt Wilson, executive VP/GM of Capitol Nashville. "This is the first record he's worked with this regime."

In addition to an array of promotions planned through CMT, radio stations, and country dance clubs, Capitol Nashville is running a TV, print, and radio campaign that will ensure that the world knows about the Nov. 21 release.

The first of three humorous television ads, none of which features Brooks, began running Oct. 3. The second two will kick in shortly after the album comes out and will last until the end of the year. Similar radio spots are planned.

Brooks will be hard to miss during the week that the \$16.98 album bows. He'll appear on "The Tonight Show With Jay Leno" Nov. 20. On Nov. 21, he'll be the star of a live syndicated Westwood One radio special; the next day he'll be on "The Today Show" and

Voice of America. On Thanksgiving Day, he'll take part in Fox's NFL pregame and halftime show. December appearances will include "Larry King Live" and "CBS This Morning."

The public welcomed back Brooks when it propelled his first single, "She's Every Woman," to the top of *Billboard's* Hot Country Singles & Tracks chart in just seven weeks.

"That song is working great for us," says WYNY New York PD Chris Kampmeier. "The demand for his new album is great. He's got a fabulous hit record."

Others felt that "She's Every Woman," the only track from the album that radio has heard, was not as strong as singles past.

"It didn't seem to cause the listener reaction that we're used to with Garth," says Houston KKBQ PD Dene Hallam. "Of course, our scale of measurement for Garth is, and should be, different

than it is for the average bear. Country radio needs a great GB album."

Retail also could do with some hits as it heads into the holiday season. "There's an anticipation built up for the album," says Roy Burkert, buyer for the Troy, Mich.-based Harmony House. "He's still God for most country fans. It will be one of our top 10 albums of the season."

Doug Smith, buyer for Carnegie, Pa.-based National Record Mart, agrees. "He'll be bigger in stronger country markets than he will for us, since we're more of a Northeastern chain than a Southern one, but he will still be strong for us," Smith says.

Capitol is setting up promotions with record retailers as well as with Kmart, Wal-Mart, and Target, traditionally strong Brooks sellers. In addition to being in the music departments of the

(Continued on page 44)

Break hearts.
Wreck marriages.
Cause pregnancies.

That's What Love Songs Often Do

the debut album from

Fig Dish

featuring "Seeds" bringing the love songs to the people:

Oct 10	Nashville
Oct 11	New Orleans
Oct 12	Houston
Oct 13	Dallas
Oct 14	Tulsa
Oct 16	Albuquerque
Oct 17	Tempe
Oct 19	Los Angeles
Oct 20	San Francisco
Oct 22	Denver
Oct 24	Lawrence
Oct 25	Minneapolis
Oct 26	Madison
Oct 27	St. Louis
Oct 28	Milwaukee
Oct 29	Chicago
Nov 1	New York

ALT

LIVE105	— San Francisco
WORE	— New York
WLUM	— Milwaukee
WFNX	— Boston
WEDW	— Buffalo

ROCK

WCMF	— Rochester
WAAF	— Boston
KISS	— San Antonio
KNCN	— Corpus Christi
KEGL	— Dallas
WLZR	— Milwaukee
KRXQ	— Sacramento



In Your Brain Now

Management: Rob Kos with Metropolitan Entertainment

ATLANTA



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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
*** No. 1 ***				
1	—	1	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
2	—	1	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
3	2	9	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
4	—	1	MR. BUNGLE WARNER BROS. 45963* (10.98/15.98)	DISCO VOLANTE
5	4	9	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
6	3	9	GARBAGE ALMO SOUNDS 80104*/GEFFEN (10.98/16.98)	GARBAGE
7	5	9	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
8	—	1	LIFE OF AGONY ROADRUNNER 8924 (10.98/16.98)	UGLY
9	—	1	JT THE BIGGA FIGGA STRAIGHT OUT THA LABB 53981*/PRIORITY (10.98/16.98)	DWELLIN' IN THE LABB
10	7	2	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
11	6	15	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
12	12	5	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
13	9	3	HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)	OYSTER
14	13	7	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
15	—	1	STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98)	MUSIC OF CHRISTMAS
16	—	1	INSANE CLOWN POSSE PSYCHOPATHIC 46001/BATTERY (10.98/15.98)	RIDDLE BOX
17	33	8	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
18	10	2	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)	NATIONWIDE RIP RIDAZ
19	16	6	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
20	30	2	SEVEN MARY THREE ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD

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	37	26	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
22	11	8	CIV LAVA 92603/AG (10.98/15.98)	CIV
23	27	14	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
24	14	15	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
25	8	8	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
26	19	14	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
27	21	4	OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98)	FALLING FARTHER IN
28	20	4	G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL
29	15	8	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
30	—	1	MICHAEL SWEET BENSON 84175 (9.98/15.98)	REAL
31	25	2	BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98)	DAMU RIDAS
32	18	16	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
33	—	1	MENACE CLAN RAP-A-LOT 40170/NOO TRYBE (9.98/13.98)	DA HOOD
34	34	3	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
35	—	1	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
36	32	25	RHETT AKINS OECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
37	29	14	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
38	26	13	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
39	36	18	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
40	28	7	WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND (9.98/13.98)	BROKEN

POPULAR UPRIISINGS™

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

SCHOOLWORK: MCA Records is sending young R&B newcomer **Monteco** back to school to promote his debut album, "soul-school." The 16-year-old New Orleans-based artist, who uses a tutor for his schooling due to extensive promotion obligations, is on a 20-market tour of high schools and middle schools from Oct. 20-Nov. 29.

He'll perform a 20-minute set, including a duet with labelmate

gle. Cassette singles, T-shirts, and Monteco dog tags will be passed out at the schools, as well as fliers luring students to a local retail store where the album is on sale.

"The main reason we're doing this is for Monteco to get close to his peers," says **Marilyn Batchelor**, national director of marketing at MCA. "He has performed at several black expos and industry conventions this year, and we've learned that he's his best salesperson."

After top 40/rhythm-crossover WPGC Washington, D.C., leaked "Is It Me?" in January, the label put Monteco on several regional radio and retail promotional tours and landed him appearances on BET and at the Uni convention and the Impact Super Summit.

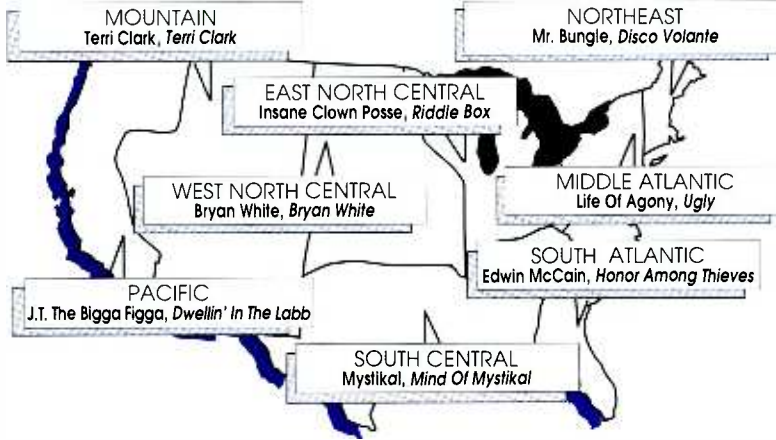
Radio stations will tie into the school tour either by running a contest in which the school with the best attendance wins the Monteco concert or by simply promoting the appearance on air. For instance, in Los Angeles, Monteco will take a ride in R&B KKBT (the Beat)'s "hit van" on the way to his performance. In Cleveland, R&B WZAK will enlist the attendance contest.

After the artist performs, he will answer questions from fans. "Our primary focus is to send a 'stay in school' message," says Batchelor. "These kids are his peers and are more apt to listen to him than us."



Without A Doubt. "Tragic Kingdom," the Trauma/Interscope debut from Orange County, Calif., rockers No Doubt, bows at No. 9 in the Pacific Regional Roundup this week. The band is in the midst of club dates and is up for several modern rock radio-sponsored Christmas shows this year.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN 1. Terri Clark, Terri Clark 2. Take That, Nobody Else 3. Bryan White, Bryan White 4. Mr. Bungle, Disco Volante 5. Heather Nova, Oyster 6. Crips, Nationwide Rip Ridaz 7. Bloods, Damu Ridaz 8. The Moffatts, The Moffatts 9. Garbage, Garbage 10. Deborah Cox, Deborah Cox	NORTHEAST 1. Mr. Bungle, Disco Volante 2. Life Of Agony, Ugly 3. Gilberto Santa Rosa, En Vivo Desde El... 4. October Project, Falling Farther In 5. G. Love & Special Sauce, Coast To Coast... 6. Take That, Nobody Else 7. Heather Nova, Oyster 8. Edwyn Collins, Gorgeous George 9. Garbage, Garbage 10. The Corrs, Forgiven No Forgotten

To hit markets not included in the school tour, MCA has set up write-in contests in the November and December issues of the national black teen maga-

zines Black Beat and Right On!, respectively. For the Black Beat contest, winners receive a Christmas gift of Ruff Wear jeanswear. Right On! winners re-

ceive Monteco dog tags.

GREAT TO BE STRAIGHT: Gary Kurfurst, owner of Radioactive Records, says the only obstacle that the label may face with **Black Grape** is that the British band doesn't sound like any band on U.S. modern rock radio today. Black Grape, the new band formed by former **Happy Mondays** leader **Shaun Ryder**, mixes rap, punk, funk, and soul on its very poppy debut, "It's Great When You're Straight

... Yeah," released in the U.K. Aug. 7 and in the U.S. Oct. 10.

The album debuted at No. 1 on the U.K. album chart Aug. 26. The first single, "In The Name Of The Father," bowed Aug. 19 on the U.K. singles chart at No. 8. The single will be serviced to modern rock stations in the U.S. on Monday (23).

"Because so many bands sound alike [on American radio], there might be a window of opportunity here if programmers are getting bored," says Kurfurst. "So many, though, like to play it safe and may not touch something with a dance beat and not guitar-driven. Hopefully, the aggressive stations will." Kurfurst says that, for now, he just wants to lay a solid foundation for the band, which tours the States Nov. 18-Dec. 10, and work the album more aggressively after the holidays.

TID BITS: Weeks after the tragic death of two of their members, **For Squirrels** are experiencing bittersweet success with songs from their 550 Music debut, "Example." Modern rockers **KROQ** Los Angeles, **KOME** San Jose, Calif., **WKRO** Daytona Beach, Fla., and **XTRA-FM** (91X) San Diego are playing "The Mighty K.C.," while **KITS** (Live 105) San Francisco, **WNNX** (99X) Atlanta, **WSHE**



Right On. Echobelly kicks off its nationwide tour Nov. 2 in support of its 550 Music debut "On," released Oct. 17. The album, on Fauve/Rhythm King in the U.K., bowed on the Hits Of The U.K. albums chart at No. 4 for the week ending Oct. 7. The first single, "King Of The Kerb," will be serviced to modern rock radio Oct. 30.

Miami, and **WZRH** (the Zephyr) New Orleans are on "8:02 P.M."

ROAD WORK: Former **School Of Fish** lead singer **Josh Clayton-Felt** will tour in advance of his A&M debut, "Inarticulate Nature Boy," due in early 1996. His trek began in Seattle Oct. 16 and finishes in L.A. Dec. 2.



Gunnin' For Gold. Priority Records rapper Mack 10 celebrates the Recording Industry Assn. of America's gold certification of his self-titled debut set with label executives. Pictured, from left, are Priority executive VP/GM Art Jaeger, Mack 10, Priority sales president Mark Cerami, and Priority president/CEO Bryan Turner.

Immature's Musical Growth Spurt MCA Act Broadens Appeal On 'We Got It'

BY J.R. REYNOLDS

LOS ANGELES—After a disappointing recording debut on Virgin, Immature established itself as a teen-idol trio with the MCA album "Playtyme Is Over." When the label releases "We Got It" internationally Dec. 5, the adolescent threesome will attempt to demonstrate its musical growth with a set that should appeal to a broader consumer base that includes young adults.

Immature debuted in 1992 with the Virgin disc "On Our Worst Behavior." The act dressed in weird fashions and

was imaged as a brash, preteen collective that was too young to be labeled a group of bad boys. Although the talent was there, young consumers seemed to have a difficult time relating to the group's over-the-top look and bubble-gum hip-hop.

As a result, the album sold only 33,000 units, according to SoundScan, and failed to make the Top R&B Albums chart.

When the group jumped to MCA to record its sophomore set in 1994, its musical approach and tawdry alternative image were scrapped in favor of, ironically, a more mature demeanor.

And consumers responded. "Playtyme Is Over" sold 533,000 units, according to SoundScan, and reached No. 26 on the Top R&B Albums chart. The group members, all 12 years old, became teen sensations, causing groupie mob scenes wherever they made public appearances.

On "We Got It," Immature moves

toward an even more adult sound with smooth ballads and groove-laden mid-range tracks. The band's Marques "Batman" Houston says, "The biggest difference between this album and the



IMMATURE

last one is that we've matured a lot. Our voices have changed and so has our musical style."

Jerome "Romeo" Jones and Kelton "LDB" Kesse round out Immature.

A year can be a long time for artists who are just entering their teens, and change is inevitable. However, David Harleston, president of MCA's black music collective, plans to tap the act's evolution to establish a perception of Immature as a legitimate creative force.

Harleston says, "Consumers, especially young adults, who weren't Immature fans before will be pleasantly surprised. The album has beautiful melodies; these guys are growing up, and you'll hear songs that reflect that. There's a warmth in their delivery that is sure to endear listeners from 12 to 25."

"We Got It" was produced by Los Angeles-based Immature manager Chris Stokes, along with Brian Morgan and Pic Conley.

MCA is hoping to maintain high consumer awareness of Immature through an intense electronic media campaign that includes appearances on television magazines, such as "Extra" and "Entertainment Tonight." Print fanzines and other youth-oriented publications are being approached for fea-

(Continued on page 31)

Randy Crawford Comes Home 'Naked'; IAAAM Reps Hear London Calling

BACKDOOR RETURN: The fact that Randy Crawford didn't have a domestic label deal failed to deter the veteran jazz/R&B vocalist from recording her latest album, "Naked And True." The album found a home at WEA Germany, which distributed it in Europe.

Commenting on the difficulty of hybrid R&B and jazz artists to obtain record deals in the U.S., Crawford's Los Angeles-based manager Barry Gross says, "Record companies [in Europe] have a better handle on artists like Randy."

However, once the set made its way to the red, white, and blue shores as an import and jazz/AC stations jumped on the cover of J.J. Cale's "Cajun Moon," Mesa/Bluemoon snapped up Crawford's project for domestic distribution.

"Even though [jazz/AC] doesn't usually play vocal tracks, this album has a laid-back, soulful quality that makes it attractive to the format," says Mesa/Bluemoon sales VP Paul Santos. "The album has a funky edge to it and will not only appeal to jazz and R&B consumers, but we think pop listeners will also embrace it."

"Naked And True," which arrives at retail Nov. 7, is a collection of jazz and R&B favorites that includes songs recorded originally by such artists as Patrice Rushen ("Forget Me Nots"), George Benson ("Give Me The Night"), and Prince ("Purple Rain"). It was produced by Hannover, Germany-based Ralf Droeemeyer.

The album also features the instrumental work of noted funksters Bootsy Collins, Bernie Worrell, and Fred Wesley.

Bluemoon executives view "Naked And True" as primarily a radio-driven project that will benefit from support marketing measures: A "Forget Me Nots" clip was recently serviced to BET, VH1, the Box, and appropriate local video programs. In addition, a yet-to-be-determined track will be serviced to dance clubs as a 12-inch vinyl promo.

Santos says, "Randy already has a base at urban and contemporary jazz stations, and the songs she's doing are so familiar that her potential to cross over is high."

Crawford is currently on tour in Europe, but Gross says to expect a visit to the U.S. in the spring. The vocalist is signed to the William Morris Agency.

FOR THE THIRD successive year, the International Assn. of African-American Music, in conjunction with the British-based Black Entertainment Trust Society, hosted the Global London Tour Oct. 1-8—a full week of business activities for U.S. executives, producers, artists, and entre-

preneurs.

In addition to attending seminars—which focused on the perceived lack of support for black music on the part of major U.K. companies, and the dearth of black executives in power positions—visits were made to retail, radio, record distributors, and magazine publishers. IAAAM delegates also attended artist showcases.

LABEL LEAP-FROGGING: Former A&M vocal quartet For Real has inked with Rowdy/Arista. The group's first effort at its new home is the Babyface-produced track "Love Will Be Waiting," from the "Waiting To Exhale" soundtrack, which is scheduled for release on Arista in mid-November.

For Real's Los Angeles-based manager Herb Jordan says, "We welcome the opportunity to work with [Rowdy president] Dallas Austin and anticipate strong backing from [Arista] president Clive Davis, who was intimately involved in the deal."

For Real's harmonies have always been soulful; Jordan says to expect a funkier edge to the group's tracks, courtesy of

Austin's production talents.

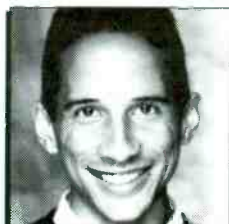
Twentieth Century Fox will release the movie "Waiting To Exhale" to theaters Dec. 22.

DATABASE: When rapper 2Pac was recently released from prison, he promptly signed with Death Row Records. No word yet on when to expect an album. He has also signed with Suge Management and Consulting, joining a heavyweight roster that includes Jodeci, DeVante, and Mary J. Blige... Elektra artist Keith Sweat, Qwest vocalist Keith Washington, and "Video Soul" VJ Donnie Simpson are among the celebrity hunks featured (tastefully) in the 1996 Alayé calendar... Ichiban's Soul Classics imprint releases its next batch of vintage R&B hits compilations on Tuesday (24). Among the CDs, which are ideal holiday adult stocking stuffers, are "Lifting The Spirit," an assortment of tracks that raise the inner spirit; "Love, Peace And Understanding," themed around world peace and unity; and "Soulful Love Duets Vol. One" and "Soulful Love Duets Vol. Two," which feature chart-topping duets of the '60s, '70s, and '80s... Zoo will release the much-awaited album "I Refuse To Be Lonely" by the late Phyllis Hyman Nov. 7. The similarly titled first single is currently on the airwaves... Uptown/MCA act Jodeci recently embarked on a U.S. tour in support of its platinum-certified set "The Show, The After Party, The Hotel." Joining the act on the road is labelmate Mary J.

(Continued on page 31)



by J. R. Reynolds



For Dave Clark

A memorial service honoring the late record promotion veteran Dave Clark will be held Thursday (26) at 5 p.m. sharp at the Sheraton New York & Towers in Imperial Ballroom B.

The 30-minute ceremony will precede the Cathy Hughes "Salute To Excellence" tribute, which is also scheduled at the hotel.

Clark is acknowledged as being the first black record promotion man in the business. He was born March 6, 1909. His last position in the industry was promotion senior VP at Malaco Records.

Clark died July 22, 1995.

In honor of his lifelong record business achievements, Malaco established the Dave Clark Memorial Music Scholarship at Lane College in his native Jackson, Tenn.



Shai Birthday Boy. Shai group member Carl Martin, who also heads Carl Martin Entertainment, celebrates his birthday with a few industry colleagues at the Room in West Hollywood, Calif. Pictured, from left, are veteran vocalist Leon Ware, Martin, actor Marion Wayans, actress Michelle Thomas, and rapper/producer Dr. Dre.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 28, 1995

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

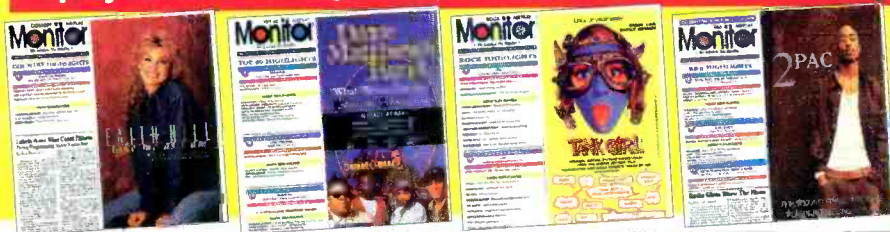
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Hot Shot Debut ★★★						
1	NEW		1	AZ EMI 32631* (10.98/15.98) 1 week at No. 1	DOE OR DIE	1
2	NEW		1	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
3		1	2	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
4	NEW		1	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
5		9	17	SOUNDTRACK CAPITOL 32438 (10.98/16.98)	DEAD PRESIDENTS	5
6		2	3	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
7		3	5	XSCAPE ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
8		5	7	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	2
9		6	6	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
10		8	8	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
11		4	1	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	1
12		11	9	SOUNDTRACK ▲ ² MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
13		7	2	♫ NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
★★★ Greatest Gainer ★★★						
14		51	50	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
15		14	13	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
16		12	11	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
17		13	10	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
18		10	4	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
19		17	14	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
20		18	15	SOLO PERSPECTIVE 549017 (9.98/15.98)	SOLO	11
21		15	—	WC & THE MAAD CIRCLE PAYDAY/LONDON 328650*/ISLAND (10.98/15.98)	CURB SERVIN'	15
22		16	16	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
23		19	20	TLC ▲ ⁶ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
24	NEW		1	JT THE BIGGA FIGGA STRAIGHT OUT THA LABB 53981*/PRIORITY (10.98/16.98) HS	DWELLIN' IN THE LABB	24
25	NEW		1	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
26		20	19	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
27	NEW		1	SOULS OF MISCHIEF JIVE 41551 (10.98/15.98)	NO MAN'S LAND	27
28		21	21	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
29		23	18	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	12
30		22	12	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98)	THE RBX FILES	12
31		24	22	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
32		25	27	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
33		35	—	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
34		28	24	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
35		26	23	MACK 10 ● PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
36		36	33	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	25
37		29	31	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
38		30	26	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
39		27	28	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
40		31	29	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
41		32	34	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
42		38	36	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
43		34	25	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
44	NEW		1	MENACE CLAN RAP-A-LOT 40710/NOO TRYBE (9.98/13.98) HS	DA HOOD	44
45		33	30	MICHAEL JACKSON ▲ ³ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
46		44	—	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS	NATIONWIDE RIP RIDAZ	44
47		41	39	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6

48	37	32	8	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
49	45	40	59	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
50	42	37	15	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
51	47	56	21	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
52	46	41	25	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
53	40	—	2	BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98) HS	DAMU RIDAS	40
54	50	44	13	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
55	43	52	19	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
56	65	62	27	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
57	39	35	3	MARTIN LAWRENCE EASTWEST 61749/EEG (10.98/15.98)	FUNK IT	35
58	54	49	40	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
59	52	54	29	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
60	56	43	3	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
61	49	46	14	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
62	60	59	48	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
63	57	55	49	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
64	67	70	91	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
65	58	66	69	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
66	62	58	10	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
★★★ Pacesetter ★★★						
67	81	—	3	JAYO FELONY MJJ/RAL 524038*/ISLAND (10.98/16.98)	TAKE A RIDE	67
68	55	38	3	DIANA ROSS MOTOWN 530586 (10.98/16.98)	TAKE ME HIGHER	38
69	48	47	9	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
70	71	51	3	ALEX BUGNON RCA 66665 (9.98/15.98)	TALES FROM THE BRIGHT SIDE	51
71	59	48	5	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	23
72	73	69	31	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
73	69	65	15	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
74	64	60	13	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
75	NEW		1	KAUSION LENCH MOB 2002 (10.98/16.98)	SOUTH CENTRAL LOS SKANLESS	75
76	68	53	3	A FEW GOOD MEN LAFACE 26021/ARISTA (10.98/15.98)	TAKE A DIP	53
77	63	42	3	J. DUBB RELENTLESS 530 (7.98/12.98)	GAME RELATED	42
78	78	74	54	BARRY WHITE ▲ ² A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
79	76	71	9	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
80	87	68	44	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98)	PURE PLEASURE	50
81	66	—	2	MC BREED WRAP 8150/ICHIBAN (10.98/15.98)	THE BEST OF MC BREED	66
82	70	57	8	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
83	61	72	21	NAUGHTY BY NATURE ● TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
84	53	45	5	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98) HS	SAILIN' DA SOUTH	29
85	89	91	12	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
86	84	79	152	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
87	85	78	19	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
88	75	63	17	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
89	72	61	16	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
90	74	64	29	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
91	97	83	23	MASTA A.C.E INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
92	79	80	16	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
93	90	95	97	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
94	82	75	53	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
95	100	99	18	INCOGNITO TALKIN LOUD/VERVE FORECAST 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
96	96	76	28	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
97	77	90	46	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
98	80	67	3	SOUL II SOUL VIRGIN 40628 (10.98/15.98)	VOLUME V BELIEVE	67
99	86	84	33	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
100	RE-ENTRY		64	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7

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

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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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Fantasy' by Mariah Carey and 'Who Can I Run To' by Xscape.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been recurrently popular.

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

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

Table listing R&B singles A-Z with columns for chart position, week, title, and artist.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Shows sales performance for top R&B singles.

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

Raw Stylus Says Goodbye To Acid Jazz, Hello Street Soul

PUSHING STREET SOUL: As the descriptive lines of the acid-jazz musical movement continue to blur, U.K. groove outfit Raw Stylus steps forward with "Pushing Against The Flow." In this sterling Geffen Records collection, the act makes an unwitting but convincing argument for permanently dumping the dog-tired moniker "acid jazz" for the more simplistic and comfortably broad term "street soul."

"In the end, I think it better captures the essence of the music that bands like

a club or inside your home."

Formed roughly five years ago, Raw Stylus started as the production/remix team of the London-born Brookes, an accomplished instrumentalist and singer, and Manchester, England, native Ron Aslan, a turntable artist turned studio whiz. The boyfriend friends were roomies in a London flat when they coined the name Raw Stylus. "I had an old record player and couldn't even afford a new stylus," Brookes says with a laugh. "We were ruining all of our records by using it. When we were looking for a name, I suggested 'raw stylus.' It fit us in so many ways."

Before they were joined by Gardier in 1993, the duo earned high marks for its behind-the-scenes input on recordings by Peter Gabriel, Baba Maal, and Toni Childs, among others. With Gardier in tow, Aslan and Brookes sought to flesh out the band's sound by adding seven musicians to the stage lineup, an unusual move for a dance-oriented act.

"There's nothing quite like the sound of a band jamming together," Aslan says. "With canned beats, there's no room to be spontaneous."

It is the desire for that kind of spontaneity that has the act icy on the idea of having its music undergo the requisite house remix. "It feels too much like being on a factory conveyor belt," Brookes says. "Also, we are not a house band, so it feels weird to hear our songs sped up into a context that has nothing to do with our creative core."

A compromise was made with "Believe In Me," which is clicking with mainstream DJs largely on the strength of Eric "E-Smoove" Miller's interpretations. "We specifically asked for him, because his work tends to have a soulful vibe that we liked," Aslan says, adding that another plus of the 12-inch version of "Believe In Me" was that Gardier went into the studio with Miller to recut the vocal.

With "Pushing Against The Flow" about to hit retail, the next step is for the band to hit the concert trail here. It is currently gigging around the U.K. and Europe and casting an eye toward arriving in the U.S. for some club-level shows before the end of '96.

"The album is only one piece of the puzzle," Gardier says. "I don't think



by Larry Flick

you get the full flavor of who we are until you experience us live. That's when the music combines with the energy of a crowd that wants to be taken on a journey. It's something that cannot be manufactured in a studio."

NUGGETS: At long last, Virgin Records dance music honcho Rick Squillante is ready to unveil Women Of Color, the female vocal trio that marks his second signing to the label's fledgling underground club subsidiary. The 12-inch single "Soft Touch," produced by King Britt and John Wicks, is due out in January, and it sports a laid-back groove à la the dear-departed Electribe 101. It is a far more song-

oriented effort than Squillante's first release, the No. 1 smash "I'm Ready" by Size Nine, aka producer/composer Josh Wink.

Meanwhile, "I'm Ready"—which originated the much-copied mix arrangement of interminable drum rolls and house grooves breaking down to a mid-song hip-hop beat—is showing signs of becoming a mainstream pop smash in the U.K. and Europe. To meet the demands of international music-video outlets, the label has produced a clip for the single, a sci-fi epic directed by Hershel Gayer.

Is there a camp-disco aficionado who does not absolutely live for the mid-'80s singles output of Eartha Kitt? Shame on those of you shaking your heads in denial! Those brave enough to 'fess up should hot-foot it to a nearby dance specialty shop for a copy of the diva's just-issued best-of collection on the Miami-based Can't Stop/Hot Records. Besides the expected classic "Where Is My Man" (available here in useful '90s-style hi-NRG remixes) this set

features such festive baubles as "Arabian Song" and Kitt's two Bronski Beat duets, "Cha Cha Heels" and "My Discarded Men." Fun, fun, fun...

If you have been digging Diana Ross' current sizzler, "Take Me Higher," but have not had a workable mix for your club audience, fret no more. Motown is finally issuing the batch of remixes that have been thrilling U.K. punters for nearly a month now: Best of 'em is the I Feel Radical version by Felix Da Housecat, with its rumbling deep-house percussion, though Brian "B.T." Transeau's Sonic Illusion mix strobes with ambient atmosphere. And if those do not suit ya, Josh Malani, Kevin Hedge, and T-Empo all have a turn at bat, with results that vary from good to mediocre.

If you have any doubt that La Ross is finally in top recording form, check out the album "Take Me Higher," which meshes the predicted pop ballads with jeep-funk that would do Mary J. Blige proud. The kicker is a delicious cover of Gloria Gaynor's "I Will Survive," produced by Narada Michael Walden. Interestingly, that is the number that stands out in the legendary artist's current (and oh-so-festive) 2½-hour show.

Fans of the late Phyllis Hyman should prepare for the Nov. 7 posthumous release of her final album, "I Refuse To Be Lonely," on TSOP/Zoo Entertainment. It is hard not to listen to such heart-rending songs as "Waiting For The Last Tear To Fall," "Why Not Me," and the title track and not be washed over with sadness. She was clearly in peak vocal form throughout the recording of the set, benefiting from the guidance of producers Dave "Jam" Hall and Barry J. Eastmond, among others.

It remains to be seen if the label will serve Hyman's sizable club following with remixes of any material from the album, though the midtempo "Back To Paradise" and "It's Not About You (It's About Me)" are both accessible to house tweaking. Regardless, this is essential, if not totally heartbreaking.

DJ/Producer D'Ambrosio Earns Clubland Respect

BY MICHAEL PAOLETTA

NEW YORK—Although Bobby D'Ambrosio has been spinning in various New York nightclubs for the past 15 years, it was not until 1990 that he took his first step on the journey into the competitive world of remixing. Five years later, he is ranked among clubland's top producers.



D'AMBROSIO

Taking several nights off from his nightly DJ gig at Long Island, N.Y., hot spot Metro 700 in 1990, D'Ambrosio made his first foray into a recording studio to produce Pamela Fernandez's downtempo rendition of the Alicia Meyers classic "I Want To Thank You." For D'Ambrosio, it was a chance to flex his musical muscles beyond the turntable deck.

In the short time since that production, D'Ambrosio has, with little fanfare, steadfastly gone from one remix project to another, supplying club-conscious grooves to artists as diverse as Gloria Estefan, Barry White, Tom Jones, Yello, and Sophie B. Hawkins. Along the way, his restructurings helped to usher k.d. lang's "Lifted By Love," Michael Watford's "So Into You," and Frankie Knuckles' "Too Many Fish" to the top of Billboard's Club Play chart. In fact, it was the Watford hit that earned D'Ambrosio clubland recognition for his increasingly distinctive deep-house sound. Kudos from some of the industry's toughest critics began to accumulate. Among those heaping praise was Judy Weinstein, the seasoned veteran who guides the careers of

Knuckles, David Morales, and Satoshi Tomeii under the Def Mix Productions banner.

"I saw her at [a party for label] Strictly Rhythm, and she told me how much she liked my work," D'Ambrosio says. "She also mentioned that she thought I might like to work with Frankie, David, and Satoshi. I was shocked. Then, a week later, I ran into David, and he said I would be welcome to join the Def Mix family."

Shortly thereafter, D'Ambrosio was a confirmed member of one of clubland's most respected and revered production houses. "By being a part of this group, they definitely bring out the best that I can do. I have so much to learn from them."

When not DJing in clubs around New York and in Europe, D'Ambrosio can be found in the studio working on his first self-produced four-song EP for an indie that is still to be confirmed. "I'm working with my keyboard player, Shawn Lucas; singer Daryl Martin; and songwriter Billy Brown," he says, with infectious enthusiasm. "Three songs are already completed: 'Brighter Day,' 'Always,' and 'Another Day.' The four of us, in various combinations, have penned all the lyrics." When questioned about the project's overall vibe, D'Ambrosio, without skipping a beat, describes it as having "a classic house feel with gospel influences."

"Songwriting and producing are two things that I've always wanted to do—and enjoy doing," he says. "With remixing, you are giving your own interpretation to someone else's production. But when you're the producer, you are basically creating something from nothing. It's definitely more challenging. And for me, the more challenging, the better."



RAW STYLUS

ours are making," says band member/songwriter Jules Brookes of the unusual concoction of hip-hop, old-school R&B, funk, pop, jazz, and ragga-dub elements that are the Raw Stylus sound. "To me, the term 'acid jazz' is too confining—though I must say that we tend to find any kind of narrowing categorization unfairly limiting. It creates boundaries that aren't necessary."

This is particularly true since there is no musical component that dominates "Pushing Against The Flow" beyond the sass and flexibility of Donna Gardier's lead vocals. Produced by the band with Gary Katz, who is perhaps best known for his work with Steely Dan, the album whips around from the chilled vibe of "Cuban King Breeze" (deliciously spiced with fluttering horn frills), to the wriggling pace of the single "Believe In Me"—with pit stops at all rhythmic points in between.

"One of our goals for this album was to fuse an original sound," Brookes says. "We wanted these songs to make you feel something, whether it is to dance or laugh or cry. We wanted to make an album that would work inside

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HOT Breakouts
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CLUB PLAY

- A MOVER LA COLITA ARTIE THE 1 MAN PARTY SCOTTI BROS
- A MOVER LA COLITA CHAZZ LOGIC
- LOOK WHO'S TALKING DR. ALBAN LOGIC
- I'M ALIVE CUT 'N' MOVE EMI
- MUSIC TAKES ME HIGHER LIFT SUB-URBAN

MAXI-SINGLES SALES

- BAD GIRLS XAVIERA GOLD BASEMENT BOYS
- ON THE DOWN LOW BRIAN MCKNIGHT MERCURY
- HAVERN KNOWS ANGEL MORAES TRIBAL AMERICA
- GHETTO GIRL 8-OFF EASTWEST
- A MOVER LA COLITA CHAZZ LOGIC

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	2	6	FANTASY COLUMBIA 78044 2 weeks at No. 1	◆ MARIAH CAREY
2	4	9	5	STAY TOGETHER STRICTLY RHYTHM 024	◆ BARBARA TUCKER
3	5	8	7	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
4	2	1	8	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
5	13	23	5	TAKE ME HIGHER MOTOWN 0433	◆ DIANA ROSS
6	3	4	8	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
7	20	42	3	I'LL ALWAYS BE AROUND MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
8	19	28	4	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
9	15	21	13	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
10	12	15	7	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
11	23	31	4	BELIEVE IN ME GEFEN 22104	RAW STYLUS
12	7	7	11	UNCONDITIONALLY BOLD! SOUL 2006/BOLD!	SAUNDRA WILLIAMS
13	16	19	6	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
14	25	30	4	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
15	10	12	8	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
16	6	3	10	TURN IT OUT MCA SOUNDTRACKS 55113/MCA	LABELLE
17	14	17	8	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
18	27	35	4	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
19	8	5	10	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
20	31	45	3	RUNAWAY A&M 1225	◆ JANET JACKSON
21	11	10	9	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
22	29	38	4	PADLOCK EPIC 78022	M PEOPLE
23	21	22	7	ANOTHER DAY CURB 77084	◆ WHIGFIELD
24	9	6	12	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
25	28	27	5	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
26	22	20	8	AFRO-LEFT COLUMBIA 78045	◆ LEFTFIELD
27	17	11	10	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
28	26	16	9	THE PHOENIX HARDKISS 006	GOD WITHIN
★★★Power Pick★★★					
29	42	—	2	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
30	37	37	7	LUV CONNECTION ELEKTRA 66098/EEG	◆ TOWA TEI
31	39	49	3	VOICES IN MY MIND DA GROOVES 128	VOICES
32	34	33	6	I KNOW A PLACE NERVOUS 20150	KIM ENGLISH
33	30	18	12	BAD THINGS LOGIC 59021	N-JOI
34	33	24	12	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
35	35	32	7	HOLD MY BODY TIGHT LONDON 0313/ISLAND	◆ EAST 17
36	18	14	11	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
37	49	—	2	HELLO RCA PROMO	STATE OF GRACE
38	38	43	7	HIDEAWAY SLIP'N SLIDE IMPORT/DECONSTRUCTION	DE'LACY
39	36	26	8	THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.	E-N
40	32	25	11	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
★★★Hot Shot Debut★★★					
41	NEW	1	1	ABRIENDO PUERTAS EPIC 77977	◆ GLORIA ESTEFAN
42	NEW	1	1	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
43	44	—	2	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023	SPARKS
44	47	—	2	LOVE ENUFF VIRGIN 38508	◆ SOUL II SOUL
45	46	47	5	EENY MEENY (SWEET TEMPTATION) QWEST 43578/WARNER BROS.	RUFFNEXX SOUND SYSTEM
46	NEW	1	1	SHINE LOGIC 59026	◆ ERIRE
47	24	13	12	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
48	NEW	1	1	FAIRGROUND EASTWEST PROMO/EEG	◆ SIMPLY RED
49	NEW	1	1	GOING ROUND VIBE IMPORT/MCA	D'BORA
50	NEW	1	1	PAPER MOON BOLD! STARS 2015/BOLD!	51 DAYS

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	5	FANTASY (M) (T) (X) COLUMBIA 78044 5 weeks at No. 1	◆ MARIAH CAREY
★★★Greatest Gainer★★★					
2	4	4	4	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
3	34	—	2	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	◆ CAPLETON
4	8	28	3	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	◆ DEBORAH COX
5	3	3	5	RUNAWAY (T) (X) A&M 1225	◆ JANET JACKSON
6	7	2	4	DANGER (T) FADER 0076/MERCURY	◆ BLAHZAY BLAHZAY
7	17	25	5	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
8	14	—	2	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
9	6	5	3	ICE CREAM (T) LOUD 64425/RCA	◆ CHEF RAEKWON
10	5	31	3	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	◆ ERICK SERMON
11	10	24	3	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
12	2	—	2	LIQUID SWORDS/LABELS (T) GEFEN 22106	◆ GENIUS/GZA
13	9	—	2	SAY A PRAYER (T) (X) ARISTA 1-2882	TAYLOR DAYNE
14	19	—	2	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	◆ MONICA
15	35	—	2	CELL THERAPY (M) (T) (X) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
16	12	6	3	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78046/COLUMBIA	◆ CYPRESS HILL
17	11	7	8	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	◆ KRS-ONE
18	13	8	10	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
19	18	12	19	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
20	27	16	6	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIANA ROSS
21	48	—	2	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
22	33	21	16	SUGAR HILL (T) (X) EMI 58407	◆ AZ
23	16	13	9	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
24	20	15	15	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
25	29	38	7	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
★★★Hot Shot Debut★★★					
26	NEW	1	1	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
27	15	10	7	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
28	26	14	3	HEADZ AINT REDEE (T) WRECK 20165/NERVOUS	BLACK MOON/SMIF-N-WESSUN
29	21	11	4	I HATE U (T) (X) NPG 43592/WARNER BROS.	◆
30	NEW	1	1	UNION CITY BLUE (T) (X) BRILLIANT/CHRYSALIS 58474/EMI	BLONDIE
31	28	—	2	LAST DAYZ (M) (T) (X) JMJ/RAL 7115/ISLAND	◆ ONYX
32	24	22	3	RUNNING AROUND TOWN (T) (X) SIRE 66086/EEG	◆ BILLIE RAY MARTIN
33	23	18	10	VIBIN' (T) (X) MDTOWN 0407	◆ BOYZ II MEN
34	22	17	21	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
35	25	23	8	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
36	NEW	1	1	LIVIN' PROOF (M) (T) PAYDAY/FFRR 0077/ISLAND	◆ GROUP HOME
37	32	27	11	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
38	44	48	9	SAFE SEX, NO FREAKS (M) (T) WRECK 20170/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
39	NEW	1	1	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
40	47	43	10	THIS THAT SH*T (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
41	NEW	1	1	AIN'T NUTHIN' BUT A SHE THING (T) LONDON 0346/ISLAND	◆ SALT-N-PEPA
42	40	40	10	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
43	NEW	1	1	BOOM BOOM BOOM (T) (X) AUREUS 1100	◆ THE OUTHERE BROTHERS
44	50	20	3	SUCCESS (T) RELATIVITY 1251	◆ FAT JOE
45	RE-ENTRY	18	18	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
46	41	—	11	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
47	RE-ENTRY	18	18	FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
48	39	39	5	EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
49	42	26	4	A MOVER LA COLITA (T) (X) GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
50	RE-ENTRY	8	8	TURN IT OUT (T) (X) MCA SOUNDTRACKS 55113/MCA	LABELLE

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

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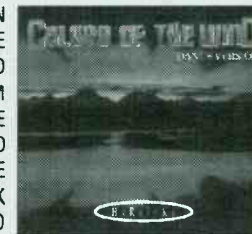
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Baker & Myers Do It Themselves Legendary Songwriters Record Debut Single

BY DEBORAH EVANS PRICE

NASHVILLE—Most acts taking debut singles to country radio are starting from scratch. But when MCG/Curb recording artists Baker & Myers visit stations on their current promotional tour, they perform not only their debut single, "These Arms," but their other songs, of which many have been staples of country radio, such as the multiformat hit "I Swear."

Between the two of them, Gary Baker and Frank Myers have written numerous hits, including Crystal Gayle & Eddie Rabbitt's "Just You And I," Eddy Raven's "I Got Mexico," and Alabama's "Once Upon A Lifetime" and "T.L.C.A.S.A.P." John Michael Montgomery's rendition of "I Swear" topped Billboard's Hot Country Singles chart for four weeks, and All-4-One's cover was No. 1 on the Hot 100 Singles chart for 11 weeks. The tune was awarded top honors by the Country Music Assn., the Academy of Country Music, and Nashville Songwriter's Assn. International. It won Grammy awards for best country song and best R&B vocal. It has been named ASCAP's song of the year for two consecutive years and was named Billboard's No. 1 country song for 1994.

After picking up nearly every trophy imaginable for their songwriting abilities, Baker & Myers are attempting the transition from successful songwriters to recognizable performers.

"It was just a natural thing," Myers says. "I've been performing all my



BAKER & MYERS

life."

Myers performed in Eddy Raven's band for nine years and co-wrote many of his biggest hits. Early in his career, Baker performed with pop act LeBlanc & Carr. More recently, he was lead vocalist of the Shooters, who made some noise at country radio during their tenure on CBS Records in the late '80s. Prior to seeking a deal as a duo, Baker & Myers performed together in Marie Osmond's band.

"This was the next logical step for us to take, because we've been working together since 1988," Baker says. "We've been writing and recording together, playing in Marie's band for three years together, rooming together [on the road] . . . That's how we developed our sound, by being together for seven years. We weren't thrown together to compete with anybody."

Making the leap from songwriter/musician to recording artist is not always easy. "A lot of people have tried it. Some are successful; some

aren't," says Roy Burkert, senior buyer for 38-store, Troy, Mich.-based Harmony House. He says that he bought the debut release of Baker & Myers because he respects the duo's songwriting abilities.

Jerry Kamiler, divisional merchandise manager in music for Trans World Entertainment, which owns and operates 600 music stores throughout the U.S., feels that Baker & Myers have a bright future. The duo performed at Trans World's convention, and Kamiler says that the performance received the highest rating of all convention

(Continued on page 38)



And The Winners Are. SESAC honored its award winners at the Springhouse Golf Club in Nashville. Pictured, from left, are SESAC president/COO Bill Velez, TV broadcast winner Vince Caputo, new adult contemporary songwriter of the year Warren Hill, VP for writer/publisher relations Linda Lorence, Pride of SESAC Award winner Chip Davis, country songwriter of the year Frank Dycus, director of writer/publisher relations Greg Riggle, venue licensing songwriter of the year J.J. Maguire, jazz songwriter of the year Geri Allen, adult contemporary songwriter of the year Jim Brickman, and writer/publisher relations representatives Olga Cardona and Tim Fink.

Trisha Yearwood Seeing Stars At Series; Bear Family, Capitol, Sony Reissue Classics

TAKE HER OUT TO THE BALLGAME: Trisha Yearwood sings the national anthem at the second game of the world series Sunday night (Oct. 22) in Atlanta, which, coincidentally, is her major market. She's taking her mom, dad, sister, and brother along with her.

KINKY FRIEDMAN announces that he is throwing his support to the Gay Texans for Phil Gramm movement. He is also considering doing a remake of George Jones' "He Stopped Loving Her Today" as "He Stopped Beating Her Today," with proceeds not going to the O.J. defense fund.

FALLOUT continues over the CMA Awards show and the awards themselves.

Randy Scruggs said very vigorously at the RCA post-awards party that the Alison Krauss sweep is a very loud "wake-up call for the industry." At SRO, though, KKBQ Houston PD **Dene Hallam** said that he felt the show hurt the format. "I think the notion of Alison as ambassador for females and performances by **Mary Chapin Carpenter** and **Dwight Yoakam** were wrong. We're getting too hip for the room, for the beer-drinking mainstream. Where was 'I Like It, I Love It,' which was No. 1 for five weeks in Billboard? Where is the mainstream? We were one of the first to play Alison, but she's not mainstream. And the average country guy from Pasadena (Texas) would be turned off by **Faith Hill**." Hmmm.

FARM AID reports that its Oct. 1 benefit concert in Louisville, Ky., raised close to \$1 million. Executive director **Carolyn Mugar** said the organization will award its 1995 grants in November . . . Those wacky **Tractors** have been sending over a Christmas song a day for the past 10 days. These include the unforgettable "Santa Looked A Lot Like Daddy," the sentimental "Jingle My Bells," and the rocking "The Santa Claus Boogie," which was the first song the Tractors ever recorded, back in 1988. **Jeff Carson's** Christmas single is "Santa Got Lost In Texas."

BRINGING IT BACK: Reissue news looks bright. If you have \$259.95 to spare, consider Bear Family 10-CD boxed set "Ray Price And The Cherokee Cowboys: The Honky Tonk Years: 1950-1966," which spans Price's career from his first 78 for Bullet Records in 1950 to "Danny Boy," his 1966 pop emergence. The package

includes an 80-page illustrated hardcover book, complete discography, and a 38,000-word essay by **Rich Kienzle** . . . Capitol Nashville is bringing back **Tennessee Ernie Ford's** 1960 album "Sixteen Tons" for the 40th anniversary of the single's release. It sold 2.5 million units in the first 10 weeks. Capitol also has reissues by **Tex Williams**, **Merle Haggard**, **Wanda Jackson**, and duets by Jackson with **George Jones**. Sony Legacy plans a set of 1996 reissues, including albums by **Johnny Horton**, **Marty Robbins**, and the **Stanley Brothers**. Bear Family's remaining '95 releases include **Johnny Cash**, **Marty Robbins**, **Flatt & Scruggs**, **Sheb Wooley**, **Brenda Lee**, **Vernon Oxford**, the **Osbourne Brothers**, and **George Hamilton IV**. For 1996, Bear plans projects on **Hank Thompson**, **Darrell McCall**, **Charlie Walker**, **Carl**

Smith, **Little Jimmy Dickens**, **Tommy Duncan**, and **Dick Curless**

Willie Nelson will release his second boxed set of the year Nov. 14, Sony Legacy's "Revolutions Of Time . . . The Journey 1975-1993." The three-CD box is an overview of Nelson's Columbia career . . . On Nov. 21, Mercury will release a 62-song boxed set of the **Statler Brothers**, "Anniversary Celebration." It includes a discography and booklet but no new or unreleased material.

CLAY WALKER performed with the largest backup band of his career—some 350 pieces—when he did his single "Who Needs You Baby" with the University of Texas marching band at half time of the UT/Oklahoma University game at the Cotton Bowl in Dallas Oct. 14 . . . **Collin Raye** is the first country artist to perform on **Stephanie Miller's** new late-night show. He sings "I Think About You" on Friday (27) . . . **Ricky Van Shelton** was given a star at the Country Music Hall of Fame Walkway of Stars during Contry Music Assn. week . . . SESAC is the first performing rights organization to offer musical soundbites on the Internet's World Wide Web. Zoom into <http://sesac.com> for music soundbites, E-mail, and company and licensing updates.

HANK DONE IT THIS A-WAY: If you want hardcore country, check out **Wayne Hancock's** DeJaDisc album "Thunderstorms And Neon Signs." He's got the voice, the sensibility, the writing chops, and the two-tone boots. This boy will convince you that you really should live in cheap motels, drink Mad Dog wine and smoke Luckies, and go out with the trashy waitress who lives in the trailer park on the edge of town.

CMA Elects Directors And Officers Aplenty For Board

NASHVILLE—The Country Music Assn. has elected new directors and officers on its board.

Tony Conway, president of Buddy Lee Attractions, is chairman of the board. Kitty Moon of Scene Three Inc. in Nashville is the new president. Donna Hilley of Sony Music Publishing Nashville is executive VP, and David Conrad of Almo/Irving Music is senior VP.

New directors-at-large are Connie Bradley of ASCAP, Mercury Nashville president Luke Lewis, and Giant Nashville president James Stroud.

Other new directors are Jeff Walker, John Berry, Pat Alger, Kip Krones, Tom Collins, Bob Titley, David Ross, Jay Werth, Bob Moody, Joe Galante, Stan Goman, Steve Moore, and Kevin Hale.

New VPs are Dick McCullough, Roger Sovine, Dick Gary, Stan Mores, Janice Wendell, Paul Corbin, Tim Wiperman, Larry Daniels, Rich Krumme, Eddie Reeves, Jimmy Gilmer, Merlin Littlefield, Merle Kilgore, Jack McFadden, Coyote Calhoun, Bob Romeo, Terry Cline, Don Light, Barry Coburn, Bruce Allen, Larry Hicks, Steve Hauser, Peter Smyth, and John Huie.

International VPs are Paul Fenn, Greg Rogers, Richard Wootton, and

Thomas Stein.

Hal Durham is board secretary, Allen Butler is assistant secretary, Wayne Halper is treasurer, Charles Anderson is assistant treasurer, Trisha Yearwood is sergeant-at-arms, Dene Hallam is assistant sergeant-at-arms, Chet Flippo is historian, and Mike Curb is assistant historian.

At-large directors serving the second year of their term are Rick Blackburn, Bruce Hinton, and E.W. Wendell.

Other directors in the second year of their term are Evelyn Shriver, Brent Rowan, Dave Pennefather, Jerry Bradley, Larry Fitzgerald, Lon Helton, Dan Halyburton, Tim Murphy, Tim DuBois, Terry Woodward, Rick Shipp, and Joe Sullivan.

Robert Deaton will serve the remaining year of Kitty Moon's directorship as she ascends to president. Tom Shapiro will serve out the directorship of Harlan Howard, who has resigned for health reasons.

CMA lifetime board members are J. William Denny of Nashville Gas Co., Ralph Peer II of peermusic in San Francisco, Frances Preston of BMI in New York, and Joe Talbot of Talbot Music Publishing in Nashville.

CHET FLIPPO



by Chet Flippo

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	—	2	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	1	
2	2	1	4	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1	
				★★★ GREATEST GAINER ★★★			
3	3	2	36	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	1	
4	4	3	13	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
5	5	8	36	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
6	6	4	5	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3	
7	9	6	44	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
8	7	7	29	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
9	8	5	5	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4	
10	10	15	8	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10	
11	12	12	22	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	11	
12	15	21	71	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
13	11	9	3	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9	
14	14	11	7	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5	
15	16	14	5	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	11	
16	13	10	8	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
17	18	18	3	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17	
18	17	17	3	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17	
19	19	16	82	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
20	21	19	16	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5	
21	23	25	55	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
22	22	23	9	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12	
23	26	37	32	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12	
24	29	—	2	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24	
25	25	32	68	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1	
26	24	20	92	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...	3	
27	27	22	7	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10	
28	20	13	3	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13	
29	28	24	5	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS. CHAPTER 1	19	
30	33	29	77	REBA MCENTIRE ▲ ⁴ MCA 10994 (10.98/15.98)	READ MY MIND	2	
31	31	26	13	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6	
32	32	30	10	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK	29	
33	30	47	60	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
34	34	31	71	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
35	35	27	17	PERFECT STRANGER CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT	7	
36	41	39	107	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
37	40	41	89	THE MAVERICKS ▲ MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	6	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
38	37	33	17	BRYAN WHITE ASYLUM 61642 (10.98/15.98)	BRYAN WHITE	17	
39	36	34	89	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
40	39	28	4	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24	
41	48	44	5	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41	
42	42	45	49	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
43	43	50	17	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12	
44	44	66	15	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS	44	
45	38	35	56	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
46	47	43	38	NEAL MCCOY ● ATLANTIC 82727 AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
47	50	46	161	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
48	46	40	41	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98)	OLD ENOUGH TO KNOW BETTER	19	
				★★★ PACESETTER ★★★			
49	57	59	65	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34	
50	51	67	61	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)	THE TRACTORS	2	
51	49	38	55	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	
52	45	36	9	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13	
53	65	—	29	SHENANDOAH CAPITOL NASHVILLE 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART	31	
54	54	51	16	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	22	
55	52	49	90	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
56	56	53	35	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
57	53	42	39	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19	
58	55	48	32	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17	
59	60	52	31	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27	
60	68	58	29	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35	
61	58	60	36	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES	48	
62	59	55	38	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
63	66	69	70	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
64	64	54	18	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW	39	
65	RE-ENTRY	53	53	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50	
66	69	63	21	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8	
67	73	72	10	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES	52	
68	67	62	218	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3	
69	71	70	8	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY	64	
70	63	65	77	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6	
71	62	57	172	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6	
72	61	64	54	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1	
73	72	73	158	ALAN JACKSON ▲ ⁸ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
74	75	68	55	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8	
75	RE-ENTRY	4	4	RICKY VAN SHELTON COLUMBIA 67130/SONY (5.98 EQ/9.98)	SUPER HITS	64	

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

Billboard Top Country Catalog Albums

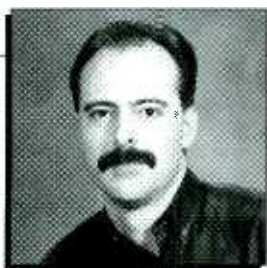
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]
FOR WEEK ENDING OCT. 28, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	232
2	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	230
3	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	46
4	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	217
5	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	84
6	6	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	232
7	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	101
8	10	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	13
9	8	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	230
10	15	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	39
11	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	232
12	9	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	23
13	—	KEITH WHITLEY ● RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	20
15	16	VINCE GILL ▲ ² MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	26
16	14	WAYLON JENNINGS ▲ ² RCA 8506* (8.98)	GREATEST HITS	104
17	17	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	38
18	20	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	11
19	18	PATTY LOVELESS ▲ EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	2
20	19	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	24
21	22	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	11
22	—	VINCE GILL ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	189
23	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	64
24	21	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	70
25	—	ALAN JACKSON ▲ ² ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	5

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

COUNTRY CORNER



by Wade Jessen

IN THE DUST: David Lee Murphy (MCA) claims his first No. 1 hit on Hot Country Singles & Tracks with "Dust On The Bottle." It's the fourth single from his debut set, "Out With A Bang," which bullets at No. 11 on Top Country Albums. Murphy, who describes this album as "Saturday-night-in-a-pickup-truck-with-the-windows-rolled-down-having-a-good-time-party-music," first appeared on the airplay chart in March 1994 with "Just Once," which was included in the "Eight Seconds" soundtrack, peaking at No. 36. His previous single, "Party Crowd," reached No. 6 in August.

Murphy, a native of Herrin, Ill., moved to Nashville in 1983 to write songs, scoring his first success with material recorded by Reba McEntire and Doug Stone. WCUZ Grand Rapids, Mich., turns in the heaviest airplay for this release with 57 detections this week. Carl E, music director at that station, says Murphy performed the song during a listener appreciation show in late August and spurred intense audience response. Heavy airplay is also monitored at WYNY New York, KSAN San Francisco, and WCTK Providence, R.I.

WITH A SINGLE BOUND: Alan Jackson's "Tall, Tall Trees" scores the week's largest airplay increase, rocketing 51-27. Detections for that track increase by more than 1,700 over the previous week, and it should reach Airpower status next week. This release is one of two new tracks on Jackson's forthcoming hits package (Arista), available at retail Tuesday (24). That 20-song set also features "Home," the song Jackson performed during the Country Music Assn. awards telecast Oct. 4, which originally appeared on Jackson's debut disc, "Here In The Real World." That 1989 set re-enters Top Country Catalog Albums at No. 25, perhaps due to anxious buyers who watched the CMA ceremony. In fact, the lingering effects of the award show telecast cause us to raise bullet criteria again on this week's Top Country Albums list.

MERRY YOUNG ENGLAND: Ty England (RCA) earns our Hot Shot Debut at No. 66 on Hot Country Singles & Tracks with "Smoke In Her Eyes," the second outing from his self titled debut disc. England, who experienced another important debut at the WSM Grand Ole Opry Oct. 6, is a former member of Garth Brooks' band, Stillwater. Meanwhile, Wade Hayes (Columbia) enters our airplay list at No. 69 with "What I Meant To Say," and hatted newcomer Terri Clark (Mercury) comes in at No. 75 with "When Boy Meets Girl."

RED ALERT: Reba McEntire retains the No. 1 space on Top Country Albums with "Starting Over" after debuting there last week. Although the lead single from that set stalls at No. 22 on the airplay tabulation, Scott Borchetta, MCA/Nashville's promotion VP, says the follow-up release, "Ring On Her Finger, Time On Her Hands," is already gaining momentum. That cut was a No. 5 hit for Lee Greenwood in 1982 on the same label. Meanwhile, a 10,000-unit increase over the prior week snags Greatest Gainer honors on Top Country Albums and The Billboard 200 for Shania Twain's "The Woman In Me." Willie Nelson wins our percentage-based Pacesetter award on Top Country Albums (57-49) with a 50% gain, while a 25% boost brings Vince Gill's "When Love Finds You" the Pacesetter trophy on The Billboard 200.

SRO Awards Go To McEntire, McGraw Arista And Narvel Blackstock Are Also Honored

NASHVILLE—Reba McEntire was honored as touring artist of the year and Tim McGraw as new touring artist of the year at the fifth annual SRO Awards, part of the Country Music Assn.'s international entertainment expo.

Comedian Bill Engvall was host of the awards show, held Oct. 6 at the Wildhorse Saloon. Arista Records Nashville was named record label of the year. Narvel Blackstock of Starstruck Entertainment won as artist manager of the year.

Other awards are as follows: club of the year: Crazy Horse Steakhouse in Santa Ana, Calif.; concert venue with capacity under 6,000: Ryman Auditorium, Nashville; concert venue over 6,000: Starwood Amphitheatre, Nashville; concert promoter: Steve Hauser, Pace Concerts Southeast/Starwood Amphitheatre, Antioch, Tenn.; festival/special event: Fan Fair, Nashville; international concert promoter: Kieran Cavanagh, Kieran Cavanagh Productions.

Publicist: Evelyn Shriver, Evelyn

Shriver Public Relations; radio station, small market: WWYN Jackson, Tenn.; medium-market station: WIVK Knoxville, Tenn.; large-market station: WSIX Nashville; road manager: Terry Elam (Vince Gill); support services company: TomKat's Catering, Nashville.

Talent agency: William Morris Agency; talent buyer/producer: George Moffett, Variety Attractions, Zanesville, Ohio; talent agent: Rick Shipp, William Morris Agency.

BAKER & MYERS DO IT THEMSELVES

(Continued from page 36)

activities.

Kamiler says he was pleased that Baker & Myers were a hit at Trans World's convention, but the bottom line is whether or not they sell. "I knew everyone enjoyed them, but I was more interested in how that is going to translate into putting dollars in the cash register," Kamiler says. "[The district and regional managers] all felt that, based upon the kind of music that is selling today, these guys really hit that sound right on the head, and they really thought that from a sales point of view, Baker & Myers have something."

He thinks that songwriting credentials are an excellent calling card in the approach to country radio. "The fact that a song has their name on it is obviously going to give them a leg up on the avalanche of other materials coming across that PD's desk," he says. "That should really bode well in their ability to get their music heard."

Benson Curb, director of national sales for the Curb Group, says that the duo's success as songwriters carries "instant credibility. It's not like they've had just one or two successful songs," he says. "Their history goes back so far, and they've written many hits."

Even so, Paul Johnson, PD at WSOC Charlotte, N.C., admits that, initially, he was skeptical about the duo's prospects as an act, because there's a difference between writing great songs and having star quality. "These guys both came up playing in bands, and they know how to do the star-power part of it," Johnson says. "And a lot of people can do the star-power part of it, and the problem is getting hooked

up with the right songs. But when you have guys who can write songs like Baker & Myers, there isn't going to be a problem with material. I've always believed that the heart of country music and country radio is the songs. The people that can come up with an 'I Swear' and the other songs they have are certainly equipped to do a lot over time. 'These Arms' is just the beginning—and a great beginning."

MCG/Curb VP Carson Schreiber says that emphasizing Baker & Myers' showmanship has been a key part of breaking them as artists. "They're great entertainers who write great music," he says. "The label is completely committed to breaking Baker & Myers as a hit act in country music. They have all the ingredients, from showmanship on stage to the art and craft of spectacular songwriting."

The label bucked conventional wisdom by releasing a ballad, "These Arms," instead of an uptempo song, as the first single. Schreiber says that the label wanted a strong love ballad in the same vein as "I Swear" to connect Baker & Myers with that caliber of song in the minds of listeners. The duo says they were also in favor of "These Arms" as a debut single, because it showcases their harmonies.

To insure that consumers are aware of Baker & Myers, MCG/Curb has launched a campaign to provide the artists with high visibility at radio and retail. While on the radio tour, Baker & Myers performed on-air acoustic sets that included the songs made hits by other acts as well as tunes from their debut album. The label will also sup-

port the product through a syndicated radio special and radio advertising.

"At retail, we're doing listening posts and trying to position them up front," Curb says. "We want people to really see what Baker & Myers are all about."

According to Curb, the act will be featured on Kmart's sneak preview machine, on Best Buy listening posts, and as part of Blockbuster's launching pad program, which puts the album on listening posts and sale prices the product. In-store appearances are planned at select outlets.

Baker & Myers are booked by the William Morris Agency and managed by Gary Falcon of Falcon Management. The duo plans to continue touring this fall. Among their upcoming dates is the 10th annual Gastonia Fish Camp Jam, an event sponsored by WSOC that Johnson says generally draws 60,000 people.



Bush In '96. Artist Sam Bush signed with Sugar Hill Records at the International Bluegrass Music Awards. Pictured, from left, are Bush and Sugar Hill's Barry Poss.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
11 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	29 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
72 ANY GAL OF MINE (Not Published)	32 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BM) HL
49 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL	51 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)
19 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM	30 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Inde Manor, BMI) HL
7 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL	35 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
56 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL	65 HOME ALONE (Fianl Approach, BMI/MCA, BMI/PolyGram International, SESAC/Craig Morris, ASCAP)
70 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	50 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
39 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI) HL	74 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
53 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP)	68 IF I HAD SOME LOVE (Warner-Tamerlane, BMI/Rancho Belita, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI/Brett James, BMI) WBM
43 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI)	55 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI) WBM
4 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP)	21 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL
33 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM	13 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL
45 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL	63 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG, BMI/Hugh Prestwood, BMI)
1 DUST ON THE BOTTLE (N2 D, ASCAP)	9 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) WBM
	10 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM
	52 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
	25 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
	41 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
	37 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
	12 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL
	23 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
	58 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
	54 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	8 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL
	36 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM
	20 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomashawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL
	71 LISTENIN' TO THE RADIO (Starstruck Angel, BMI/EMI Blackwood, BMI)
	31 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM

5 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL	24 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merr, ASCAP/Siren, SABAM) WBM
57 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI)	67 THESE ARMS (Zomba, ASCAP/Dixie Stars, ASCAP) HL/WBM
44 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) WBM	16 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM
26 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	62 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP)
38 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM	60 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
22 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM	64 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI) HL
73 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)	34 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
42 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM	69 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP)
46 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM	40 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
6 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM	75 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI)
48 SAVE THIS ONE FOR ME (EMI April, ASCAP/Idea Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL	14 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL
47 SHE AIN'T YOUR ORDINARY GIRL (Suzi Jole, BMI/My Split, BMI) WBM	15 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
59 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI)	61 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI/Hamstein Cumberland, ASCAP) WBM/HL
3 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL	18 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loom Echo, BMI/Zomba, ASCAP) WBM
66 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI)	
17 SOMETIMES SHE FORGETS (WB, ASCAP) WBM	
27 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM	
28 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL	

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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	4	7	12	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	1
2	2	5	14	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	2
3	1	2	8	SHE'S EVERY WOMAN A.REYNOLDS (V.S.HAW,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	1
4	8	13	6	CHECK YES OR NO T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLESBY)	GEORGE STRAIT (V) MCA 55127	4
5	9	10	10	NO MAN'S LAND S.HENDRICKS (J.S.SHERILL,S.SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	5
6	10	12	14	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	6
7	3	4	16	BETTER THINGS TO DO T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLESBY)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	3
8	5	6	13	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	5
9	13	16	14	I LET HER LIE J.STROUD,R. TRAVIS,D.MALLOY (T.JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	9
10	6	1	12	I LIKE IT, I LOVE IT J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	TIM MCGRAW (C) (V) CURB 76961	1
11	12	14	14	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	11
12	15	15	13	I WANNA GO TOO FAR G.FUNDIS (M.MARTINE,J.R.K.ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	12
13	7	3	14	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	2
14	17	18	6	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	14
15	18	22	7	WHO NEEDS YOU BABY J.STROUD (T.WALKER,R. BOUDREAUX,K.WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	15
16	11	11	15	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSEY,D.LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	11
17	16	17	11	SOMETIMES SHE FORGETS G.BROWN,T. TRITT (S.EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	16
18	20	19	12	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852206	18
19	21	25	9	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	19
				*** AIRPOWER ***		
20	24	23	9	LIFE GOES ON C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	20
				*** AIRPOWER ***		
21	23	21	12	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	21
22	22	20	7	ON MY OWN T.BROWN,R.MCENTIRE (B.BACHARACH,C.SAGER)	REBA MCENTIRE (C) (V) MCA 55100	20
23	26	27	7	I WILL ALWAYS LOVE YOU S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	23
24	27	29	9	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	24
25	28	31	5	IN PICTURES E.GORDY,JR.,ALABAMA (J.DOYLE,B.E.BOYD)	ALABAMA (C) (V) RCA 64419	25
26	19	9	14	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
27	51	—	2	TALL, TALL TREES K.STEGALL (G.JONES,R.MILLER)	ALAN JACKSON (V) ARISTA 1-2879	27
28	29	34	11	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	28
29	30	35	9	GO REST HIGH ON THAT MOUNTAIN T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	29
30	25	24	13	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
31	32	37	8	LOVE LESSONS T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	TRACY BYRD (C) (V) MCA 55102	31
32	14	8	17	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	6
33	39	46	4	DEEP DOWN P.TILLIS,M.POOLE (W.ALDREDGE,J.JARRARD)	PAM TILLIS (C) (V) ARISTA 1-2878	33
34	38	41	6	TROUBLE T.BROWN (T.SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	34
35	36	39	11	HERE COMES THE RAIN D.COOK,R.MALO (R.MALO,KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	35
36	45	64	3	LIFE GETS AWAY J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK RCA ALBUM CUT	36
37	37	38	11	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	EMILIO (C) (V) CAPITOL NASHVILLE 58432	37
38	31	30	17	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64381	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	40	44	6	BORN IN THE DARK J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	39
40	42	43	8	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	40
41	33	28	17	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	4
42	44	53	4	REBECCA LYNN B.J.WALKER,JR.,K.LEHNING (D.SAMPSON,S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	42
43	48	55	4	THE CAR C.HOWARD (C.M.SPRIGGS,G.HEYDE)	JEFF CARSON (C) (D) (V) MCG CURB 76970	43
44	52	59	3	NOTHING P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.	44
45	41	26	16	DON'T STOP D.COOK (C.HAINS,T.SHAPIO)	WADE HAYES (C) (V) COLUMBIA 77954	10
46	49	51	5	RUB-A-DUBBIN' J.CUPIIT (D.GOODMAN,S.P.DAVIS,B.HOBBS)	KEN MELLONS (C) (V) EPIC 78066	46
47	46	42	18	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
48	47	48	8	SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	47
49	50	49	7	ANYTHING FOR LOVE D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	49
50	54	57	7	HONKY TONK HEALIN' B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (V) WARNER BROS. 17785	50
51	59	72	3	HEART HALF EMPTY D.JOHNSON,E.SEAY (G.BURR,D.CHILD)	TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	51
52	56	56	5	I'M A STRANGER HERE MYSELF C.BROOKS,T.TUTHILL (D.LINDSEY,M.LINDSEY,M.KEITH)	PERFECT STRANGER (C) (V) CURB 76969	52
53	67	—	3	CAN'T BE REALLY GONE J.STROUD,B.GALLIMORE (G.BURR)	TIM MCGRAW (C) (V) CURB 76971	53
54	57	54	19	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
55	71	—	2	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	55
56	53	52	16	BIG OL' TRUCK N.LARKIN,H.SHEED (T.KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
57	62	74	3	NOT ENOUGH HOURS IN THE NIGHT R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	DOUG SUPERNAW (C) (V) GIANT 17764	57
58	60	61	4	KNOCK, KNOCK J.STROUD (J.SALLEY,J.STEVENS)	THE HUTCHENS ATLANTIC ALBUM CUT	58
59	63	—	2	SHE SAID YES M.WRIGHT (J.DOYLE,R.AKINS)	RHETT AKINS (V) DECCA 55085	59
60	55	50	20	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	MARK COLLIE (C) (V) GIANT 17855	25
61	58	58	8	WHO'S COUNTING K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	58
62	64	62	4	THOSE WORDS WE SAID R.BENNETT (K.RICHEY,ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	62
63	68	70	3	I JUST CAN'T STAND TO BE UNHAPPY B.BECKETT,T.BROWN (H.PRESTWOOD)	BOBBIE CRYNER (C) (V) MCA 55099	63
64	66	67	5	THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSBY,S.LEMAIRE)	ROB CROSBY (C) (V) RIVER NORTH NASHVILLE 3006	64
65	65	68	3	HOME ALONE B.CANNON,L.SHELL (D.W.WILSON,C.MORRIS)	4 RUNNER (V) POLYDOR NASHVILLE 577 040	65
				*** Hot Shot Debut ***		
66	NEW ▶	—	1	SMOKE IN HER EYES G.FUNDIS (H.PRESTWOOD)	TY ENGLAND (C) (V) RCA 64405	66
67	72	69	5	THESE ARMS N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.J.MYERS)	BAKER & MYERS (C) (V) MCG CURB 76967	67
68	75	—	2	IF I COULD SEE LOVE S.BOGARD,M.CLUTE (S.BOGARD,B.JAMES)	BRETT JAMES (C) (V) CAREER 1-2869	68
69	NEW ▶	—	1	WHAT I MEANT TO SAY D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)	WADE HAYES (C) (V) COLUMBIA 78087	69
70	69	60	8	BILL'S LAUNDROMAT, BAR AND GRILL B.BECKETT (M.GERMINO,J.A.STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	54
71	74	—	2	LISTENIN' TO THE RADIO E.SEAY,H.SHEED (S.RUSS,S.SMITH)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577 282	71
72	RE-ENTRY	11	11	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	56
73	RE-ENTRY	16	16	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
74	RE-ENTRY	17	17	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	46
75	NEW ▶	—	1	WHEN BOY MEETS GIRL K.STEGALL,C.WATERS (T.SHAPIO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 388	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 SoundScan®
FOR WEEK ENDING OCT. 28, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	10	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW 8 weeks at No. 1
2	3	14	3	THE WOMAN IN ME (NEEDS THE MAN IN YOU) MERCURY NASHVILLE 852206	SHANIA TWAIN
3	2	2	12	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
4	5	4	11	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
5	6	7	18	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
6	4	3	18	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
7	7	10	6	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
8	8	5	17	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
9	10	11	10	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
10	11	12	4	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
11	16	15	5	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
12	14	16	5	LOVE LESSONS MCA 55102	TRACY BYRD
13	13	9	13	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	12	8	18	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
15	17	19	6	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
16	15	13	16	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
17	19	18	18	ANGELS AMONG US RCA 62643	ALABAMA
18	20	20	7	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
19	18	17	18	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
20	9	6	18	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
21	24	—	2	IN PICTURES RCA 64419	ALABAMA
22	25	23	5	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE
23	23	24	9	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
24	22	22	6	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
25	21	—	8	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN

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 million titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Behind PolyGram's Rodven Deal

POLYGRAM ADDS RODVEN: As many of you know, PolyGram Latin America has acquired Venezuelan record label Rodven. The price tag was \$57 million.

Under the deal, which took effect Oct. 1, a new label, PolyGram Rodven, has been created to house former Rodven acts. This imprint will be go through Rodven's distributor, Uni, until January, when PGD takes over.

Further, newly formed PolyGram Venezuela becomes PolyGram's seventh Latin subsidiary. Carlos Sánchez, currently managing director of Rodven Colombia, is expected to be appointed managing director of the new Venezuelan company.

PolyGram's Rodven deal provides PolyGram with a quick leg up in market share in Latin America and the U.S. Latin market, even though increases in both regions amount to less than 5%. Of greater import, perhaps, is Rodven's rich tropical catalog, which should offer numerous repackaging possibilities.

Rodven was purchased from Rodolfo Rodríguez-Miranda and the Cisneros Group, the latter of which is a part owner of Univision, the No. 1 Spanish-language TV network in the U.S. In recent years, Rodven had become most successful as a compilation imprint that used TV ad campaigns to sell its compendiums. With



by John Lannert

Rodven's prosperous inside track to Univision now closed, it will be interesting to see how PolyGram will market those sets. Fittingly, Rodven's highest-charting record at the time of PolyGram's acquisition was a multi-artist tribute album to Selena titled "Cumbia Triste."

SONY CHILE, ALERCE ALIGN: Sony Chile and Chilean alternative indie Alerce will embark on a joint venture in mid-November that calls for the two labels to jointly develop Alerce's stellar roster with Sony providing its marketing and promotional muscle in exchange for 50% of the sales revenue.

The pact should strengthen Sony's presence in the domestic rock arena, while affording Alerce broader exposure for its artists.

The initial beneficiaries of the Sony/Alerce accord are the nine acts that have accounted for the bulk of the Alerce catalog for the past several

years: La Pozze Latina, Los Morton, Los Panteras Negras, Los Miserables, Ludwig Band, Chanco En Piedra, La Floripondio, Mal Corazón, and Santiago. Both the catalog and forthcoming new product will be distributed by Sony.

Sony's general manager José Antônio Eboli says, "Sony needs to develop new catalog, but that would take a long time, and we cannot begin from zero signing up 20 bands in six months, especially if there already are interesting groups in the market."

Alerce exec Viviana Larrea stresses that the two labels will continue to operate independently and that Alerce won't change its image as an attentive boutique imprint for Chile's rock acts.

All Alerce product will be released under the company name. Moreover, the agreement includes a provision that allows an unsigned act to choose between inking with Alerce or Sony.

MCA BRASIL TAPS ROSA: Paulo Rosa has been named managing director of MCA's newly minted MCA Music Entertainment do Brasil, effective Jan. 1, 1996. Rosa was formerly an exec with Brazilian concert promotion company Promoter. Rosa says the upstart label not only will promote international artists, but will also sign and market domestic acts. However, BMG

(Continued on next page)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	2	1	6	LUIS MIGUEL WEA LATINA	4 weeks at No. 1 ♦ SI NOS DEJAN L.MIGUEL, K.CIBRIAN (J.A.JIMENEZ)
2	1	2	7	GLORIA ESTEFAN EPIC/SONY	♦ ABRIENDO PUERTAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	3	4	7	CRISTIAN MELODY/FONOVISIA	VUELVE ME A QUERER J.AVENDANO LUHRS (J.AVENDANO LUHRS)
4	4	3	11	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON TN INC. (R.VALENCIA)
5	5	9	4	SELENA EMI LATIN	♦ TECHNO CUMBIA A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO)
6	6	22	3	ENRIQUE IGLESIAS FONOVISIA	♦ SI TU TE VAS R.PEREZ BOTIJA (E.IGLESIAS, R.MORALES)
7	15	—	2	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO, J.OJEDA)
8	10	7	7	THALIA EMI LATIN	♦ PIEL MORENA E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
9	9	10	6	RICKY MARTIN SONY	♦ TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA)
10	8	8	7	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO, R.VELA)
11	11	6	16	SELENA EMI LATIN	♦ TU SOLO TU J.HERNANDEZ (F.VALDEZ, L.FEAL)
				★★★ AIRPOWER ★★★	
12	NEW ▶		1	CARLOS VIVES POLYGRAM LATINO	PA MAYTE C.VIVES, R.BLAIR (C.VIVES, J.BENAVIDES, E.CAMPO)
13	7	5	11	M. A. SOLIS Y LOS BUKIS FONOVISIA	♦ SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
14	13	13	7	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
15	12	14	4	MANA WEA LATINA	HUNDIDO EN UN RINCON FHER, A.GONZALES, J.QUINTANA (FHER)
16	17	16	6	JULIO IGLESIAS SONY	♦ BAILA MORENA R.ARCUSA (R.LIVI, R.FERRO)
17	16	12	18	SELENA EMI LATIN	♦ I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
18	24	20	7	MOJADO FONOVISIA	TU PIERDES MAS L.LOZANO (E.CHAVEZ, MARQUEZ)
19	NEW ▶		1	M. A. SOLIS Y LOS BUKIS FONOVISIA	EQUIVOCADO M.A.SOLIS (M.A.SOLIS)
20	18	21	5	MANNY MANUEL MERENGAZ/SONY	SI UNA VEZ J.QUEROL (P.ASTUDILLO, A.B.QUINTANILLA III)
21	21	35	3	GIRO SDI/SONY	SI TU SUPIERAS C.SOTO (O.ALFARNO)
22	23	30	3	THE BARRIO BOYZZ SBK/EMI LATIN	ERES MI VERDAD K.C.PORTER (J.M.SCARANO, N.SKORSKY, L.GOMEZ)
23	19	15	5	LOS FUGITIVOS POLYGRAM RODVEN	VELETA LOCA P.MOTTA (L.AGUILE)
24	20	29	3	MARTA SANCHEZ POLYGRAM LATINO	ARENA Y SOL C.DE WALDEN, M.DI CARLO (C.DE WALDEN, M.DI CARLO, C.TORD, MONTORO, L.BARTH)
25	28	18	8	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A.PASTOR (P.CALDERON)
26	22	28	5	LOS PALOMINOS SONY	♦ LA LLAMA M.LICHTENBERGER JR. (M.BENITO)
27	25	26	6	INTOCABLE EMI LATIN	♦ LA MENTIRA J.L.AYALA (NOT LISTED)
28	33	—	2	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TONTA D.L.GARZA, T.GONZALEZ (J.RODRIGUEZ, M.CISNEROS)
29	29	23	7	EMILIO CAPITOL NASHVILLE/EMI LATIN	♦ NO ES EL FIN DEL MUNDO B.BECKETT (P.NELSON, L.BOONE, E.CLARK)
30	27	27	6	PIMPINELA POLYGRAM LATINO	♦ PASE LO QUE PASE J.GALAN (J.GALAN, L.GALAN)
31	35	32	5	TIRANOS DEL NORTE FONOVISIA	TRAMPA MORTAL J.MARTINEZ (E.TORRES)
32	14	11	8	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S.GEORGE, M.ANTHONY (R.AMADO PEREZ)
33	31	17	9	ALEJANDRO FERNANDEZ SONY	♦ COMO QUIEN PIERDE UNA ESTRELLA P.RAMIREZ (H.ESTRADA)
34	30	—	2	EDNITA NAZARIO EMI LATIN	DIME TU K.C.PORTER, E.NAZARIO (J.WAYNE, S.RILEY, K.C.PORTER)
35	NEW ▶		1	TRES RAZONES FONOVISIA	QUE MAS QUIERES JUAN GABRIEL (JUAN GABRIEL)
36	37	—	2	REY RUIZ SONY	EL REY DEL MUNDO T.VILLARIN (R. LOPEZ)
37	NEW ▶		1	LAURA FLORES FONOVISIA	ANTES DE QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
38	NEW ▶		1	TITO ROJAS M.P.	LLORARE J.MERCED (M.IBARRA)
39	RE-ENTRY		2	LOS RIELEROS DEL NORTE FONOVISIA	NO ME HAGAS MENOS J.S. LOPEZ (Y.ROMO)
40	NEW ▶		1	LOS YONIC'S FONOVISIA	PERDONAME M.BIFE PROVENZANO (A.VEGA)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
19 STATIONS	21 STATIONS	21 STATIONS	21 STATIONS	57 STATIONS	57 STATIONS
1 CRISTIAN MELODY/FONOVISIA	1 GLORIA ESTEFAN EPIC/SONY	1 LUIS MIGUEL WEA LATINA	1 LUIS MIGUEL WEA LATINA	1 LUIS MIGUEL WEA LATINA	1 SI NOS DEJAN
2 LUIS MIGUEL WEA LATINA	2 LUIS MIGUEL WEA LATINA	2 LOS TIGRES DEL NORTE	2 LOS TIGRES DEL NORTE	2 LOS TIGRES DEL NORTE	2 GOLPES EN EL...
3 RICKY MARTIN SONY	3 MANNY MANUEL MERENGAZ/SONY	3 PETE ASTUDILLO EMI LATIN	3 PETE ASTUDILLO EMI LATIN	3 PETE ASTUDILLO EMI LATIN	3 COMO TE EXTRANO
4 GLORIA ESTEFAN EPIC/SONY	4 GIRO SDI/SONY	4 MAZZ EMI LATIN	4 GIRO SDI/SONY	4 MAZZ EMI LATIN	4 ESTUPIDO ROMANTICO
5 PIMPINELA POLYGRAM LATINO	5 REY RUIZ SONY	5 SELENA EMI LATIN	5 REY RUIZ SONY	5 SELENA EMI LATIN	5 TU SOLO TU
6 MARTA SANCHEZ POLYGRAM LATINO	6 CRISTIAN MELODY/FONOVISIA	6 SELENA EMI LATIN	6 CRISTIAN MELODY/FONOVISIA	6 SELENA EMI LATIN	6 TECHNO CUMBIA
7 MANA WEA LATINA	7 TITO ROJAS M.P.	7 ENRIQUE IGLESIAS FONOVISIA	7 TITO ROJAS M.P.	7 ENRIQUE IGLESIAS FONOVISIA	7 SI TU TE VAS
8 THALIA EMI LATIN	8 MARC ANTHONY SOHO LATINO/SONY	8 GLORIA ESTEFAN EPIC/SONY	8 MARC ANTHONY SOHO LATINO/SONY	8 GLORIA ESTEFAN EPIC/SONY	8 ABRIENDO PUERTAS
9 JON SECADA & SHANICE HOLLYWOOD	9 JERRY RIVERA SONY	9 JUAN GABRIEL ARIOLA/BMG	9 JERRY RIVERA SONY	9 JUAN GABRIEL ARIOLA/BMG	9 CANCION 187
10 EDNITA NAZARIO EMI LATIN	10 RICKY MARTIN SONY	10 MOJADO FONOVISIA	10 RICKY MARTIN SONY	10 MOJADO FONOVISIA	10 TU PIERDES MAS
11 JULIO IGLESIAS SONY	11 ZAFRA NEGRA J&N/EMI LATIN	11 M. A. SOLIS Y LOS BUKIS FONOVISIA	11 ZAFRA NEGRA J&N/EMI LATIN	11 M. A. SOLIS Y LOS BUKIS FONOVISIA	11 SERA MEJOR...
12 THE BARRIO BOYZZ SBK/EMI LATIN	12 CARLOS VIVES POLYGRAM LATINO	12 M. A. SOLIS Y LOS BUKIS FONOVISIA	12 CARLOS VIVES POLYGRAM LATINO	12 M. A. SOLIS Y LOS BUKIS FONOVISIA	12 EQUIVOCADO
13 MILLIE EMI LATIN	13 GILBERTO SANTA ROSA SONY	13 LOS FUGITIVOS POLYGRAM RODVEN	13 GILBERTO SANTA ROSA SONY	13 LOS FUGITIVOS POLYGRAM RODVEN	13 VELETA LOCA
14 CARLOS VIVES POLYGRAM LATINO	14 JAILENE EMI LATIN	14 LOS PALOMINOS SONY	14 JAILENE EMI LATIN	14 LOS PALOMINOS SONY	14 LA LLAMA
15 RICARDO MONTANER EMI LATIN	15 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO	15 GUARDIANES DEL AMOR ARIOLA/BMG	15 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO	15 GUARDIANES DEL AMOR ARIOLA/BMG	15 PARA QUE...

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



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LATIN NOTAS

(Continued from preceding page)

will continue to distribute MCA. Interestingly, BMG's managing director is Luis Oscar Niemeyer, a former colleague of Rosa's at Promoter.

TEJANO NOTES: More than 430 country and Tejano industry folks gathered at Floore County Store in San Antonio, Texas, on Sept. 22 at a launch party for Arista/Texas act Joel Nava and his just-released self-titled debut. The album contains a 50/50 split of country and Tejano sounds. The gathering was unusual in that it was the first time a label has showcased an artist for country and Tejano simultaneously.

BMG U.S. Latin formally threw its hat into the Texas ring with an industry showcase Oct. 5 at the La Mansion del Rio hotel in San Antonio. Two of BMG's new Tejano signees, Lizza Lamb and Juan Manuel Y Delirio, played at the event, which coincided

with the label's four-day sales convention. Other artists who performed were Tony Montana, Paul Urbina of La Traizon, Shorty Segovia of La Fiera, and all-female group Las Venenosas. All were signed to BMG by independent producer Luis Silva.

The 1995-96 Tejano Music Awards season launches Nov. 3 with the second Tejano Music and Media Conference, slated to be held at the Institute of Texas Cultures in San Antonio. The TMAs are scheduled to take place March 23 at San Antonio's Alamodome. Among other pre-awards events are the TMA Kick-Off Party on Dec. 1, TMA FanFair on March 22, and TMA Showcase on May 3.

CHART NOTES: Thanks to a well-covered trial surrounding her shooting death in March, Selena has gotten hot again on The Billboard Latin 50. Her chart-topping "Dreaming Of You"

(EMI Latin-EMI/EMI Latin) reverses 12 successive weeks of declining sales by posting a nearly 18% increase this week. Selena's other five titles on the chart boast even higher percentage spikes, ranging between 23% to 32%.

There are few other significant position changes on The Billboard Latin 50, save Jon Secada's "Amor" (SBK/EMI Latin) debuting at an impressive No. 9—his highest chart debut ever.

One final retail item: Sales data from Puerto Rico retailing giant Casa de los Tapes is included for the first time in this week's chart.

At radio, Luis Miguel's "Si Nos Dejan" (WEA Latina) regains the No. 1 slot on Hot Latin Tracks with a strong point surge that should ensure its position at the top of the chart for several weeks to come.

Elsewhere, there are several newcomers to the Top 10 of Hot Latin Tracks: Enrique Iglesias, son of Julio, whose entry "Si Tú Te Vas" (Fonovisa) holds at No. 6 this week with a bullet; veteran Tejano singer/songwriter Pete Astudillo, with his catchy cumbia number "Como Te Extraño" (EMI Latin) kiting 15-7; and sultry Mexican songstress Thalía, whose peppy, Emilio Estefan-produced track "Piel Morena" moves 10-8 with a bullet.

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile, Enor Paiano in São Paulo, Brazil, and Ramiro Burr in San Antonio, Texas.

LATIN TRACKS A-Z

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

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ GREATEST GAINER/NO. 1 ★★★					
1	1	13	SELENA	EMI LATIN/EMI 34123/EMI LATIN	DREAMING OF YOU
2	2	3	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	4	82	SELENA	EMI LATIN 28803/EMI	AMOR PROHIBIDO
4	3	29	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
5	6	16	JULIO IGLESIAS	SONY 81604	LA CARRETERA
6	5	5	MAZZ	EMI LATIN 30913/EMI	SOLO PARA TI
7	7	15	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
8	9	60	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
★★★ HOT SHOT DEBUT ★★★					
9	NEW		JON SECADA	SBK 35468/EMI LATIN	AMOR
10	12	42	SELENA	EMI LATIN 30907	12 SUPER EXITOS
11	8	2	GILBERTO SANTA ROSA	SONY 81647	EN VIVO DESDE EL CARNEGIE HALL
12	10	10	CARLOS VIVES	POLYGRAM LATINO 528 531/EMI	LA TIERRA DEL OLVIDO
13	14	25	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
14	15	121	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
15	11	4	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
16	18	100	SELENA	EMI LATIN 42770	LIVE!
17	16	121	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
18	NEW		ZAFRA NEGRA	J&N 34950/EMI LATIN	VAMO AL MAMBO!!
19	13	13	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
20	17	20	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
21	27	95	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
22	20	36	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
23	19	22	M. A. SOLIS Y LOS BUKIS	FONOVISA 0505/EMI	POR AMOR A MI PUEBLO
24	RE-ENTRY		LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUENOS DEL SWING
25	RE-ENTRY		KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
26	24	15	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
27	25	6	LOS HURACANES DEL NORTE	FONOVISA 9316	JUGADA NORTENA
28	NEW		VARIOUS ARTISTS	MAX 81670/SONY	TEJANO MIX
29	26	25	MANA	WEA LATINA 99707/EMI	CUANDO LOS ANGELES LLORAN
30	36	10	BANDA MACHOS	FONOVISA 6034	MI CHICA IDEAL
31	22	20	MARC ANTHONY	SOHO LATINO 81582/SONY/EMI	TODO A SU TIEMPO
32	31	21	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
33	23	33	LA MAFIA	SONY 81520/EMI	EXITOS EN VIVO
34	38	29	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
35	30	2	CACHAO	CRESCENT MOON/EPIC 67319/SONY	MASTER SESSIONS VOL. 2
36	29	20	LOS PALOMINOS	SONY 81567	EL GANADOR
37	28	121	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
38	NEW		DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 32899	ALGO DIFERENTE
39	32	76	CARLOS VIVES	POLYGRAM LATINO 518 884/EMI	CLASICOS DE LA PROVINCIA
40	21	14	LOS FUGITIVOS	POLYGRAM RODVEN 3205	ILUSIONES
41	33	55	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
42	34	5	THALIA	EMI LATIN 35217	EN EXTASIS
43	44	121	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
44	35	16	JERRY RIVERA	SONY 81583	MAGIA
45	41	121	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
46	39	4	JOEL NAVA	ARISTA-TEXAS 18794/BMG	JOEL NAVA
47	48	121	GIPSY KINGS	ELEKTRA 60B45/EEG	GIPSY KINGS
48	RE-ENTRY		MANNY MANUEL	MERENGAZO 81453/SONY	REY DE CORAZONES
49	42	41	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
50	37	17	VARIOUS ARTISTS	POLYGRAM RODVEN 3209	CUMBIA TRISTE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 GILBERTO SANTA ROSA SONY EN VIVO DESDE EL ...	2 MAZZ EMI LATIN SOLO PARA TI
3 JULIO IGLESIAS SONY LA CARRETERA	3 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	3 SELENA EMI LATIN 12 SUPER EXITOS
4 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	4 GLORIA ESTEFAN EPIC/SONY MI TIERRA	4 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
5 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	5 ZAFRA NEGRA J&N/EMI LATIN VAMO AL MAMBO!!	5 SELENA EMI LATIN LIVE!
6 JON SECADA SBK/EMI LATIN AMOR	6 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUENOS DEL SWING	6 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
7 RICKY MARTIN SONY A MEDIO VIVIR	7 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	7 INTOCABLE EMI LATIN OTRO MUNDO
8 LUIS MIGUEL WEA LATINA ROMANCE	8 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	8 SELENA EMI LATIN ENTRE A MI MUNDO
9 M. A. SOLIS Y LOS BUKIS FONOVISA POR AMOR A MI PUEBLO	9 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	9 BRONCO FONOVISA ROMPIENDO BARRERAS
10 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	10 CACHAO CRESCENT MOON/EPIC/SONY MASTER SESSIONS VOL. 2	10 LOS HURACANES DEL NORTE FONOVISA JUGADA NORTENA
11 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	11 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	11 VARIOUS ARTISTS MAX/SONY TEJANO MIX
12 THALIA EMI LATIN EN EXTASIS	12 INDIA SOHO LATINO/SONY DICEN QUE SOY	12 MANA FONOVISA MI CHICA IDEAL
13 MANA WEA LATINA DONDE JUGARAN LOS NINOS	13 JERRY RIVERA SONY MAGIA	13 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
14 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	14 MANNY MANUEL MERENGAZO/SONY REY DE CORAZONES	14 LA MAFIA SONY EXITOS EN VIVO
15 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	15 EL GENERAL RCA/BMG ES MUNDIAL	15 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO

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

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HIGHER GROUND



by Deborah Evans Price

HEAVENLY SOUNDS: When it comes to achieving success in the mainstream market, there is only a handful of Christian acts who have made a major impact. Reunion's **Kathy Troccoli** is on that short list of talent. Her 1991 album, "Pure Attraction," spawned "Everything Changes," which hit No. 14 on Billboard's Hot 100 and introduced Troccoli's impressive voice to the mainstream. Her self-titled follow-up continued her success on AC radio with "If I'm Not In Love" and "Tell Me Where It Hurts." The New York native found herself opening for **Michael Bolton** and **Kenny Loggins** and appearing on "The Tonight Show With Jay Leno" and other TV programs.

After successfully cracking mainstream radio, Troccoli could reasonably be expected to follow the same path with her new release. Instead, "Sounds Of Heaven" is her first entirely Christian music album in 10 years. "I've been doing a couple of interviews recently, and I'm very shocked at how shocked people are [that it's not a pop record]," Troccoli says. "I've never stated that I was just going to do pop music only. My heart has always been in ministry."

Troccoli says that she's not closing herself off to the mainstream, but that this is what she feels passionate about doing. Her management and record companies are supportive of her decision. "They were psyched about it," she says. "So I felt like the timing was right for it all."

The result is one of the best albums of Troccoli's career. Fans will have a chance to hear the new material on Troccoli's current 25-city tour with labelmate **Clay Crosse**. In addition to the tour, Troccoli has been highly visible this fall, performing during the festivities surrounding **Pope John Paul II's** recent U.S. visit, serving as a spokeswoman for Prison Fellowship Ministries and the Life Teen Youth Organization, and co-hosting a new TV show with comedian **Mark Lowry** on the Inspiration Network.

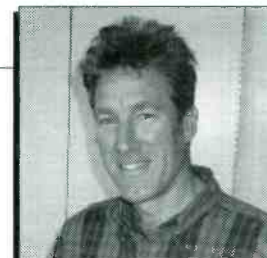
"It's going to be a variety show," Troccoli says. "We want it to be a positive, alternative kind of show for families that can enjoy all kinds of entertainment. It's going to be so much fun. It's a lot on my plate right now, but it's exciting."

BUTLER RETIRES: On Nov. 1, Gospel Music Assn. founder **Don Butler** will retire after 31 years of service to the GMA and 45 years in the gospel music industry. Butler and two others chartered the GMA in 1964. He served as a board member for the next 11 years, including chairman in 1975-76. He was the GMA's executive director from 1976-91 and also served as director of the Resource Center and Archives.

Butler's career began as an artist in the '50s with such groups as **the Marksmen** and **the Statesmen**. He was named "Mr. Gospel Singer of America" in 1958. During his tenure in the industry, Butler also worked as a producer, artist manager, and administrator of publishing catalogs. In recognition of his contributions to the industry, he was inducted into the Gospel Music Hall of Fame this year. Butler's dedication to and participation in the industry will be sorely missed.

TATTOO WHO? Benson Music's new label, Tattoo, recently inked its first two acts. Former Myrrh group **the Choir** and newcomers **Common Children** signed their contracts in a Nashville tattoo parlor.

Jazz BLUE NOTES



by Jim Macnie

PAST/PRESENT: Want to talk about a living tradition? When composer/saxophonist **Julius Hemphill** died last April, he was in the middle of finishing a 20-minute piece commissioned by the **Pacific Rim Players** and paid for by the Meet the Composer funding program, among others. But Hemphill's passing didn't terminate the project. Two longtime associates of the saxist, **Tim Berne** and **Marty Ehrlich**, were asked to each deliver a work in his stead. In mid-September, the pair debuted their creations at Wesleyan University in Middletown, Conn. Berne came up with a piece called "Open, Coma." Ehrlich's contribution was "Bright Canto." Featured soloist on both was pianist **Ursula Oppens**, Hemphill's longtime partner. "The show went well. It was actually quite fun," says Berne. "Ursula was fantastic." Ehrlich's latest New World record is a gem by his **Dark Woods Ensemble** titled "Just Before The Dawn." Berne's **Bloodcount** quartet is about to release "Memory Select" on JMT. By month's end, Music & Arts will issue a duet of Berne and pianist **Marilyn Crispell** called "Inference."

HELPFUL THREADS: **Josh Redman** isn't the only saxophonist to have aligned himself with the fashion trade. Blue Note's **Richard Elliot** turned the new men's store at the Beverly Hills, Calif., Saks Fifth Avenue into his latest venue Oct. 11. The retail performance was a benefit for AIDS Project Los Angeles and the kickoff to a special program in which "After Dark," Elliot's latest disc, will be sold in the store through the end of the year. A donation to the Project will be made from the proceeds. KTWV-FM (the Wave) Los Angeles helped sponsor the show.

SOUL ON ICE: New York's Rockefeller Center is synonymous with the Christmas season, and the skating rink at its heart is one of the city's foremost congregation spots. So keyboardist **Larry Goldings** had quite a few listeners to impress when he provided the music for the rink's seasonal opening Oct. 16. It's the 59th year that tourists and natives alike have enjoyed the facility, and the graceful moves by the experts involved—under the direction of skater **Jo Jo Starbuck**, who produced the display—gave the event athletic panache. Music from Goldings' new Warner Bros. disc, "Whatever It Takes," was played by that set's core group: Goldings, guitarist **Peter Bernstein**, and drummer **Bill Stewart**. The same personnel also make up the recent Minor Music release by **the Goldings Trio**, "Light Blue."

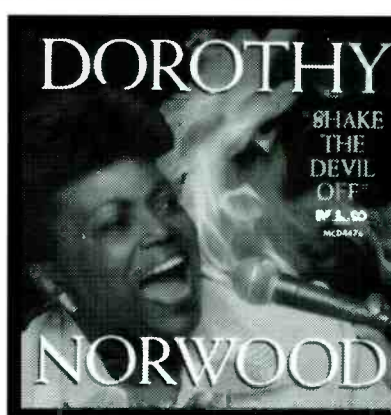
TACKIN': A lot of the tough-minded street action that takes place in **Spike Lee's** latest film, "Clockers," gets emotionally enhanced by the forlorn and somewhat eerie music composed by jazz bandleader **Terence Blanchard**. The score utilizes an 83-member orchestra. The soundtrack, on Columbia, is due for release on Halloween. Blanchard and Lee are a longstanding team; the bandleader scored "Mo' Better Blues," "Jungle Fever," "Crooklyn," and "Malcolm X" for the director. Bits of Blanchard's "Clockers" music parallel the profound lament found in **Górecki's** chart-topping "Symphony No. 3" on Nonesuch. No, Hollywood, he's not just a jazz trumpeter.

FRET NOT: For the last few months, Chicago jazz musician **Nick Colonne** has been enjoying the action of an Epiphone Emperor guitar. His endorsement of the instrument puts him in good company: Also touting the fine points of various Epiphone models are blues man **John Lee Hooker**, rocker **Matthew Sweet**, and country virtuoso **Chet Atkins**. Ads have run in issues of Guitar Player magazine since July, and a free copy of Colonne's latest record, "It's My Turn," has been part of the promo package with each purchase of an Emperor.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	SoundScan®	TITLE
			★★ NO. 1 ★★			
1	1	8	MICHAEL W. SMITH REUNION 0106	8 weeks at No. 1		I'LL LEAD YOU HOME
2	2	19	VARIOUS ARTISTS	WORD 67273/EPIC		MY UTMOST FOR HIS HIGHEST
3	NEW		CECE WINANS	SPARROW 51441		ALONE IN HIS PRESENCE
4	8	15	VARIOUS ARTISTS	SPARROW 1445/CHORDANT		AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
5	4	8	PETRA	WORD 9624	HS	NO DOUBT
6	5	2	STEVEN CURTIS CHAPMAN	SPARROW 1489	HS	MUSIC OF CHRISTMAS
7	11	32	POINT OF GRACE	WORD 5608	HS	THE WHOLE TRUTH
8	7	20	JARS OF CLAY	ESSENTIAL 5573/BRENTWOOD	HS	JARS OF CLAY
9	9	74	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119/CHORDANT	HS	KIRK FRANKLIN AND THE FAMILY
10	3	9	RON KENOLY	INTEGRITY 02392	HS	SING OUT WITH ONE VOICE
11	6	11	RAY BOLTZ	WORD 41601	HS	THE CONCERT OF A LIFETIME
12	18	2	MICHAEL SWEET	BENSON 84175		REAL
13	10	59	AMY GRANT ▲ ²	MYRRH 6974/WORD		HOUSE OF LOVE
14	12	63	NEWSBOYS	STARSONG 8814/CHORDANT		GOING PUBLIC
15	13	7	GEOFF MOORE & THE DISTANCE	FOREFRONT 5129/CHORDANT	HS	HOME RUN
16	24	2	KATHY TROCCOLI	REUNION 0110		SOUNDS OF HEAVEN
17	14	6	SUSAN ASHTON	SPARROW 51522		SUSAN ASHTON SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
18	21	65	STEVEN CURTIS CHAPMAN	SPARROW 1408/CHORDANT	HS	HEAVEN IN THE REAL WORLD
19	15	16	YOLANDA ADAMS	TRIBUTE 5921/DIADEM	HS	MORE THAN A MELODY
20	16	36	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43010	HS	SHOW UP!
21	19	3	LARNELLE HARRIS	BENSON 84195		UNBELIEVABLE LOVE
22	22	151	DC TALK ▲	FOREFRONT 3002/CHORDANT		FREE AT LAST
23	20	16	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	BENSON 4168	HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
24	27	19	CLAY CROSSE	REUNION 0104		TIME TO BELIEVE
25	17	13	DONALD LAWRENCE & TRI-CITY SINGERS	SPARROW 1480/CHORDANT		BIBLE STORIES
26	33	53	4 HIM	BENSON 4046		THE RIDE
27	25	30	ANOINTED	WORD 67051		CALL
28	23	11	OUT OF THE GREY	SPARROW 1466		GRAVITY
29	30	105	CARMAN	SPARROW 1387/CHORDANT	HS	THE STANDARD
30	28	105	MICHAEL W. SMITH	REUNION 0086/WORD		FIRST DECADE 1983-1993
31	36	7	VARIOUS ARTISTS	BRENTWOOD 5519		AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS VOLUME 3
32	31	17	VARIOUS ARTISTS	K-TEL 6171		TODAY'S BEST CHRISTIAN HITS
33	RE-ENTRY		BIG TENT REVIVAL	ARDENT/FOREFRONT 25112/CHORDANT		BIG TENT REVIVAL
34	26	11	RICH MULLINS	REUNION 7726	HS	BROTHERS KEEPER
35	32	79	AUDIO ADRENALINE	FOREFRONT 3012/CHORDANT		DON'T CENSOR ME
36	39	38	PFR	SPARROW 1452/CHORDANT		GREAT LENGTHS
37	NEW		JOHN BERRY	CAPITOL NASHVILLE 32663		O HOLY NIGHT
38	37	13	WES KING	REUNION 3720		COMMON CREED
39	29	2	SHIRLEY CAESAR	EPIC		HE WILL COME
40	RE-ENTRY		POINT OF GRACE	WORD 26014		POINT OF GRACE

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



Get your hands on Dorothy Norwood's Sizzling New Album from Malaco and "Shake The Devil Off"

MALACO RECORDS

Rare U.S. Appearance By Christie Boosts Erato's Sales Hopes

IF YOU CAN'T HAVE the real thing: What do you do when your priority artist is based in Europe and only rarely visits the U.S.? Erato is one label with this dilemma: **William Christie**, American-born but now a French institution with his hit period instrument and vocal group, **Les Arts Florissants**, only appears on these shores once a year or so, for what seems like a few minutes, and even then sticks to the big performing centers (i.e., New York), with his large-scale opera productions. But for his handsome new recording of **Mozart's "Requiem"** (his first standard repertoire recording for the label), Erato has a fancy, European sales tool: a handy CD with three excerpts from the record, plus a 12-minute English-language interview with Christie about the "Requiem" that is conveniently dubbed into French, German, and Spanish on additional tracks.

The eloquent Christie holds forth on such topics as his reasons for choosing the **Süssmayr** completion of the "Requiem," even though there is a new one by **Robert Levin**, and about the sound that period instruments bring to the piece: "The soloists don't have to shriek their lungs out"; the orchestra is "like a sports car, it can negotiate the turns a little better." The CD is the soundtrack for a promotional video, produced in France with the help of **Pechiney**, a French metal-product company that regularly supports Christie's performing and recording activities (and gets a prominent label credit).

The CD is being distributed to retailers and radio; the latter can get Christie's thoughts on the air even if they can't get him into the studio. It may be particularly useful next month, when Christie and Les Arts do one of their rare tours: Nov. 15 at the University of California at Berkeley and Nov. 17-21 in Kansas City, Mo., St. Paul, Minn., and Chicago.

CARMINA ON A DIET: In contrast to the many pumped-up, full-orchestra versions of **Orff's "Carmina Burana,"** **Bis** (distributed by **Qualiton**) has released a chamber version, performed by two pianos (**Röland Pontinen** and **Love Derwinger**) and the **Kroumata Percussion Ensemble** plus chorus and soloists, conducted by **Cecilia Rydinger Alin**.

The stripped-down version is a worthy alternative: It is raucous without being plush, more medieval than modern, and, even though the tenor soloist sounds as though he's being strangled, the choral work (the **Uppsala University Choir** and **Uppsala Choir School Children's Choir**) and the other soloists are fine.

Robert von Bahr, the label's director, includes a note in the program book that explains why full texts are not included: He feels that since the texts are 700 years old, the publisher should not be entitled to author compensation for the right to reproduce them, which, says Bahr, would represent 20% of the CD's selling price. "Because we believe that the musicians deserve to be paid, we cannot justify the payment of such sums. I cannot understand how other record companies can pay such rates—if indeed they really do."

RENEWED HALL: The New England



by Heidi Waleson

Conservatory in Boston is planning a celebration concert for its newly restored Jordan Hall. The Oct. 27 event, which will

feature **Wynton Marsalis**, **Denyce Graves**, and **Yo Yo Ma**, will showcase the hall's facilities and acoustics with "a carefully planned selection of timbres and musical genres ranging from full orchestra with chorus to chamber music and jazz, as well as a work for a large group of percussion instruments." The famous, beautifully wood-paneled hall, loved by musicians, underwent six months of meticulous restoration, including a new heating and ventilation system, repair and recreation of ornamental detail,

reupholstered seating, redesigned lighting, and restoration of the ceiling to its original colors. A new elevator makes the box office, the hall, and the school wheelchair accessible. With its innards now state of the art, Jordan Hall hopes to attract recording activity.

MOVEMENT: Sony Classical has promoted **Gilbert Hetherwick** to senior VP, international marketing. Hetherwick came to Sony from **Angel Records/EMI Classics** in April 1995 to

be senior VP, marketing... Mood-music compilations have their ups and downs, but I loved listening to **Conifer's "Stairway To Heaven,"** subtitled "A Musical Journey Into Peace And Tranquility." An interesting and well-chosen group of pieces, including some by **Stanford**, **Mozart**, and **Barber**, for starters, gets excellent performances by the **Choir of Trinity College**, Cambridge, England, and some terrific soloists, directed by **Richard Marlow**.



CHRISTIE

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WEST COAST			
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FRI., Oct. 13	HERSHEY, PA/HERSHEY ARENA	(717) 534-3911	
SAT., Oct. 14	FAIRFAX, VA/PATRIOT CENTER	(703) 573-7328	
SUN., Oct. 15	WASTON-SALEM, NC/LAWRENCE JOEL COL.	(910) 725-5635	
TUES., Oct. 17	CHATTANOOGA, TN/MEMORIAL AUD.	(615) 757-5042	
WED., Oct. 18	TBA		
MIDWEST			
THURS., Oct. 19	ST. LOUIS, MO/FOY ARENA	(314) 534-1111	
FRI., Oct. 20	TULSA, OK/MABEE CENTER	(918) 495-6000	
SAT., Oct. 21	FT. WORTH, TX/WALL ROGERS ARENA	(214) 750-7400	
SUN., Oct. 22	KANSAS CITY, KS/MEMORIAL HALL	(816) 931-3330	
SOUTH			
SAT., Nov. 25	LOUISVILLE, KY/PALACE THEATRE	(502) 583-4335	
SUN., Nov. 26	AKRON, OH/JAMES A. RHODES ARENA	(216) 972-7570	
MON., Nov. 27	SPARTANBURG, SC/MEMORIAL AUDITORIUM	(803) 583-9850	
TUES., Nov. 28	PENSACOLA, FL/CIVIC CENTER	(800) 488-5252	
THURS., Nov. 30	COLUMBUS, OH/CONVENTION CENTER	(614) 645-5040	
SOUTHWEST			
FRI., Dec. 1	CHICAGO, IL/ROSEMONT HORIZON ARENA	(312) 559-1212	
SAT., Dec. 2	INDIANAPOLIS, IN/PEEPS COLISEUM	(317) 927-1482	
SUN., Dec. 3	CINCINNATI, OH/RIEFERFROST COLISEUM	(513) 241-1818	
MON., Dec. 4	GRAND RAPIDS, MI/SUNSHINE COM. CHURCH	(800) 585-3737	
WED., Dec. 6	NASHVILLE, TN/GRAND OLE OPRY	(615) 320-9333	
FRI., Dec. 8	DENVER, CO/DENVER COLISEUM	(303) 830-8487	
SAT., Dec. 9	ALBUQUERQUE, NM/TINGLEY COLISEUM	(505) 265-1791	
SUN., Dec. 10	PHOENIX, AZ/AMERICA WEST ARENA	(602) 379-7800	
TUES., Dec. 12	LOS ANGELES, CA/UNIVERSAL AMPH.	(818) 622-4440	
WED., Dec. 13	SAN JOSE, CA/EVENTS CENTER ARENA	(408) 924-6333	
FRI., Dec. 15	TBA		
SAT., Dec. 16	SEATTLE, WA/SEATTLE CENTER ARENA	(206) 628-0888	
SUN., Dec. 17	PORTLAND, OR/PORTLAND COLISEUM	(503) 235-8771	
MON., Dec. 18	SPOKANE, WA/SPOKANE OPERA HOUSE	(800) 325-7328	
TUES., Dec. 19	BOISE, ID/BOISE STATE UNIVERSITY	(208) 385-1766	

*ALL DATES AND/OR VENUES ARE SUBJECT TO CHANGE.

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ No. 1 ★ ★	
1	1	20	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND [IS] 7 weeks at No. 1	BROKEN
2	NEW		CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
3	3	119	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119 [IS]	KIRK FRANKLIN AND THE FAMILY
4	2	17	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
5	5	3	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
6	6	37	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [IS]	SHOW UP!
7	8	15	YOLANDA ADAMS TRIBUTE 3592 [IS]	MORE THAN A MELODY
8	7	17	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
9	10	12	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
10	9	16	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [IS]	LIVE IN NEW YORK BY ANY MEANS...
11	4	5	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
12	21	3	JAMES HALL AND WORSHIP & PRAISE INTERSOUND 9163	KING OF GLORY
13	14	5	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	HIGHER
14	12	53	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
15	11	75	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
16	15	59	HELEN BAYLOR WORD 66443/EPIC [IS]	THE LIVE EXPERIENCE
17	34	21	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
18	RE-ENTRY		MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
19	17	75	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
20	28	71	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
21	13	4	DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE & WORSHIP WITH THE WHITFIELD COMPANY
22	23	6	MONTEI THOMAS & THE NEW YORK SOUL WINNERS VECTRON 2178	SEALED BY THE HOLY GHOST
23	22	127	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
24	18	37	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
25	16	9	VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
26	24	47	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
27	26	21	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
28	20	123	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
29	33	69	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [IS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
30	25	99	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
31	29	9	GEORGIA MASS CHOIR MALACO 7117	LORD TAKE ME THROUGH
32	35	9	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 0080/STARSONG	JESUS IS THE NAME!
33	37	31	ANOINTED WORD 67051/EPIC	THE CALL
34	RE-ENTRY		PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
35	32	42	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
36	31	55	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
37	30	28	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
38	19	33	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
39	27	17	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
40	38	17	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE

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

Artists & Music



by Lisa Collins

PUTTING RUMORS TO REST: Despite consumer response to and critical acclaim for Yolanda Adams' latest release, "More Than A Melody," speculation from industry sources is that Adams may exercise her option to leave Tribute Records when her contract expires next year. This stemming from reports that while there were preorders of 85,000 copies when the project was released three months ago and that sales are well over the 100,000 mark, coverage in such key markets as Los Angeles and Detroit has been sporadic.

However, longtime manager Shiba Freeman says that Adams is not making any plans to move. "We are presently working with the label," Freeman says, "and our focus right now is to do all we can to promote the record and improve our presence in some of those major markets, like Los Angeles."

At Nashville-based Tribute, president George King contends that Adams is queen and that promotion on "More Than A Melody" is moving into high gear. "This project has had the largest marketing campaign, and we are very pleased," King says. "Yolanda is our total focus, and sales are extraordinary. It's the highest Yolanda's ever been on the charts."

King adds that his label is only in the middle of its promotional rollout. "Thirteen-hundred radio stations have been serviced, and we have key market position in 65 Musicland stores. We've done two concert videos and a concept video, one of which we just started in full rotation at

BET. Plus, we have some crossover potential, and we're going after that. We've serviced urban radio and are promoting heavily in five key cities to get a breakout. We're trying to make Yolanda Adams the greatest gospel artist in the world."

Adams is currently touring as part of a full promotional schedule in support of the album. (Contractually, she has one record left on her Tribute pact.)

CHRISTMAS CHEER: Leading this year's lineup of Christmas releases, Dottie Peoples will put her spin on some familiar holiday favorites with the Tuesday (24) release of "Christmas With Dottie" from AIR... Also due is the much anticipated follow-up album from Kirk Franklin, titled "Kirk Franklin & The Family Christmas." Franklin will be taking his Christmas cheer on the road beginning Nov. 15 for a six-week tour with the Canton Spirituals and Fred Hammond's Radical For Christ Ensemble. He'll return home to prepare for his scheduled nuptials to Tammy Collins Jan. 20 in Dallas.

Also due from Franklin is a song featuring Hezekiah Walker, Donald Lawrence, and Karen Clark on Island Records' soundtrack to Keenan Ivory Wayans' Miramax film "Don't Be A Menace." The single, "Don't Give Up," is being released Nov. 20 and marks Island's exploratory/introductory bow on the gospel marketplace with an inspirational label. The project is being called "Island's Inspirational All-Stars."

A CD-5 featuring three versions of the Franklin cut, along with two Christmas tracks (one of which is John P. Kee's rendition of "The First Noel"), will be available Dec. 5.

Finally, the Georgia Mass Choir has landed a choice part in a remake of the classic 1947 Cary Grant holiday film, "The Bishop's Wife," which will star Whitney Houston and Denzel Washington. Rehearsals get under way Saturday (28), and you guessed it, the singers will play the bishop's choir.

CAPITOL'S BROOKS RETURNS ON 'FRESH HORSES'

(Continued from page 27)

we started cutting, we came upon a term called "garage country." It's very stripped down. This was five pieces—two guitars, bass, drums, and a fiddle, and that's it. We got a cut called "Rollin'" where the harmonies are off. The lead vocal is off in places, but it's so much fun that we left it. We just decided to have fun on this one and to take ourselves seriously only on songs that needed to be taken seriously...

But at no time do I ever want anybody to think that I'm not competitive or that I'm complacent with where I'm at. I feel very thankful to be making records, but when I'm making records, it's kill or be killed. Do the best job that you can do.

BB: How did your time off help you creatively?

GB: I think it helped me extremely. The slogan for this record was "if it ain't fun, it ain't me," and we just got back to doing what we do, you know. It got extremely heavy there for awhile. I'm being sued for the first time ever in my career, so all this stuff is real heavy for me. I had to get back to the things you see when you're first dreaming about this: You see the people's faces, you smell the empty auditoriums at sound check, you know, that stuff. And that's what we're back into, so I feel a lot better.

BB: Were you listening to the radio when you were making this album?

GB: Yeah, I'm always listening to the radio. To be honest with you, I have the same problem everybody else does right now, trying to keep up with all of the artists. I have friends, PDs, at radio stations that I'm very close with [who] say, "I have five people on my top 20 list

that I'm playing right now, and I wouldn't know them if they walked up to me in full dress"...

I tell you what would be new to radio now is traditional country music. George Strait and David Ball are probably the only guys hanging on to the real traditional stuff now. And they are now the minority, which is weird.

BB: But you don't go that traditional route.

GB: I gotta be me. So my sounds that I bring are just me. I am not Haggard, you know. I stay up nights wishing I was, but I'm not. I am not George Jones. I can only be myself. I could think of a couple of guys named [Chris] LeDoux and Strait that I'd much rather be like. I'm proud of who I am; I just like listening to their stuff.

'HORSES' READIED WITH MARKETING, TOUR PLANS

(Continued from page 27)

mass merchants, "Fresh Horses" will be prominently displayed in other high-traffic areas. The album will also be available at 800 Blockbuster video stores.

Rackjobber Anderson Merchandisers will be placing the album in free-standing dump bins in grocery stores through Christmas. "We'll be in the neighborhood of 2,000 stores," says Wilson.

In one of the stranger promotions, Capitol has hired crop artist Stan Herd to spell out the words "Fresh Horses" and "Garth" in a 350-acre wheat field in Oklahoma. "The project is directly over the flight pattern to Dallas" says Wilson. "The letters will be at least 100 yards long. We're letting the pilots

BB: According to Billboard, country radio posted its fourth consecutive down quarter, scoring its lowest audience share since the fall of '91. What's wrong with country radio?

GB: I don't think anything's wrong with country radio, OK? I think if anything is wrong, it's stemming out of this town. And what this town has done is bomb country radio. I blame Nashville and the 20-something labels here by not giving a damn if the product is quality or not. They're just throwing stuff out there, and if it sticks, fine. Nobody is developing artists. I talk to artists every day [who] had a record deal two years ago and they don't today. That's never happened in country music before.

(Continued on next page)

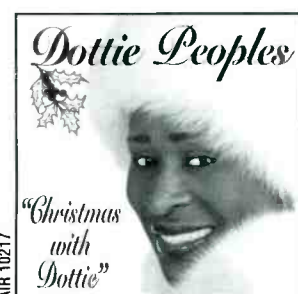
know so they can announce it from the air."

The album will be released in the rest of the world Nov. 21 as well, marking the first time Brooks has had an album come out simultaneously around the globe. Signed to Capitol Nashville worldwide, Brooks appears on EMI's Parlophone imprint in the U.K. and EMI International in other territories.

Brooks' album comes out the same day as the new Beatles anthology. "We've done our job. We've even bought a spot in the middle of [ABC-TV's] Beatles special, so we're doing the best we can to compete with that," says Wilson.

Assistance in preparing this story was provided by Terri Horak.

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NAIRD

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	14	BOOMBASTIC VIRGIN 40158* 14 weeks at No. 1	SHAGGY
2	2	13	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
3	3	21	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
4	4	9	SCENT OF ATTRACTION 550 MUSIC 67094* [RS]	PATRA
5	5	17	TOUGHER THAN LOVE WORK 64189*/COLUMBIA [RS]	DIANA KING
6	7	14	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
7	8	11	LYRICAL GANGSTA EASTWEST 61764*/EEG [RS]	INI KAMOZE
8	6	9	THE STRUGGLE CONTINUES COLUMBIA 64197* [RS]	SUPER CAT
9	11	18	A MI SHABBA EPIC 57801*	SHABBA RANKS
10	10	26	HERE COMES THE HOTSTEPPER COLUMBIA 67056* [RS]	INI KAMOZE
11	12	91	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
12	14	91	PROMISES & LIES ▲ VIRGIN 88229	UB40
13	13	19	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
14	9	23	REAL TING WEDED 2006*/NERVOUS [RS]	MAD LION
15	15	2	BLESSED ISLAND JAMAICA 539950/ISLAND	BEENIE MAN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	29	BEST OF NONESUCH 79358/AG 9 weeks at No. 1	GIPSY KINGS
2	2	34	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
3	5	10	CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
4	3	7	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
5	4	38	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
6	6	48	THE MASK AND MIRROR WARNER BROS. 45420 [RS]	LOREENA MCKENITT
7	7	4	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
8	8	8	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
9	11	2	CELTIC CHRISTMAS WINDHAM HILL 11178	VARIOUS ARTISTS
10	9	48	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
11	10	33	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
12	12	35	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
13	13	51	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
14	14	6	KAWAIPUNAHELE PUNAHELE 001	KEALI'I REICHEL
15	RE-ENTRY		CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	9	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS. 8 weeks at No. 1	ERIC CLAPTON
2	2	5	HANDFUL OF BLUES BLUE THUMB 7004/GRP [RS]	ROBBEN FORD AND THE BLUE LINE
3	3	8	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
4	4	9	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
5	5	9	BLUES MCA 11060	JIMI HENDRIX
6	7	9	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
7	14	3	DEEP BLUE: 25 YEARS OF BLUES ON ROUNDER RECORDS ROUNDER 20/21	VARIOUS ARTISTS
8	8	9	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
9	6	5	LIVE '92/'93 POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS
10	11	9	ROLL OF THE DICE PRIVATE MUSIC 82130	THE FABULOUS THUNDERBIRDS
11	9	5	STANDING ON THE BANK JUSTICE 1203	TAB BENOIT
12	12	9	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE [RS]	CHRIS DUARTE GROUP
13	10	2	BLUE STREAK ALLIGATOR 4834	LUTHER ALLISON
14	RE-ENTRY		BLUES OF THE MONTH CLUB VERVE 79992	JOE LOUIS WALKER
15	13	9	KEB' MO' OKEH 57863/EPIC	KEB' MO'

○ 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. [RS] Indicates past and present Heatseekers titles © 1995. Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

CAPITOL'S BROOKS RETURNS ON 'FRESH HORSES'

(Continued from preceding page)

BB: A classic country radio station in Louisville, Ky., WKJK, put up a highway sign that said, "Less Garth. More Possum [George Jones]." How did you feel about that?

GB: There's no way other than insulting my family that you could hurt me more than this. If they're going to have balls and if they're going to be anything but two-faced, then they need to put "No Garth" on there. And if these people even care to do any kind of radio promotion around the tour or anything, I'll save them the time right now: just don't make the phone call. If you truly believe less Garth will help your radio station, then no Garth should really rip it.

BB: The bigger point is that you are now the representative for contemporary country music. If the sign had said, "Less Billy Ray," it would not have had the same effect.

GB: I know. This town gives credit and blame a lot. I don't ever want anyone to think that I'm feeling sorry for myself at all, [but] if in the next five years things go south for country music, I'll probably get the blame for it. Which is cool. You gotta take the good with the bad.

BB: Why did you put the single out three months in advance of the album?

GB: Because every [first] single we've had out has gotten killed by the album [because programmers would jump on other cuts]. Also, the record label put it out because they had it, you know. Record labels don't like to wait, I guess, because the next single's now been bumped up. They want to keep piling them right on top of each other.

I'm sure they have their reasons for it, but Allen and I sit there and go, "Jeez, let it breathe. Let the people have time to soak it in. How 'bout this idea: How about letting them have enough time maybe to miss it when it's gone." But they just keep piling them on.

BB: Don't you have a say in the matter?

GB: People can judge and say all they want about who has control, but the bottom line is that I work for a record label that I'm very proud to be working for, but they call the shots. They're going to hear from me when I don't believe in something, but I think I owe that to them, as a partner; the same way they do with me in meetings

over there.

BB: You may say you're working for the label, but you've done everything you can to take the label out of the process. You've put your own indie promotion person on staff and you've hired [Capitol Nashville's former head of sales] Joe Mansfield's company to help at retail.

GB: The indie promotion is never to promote singles; it's to enhance our relationship with radio. It's also to keep an eye on the label to make sure the label never uses Garth Brooks as a crowbar for anything else that they're doing. I'm never saying they have, but you get rumors and stuff.

When Doyle/Lewis was handling [me], there would be a stack of 20 notes from radio on [their] desks. Out on concert tours, radio would tell me they never got a reply back from the management company, so it simply told me that they were over their heads. So we hired someone here to solely work with radio 24 hours a day for that reason. Joe Mansfield was the guy who headed up the first [several] million of my sales. So I don't believe Garth Brooks is all he can be without Joe Mansfield.

BB: How did Doyle and Lewis' split affect you?

GB: Like a kid in a divorce, just waiting to see what's going to happen. I hung around thinking it was going to solve itself, but it's not, so I had to move on my own and form my own management company. I only talk to Pam in lawyer meetings, and I only talk to Bob when something about publishing comes up, because he's still [my] publisher.

BB: You also had plenty of changes at your record label. The old regime had become a sore spot for you.

GB: We're starting over, and this crew over there has been extremely great. [New president/CEO] Scott Hendricks called me personally, and I said, "Scott, here's the deal. Until you show me you can't sell records, I'm rocking with you."

BB: While 1992's "The Chase" and 1993's "In Pieces" have sold 6 million and 5 million units, respectively, those numbers are half the sales figures of 1990's "No Fences" and 1991's "Ropin' The Wind." Did you lose faith in the label and [former label head] Jimmy Bowen's ability to sell your records?

(Continued on page 47)

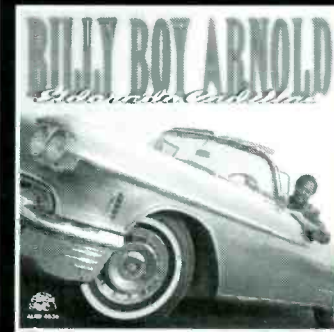
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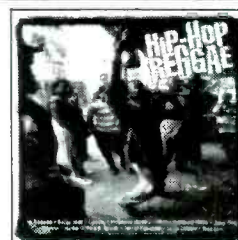
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Songwriters & Publishers

ARTISTS & MUSIC

MCA Publishing Lands New Talent

Boberg Offers Writer-Artists Label-Like Support

BY CRAIG ROSEN

LOS ANGELES—When MCA Music Publishing president Jay Boberg took the helm of the company in late January, his vision was to offer more record-label-like services to the writers in an attempt to lure new talent to MCA.

“What we want to provide is more value to the writers beyond the advance and the more traditional publishing services, such as placing songs in films and TV and putting writers together,” says Boberg. “What we want to do at MCA is play a role in these artist-writer careers.”

The company did just that with Alanis Morissette, who was signed to MCA

Music Publishing and MCA Records Canada seven years ago by John Alexander, now the executive VP of creative services, North America, for MCA Music Publishing. “I’ve been working with her since that time,” says Alexander, who helped hook Morissette up with her manager, Scott Welch of Third Rail Entertainment.

“Up until she signed the recording deal with Maverick, every penny spent on Alanis was MCA Music Publishing money,” Alexander adds. “It was that money that allowed us to make a couple of records and the videos and do the promotional tours in Canada when she was a teenager.”

Alexander says the company also

allowed the young star to take the time “to change directions and get more involved in her own writing.”

MCA Music Publishing’s support continued before Maverick released “Jagged Little Pill,” as Boberg got behind Morissette as soon as he joined the company.

“That project leaped out at me on the day I walked in the door as one we needed to put all of our resources behind and all of our credibility, all around the world,” Boberg says. “I started playing that record to people from Germany and Japan way back in March.”

Adds Alexander, “We certainly are backing Alanis on a global effort as a publisher in conjunction with Maverick/Reprise and Warner International, and we continue to be part of the team.”

That kind of commitment has also helped lure other artist-writers to the MCA Music Publishing fold, including Geffen artist Lisa Loeb. “The whole pitch in signing her was . . . ‘We’re not just going to give you a check and go away,’” says Boberg, who adds that he recently met with Geffen executives in the U.K. about the launch of Loeb’s album debut, “Tails,” in the U.K.

Other recent signings include Drivin’ N’ Cryin’, which recently resurfaced with an album on Geffen; new British act Raw Stylus, also signed to Geffen; and rookie MCA Records act the Dimestore Hoods.

“There wasn’t a great deal of synergy between Geffen Records or MCA Records and MCA Music Publishing,” says Boberg. “We had to create a reason why MCA Records or Geffen Records would want to have the publishing with MCA. No one really cares that you are owned by the same company . . . It really comes down to whether having their act signed to MCA Music Publishing is going to make their act more successful.”

Other new MCA Music Publishing (Continued on page 92)



BOBERG



ALEXANDER

Rooted In History, Bourne Music Looks Forward To A Global Future

BY NIGEL HUNTER

LONDON—One of Beebe Bourne’s earliest and most vivid memories is of a train journey stopover in the late ’30s in Berlin. She was traveling with her parents, Saul and Bonnie Bourne, and her father left the train briefly to confer with a German subpublisher at the station.

“The platform was swarming with SS storm troopers, and the atmosphere was grim and threatening,” she says. “We were glad to get out of there.”

Bourne Music Inc., which came into existence in the mid-’40s when

Beebe’s father parted company with Irving Berlin, has always rated the international music market highly.

“In the old days, American publishers tended to regard the rest of the world as being of lesser importance,” she says, “but my father placed a high priority on good and efficient representation of our catalog abroad.”

The end of World War II meant major subpublishing realignments in Europe and a new beginning in Germany, where the Nazi regime had expropriated foreign businesses, including music publishing.

The company’s U.K. presence, Bourne Ltd., was founded shortly after the war and was administered by Keith Prowse/Peter Maurice Music (KPM), where Bourne’s interests were managed at one stage by Joe “Mr. Piano” Henderson, later a recording star. In 1964 it established its own offices, which are now run by Maxine Harrison, assisted by Claudette Plattenburg.

Bonnie Bourne, who ran the company until her death in 1993, formed Bourne France in the early ’60s. “We have affiliations throughout the world

and maintain close contact with all our subpublishers,” says Beebe. “With the expansion of new technology and usage of music, it’s increasingly important to keep all our writers and clients informed of what’s happening where and when.”

She notes that the world has become smaller as new methods of communication are developed, and advertising agencies now want to deal with several territories when seeking licensing rights. Since Bourne has retained its synchronization rights worldwide, she reviews every request personally, with her writers’ best interests in mind, before granting permission and agreeing on terms.

Among the Bourne copyrights which are regularly in demand are “Unfor- (Continued on page 92)



BOURNE



Easier Does It. SESAC and the U.K.’s Performing Right Society have negotiated a multiyear agreement to facilitate reciprocal administration of the performing right groups’ repertoires. Shown, from left, are Bill Velez, SESAC’s managing director, and Wayne Bickerton, PRS’ chairman.

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

DUST ON MY BOTTLE • David Lee Murphy • N2D/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

NMPA, BMI Set Up Web Sites; Judge Rules On ‘Shoop’ Case

ONLINE INFO BONANZA: The National Music Publishers’ Assn. and BMI are supplying important information online to writers and publishers. NMPA and its mechanical royalty collection arm, the Harry Fox Agency, have set up a site on the Internet’s World Wide Web to act as a directory and entry point for other industry Web sites. The “NMPA Music Links Page” provides direct links to 23 sites, among which belong to ASCAP, BMI, Tower Records, U2, Sony, CD Now, Music Reference, and BMG, which will be updated regularly. Of course, the site has NMPA and Harry Fox Agency information and is to be eventually used for online licensing, through the latter’s office.

As for BMI, it is making available U.S. Copyright Forms and its own clearance forms as part of its Web site. Those forms are the first of many features to be incorporated into the performance right group’s Web site. BMI says the service “allows the mil-

lions of Internet users worldwide to download and print out the U.S. Copyright Forms for registering works of the performing arts, sound recordings, literary works, renewals, and for corrections to existing registrations.” Also, BMI writer and publisher members can download and print the form required to clear or register their works with BMI. This Web site was launched last year and contains a database of more than 7.5 million items tied to BMI repertoire.

SUBJECT MATTER: If there is a need to select songs by subject matter, EMI Music Services, a wing of EMI Music Publishing, has just issued “The Categories,” a four-CD set with 78 selections arranged under the general topics America (i.e. “Living In America”), Baby (“Sweet Baby James”), Emotions (“Who’s Sorry Now”), Torchy Love (“Don’t Blame Me”), Time/Time of Day (“Angel In The Morning”), Friendship (“Trust In Me”), Colors (“Deep Purple”), Moon/Stars/Sky (“Blue Moon”), and Beauty (“The Shadow Of Your Smile”).

Says **Joanne Boris**, executive VP of EMI Music Services, “Finding the music they need should be the easiest part of the job.”

BILLS OF FARE: The New York Publishers’ Forum will address “U.S. Performance Rights And The Unfairness Bill: An Update” at the Grand Hyatt Hotel on Tuesday (24) from 5-6:30 p.m. Panelists will include **Richard Reimer**, ASCAP’s director of legal services; **Del Bryant**, BMI’s senior VP of performing rights and writer/publisher relations, and **Pat Collins**, SESAC’s senior VP of licensing.

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

1. “Jekyll & Hyde,” Vocal Selections.
2. **Van Halen**, “Balance.”
3. **Soundgarden**, “Best Of Soundgarden.”
4. **Barbra Streisand**, “The Concert.”
5. **Faith No More**, “King For A Day, Fool For A Lifetime.”



by Irv Lichtman

THE SHOOP SONG’ DECISION: A federal judge in New York has ruled that songwriter **Rudy Clark** never granted renewal rights to his early ’60s hit “The Shoop Shoop Song (It’s In His Kiss)” to a predecessor publisher and that Hudson Bay Music, which has controlled the copyright since 1970, has lost renewal rights. **Judge John G. Koeltl** found further Clark is owed \$78,236.68 for publishing royalties that accrued during the renewal period from Jan. 1, 1992 to



Palas Coup. Writer Lisa Palas, seated, recently signed an exclusive agreement with Crossfire Entertainment, which has a joint venture with Almo/Irving Music. With Palas, from left, are Crossfire's Betty Rosen and Ken Levitan and Almo/Irving's David Conrad. Palas' songs have been recorded by Alabama ("You've Got The Touch") and John Berry ("More Than Just A Little").

CAPITOL'S BROOKS RETURNS ON 'FRESH HORSES'

(Continued from page 45)

GB: Individually, I liked everyone over there, but as a label, we didn't get along. I just think Bowen got in a bad situation when he and Mansfield split up [Mansfield left the company in 1992]. And then right at the same time, my new contract came in. I never felt that the Bowen administration [understood the contract] because we never saw eye to eye on what the thing meant. Therefore, I thought the well was very poisoned at the old label. The contract renegotiations started the downhill slide between the label and myself at the time.

BB: Bowen believed an artist should release an album a year. Now that Bowen's gone, what's your theory?

GB: I've never been through a Christmas season without a new piece of product; Christmas season is a good time to buy. It also makes sense [to put the album out now] since the tour kicks off in March. I got a letter from a lady that said she was going to psychoanalyze me for free. She said, "You say you never went through a holiday season without a new release, so you either think you're Santa Claus or God." And I thought, "Hold it. Is there a choice 'C' here?"

BB: What can you say about the tour?

GB: It starts here in March; we'll do 77 cities [in North America]. The second leg starts in the spring of '97 in Europe with a planned filmed concert in Dublin. Australia will probably be in there as well. Then in spring '98, we'll start on a 44-city last leg of the North American tour.

BB: This is primarily an arena tour. Are there any sheds or stadium sites?

GB: No sheds. We'll probably set up in fields somewhere and do an outdoor tour for these cities that we haven't been to in three or four years, because they don't have a hall [that can] support the weight of our tour. After [Texas Stadium, site of a 1994 NBC special], I'm not sure I ever want to do stadiums again. The first night [of the three nights] felt so alone. Somewhere about three-quarters of the way down were the people I felt I couldn't get to. I couldn't see them.

I felt like out of 65,000 people, I couldn't get to that little arc back there of about 20,000 people.

BB: What's happening with your film company, Red Strokes?

GB: [We left] Disney; now we've been signed as producers at Fox. We have two movies under way there. [Brooks' production partner] Lisa Sanderson's handling all that.

BB: A lot of artists in your position would be looking at what they can cut back on, but you just keep pushing harder and harder.

GB: That's because making records is never what I'm going to be doing for my living. I'm never going to wake up and go in from a certain time to a certain time and make records so I can pay the bills. When I'm making records, I'm out to try and make a difference in the world. I mean, I know it sounds trite and I know it sounds like a canned answer, but while I've got the ball, I want to run as far and as hard and as fast and hit as many people as I can.

BB: So how will you measure if this album is a winner or a loser?

GB: I don't know; you just go with your gut. If people aren't showing up at the concerts and the records aren't selling, you gotta take a serious look at if your time is over . . .

There was a pitcher for the Oakland A's [who] on his retirement from baseball cried like a baby. And he said he felt like he never wanted to do anything to hurt the game, and he felt like he was getting in the way. And when that time comes for me, if it's today or it's 10 years from now, I'm praying to God that I have the class to handle it and get out.

BB: Isn't "getting out" a terrifying prospect to you?

GB: Yeah, but that's what I love; it's the weirdest thing. I'm sure everybody's been in a relationship where somebody treats you like crap, but you just keep coming back for more and that's what this is, man. It wears you out, it tears you down, you always think, "Is it over? Is it over? Was I worth remembering?" And you love every minute of it.

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ARTISTS & MUSIC

Multiple Multimedia Options

AES Panel Shows All Eyes Are On Enhanced CD

BY STEVE TRAIMAN

NEW YORK—If anything lived up to the 99th Audio Engineering Society convention's theme, it was the overflowing Oct. 7 workshop, "Professional Audio In An Interactive World." Moderated by Joe Beck of the Code-works, the panel included innovative multimedia demos and comments by Murray Allen of Electronic Arts, Phil Coady of Microsoft, Charles Kretzberg of Cognetics, Mac Leatherby of Avid Technology, David Pakman of Apple Computer, and David Schwartz of Light Rail Communications.

Enhanced CD received the most attention, with many of the panel members involved in major projects as they work with developers and producers on authoring tools, samplers, and even a CD-ROM magazine. All agreed with Leatherby, who said, "ECD is the one most immediate 'happening' in the pro audio industry and is the largest opportunity right now. When you think of 50-plus minutes of music on a typical CD, you have as much as 200 megabytes of space available on the disc for multimedia information, and that's an exciting prospect."

At Microsoft, Coady observed that "ECD is a major push forward, and our CD Plus sampler is in final production stages." It features tracks by such artists as Ali Farka Touré with Ry Cooder; Pat Metheny; Randy Newman's "Faust" with Bonnie Raitt, James Taylor, Elton John, and Linda Ronstadt; John Coltrane, with Curtis Fuller's reminiscences; and BMG Classics' "Alexander Nevsky" excerpts.

"There are a lot of things to turn the music fan on," Coady continued. "We'll have bios of each artist, writer, or producer; interviews focusing on the selection or album; and a discography for each act. For example, in Newman's 'Faust,' Taylor talks about seeing his role of God as 'a golf-playing, middle-American, regular kind of guy,' and Newman demos songs at the piano.

"Enhanced CD gives every artist an opportunity to add so much more and

brings a higher-quality audio into the realm of multimedia. The sampler will be released mostly through [original equipment manufacturers] and will be bundled with Windows 95 in multimedia systems early next year, although we may have a retail version later on." "Apple customers have been using their Macs for music for many years," Pakman noted, "and now our Entertainment Industry/New Media Group is actively working with artists, record companies, studios, and multimedia developers. Our Apple Multimedia Program has about 3,500 [people] involved around the world, and we esti-

mate that our QuickTime software authoring tool has been used in as many as 65% of shipping titles."

Apple was a prime developer of the new Blue Book multisession standard for enhanced CD, and Pakman reported that at least 30 of the new titles were created on Macs.

Light Rail's Schwartz previewed clips from the first issue of Control, the new CD-ROM interactive music magazine due in stores this fall. The quarterly is "content-oriented, for those who want to create media in their own environment," he said.

(Continued on next page)



Cash Pays Visit To Bad Animals. Country legend Johnny Cash leads a band of alternative rock icons on a Willie Nelson tribute project for Justice Records, tentatively titled "Twisted Willie." Shown at Bad Animals studio in Seattle, from left, are Kim Thayil of Soundgarden, former Nirvana bassist Krist Novoselic, Sean Kinney of Alice In Chains, Cash, John Carter Cash (Johnny's son), and Justice president Randall Jamail, who is producing the project.

Elefante Can't Forget Rock Roots

BY GORDON ELY

John Elefante has tasted big-time success in mainstream rock as the former lead singer of Kansas and in the contemporary Christian rock market as an artist and producer. As co-producer with his brother Dino Elefante, he's won Grammys and Dove Awards for his work with Christian rock pioneers Petra.

But perhaps of greatest significance, Elefante has brought credibility to a genre that was once considered a joke and has proved that serious rock muscle and a Christian message could come together with explosive impact.

His debut as a professional musician came in the late '60s, at the tender age of 10, when he drummed in legitimate, income-earning top

40 cover bands. His education as a producer began in the early '80s, when he and his brother built an 8-track studio in their parents' garage in Long Beach, Calif.

When calls went out in 1981 for a replacement for Steve Walsh, the lead singer of Kansas who had recently departed the group, Elefante—who had a solo project of his own ready to shop—nervously took a number and a place in the audition line.

Impressed with Elefante's demos, the group's producer and manager tried him out on some of the band's repertoire.

"I only had a day and a half to prepare," Elefante says, "and I was just sitting in the waiting room shaking in my pants. My voice was so quivery from nervousness, I left feeling like I'd never blown anything so bad in my life. I told Dino there was no way in the world I was going to get the gig."

Elefante not only got the gig, but

all four songs from his demo wound up on the subsequent Kansas album, "Vinyl Confessions." Throughout Elefante's three-year tenure with Kansas, he and Dino were plowing the profits into the building of their own 24-track room back home in Southern California.

After the departure of founding member Kerry Livgren, Elefante felt that Kansas was "a ship that had run its course," and left the group in 1984, only to find his and Dino's phone ringing off the hook with production offers.

John harbored the ambition to be an artist while he and his brother founded their own production company, Pakaderm, but their success behind the boards delayed those plans for a decade.

With the recent release of his first solo project, "Windows Of Heaven," on Word/Epic Records, Elefante landed his debut single, "This Is What Love Is," in the contemporary Christian top five, and the hooky, single-rich album appears to be gathering steam.

While Elefante, primarily a vocalist and keyboardist, is proficient on a number of instruments, his producer's instincts often lead him to sit back and draw on the talents of others, for his own projects as well as those of other acts.

"I'm capable of doing a whole record myself—drums, bass, vocals, everything—but I don't like to do that," he says. "I still will sing and play on the albums I produce, but a lot of times I'd much rather sit back and observe and pull things out of other people."

Elefante cites his tenure with Kansas as a school, where he received invaluable, on-the-job training in making records.

"I learned a ton about how to craft a record," he says. "About how things fit in or don't fit in; why some things should be big and others small. I learned all about space, mainly from Kerry and [producer] Ken Scott."

"It was a time of constant revela-

tion. 'Oh, not too much low end on the toms, so they don't interfere with the bass guitar. Yeah, pull all the middle out of the toms so they get more of a thuddier sound. Compress the snare to make it really crack, right in your face. Don't use your left hand on a synth part. Let the bass player take care of that.' It went on and on."

Relocating to Franklin, Tenn., just outside of Nashville, from Los Angeles in 1993, the Elefantes custom-built their own state-of-the-art studio, the Sound Kitchen, which has become a popular room among a number of Nashville producers, as well as a home base for all the Pakaderm productions.

Looking to the future, Elefante, who over the years has helped to craft some monstrously big, aggressive rock albums, is not only looking to diversify into other genres, but is in a decidedly "less is more" frame of mind.

"I sat down with Richard Dodd," he says, "who has [engineered] a lot for Jeff Lynne. I told him, 'OK, I want to hear some Traveling Wilburys stories; I want some George Harrison stories. I want to know how you got what you got.'"

"He said, 'Man, you're gonna be disappointed. Tascam machine and a Soundcraft board. [Harrison's 1988 album] 'Cloud Nine': Trident 80-B, 40-input, no automation. All by hand, without reverb. None.'"

"I couldn't believe it," says Elefante. "I asked him how they made such great records. He said it was simple. They got great performances and had a producer who had great ideas and knew how to get the sounds he wanted, and [Dodd] would get it on tape."

"That made me rethink everything. More and more of us have found ourselves starting with the technical and then going to the music," he says.

"I don't care as much now about all that's going in technically. I just want to hear music that moves me."

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

THE LONDON FESTIVAL Orchestra, led by conductor Ross Pople, has bought a Studio Audio Sadie digital audio workstation to edit and master a 90-album deal with BMG's Arte Nova label. "I realized that this contract would need substantial editing and concluded that, as editors can charge 1,000 pounds per album, a Sadie system at less than 6,000 pounds seemed a very sensible move," says Pople.

BBM ELECTRONICS has launched a computer control system for its Trantec S5000 UHF radio mike, which is Windows-based and can communicate with 16 receivers. The system is primarily for theater applications in which receivers can be reconfigured for scene changes.

"It was the next logical stage in the development of our UHF range," says BBM managing director Chris Gilbert.

(Continued on next page)



Christmas Bells. Sparrow Records artist Steven Curtis Chapman joined producer Brown Barrister and recording artist CeCe Winans at Ocean Studio in Burbank, Calif., to record Chapman's first Christmas album, "The Music Of Christmas." Shown, from left, are Chapman, Barrister, and Winans.



Too Shai. Gasoline Alley/MCA recording group Shai mastered its latest project, "Blackface," at Bernie Grundman Studios in Hollywood, Calif. Shown seated, from left, are Shai members Garfield R. Bright, Carl Martin, and Marc Gay; standing is group member Carnell Van Rensalier.

EUROSOUNDS

(Continued from preceding page)

"Engineers can use it to analyze the status of each receiver and to show... optimum antenna position."

MARTIN AUDIO has launched the ICT 300 compact stage system and the Wavefront 8 full-range PA system. The former uses twin 10-inch drivers horizontally aligned in a two-way configuration. Martin's patented technology employs the magnetic field generated by the low-frequency-driver voice coil to inductively drive an aluminum high-frequency diaphragm located at the center of the unit and horn-loaded by a phase plug and waveguide.

The Wavefront 8 is a three-way arrangement, with each enclosure housing a vertically splayed, dual 12-

inch and a horn-loaded, low-mid speaker; a 6.5-inch, treated cone driver loaded by a phase plug and horn; and a 1-inch exit compressor drive that reproduces high frequencies.

BELGIUM

NO NOIZE studio in Belgium has taken delivery of a fully loaded Fostex Foundation 2000 DAW with DFM, while similar configurations have been bought by Sangria Studios in Lisbon, Portugal; Estudios Logar and ECA film studios in Madrid; and 103 Estudios in Barcelona, Spain. REs have been sold to Sarg Music in Norway and WDR in Germany. The Sound Co. in the U.K. has taken delivery of its third Foundation 2000 and ordered a DFM,

while Imaj Televizyon in Turkey has taken its second, along with some REs.

GERMANY

BROADCASTER SWF Radio has bought its third AMS-Neve Capricorn digital desk to serve as the centerpiece of a new music studio at its concert hall in Freiburg, where it will be used to record the broadcaster's symphony

orchestra. SWF TV has two Logic 2s and one Logic 1. Tremens-Film Tonstudio in Vienna has bought a Logic 2 equipped with a film record and monitoring panel and dual joysticks for an all-digital THS film mixing facility. A Logic 1 with 16-output AudioFile will be installed at the facility's TV studio.

RECENT LAWO digital broadcast

console sales include two MC50 on-air consoles to Sueddeutscher Rundfunk in Stuttgart and one MC80 production console to Finnish broadcaster YLE. German TV station ZDF has ordered a 56-channel MC80 for its studios in Mainz. Lawo is currently manufacturing 11 MC50 and MC80 digital consoles—five for remote vans for German broadcasters MDR, NDR, and WDR and six for a new, fully digital radio complex at SWF.

MULTIPLE MULTIMEDIA OPTIONS

(Continued from preceding page)

The premiere volume includes an "Electronic Scrapbook" feature with Les Paul, the father of multitrack recording, playing excerpts from his famous tune "How High The Moon," which has at least 75 recorded versions worldwide. In another feature, "Ed Cherney Records Jann Arden," the noted producer/engineer discusses his approach to recording the acclaimed Canadian songstress.

Summing up the panel, Apple's Pakman observed, "Most music-related CD-ROMs have missed the mark at a pricey \$49.95 or more and are rarely found in music stores. Measured by the consumer in terms of 'usefulness,' the ECD is primarily a music experience in a packaged format, with the multimedia experience an added bonus that should make it very attractive."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 21, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	FANTASY (R&B Mix) Mariah Carey/ M. Carey D. Hall S. Combs (Columbia)	SHE'S EVERY WOMAN Garth Brooks/ A. Reynolds (Capitol)	GANGSTA'S PARADISE Coolio feat. L.V. D. Rasheed (MCA)	LUMP Pres. Of The U.S.A/ C. Uno, Chris & Dave (Columbia)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Jay Healy	CRAVE/HIT FACTORY (New York) Jay Healy	JACK'S TRACKS (Nashville) Mark Miller	ECHO SOUND (Los Angeles) Bob Morse	EGG STUDIO (Seattle) Mark Guenther Conrad Uno
RECORDING CONSOLE(S)	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	Coronado Quad 8	Trident Vector	Custom Spectrasonics
RECORDER(S)	Sony 3348	Sony 3348	Otari MTR-100	Studer A827	Tascam MSR-165
MASTER TAPE	3M 996/Ampex 467	3M 996/Ampex 467	Ampex 499	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Jay Healy	HIT FACTORY (New York) Tony Maserati	JACK'S TRACKS (Nashville) Mark Miller	ENCORE (Los Angeles) Kevin Davis	ROBERT LANG (Seattle) Davis Kahne Steve Culp
CONSOLE(S)	SSL 4096G Plus with Ultimaton	Neve VRSP Legend with Flying Faders	Coronado Quad 8	SSL 4000G	Two API 2488
RECORDER(S)	Sony 3348/ Studer A820 1/2" (dolby SR)	Sony 3348/ Studer A820 1/2"	Sony PCM 3402	Studer A827	Otari MTR100
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	GATEWAY MASTERING Bob Ludwig	GATEWAY MASTERING Bob Ludwig	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY MASTERING Herb Powers	CAPITOL MASTERING Wally Traugott
CD/CASSETTE MANUFACTURER	Sony	Sony	Capitol	MCA	Sony

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Billboard®

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each. (Fall and Spring \$119—order Spring edition now & save more than 40%—mails in March '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$60~~ \$40

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10	Die Fantastischen Vier Tilly's letzte Worte
11	Die Fantastischen Vier Mittig, Papp, Papp, Papp, Papp
12	Die Fantastischen Vier Viel Spaß
13	Die Fantastischen Vier Morgens Morgens
14	Die Fantastischen Vier Tilly's letzte Worte
15	Die Fantastischen Vier Mittig, Papp, Papp, Papp, Papp
16	Die Fantastischen Vier Viel Spaß
17	Die Fantastischen Vier Morgens Morgens
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11	Die Fantastischen Vier Die Götter
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

S. Africa's Music Awards Return *Credibility Restored With New Judges, Categories*

BY ARTHUR GOLDSTUCK

JOHANNESBURG—South Africa's equivalent of the Grammy awards is back on track after several years in abeyance. The South African Music Awards, dogged by controversy until they were suspended two years ago, returned this year to a big thumbs-up from the recording industry.

Riddled in the past with inconsistencies and irregularities, such as producers being named judges in categories in which their own albums were nominated, the awards were put on hold two years ago while the music industry attempted to come up with a new approach and a new sponsor.

The previous sponsor, a national retail chain, was itself a controversial participant because of a bitter strike by workers during the period of its

sponsorship.

In the two months since the dust has settled over the reinstated awards, the Assn. of the South African Music Industry, which represents most record companies here, has taken stock and agreed that the awards are back for good.

"In general, we were very pleased with the way the music awards were run and the way it turned out, and we were particularly pleased by the media coverage and the positive sentiments expressed by the wider industry," says ASAMI executive director Des Dubery. "The prognosis was that these were wholly legitimate, totally acceptable awards for South Africa. As is always the case, there were a number of small teething problems, but I believe we've now dealt with them, and none of them detracted from the over-

all package."

The highlight of this year's awards was the sweep of three of the top prizes by the Soweto String Quartet. It was voted best new artist, and its debut album, "Zebra Crossing," was named best pop album and best instrumental performance—an unprecedented combination of awards here. Ironically, the Quartet had been playing for 15 years before being signed by BMG Africa.

In this context, the awards were dramatic evidence of the huge impact of returning multinational record companies on South Africa. The awards came on the eve of BMG Africa's third anniversary in South Africa and underlined the benefit of new players looking for talent in an under-exploited market.

"BMG has demonstrated what a multinational can do if it is committed to local artists," says managing director Keith Lister. "I am personally always at pains to explain to everybody that South African music reflects a huge diversity of talent and musical forms and that it requires a multiplicity of investment. One company can only do so much, and that is why I always welcome the idea of as many of the majors as possible being in South Africa. There is just so much talent, so much to go around."

Lister is satisfied that the awards have established their credibility, and he believes that "they can only grow in stature from this point; they certainly crossed the first hurdle very successfully." "I certainly had a lot of dissatisfaction, in previous years, over the profound ignorance that people running it had of South African music; whereas this year, there was a concerted effort by sponsors, record companies, and judges to understand the totality of South African music."

ASAMI's co-sponsor for the awards, leading banking group First National Bank, was also delighted with the outcome.

(Continued on page 62)

Court Orders Pirate To Pay Record Damages

LONDON—Record companies have received the largest damages award ever from a distributor of pirate CDs.

The high court in Singapore has ordered Raagvel Trading (S) Pte Ltd. to pay 950,000

Singapore dollars (\$660,000) for handling 4,025 pirate compilations.

The collections included unlicensed copies of Eric Clapton's "Tears In Heaven", Madonna's "This Used To Be My Playground," and the Scorpions' "Wind Of Change." Raagvel Trading was also ordered to pay the costs of the case.

The case was brought by international labels organization IFPI. Its

regional counsel for Asia, May Seey Leong, says, "We are very pleased with the amount of damages awarded, which is the highest settlement we've ever had against a distributor of pirated CDs."

"It is also very timely, as the level of CD piracy has recently increased in Singapore."

IFPI estimates that CD piracy in Singapore currently accounts for 12% of the market, twice the reported levels of three years ago. The organization is countering the trend with increased enforcement actions and more seizures of stock.

In February, a distributor was sentenced to 37 months imprisonment for possession of 4,000 pirated CDs, and in September a stall holder was fined \$21,500 for having 10 pirated discs in his stall.

JEFF CLARK-MEADS

Spanish Indie Targets GSA *Max Music Opens Office In Germany*

MADRID—Spain's top-selling indie label, the Barcelona-based dance specialist Max Music, has opened an office in Germany to cover the thriving Germany-Switzerland-Austria market with imported dance compilations as well as in-house collections under the company's Megamix imprint.

Max spokesman Javier Sanz says the company is confident that the German operation, which opened Oct. 1, will be as successful as its forays into the Latin American and U.S. Latino markets, which Max began after the opening of its Miami office last year.

Max's successes in Spain this year include the "Ibiza Mix 95" compilation, which, by the end of September, had sold 300,000-plus copies in the nine

weeks since release. Its first U.S. release, "Merengue Mix," sold 250,000 units, according to Sanz. The German office will be run by Alex Guder, former A&R director at the Spanish label B.A.M.S. The edel company will handle distribution. Sanz says Max will be seeking product to license in the GSA territory, mainly from the U.K., Scandinavia, Italy, and the Benelux.

"Max intends to apply the same innovative marketing methods to the GSA as those that have made the company the pre-eminent force in the Spanish dance market, which is the strategy of associated marketing backed up by closely targeted TV campaigns," Sanz says.

HOWELL LLEWELLYN

Sony Opens Wholly Owned Affiliate In The Philippines

BY MARC GOROSPE

MANILA—Sony Music Entertainment opened a wholly owned subsidiary in the Philippines Oct. 1, joining Warner Music International as the only other 100%-owned affiliate in the country. BMG Entertainment International, PolyGram, and EMI

ums at retail, where we can generate a more-conducive atmosphere for product movement."

In other words, Chamsay wants to pinpoint customer tastes at record stores and then bowl them over. He built his staff with this in mind, hoping to attract new ideas to shake up what is becoming a stagnant market.

"I wanted fresh minds, people who come from different backgrounds but with successful track records," he says.

The operation has yet to sign any domestic artists, although Chamsay says he will likely sign two local bands by early 1996. He must also face traditional distribution problems that have plagued the major international labels for years. Sony plans to handle sales itself in Manila and will use Star Records to distribute throughout the rest of the country.

Sony Music

Music operate through joint ventures.

The new Sony affiliate will be directed by managing director Wally Chamsay, who plans an innovative approach to marketing. "Basically, what we rely on locally is airplay, but I feel we have a lot to gain by concentrating on gimmicks, such as premi-

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THE U.K.'S NEW NATION OF 'ETHNO-TECHNO'

(Continued from page 1)

one put world music and dance in the blender, added a couple of Ecstasy tablets, and flicked the switch.

The creators and fans of this music shun the tags that it has been given, such as "global beat," "ethno-techno," or "world dance." Call it what you will, it's finding a growing audience among increasingly open-minded buyers here, from young ravers to folk-soaked old hippies.

A variety of musicians is arriving at this crossroads of musical cultures from radically different departure points. Techno, house, trip-hop, and hip-hop producers are using ethnic and world influences to add a human warmth to their machine-generated music. From the opposite direction, African, Asian, and Middle Eastern musicians are discovering that their age-old traditions can gain new life and reach new audiences through modern treatment.

Established acts breaking down the barriers between the worlds of ethno and techno include Loop Guru, Transglobal Underground, Natacha Atlas, and Banco De Gaia. A newer generation of acts, such as Earthtribe, the Joy, and



LOOP GURU

Astralasia, is bringing a new slant, adding to the work of such pioneers as Jah Wobble and producer Bill Laswell.

Among the techno producers who have dabbled in the ethnic scene are Sandoz, Dean Thatcher of the Aloof, Sabres Of Paradise, Future Sound Of London, and Juno Reactor.

On a separate, but surprisingly parallel course, such musicians as British-Indian composer Nitin Sawhney interpret Indian music in the modern studio, and names in world music including Mory Kanté, Nusrat Fateh Ali Khan, Youssou N'Dour, and Cesaria Evoria can be found on 12-inch mixes.

It is impossible to pigeonhole this music. The production techniques and the beat say it's dance music, but it's more likely to be found on the home CD player or pleasing outdoor festivalgoers than on the dance floor. Like much of contemporary British music, it defies definition, occupying a place between trip-hop, ambient techno trance, and world music.

The many cultures that can be found in Britain are instrumental to this thriving music scene. The National Census Office says that 5.5% of British citizens regard themselves as being of non-European origin, including 3.5% Asian and 1.6% black. There is also a substantial number of EU citizens, particularly Greeks and Italians, living in the U.K.

London's position as a center of world affairs also means the capital is home to an unparalleled diversity of influences

through its transient population.

While the Afro-Caribbean community saw much of its music, including ska and reggae, integrated into the British mainstream decades ago, sounds from Africa, Asia, the Middle East, and Europe have been relegated to a collectors niche.

In the '90s, the advent of cheap personal computers, affordable sampling technology, and mass-produced digital synthesizers means that almost any sound in the world can be sampled, looped, modified, and played. MIDI, finalized in the early '80s, allowed synthesizers, instruments, and computers to communicate, but it was only in the early '90s that this equipment became affordable. This unleashed a creative potential not seen since the guitar was electrified.

It was then only a matter of time before artists started to use this equipment to gather the wealth of influences present in a country that has scores of ethnic subgroups and access to the world's cultures.

Says Tim Whelan, aka Attia Ahlan, the chief sampler and MIDI guru of Transglobal Underground, "If we weren't doing this, someone else would be, because the technology and the culture have made it possible."

Transglobal Underground may rely on studio techniques, but its sound has more to do with hip-hop than techno. Its second album on Nation Records, "International Times," released in October 1994, is strongly politicized, with laid-back rhythms embellished by such Indian percussion as dhols, tablas, and congas, as well as the Arabic vocals of Natacha Atlas, violins, and heaps of programming and samples.

Transglobal Underground formed in 1991 and gained attention with such singles as "Temple Head" (the inspiration for many of its peers) and "Taal Zamaan" in 1994.

Its debut album, "Dream Of 100 Nations," came out in October 1993 and has sold 45,000 copies in the U.K., and "International Times" has sold 26,000 copies in the U.K., according to the label.

Both albums reflect the range of musicians that the group has incorporated into its live set. "International Times" features Senser lead singer Heitham Al Sayed, tabla and dholak player Nawazish Khan, tabla player Raju Singh, and Larry Whelan on shawm and clarinet.

Ahlan says, "At first, what we were doing was really an extension of DJing in the sense of making something out of what already existed. As time goes on, we have tended to start using things we have created rather than samples."

One stunning feature of Transglobal's records and gigs has been the Atlas, who released a solo album, "Diaspora," on Nation.

While such Transglobal members as Ahlan and Count Dubulah helped in the production of "Diaspora," the album liberates Atlas' powerful voice as it glides through songs in Arabic, Hindi, French, and Spanish. The set features guest appearances by Egyptian composer and oud player Essam Rashad and includes Atlas' two solo singles, "Dub Yalil" and "Leysh Nat'Arak."

In some ways, Atlas embodies the fusion of European and Asian cultures in Britain today. Born in the Moroccan suburbs of Brussels, she moved to Northampton in the U.K. and later sang in an Arabic rock band. Then she returned to Brussels and fronted a Bel-



TRANSGLOBAL UNDERGROUND

gian salsa band, Mandanga.

Collaborations with Jah Wobble's Invaders Of The Heart and Balearic beat combo iLoca! brought her to the attention of Nation and Transglobal Underground.

MYSTIC ON THE DANCEFLOOR

Veering toward the trippy ambient world of trance are Loop Guru, who this summer left Nation for North South, a label owned by part of the British indie Abstract Sounds. The band's Nation catalog is licensed to Waveform Records in the U.S., which is distributed by Navarre.

Loop Guru's second album, "Amrita," follows in the footsteps of its debut, "Duniya," taking mystic influences to the dancefloor and raiding the sample stores of everything from monkey chants to Indonesian Gamelan.

"Amrita" has sold 6,000 copies in the U.K. since its September release on North South and 15,000 copies in GSA, Benelux, and Scandinavia, according to the label.

At the core of Loop Guru are Salman Gita (Sam Dodson) and Jalai Muud (Dave Muddyman), who assemble their tracks from a vast catalog of references and samples.

Among those who have appeared in the lineup are Atlas, Dubulah, Iranian singer Sussan Deihim, and cora player Ravi.

While "Amrita" abounds with sounds and imagery redolent of Goa or Bombay, Gita says that no one from the band has ever been to India. Even the sitars and percussion have come from a place closer to home. "I live one mile away from a big Asian community in Southall, near London, and I visit Indian tape shops."

Equally eclectic, but even further down the electronic road, is Banco De Gaia, the handle of Toby Marks and his samplers, who hail from Leamington Spa in the Midlands region of England. He has released two albums on Planet Dog Records, 1994's "Maya" and this year's "Last Train To Lhasa."

Marks uses three samplers and has 1.5 gigabytes of stored sounds, a total of several thousand minutes of samples. The samples come from extensive traveling, as well as manipulation of his own voice. "The percussion comes from all over the place. I like to mix and match with things that come from thousands of miles apart."

COPYRIGHT CONCERNS

With this music revolving around the use of samples, the question of copyright comes into play. In the early days, many samples were lifted straight from recordings. This can still be done if the original artist clears the copyright, but in some instances the artists either have to remove looped snatches or whole tracks.

Mainly for legal reasons, Marks now prefers to construct his own samples rather than take them from records, although this also has its creative drawbacks. "On the track 'China' from 'Last Train To Lhasa,' I had to get someone to rerecord the quote I wanted, but it's never quite the same," he says. "It was the intonation and rhythm which attracted me to it in the first place. I also create things using my own voice, although you wouldn't recognize them as such."

Transglobal Underground's Ahlan says the band also uses homemade or home-recorded samples. In one instance, the band launched an extensive search for Mauritanian singer Dimi Mint Abba to clear samples, only to find that she was in the U.K.

There has now developed a small but profitable market in sampler CDs, such as the "Vindaloops" collection of Bhangra rhythms from British company Time & Space.

In addition to legal issues involved in sampling, there are the wider concerns of whether such wholesale use of non-Western music sources constitutes theft or, at best, exploitation.

Marks says that Banco De Gaia's music is no more or less exploitative than anyone else's. "People need to see that it's just other traditions which I'm taking," he says. "I don't see that I'm stealing anything any more than anyone else is stealing something from the classical world. I always try and put the samples into a meaningful context."

Like others before him, Loop Guru's Gita argues that the important issue is how much of the original is taken and how it is manipulated, rather than how much of it forms the finished work. "If we get a two-second loop and put it backward and repeat it over and over again, that's not what the original person wanted to hear."

LIVE WORK IS CRUCIAL

Global beat relies heavily on dance-style production techniques, but such artists as Atlas, Transglobal Underground, Loop Guru, and Banco De Gaia have all come to prominence as much for their live work as for their recordings.

Two clubs, Whirl-y-Gig and Megadog, have helped to popularize music while promoting eclecticism.

Michael Dog's Club Dog started in London 10 years ago, and its mix of techno, space rock, dub, and world music catered to a discerning clientele. The club metamorphosed into Megadog and features live acts and has a home once a month at the Manchester Academy.

"We've helped along this fusion because we've rammed it down our audiences' throats," says Dog. "People who come to Megadog are open-minded. They don't come back if they want to just hear techno or house."

There are reasons why ethno-techno does not always get an airing in mainstream clubs, says Dog. "There's a DJ resistance to it. A lot of the beats don't fit in, and most DJs' idea of DJing is just to get a smooth mix and nothing more. You need to be brave, as there's that risk of clearing the floor, and few are prepared to take that risk."

Whirl-y-Gig is in its 15th year and Richard, who runs the club with Mary and a crew of 55, has been DJing for 13 of those years.

"When we started off, I was playing music which gave a European view on

world music rather than the tropical sounds which were popular. There was a bit of African music and reggae mixed in," says Richard. "Through the '80s, it was evolving into a kind of party sound with some kind of global awareness symbolic of one love and mutual understanding."

At the time, such nights were rejected by purists of the world music community. The explosion of acid house and dance culture in 1988-89 changed the feel of Whirl-y-Gig, says Richard.

"It was the first time that 'fast' music other than world music had been played in clubs," he says. "It brought a younger audience to us, and then the music started to appear as if it was coming more and more into the West more relevant to us. In turn, a lot of the musicians had been influenced by world music by then."

Whirl-y-Gig still holds weekly club nights in Shoreditch, in East London, but the true spectacle is when it presents the acts who regularly receive club play to a live audience under its festival tent. For the last two years, Whirl-y-Gig has appeared at WOMAD festivals.



NATACHA ATLAS

Live potential also influenced the decision by Abstract Sounds director Edward Christie to sign Loop Guru. "The one aspect which differentiates Loop Guru from some others who are doing similar things is that they are a superb band in live performance. They've been building a following via gigs and selling cassettes for the last 10 years. They seem to be attracting a solid festival-going crowd in the same way that the Levellers have."

WHO IS LISTENING?

There is also a definite club audience that is thriving on the mix of influences to be found at Whirl-y-Gig or the Big Chill, an ambient club in Islington, North London.

Says Pete Lawrence, who runs the Big Chill, "Eclecticism is the word. We have DJs who go from experimental techno to classical. There's a fusion and eclecticism that opens up doors for a lot of things to be acceptable for home listening... It really started at the turn of the decade with people like Loop Guru and later Whirl-y-Gig. It's taken this long for the mainstream to catch up."

But who exactly is listening now? Says Paul West of Space Band Management, who manages Banco De Gaia, "The audiences come from people who like world music and people who like dance music. There are also people who like rock music and want something to chill out to after a gig."

With only occasional championing from the likes of John Peel or such indie stations as XFM, few global beat acts have gained airplay. Recent interest from rock weeklies has helped Loop

(Continued on page 104)

ASIA PACIFIC MANUFACTURING



THE BILLBOARD SPOTLIGHT

ILLUSTRATIONS BY DINH LUC, HANOI, FROM "THE MUSIC OF VIETNAM", VOLUME 1-2, CELESTIAL HARMONIES, TUCSON, ARIZONA

The CD Evolution

Replicators in the region are barely keeping up with demand in what's being described as "a growth industry on speed."

BY MIKE LEVIN

No one knows the exact number of CD replicating plants in Asia. Even if you don't count the mushroom-like nature of the industry in China and the possibility that India has two production lines, the best estimate is somewhere between 30 to 40 factories and 50 to 70 lines. Revealing all your production lines would mean you have to pay taxes on them all, and this isn't how Asia works.

CD replication is a growth industry on speed. Every company surveyed for this report has big plans for expansion, and most firms are less than five years old. With few exceptions, Asian music formats are rapidly switching from cassettes to CDs—at a 20% annual rate—and CD-ROM orders are growing even faster.

"The big question today is how much capacity you can add and maintain your quality," says Andy Au, production manager for Hong Kong's Sonopress, an affiliate of the German manufacturing giant of the same name, an undisputed regional leader.

Sonopress forecasts are based on a combination of domestic demand—mostly from the major labels—and CD-ROM orders from Japan, where high manufacturing costs are forcing customers offshore.

At its Tai Po plant, four lines never stop, putting out nearly 21 million units a year; two more lines will be added within six months, raising production to 31 million units. Sonopress' Andy Au and company managing-director Henry Chow say the company could easily use eight lines, if they had the floor space.

AUDIO GROWING, ROM EXPLODING

Hong Kong's music market has a CD-penetration rate of 70%, but "we are still in a high-growth stage with demand coming from all

directions," says Au. "CD audio is growing, although CD-ROM is exploding."

Orders come from Taiwan, Australia and China as well as Japan and Hong Kong. Increased exports to China are also forcing company officials to consider siting a new facility near Beijing or Shanghai. (Virtually all of China's CD plants are in the southern part of the country.)

Audio CDs make up 90% of Sonopress' output, but CD-ROM business is doubling each year and should account for 50% of the company's business within three years. "Laserdiscs have been a strong seller, but I think video CDs will take away a lot of that because of the costs involved," adds Au. "When super-density DVD comes in, we'll be into that very quickly."

60% MUSIC-CD PENETRATION

In other countries, growth is based primarily on local demand for audio. Music-CD penetration should reach 60% this year in Taiwan, and local factories are barely keeping up with demand.

Prodisc Technology now has a capacity of 21.6 million units annually at its factory, although it is running at 85% capacity. Three-quarters of its output is audio CD product with the remaining portion devoted to CD-ROM and CD-Video. Manager M.F. Lin says Prodisc has "adapted quite well to emerging formats" and will convert its lines to keep up with demand.

In Singapore, Eastgate Technology has already converted 90% of its production to CD-ROM and video because audio demand from the music industry will never rise above 5 million units. Its customer list is laden with international computer companies such as Apple, Lotus, Microsoft and DEC. Managing director H.K. Goh says current production of 11 million units annually is being increased by a third to meet new demand.

Prodisc has also created a separate subsidiary to handle orders from



Prodisc's M.F. Lin

SID Code Breaks The Pirates

Digitized "footprints" allow authorities to trace masters and pressing plants in a \$1-billion bootleg market.

BY MIKE LEVIN

As the politics of piracy feeds the media with sexy headlines, the logistics of controlling the problem gets shuffled deeper down the page. In Asia, few people on either side of the conflict can explain how piracy is being solved on a mechanical level.

In 1992, worldwide audio piracy stole about \$2 billion from record companies; a conservative estimate would show about half of that coming from Asia. When the voluntary Source Identification (SID) Code process for CDs was introduced that year, it gave manufacturers a tool to demonstrate the desire to control piracy, as well as proof of their legitimacy.

The code's four-digit "fingerprint" allows authorities to trace the master and the pressing plant. Although not all plants in Asia use the system, the IFPI estimates that CD piracy in the region—excluding China and India—has been cut by up to 70% in three years.

ACCEPTING COPYRIGHT REALITIES

SID's biggest test is under way in China, the world's newest frontier for CD pirates. (CD piracy in India is not yet a concern). Pressured by the U.S. Trade Representative (USTR), Chinese authorities have had to accept international copyright realities in a hurry. Among a mind-boggling (for the Chinese) array of new laws, the SID Code was introduced in August 1994. The results have been interesting.

Unlike the rest of Asia, SID Codes are mandatory for all CDs produced in China's 26 legitimate factories. J.C. Giou, the IFPI's regional director, says the process is tailor-made for the mainland. "It allows them to show that they are committed to solving piracy, but it also makes enforcement easier because most manufacturers still don't understand what copyright means."

The result has been a significant drop in exported counterfeits—from an estimated 75 million to about 30 million—as pirates are

Continued on page 54

ASIA PACIFIC II

CD EVOLUTION

Continued from page 53

Japan and will be able to convert to high-density CD products as soon as the technology is available.

35 MILLION UNITS IN SOUTH KOREA

In South Korea, CD penetration should soon pass the 50% mark—reaching 35 million units—and market leaders SKC and Woong Jin Media Corp are positioning 75% of their production for that segment. Much of the CD-ROM business is being snapped up by subsidiaries of the country's electronics multinationals, such as Samsung and Daewoo.

Throughout Southeast Asia, CD business is growing, but not nearly as quickly as the Chinese and Korean markets, because of a preference for cassettes. Many domestic labels, like Thailand's Grammy and RS Promotions, have diversified into CD replication for the limited amounts needed for their own releases.

Another Thailand company, Onpa, has a capacity of 6.5 million units per year, but with the market holding steady at 95% cassettes—and the tendency of international labels to import rather than manufacture locally—managing director Viroj Prichavongwaikul says a move into higher-tech applications is inevitable. The company's first products will be educational, not music, with CD-Video production expected within the next 12 months.

MALAYSIA'S QUALITY REP

Since 1989, Malaysia has developed into a favored electronics-manufacturing center for international customers seeking high-quality products. With a music market limited to 1.6 million CDs, local plants are expanding into CD-ROM products.

Summit plans to raise capacity from 7 million units each year to 12 million are based on CD-ROM and video demand, says MD Peter Gan. Prindex also has an eye on CD-Video for its 10.5-million-unit-a-year factory.

Indonesia and the Philippines have far fewer CD lines, and executives say their strategies are to solidify local audio demand before moving into CD-ROM.

China remains the big question mark. With 26 CD plants and as many as 78 lines, CD audio business—virtually 100% for export—has dropped dramatically following stringent anti-piracy legislation earlier this year.

But the entrepreneurial factory-owners have moved effortlessly into CD-ROM and CD-Video products, most of which continue to be illegal counterfeits (see SID Code story).

Piracy has also kept CD replication to a minimum in India, and sources say it will be many years before local companies can produce more-sophisticated applications. ■

SID CODE

Continued from page 53

forced to be more selective. Yet the problem is a long way from being solved, because the attitude remains: "If I have the code on one of my [production] lines, then I am following the law. My other lines don't have to use it," says Giouw.

Most of China's illegal CDs are now finding their way to Eastern Europe and Vietnam, where governments do not monitor piracy. Shipments to legitimate markets may have dropped drastically, but in China when one door closes, another always opens up.

VIDEO PIRACY RISING

As Chinese and USTR officials signed February's pact to limit the spread of counterfeit software, manufacturers were busy retooling their non-SID-Code marked lines for a new money-spinner. By April, audio piracy was on the wane, but video products were just starting to appear.

In Shenzhen, just over the border from Hong Kong, it is possible to buy any of 1,500 CD-V and karaoke products. "Pocohantas" and "Forrest Gump" are available for \$5.50 each, while locally made CD-V players go for as little as \$400. Pirated CD-ROM products are so widespread that sources feel that only 1% of the market is legitimate.

"The SID Code is not about controlling audio piracy. It is about controlling plants that produce illegal CD products," says Giouw. "The IFPI is now only concerned with audio, and the video industries [have little or no anti-piracy representation]. Without enforcing the SID Code, video will suffer the same as audio." ■



Rise Of The Independent Distributor

In a world run by majors, indies represent a growing league of their own. "Anyone who can supply what the retailers want in a timely fashion is at a distinct advantage in Asia today," says one label manager.

BY MIKE LEVIN

Ed Rapacki had some tough days at May's MIDEM Asia in Hong Kong. By the close of the conference, the export manager of the U.S. distributor Feedback had fielded product queries from nearly 100 regional companies.

"Since when is this place interested in indies?" Rapacki asked.

Asian consumers are not yet flooding retail outlets looking for alternative or new-age music, but as the international labels focus more and more on their own products, "they have fewer and fewer resources for non-mainstream material," says Peter Bond, international managing director for the Taiwanese-UK indie joint venture Himalaya-Timbuktu. "This means great opportunities for independent distribution."

Demand for international repertoire is growing—driven by increasing retail space and media deregulation—yet the supply is having trouble keeping pace. Quite simply, Asian record executives have never fully believed that independent music could sell.

During the past 12 to 18 months, these men and women have found out how wrong they were. Taiwan, for example, has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

UNSERVED BY MULTINATIONALS

As recently as 1988, distribution in Asia flowed through only two channels: domestic music through local record companies, and domestic and foreign repertoire through the majors' subsidiaries and licensees. Today, networks are expanding—faster than many would have you believe—as local labels discover new business in filling the demand unserved by the six multinational labels.

Although the majors still control most foreign-music distribution, more and more domestic companies—with the exception of those in South Korea—are hooking up with international repertoire owners for some very basic reasons.

First is the chance to break away from the majors' sophisticated yet rigid organization, which can be prohibitively expensive and will only work if the label is committed to the repertoire. It also gives foreigners more independence and a chance to feel their way into the marketplace.

But the greatest benefit is one that newcomers are only now starting to understand: that distribution in Asia is very different from the warehousing and sales functions in the West. A local partner takes on many of the A&R, marketing and promotional activities that foreigners can't do by themselves.

"We can advise on marketing channels and the right media for promotion, things that play a big role in selling music," says Simon Nassar, Valentine Music's marketing manager. "In a sense, it's a two-way education process, but the benefits for independent repertoire owners are becoming very obvious."

LOCALS CREATING COMPETITION

Local companies that are able to offer the same scope of services as the multinationals are creating competition. An informal survey shows that Asian labels have gained 64 Western-repertoire licenses during the past 18 months. Partners such as America's Rykodisc have taken the indie route in great part because they feel they are better served by non-major labels.

Taiwan's Rock Records, Singapore's Valentine Music and Japan's Pony Canyon have subsidiaries in the region's most important markets, while Hong Kong's Capital Artists has strong media and marketing connections, through broadcast parent TVB, in all countries with large Chinese populations.

Valentine Music has almost 150 licenses, including the U.S.'s Ichiban and Wall Of Records. Rock now represents 12 U.S. and U.K. labels, including Rykodisc and 4AD, and has just completed an agreement to distribute Japan's Avex Trax in Taiwan.

"The majors tend to play safe, and smaller labels are splitting off to meet the new demand. Some of them are getting quite big," says Dennis Yang, international product manager for Magic Stone, a Rock Records subsidiary.

COMPS PROMOTE DANCE

For Valentine Music Promotion and Form Private, also from Singapore, the move into independent distribution has been a mix of licensing repertoire as well as artists. During the past two years, the labels' dance compilations have had immense success and are widely recognized as the best promotional tool for dance music in Asia. BMG, Warner and PolyGram now have plans for dance albums.

"Western labels are waking up to the increased visibility that indie distribution can get them, especially as Asia's media deregulates and deep-catalog retailers demand a wider variety of music," says Bill Stephens, manager, international department of Himalaya.

"It's harder work for indies because they don't have the resources of the majors, but that allows for more creativity and efficiency in a hands-on manner," says Stephens. "If Asia is the big market that everyone is forecasting, I think indies are the most positive outlet for international repertoire to get in."

BUDGETS AND ARTISTS

Other segments previously ignored by major labels are budget lines and second-tier Western artists. Retailers Tower, HMV and KPS all say they have the space to stock these products but cannot get them from international suppliers.

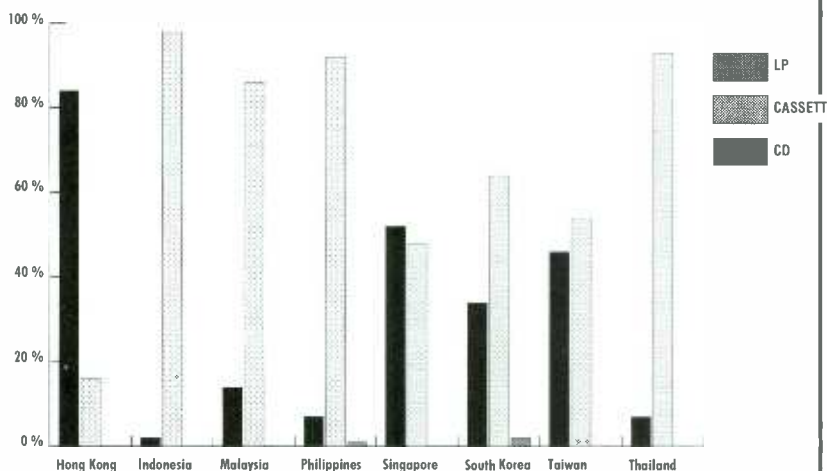
"Some of these artists should seriously think about using indie distribution in Asia, even if they are signed to a major in the West," says one local label manager. "Anyone who can supply what the retailers want in a timely fashion is at a distinct advantage in Asia today." ■



Valentine's Simon Nassar

Taiwan has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

ASIA PACIFIC MARKET-SHARE BY FORMAT



Source: IFPI



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ASIA PACIFIC II

Diary Of A Disc

How It's Done, From Start To Sale, In The Land Of Subcontracts, Scarce Studio Space And No Returns

BY MIKE LEVIN

Four albums a year by most artists makes Hong Kong's production process a model of coordination. When EMI released "Like A Dream Awakening," the 10th album by its premier local singer, Cass Phang, in January 1995, it relied on a system that integrates resources well outside company walls.

The subcontracting process begins before Phang enters the studio. EMI has no in-house producers (of all the majors, only PolyGram has), and Hong Kong managing director Herman Ho must decide among half a dozen freelancers—who often write as well—for the new album. The production team is chosen to match the record's desired "feel" with the Cantonese language's myriad tones and reliance on rhyme.

The next choice comes with the studio. EMI owns no facilities (again, only PolyGram works with its own equipment) and will select from 30 or so studios clustered within the colony's Tsim Sha Tsui, Jordan and Mongkok areas. For "Awakening," Ho uses Q-Sound, a full 24-track digital facility. Less than half of Hong Kong's studios use

digital equipment, a remnant of a cassette market that only recently has dropped to a 30% share.

SEARCHING FOR STUDIOS

Once the primary recording is done, Ho moves to another studio to complete the dubbing. With the local music industry's huge output, scheduling problems inevitably occur, and there is no guarantee that one studio will be available for the entire process.

The album is mastered on DAT. Pressing is done at Sonopress's New Territories plant, which manufactures about 75% of Hong Kong's records. The album's first run of 80,000 to 100,000 CDs takes 10 days. But there is no rush, because the artwork will likely not be completed for another two weeks.

PAPER, JEWELS AND BLOOD

Cantonese albums are often presented as little gifts for consumers, bound up in paper or metal packaging or stuffed with handkerchiefs

and notebooks. With one artist often indistinguishable from the next, marketing takes on a sophisticated edge. Phang's album is relatively simple—a paper sleeve and a cardboard jewel box—and only needs three days to be assembled by hand at EMI's warehouse at Yau Tong in deepest Kowloon. All domestic and international records pass through this facility.

From here the process takes a uniquely Hong Kong twist. As Ho's sales team spreads into the city of 6 million, "Awakening" is delivered to nine different wholesalers, who in turn will supply 1,000 records stores. Of these, 900 are under 300-square-feet.

Hong Kong's neighborhood mentality is as ingrained as its search for a discount.

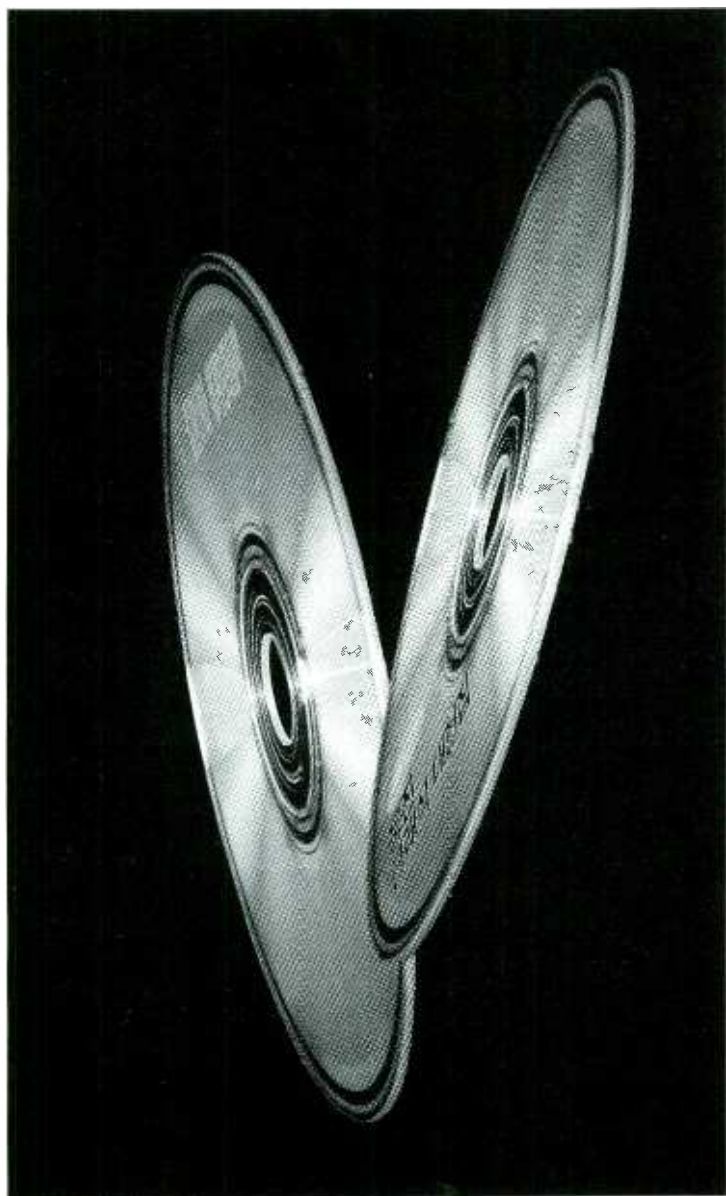
Each wholesaler has a distinct area that is his fief, based on everything from business relationships to blood ties. In places like Jordan and Mongkok, the majority of stores are holes in the wall that rely on the wholesaler relationship to get price breaks. These outlets must be able to sell records at a 10% to 15% discount in order to compete with the HMV, KPS and Tower megastores.

There are no returns in Hong Kong, not from the retailer, and not from the wholesaler. You understand your consumer demand, or you suffer, as several wholesaler bankruptcies in 1995, resulting from a two-year dump in Cantopop, have proven with painful clarity.

The net result of the efforts by EMI and its outside contractors becomes clear shortly after the January release, when "Like A Dream Awakening" enters the album chart in Hong Kong at No. 1. ■



EMI singer Cass Phang



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ASIA PACIFIC II

The Tape Trip: Drop In Demand Has Manufacturers Looking To New And Non-Music Markets

BY MIKE LEVIN

Statistics favor tape manufacturers in the Asia Pacific markets. Including China and India, almost 90% of consumers listen to their music on cassettes. As Michael Ho, managing director of Malaysia's Micro Music, puts it, "CD can't compete with 30 years of cassette culture just yet."

But numbers in the region have a way of changing radically. If you factor out China and India, Asia Pacific music sales become 75% cassettes. By the end of this year, the figure will be down to 65%, says the IFPI.

The shift away from tape is being driven not only by the demand for the audio-CD but also by forces that are shaping the region's economic development. For example, Thailand, Malaysia and South Korea have reduced import duties on digital manufacturing equipment as CD-ROM applications grow.

FEELING THE TAPE PINCH

Hong Kong and Singapore tape-makers are now able to compete internationally by investing in state-of-the-art Gauss duplicating and Studer quality-control equipment. But executives are losing their enthusiasm for the format.

"I don't see any tape product being a growth sector for us," says Henry Cow, managing director of Hong Kong's Sonopress. "It is only about 5% of our business, and less and less of that is in music."

Some companies are starting to feel the pinch. "We've seen a steady drop in sales of about 5% yearly since 1991. The move to CD [audio and ROM] has definitely affected our business," says Jeff Hu, marketing manager for Taiwan's MDS Group, 3M's licensee. "We concentrate only on local tape products because we know we can't do everything."

COSTS LESS THAN CDS

Tape's future may be limited, but there is still room for growth, say many industry executives. One of the format's greatest benefits is that the cost of material is not growing as fast as that for higher-technology CDs. And the demand for audio- and videocassettes is far from saturated in most countries.

Malaysia's Tatik is happy to stick with its core tape business, which reached a production level of 9 million units in 1994, much of it for

Warner and BMG.

"To go into CD manufacturing, there would be start-up costs of nearly 10 million ringgit (\$4 million)," says general manager Sunny Yap. "There is no volume in terms of demand for CD and CD-ROM." But when that happens, Yap predicts, "there will be a price war."

At Taiwan's MDS Group, an expected drop in tape demand by the music business will be absorbed by diversification into children's, educational and religious products, such as audiobooks. The company's output is 25 million audio tapes and 10 million videotapes annually, and new products coming on-line include studio DAT tape.

NO SLOWDOWN IN THAILAND

In Thailand, Indonesia and the Philippines, audiocassettes will continue to be the most popular music format for many years. There are also high taxes on tape imports, aimed at protecting local industries.

Thailand's leading label, Grammy, manufactures 24 million cassettes a year for its own releases through subsidiary MGA. Says production manager Sanitpant Echachai, "With larger quantities of MCs [music cassettes] needed as the market expands, the company will soon be updating its lines."

Independent Thai competitor Onpa manufactures 26 million audio cassettes a year—as well as tape and cassette components—to meet demand of a market share for cassettes that is holding steady at 90%. Its customers include EMI, BMG and PolyGram's affiliates, as well as some domestic labels.

THE MOVE TO DIGITAL

For many tape-makers, new business will benefit from a shift to digital tape in the recording process. In Hong Kong, Taiwan and Singapore, at least half the studios use digital mastering. But elsewhere, analog systems are more prevalent, and new strategies include a move to digital products such as DAT. Onpa expects to incorporate RAM-based mastering by the end of the year to speed up production and improve quality.

Some firms are playing both sides of the fence. Malaysia's Polintha has increased its cassette capacity to 72,000 units daily but is also expanding into CD manufacturing with a factory line that opened in August. Executive director Mr. Lao says his move into CD-ROM and audio will attract the international labels and non-music customers relocating to Malaysia for capital-cost benefits.

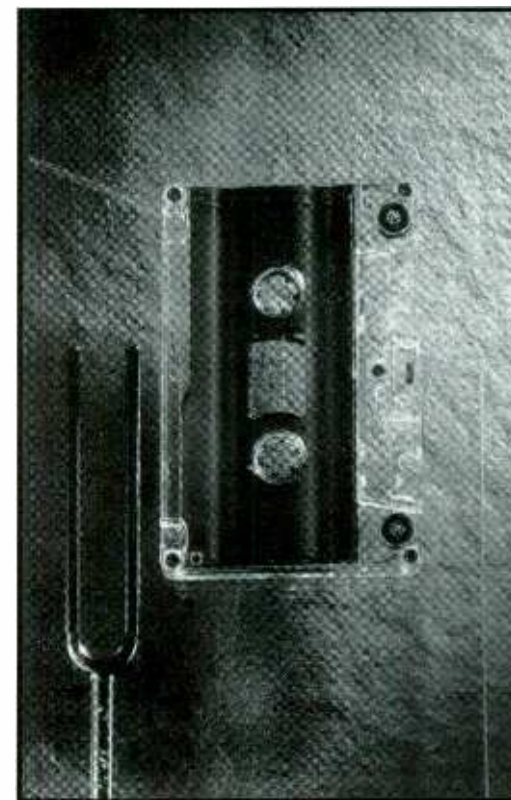
PASSAGE TO INDIA

Karaoke on VHS has been a staple of many tape companies, but a switch to laser and CD-Video is making many executives rethink strategies. Singapore's Summit Audio has seen its tape products shrink from 80% to 30% of annual output, due to a switch to CD audio and CD-ROM. The move has allowed Summit to attract orders from as far away as India, says GM Hoto Lee.

Most tape manufacturers admit they would like to get a slice of the cassette markets in China and India, which reached 425 million units last year and should easily pass the half-billion mark in 1995.

But all Chinese products are made by government-controlled companies, which are not known for welcoming foreign competition. India's tape-duplication business is mostly label-affiliated and could be a huge growth sector for Asian companies able to meet low local prices. ■

Regional stories reported by Philip Cheah in Singapore, Carbett Wall in Taiwan, Gary Van Zuylen in Thailand and Alexandra Nuevich in Malaysia.



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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 10/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	5	LOVE PHANTOM B'Z BMG ROOMS
2	2	HELLO, AGAIN MY LITTLE LOVER TOY'S FACTORY
3	3	JOY TO THE LOVE GLOBE AVEX TRAX
4	1	MESSAGE MASAHARU FUKUYAMA BMG VICTOR
5	NEW	YASUMINO GOGO CHRISTO MORITAKA ONE UP MUSIC
6	6	LOVE LOVE LOVE DREAMS COME TRUE EPIC
7	7	FEEL LIKE DANCE GLOBE AVEX TRAX
8	4	TOMOYO TSUYOSHI NAGABUCHI TOSHIBA-EMI
9	NEW	I BELIEVE TOMOMI KAHARA PIONEER IDC
10	NEW	BEAMS KUROYUME TOSHIBA-EMI
ALBUMS		
1	1	MARIAH CAREY DAYDREAM COLUMBIA
2	5	FIELD OF VIEW FIELD OF VIEW 1 ZAIN
3	2	SPIZ HACHIMITSU POLYDOR
4	3	SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR
5	NEW	CHARA BABY BABY BABY XXX EPIC/SONY
6	NEW	NAMIE AMURO DANCE TRACKS VOL. 1 TOSHIBA-EMI
7	6	JANET JACKSON DESIGN OF A DECADE 1986/1996 POLYDOR
8	4	HITOMI GO TO THE TOP AVEX TRAX
9	NEW	OZZY OSBOURNE OZZMOSIS SONY
10	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY EPIC

NETHERLANDS (Stichting Mega Top 50) 10/21/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	HET IS EEN NACHT GUUS MEEUWIS & VAGANT ARCADE
2	1	HET BUSJE KAMT ZO HOLLENBOER BUNNY
3	NEW	KNOCKIN' DOUBLE VISION PINK
4	6	BOOMBASTIC SHAGGY VIRGIN
5	4	COME TAKE MY HAND 2 BROS. ON THE 4TH FLOOR CNR
6	7	TU M'AIMES ENCORE CELINE DION SONY
7	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	NEW	FAIRGROUND SIMPLY RED WARNER
9	NEW	WHY GOD WHY ARNO KOLENDRANDER SONY
10	NEW	OMDAT IK ZO VAN JE HOU GORDON CNR MUSIC
ALBUMS		
1	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	9	MARIAH CAREY DAYDREAM SONY
3	2	CLOUSEAU OKAR EMI
4	1	CELINE DION D'EUX SONY
5	3	PRINCE THE GOLD EXPERIENCE WARNER
6	4	RENE FROGER LIVE IN CONCERT DINO
7	NEW	RUTH JACOTT GEHELMEN DINO
8	NEW	BZN ROUND THE FIRE MERCURY
9	NEW	YOTO TAMBUR SONY
10	NEW	ANDRE HAZES ONDER DE MENSEN EMI

Canadian chart information was unavailable for this issue.

COMING IN DECEMBER

IBG '96

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AUSTRALIA (Australian Record Industry Assn.) 10/22/95		
THIS WEEK	LAST WEEK	SINGLES
1	16	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
2	1	STAYIN' ALIVE N-TRANCE FESTIVAL
3	2	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE LIBERTY/FESTIVAL
4	3	FANTASY MARIAH CAREY COLUMBIA
5	4	KISS FROM A ROSE SEAL WARNER
6	5	YOU OUGHTA KNOW A. MORISSETTE WARNER
7	7	WATERFALLS TLC BMG
8	11	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
9	8	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
10	6	ALICE, WHO THE F**K... STEPPERS FESTIVAL
11	10	RUNAWAY JANET JACKSON A&M
12	9	SCATMAN—REMIXES SCATMAN JOHN BMG
13	12	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER
14	13	UNDER THE WATER M. BAINBRIDGE GOTH/BMG
15	15	RIGHT TYPE OF MOOD HERBIE BMG
16	18	WASN'T IT GOOD TINA ARENA COLUMBIA
17	20	SOMETHING FOR THE PAIN BON JOVI MERCURY
18	NEW	COME & GET YOUR LOVE REAL MCCOY BMG
19	NEW	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
20	NEW	PARTY (REMIXES) CHRISTINE ANU MUSHROOM/FESTIVAL
ALBUMS		
1	4	SOUNDTRACK DANGEROUS MINDS MCA
2	1	MARIAH CAREY DAYDREAM COLUMBIA
3	2	JANET JACKSON DESIGN OF A DECADE 1986-1996 A&M
4	3	TINA ARENA DON'T ASK COLUMBIA
5	NEW	GREEN DAY INSOMNIAC WARNER
6	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY CREATION/SONY
7	7	LIVE THROWING COPPER RADIOACTIVE
8	6	RED HOT CHILI PEPPERS ONE HOT... WARNER
9	5	AC/DC BALLBREAKER EMI
10	9	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
11	NEW	SIMPLY RED LIFE WARNER
12	8	CELINE DION THE COLOUR OF MY LOVE EPIC
13	12	BLUR THE GREAT ESCAPE EMI
14	11	CHRIS ISAAK FOREVER BLUE WARNER
15	10	SILVERCHAIR FROGSTOMP MURMUR
16	14	SEAL SEAL/SEAL (1ST AND 2ND ALBUMS) WARNER
17	13	MERRIL BAINBRIDGE THE GARDEN GOTH/BMG
18	18	HOOTIE & THE BLOWFISH CRACKED REAR... WARNER
19	NEW	SEAL SEAL WARNER
20	16	SPIDERBAIT THE UNFINISHED SPANISH GALLEON OF FINLEY LAKE POLYDOR

THIS WEEK	LAST WEEK	SINGLES
1	2	HET IS EEN NACHT GUUS MEEUWIS & VAGANT ARCADE
2	1	HET BUSJE KAMT ZO HOLLENBOER BUNNY
3	NEW	KNOCKIN' DOUBLE VISION PINK
4	6	BOOMBASTIC SHAGGY VIRGIN
5	4	COME TAKE MY HAND 2 BROS. ON THE 4TH FLOOR CNR
6	7	TU M'AIMES ENCORE CELINE DION SONY
7	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	NEW	FAIRGROUND SIMPLY RED WARNER
9	NEW	WHY GOD WHY ARNO KOLENDRANDER SONY
10	NEW	OMDAT IK ZO VAN JE HOU GORDON CNR MUSIC
ALBUMS		
1	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	9	MARIAH CAREY DAYDREAM SONY
3	2	CLOUSEAU OKAR EMI
4	1	CELINE DION D'EUX SONY
5	3	PRINCE THE GOLD EXPERIENCE WARNER
6	4	RENE FROGER LIVE IN CONCERT DINO
7	NEW	RUTH JACOTT GEHELMEN DINO
8	NEW	BZN ROUND THE FIRE MERCURY
9	NEW	YOTO TAMBUR SONY
10	NEW	ANDRE HAZES ONDER DE MENSEN EMI

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	FAIRGROUND SIMPLY RED EASTWEST
2	7	WHEN LOVE & HATE COLLIDE DEF LEPPARD BLUDGEON RIFFOLA/MERCURY
3	4	WHO THE F**K IS ALICE? SMOKIE WAG
4	3	BOOMBASTIC SHAGGY VIRGIN
5	NEW	POWER OF A WOMAN ETERNAL 1ST AVENUE/EMI
6	2	MIS-SHAPES/SORTED FOR E'S & WIZZ PULP ISLAND
7	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	NEW	HIGHER STATE OF CONSCIOUSNESS JOSH WINK MANIFESTO
9	6	FANTASY MARIAH CAREY COLUMBIA
10	8	LIGHT OF MY LIFE LOUISE 1ST AVENUE/EMI
11	NEW	RENEGADE MASTER WILDCHILD HI-LIFE/POLYDOR
12	10	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
13	9	STAYIN' ALIVE N-TRANCE FEAT. RICARDO DA FORCE A&M
14	NEW	ANGEL INTERCEPTOR ASH INFECTIOUS
15	14	CAMDEN TOWN SUGGS WEA
16	NEW	DO WHAT'S GOOD FOR ME 2 UNLIMITED PWL
17	NEW	I CARE SOUL II SOUL VIRGIN
18	12	SOMEWHERE SOMEHOW WET WET WET PRECIOUS ORGANISATION
19	NEW	MISUNDERSTOOD MAN CLIFF RICHARD EMI
20	NEW	LUCKY YOU LIGHTNING SEEDS EPIC
21	11	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
22	13	SOMETHING FOR THE PAIN BON JOVI MERCURY
23	NEW	THE MOVE YOUR ASS EP SCOOTER CLUB TOOLS/EDL U.K.
24	15	U KRAZY KATZ PJ & DUNCAN TELSTAR
25	NEW	IT'S ON YOU (SCAN ME) EUROGROOVE AVEX
26	21	THE SUNSHINE AFTER THE RAIN BERRI FFRREEDOM/LONDON
27	18	SHORT SHORT MAN 20 FINGERS FEATURING GILLETTE MULTIPLY
28	NEW	TRANSAMAZONIA SHAMEN ONE LITTLE INDIAN
29	NEW	MY FRIENDS RED HOT CHILI PEPPERS WARNER
30	23	WATERFALLS TLC LAFACE/ARISTA
31	NEW	BREAK THE CHAIN MOTIV 8 ETERNAL/WEA
32	33	LOVE RENDEZVOUS M PEOPLE DECONSTRUCTION
33	NEW	FLAVOUR OF THE OLD SCHOOL BEVERLEY KNIGHT DOME
34	27	CAN I TOUCH YOU...THERE? MICHAEL BOLTON COLUMBIA
35	22	RUNAWAY JANET JACKSON A&M
36	30	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
37	NEW	LET'S ALL GO TOGETHER MARION LONDON
38	32	HIDEAWAY DE'LACY SLIP/SLIDE/DECONSTRUCTION
39	24	LA LA LA HEY HEY OUTHERE BROTHERS STIP/ETERNAL
40	26	WHAT DO I DO NOW? SLEEPER INDOLENT

GERMANY (compiled by Media Control) 10/17/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	SIE IST WEG FANTASTISCHEN VIER SONY
2	2	BOOMBASTIC SHAGGY VIRGIN
3	8	STAYIN' ALIVE N-TRANCE INTERCORD
4	15	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
5	7	FAIRGROUND SIMPLY RED EASTWEST
6	5	EVER AND EVER JUST FRIENDS EDEL
7	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	3	I WANNA BE A HIPPIY TECHNOHEAD INTERCORD/ROADRUNNER
9	10	FREEDOM D.J. BOBO EAM
10	12	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST
11	6	EIN SONG NAMENS SCHUNDER ARZTE METRONOME
12	9	WATERFALLS TLC ARIOLA
13	11	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
14	13	STARS CHARLY LOWNOISE & MENTAL THEO URBAN MOTOR
15	17	CELEBRATION FUN FACTORY EDEL
16	16	KISS FROM A ROSE SEAL WEA
17	14	BOOM BOOM BOOM OUTHERE BROTHERS ZYX
18	19	BABY COME BACK WORLDS APART EMI
19	NEW	I CAN'T GET NO MARK' OH URBAN MOTOR
20	NEW	I GOT 5 ON IT LUNIZ VIRGIN
ALBUMS		
1	NEW	SIMPLY RED LIFE EASTWEST
2	1	PUR ABENTUEERLAND INTERCORD
3	3	FANTASTISCHEN VIER LAUSCHGIFT SONY
4	2	ARZTE PLANET PUNK METRONOME
5	4	AC/DC BALLBREAKER EASTWEST
6	6	BOHSE ONKELZ HIER SIND DIE ONKELZ VIRGIN
7	5	MARIAH CAREY DAYDREAM SONY
8	14	MARLA GLEN LOVE & RESPECT ARIOLA
9	8	MICHAEL BOLTON GREATEST HITS 1985-1995 SONY
10	10	KELLY FAMILY OVER THE HUMP KEL LIFE/EDEL
11	7	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
12	9	INDIANS SACRED SPIRIT VIRGIN
13	NEW	GREEN DAY INSOMNIAC WEA
14	11	TLC CRAZYSEXYCOOL ARIOLA
15	12	JANET JACKSON DESIGN OF A DECADE 1986/1996 POLYGRAM
16	15	FLIPPERS SOMMERSPROSSEN ARIOLA
17	17	DIE SCHLUMPFE TEKKNO IST COOL-VOL. 1 EMI
18	18	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
19	16	LENNY KRAVITZ CIRCUS VIRGIN
20	NEW	MARLA GLEN THIS IS MARLA GLEN ARIOLA

THIS WEEK	LAST WEEK	SINGLES
1	2	HET IS EEN NACHT GUUS MEEUWIS & VAGANT ARCADE
2	1	HET BUSJE KAMT ZO HOLLENBOER BUNNY
3	NEW	KNOCKIN' DOUBLE VISION PINK
4	6	BOOMBASTIC SHAGGY VIRGIN
5	4	COME TAKE MY HAND 2 BROS. ON THE 4TH FLOOR CNR
6	7	TU M'AIMES ENCORE CELINE DION SONY
7	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	NEW	FAIRGROUND SIMPLY RED WARNER
9	NEW	WHY GOD WHY ARNO KOLENDRANDER SONY
10	NEW	OMDAT IK ZO VAN JE HOU GORDON CNR MUSIC
ALBUMS		
1	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	9	MARIAH CAREY DAYDREAM SONY
3	2	CLOUSEAU OKAR EMI
4	1	CELINE DION D'EUX SONY
5	3	PRINCE THE GOLD EXPERIENCE WARNER
6	4	RENE FROGER LIVE IN CONCERT DINO
7	NEW	RUTH JACOTT GEHELMEN DINO
8	NEW	BZN ROUND THE FIRE MERCURY
9	NEW	YOTO TAMBUR SONY
10	NEW	ANDRE HAZES ONDER DE MENSEN EMI

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SIMPLY RED LIFE EASTWEST
2	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
3	2	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
4	3	MARIAH CAREY DAYDREAM COLUMBIA
5	6	PAUL WELLER STANLEY ROAD GO! DISCS
6	4	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
7	5	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
8	NEW	GREEN DAY INSOMNIAC REPRIS
9	9	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
10	7	K.D. LANG ALL YOU CAN EAT WARNER
11	NEW	MENSWEAR NUISANCE LAUREL
12	27	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
13	15	INSPIRATIONS PAN PIPE DREAMS PURE MUSIC
14	13	TLC CRAZYSEXYCOOL LAFACE/ARISTA
15	10	CELINE DION D'EUX EPIC
16	17	OASIS DEFINITELY MAYBE CREATION
17	16	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
18	8	IRON MAIDEN THE X FACTOR EMI
19	34	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRIS
20	18	BON JOVI THESE DAYS MERCURY
21	25	CRANBERRIES NO NEED TO ARGUE ISLAND
22	20	PORTISHEAD DUMMY GO! BEAT
23	11	PRINCE THE GOLD EXPERIENCE NPG/WARNER
24	24	CELINE DION THE COLOUR OF MY LOVE EPIC
25	14	AC/DC BALLBREAKER EASTWEST
26	12	GARBAGE GARBAGE MUSHROOM
27	23	SEAL SEAL ZTT/WEA
28	22	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
29	NEW	LSQ/HORNER BRAVEHEART—SOUNDTRACK DECCA
30	33	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE GRAMMOPHON
31	30	ANNIE LENNOX MEDUSA RCA
32	28	ECHOBELLY ON FAUVE/RHYTHM KING
33	NEW	DUBSTAR DISGRACEFUL FOOD/PARLOPHONE
34	36	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH RADIOACTIVE
35	31	BOYZONE SAID AND DONE POLYDOR
36	19	DAVID BOWIE OUTSIDE RCA
37	40	SUPERGRASS I SHOULD COCO PARLOPHONE
38	35	BLUR PARKLIFE FOOD/PARLOPHONE
39	NEW	M PEOPLE BIZARRE FRUIT DECONSTRUCTION
40	26	LEVELLERS ZEITGEIST CHINA

FRANCE (SNEP/IFOP/Tite-Live) 10/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	15	JE SAIS PAS CELINE DION COLUMBIA
2	1	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	2	SCATMAN'S WORLD SCATMAN JOHN BMG
4	5	STAYIN' ALIVE N-TRANCE DANCE POOL
5	11	SHIMMY SHAKE 740 BOYZ HAPPY MUSIC
6	14	FANTASY MARIAH CAREY COLUMBIA
7	3	TU M'AIMES ENCORE CELINE DION COLUMBIA
8	6	XXL MYLENE FARMER POLYDOR
9	4	'74-'75 CONNELLS EMI
10	16	SURRENDER YOUR LOVE NIGHTCRAWLERS BMG
11	8	SHY GUY DIANA KING COLUMBIA
12	7	YEHA NOHA INDIAN SACRED SPIRIT VIRGIN
13	9	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
14	13	GENERATION OF LOVE MASTERBOY BARCLAY
15	NEW	BOOM BOOM BOOM OUTHERE BROTHERS HAPPY MUSIC
16	18	TOUT BAIGNE MENELIK & LA TRIBU SMALL
17	NEW	KISS FROM A ROSE SEAL ZTT/WEA
18	NEW	LUCKY LOVE ACE OF BASE BARCLAY
19	10	HAVE YOU EVER REALLY... B. ADAMS POLYDOR
20	17	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	4	MARIAH CAREY DAYDREAM COLUMBIA
3	2	AC/DC BALLBREAKER EASTWEST
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	TEARS FOR FEARS RAOUL AND THE KINGS OF SPAIN EPIC
6	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	9	JACQUES DUTRONC BEVRES RENCONTRES COLUMBIA
8	5	MARC LAVOINE MARC LAVOINE 1985-1995 RCA
9	18	CHARLES AZNAVOUR PALAIS DES CONGRES 1994 EMI
10	8	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
11	7	JOHNNY HALLYDAY LA LORADA MERCURY
12	NEW	SIMPLY RED LIFE EASTWEST
13	12	INDIENS SACRED SPIRIT CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
14	16	OASIS (WHAT'S THE STORY) MORNING GLORY SMALL
15	13	TOTO TAMBUR COLUMBIA
16	14	AXELLE RED SANS PLUS ATTENDRE VIRGIN
17	10	JOE SATRIANI JOE SATRIANI EPIC
18	11	IRON MAIDEN THE X FACTOR EMI
19	15	NOA ACHINOA NINI GEFEN
20	19	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

THIS WEEK	LAST WEEK	SINGLES
1	2	HET IS EEN NACHT GUUS MEEUWIS & VAGANT ARCADE
2	1	HET BUSJE KAMT ZO HOLLENBOER BUNNY
3	NEW	KNOCKIN' DOUBLE VISION PINK
4	6	BOOMBASTIC SHAGGY VIRGIN
5	4	COME TAKE MY HAND 2 BROS. ON THE 4TH FLOOR CNR
6	7	TU M'AIMES ENCORE CELINE DION SONY
7	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	NEW	FAIRGROUND SIMPLY RED WARNER
9	NEW	WHY GOD WHY ARNO KOLENDRANDER SONY
10	NEW	OMDAT IK ZO VAN JE HOU GORDON CNR MUSIC
ALBUMS		
1	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	9	MARIAH CAREY DAYDREAM SONY
3	2	CLOUSEAU OKAR EMI
4	1	CELINE DION D'EUX SONY
5	3	PRINCE THE GOLD EXPERIENCE WARNER
6	4	RENE FROGER LIVE IN CONCERT DINO
7	NEW	RUTH JACOTT GEHELMEN DINO
8	NEW	BZN ROUND THE FIRE MERCURY
9	NEW	YOTO TAMBUR SONY
10	NEW	ANDRE HAZES ONDER DE MENSEN EMI

ITALY (Musica e Dischi) 10/10/95 (FIMI) 10/16/95		
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HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 10/14/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
2	3	FAIRGROUND SIMPLY RED EASTWEST
3	2	BOOMBASTIC SHAGGY VIRGIN
4	5	FANTASY MARIAH CAREY COLUMBIA
5	6	WATERFALLS TLC LAFACE/ARISTA
6	NEW	STAYIN' ALIVE N-TRANCE ALL AROUND THE WORLD
7	4	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
8	8	I WANNA BE A HIPPIY TECHNOHEAD MOKUM/EDEL
9	10	TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
10	NEW	SOMETHING FOR THE PAIN BON JOVI MERCURY
ALBUMS		
1	1	AC/DC BALLBREAKER EASTWEST
2	9	MARIAH CAREY DAYDREAM COLUMBIA
3	2	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
4	3	CELINE DION D'EUX EPIC/COLUMBIA
5	8	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
6	NEW	IRON MAIDEN THE X FACTOR EMI
7	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	NEW	JANET JACKSON DESIGN OF A DECADE 1986-1996 A&M
10	5	PRINCE THE GOLD EXPERIENCE WARNER

BELGIUM (Promuvi) 10/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS EN VAGANT X-PL0 MUSIC
2	2	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
3	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
4	6	FAIRGROUND SIMPLY RED WEA
5	8	DON'T BREAK MY HEART VAYA CON DIOS ARIOLA
6	NEW	ME & MY DUB I DUB EMI
7	4	SCATMAN'S WORLD SCATMAN JOHN RCA
8	5	I WANNA BE A HIPPIY TECHNOHEAD EDEL
9	NEW	STAY THE NIGHT GOOD SHAPE DINO
10	NEW	REGEN VAN GELUK DANA WINNER EMI
ALBUMS		
1	2	VAYA CON DIOS ROOTS & WINGS BMG/ARIOLA
2	1	CELINE DION D'EUX COLUMBIA
3	3	K'S CHOICE PARADISE IN ME DOUBLE T
4	NEW	MARIAH CAREY DAYDREAM COLUMBIA
5	NEW	CLOUSEAU OKER EMI
6	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	5	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	6	PRINCE THE GOLD EXPERIENCE WARNER
9	7	AC/DC BALLBREAKER ATLANTIC
10	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER

SWEDEN (GLF) 9/22/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FISKARNA I HAVEN IDDE SCHULTZ MCA
2	1	DET VACKRASTE CECILIA VENNERSTEN CNR
3	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
4	2	OH, BABY ALL SONIC DREAM COLLECTIVE REMIXED/SONY
5	3	THIS TIME I'M FREE DR. ALBAN DR/BMG
6	NEW	DUB I DUB ME & MY MEDLEY
7	10	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	4	BOOM BOOM BOOM OUTHERE BROTHERS FLEX/PITCH
9	6	A GIRL LIKE YOU EDWYN COLLINS SETANTA/VIRGIN
10	8	KISS FROM A ROSE SEAL WARNER
ALBUMS		
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
2	NEW	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
3	2	IDDE SCHULTZ IDDE SCHULTZ MCA
4	4	SOPHIE ZELMANI SOPHIE ZELMANI EPIC
5	3	SOUNDTRACK PULP FICTION MCA
6	3	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
7	9	LENNY KRAVITZ CIRCUS VIRGIN
8	8	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL RCA
9	5	FRANK ZAPPA STRICTLY COMMERCIAL—THE BEST OF FRANK ZAPPA RYKODISC
10	NEW	LENA PHILIPSSON LENA PHILIPSSON COLUMBIA

PORTUGAL (Portugal/AFP) 10/17/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	MARIAH CAREY DAYDREAM COLUMBIA
2	NEW	SIMPLY RED LIFE EASTWEST
3	5	IRAN COSTA ALBUM DANCA VIDISCO
4	7	CELINE DION D'EUX COLUMBIA
5	2	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
6	6	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	NEW	GREEN DAY INSOMNIAC WARNER
8	3	AC/DC BALLBREAKER ATLANTIC
9	8	IRON MAIDEN THE X FACTOR EMI
10	4	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST

NEW ZEALAND (RIANZ) 10/11/95

THIS WEEK	LAST WEEK	SINGLES
1	2	BOOMBASTIC SHAGGY VIRGIN
2	1	FANTASY MARIAH CAREY SDNY
3	3	RUNAWAY JANET JACKSON A&M
4	4	YOU ARE NOT ALONE MICHAEL JACKSON SONY
5	7	STAYIN' ALIVE N-TRANCE FESTIVAL
6	6	WATERFALLS TLC BMG
7	10	1ST OF THE MONTH BONE THUGS-N-HARMONY TR/SONY
8	5	SO IN LOVE WITH YOU UNV WARNER
9	NEW	SOMETHIN' 4 DA HONEYZ MONTELL JORDAN MERCURY
10	8	BOOM BOOM BOOM OUTHERE BROTHERS FESTIVAL
ALBUMS		
1	1	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
2	NEW	AC/DC BALLBREAKER EMI
3	3	CELINE DION THE COLOUR OF MY LOVE SONY
4	2	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
5	7	LIVE THROWING COPPER RADIOACTIVE
6	6	TLC CRAZYSEXYCOOL BMG
7	NEW	NEIL DIAMOND GREATEST HITS 1966-1992 SONY
8	9	REAL MCCOY ANOTHER NIGHT BMG
9	4	LENNY KRAVITZ CIRCUS VIRGIN
10	5	CRANBERRIES NO NEED TO ARGUE ISLAND

SWITZERLAND (Media Control Switzerland) 10/12/95

THIS WEEK	LAST WEEK	SINGLES
1	2	YOU ARE NOT ALONE MICHAEL JACKSON SONY
2	1	WATERFALLS TLC BMG
3	4	SIE IST WEG DIE FANTASTISCHEN 4 SONY
4	9	FREEDOM D.J. BOBO FRESH
5	8	BOOMBASTIC SHAGGY EMI
6	5	WISH YOU WERE HERE REDNEX ZYX
7	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
8	NEW	STAYIN' ALIVE N-TRANCE WARNER
9	NEW	KISS FROM A ROSE SEAL WARNER
10	NEW	FAIRGROUND SIMPLY RED WARNER
ALBUMS		
1	1	AC/DC BALLBREAKER WARNER
2	10	MARIAH CAREY DAYDREAM SONY
3	2	MARLA GLEN LOVE & RESPECT BMG
4	6	ARZTE PLANET PUNK POLYGRAM
5	8	DIE FANTASTISCHEN 4 LAUSCHGIFT SONY
6	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
7	5	CELINE DION D'EUX SONY
8	4	LENNY KRAVITZ CIRCUS EMI
9	3	VAYA CON DIOS ROOTS AND WINGS BMG
10	NEW	TLC CRAZYSEXYCOOL BMG

FINLAND (Seura/IFPI Finland) 10/8/95

THIS WEEK	LAST WEEK	SINGLES
1	2	MAN ON THE EDGE IRON MAIDEN EMI
2	1	HARD AS A ROCK AC/DC WARNER
3	6	FANTASY MARIAH CAREY COLUMBIA
4	4	TUHAT YOTA SAMULI EDELMANN & SANI RCA
5	3	SOMETHING FOR THE PAIN BON JOVI MERCURY
6	NEW	FEEL SO GOOD WALDO BLUE BUBBLE/BLUEBIRD
7	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
8	NEW	ANYBODY (MOVIN' ON) MASTERBOY CLUB ZONE/POLYGRAM
9	NEW	LUCKY LOVE ACE OF BASE MEGA/REEL ART
10	NEW	GEEK STINK BREATH GREEN DAY REPRISE/WEA
ALBUMS		
1	1	AC/DC BALLBREAKER WARNER
2	2	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
3	NEW	IRON MAIDEN THE X FACTOR EMI
4	NEW	EVA DAHLGREN JAG VILL SO MIN ALSKADE KOMMA FRAN DET VILDA THE RECORD STATION
5	5	TUHAT YOTA SAMULI EDELMANN & SANI RCA
6	3	E-ROTIC SEX AFFAIRS INTERCORDEMI
7	4	AIKAKONE TAHTIKAAREN TAA RCA
8	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? HELTER SKELTER/SONY
9	6	LA BOUCHE SWEET DREAMS MCI
10	NEW	YO PARHAAT POKO

ARGENTINA (ARGENTINA PRODUCTIONS) 9/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CHIQUITITAS LA MUSICA DE CHIQUITITAS SONY
2	NEW	RICARDO MONTANER VIENE DEL ALMA EMI
3	6	RICKY MARTIN A MEDIO VIVIR SONY
4	NEW	EMANUEL ORTEGA SOVE SONY
5	NEW	PIMPINELA DE CORAZON A CORAZON POLYGRAM
6	NEW	CHARLY GARCIA MTV UNPLUGGED SONY
7	7	JULIO IGLESIAS LA CARRETERA SONY
8	10	PONCHO Y LA SONORA COLORA TODOS A BAILAR CON... PONCHO Y LA SONORA COLORA SONY
9	NEW	VARIOUS ARTISTS MEGA HITS '95 SONY
10	NEW	GLORIA ESTEFAN ABRIENDO PUERTAS SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Anyone who is anyone in Warsaw turned up at the Victoria Hotel last month when acclaimed singer, guitarist, and songwriter Robert Gawlinski threw a banquet to celebrate his 32nd birthday and to launch his first solo album, "Solo" (MJM Music). With help from friends, including singers Maryla Rodowicz, Anja Orthodox, Grzegorz Skawinski, and Andrzej Krzywy, Gawlinski performed a selection of his songs, old and new, while guests toasted his



health and tucked into a gorgeous, layered birthday cake. Gawlinski earned his reputation as leader of renowned Polish rock bands Opera, Madame, and Wilki (the Wolves). His last album, "Acoustic Rockus," recorded with Wilki, won universal praise, with one critic suggesting that it was as great as Nirvana's "MTV Unplugged In New York." But Gawlinski has surpassed even that masterpiece with "Solo," an album that reveals new facets of his talent. Gawlinski wrote all the tracks on the album, proving himself adept in a wide range of styles: rock, jazz, folk, soul, and psychedelic. Among the musicians featured on the album are popular saxophonist Alek Korecki, drummer Marek Surzyn, and one of Poland's best guitarists, Manitou. Gawlinski is an exceptional lyricist. He writes about the great imponderables—love and loneliness, life and death, heaven and earth—in an intensely emotional style that is full of reflection and imagination, and his best lyrics stand as poems in their own right.

The first tracks from the album to be released on a promo CD are "O Sobie Samym" (About Me Alone), from the soundtrack to the film "Prowokator," and "Trzy Noce Z Deszczem" (Three Nights With The Rain). Both have gained widespread airplay and are already on various charts.

BEATA PRZEDPELSKA

SPAIN: Joan Manuel Serrat has been a musical and ethical inspiration to Spanish musicians since the '60s. After the singer/songwriter from Barcelona refused to represent his country in the Eurovision Song Contest unless he could sing in Catalan, he became an idol of "progressive" Spain. His success during the '70s while in semi-exile in Latin America and his support for the Cuban revolution did his reputation no harm at home, and last year his album, "Nadie Es Perfecto" (Nobody Is Perfect), on BMG/Ariola, spent several weeks at No. 1. Now 14 Spanish artists and groups plus Cuban singer Carlos Varela have recorded a tribute album called "Serrat . . . Eres Unido" (Serrat . . . You're Unique) on BMG/RCA. Among the participants, who have recorded versions of Serrat's songs written over a period of 30 years, are Juan Perro, Ketama, Antonio Vega, El Pele, Joaquin Sabina, Tahures Zurdos, Kiko Veneno, and Loquillo. The album also features the last recording of the late Antonio Flores and a song by his sister Rosario, which she asked to record after his death. At the album launch in Madrid, the 51-year-old Serrat gave a speech full of his usual self-effacing humor.

HOWELL LLEWELLYN

IRELAND: "Crossing" (Dare Records) is the third album by traditional Irish group Any Old Time, which comprises Matt Cranitch (fiddle), Dave Hennessy (melodeon), and Mick Daly (guitar, vocals). Produced by Mary Black's former musical director Declan Sinnott, who joins the trio on several tracks, playing guitar, dobro, and bass, the album contains 10 instrumentals and four songs. Some, such as Ger Wolfe's "The Crackling Radio" and Paddy Houlahan's "The Crossing," are recent compositions, while others date back as far as the 19th century. The music is from Ireland (Cork, Galway, and Sliah Luachra on the Cork/Kerry border), Newfoundland, Australia, and the U.S. (including David Lindley's "I Always Knew That You Were The One" from the movie "The Long Riders" and Tom Russell's "Saint Olav's Gate").

KEN STEWART

PORTUGAL: The spectacular success of Pedro Abrunhosa and his acid jazz/hip-hop band Bandemónio (Billboard, Jan. 14) has paved the way for a new dance scene here. The top song of the summer was "Não Me Esqueci, De Me Esquecer De Ti" (I Did Not Forget To Forget You), a dance smash by Oporto-based band D.R. Sax (Dance Rhythm Sax), taken from its top 10 album "0670" (BMG/Ariola Portugal). The members of D.R. Sax—Pedro Saraiva (bass, vocals), Rui Fernandes (saxophone, keyboards), Miguel Guia (guitar), Nuno Silva (drums), and Guilda Figueiredo (vocals)—think of themselves as a pop group devoted to traditional soul and funk with reference to modern hip-hop. The songs on "0670," which was recorded in London under the supervision of Douglas Cook of Beats International fame, are much influenced by '70s disco, Philadelphia soul, and jazz/funk. Apart from the single, the standout cuts are "Cúpidio," "Proibido" (Forbidden), "Azul" (Blue), and the title track. D.R. Sax has been invited to perform in front of 70,000 football fans at Antas Stadium on Nov. 5, before the important match between Oporto FC and Benfica of Lisbon. Soccer executives are hoping that the band's vibrant, feel-good dance music will ease tension and help prevent crowd disorder.



FERNANDO TENENTE

U.K.: "Fly, Fresh 'N' Phat" (EMI) is a compilation of tracks by new British R&B acts. The album was put together by EMI A&R manager DJ Elayne, and apart from singer Nathan Prime and former Talkin' Loud artist Bryan Powell, all the acts were discovered by Elayne through demo tapes and special auditions solicited and organized in conjunction with The Voice newspaper. Among the artists who performed at a showcase to publicize the album at London's Hanover Grand were Michelle Dixon, a powerful soul singer in the Mica Paris vein; Stacey Phipps, who won over the crowd with her confident Mary J. Blige-influenced performance; and the Jodeci-inspired quartet Deneshae, who seemed as surprised as the audience to see the members of Jodeci themselves walk on stage at the show's end to perform an impromptu version of "Freek 'N' You."

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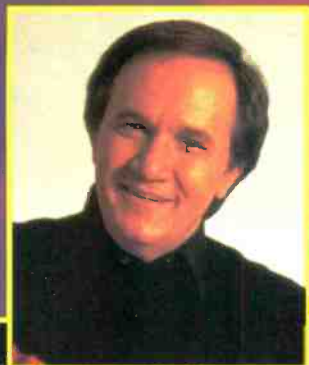


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Ace Of Base's Success Fuels Swedish Confidence

STOCKHOLM—You could not have picked a better time than mid-October to take the temperature of the Swedish music business. With Stockholm enjoying the warmth of an Indian summer, the hottest international act that Sweden has seen in years, **Ace Of Base**, returned to the scene with a new single, "Lucky Love," which debuted at No. 1 on the Swedish singles chart.

"It's a great track," declares **Terje Engen**, the new managing director of Mega Records Sweden, turning up the volume of the CD player in his office. Engen, the former managing director of PolyGram-owned Sonet Records, joined Mega Records earlier this year as the independent label, which is headquartered in Denmark, planned to build on the spectacular success of **Ace Of Base** by expanding its roster.

The debut album from **Ace Of Base**, "The Sign," was licensed by Mega out of Denmark to Arista Records in North America and to Metronome/PolyGram for the rest of the world. It has sold an estimated 19 million copies worldwide, according to the labels, bolstering the claim that it is the best-selling debut album in pop history.

Ironically, Engen notes that Swedish fans may have been less enthusiastic in their support of "The Sign" than audiences elsewhere. "I'm Norwegian, so maybe I see it more objectively," he says. "But now the media here are more supportive."

"Lucky Love," published by Mega-song/EMI Music Publishing, is certain to sweep across European radio as the leadoff single from "The Bridge," the new **Ace Of Base** album. Arista Records has another track, "Beautiful Life," which was slated for an Oct. 20 release as the first U.S. single. On Oct. 30, "The Bridge" will be released by Mega in Scandinavia and PolyGram affiliates in most markets outside North America. Arista's release of the album is scheduled for Nov. 7.

SWEDISH FANS OF the artist formerly known as **Prince** have shared the excitement over his new disc, "The Gold Experience," which has been described as his finest effort since "Sign O' The Times" or "Purple Rain." But earlier this year, several of Sweden's alternative acts paid a tongue-in-cheek "tribute" to the singer with "Purple Pain," a thrash and grind remake of the 1984 blockbuster.

The album, released by Dolores Records, which is part of the internationally active MNW Records Group, does more than turn Prince's best-known album on its head. It belies the image of Sweden as home solely to chart-topping dance pop. And it showcases what Dolores Records calls "the Swedish elite among ska, hardcore, punk, and alternative bands" in the market.

Among the nine acts who inflict their

sounds on "Purple Pain" are **Randy and Starmarket** (both on Dolores Records), **Refused** (on the Startree label), **Souls** (Telegram/Warner), **Girlsman** (Sony), and **Teddybears** (MNW).

Further evidence of the strength of Sweden's alternative rock scene comes from the skateboard-punk act **Millencolin**, which is on the independent Burning Heart label and published by AIR Music. The band's single "The Story Of My Life" climbed into the top 20 this month, flanked by new songs from the likes of **TLC** and **Seal**.

SWEDEN'S RETAIL VALUE of music sales reached 2,582.5 million kronor (\$332 million) in 1994, according to the most recent annual figures compiled by the IFPI, a modest 7% rise over the previous year. The country ranks 18th in world music sales.

However, there is a confidence today among Swedish music executives—driven by the commercial sensibility of producers like **Denniz Pop** and such multimillion-selling acts as **Ace Of Base** and **Rednex**—that allows them to rank their market much higher as a source of pop for the world.

"What is typical of the Swedes is that they really want commercial success," says **Engen** at Mega Records, "and they don't think of limiting themselves to their home market." **Billboard** will publish its annual spotlight on the music business in Sweden in the Dec. 16 issue.

RCA RECORDS in the U.S. has struck a deal for North American representation of the U.K. labels M&G Records and Wired Recordings. The agreement was reached by RCA president **Bob Jamieson** and **Michael Levy**, chairman of M&G/Wired. The artist **Zoe**, who scored a top three hit in the U.K. with "Sunshine On A Rainy Day" from her debut album, will be the first act represented under the new alliance.

"I've known **Bob Jamieson** for many years, and he is one of the finest record men in the States," says **Levy**. "I feel very excited about the future relationship with RCA in the U.S. and Canada."

Jamieson says, "I have long admired **Michael's** success over the years with artists, such as **Chris Rea**. I am very excited to work with the team at M&G/Wired and their artists roster and look forward to the launch of this partnership with the upcoming release of **Zoe**, of whom I am a big fan."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to **Thom Duffy** 23 Ridgmount Street, London, WC1E-7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

MacIsaac's Not Just Fiddling Around

A&M Debut Mixes Traditional Music, Punk, Grunge

BY LARRY LeBLANC

TORONTO—Although rooted in Cape Breton-styled traditional fiddling music, **Ashley MacIsaac's** A&M debut album, "Hi™ How Are You Today," also encompasses such unlikely contemporary musical elements as punk and grunge.

"I'm a traditional fiddler, but this is an untraditional recording," says **MacIsaac**, 20, about the set, due Nov. 28 in Canada. "It's an overview of all the things which have gone through my head in the past 18 months. I'm playing fiddle tunes in the same rhythmic structure I always have, but I wanted a recording [where] if you were listening to a **Beastie Boys** album, you could put this on and it would be just as interesting and would groove the same way."

With production credits by **Michael Phillip Wojewoda** and **Pete Prilesnik**, the ambitious album features backup from numerous well-known Canadian musicians, including members of the classical group **Quartetto Gelato** and the grunge-styled **Sub Pop** group **Jale**, as well as Gaelic singer **Mary Jane Lamond**, bassist **Chin Injeti** (**Bass Is Base**), guitarist **Gordie Johnson** (**Big Sugar**), guitarist **Ian Blurton** (**Change Of Heart**), and keyboardist **Chris Brown** (**Bourbon Tabernacle Choir**).

MacIsaac first drew strong interest from Canada's A&R community following an explosive set at the East Coast Music Conference in St. John's, Newfoundland (**Billboard**, Feb. 26, 1994). The night before he had accompanied **Paul Simon** and **Edie Brickell** at benefit concert at New York's **Carnegie Hall**.

MacIsaac grew up in **Creignish** on the East Coast island of Cape Breton and was a local legend for years. He began taking step-dance lessons when he was 8 and started playing fiddle a year later. He was taught technique by his father, an electrician at a local pulp mill, and learned his repertoire of airs, strathspeys, marches, jigs, and reels from recordings by such revered local masters as **Angus Chisholm**, **Winston "Scotty" Fitzgerald**, **Buddy McMaster**, **Jerry Holland**, and **Hugh A. McDonald**. Friday nights, the teenage **MacIsaac** would perform at a local *ceilidh* (party) to hone his performance skills.

By 14, **MacIsaac** was touring small Celtic communities in Massachusetts and California with other local musicians. At 16, he recorded the mostly acoustic-based and traditional "Close To The Floor" and released it independently as a cassette, which sold 8,000 copies. By 18, he had toured with Canadian singer **John McDermott** and the **Chieftains**. "Close To The Floor" sold 26,000 units after A&M reissued it as a CD last year, according to **Alan Reid**, A&M/Island/Motown marketing VP.

While bowled over by **MacIsaac's** East Coast Music Conference performance, **Reid** (then VP of A&R) was initially unsure about how to best capture his onstage energy on a recording, or how a traditional-styled fiddler could be marketed in the pop mainstream. Still, **Reid** aggressively pursued signing **MacIsaac** against stiff competition from several other major labels.

"Ashley's got that intangible star quality," says **Reid**. "He's so engaging to watch and to listen to, but he's also constantly changing musically."

Given **MacIsaac's** musical restless-

ness, it's not surprising that the 18-month effort to complete "Hi™ How Are You Today" was difficult. In all, three separate sessions were completed. The first took place a week after the East Coast Music Conference. **MacIsaac**, with **Scott MacMillan** and **Gord Samson** co-producing, went into the **Overton Productions** studio in **Glace Bay**, Nova Scotia, intending to release an album independently. The project, however, was abandoned because of tour commitments. Then, during a month-long layoff here last January, **MacIsaac** had time to map out the set's concept.



MacISAAC

After **Wojewoda** introduced **MacIsaac** to several musicians, they began six weeks of recording at **McClellan Place Studios** and **Reaction Studios** here. But **MacIsaac** soon had mixed feelings about the results. Torn between his allegiance to traditional Cape Breton music and his desire to gain a new audience for fiddle music by adding a pop flavor, **MacIsaac** wasn't sure how far to push the parameters. Since he had been raised as a solo traditional fiddler, it was the first time he had to create his own music or even work within a group structure. He had great difficulty conveying his vision for the album to others.

"About 40% of what we recorded got mixed and finished for the album," **MacIsaac** says. "A lot of [it] was over-the-top ideas, and people just weren't doing it the way I thought it should be [done]. I thought I had a strong vision of how I'd want to go across, but one of my biggest problems . . . was in communicating how I wanted it to be."

The fact that he had completed two full sessions and still didn't have an album didn't bother him, although A&M

executives were becoming uneasy. "I looked at what I was doing wrong," he says. "I figured out I hadn't arranged the music musically. I had arranged it for video, thinking I'd never have radio play. The one thing I forgot was that people were going to buy the record and listen to it. The music has to stand on itself."

After some re-evaluation and consulting with new producer **Prilesnik**, **MacIsaac** resumed work last May on the album at Toronto's **Presence Sound** with a new set of musicians. Sessions continued until the end of July. **MacIsaac** was thrilled with the new tracks.

"While I didn't want to lose the integrity of the fiddle tunes, a [musical] side had now been opened up to create something different," he says. "When you heard the old traditional fiddlers playing in the kitchen, they didn't sound polite. The playing was gritty, dirty, and full of Gaelic. On this [set], I'm probably playing purer and dirtier than I've ever played. I'm playing from the heart."

Reid indicates that initial support for the album will come from the print media and national **CBC-Radio**, both avid **MacIsaac** supporters. "We're going out passively at commercial [mainstream] radio with this album," he says. "We're first going out with 'The Devil In The Kitchen' and 'What An Idiot He Is' [Nov. 6] to campus and alternative radio. There's also a video for 'The Devil In The Kitchen' being released at the same time. What we want to do is expose people to Ashley's live show. He's doing a cross-Canada tour in November. We'd like to get all the key radio and press and retailers out to see him play."

MacIsaac looks forward to playing again, but warns that people shouldn't expect him to perform in a traditional way. "I'm playing for teenagers today," he says. "I'm not playing for a bunch of old women. That's why [onstage] I have on a pair of army boots and combat pants and I'm stamping my ass off."

S. AFRICAN MUSIC AWARDS

(Continued from page 51)

"Both the record industry and ourselves were aware of the credibility problem that existed in the former system, and we were determined to make these awards as credible and inclusive as possible," says **Trish Downing**, FNB manager of group external communications, who oversees the bank's cultural sponsorships. "To that end, we drew in 160 judges from around the country, who spanned all sectors of the musical and retail fraternity, the unions, and even lay people. We also expanded the categories to 29 to ensure that all the incredibly diverse musical styles in this country were covered. But we also made sure that no one with a vested interest was included on a judging panel." The result was an awards process that the bank was willing to associate itself with, and that meant that the **South African Music Awards** could once again be dusted off and brought out of the closet.

Question marks still remain, but for the first time, a commitment seems to have been made toward finding equitable solutions.

"I'd like to see a little more motivation, inspiration, and opportunity for unrecorded artists, but this is a really good starting point," says **Downing**.

Dubery believes, moreover, that critics of the awards are ignoring the long-term needs of the industry. "One of the issues is the categories themselves. There are 11 categories that previously would have fallen under the traditional-music category and, in some, there were no entries at all, and the categories weren't run. What the industry must deal with is the fact that there were no entries this year, not that we shouldn't have the category at all. It is an indication of an area where the record companies could be more active. On the other hand, as the awards develop, perhaps we will see a flux, refinements and changes in categories and criteria over time."

"We have invited the **Musicians Union of South Africa** to have a representative on the awards subcommittee, so we are certainly seeking to have their input as we go along. The music awards need to be owned by artists and record companies, because those are the people who are being recognized by the awards. We do not want it to be controlled by **ASAMI** forever, and we see it, over time, becoming a self-funded, self-run organization, like the **Grammys**."

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Updated Strawberries: Cream Of Crop Retailer Grows With Hi-Tech Internal Systems

■ BY DON JEFFREY

PROVIDENCE, R.I.—The theme for the 1995 Strawberries management conference was “all systems go.” For the past year, the retailer has been upgrading internal systems that will help it to become more efficient in a highly competitive marketplace.



LIPTON

Now free of the financial constraints of former owner LIVE Entertainment, the chain has been putting its capital and other resources into testing and rolling out advanced point of sale and inventory replenishment systems.

“We never had POS in our stores,” said Ivan Lipton, president/CEO of Strawberries, in an interview at the conference, held here Oct. 9-12 at the Rhode Island Convention Center. Now, after a \$3 million investment, all stores have the computerized system.

“It’s extremely easy for the people in the stores to use,” said Lipton. “Now we’ll be able to keep track of inventory and sales data with more integrity.”

For merchandise buyers, this means knowing which and how much product to order and send to various stores. For managers, it means that “they’ll be spending their time in stores more efficiently,” said Lipton. He added, “They used to have to do manual, menial tasks. It opens up hours of managers’ time, for talking to customers, training staff, and working with product.”

Strawberries is also working on its inventory replenishment system, which will be integrated with POS. “The objective,” said Lipton, “is to provide better access to the information buyers need to pinpoint how to merchandise stores better.”

The new inventory system is being programmed and will be tested for several months before its anticipated rollout in March 1996.

Strawberries has one distribution center, at its headquarters in Milford, Mass., a suburb of Boston. A fleet of trucks delivers product to about half

the stores; overnight carriers supply the rest of the chain. New releases are shipped directly from the manufacturers.

Lipton said the new systems will allow the chain to increase the amount of direct or drop-shipping to stores. An electronic data interchange (EDI) system is in place for quicker replenishment of product from suppliers.

The systems changes have come about since the company changed ownership last year.

“The POS we wanted to do much earlier,” said Lipton, “but we couldn’t
(Continued on next page)



Strawberries is the dominant music retailer in Rhode Island. This store is located in downtown Providence. (Billboard photo)

Groceries Say, ‘More Videos, Please’ And Regional Wholesalers Fill Their Plate

■ BY SETH GOLDSTEIN

NEW YORK—Regional wholesalers are feasting on supermarkets’ growing appetite for video.

Over the past several years, many groceries have added sections devoted to prerecorded cassettes, but many more have not. The latest estimates indicate that 12,000 of 30,000 food stores nationwide stock tapes. The “haves” are expanding shelf space devoted to the category; numerous “have nots” mull adding it. “It’s the biggest thing since sliced bread,” says Robert Hanft, VP of Video Management in Tacoma, Wash. “To them, it’s still a new business.”

Like many wholesalers, Video Management offers predominately rental inventory, for a long time the only tapes groceries would carry. But their range of interest has broadened to keep abreast of consumers building video collections. U.S. Video in Aurora, Colo., for example, reports a steady 20% annual growth in sell-through volume.

Where supermarkets once carried only rental cassettes, outlets are now

embracing permanent budget displays in addition to the in-and-out promotions displayed at checkout counters during the holiday season. Sell-through fever has forced Video III in Orem, Utah, to rethink its approach.

The wholesaler, suffering a 1%-2% decline in 1995 rental revenues, wants its field reps to introduce a sales planogram to grocery accounts. “They’ve been unwilling to give space to sell-through, but we’re trying to talk them into it,” says Video III president Gregg Wright, who had hoped to build a strategy around Disney releases left over from this year’s Christmas promotion. However, because his accounts still need to be convinced, Wright won’t make his fourth-quarter goal. “It will have to be later,” he acknowledges.

Wright’s consolation is that it’s never too late. Sell-through “increases every year,” says Shellie Tibbitts, president of Movie Exchange in Norristown, Pa.

Movie Exchange is typical of the regional wholesalers that have emerged to service what is essentially a neighborhood business. Even national supermarket chains leave most pur-

chasing decisions to regional divisions. Some wholesalers as Movie Exchange, U.S. Video, and Holiday Promotions in Poway, Calif., supply sell-through titles to hundreds of area stores that operate under a single corporate banner. Mom-and-pop grocers and local chains often are serviced by a distributor using a garage as a warehouse.

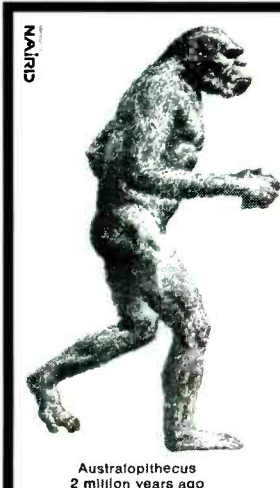
One supermarket observer counts anywhere from 50-100 middlemen hauling tapes to outlets large and small. In contrast, about 10 distributors—a fraction of the number 15 years ago—handle the bulk of shipments to 25,000 video specialists, and even fewer rackjobbers deliver to mass merchants. The biggest rack, Handleman Co., in fact, has pitched its capabilities to supermarkets but with only limited success, according to sources.

Movie Exchange reaches about 1,000 outlets, all groceries except for a few drugstores, in 14 states on the Eastern seaboard. Tibbitts says that 80% of her accounts are sell-through, usually taking in-and-out displays.

As the quantity of budget titles has
(Continued on page 71)



Although Strawberries sells a full line of accessories and video products, it is predominantly a seller of music, which accounts for about 86% of sales. (Billboard photo)



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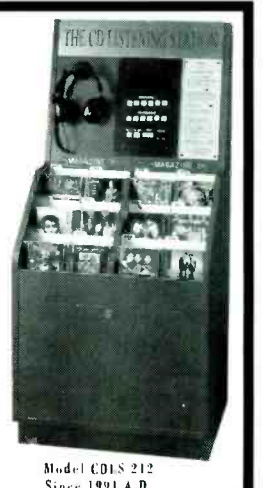
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Closings Reveal Chinks In Chains' Long-Term Strategies

LAST WEEK, in a rare occurrence, Tower Records/Video shut down its Upper East Side store in Manhattan. Then Musicland announced that it was taking a \$5.4 million charge to close 35 stores. Earlier in the year, Trans World Music Corp. took a \$21 million charge to shutter 130 stores.

In all three instances, stores are being closed because these chains didn't ask themselves enough "What if?" questions when they entered deals to open those locations.

Let's look at the Tower Records/Video closing first. Tower president **Russ Solomon** admits quite succinctly that he closed the 87th Street store because Tower "made a mistake, and we decided to get out of it."

Solomon's foresight is so sharp that he knew the store was a mistake before he even opened it. For more than two years prior to its opening in 1993, he tried to maneuver out of the lease, real estate sources say. After he was unsuccessful in unloading the site, he had no choice but to honor the lease and open the store.

When Tower first decided to put a store on the Upper East Side, it was 100% the right decision. That area was fertile ground for a superstore.

Solomon was shown a site at 86th Street and Lexington Avenue that he liked. On the plus side, that site had a retail history, as it previously was an Alexander's department store; and it was above a very busy subway station, which would provide plenty of walk-by traffic. But the rent, in Solomon's view, was astronomical, so he went around the corner and took a secondary location.

He probably made that decision because at that time Solomon was one of a handful of merchants—and I am referring to all segments of retail, not just record stores—who could literally "create" real estate. He had done it before. In 1984, he opened a superstore on the border of the Bowery in downtown Manhattan. That neighborhood was known for its flophouses and warehouses—not for retail. Everyone thought he was crazy. But today, the store at Fourth Street and Broadway is considered the No. 1 volume record store in the U.S. It is also the anchor for what has become one of the premiere shopping strips in New York, thanks to Solomon.

Solomon has created real estate in other sites as well, and knowledge of that ability led him to make the mistake he made with the Upper East Side store. He should have asked himself, "What if another music merchant opens a superstore at the superior Lexington Avenue site?" At that time, Solomon was the only merchant in America building superstores. Today, the retail landscape is littered with companies imitating that format.

One of those, HMV, chose that location to launch its U.S. invasion. After a rough start there, it proved to be an

excellent music merchant and, in this instance, one with a much-superior location than the Tower site. Moreover, because of construction delays in Tower's building, the HMV store had a nearly three-year head start in establishing its presence in the market. Ultimately, the superior position and big lead time proved to be the main reason why the Tower store closed and the HMV store remains open.

Now, let's move onto the just-announced Musicland store closings and the nearly completed Trans World shutterings. Again, both companies are closing stores because they didn't ask themselves the right "What if?" question.

Back at the turn of the decade, the mall music store was a very lucrative business. Mall merchants were getting \$1-\$2 above list price for every

CD sold, and their company gross margins were in the very comfortable 40%-43% range, even though the typical mall had two record

stores. The only annoyance there at the time was the number of competitors looking for mall space. There were a staggering nine chains—count them—Camelot, Sound Shop, Hastings, Musicland, National Record Mart, Record Bar, Record World, Trans World, and Disc Jockey—seeking mall locations.

That intense competition had certain ramifications. Often, music retailers on the outside looking in at a particular mall found a way to talk developers into shoehorning a third record store into the mall. Also, rents escalated like crazy. Before long, music merchants saw their total occupancy costs escalate from 9%-12% of a store's total revenue to 14%-17%, well above the average percentage of nonmusic segments.

Amazingly enough, music stores signed such leases, because, after all, they could charge above list price for CDs and their customers would pay it. Also, they were armed with the thought that, up until then, the mall record store was impervious to whatever changes occurred in retailing elsewhere. But instead of being so aggressive in taking on such costly leases, mall merchants should have asked themselves, "What if other retailers move beyond discounting the top 10 and start discounting every title in their stores?"

If they had asked that question, they wouldn't be in the position they are now in. Thanks to their expensive leases, mall merchants have a very high cost structure: 28%-35%. Unfortunately for them, it's now a 25%-or-less gross-margin world for the music category.

And in that world, it is surprising that Musicland announced it is buying out the leases for only 35 stores. Moreover, it would appear Musicland and Trans World are not the only mall merchants that need to close unprofitable stores.

RETAIL TRACK

by Ed Christman



ADVERTISEMENT



Dear Santa,

I LOVE LISTENING TO music and stories. My mom and dad have a CD player and I have a cassette player, so I can use either cassette or CD! Here is my Christmas wish list:

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4. *Pocahontas: Listen with Your Heart*
5. *Pocahontas: Spirit of Giving*
6. The new *Cinderella* album
7. Disney Christmas Sing-Along
8. *Puppy*
9. *Pony*
10. *Cash*

I know my mom and dad won't get me the last three, so if you could make sure the first seven are in the stores, I could bug my mom and dad about them. I will be very nice about asking for them, so don't worry!

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Select-O-Hits Sale Pending; Mira Smith Honored

MEMPHIS REVISITED: Those with good memories may recall that word surfaced back in March that Select-O-Hits in Memphis was involved in negotiations regarding the sale of an interest in the company to a group of unnamed investors outside the music business.

Since that time, Declarations Of Independents has checked in with the principals of the Tennessee distributor for updates, but little progress was reported.

However, Select-O-Hits' **Johnny Phillips** now says that an agreement to buy a large chunk of the firm has been finalized and accepted by the general partner for the investment group and that the individual investors must now approve the deal.



by Chris Morris

"Something will happen before the end of the year," Phillips says.

He adds that the family members who currently serve as principals of the company—himself, his brother Skip, and sister Kathy Gordon—would remain with the operation after the sale, with seven-year employment contracts. They would also retain a

controlling interest in Select-O-Hits and its sister company, SOH (which handles label-related affairs).

Negotiations have been protracted, Phillips says, because details of the deal have fluctuated over the months.

He says, "Anything could happen. It could be done in a month, and, then again, it could never be done."

WOMAN OF THE YEAR: Late last year, we noted the revival of Ram Records, a small, Shreveport, La.-based indie founded in 1955 by producer/guitarist **Mira Smith** (Declarations Of Independents, Billboard, Dec. 10, 1994).

Smith, referred to by some as "the female **Sam Phillips**" (referring to the much-lionized founder of Memphis'

Sun Records, and uncle of the aforementioned operators of Select-O-Hits), died in 1989, but she has not been forgotten. The Louisiana indie pioneer will be feted in Nashville on Saturday (21) as the inaugural honoree of the Women in Music Business Assn.'s Hall of Fame.

The Nashville-based trade group, which claims some 500 members, was founded close to two years ago as a clearinghouse for information to serve women in the industry, according to WMBA founder **Catherine Masters**.

Of Smith's selection for the Women in Music Hall of Fame, Masters says, "She battled some odds, especially in the '50s. There weren't a whole lot of women entrepreneurs in the '50s... Of all the women we found initially, she did a lot to pioneer and pave the way for women."

The induction ceremony at the Vanderbilt Plaza Hotel will include excerpts from a documentary about Smith that will be broadcast on PBS. Accepting Smith's posthumous honor will be singer **Margaret Lewis**, who revived the Ram imprint with her husband, **Alton Warwick**. (Lewis' work for the label was the subject of a CD released earlier this year by Ace Records in England.)

FLAG WAVING: The kind of country music that **Wayne Hancock** makes isn't the kind you find much in Nashville these days.

Hancock's debut album, "Thunderstorms And Neon Signs" on San Marcos, Texas-based Dejadisc Records, is thumping, hardcore honky-tonk all the way. Hancock's unpretentious style will remind listeners of a hybrid of the best of **Hank Williams** and **Jimmie Rodgers**.

The Dallas-born singer/songwriter, who now makes his home in San Marcos (about 30 miles south of Austin, Texas), spent a year in Nashville in the late '80s. His memories are not pleasant.

Hancock says, "Nashville is a corporation. They're not interested in talent. They're not interested in talent." About the current crop of talent, he says, "They're good-lookin' people, but they can't carry a note in a bucket."

Hancock relocated to Austin, a far more congenial environment for uncompromised country, in 1991. "When I got to Austin, one of the things I really liked was that they let me do what I wanted to do," he says. "In Austin, if it sounds OK, it's cool."

He wound up becoming a member of the Austin musical "Chippy," an all-star affair including **Joe Ely**, **Robert Earl Keen**, **Terry Allen**, and **Butch Hancock**. Another cast member was steel guitarist **Lloyd Maines**, a veteran of Ely's great band from the '70s and '80s, who ended up becoming Wayne Hancock's producer.

Maines allowed Hancock to go his own route on "Thunderstorms And Neon Signs"; the result is a no-nonsense sound emphasizing taut guitars (including guest work by **Sue Foley**) and no drums.

Hancock says, "I don't hate drummers, but either they go too fast or they go too slow or they play too damn loud, and I can't afford 'em."

Lately, Hancock has been playing dates with his trio in Texas; he may hit Los Angeles for a Viper Room show in November.

As for the future, he says, he hopes to record a blues-oriented album "with a big Texas steel sound" in the next six months.

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Big Easy: The Sounds Of New Orleans

BY JIM BESSMAN

NEW ORLEANS—When Harris Rea launched Big Easy Distributing here on South Broad Street in July 1994, he was the first independent distributor to set up shop in New Orleans since the mid-'80s demise of All South Distributors.

"The idea was that there should be a distributor in New Orleans," says Rea. "But we also determined that we were buying all this Louisiana product from outside the geographical area, which seemed illogical."



REA

Rea's charge, then, was to establish Big Easy as the distribution source for Louisiana music, "so that anybody, anywhere in the world, could call New Orleans and find New Orleans music."

Thus, of the 75 labels now distributed by Big Easy (35 are exclusive) Rea counts 73 that either specialize or touch on music by Louisiana artists.

"For years, the lingering question was, 'How come there's no music industry in New Orleans, the most musical city in the world?' That's what we're about—capturing the business and the artists we already have."

In pursuing that goal, Rea also started a one-stop that carries music from many labels, in addition to Big Easy's distributed lines. The one-stop, which operates under the same name as the distribution arm, mainly services record stores in the New Orleans metropolitan area. About half of the company's \$1 million in revenue comes from the one-stop, with the other half coming from the distribution arm.

New Orleans (Rea tends to use the city as an umbrella for all music emanating out of Louisiana) has long been "like a Third World country" when it comes to the music business, he says.

"Historically, people from outside came here and appreciated our music, then took our talent back to where they came from and exploited it," he says, speaking of labels that manufactured and distributed New Orleans music from outside the state. "Music's part of the woodwork here. We experience it as everyday life, but no one ever saw it

in commercial terms."

Until, that is, Rea capitalized Big Easy with nearly \$1 million. The opening of the 20,000-square-foot facility in an old plumbing warehouse, with cubicles originally built for pipe parts and adapted for record distribution purposes, capped a New Orleans career that had previously centered on retail, starting in 1971 when he operated the General Store, a small record shop across from the U.S. mint in the French Quarter.

After closing that store and moving into another General Store outlet near the University of New Orleans, Rea left to become GM of the Mushroom Records store at Tulane University in 1973. Two years later, he decided to return to his own business and reacquired the General Store and another one that had been franchised, changing the name to Peaches (not to be confused with the then Atlanta-based Peaches chain). From 1975 to 1981, he added one store each year; then, following the oil crash of 1982, he saw the stores decline in number to just one, now owned by his ex-wife.

In 1987, New Orleans witnessed a "pivotal year" musically, says Rea. That year, Wynton Marsalis won his first Grammys, launching a jazz movement; the Louisiana legislature became involved in promoting its native music and formed the Louisiana Music Commission; and the New Orleans Jazz & Heritage Festival burgeoned into a huge international attraction.

It was a third "window of opportunity" for New Orleans music, says Rea, citing the first window as the period in which Dixieland jazz ruled, prior to Louis Armstrong's exodus to Chicago, and the second as the golden era of '50s New Orleans R&B, climaxing with Fats Domino and ending with the Beatles.

Although those first two windows closed, the third seems to be open as wide as the range of New Orleans music.

"We just picked up AFO Records, the contemporary jazz label in New Orleans that put out the first Ellis Marsalis record," says Rea. "We have Turnipseed, a new contemporary jazz label out of here, and Dinosaur Records, an R&B/jazz label that has Lillian Boutte, an R&B vocalist from here who now lives in Germany. We

also helped launch Cowboy Mouth before it got signed to MCA and have its lead man, Fred LeBlanc's, solo record."

Big Easy is also big in advancing the local brand of rap music known as bounce. "We helped launch two charting acts on Big Boy: Mystikal and Black Menace," says Rea.

The distributor, which Rea says services approximately 400 national accounts, is looking to branch out internationally. Big Easy set up its first booth at MIDEM this year, dispersing 700 catalogs the first three days and exciting prospective customers with Mardi Gras trinket giveaways.

Rea expects to double Big Easy's first-year sales of \$1 million this year and to continue doubling it annually for the next two.

(Continued on next page)



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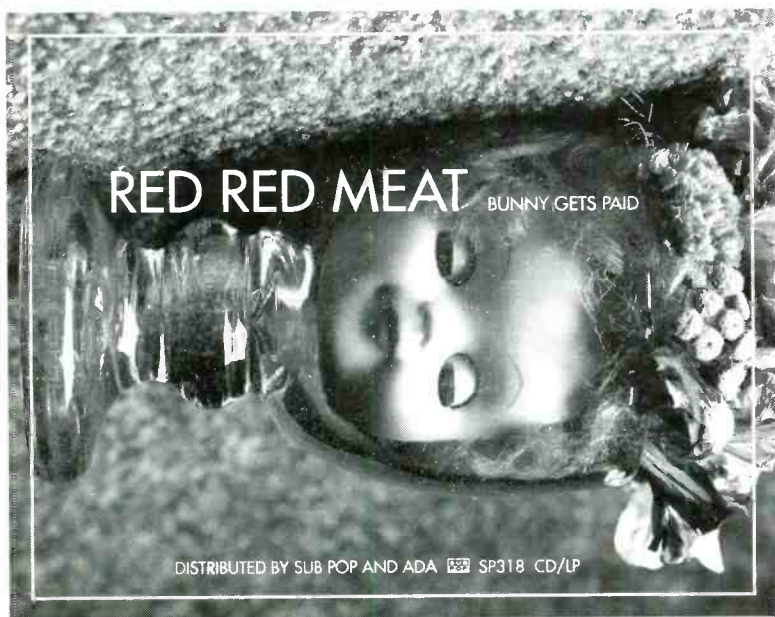
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The Enter*Active File

MERCHANTS & MARKETING

Retailer Explores Unique Online Features

■ BY MARILYN A. GILLEN

LOS ANGELES—The latest entrant in the online-retailing stakes has its eyes on more than just the music-sales prize, though that's certainly the goal early on. L.A.-based Pentagon Records & Tapes, which officially opens its virtual doors to the public this month, with offerings of 150,000 music titles at \$11.98 or less per CD and \$8.50 or less for tapes, aims eventually to be a full-service entertainment store with wares that will expand beyond music to include CD-ROMs, videotapes, laserdiscs, and accessories.

But while it's planning to offer everything a "real" store would, from top hits at discount pricing to in-store background music while browsing, it is some of the peculiarities that spotlight what Pentagon and others racing to sell online potentially bring to

the retail party. These online peculiarities, analysts say, may in time bring increasing numbers of customers to what is presently a tiny segment of the music-retail business.

Pentagon founder and president Adam Lilling, for instance, has high hopes for a "gift-giving" feature that will be online by Thanksgiving. For \$3.50 and the standard shipping and handling costs, Lilling says, Pentagon will custom gift-wrap for any occasion and send out anything in its store, with a personalized card attached, to a specified giftee. "We plan to let people register important dates with us, so we can send E-mail reminders: 'Grandma's birthday is next week—how about this or that



classical album?" Lilling says. "All they need to do is say, 'Do it.'"

The store staff also promises to recommend music to customers via personal E-mail and to presell hot titles for shipment on the day of release, and it has set up in-site chat areas keyed to specific genres so that store visitors can discuss their likes and dislikes and suggest music to one another. The site is also a spot to "just hang out with friends," Lilling says.

Pentagon, accessible at <http://pentagon.multi.net/pentagon>, also boasts some unique elements in terms of inventory. Its Hall of Independents, for instance, will showcase artists on small labels, as well as those on none.

Pentagon will put up a band page within that section of its store, including two album audioclips, for any act with a tape or CD to sell and \$50 to spare for the initial setup fee (plus an

additional \$10 per month for page update and maintenance). Pentagon will then sell the bands' albums on consignment, charging buyers \$1.99 more than the act's selling price to Pentagon, Lilling says. Some 100-200 indies are expected to be within the Hall by Nov. 1.

"Here are bands that were selling tapes out of their trunks after shows, and now they've got international distribution," Lilling says. "And people who love music can sample and buy music from acts that maybe haven't been signed yet, but will be, at a very low cost."

On the other end of the spectrum are the major-label artists—expected to be Pentagon's bread and butter—who will be prominently featured throughout the rest of the online store, which is divided into various genre categories, from pop and R&B to classical. The company hopes eventually to convert the "featured artist" spots to label-sponsored arrangements, with labels paying a monthly fee of \$500 for placement. Pentagon also boasts corporate sponsors.

As in any other store, browsers are welcome and will be treated to in-store play via Xing Technologies' new StreamWorks system. When a user enters the online site (after downloading the free StreamWorks software), she can click a button to hear the online equivalent of constant background music, which is programmed by Pentagon staffers.

Unique features aside, the new storefront faces stiff competition in what is fast becoming a crowded online market. In addition to dozens of other online-exclusive retailers, such as Music Boulevard and CD Now!, established players already online include Tower Records and Blockbuster Music, and Musicland is among those poised for entry. Regional chains, such as Boston-based Newbury Comics, are also staking out online turf, while nonmusic powerhouses, such as telecommunications giant MCI—which is expected to put a big push behind music sales within its expanding Marketplace.MCI site by year's end—are also eyeing the business.

"We're not expecting it to be huge from day one," says Lilling, "but we're expecting it to happen."

Sega Invests In Knowledge

SEGA IS RAISING its profile in the PC software marketplace.

The leading video game company, which recently announced plans to have the first CD-ROM versions of its titles out by Christmas under its new Sega PC brand (Billboard, Sept. 30), has made an equity investment in Glendale, Calif.-based CD-ROM publisher Knowledge Adventure Inc. The terms of the investment were not disclosed.

Knowledge Adventure, founded by Bill Gross in 1991, is a publisher of children's edutainment titles, including the popular "3D Body Adventure" and new Jumpstart series.

Sega and Knowledge Adventure intend to collaborate on original edutainment CD-ROM development, according to Gross and Tom Kalinske, Sega of America president/CEO.

ANYONE CURIOUS ABOUT the group Engine Alley's new album need look no further than their PC. Irish company Dojo Internet Services has put online—in its entire form—the band's new album, "Shot In The Light," which is on Ireland's Independent Records. Visitors to <http://www.internet-eireann.ie/Dojo/musicbox> can listen to the whole album using RealAudio technology, which allows for almost-instant access of near AM-quality audio. Rather than circumventing retail, the online access is intended to inspire sales of the CD and attract international attention, the band says.

PROVING ENGINE ALLEY'S argument about the potential for online "discovery" is New York band Please, which answered an online posting seeking "fresh talent to appear in a movie soundtrack," according to bandmember Charles Newman, who says he thought it was a joke—but responded anyway. That soundtrack turned out to be for "Empire Records," and the postee was "Empire Records" assistant music supervisor Bob Knickman, who says he posted notes in music-skewed areas on various commercial services and the Internet. Cut to the happy ending: Please became one of three unsigned acts (along with Coyote Shivers and the Martinis) chosen for the hip soundtrack, which is on A&M Records.

E3, CES Orlando Shaping Up For '96

New Interactive Trade Shows Expand In Scope

LOS ANGELES—The Electronic Entertainment Expo (E3), take two, is shaping up to be a bigger, more expansive edition of the interactive trade show, which debuted in May 1995 to large crowds and ample praise.

"Nine out of 10 attendees we surveyed after the first show said they planned to return in 1996," says Douglas Lowenstein, president of the Interactive Digital Software Assn., E3's organizer.

Evidently, exhibitors feel the same. Bookings for the 1996 event, which will be held May 16-18 at the Los Angeles Convention Center, are already approaching the totals achieved for 1995, Lowenstein says, and are expected to top out at more than 30% above the '95 numbers.

Already on board are 76 companies, with some 360,000 square feet of space. The 1995 event attracted 420 exhibitors, eating up 367,000 square feet of space, and 40,000 attendees.

Although he doesn't anticipate expanding beyond the borders of the Convention Center, Lowenstein says that E3 '96 will use every inch inside, including the North Hall, which was not tapped in '95.

While the strong early interest can be seen as a sign that "we did a lot right" in 1995, Lowenstein says, some changes will be apparent in 1996; primarily, a broadening of scope.

"We'll certainly have a broader, richer seminar program next year, expanding into business and finance, new technologies, and future forecasts, in addition to the retail panels we had last year," he says.

Exhibitors, as at the '95 show, can be expected to show off a wide array of interactive content—games, reference, edutainment, and entertainment titles.

"One of the misperceptions of the show was that it was just a game show," Lowenstein says, "but in fact, if you look at the exhibitors list for '95, you'll see that the majority were PC CD-ROM publishers."

Those publishers may be faced with a dilemma—or, at least, a tight travel turnaround time—next year. The Electronics Industries Assn. will debut a Consumer Electronics Show in Florida, "CES Orlando: The Digital Destination," May 23-25 at the Orange County Convention Center, after an aborted attempt in 1995.

The new show, with co-sponsors including the Software Publishers Assn., will focus on new technology, such as online, cable, satellite, digital videodisc, and home theater, and their respective impacts on the retail environment.

Among those companies already on board for the new CES, according to the EIA, are America Online, CompuServe, Pioneer Electronics, Samsung Electronics, Sony Electronics, Toshiba, and Thomson.

"CES Orlando has been specifically designed to raise retailer and buyer awareness of the growing multimedia market and its products' increasing popularity among consumers," says Jonathan Thompson, staff VP of CES.

Winter CES, meanwhile, is on for Jan. 6-8 in Las Vegas as usual, but without such usual suspects as the high-profile Sega and Nintendo, both of which have decided to pass on the 1996 show.

Winter CES will still have a definite multimedia flavor, says the EIA, with a contingent of exhibitors housed in the Sands Hotel, adjacent to the convention center. MARILYN A. GILLEN

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Launching Pad. MCA/Universal, Tropicana, and Microsoft met in front of the Apollo 13 module on the Universal Studios lot, where the trio began the cross-promotional countdown for the Nov. 21 release of "Apollo 13." Ready for a multi-million-unit retail launch, from left, are MCA/Universal senior VP Andrew Kairey, Microsoft product manager Shawn Firminger, Tropicana marketing VP Mary Gold, and MCA Home Video president Louis Feola.

Baseball: The New Video Pastime Post-Strike Sales Show Revived Fan Base

■ BY DOUGLAS REECE

LOS ANGELES—Confident that America's pastime is coming out of last year's retail slump, Orion Home Video, BMG Direct, and newcomer 44 Sports II Enterprises are stepping up to the plate with new baseball releases for the fourth quarter.

Orion Home Video and Phoenix Productions, which has exclusive rights to Major League Baseball footage, credit market-specific promotions for breathing life back into baseball sales after the sport's maligned character translated into poor sales last year.

"The consumer who was pushing baseball aside at the beginning of the

season, because of the strike and all the other adversities, has started to come back in the last few weeks," says Mike Katchman, Orion VP of sales.

According to Katchman, baseball's battered image is recovering because of the on-field heroics of several ball clubs and the realignment of divisions, which allowed more teams to be involved in postseason play. One project that has already proven itself in the marketplace is Orion's "Wahoo! What A Finish," which chronicles the Cleveland Indians' ascent from baseball's basement with several dramatic 11th-hour upsets.

Realizing the potential of Cleveland's Cinderella story, Orion moved quickly to capitalize on the fervor sweeping Ohio. Highlights from the team's winning season, player interviews, and dazzling comeback performances proved a home run at retail. The title, released Sept. 29, shipped more than 60,000 copies.

Tim Kohout, store manager at one of the Camelot Music outlets in Cleveland, testifies to the buying frenzy gripping the city. "[Wahoo! tapes] are flying out of here. Initially, we had about 900, and we probably have about 450 left, after one week in the store."

Released only in Ohio, the tape fits into Orion's regional marketing strategy by taking advantage of the team's strong fan base statewide. In fact, it was the fans who motivated Orion to put the tape together.

Katchman says, "We had Cleveland fans calling up our office saying, 'Can I order complete copies of last night's game?' It was this type of strong fan and retail interest that made us real-

ize we had to get a tape out there before the postseason."

To achieve the turnaround, Orion and Phoenix moved quickly. "We didn't have the go-ahead on this project until Sept. 4," Katchman says. "There wasn't one frame or any packaging."

(Continued on next page)

Firm Tightens Fitness Market

■ BY MOIRA McCORMICK

CHICAGO—The fitness-video market may have gotten flabby of late, but BMG Video's Sept. 12 retail launch of the previously direct-marketed fitness line the Firm is already showing muscular sales, says Mindy Pickard, VP of marketing for BMG Video. Pickard says that five of the six launch titles have hit VideoScan's point-of-sale exercise charts.

According to Pickard, at press time, the \$14.98 list "Five Day Abs," "Standing Legs," and "Upper Body" were at No. 7, No. 14, and No. 32, respectively, on the VideoScan tabulation of \$13-\$15 titles; the \$19.98 list "Low Impact Aerobics" and "Aerobic Interval Training" logged in at Nos. 14 and 24, respectively, on the \$15-\$20 best-sellers list. The sixth launch title is the \$19.98 list "Body Sculpting Basics."

The last three titles are 60- to 65-minute "Total Body" workouts. The first three, called "Firm Parts," are

(Continued on next page)

Warner's Hersch Keeps 'Em Guessing; Flat Rental Sales Could Get Flatter

WHITHER STUART? Rumors about the future of WarnerVision president Stuart Hersch are as thick as Republican presidential wannabes in New Hampshire. Hersch himself wasn't available for comment at press time, but numerous trade sources expect him to vacate WarnerVision by the end of the year. Unless he does something completely different, like engineer a leveraged buy-out of the Time Warner home-video venture—another speculative tidbit making the rounds.

The will he/won't he scenario developed this summer when Warner Music Group chairman Michael Fuchs began firing executives who supported his predecessor, Doug Morris. Hersch and Morris were close corporately, a relationship deemed sufficient reason to ease Hersch toward the door.

However, there are other factors at play, in particular, the balancing of WarnerVision with the other home-video divisions of a merged Time Warner and Turner Broadcasting. WarnerVision has become a special-interest powerhouse, largely because of Hersch, who had the approval to seek and acquire major properties.

His purchase of Maier Group and its "Buns Of Steel" franchise made WarnerVision No. 1 in fitness overnight—and the right kind of fitness, it might be added. "Buns Of Steel" celebrity-less tapes are well-equipped to withstand the sales pummeling that the more glittery exercise cassettes have endured of late. WarnerVision annual revenues hover at \$100 million-\$120 million.

By all accounts, however, Hersch has been grounded: Acquisitions, we're told, are ended. So, apparently, have meetings with WarnerVision licensors. The executive of one company, whose line WarnerVision represents, says that Hersch, before readily available to discuss sales and marketing strategy, is inaccessible. Another source says that Hersch seemed an outsider at the recent MIPCOM show in Cannes, France, which both attended.

He believes that Hersch and Time Warner will go their separate ways by year's end. If true—and only the protagonists know for sure—Hersch will take his business-building talents elsewhere. Home video could benefit.

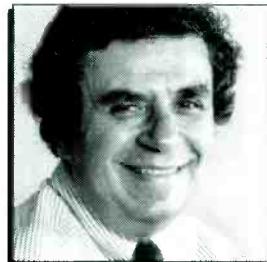
STICKING AROUND: Gene Silverman, who will be the former president of PolyGram Video as of Jan. 1, 1996, is another veteran talent on the loose. But only New York-based companies need apply. Silverman, a Detroit-area resident even when he headed sales for Orion Home Video, plans to remain in Manhattan, his work-week home since

joining PolyGram two and a half years ago.

The transition from Silverman to president-in-waiting Bill Sondheim should be orderly. Trade sources indicate that Sondheim was being groomed for the chief executive slot from the time he came to the company. Silverman's role was limited in time but not in scope: He brought product to PolyGram Video, such as Big Feats! Entertainment's "Wishbone" series, that might have gone elsewhere.

Sondheim now will have one year of experience before the home-video division begins receiving big-budget movies. Their arrival, probably not before late 1997, follows the end of contracts that give studios domestic-distribution rights to \$40 million-plus movies from PolyGram-owned Gramercy Pictures. Smaller titles, such as "Shallow Grave" and "The Usual Suspects," have gone directly to PolyGram Video. After the deals end, Sondheim will have the entire schedule.

PICTURE
THIS



by Seth Goldstein

RENTAL BYE-BYE? You might think sell-through would have an impact on rental, since consumers allocate only so much money for video, but there has been little correlation between the two.

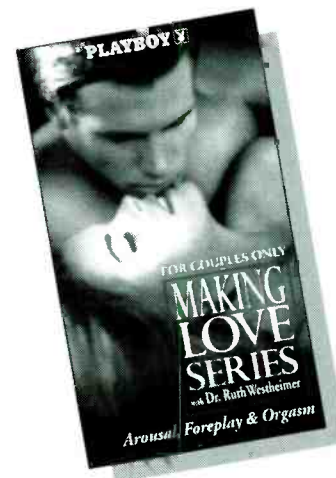
Alexander & Associates now says otherwise, and woe betide the already flat rental sector if its analysis is correct. Rental could become even flatter. In a study conducted this summer for two studios, Alexander found that cassette buyers rent a lot less than they used to. With sell-through ascending, Hollywood can expect more of the same, Alexander says.

The problem is exacerbated, according to Inteco, a Norwalk, Conn.-based consultancy, in homes receiving direct satellite broadcasts. Inteco found that subscribers to DirecTV and PrimeStar, the two biggest satellite services, now rent 30% fewer tapes. At the same time, per-per-view usage, straining to achieve home video's popularity, increased by nearly 50%. The study was conducted in 4,200 households in the first half of 1995; direct broadcast has expanded steadily since then.

According to Inteco VP Rob Rubin, the numbers verify predictions made last year and "potentially portend a bleak future for the video rental industry." No mention, though, is made of sell-through's impact.

CLARIFICATION: Richard Salvador, who's suing Giant Video owners Ralph and Kyle Standley (Billboard, Oct. 21), says that a favorable decision could reap him at least \$19 million, not the \$761,500 we excerpted from the court papers. That sum relates to breach of contract; the suit lists five other counts, plus one for punitive damages.

GREAT SEX.



When it comes to great sex, Dr. Ruth Westheimer is the world's hottest authority. As host of *Volume 1* in Playboy's innovative *Making Love* video series for couples, Dr. Ruth shows you the way to great sex and great sales!



PLAYBOY HOME VIDEO

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FIRM TIGHTENS FITNESS MARKET

(Continued from preceding page)

localized workouts that are 40-45 minutes in length. Together, the six titles—one-third of the 18 existing Firm videos—are being marketed as “a complete minisystem,” says Pickard.

For years following its creation in 1979 by Columbia, S.C.-based sisters Anna and Cynthia Benson and producer/medical writer Mark Henriksen, the Firm, which has an aerobics-with-weights approach that prefigured the current direction of much of the fitness trade, was sold only through direct response. Its “Total Body” workouts, each of which cost \$500,000 to produce,



BMG's fitness line, Firm, makes the transition from mail order to retail.

sold for \$49.95 each. Over the last few years, the price declined to \$29.95. A year ago, the Firm debuted its “Firm Parts” line as a holiday-season test with Blockbuster Video.

“We did have limited retail distribution [prior to the BMG Video distribution deal],” says Henriksen, “but retailers had to be persistent.” BMG’s interest in the product stemmed in no small part from the fact that “word-of-

BASEBALL

(Continued from preceding page)

Within three weeks, production, packaging, and point-of-purchase materials were completed. During that same period, an advertising deal with the Ohio Sports Channel was hammered out and a baseball card tie-in with renowned sports artist Bill Goth came together.

Orion also plans to tempt fans with the two-tape set “MLB Unbelievable!,” which was released for sell-through Oct. 10. Priced at \$14.98, the package consists of a “bloopers” tape and a “great plays” tape.

While Orion remains the exclusive licensee of Major League Baseball video products, others are finding ways to enter the market with related product. BMG Direct, which has direct-response rights to Ken Burns’ nine-part series “Baseball” is offering the “Seventh Inning” cassette, devoted to the ‘50s, when New York players Mickey Mantle and Willie Mays dominated the game. Priced at \$19.95, “Seventh Inning” was released Oct. 10 to mail-order customers.

Mantle, who died this summer, is the focus of the sales push. “We figured that with the playoff excitement and the nostalgia generated with Mickey Mantle’s story, it was [a perfect] time to remarket the Ken Burns series,” says Chris Lynch, BMG Direct senior director of business development.

44 Sports II Enterprises will join the game in early November with “The Hitter’s Commandments,” a video that features some of the sport’s most successful hitters giving advice on batting techniques.

mouth on this series was phenomenal,” says Michelle Fiddler, BMG Video marketing manager.

Viewer response has helped fuel sales. Some 99% of the Firm’s customers consistently report that the exercise videos are the most effective they have ever used. Fiddler calls them “the Rolls-Royce of the fitness market.” Pickard sees the series’ strong showing as indicative of “pent-up demand for these titles, which had not been widely available at retail.”

BMG is pushing Firm product through a custom point-of-purchase display. “The header cards are unique,” says Fiddler. “They feature tear pads with charts printed on them so the consumers can determine which Firm titles will benefit them the most.” Additionally, a national print ad campaign is running in a number of women’s magazines.

Pickard says that BMG Video is in

the process of putting together plans for January and February, traditionally the biggest fitness season of the year. “All the big video chains—Blockbuster, Target, Wal-Mart, Suncoast, Kmart—and supermarkets will be on board for the January promotion.”

BMG Video will release the rest of the Firm line when “the time is right, probably within the next year or 18 months,” Pickard says. “We could not release all 18 titles simultaneously—no retailer would put all those SKUs out at once.”

Henriksen expects to begin production of new videos in the Firm series next spring. As with the series’ other titles, “We’re not looking for celebrities, but the best teachers,” he says. The biggest names in the series thus far have been Janet Jones-Gretzky and Sandahl Bergman, who teach “Low Impact Aerobics” and “Aerobic Interval Training,” respectively.

Blockbuster Ad Campaign Fruitful For U.K. Rentals

BY PETER DEAN

LONDON—Blockbuster’s \$16 million U.K. advertising campaign has achieved its objectives, according to a new independent report, “Advertising Video Rental: A Review Of Blockbuster’s 1995 U.K. Advertising Campaign.” Further, the report credits Blockbuster’s activities for the ‘95 increase in rentals among retailers as a whole.

Video rentals are up 4% over 1994, twice the amount predicted by the most optimistic forecast for 1995. The new report states, “It would be surprising if the Blockbuster campaign hadn’t contributed to this growth.”

As for the goal of increasing Blockbuster’s 20% market share, the chain has said, “Early indications are that the number of new members, the net increase in members, the percentage of members who are active, and the year-on-year change in transaction volume have moved in the right direction since the campaign broke.” The company would not be more specific in terms of quantifying that success.

Rentals have benefited from lack of strong television competition and a solid release schedule, but there is still evidence that transactions have risen at the times when the Blockbuster advertising has been heaviest.

Since the beginning of April, when the Blockbuster campaign began, there have been two corporate treatments and four title-specific advertisements that drew significant viewership. Corporate ads were based around two factors that Blockbuster says contributed to the decline of the rental market in recent years: the difficulty most indie stores have had in meeting initial demand for top titles and the perception that cable or satellite is a better alternative.

The campaign opened with an ad that focused on Blockbuster’s copy-depth advantage. It was shown first in a 40-second version, then in a 20-second version later in the year. The bulk of the airtime was used by mid-

May, except for a one-week burst in early June. There were two interruptions: an advertisement for “Speed” in April and one for “Forrest Gump” in May.

After a lull of about a month, the second corporate message—an “anti-satellite” treatment—was aired from the middle of July to late August, with interruptions for “Stargate” and “Interview With The Vampire.”

The effectiveness of the campaign was determined via two organizations: Music Research Industry Body collects details of rental transactions by title from a panel of 250 rental outlets, including Blockbuster. Media Vision Research uses “people meters” to monitor the viewing habits of 4,500 homeowners and family members.

Rentals have been higher since the campaign started than they were in the period before. Research also showed that the start of every significant burst of advertising was followed the next week by a rise in activity.

However, the correlation between the timing of the ads and rental transactions is clouded by the timing of holidays and the release of key titles, which could have been responsible for peaks of rental transactions. There was, for example, a strong peak in rental transactions in March, before the campaign started, which the report attributes to the release of “True Lies” and “The Mask.”

Nevertheless, the higher level of rental transactions led the report to conclude that Blockbuster’s advertising has had an effect “in a market where year-on-year decline is actually the norm.”

Also of interest is the title-specific ad for “Speed,” which was aired two weeks after the film’s release date. Rentals were higher in the third week than the second week, and the fourth week was almost as good. The results could have been clouded by the fact that “Speed” coincided with Easter. However, the 360,000 rentals recorded in the third week were 60,000 more than what the trade considers normal.

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
1	1	5	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
2	2	10	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
3	30	2	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
4	5	2	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
5	3	5	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
6	4	11	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
7	6	4	MAJOR PAYNE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
8	9	3	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
9	11	2	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio
10	7	9	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
11	12	4	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
12	8	8	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
13	10	9	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
14	15	6	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
15	19	3	ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Owens Temuera Morrison
16	13	9	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
17	17	3	ROOMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk D.B. Sweeney
18	16	3	A LITTLE PRINCESS (G)	Warner Home Video 19100	Liesel Matthews
19	21	12	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
20	20	2	NEW JERSEY DRIVE (R)	MCA/Universal Home Video Uni Dist. Corp. 42520	Sharron Corley Saul Stein
21	14	6	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
22	22	2	THE JERKY BOYS-THE MOVIE (R)	Touchstone Home Video Buena Vista Home Video 3624	The Jerky Boys Alan Arkin
23	28	17	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
24	29	3	JEFFERSON IN PARIS (PG-13)	Touchstone Home Video Buena Vista Home Video 4708	Nick Nolte Greta Scacchi
25	18	9	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
26	27	27	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
27	NEW		ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
28	25	11	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
29	24	12	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelley Long Gary Cole
30	NEW		CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
31	23	3	LITTLE ODESSA (R)	Live Home Video 69979	Tim Roth Edward Furlong
32	37	13	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
33	RE-ENTRY		CINDERELLA (G)	Walt Disney Home Video Buena Vista Home Video 410	Animated
34	34	17	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
35	26	17	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
36	NEW		BULLETPROOF HEART (R)	Republic Pictures Home Video 6160	Anthony LaPaglia Mimi Rogers
37	35	15	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
38	39	12	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
39	NEW		THE BROWNING VERSION (R)	Paramount Home Video 32881	Albert Finney Greta Scacchi
40	36	7	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan

◆ 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.

Creatures On Video: Barney, Monsters, Dinos

BARNEY ON THE REBOUND: The bottom hasn't dropped out on Barney sales, but a crowded fourth quarter has chewed away some of the purple dinosaur's shelf space.

"Our numbers were slightly off with our September release," says the Lyons Group VP of sales and marketing **Debbie Ries**. "But sometimes we're at a disadvantage because our titles are not street-date sensitive."

Ries says retailers generally took the September release, "Riding In Barney's Car," but in lower quantities. "A lot of endcaps are crowded now, and many retailers will just order more units later," Ries says.

The trend, Ries says, appears to be that accounts ordering six units of a title before took only four or five this fall. In other words, no one's pushing the panic button.

But one distributor says that about 40% of his accounts passed on ordering the new Barney tape. "All the big titles squeezed it out," he says.

Ries counters that Barney's "Waiting For Santa," now shipping, isn't experiencing any sales difficulties. "Seasonal product is a shoe-in," she says. Catalog Barney sales have also picked up, and Ries reports that a new series of sing-along videos is selling nicely.

NICK AT SUNCOAST: Videos and merchandise from Nickelodeon's animated series "AAAH!! Real Monsters" are getting some special attention at Suncoast Motion Picture Co. stores this month.

The chain's 400 outlets have created a "Real Monsters" display and will offer the videos, distributed by Sony Wonder, at a discounted price of \$10.99. Two titles, "Monsters Night Out" and "Meet The Monsters," normally sell for \$12.99. An in-store loop will advertise the tapes at each Suncoast location.

Consumers who read Nickelodeon magazine will also receive a coupon knocking an additional dollar off the retail price. Other merchandise featured in the display is Mattel action figures, plush toys, trading cards, and T-shirts.

For Halloween, Suncoast will give away 100,000 "Real Monsters" trick-or-treat bags.

DINO SEQUEL: It may be another year or two before MCA/Universal Home Video sees a sequel to "Jurassic Park," but those new "Land Before Time" installments just keep coming.

The latest saga, "The Land Before Time III: The Time Of Great Giving," will be released Dec. 12, priced at \$19.98. It is the second direct-to-video title from the 1988 animated dinosaur feature from producers

George Lucas and Steven Spielberg.

Marketing elements include a \$10 rebate off Minolta cameras when consumers purchase the video and a camera priced over \$50. For cameras priced under \$50, consumers get a \$5 rebate. A coupon inside each cassette will alert consumers to the offer, which expires March 1, 1997. Also inside is an eight-page sticker and activity booklet. The offer will be tagged on Minolta print ads scheduled for December.

MCA kicks in a \$3 rebate of its own on the tape when consumers buy "Land Before Time III" and any one of six "Timmy The Tooth" videos.

A music video featuring a preview of the third direct-to-video sequel, "The Land Before Time IV: Journey Through The Mists," will be tacked on the front of each copy of the current release. The third installment will be released in 1996.

BODY SHAPING: Fleischmann's Margarine has tagged ESPN Home Video's "BodyShaping" series for a promotion scheduled for National Fitness Month in January. Two brands, Lower Fat Margarine and Fat Free Spread, are participating.

Consumers who purchase one title from the series and one package of either brand will receive a \$3 rebate from Fleischmann's.

Cassette boxes will include an entry for a Hawaii sweepstakes, which will be advertised on approximately 2 million Fleischmann's packages. A Fleischmann's newspaper insert, set for distribution to more than 47 million households Jan. 7, 1996, will advertise the sweepstakes and rebate offers.

Four titles from the series—"Step Aerobics," "Hips, Thighs & Buns," "Arms, Chest & Shoulders," and "Abs"—will be in stores Nov. 29, priced at \$12.95 each. The tapes, distributed by ABC Video via Paramount Home Video, are based on the ESPN program of the same name and are hosted by the show's instructors.

GOING BATTY: Warner Home Video isn't missing a Bat-beat when it comes to promoting "Batman Forever," arriving in stores Oct. 31. Throughout this month, the company has a "Bat-blip" on a 10-state tour, which began in San Diego Oct. 16.

Warner will conduct "spot the Bat-blip" contests along the way, culminating in the zeppelin's arrival in New York (or, in Bat-speak, Gotham City) near street date. "Batman Forever" cassettes loaded on the 128-foot blimp will be delivered to local retailers with the Caped Crusader on board to make sure that no one breaks street date.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	22	132	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
2	2	32	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
3	7	2	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
4	9	3	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
5	1	16	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
6	3	6	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
7	5	7	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
8	12	3	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
9	4	111	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
10	11	9	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
11	14	4	BEAVIS & BUTT-HEAD: CHICKS N' STUFF	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
12	8	53	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
13	23	9	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
14	6	43	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
15	17	3	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
16	NEW ▶		CASPER	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
17	18	9	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
18	10	10	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
19	15	8	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
20	19	7	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
21	13	7	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
22	21	8	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
23	27	18	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
24	24	33	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
25	26	3	BUFFALO GIRLS	Cabin Fever Entertainment CF998	Anjelica Huston Melanie Griffith	1995	NR	22.95
26	28	6	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
27	25	7	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
28	16	24	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
29	35	19	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
30	NEW ▶		GLORIA ESTEFAN: EVERLASTING GLORIA	Columbia Music Video Sony Music Video 50128	Gloria Estefan	1995	NR	19.98
31	20	2	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
32	40	2	BARNEY: RIDING IN BARNEY'S CAR	Barney Home Video The Lyons Group 2001	Various Artists	1995	NR	14.95
33	33	22	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
34	RE-ENTRY		WINNIE THE POOH: FRANKENPOOH	Walt Disney Home Video Buena Vista Home Video 3944	Animated	1995	NR	14.99
35	38	7	SCHINDLER'S LIST ◊	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
36	32	21	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
37	37	58	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
38	RE-ENTRY		MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY ▲ ²	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
39	30	5	ED WOOD	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau	1994	R	19.99
40	NEW ▶		TIM ALLEN: REWIRES AMERICA	Paramount Home Video 81110	Tim Allen	1991	NR	12.95

● 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.

Children's Media Coalition Puts 'Kids First!'

FIRST WORLD: The Coalition for Quality Children's Media in Santa Fe, N.M., having made significant retail inroads through its presence in 392 Suncoast Motion Pictures stores nationwide, is embarking on a long-anticipated community outreach program.

The Coalition's "Kids First!" project, in which a national cross section of parents and children evaluates and endorses children's video, CD-ROMs, and television shows, has teamed with a pair of Pennsylvania-based educational associations to hold media workshops in their communities. Video retailers were invited to the inaugu-

ral "Kids First!" community sessions, Oct. 15-18 in Allentown and Abington.

Coalition chief **Ranny Levy**, program director **Terry Solowey** (formerly with Children's Television Workshop), and Cornell University professor emeritus **Irving Lazar** planned to conduct daylong workshops in each city. The goal was "to educate participants as to media literacy issues and use 'Kids First!' criteria to evaluate children's programming—to develop critical viewing skills," says Levy.

"Our concern all along has been to reach consumers and familiarize them with the 'Kids First!' symbol," she



by Moira McCormick

continues. "We've been working with the National Educational Assn. in developing a school-based initiative, and their strongest area is Pennsylvania." The Coalition's staging of the workshops teaches community members how vital it is to seek out quality media and how to train future trainers to evaluate that media for themselves and others. Community members are also encouraged to bring more such media into their towns and cities.

"Our next step is to expand this program to other communities in

Pennsylvania," says Levy, "and then roll out to other states."

MO' MONET: An outstanding year-old release from New York-based First Run Features, "Linnea In Monet's Garden," has received a sales boost from the Impressionist master himself—indirectly, of course.

Lou Gould, director of market development for Baker & Taylor Video, says that "Linnea" (based on the best art history book ever written for early-graders) has noticeably jumped in sales since the July 22 debut of the extraordinarily successful Art Institute of Chicago exhibit "Claude Monet: 1840-1926."

"It's long been a consistent seller," says Gould, "but with the publicity surrounding the Monet exhibit, the numbers have increased around the country, but especially in the Midwest."

The title is part of Baker & Taylor's year-old Lots of Fun for Kids pro-

gram, which spotlights 350 core titles approved by the Parents' Choice organization. According to Gould, the program aims to indoctrinate retailers with the idea that "it's fine to carry Disney and Barney, but there's a vast world of entertaining, informative children's video out there."

Lisa Burkin, director of national video sales for First Run Features, says the company is re-promoting "Linnea" this quarter. The release in late September 1994, she says, excluded it from major holiday activity last year.

Burkin notes that "Linnea," which recently won several awards (including recognition from the aforementioned "Kids First!" and the Oppenheim Toy Portfolio), benefits from cross-promotions with such ancillary items as dolls, books, and note cards.

Customers can order these items from First Run Features via an in-pack insert, which also offers a 10% discount on orders of at least \$30.

Billboard®

FOR WEEK ENDING OCTOBER 28, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	RE-ENTRY		CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
2	2	5	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
3	1	5	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
4	3	33	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
5	5	5	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
6	6	5	FREDDIE THE FROG MCA/Universal Home Video/Uni Dist. Corp. 82368	1995	19.98
7	7	13	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
8	4	9	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
9	10	5	THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE Kidvision/WarnerVision Entertainment 51232-3	1995	12.95
10	9	3	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
11	11	107	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
12	12	3	MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995	12.95
13	8	7	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98
14	NEW ▶		BARNEY: RIDING IN BARNEY'S CAR Barney Home Video/The Lyons Group 2007	1995	14.95
15	16	9	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
16	19	9	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
17	17	5	WINNIE THE POOH: FRANKENPOOH Walt Disney Home Video/Buena Vista Home Video 3944	1995	14.99
18	21	9	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
19	20	51	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
20	14	41	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
21	15	3	BEAVIS & BUTT-HEAD: CHICKS N' STUFF MTV Music Television/Sony Music Video 49684	1995	14.98
22	13	9	BARNEY: MAKING NEW FRIENDS Barney Home Video/The Lyons Group 2006	1995	14.95
23	22	3	MIGHTY MORPHIN: LORD ZEDD WAVES Saban Entertainment/WarnerVision Entertainment 42040-3	1995	12.95
24	NEW ▶		A FLINTSTONES CHRISTMAS CAROL Turner Home Entertainment H1146	1995	14.98
25	RE-ENTRY		WE'RE BACK!: A DINOSAUR STORY ◊ MCA/Universal Home Video/Uni Dist. Corp. 81289	1993	14.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Billboard.

FOR WEEK ENDING OCTOBER 28, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
** NO. 1 **				
1	2	95	BAD GOLF MADE EASIER ABC Video 45003	19.98
2	3	11	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
3	4	53	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ◆ PolyGram Video 8006319053	19.95
4	1	21	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
5	6	69	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
6	5	37	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
7	7	123	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	10	11	OFFICIAL 1995 NHL STANLEY CUP VIDEO ShaqVideo (CBS/Fox) 6779	19.98
9	9	37	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
10	8	27	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
11	15	55	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
12	RE-ENTRY		LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
13	12	292	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
14	14	5	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
15	NEW ▶		NFL: TURF TALK PolyGram Video 8006353653	19.95
16	11	7	THE OFFICIAL 1995 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8271	19.98
17	13	23	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98
18	20	63	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
19	NEW ▶		THE FOOTBALL HALL OF SHAME ABC Video 44033	19.95
20	19	211	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
** NO. 1 **				
1	1	17	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	4	7	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
3	2	11	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3	19.95
4	12	5	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
5	3	39	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
6	19	3	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
7	6	15	KAREN VOIGHT: STRONG & SMOOTH MOVES ABC Video 44038	19.95
8	7	137	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
9	11	55	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
10	9	47	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
11	10	35	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
12	5	11	KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3	19.95
13	13	183	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
14	14	11	BUNS OF STEEL 2000 WITH TAMILEE WEBB WarnerVision Entertainment 226	14.95
15	NEW ▶		THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
16	20	59	JANE FONDA'S YOGA EXERCISE WORKOUT ◆ WarnerVision Entertainment 55021-3	19.98
17	16	31	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
18	8	55	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
19	17	93	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
20	15	79	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98

THE
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SPOTLIGHT



HEALTH & FITNESS & SPECIAL INTEREST VIDEO



GETTING EXERCISE BACK ON TRACK STRENGTHENING A GENRE BEGINNING TO SHOW SIGNS OF WEAKENING

BY EILEEN FITZPATRICK

It's no secret exercise video sales are in a slump. Consumer sales from January to July were down by 32% compared to 1994 sales figures, according to New York City-based video consultant Alexander & Associates. And with the lack of a hot new trend, those perky trainers aren't motivating consumers like they used to. There are many reasons why fitness isn't moving—and even more theories on how to get it going again.

"This is a category that went from great to good," says Best Buy video merchandise manager Joe Pagano. "It's in transition."

At Best Buy, Pagano says exercise tapes have dropped from as high as 8% of the chain's revenue to 5%. "We used to run fitness end-cap promotions six times a year," he says. "Now we're down to twice a year."

GLUT RESPONSE

Retailers point to a glut of product and the lack of a hot new fitness trend as major factors contributing to the decline of the category.

"I think we're in a lull," says Tower Video VP John Thrasher. "But there's always something waiting in the wings. If some new craze clicks, it becomes a phenomenon."

Ten years ago, the aerobics trend launched the exercise market. Step aerobics brought it to new heights, celebrities came in and gave it some glamour, and body-part tapes kept it going. Along the way, suppliers released hundreds of tapes for each new trend, and now retailers are choking on an avalanche of product.

"It's soft because exercise has reached the saturation point," says Suncoast Motion Picture Co. president Gary Ross. "And I'm not aware of any great stuff coming out."

Suppliers point to the increased popularity of home exercise equipment as one reason tape sales have slacked off.

"Last year, there was a major shift to equipment, and there were a lot of infomercials on the air to drive sales," says WarnerVision Entertainment executive VP Brian Moreno. "That type of infomercial isn't video-driven, and that's had a real impact."

Moreno estimates that, two years ago, when "Buns Of Steel," Richard Simmons, Susan Powter and Tony Little were running direct-response ads for their videos, it was worth an additional \$10 million to \$15 million in advertising to pump up the category at retail. WarnerVision product will be back on the air beginning in December, Moreno says, with three new Tony Little tapes. In addition, the company will run two-minute direct-response ads for Tamilee Webb's "Quick Toning" tapes and Linda Arkin's yoga series.



Jane Fonda offers fitness accessories.



"The Firm" series gets solid support from direct-response.

"The line really dips during the summer," says Alexander video research manager Arin Wolfson. "I guess people don't like sitting in front of their television during the summer."

As fitness consumers head outside during the summer and toward equipment overall, Moreno says designing exercise kiosks is one way to gain floor space and merchandise video product. For example, the Jane Fonda Fitness kiosks contain videos, weights, water bottles, clothes and other fitness accessories. The kiosks can be customized according to size and product selection, which Moreno says works well for different types of retailers, such as drug and grocery accounts.

Although they seem a natural for exercise tapes, sporting-goods chains have never embraced exercise—or any other type of sports tapes, for that matter. The kiosks may be the answer, Moreno says. "Sporting-goods accounts are more and more interested in dedicating space to video," he says, "and a multi-product display with a turn-key program is attractive to them."

On the consumer side, Moreno says the company will begin using rebate promotions to motivate consumers to pick up extra tapes. The company plans on offering \$2 instant-redemption coupons for its "Abs Of Steel" line.

Other companies are counting on improved product lines to get exercise back on track. "Fitness is becoming like one big generic pool," says BMG marketing manager Michelle Fiddler. "The frustration comes when consumers buy a tape and don't see results."

FIRM RESULTS

"The Firm" is BMG Video's ticket into the market, but whether consumers outside of its core audience will buy the

videos is the challenge. The series boasts visible results after 10 workout sessions, and, according to surveys, 99% of "Firm" purchasers say it's the best and most effective exercise tape they've ever used. "The Firm" is only available through direct response, and its audience is so dedicated that when the producers ran out of money to continue the series, fans sent in money to help finance the next tape. Its mailing list consists of 69,000 "Firm" video owners.

While the series has a solid base of dedicated buyers, it must appeal to a broader audience to be successful.

Six tapes, priced at \$19.98 and \$14.98, debuted at retail on Sept. 12. A Time-Life direct-response campaign also begins testing in December and is scheduled to rollout nationally in January. BMG also will send "The Firm" instructors on a nationwide tour to promote the series' retail availability.

"It's a small audience, but they're dedicated," says Fiddler. "Consumers may continue to buy 'Buns Of Steel' tapes, but our strongest selling point is that this series gets results." ■

KEEPING MENTAL HEALTH IN MIND MUSCLE-FLEXING GIVES WAY TO FLEXIBILITY AND RELAXATION, AS STRESS-REDUCING TECHNIQUES LIKE YOGA AND T'AI CHI GAIN IN POPULARITY

BY MARIA ARMOUDIAN

After billions of dollars and countless hours spent on aerobics and weight-lifting videos, America has begun to turn to holistic health for their video choices. Sales of yoga, t'ai chi, meditation and stress-reduction videos have grown at a rate of approximately 8% each year since their early introductions, with yoga finding its way to the top of the heap.

It's the biggest growth area in fitness, according to Melissa Berman, WarnerVision senior director of marketing. WarnerVision, the company with approximately 70% of the fitness video marketshare, expects this genre to account for 20% of fitness video sales in 1996—a 15% jump from 1994, which was at 5%.

What started as alternative health practice, appealing to a fraction of Americans, has spread exponentially. The specialty magazine, *Yoga Journal*, for example, began as a newsletter with a circulation of 200. Now, 20 years later, it's up to around 120,000 copies, according to managing editor Linda Sparrowe.

Why the rapid expansion? Several explanations surface—the most hopeful by yoga instructor Bryan Kest, who has his own "Power Yoga" series on Warner Home Video arriving September 24.

DEEP-ISSUE MESSAGE

"People are looking for a deeper kind of fitness and health. They need some inner satisfaction," Kest says. "And yoga



offers fulfillment that no other exercise gives."

Whereas most exercises have one or two purposes, such as increasing strength or improving muscle tone, Kest says yoga is "multidimensional," providing balance, flexibility, strength, endurance, centeredness and stress relief—and it ultimately "connects you to the 'underneath' you."

KINDER, GENTLER EXERCISE

Others, including some corporate executives, speculate that the maturing population is looking for something softer, less jarring. "The '80s were the age of

aerobics, and the '90s are ushering in this [mind/body] area," says Tom Lesinsky, VP of marketing for Warner Home Video. "Probably, people are more inclined to look for alternatives that keep with their lifestyles, particularly as they age."

"Baby boomers, particularly, have lost interest in jumping around and sweating," adds Berman. "Plus, more people are accepting holistic medicines, which fits in with the mind/body [lifestyle]."

Major labels' mainstream marketing probably had a lot to do with propelling yoga and other soft forms into the population. WarnerVision may have begun the trend with the 1993 Jane Fonda "Yoga Exercise Workout," still one of the top sellers.

Meanwhile, major video labels have jumped on the mind/body fitness bandwagon, pairing stars and star instructors with this form of fitness. Warner Home Video has released Ali McGraw's "Yoga Mind & Body" and is preparing to release the "Bryan Kest Yoga Power" series, which includes "Energize," "Sweat" and "Tone."

Even the notorious "Buns Of Steel" series has created "The Buns Of Steel Mind/Body Series," featuring yoga with Marguerite Baca, "power yoga" with Michi Broman, "power stretch" with Scott Cole and t'ai chi with Dominic Stefano. In fact, right between the popular videos "Buns Of Steel" and "Abs Of Steel," one can find Kathy Smith's "New

Continued on page 80

PERFECTLY SUCCESSFUL!

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PERFECTLY BEAUTIFUL *Claudia Schiffer*

- Current Revlon spokesmodel
- Former Guess Jeans girl
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- Called "the face of the '90s" by Time Magazine



PERFECTLY CREDIBLE *Kathy Kaehler*

- Fitness expert on NBC's Today Show
- Fitness advisor on the syndicated talk show, "Your Mind And Body"
- ACE certified fitness expert
- Trains many of America's best-known celebrities, movie stars and television personalities



PERFECTLY MARKETED.

- Over \$2.5 million in national TV & print advertising
- Major market tie-in promotion with Neiman Marcus/Evian
- Extensive, national publicity campaign including: personal appearance tours by Claudia and Kathy; national TV talk and entertainment shows; magazine covers and feature articles.
- Evian Spa "Dream Vacation" Sweepstakes
- Comprehensive in-store merchandising support

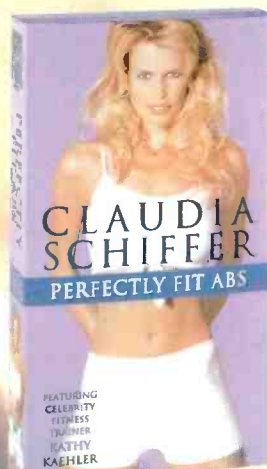


OVER \$4 MILLION IN ADVERTISING & PROMOTION

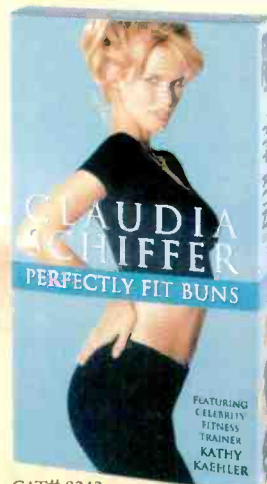
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\$14.98 EA. SRP U.S.
\$16.98 EA. SRP CANADA

Nationally Supported Street Date: 1/9/96
Dealer Order Date: 12/18/95*
*Distributor Order Date in Canada

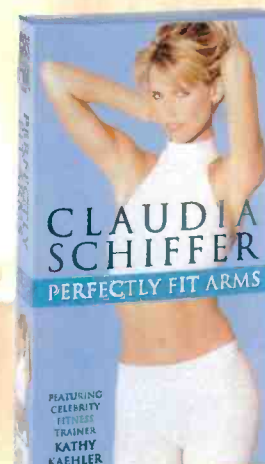
Holiday Availability: 12/19/95
Dealer Order Date: 11/27/95



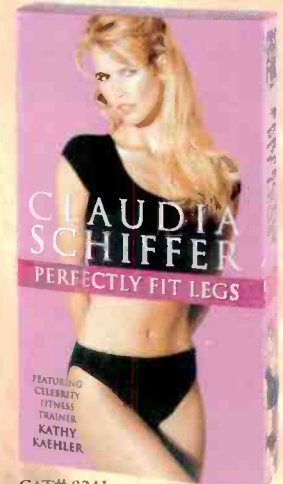
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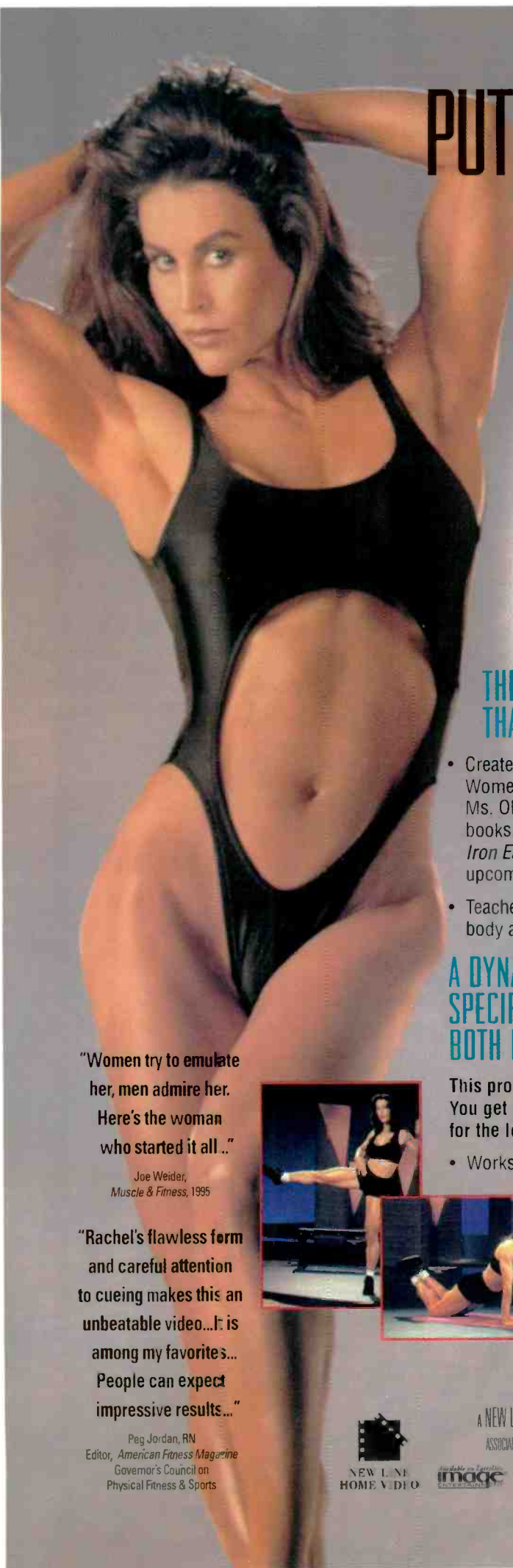
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PUT A NEW SHAPE ON YOUR SALES FIGURES!

IN SHAPE
WITH

RACHEL MCLISH

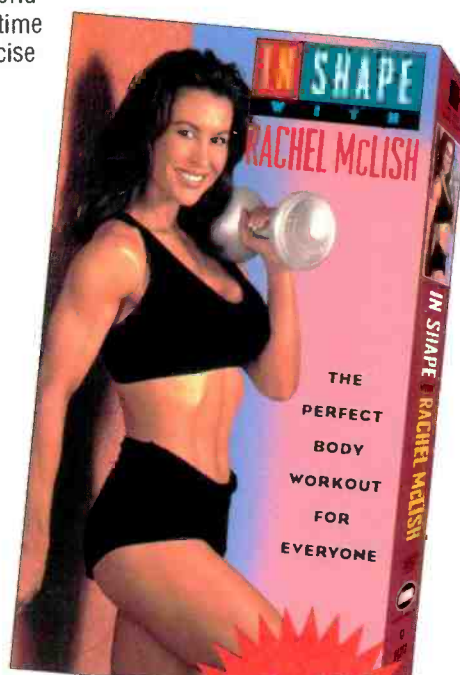
THE NEW REVOLUTIONARY WORKOUT THAT WILL PUMP UP YOUR RETAIL MUSCLE!

- Created by Rachel McLish, four-time World Women's Bodybuilding champion, two-time Ms. Olympia, bestselling author of exercise books, film star (*Pumping Iron 2*, *Iron Eagle 3: Aces*) and starring in the upcoming feature film *Ravenhawk*.
- Teaches how to burn fat and tone your body at the same time.

A DYNAMIC WORKOUT SPECIFICALLY DESIGNED FOR BOTH MEN AND WOMEN!

This program is concentrated exercise. You get the most workout and results for the least amount of time.

- Works for all levels of fitness.
- Goes beyond the usual exercise video by focusing on conditioning through overall strength and muscular endurance.
- A unique program which tightens, tones and actually sculpts your body.



\$14⁹⁸
Suggested Retail Price

"Women try to emulate her, men admire her. Here's the woman who started it all..."

Joe Weider, *Muscle & Fitness*, 1995

"Rachel's flawless form and careful attention to cueing makes this an unbeatable video...It is among my favorites... People can expect impressive results..."

Peg Jordan, RN
Editor, *American Fitness Magazine*
Governor's Council on Physical Fitness & Sports



NEW LINE HOME VIDEO
Available on LaserDisc
image

A NEW LINE HOME VIDEO RELEASE EXECUTIVE PRODUCERS GEORGE PAIGE STEPHEN EINHORN LOUISE ALAIMO
ASSOCIATE PRODUCER MICHAEL CALDWELL PRODUCED BY JAMES TUMMINIA PRODUCTION CONSULTANT DEKE SIMON
WRITTEN BY RACHEL MCLISH DIRECTED BY SCOTT MARSHALL

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MENTAL HEALTH
Continued from page 78

Yoga" series, from WarnerVision, along with the "Yoga With Linda Arkin" series, which includes a video for flexibility, one for relaxation and rejuvenation and one for strength. Kathy Smith's "New Yoga" was No. 1 on the Billboard Health and Fitness chart for 17 weeks. Other popular Smith titles include "New Yoga Basics" for beginners and "New Yoga Challenge" for intermediate to advanced levels.

Although she notes that it does have a positive effect, the pairing of celebrities with the sacred form is odd to *Yoga Journal's* Sparrowe. "On one hand, we're getting the word out about yoga like never before, but, unfortunately, many of the celebrities who have jumped on the bandwagon have separated the physical aspect from the integrative aspect of yoga," she says. But people are getting it "through the back door," she explains. "Although people get involved for the physical reasons, they get deeper connections than ever before."

Executives also note that the mind/body videos are far less limited, both demographically and seasonally. Aerobics, for instance, do well after the holidays, after people have put on weight. Yoga, however, is an all-around fitness program, not a weight-loss program. Consequently, it maintains a steady flow of interest, says Lesinsky.

And the videos seem to appeal to all ages and both genders. "The more rigorous fitness appeals to a younger, generally female group. Yoga appeals to a much broader audience," says Berman. "Seniors enjoy it as much as people in their 20s."

Although yoga accounts for the bulk of mind/body health videos, other disciplines also are gaining ground. Specialty independent companies, such as Healing Arts and Miramar, have had tremendous success in this genre. In addition to several yoga videos, such as "Yoga For The Young At Heart" and "Total Yoga," Healing Arts has released "Massage For Health" and "T'ai Chi For Health." Miramar, on the other hand, has made a name for itself with stress-reducing meditative videos, such as its "Natural States," "Desert Vision" and "Canyon Dreams," ambient videos of natural wonders accompanied by new-age music.

Marketing executives do little to differentiate these campaigns from other video campaigns. "We support these titles like we do any sell-through title," says Lesinsky. "We may pay a little more attention to them and explain them more than theatrical titles, but we don't market them differently."

While Warner Home Video places advertisement strategically, in exercise magazines and in Time Warner books, WarnerVision has stepped even more into the mainstream, no longer focusing on specialized markets and publications.

"We advertise in *Redbook* and on The Home Shopping Network. We are now preparing a television campaign," says Berman. She notes that most network programming and top magazines have featured yoga. ■

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TOTAL BODY **\$19.98** EACH

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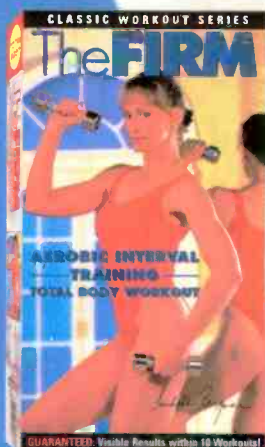


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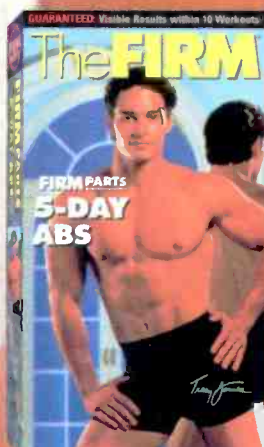


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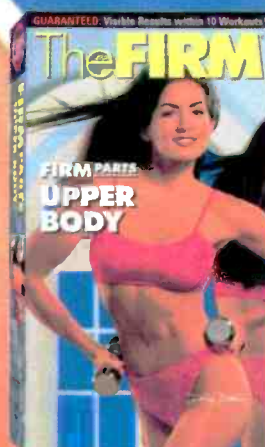


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Suggested Retail Price



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Meridian Films

SPECIAL INTEREST

JAPANIMATION RISES TO MAINSTREAM CARTOONS AREN'T JUST FOR KIDS ANYMORE, AND ANIME ISN'T JUST FOR COMIC COLLECTORS

BY BRETT ATWOOD

Forget Scooby Doo, the Smurfs and other Saturday-morning cartoon fare. There is more-sophisticated animation brewing in the '90s, and much of it is coming from Japan. Spawned by mainstream exposure in films, computer and video games, comic books and music videos, Japanese animation (a.k.a. Japanimation or anime) is hotter than ever.

"For the most part, U.S. animation seems to be aimed at people under age 12," says Carl Macek, president of Streamline Pictures. "The animation that is coming out of Japan is geared more toward the Gen-X audience and older. It contains more sophisticated, complex stories."

"Speed Racer" sideswiped its way onto

television in the '70s. The classic series is still popular and currently is being released by LIVE Home Video, under its Family Home Entertainment label, in two-episode videos.

Now the American public is being exposed to a diverse amount of high-tech

animation from the land of the rising sun; much of it is aimed at adults and contains strong doses of sex and violence.

"This is a cyclical thing," says Matt Greenfield, VP of A.D. Vision, Inc., which produces and distributes several anime titles, including "New Cutey Honey" and

"Plastic Little."

"At first, there was 'Astro Boy' and 'Speed Racer,'" he says. "In the '70s, there were several 'Star Wars' clones. In the '80s, it was 'RoboTech' and 'Voltron.' This has all happened before. Every 10 years or so, people start to look beyond their borders to find something different. The difference this time, however, is that the home-video market has made it possible to present this material in its original uncut and unedited format. Animation, in general, is in the middle of a renaissance now. The intelligence level of the scripts has returned, and some very sophisticated animation is surfacing."

John O'Donnell, managing director of Central Park Media, says that anime had been mostly an underground phenomenon in the U.S. until its most recent wave of popularity. Central Park Media has found success with such Japanimation titles as "Project A-Ko" and "Legend Of The Overfiend."

"There were very few legitimate products available in the U.S.," says O'Donnell. "The market has exploded over the past five years. There is an audience out there that wants intelligent animation. These are not cartoons in the traditional sense."

The seeds of the anime phenomenon were planted in the '80s in comic book stores, which often carried the specialized animation videotapes alongside imported comic books that showcased the Japanese animation style.

"We had to find acceptance in comic book stores first," says Herb Dorfmann, president of Orion Home Video, which distributes anime home video titles from Streamline Pictures, including "Akira," "Wicked City" and "Vampire Hunter D." "They understood the product more than anyone else. It may never become a super-mainstream genre, but it will always have a strong specialized appeal."

Fans of the genre frequently gather at comic book and sci-fi fanfests, which often screen Japanimation films. In the late '80s, such events were one of the few places that anime fans could find imported Japanimation videos.

In the early '90s, anime began to find a larger audience in the U.S. on the arthouse movie circuit, as films like 1990's "Akira" and 1991's "Twilight Of The Cock-



"Speed Racer" helped drive Japanimation craze.

roaches" were given limited theatrical releases.

Further exposure for anime has been gained by its integration into several of the '90s most popular video games, including "Mortal Kombat" and "Samurai Show-down."

In addition, some anime films are getting exposure on cable through networks like Showtime, TNT and the Cartoon Network. The Sci-Fi Channel airs a Japanimation festival once a year and began a weekly anime program, "Saturday Morning Anime," in October. Music fans also have been exposed to anime in a number of recent music videos, including recent clips by Michael Jackson, Matthew Sweet and KMFDM.

On the internet, an ongoing forum for fans of anime is accessible on Usenet at rec.arts.anime. In addition, forums for Japanimation have popped up on online services like America Online and Genie.

Central Park Media has been participating in the Internet fan forum since 1990. "We schedule live chats with the film directors in Japan," says O'Donnell. "We also give away posters and other promotional items to those who participate. There tends to be a high crossover between the longtime computer user and these films."

At retail, anime is no longer sold exclusively at specialty retailers and comic book stores. Major retail chains like Tower and Virgin Megastore are finding success with the sell-through-priced videos, too.

"It's a cult thing," says Marvin Gleicher, president of Manga Entertainment, which has released "Macross Plus," "Angel Cop" and other titles. "I doubt that anime will ever be a mass-appeal genre, but it will pick up different niches of the mass market through related lifestyles and interests. We target the skateboard and surfing consumer, but also the computer user. It predominantly appeals to the young male audience, but it is getting more diverse." ■

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Streamline
Pictures

LINES, LICENSING AND LOGOS ONE-HIT WONDERS GIVE WAY TO SERIES WITH STAYING POWER

BY CATHERINE APPLEFELD

If today's special-interest video companies hold one truism close to heart, it is the adage that there is strength in numbers. The presence of one-time titles is fast melting into a barrage of brand-name programming powered by longstanding lines, logos and licensing opportunities.

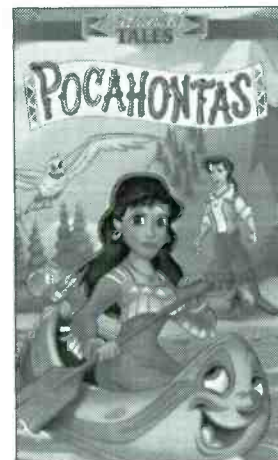
"More and more consumers are creating their own video libraries, and a good deal of them like the idea of having branded programs within their collections," says Craig Relyea, VP of marketing at MCA/Universal Home Video. "If they are satis-

fied with one or two titles in a line, they are more likely to go out and buy the rest of them."

The philosophy of acquiring branded

programming has become an integral piece of MCA/Universal, which distributes such lines as "Shelley Duvall's Bedtime Stories," the "Wee Sing" children's collec-

tion and its most recent branded series, "Timmy The Tooth." Other video companies, among them PolyGram Video, ABC Video, CBS/Fox Video, New Video Group,



Sony Wonder tells "Enchanted Tales."

Columbia TriStar Home Video, WarnerVision and Sony's two video labels, have built strategies based on recognizable programming as well.

At ABC Video, which carries the ESPN logo and a bevy of ABC network programming, branded entertainment has been the modus operandi from the start. "As the market has grown, it has been absolutely critical to have brand names. By that, I mean a label, a personality, a brand that has the consumer's recognition, the consumer's confidence," Jon Peisinger, president of ABC Video, says.

Consumer commitment is the end game with branded programming, which now spans all genres, from children's and documentary to fitness and sports. "In the fitness market, several years ago you could put something out and call it a total body workout, and because there weren't many of them out there you might have a chance," Melissa Berman, senior director of marketing, fitness, at WarnerVision, says. "But nowadays, if you just throw something out there, why would anyone even look at it without a recognizable name?"

Part of the payoff of evergreen, brand-name programming is the greater assurance of a place on the ever-shrinking retail shelf.

"It is a given in the industry that retailers will tell you they don't believe in a product if you come out with only one or two titles," notes John Reina, VP of sales, sell-through, at Columbia TriStar Home Video, which distributes National Geographic's documentary and children's lines. "They look for consistency to build upon."

"We see how cluttered the market is nowadays, and clearly our ability to put our stake in the ground is going to be a function of the products we have," says John Ruskin, president and CEO of CBS/Fox Video, which has claim to BBC, National Basketball Assn. and National Hockey League videos. "We want to have a store within a store, a destination that builds continuity," he says. "We are creating crisper, clearer and more manageable POP and POS materials that really marry together and extend the brand."

ABC also has taken a closer look at the video sleeves and has redesigned packaging of its ESPN videos so that the logo is more prominent. The company also makes ample use of the new ABC children's programming logo—a variation of the traditional logo that features the network's moniker incorporated in a baseball cap—on all of its family fare. "We saw immediately the value of bringing that logo to video," Peisinger says. "It is seen in millions of homes every day."

Nevertheless, Peisinger warns that com-

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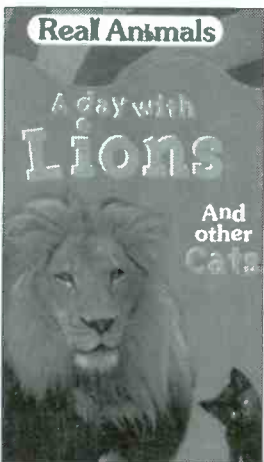
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KidVision has "Real Animals."

panies must be careful not to become overzealous with a brand name. ABC Video thus far has used the ABC News logo, for example, with only a select handful of documentary product. "Part of the branding strategy is to be very selective in terms of what we put on that brand," Peisinger says. "We don't want to confuse the consumer."

Although most special-interest labels generate brand-name programs from outside acquisitions, some have managed to build their own brands from scratch. WarnerVision's KidVision subsidiary has generated its own brand via the "Real Wheels" and "Real Animals" series, and 20th Century Fox Home Entertainment has made a mark with its 50-titles-strong "Studio Classics" line. Likewise, Sony Wonder, Sony's two-year-old family-entertainment line, which cut its teeth on brand-name programming from Nickelodeon, has cultivated the animated "Enchanted Tales" series.

"Everything we do, whether it is in-house or through acquisitions, is branded in some way," says Wendy Moss, senior VP of marketing at Sony Wonder. "Each brand has its own franchise look. We build franchises so that they become bigger than life to the consumers."

Most executives agree that, although the acquisition cost often is greater than that of developing product in-house, the long-term payoff is worth the price. "Building a product line in-house is far more volatile," Bill Sondheim, president of PolyGram Video, says. "It takes a far longer time before you start to see the benefits, and you have to be willing to swing and miss many times before you actually connect. Branded programming brings a quicker return on your investment."

For PolyGram, which has the NFL and Reebok brands as well as a growing toy chest of recognizable children's names, the solid foundation in brand-name programming was a matter of common sense. "Because of our affiliation with the audio labels, we have the ability to work closely with large mass merchants and sell-through-oriented chains," Sondheim says. "Our strength is in the ability to deliver large quantities of product in rapid fashion, and more mainstream brands are the perfect fit for that."

Although the percentage of singular video titles is decidedly waning, the one-offs are far from totally gone. "One-off titles have definitely diminished, but there is still the intrigue at many companies to associate with a star property that might be a one-time program," Sondheim says. "But so much of the marketing and sales effort goes into the initial set-up, it seems criminal not to be able to leverage it over a longer life of several titles." ■

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 22-25, **Sixth Conference On Interactive Marketing**, Camelback Inn, Scottsdale, Ariz. Brooke Ortiz, 714-489-8649.

Oct. 23-Nov. 3, **Museum Of Television & Radio First Annual Radio Festival**, an eight-week series of seminars and broadcasts, Museum of Television & 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, **U.S. Performance Rights And The Unfairness Bill: An Update**, presented by the National Music Publishers' Assn., Grand Hyatt Hotel, New York. Sharyn McLeod, 212-370-5330.

Oct. 24-26, **East Coast Video Show**, Trump Taj

Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLitech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

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's 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 18**, 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. 28, **Computer Technology, Digital Music Production, And Media Integration**, workshop presented by Basement Recordings, Brooklyn, N.Y. Gus Hinkson, 718-485-7120.

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.



People Who Love "People." Lightyear Entertainment and the Disney Channel celebrate the release of "People," an animated musical celebrating diversity, at a gala at the United Nations in New York. "People" will air on the Disney Channel Tuesday (24) in honor of the U.N.'s 50th anniversary and will be released on home video Nov. 14. Pictured, from left, are Douglas Zwick, senior VP of original specials and acquired programming, the Disney Channel; Arnold J. Holland, president, Lightyear Entertainment; Peabo Bryson and Lea Salonga, who perform the duet "How Wonderful We Are" in the program and on the soundtrack; Joshua Greene, producer of the project; and Bruce Rider, senior VP of programming, the Disney Channel.

Billboard Song Contest Seeks New Writing Talent

NEW YORK—The seventh annual Billboard Song Contest is under way and making progress in its yearly search for unknown songwriting talent.

The competition is open to people who have earned less than \$5,000 in annual income from songwriting in the last five years. Judging consists of a multitiered screening process, whereby several advisory panels evaluate songs in the seven major categories of popular music: pop, rock, country, R&B/rap, Latin, jazz, and gospel/contemporary Christian.

After going through the advisory panel stage, a select number of songs is submitted to a blue-ribbon panel of writer/performers in each category. After a winner has been chosen from each genre, panel chairman Quincy Jones will select the \$5,000 grand-prize winner from among the seven first-place winners.

The grand-prize winner and the other first-place winners will receive a host of career-enhancing prizes, including a BMG Music Publishing contract, professional sound equipment, and Gibson accessory packs, guitars, and strings. The top 500 entrants will get BluBlocker sunglasses.

This year's panel of judges will include David Foster, the Moody Blues, Vince Gill, Dionne Warwick, Carole Bayer Sager, Michael W. Smith, Lou Rawls, the Barrio Brothers, David Benoit, Andrae Crouch, and others to be announced.

Says multi-Grammy-winning producer/songwriter Foster, who has been a judge since the contest's inception, "The difference between a deserving amateur and successful professional is an open door where the music can be heard, valued, and recognized. The Billboard Song

Contest leaves open the door of hope and opportunity for thousands. That's why I've been excited to be a part of it from day one."

To enter, contestants must submit their songs on audiotape (one song per tape), with typed or clearly written lyric sheets and a \$15 entry fee per song.

Entry forms are available through Gibson guitar dealers or by sending a self-addressed stamped envelope to P.O. Box 35346, Tulsa, Okla. 74153-0346. For more information, call 918-627-0351.

HELPING KIDS AGAIN: Saxist Kirk Whalum will perform at his seventh annual concert Oct. 28 to benefit the Pasadena (Calif.) Boys and Girls Club at the Pasadena Civic Auditorium. He'll be joined by Bob James and his daughter, Hilary James; George Duke; James Ingram; and Teresa James. Tickets, priced at \$17.50, \$22.50, and \$35, are available at the auditorium. Contact: Lysteria Archie-Wilcox at 213-223-5642.

CONKLING FETE ACTS: A tribute to music industry pioneer Jim Conkling, hosted by NARAS and its Music-Cares Foundation, is set for Nov. 13 at the Beverly Hilton Hotel in Beverly Hills, Calif. The event will benefit the Alzheimer's Assn. Performers include Bob Newhart, John Raitt, Peggy Lee, Buck Owens, Mitch Miller, the King Sisters, George Greeley, and Margaret Whiting. Tim Swift, senior VP of Pierre Cossette Productions, is producing the event, and Stan Freberg

BIRTHS

Girl, D'Nidra Raquelle, to Jeff and Darnessa Allen, Aug. 15 in Richmond, Va. Father is the buyer for Digits Inc., a CD retail chain.

Girl, Kalea Michelle, to Terry and Virginia Power, Sept. 22 in Los Angeles. Father is executive producer of Power Films.

Boy, Tristan, to Holly Knight and Michael Whitis Knight, Oct. 10 in Connecticut. Mother is a songwriter for artists including Tina Turner, Aaron Neville, Rod Stewart, Pat Benatar, and Heart.

Girl, Juliana Suzanne, to Steve and Carrie Marcantonio, Oct. 10 in Nashville. Father is a freelance

recording engineer.

Boy, Grayson Christopher, to Melissa Greene-Anderson and Pete Anderson, Sept. 19 in Philadelphia. Mother is VP of Collectables/Gotham Distributing in Ardmore, Pa. Father is senior VP of sales at Atlantic Records.

MARRIAGES

Lamonia Brown to Anthony Rahaan, Aug. 31 in Jekyll Island, Ga. Bride works in the contract administration department at Sony Music International. Groom is associate publisher of hip-hop trade magazine The Four One One.

Reid Whitelaw to Susan Turk, Sept. 2 in Palm Beach, Fla. Groom is

an independent record producer and president of Brookside Music Corp., an international music licensing company.

Alexis Aubrey to Ric Molina, Sept. 12 in Vancouver. Bride is marketing manager at Island Independent Labels. Groom is a guitarist, singer, and composer.

Carol Boothby to Gary Arnold, Sept. 30 in Sacramento, Calif. Bride is director of marketing for Preview Machine interactive music stations. Groom is merchandise manager for music at Best Buy.

Josie Simoniello to Ron A. Spaulding, Oct. 7 in North Olmsted, Ohio. Bride is former sales rep with Cema Distribution in Cleveland. Groom is national sales manager for Priority Records in Minneapolis.

DEATHS

Lee Newman, in her 30s (exact age unknown), of malignant melanoma, Aug. 4 in Amsterdam. Newman was a member of Amsterdam-based British techno/house duo Technohead, which recorded for Roadrunner/edel Records.

Crash Morgan, in his 30s (exact age unknown), of cause yet to be determined, Oct. 6 in Waterloo, Iowa. Morgan was drummer for the Silver-tone band Big Sugar. Prior to joining the band in August, he performed in a number of Toronto bands, most notably ska group the Arsenals. Big Sugar was at the beginning of a monthlong U.S. tour in support of its debut album, "500 Pounds," when Morgan died; the tour will continue with guest drummer Tony Rabalao of Bass Is Base. Morgan is survived by his wife, Orsula, and son, Justin.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

LIFELINES

GOOD WORKS

is MC, with music by Ray Anthony & His Orchestra. Conkling suffers from Alzheimer's Disease and resides in a facility in Sacramento, Calif. For ticket information, contact Dana Tomarken at 310-392-3777.

MENTORING PROGRAM: NU Breed, an organization dedicated to assisting deserving artists, will donate funds to implement a mentoring program with Dream Yard, an organization for disadvantaged youth that uses art as a tool to spark interest in education. Both groups will host a dinner followed by a grand showcase at Lincoln Center in New York April 16, 1996. Contact: Annika Cropper at 213-651-9300 or Susan Burkat at 212-793-9347.

MUSIC SCHOOL BENEFIT: The 101st anniversary of the Third Street Music School Settlement in New York will be celebrated at a luncheon Nov. 2 at the Plaza Hotel in New York. The Marsalis family of musicians will be honored: Ellis, Branford, Wynton,

Delfeayo, and Jason, along with pianist Van Cliburn. Co-chairing the event are Don Jenner of Columbia Records and Guenter Hensler of BMG Classics. The settlement serves more than 1,000 students of all ages with instruction in music, dance, and art. An outreach program provides an additional 1,000 public-school students with music and arts training. Proceeds from the event will benefit the settlement's scholarship fund. Contact: 212-874-5457.

UJA-FEDERATION FETES: Lyricist Sheldon Harnick and Michael Price, executive director of the Goodspeed Opera House in Connecticut, are co-honorees at UJA-Federation of New York's annual Theater Group dinner/dance Nov. 20 at the Hotel Pierre in New York. Harnick will receive a special tribute for his contributions to the American musical theater and to UJA-Federation; Price will receive the Lee Guber Lifetime Achievement Award. UJA-Federation is said to be the largest local philanthropic organization in the world. For reservations or information, call 212-836-1126.

Reviews & Previews

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EDITED BY PAUL VERNA

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PAULA COLE

Harbinger

PRODUCER: Kevin Killen

Imago/Warner Bros. 46041

Featured in *Music To My Ears*, June 18, 1994. Original *Imago* album reissued by Warner Bros.

JOE SATRIANI

PRODUCER: Glyn Johns

Relativity 88561 1500

Gifted instrumentalist Joe Satriani joins veteran British producer Glyn Johns and a crack cast that includes Eric Clapton sideman Andy Fairweather-Low and session mavens Nathan East and Manu Katché. Although Satriani—like most players of his caliber—has a tendency to slip into indulgent solos, he shows considerable restraint and soulfulness on such tunes as “Slow Down Blues” and playful vocal number “Look My Way.” Down-to-earth sound and improvisational telepathy between the band members help to raise album above the level of most guitar-idol instrumental records.

SPLENDORA

In The Grass

PRODUCER: Gene Holder

Koch 7912

Debut album from this favorite New York-based quintet is a natural for the alternative airwaves, borne aloft by muscular guitars and the razor-sharp vocals of Wygal sisters Janet and Tricia. Cleverly augmenting the power-trio lineup with violin and cello, Splendor is at its most splendid with the throbbing rock riffery of “Bee Stung Lips,” the tense, surging strains of “Pollyanna,” the awkwardly catchy vocal harmonies of “Shirt On,” the fuzz-tone fringe of “Sever,” and

SPOTLIGHT



GREEN DAY

Insomniac

PRODUCERS: Rob Cavallo & Green Day

Reprise 46046

California superstars follow their mega-platinum breakthrough album, “Dookie,” with a similarly raucous collection of sped-up power pop with a punk edge. Radio stations ranging from alternative rock to hard rock to top 40 again have plenty to work with, starting with lead single “Geek Stink Breath,” a crossover smash on the Album Rock Tracks and Modern Rock Tracks charts. Other hitbound cuts include “No Pride,” “Panic Song,” “Westbound Sign,” and “Tightwad Hill.” Even at 33 minutes, “Insomniac” is a worthy follow-up to one of the most resounding success stories of recent years.

the inscrutably infectious hooks of “Cover The River.”

P. HUX

Deluxe

PRODUCER: Parthenon Huxley

Black Olive 9502

Former journalist and producer Parthenon Huxley resurfaces in P. Hux with his first album in years, and it was well worth the wait. Huxley sings of everyday experiences with gripping

SPOTLIGHT



BRIAN WILSON/VAN DYKE PARKS

Orange Crate Art

PRODUCER: Van Dyke Parks

Warner Bros. 45427

An inspired union of Van Dyke Parks’ invigorating songcraft and Brian Wilson’s ingenious vocal arrangements, this music evokes a bygone pastoral world as captured by California’s 1890-1920s Plein Air painters. The 12-track cathedral of sound also enshrines the pop-rock ideals of the two composers, who surpass their Four Freshmen/Hollywood film-score influences with their own widescreen California creed on such dazzling cuts as “San Francisco,” “Movies Is Magic,” and the top 40-destined “Summer In Monterey.” Make room beside “Song Cycle,” “Pet Sounds,” “Sunflower,” and “Jump!” for a new American pop masterwork.

momentum in a voice reminiscent of David Bowie and Eddie Vedder, not so much for its tonal character as for its powerful sincerity. His inventive and lyrical guitar work is bolstered by Rob Miller and Gordon Townsend, the former rhythm section from Tommy Conwell & the Young Rumlbers. The driving “It’ll Be Alright” should be palatable to album-rock radio, as should “Savior,” a thickly layered epistle to anti-commercialism. Contact: 408-394-7176.

SPOTLIGHT



DEBORAH COX

PRODUCERS: Various

Arista 18781

Newest diva from the house that gave the world Whitney Houston and Toni Braxton debuts with an album of infallible pop, R&B, and AC that could easily establish her as the next star in that vein. Sticking to a proven production approach (with such masters as Daryl Simmons, Dallas Austin, Keith Thomas, and Babyface working the boards), the young singer shines on such tracks as top 40 hit “Sentimental,” groovy pop tunes “Who Do U Love” (which comes with a bonus David Morales remix) and “Just Be Good To Me,” and ballads “I’m Your Natural Woman” and “Never Gonna Break My Heart Again.” Cox has big shoes to fill, and she slips into them with confidence.

RAP

AZ

Doe Or Die

PRODUCERS: Various

EMI 32631

Rapper known as “the visualiza” forms rubbery lines into vivid rhymes about diamonds and double-digit hustling. His first gold single, “Sugarhill”—which features sugar-voiced soul singer miss-jones—is a cushiony, Utopian dream

COUNTRY

MARK CHESNUTT

Wings

PRODUCER: Tony Brown

Decca 11261

If this isn’t in the running for album of the year, I’ll eat Mark Chesnutt’s hat. He has yielded a gem that’s a rarity this days: a solid honky-tonk album without any weaknesses. Strong songs from Jim Lauderdale, Mack Vickery, and Chesnutt himself, among others, weave an almost seamless bar-room tableau of cheating, temptation, seduction, regret, and broken hearts. The lead cut says it all: “As The Honky Tonk Turns.” Wonderful stuff.

LATIN

GILBERTO SANTA ROSA

En Vivo Desde El Carnegie Hall

PRODUCER: Gilberto Santa Rosa

Sony 81647

Double-CD live set captures a *my sim-pático* performance peppered with warm, witty moments and revered salsero’s vivacious vocal improvisations. Sound mix at times is shaky (the baritone sax is nearly inaudible), but good vibe cannot be spoiled, particularly on Gilberto Santa Rosa chestnuts “Sin Voluntad” and “Conciencia.”

JAZZ

FREDDIE HUBBARD

MMTC

PRODUCER: Big Apple Productions

MusicMasters 65132

Freddie Hubbard celebrates the art of late jazz greats Thelonius Monk, Miles Davis, John Coltrane, and Cannonball Adderley with an album whose title is shorthand for Monk, Miles, Trane, and Cannon. The eight tracks include one Hubbard-penned theme for each artist, plus one famous piece associated with each. With a band that includes saxophonists Vincent Herring and Javon Jackson, trombonist Robin Eubanks, and pianist Stephen Scott, Hubbard’s powerful, straight-ahead blowing drives such originals as the broad, barreling “One Of A Kind” and the elegantly funky “One For Cannon.” Also includes Bob Belden’s arrangement of Miles’ “All Blues,” and an embellished chart for Coltrane’s “Naima” by the Yellowjackets’ Bob Mintzer.

(Continued on next page)

VITAL REISSUES™

HENRY MANCINI

The Days Of Wine And Roses

COMPILATION PRODUCER: Paul Williams

RCA 66603

Late composer Henry Mancini is saluted with a three-disc retrospective that celebrates his unrivaled accomplishments in music and film. From the unmistakable bassline of “Peter Gunn” to the sweet melody of “Moon River”

to the playful lilt of “The Pink Panther Theme,” Mancini’s music is infallibly joyful and infectious. Careful song selection, sparkling digital restoration, and an informative essay by Mancini biographer Gene Lees put the legacy into perspective. A fitting tribute to a melodic genius whose 20 Grammys and four Oscars only hint at the scope of his talent.

ELVIS PRESLEY

Walk A Mile In My Shoes—The Essential '70s Masters

COMPILATION PRODUCERS: Ernst Mikael Jorgensen & Roger Semon

RCA 66670

The King’s waning years admittedly pale in comparison to his ‘50s heyday. Consequently, this five-disc compilation—the last in a trilogy of RCA Elvis

boxes—is not musically or commercially as compelling as its predecessors. Nevertheless, it was assembled with the same care as the first two and represents a vast improvement over RCA’s treatment of the Elvis catalog in decades past. If nothing more, the Elvis ‘70s box is a necessary shelf item for the completist, with some pretty good music to boot.

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Reviews & Previews

(Continued from preceding page)

★ BILL FRISELL KERMIT DRISCOLL JOEY BARON

Live
PRODUCER: Hans Wendl
Gramavision 79504
Recorded four years ago in Spain, this live Bill Frisell trio date spotlights backing stalwarts Driscoll on bass and Baron on drums. Fans of the free-jazz fret man will love his gleeful deconstruction of styles gone by, with "Rag," the dissonant, metallic romance of "Hello Nellie," the gentle throbbing of "Strange Meeting," the joyful noise of "Crumb," and the keening, vaguely Latin melody line of "When We Go." Frisell & Co. cover Sonny Rollins' "No Moe" and offer a shimmering, naive version of John Hiatt gem "Have A Little Faith In Me."

NEW AGE

★ TOMÁS SAN MIGUEL

Lezao
PRODUCER: Tomás San Miguel
Narada 63034
Tomás San Miguel's world-music atmospheres are centered by the rhythms of the txalaparta, a percussion instrument from his home in the Basque region of Spain. It's just a few slabs of wood, played by a pair of musicians who bounce rhythms back and forth. But it's only one of the exotic flavors Miguel works into this sometimes haunting, sometimes exuberant music. Accordions weave with synthesizers, wood flutes with Gregorian chants, and folk dance rhythms with portentous meditations. Lezao is an original and arresting fusion.

★ JOHN DOAN

Wrapped In Whisk
PRODUCERS: Billy Oskay, John Doan
Hearts Of Space 11055
John Doan plays the harp guitar, a hybrid instrument that gives this finger-picker extended range and nuance. He brings it to bear on Christmas chestnuts and breathes new life into dusty tunes with his pristine, intricate picking, which is laced with the delicacy of a snowflake. With Nightnoise founder Billy Oskay as producer, Doan adds darbuka, harmonium, toy piano, ukulele, and a host of other instrumental arcanas that evoke the nostalgic, mystical side of Christmas and leave the shopping mall sentimentally behind.

GOSPEL

▶ THE SISTERS OF GLORY

Good News In Hard Times
PRODUCER: Jennifer Cohen
Warner Bros. 45990
Begun as a one-night showcase of tradi-

tional gospel, largely for industry notables packed into a small hotel conference room in New York, the Sisters Of Glory—Thelma Houston, CeCe Peniston, Phoebe Snow, Lois Walden, and Albertina Walker—have taken time out for appearances at Woodstock '94, as well as the Vatican, and now bring to record the sound and excitement behind the buzz. With 16 cuts clocking in at more than 68 minutes, "Good News" is triumphant reaffirmation for the believer. For the uninitiated, it's as powerful and joyful an introduction as one could imagine to a truly bedrock, American musical genre. Sing on, sisters. Sing on.

▶ CANDI STATON

It's Time!
PRODUCER: Marcus E. Williams
Beracah/Intersound 9160
Staton, '70s disco diva of "Young Hearts Run Free" fame, long ago hung up her dancing shoes and has been singing for the Lord ever since. Her latest offering finds her in a smooth contemporary urban pocket with strong songs of faith and a voice that has only improved with time. Standouts include "Mama," which is reminiscent of Gladys Knight's soulful recastings of Jim Weatherly's classic country songs of the early '70s, the funky but chic "Somebody's Knocking," and the subtly smoldering "Rapture Me." Another winner from one of the class acts of gospel music.

WORLD MUSIC

★ U. SRIVINAS AND MICHAEL BROOK

Dream
PRODUCER: Michael Brook
Real World/Caroline 2352
Bridging the often distant worlds of instrumental virtuosity and studio wizardry, guitarist Michael Brook has helped craft this bold, beautiful ambient showcase for Indian electric mandolinist U. Srivinas. Brooks' sheets of sound envelop a deep rhythm bed as Srivinas winds his way dreamily through the dark electro-acoustic mix. Infinitely spacious and powerful, this music—which features performances by percussionist/vocalist Nana Vasconcelos and violinist Nigel Kennedy—grows intoxicating with time.

CLASSICAL

★ JENNIFER LARMORE: WHERE SHALL I FLY

Jennifer Larmore, Orchestre de Chambre de Lausanne, Jesus Lopez-Cobos
PRODUCER: James Mallison
Teldec 96800
This debut Mozart/Handel aria recital disc from a new contender in the lyric mezzo sweepstakes should have Cecilia Bartoli looking over her shoulder. Larmore's modern, big-opera-house approach to the repertoire that Bartoli has claimed as her own territory, reveals a warmer, more luxurious tone, a style that is dramatic without being vulgar. No coy ingenue here: The recording goes for blood and guts rather than charm, particularly in the Handel selections.

★ HANDEL: Suites For Keyboard

Keith Jarrett
PRODUCER: Manfred Eicher
ECM New Series 1530
Long renowned as a peerless jazz improviser, pianist Keith Jarrett has been steadily making a name for himself as a classical player with his well-received interpretations of Bach and Shostakovich. Here he surpasses himself with a fluid, soulful reading of several of Handel's keyboard gems. Infrequently recorded on piano, this captivating music encompasses a world of emotion, which Jarrett charts with abundant skill and taste.

SINGLES

EDITED BY LARRY FLICK

POP

▶ WHITNEY HOUSTON Exhale (Shoop

Shoop) (3:24)
PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs/Fox Film Music Corporation, BMI
Arista 2885 (c/o BMG) (cassette single)
The theme song to Houston's new movie, "Waiting To Exhale," is a surprisingly understated shuffle-ballad that sidesteps the kind of grandstand drama that peppered her singles from "The Bodyguard." The result is a performance rife with soul and far more interesting vocal colors than all the shrieking can provide. The production touch of Babyface is unmistakable, and he deserves applause for surrounding Houston with silky instrumentation and a chorus that quietly (and permanently) sinks into the brain. You will be hearing this one on every possible radio station for months to come.

▶ ACE OF BASE It's A Beautiful Life

(3:40)
PRODUCERS: Denniz Pop, Max Martin, Joker
WRITERS: J. Berggren, J. Ballard
PUBLISHER: Megastone/Careers-BMG, BMI
Arista 2889 (c/o BMG) (cassette single)
Sweden's hottest musical export is back in action with a jaunty, incredibly catchy li'l ditty that indulges in Euro-NRG dance rhythms while continuing to mine the Abba-esque pop melodies that sold millions of albums worldwide. Even the act's detractors will find it impossible to resist the sugar-coated confection, with shoulder-shaking percussion and sing-along chorus. No signs of sophomore jinx infecting this first single to the approaching album "The Bridge."

▶ MELISSA ETHERIDGE Your Little

Secret (4:05)
PRODUCERS: Hugh Padgham, Melissa Etheridge
WRITER: M. Etheridge
PUBLISHERS: M.L.E./Almo, ASCAP
Island 7054 (cassette single)
Etheridge hits the stage rockin' mighty hard on the title cut to her imminent opus. Lyrically speaking, there is no deviation from the yearning, sometimes tortured view of love and relationships that fueled the singer/songwriter's past hits. However, the music has far sharper teeth this time around, given this track's bluesy, drum-slapping backbeat and crunchy rhythm-guitar chords. But worry not, this song has a hook that is downright hypnotic and wholly accessible to the same top 40 stations that supported "I'm The Only One." A real winner.

▶ L.V. Throw Your Hands Up (no timing listed)

PRODUCERS: Maurice "DJ Moe" Thompson, Jay Supreme
WRITERS: L. Sanders, M. Thompson, J. Williams, K. Blue, A. Edwards, A. Criss
PUBLISHERS: T-Girl/Large Variety/G's Only Productions/Al Jamatt 9, BMI; Maurice Thompson/Feel'n Blue/Storyteller, ASCAP
Tommy Boy 715 (cassette single)
After giving listeners a thrill as the guest vocalist on Coolio's recent smash "Gangsta's Paradise," singer L.V. is poised to enjoy a moment or two under the center-stage spotlight with this instantly insinuating hand-clapper. Bolstered by a little deft rappin' science from Naughty By Nature's Treach, L.V. proves to be quite the party master, wrapping his forceful voice around the track's funk-fortified wah-wah guitars and wriggling groove with the ease of a seasoned veteran. Prepare for saturating radio airplay.

▶ MOKENSTEF In The Rain (3:58)

PRODUCER: Big Ham
WRITER: Hami, MoKenStef
PUBLISHER: not listed
OutBurst/Def Jam 7023 (c/o PGD) (cassette single)
The recent top 10, gold-selling debut hit "He's Mine" is quickly followed by this atmospheric, delightfully harmonious ballad. Old-school soul nuances abound, from the smooth bassline to the ear-catching guitar and keyboard effects. And the stormin' thunderclaps are a kitschy but fun touch. This is a no-brainer. The only question is how long will it take for this one to reach the upper regions of the Hot 100.

▶ OL' DIRTY BASTARD Rawhide (4:09)

PRODUCER: The RZA
WRITERS: R. Jones, R. Diggs, C. Woods, C. Smith
PUBLISHERS: Wu-Tang/Ramecca, BMI
Elektra 9380 (cassette single)
ODB strikes pop gold the third time around. After a pair of solo singles that gathered respectable sales, widespread R&B radio play, and bouquets of critical roses, the quirky rapper unleashes a potential pop smash from his massive debut album, "Return To The 36 Chambers: The Dirty Version." No one out there right now is serving the rhymes this clever or with this much personality—a fact that is going to pay off like crazy within seconds. Jump on the bandwagon early.

▶ PRETENDERS Sense Of Purpose (3:51)

PRODUCER: Stephen Street
WRITER: C. Hyde
PUBLISHER: not listed
Warner Bros. 7890 (cassette single)
In a marvelous preview of the forthcoming live acoustic album "The Isle Of View," the Pretenders approach their esteemed 1990 power ballad in a deeply moving rendition (with chamber-styled accompaniment from the Duke Quartet) that is centered around Chrissie Hynde's startlingly vulnerable vocals. Hynde and company weave a powerful spell that accents the song's poetic strength, and pop, modern rock, album rock, and AC programmers will be captivated by the magnetism of

this potential smash.

UB40 Kingston Town (3:46)

PRODUCERS: UB40
WRITER: K. Patrick
PUBLISHERS: Gemrod/Embassy, BMI
Virgin 11053 (c/o Cema) (cassette single)
Never mind that this song was originally recorded five years ago for UB40's "Labour Of Love II" opus. The palpitations of this track's pleasant, pop-splashed reggae beat will still fit nicely into the choosiest of today's top 40 radio playlists. Cue it up!

12 GAUGE Shake It 'Round And 'Round (3:48)

PRODUCER: DJ Magic Mike
WRITERS: I. Pinkney, R. Gordon, Li'l Papp
PUBLISHERS: Flajseff/Cash Money Brothers/Songs Of All Nations/AllAm, BMI
Street Life/Scotti Bros. 78049 (c/o BMG) (cassette single)
The man who previously exposed the world to the "Dunkee Butt" teams up with one of the pioneers of bass music for this disorienting dance inducer. 12 Gauge and DJ Magic Mike are an indestructible duo on a mission for maximum rump bumpin'. The supersonic bass beats and rapid vocal chants are up to the caliber of other recent booty anthems. Rock that rump!

R & B

▶ JODECI Love U 4 Life (4:57)

PRODUCER: DeVante
WRITER: DeVante
PUBLISHER: not listed
Uptown 3523 (c/o Uni) (cassette single)
Follow-up to the gold-selling "FreeK'n You" is more of the act's patented, groin-grinding hip-hop/soul—just try to walk away from that winding bassline without a sweated brow. This time, though, the lyrical vibe is somewhat more romantic than carnal—a move that better befits the act's smooth harmonic flow. Instant action at R&B and pop radio is assured.

NUTTIN' NYCE Nasty Girl (3:46)

PRODUCER: Mr. Lee
WRITER: Prince
PUBLISHERS: Girlsongs/Warner Bros., ASCAP
Pocketown/Jive 42327 (c/o BMG) (cassette single)
Female vocal act continues to work toward a long-deserved multiformat hit with a playful cover of Vanity's Prince-penned pop/R&B hit. The track comes in two radically different versions. The album cut has a TLC-like hip-hop flavor, while the single mix races with a house-spiked dance bassline. Both work extremely well, though odds are that R&B radio will choose to spend most of its time with the downtempo version.

COUNTRY

▶ KEITH WHITLEY Wherever You Are

Tonight (3:19)
PRODUCERS: Steve Lindsey, Benny Quinn
WRITERS: K. Whitley, G. Nicholson, D. Cook
PUBLISHERS: Sony Tree, BMI; Sony Cross Keys/Four Sons, ASCAP
BNA 64424 (c/o BMG) (7-inch single)
As the title cut from Whitley's forthcoming posthumous collection, this beautiful ballad serves as a haunting reminder of just how much country music lost when Whitley died in 1988. The producers wisely avoid bells and whistles in the production, letting Whitley's affecting vocals carry the emotion of the song. The lyric about a lonely DJ remembering a favorite caller and sending one out to her wherever she may be sounds tailor-made for country airwaves. New Keith Whitley songs for radio should be cause for the whole industry to rejoice.

▶ WADE HAYES What I Meant To Say (3:19)

PRODUCER: Don Cook
WRITERS: D. Cook, S. Hugin, J. McBride
PUBLISHERS: Sony Tree/Katy's Rainbow, BMI; Sony Cross Keys/Mill Village, ASCAP
Columbia 78087 (c/o Sony) (7-inch single)
A slow and pretty ballad from Hayes' outstanding debut album, "Old Enough To Know Better," that should easily continue

(Continued on next page)

NEW & NOTEWORTHY

TERRY ELLIS Where Ever You Are (4:10)
PRODUCERS: Deniz Foster, Thomas McElroy
WRITERS: D. Foster, T. McElroy
PUBLISHERS: Two Tuff-E-Nuff Songs/EMI-Blackwood, BMI
EastWest 9353 (c/o Elektra) (cassette single)
Ingenue from the En Vogue fold makes her maiden solo voyage with a sleek and soulful ballad that makes excellent use of her limber alto range. This first single from the imminent album "Southern Girl" benefits from the production and songwriting of En Vogue navigators Deniz Foster and Thomas McElroy, who wisely dress Ellis in music that does not cop the act's familiar sound. This will give her the chance she deserves to prove her chops as an individual stylist worthy of widespread approval from

both programmers and consumers.

TATJANA Santa Maria (4:45)
PRODUCERS: Stock & Aitken
WRITERS: Roesnes, Johansen, Stock, Aitken
PUBLISHERS: EMI-Germany/Mike Stock/BMG/Side Songs/Love This Songs
REMIXERS: Polo Soudim, Harry Ola, Mobius Loop
Avex Group/Critique 15560 (c/o BMG) (12-inch single)
The Euro-NRG dance music invasion of stateside pop radio airwaves continues with the onset of this riotous anthem, which has already connected with kids everywhere else in the world. If you look beyond the "ya don't stop" rap cliches in the verses, you will encounter a wonderfully peppy, sing-along chorus that is impossible to shake from the brain. For immediate play at top 40 and crossover radio stations.

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 DiIbertto (new age).

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

his winning streak at country radio. As good as Hayes sounds on an uptempo, this ballad is further proof that he can slow it way down and still deliver the goods with warmth and style.

► **TERRI CLARK** *When Boy Meets Girl* (3:01)

PRODUCERS: Keith Stegall, Chris Waters
WRITERS: T. Shapiro, T. Clark, C. Waters
PUBLISHERS: Great Cumberland/Diamond
Struck/Tom Shapiro/Sony Tree, BMI
Mercury102 (c/o PolyGram) (CD promo)
On the heels of her top five debut single, "Better Things To Do," country's female hat act comes out of the chute again with a song about the changes brought about in a young man's life "when boy meets girl." Clark's gutsy twang and the sharp production prowess of Keith Stegall and Chris Waters makes this a solid follow-up and another potential smash for Clark.

★ **HELEN DARLING** *I Haven't Found It Yet* (3:29)

PRODUCERS: Mark Wright, Michael Omartian
WRITERS: H. Darling, C. Jones
PUBLISHERS: Great Cumberland/Fugue/Little Chatterbox, BMI
Decca 55129 (7-inch single)
It is easy to see why Garth Brooks phoned this lady and declared himself a fan after hearing her on a demo. She has a rich and distinctive voice that is perfectly suited to deliver the complex emotions swirling through this exceptional ballad. Written by Darling and Chuck Jones, the song explores the pain of lost love and concludes, "There's bound to be a love without regret, but I haven't found it yet." Great song, great singer.

DANCE

► **DAPHNE** *I Found It* (7:30)

PRODUCER: David Anthony
WRITER: not listed
PUBLISHER: not listed
REMIXERS: David Anthony, J. Phillippe
Maxi 2030 (12-inch single)
Lovely Latina will easily maintain the broad base of support she has built in the clubs with this wickedly catchy deep-house music anthem. Teaming her with producer David Anthony was clearly a wise decision. For proof, check out the soulful vocal edge he brings out of her. A double pack of remixes assures action at a variety of club formats, though nothing comes close to topping the high-octane original mix. The next step for Daphne should be an album that allows her to truly stretch out and explore. Contact: 212-213-9800.

ZION TRAIN *Dance For Your Life* (4:19)

PRODUCERS: Zion Train
WRITERS: Cod, Tench, Perch
PUBLISHER: not listed
Mesa 2256 (12-inch single)
U.K. groove collective cooks up a strange but appetizing brew of trance, hi-NRG, ragga-dub, and ska rhythms for this mostly instrumental dish. Amid the barrage of keyboard blips and beeps is a mantra-like hook that subversively seeps into the brain, while the thin but rubbery bassline wraps around the spine. Strictly for the adventurous clubhead.

ROCK TRACKS

► **SMASHING PUMPKINS** *Bullet With Butterfly Wings* (4:16)

PRODUCERS: Flood, Alan Moulder, Billy Corgan
WRITER: B. Corgan
PUBLISHERS: Chrysalis/Cinderful, BMI
Virgin 11040 (c/o Cema) (CD promo)
Lead singer Billy Corgan lets loose a completely crazed vocal performance on this deranged rocker—which is easily among the best singles of the year. The energetic approach is entirely appropriate, especially considering that the vocals cry: "Despite all my rage, I am still just a rat in a cage." Devastatingly good rock that previews the band's forthcoming "Mellon Collie And The Infinite Sadness."

SELF *Cannon* (4:01)

PRODUCER: Matt Mahaffey
WRITER: M. Mahaffey
PUBLISHERS: Release the Kraken/Spongebath
Spongebath/Zoo 17180 (c/o BMG) (CD promo)
From the opening sampled sounds of noisy static to the reserved rock climax, this

band's debut track is a dead-center hit. A stop-start guitar hook sputters over a shaky bassline, as fiery vocals move in for the kill. From the album "Subliminal Plastic Motives."

POUNDCAKE *Kick The Can* (no timing listed)

PRODUCER: Jon Lupfer
WRITERS: Poundcake
PUBLISHER: Throws Like A Girl, ASCAP
Q Division 01 (7-inch single)
This Boston trio bonds blazing guitar riffs and harmonious vocals into a jolt of melodic pop merriment. Kind coolness and unusual sonic nonsense reside between these indie grooves. Be sure to investigate the mellow flip side, "Algeron." Contact: 617-542-0081.

AC

► **FOURPLAY** *The Closer I Get To You* (3:59)

PRODUCERS: Fourplay
WRITERS: J. Mtume, R. Lucas
PUBLISHERS: Scarab/Ensign, BMI
Warner Bros. 7752 (CD single)
Fourplay emits a healthy dose of heart and soul on this heavenly remake of the 1978 classic duet by Roberta Flack and Donny Hathaway. A soothing female vocal trades lead duties with a hearty male vocal. From the album "Elixir."

RAP

ME & MY COUSIN *Red Carpet* (3:34)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 50916 (CD single)
Me & My Cousin kick forth a straightforward hip-hop jam that combines a gangsta groove with a creeping bassline. Rap radio programmers who are seeking a return to the simplistic styles of the old school should quickly climb aboard.



MUSIC

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Sony Classical Film & Video
31 minutes each, \$19.98 each
Jazz sax stylist and composer Wynton Marsalis brings his music knowledge and one-of-a-kind stage presence to the masses via this new PBS series, which hits retail just after its television airing this month. In a similar fashion to Leonard Bernstein's classical music educational series "Young People's Concerts," Marsalis lends his personal touch to "Why Toes Tap," the series' rhythm section; "Listening For Clues," a lesson in form; "Sousa To Satchmo," a Marsalis-narrated history of the jazz band; and "Tackling The Monster," his words of wisdom about practicing. Complementary book and audiobook also are available.

CHILDREN'S

PEOPLE

Lightyear Entertainment
54 minutes, \$12.95
Uniquely wonderful program brings the true sentiment behind "It's A Small World" home via a swirl of animation shorts that takes viewers from the New York apartment of a young girl and her grandfather to a variety of remote places. A contagious celebration of the differ-

ences and likenesses of our earth's inhabitants, "People" is based on the picture book by Peter Spier and comprises 10 distinct music videos featuring original songs by such artists as Peabo Bryson, Heavy D., Al Jarreau, Chaka Kahn, Dave Koz, Sounds Of Blackness, Vanessa Williams, and more. Like the few truly poignant, well-delivered children's programs, this will give adults watching plenty of reason to smile as well. (Contact: 212-563-4610)

THE ADVENTURES OF TOM & HUCK

Celebrity/Just For Kids Home Video
105 minutes, \$19.95
A stylized, animated reading of the Mark Twain gem, Celebrity/JFK's latest feature-length video is a bit like a river journey itself. There are swells of excitement and a few bursts of comedy, but for the most part the program meanders around the adventures of Tom Sawyer and Huck Finn, much like a raft navigating calm waters day after day. From Aunt Polly's house in Missouri to the caves near the infamous Injun Joe's camp, the protagonists stick pretty much to the script in this version, which is an adequate introduction to the classic story.

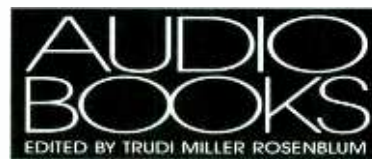
X-MEN: THE PHOENIX SAGA, PARTS 3-5

PolyGram Video
70 minutes, \$14.95
All three concluding chapters in the "Phoenix Saga" adventure blast onto home video on one cassette in this latest "X-Men" incarnation. As is par for the course, the plot concerns an intense battle between evil forces and the ultimate good represented by the X-Men. This time, an invisible psychic force called the Phoenix wreaks havoc among the clan and causes more than a few family feuds. The Marvel Comics series is in its fifth TV season and growing strong, and with three stories in one video (the 10th in the shelf series) this offers fans more bang for the buck than some of the previous releases.

HEALTH & FITNESS

SENSIBLE SUSTENANCE: MACROBIOTIC CUISINE

Partners In Marketing For Media
50 minutes, \$19.95
First in a new macrobiotic cooking series from chef Treva Barnes Helms, "Sensible Sustenance" focuses on food with a Southern flair. After inviting viewers into her kitchen, the South Carolina-born Helms creates a cornucopia of dishes devoid of meat, dairy, sugar, and chemicals. The basis of her diet is whole grains, vegetables, and fruit, all balanced to promote energy and alleviate stress. Although traditional macrobiotic diets continue to receive mixed reports from physicians, consumers who follow the macrobiotic lifestyle and are intrigued by its possibilities will want to check out this video, which includes ample demonstrations and recipe ingredient lists following each dish. (Contact: 803-799-1600)



I AM SPOCK

By Leonard Nimoy
Read by the author
Nova Audiobooks (a division of Brilliance Corp.)
4 hours (abridged), \$24.95.
This highly entertaining autobiography will appeal to both the diehard "Star Trek" fan and the casual viewer of the show. Nimoy comes across as intelligent, articulate, and immensely likable as he relates his life and involvement with "Star Trek" and other projects (such as directing the hit film "Three Men And A Baby"). He is frank in

recalling tensions between cast members and disagreements with writers, and he speaks thoughtfully about the continuing appeal of "Star Trek" and the profound effect Spock has had on his own personality. (He often has "conversations" with Spock when trying to work out problems.) Nimoy's reading is intimate and conversational, as though he were speaking to the listener in person: there's a wry chuckle in his voice as he recalls William Shatner's backstage practical jokes, and there's pride as he remembers "Star Trek's" socially relevant episodes. In the show's third season, Paramount bigwigs decided the show was "too cerebral," and the quality took a sharp nose dive; one can almost see Nimoy wince as he ruefully recalls such episodes as "Spock's Brain," in which scantily-clad space bimboes steal the Vulcan's brain to run their computer. He also discusses the "Star Trek" movies (two of which he directed) and provides a fascinating look at how each movie was created and why they varied greatly in quality.



SCHOOLHOUSE ROCK: GRAMMAR ROCK Creative Wonders

Hybrid PC/Macintosh CD-ROM, \$39.95 expected retail
Maybe we can't define one anymore, but who among us can't still sing "Conjunction Junction" with gusto? The "Schoolhouse Rock" educational classics, about as hip as it ever got before 9 a.m. on a Saturday morning, reach out to touch a new generation of children in the form of this first in a planned series of four CD-ROMs incorporating the original animated music video footage. In "Grammar Rock," nine full music videos are wrapped up in a broader educational package, which includes 19 different learning activities set within the shops and buildings on the navigable Hudson Street. Successful completion of the game-like exercises earns children tokens, which can be used to play some pure-fun arcade games, and also earns them check marks on the parent-friendly progress report. With the newly issued videotape version of the "Schoolhouse Rock" series already nearing 1 million units sold, and with each of those carrying a pre-program trailer for the CD-ROM, this rich and playful title has a lot more than nostalgia going for it—but don't discount that selling point by any means.

HOLLYWOOD

Hextrix Interactive
Hybrid PC/Macintosh CD-ROM, expected retail \$40
So-called "children's product" continues to leave some of the biggest footprints in the multimedia landscape. Witness the totally hip and should-be hot "Hollywood," which is aimed at kids 9 and up but promises to also appeal to those adults who find it. A spinoff of a growing "make your own" CD-ROM genre (which to date includes cartoons, comic books, and fairy tales), "Hollywood" lets users create their own full-length films or short skits on a level not before seen in these types of products. One key here is a new "text to speech" technology, which has the customizable library of on-screen animated characters actually "speaking" dialog written for them. While would-be screenwriters can stretch the limitations of a defined library of characters and sets through creative mixing and matching, younger children can follow an easy-to-use template to help them get up and running quickly. A star is born.

IN PRINT

TAKE IT LIKE A MAN
By George O'Dowd and Spencer Bright
HarperCollins \$25

During his mid-'80s reign as the gender-bending leader of Culture Club, Boy George's every movement was documented by a salivating army of gossip columnists. Even in the midst of the turmoil that followed revelations of his heroin addiction, the singer born under the surname O'Dowd rarely failed to sling a saucy quote or two. The problem is that the soundbite driven world of tabloids rarely attempted to deepen his remarks with any real insight into the motivating factors surrounding his

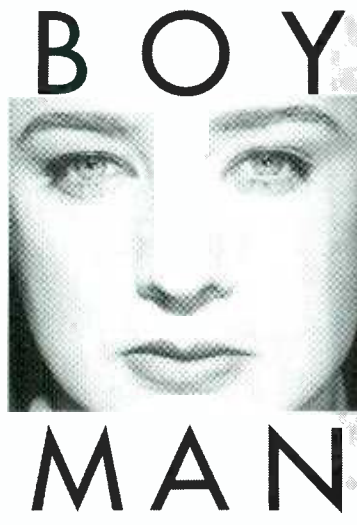
comments and actions. "Take It Like A Man" bluntly fills in the blanks.

Written by O'Dowd with Britain's up-and-coming Bright, the book traces the singer's life from his working-class childhood through an adolescence of awakening homosexuality, wicked nightlife, and eventual pop stardom. Far from a softball exercise in vanity or revisionist history, "Take It Like A Man" shows the therapy-enlightened O'Dowd balancing humorous and sometimes heartwarming anecdotes with unflinching details of his more unflattering moments—including his first experience with heroin and the toll his drug-induced actions took on friends and colleagues.

"In Culture Club, I had it really easily," he says. "I didn't have to work very hard at it. I got really successful, and then fell down this big hole. Next, I had to work my way back up in various ways. I feel like I'm on an even keel now."

Dirt-starved voyeurs will find "Take It Like A Man" more than satisfying, though it really should be absorbed as more than a public purging by yet another star who momentarily fell from grace. The results of O'Dowd's honest self-exploration are often inspiring and empowering.

LARRY FLICK



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(Continued on page 92)

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SONY FUNDS, DISTRIBUTES NEW LABELS 57 RECORDS, SHOTPUT

(Continued from page 16)

lots' hugely successful "Core" and "Purple."

Throughout his career, O'Brien has been closely associated with producer Rick Rubin: He engineered and mixed albums by the Black Crowes and the Jayhawks for Rubin's American Recordings, worked with Rubin on the Red Hot Chili Peppers' "Blood Sugar Sex Magik," and, as a staff member at American, produced albums by Pete Dinklage and Dan Baird.

O'Brien says that discussions with Sony began after his two-year stint at American concluded last year.

"There was interest on both parts to figure something out, and it developed into doing a label thing," says O'Brien. "I wanted to have not only the label through the majors, and to be able to sign groups and do that whole thing, but I also wanted to have a label where I did mostly things regionally, through the Southeast."

Product from 57 Records will be issued through labels in Sony's Epic Records Group and Columbia Records Group.

"It's kind of a cool thing," O'Brien says. "Depending on the artist, depending on the time, depending on who's most excited about it, I can put it through any of the major labels at Sony. The worst thing that can happen is that a couple of the labels want it at the same time. That's a good problem to have."

O'Brien says that his deal with Sony had its roots in his interest in 3 lb. thrills.

"About a year and a half ago, I went to them—they didn't have a deal—and said, 'Look, I'll pay for the record, we'll make an album, I'll front it, and we'll make it with [engineer] Nick DiDia helping us, and then, of course, we'll get a deal. No problem,'" recalls O'Brien. "Well, it didn't happen that way."

"It came down to, 'Well, I'm gonna have to do something about this.' That's kind of one of the main reasons I started my own label. I got frustrated."

"Vulture," which was nearly completed a year ago, was finished when the band re-entered the studio to record three new songs after the agreement with Sony was concluded.

MCA PUBLISHING

(Continued from page 46)

signings are Matador/Atlantic Records' underground faves Guided By Voices, Blue Thumb's Jonatha Brooke & the Story, I.R.S. Records' Gren, and new Canadian band Bellygod.

The latter act does not have management or a recording contract, but MCA Music Publishing has set up showcases in hopes of landing the band management and a label deal.

The company has also attracted veteran artists, such as Chick Corea. In September, MCA Music Publishing acquired Corea's catalog and entered into a co-publishing agreement with Chick Corea Music for his future work as an artist signed to Stretch/GRP.

In addition, MCA Music Publishing continues to be home to several successful songwriting talents, such as Glen Ballard, who co-wrote and produced the Morissette album, and country songsmith Gary Burr, who was recently named ASCAP songwriter of the year (Billboard, Oct. 14).

O'Brien describes 3 lb. thrills as "fairly hard-sounding and aggressive-sounding, but it's also very pop, very melodic."

The producer says that several signings for 57 are pending, but none has been completed. He says he hopes to have three or four albums out on the imprint within the year.

Since the Sony labels will fulfill 57's marketing and promotion, the company is maintaining a staff of just three people in its Atlanta office. "We're going to hire people in-house [for 57] as we need to," O'Brien says. "We have one record right now, so we don't really need to."

Former American Recordings staffer Mala Sharma is serving as 57's GM and is overseeing Shotput's affairs as well.

The idea for Shotput was generated by Jeff Calder, guitarist/singer/songwriter of Atlanta's Swimming Pool Q's, who suggested that O'Brien reissue "Music To Eat."

The Hampton Grease Band album, which features reigning Atlanta eccentric Col. Bruce Hampton (and, in a supporting role, Mike Greene, currently president of NARAS), is an adventurous but obscure work commonly cited as the poorest-selling two-LP set ever issued by Columbia.

"That's a record that everyone always talked about and knew about, but nobody had," O'Brien says. "I just want people to hear it. People should have it."

He adds, "From that, I spoke to Glenn [Phillips] a bit, and I found out that Glenn had a record basically finished. I listened to it and dug it and said, 'Let's put that out, too.'"

Shotput will also release an album by the Atlanta act the Sight-seers, who will go into the studio to begin their debut album this month.

Defining the rationale for his indie-oriented imprint, O'Brien says, "If you want to sign someone to a

major-label thing, you have to be prepared to commit vast amounts of money for a long term, and you have to really think that stuff through.

"If I go see a band, and I think they're good, and I'm excited about it, and I don't really want to think all that stuff through, I can sign them to my Shotput label. They can make a record relatively cheaply and get it out there and see how it goes."

The future may hold an alliance between Shotput and an Atlanta indie of long standing, O'Brien says.

"I'm talking with Danny Beard over at dB Records about doing some stuff with him, about reissuing some of his stuff," O'Brien says. "That's where I got my start—I made dB records... I was sort of the label's house producer for a couple of years there."

O'Brien says that Shotput will release "as much as I can get away with"—hopefully as many as six albums in the first year. This activity will necessitate the hiring of an in-house staff.

He says, "We're in the middle of hiring a couple of marketing people and a radio person [for Shotput], so we'll have probably three or four people dealing with just this label by the start of next year, when these records come out."

From the first, O'Brien will have an important hand in producing his labels' acts.

"I'd like to get it to a point down the road where I don't have to produce all the records," he says. "It would make sense for me only to be signing things that I'm going to produce, for a while, just because that's why I did it to start with, but I think that down the road that will probably change a bit—if someone comes to me and says, 'I've got a great group, and I think this guy would be a great producer,' I'd like to be able to say, 'Yeah, let's do that.'"

CD STILL DRIVES 14% GLOBAL SALES GROWTH

(Continued from page 10)

industry."

According to IFPI, the world's highest market growth rates in unit terms in the first six months of 1995 were those of Brazil (55.8%), Indonesia (45.2%), and South Africa (38.6%). Conversely, Thailand has slipped 25.4%, Argentina 23.2%, and Mexico 18.8%.

IFPI cites the U.K., with a 21% rise in first-half unit sales this year, and Brazil as continuing success stories for the record industry. In regard to the latter, it says, "CD sales are double the volume of sales reported in the

same period in 1994, and the dollar value of the market is holding strong."

IFPI attributes declines in Argentina and Mexico to "adverse economic conditions" and says the decline in the latter market suggests that it will lose its position in the top 10 world music markets this year.

"It will be interesting to speculate which markets will be competing for the lower-end positions," says the IFPI, "and whether South Korea will be the first Asian territory (excluding Japan) to feature in the top 10 markets in 1995."

BOURNE MUSIC LOOKS TO GLOBAL FUTURE

(Continued from page 46)

gettable," "Black Magic Woman," "Popcorn," and the Charlie Chaplin classics, such as "Smile" and "Eternally." Bob Hilliard's Better Half catalog and Jimmy Van Heusen copyrights are other Bourne works.

Beebe Bourne sees the Asia-Pacific countries, particularly China, as areas of potentially huge growth, provided that rights are properly regulated, respected, and paid for. She is enthusiastic about technological progress too, with the same caveats.

"I'm all for the electronic superhighway, as long as it has some toll booths along the way. My hope is that foreign societies and publishers

band together on copyright issues and work together to solve their common problems, instead of emphasizing their differences of opinion."

Bourne has produced a promotional double CD, the first of several, with the aim of presenting some of its top copyrights for circulation around the world. It is titled "Unforgettable... That's What We Are," and Saul Bourne's daughter also preserves his old tag of "Music Bourne To Live."

"We're looking at several catalogs for possible acquisition," she adds. "We're proud of our past, but excited by our future."

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



WKQX (Q101) Chicago PD Bill Gamble, left, and John Gorman, operations manager of WMMS Cleveland, lead a discussion of modern rock's future during a Billboard/Airplay Monitor Radio Seminar panel. (Photo: Chuck Pulin)

Sparks Fly As Radio Rivals Square Off

This story was compiled by Chuck Taylor, with reporting by Eric Boehlert, Janine McAdams, Sean Ross, and Phyllis Stark.

NEW YORK—The relentless search for harmony between radio stations and record labels in the face of crosstown and format rivalries dominated panels at the Billboard/Airplay Monitor Radio Seminar, held Oct. 12-14 at the Marriott Marquis Hotel here.

Discussions, at times heated, centered on mutual concerns, such as

servicing R&B stations as opposed to crossover ones and complaints that labels no longer ensure easy access of superstar acts to country radio.

This year's Billboard/Airplay Monitor conference drew in excess of 750 people; more than 1,000 attended the closing-night awards show and dinner (see story, page 8).

One of the more contentious sessions addressed the coexistence of R&B and top 40/rhythm-crossover. Facilitators for the session were Bruce St. James, music director at top 40/rhythm-crossover KPWR Los

Angeles, and Harold Austin, PD of crosstown R&B outlet KKBT.

While the rivals were cordial, a tense moment arose when former Reprise R&B rep April Washington complained that staffers at top 40/rhythm-crossover WPGC Washington, D.C., told her that if the station did not get a particular record first, it would refuse to see other reps or take any other records from the label. She called the situation "holding the record company hostage."

WPGC PD Jay Stevens replied, "If we supported an act first, we expect exclusivity." Stevens cited a promo for rival R&B WKYS by Shai, an act WPGC broke nationally. "That hurt my feelings. I think we were owed something for that. If that's holding the record company hostage, then so be it."

Crosstown rivalry also flared up at "Artist Wars: Radio's Divisive Issue," a panel featuring R&B, album rock, top 40, and country label executives.

One fiery moment came when KKBQ (93Q) Houston PD Dene Hallam complained that an artist dinner was called off when a rival PD announced the station would not come if 93Q attended.

"Labels shouldn't let themselves be extorted," Hallam said. "Don't deal with radio terrorists—they should be blackballed."

At the panel, "Adult Top 40: The Fall Auditorium Test That Shook The World," researcher Jon Coleman claimed that scores on AC core artists such as Michael Bolton, Amy Grant, and Whitney Houston had dropped dramatically in favor of songs by pop and modern rock acts. This led to a heated exchange with Columbia VP of AC promotion Jerry Lembo, who pointed to less-than-stellar sales of Bolton's current album and single, which he said had been "poisoned by consultants."

Lembo also took issue with the fact that many top 40/adult outlets have turned away not just from traditional AC artists, but from anything with an R&B flavor, citing PDs who had already told him that the forthcoming



During the Billboard/Airplay Monitor Radio Seminar, Bruce St. James of KPWR Los Angeles, left, and Harold Austin of crosstown KKBT prove to R&B Airplay Monitor managing editor Janine McAdams that R&B and top 40/rhythm-crossover can co-exist. (Photo: Chuck Pulin)

Mariah Carey/Boyz II Men duet would not fit their format.

Lembo sensed "a racial overtone" to such opposition. He also suggested that AC could burn modern rock-leaning acts the same way they had Bolton. Coleman noted that some focus group respondents were already tired of Hootie & the Blowfish.

WHAT DO WOMEN WANT?

On a different front, Larry Rosin, president of Edison Media Research, offered results of a study commissioned by Billboard and the Airplay Monitors on how women and men relate to and process music. One of the key findings was in the area of lyrical content.

"Overwhelmingly, women are more likely to listen to and remember lyrics than men," Rosin said. "Men hear the lyrics of a song. Women listen to the lyrics of a song."

For stations targeting women, Rosin recommended that PDs "evaluate the lyrics in a much more profound way—talk about the lyrics [on the air], have your jocks read them."

Rosin also noted that women enjoy song repetition more than men. "Men simply cannot tolerate repeated listening of songs as well as women can," he said. "For women, songs are a

(Continued on next page)

Execs Discuss Dizzying Station Sales Seminar Message: 'Get Big Or Get Out'

NEW YORK—The fire sale of radio stations that is sweeping the industry will continue at least until 1997, and entrepreneurs will have a tough time breaking into the business. Those were among the points made by some of radio's most powerful group heads Oct. 12 during the opening session of the Billboard/Airplay Monitor Radio Seminar.

Surveying the current land rush by dominant radio groups acquiring stations in response to deregulation from Washington, D.C., were Dan Mason, president of Group W Radio; Scott Ginsburg, chairman/CEO of Evergreen Media; Herb McCord, president/CEO of Granum Communications; and David Pearlman, co-COO of American Radio Systems.

As broadcasters, said Pearlman, "We're at a crossroad. You either have to get big or get out." He suggested that programmers who own stand-alone stations in predominantly duopolized markets start thinking about exit strategies.

Looking back at recent history, McCord said that with telephone companies, cable companies, and others receiving permission to reach more consumers from the FCC, it was simply a matter of time before radio's ownership rules were relaxed or lifted outright. Ginsburg added, "The writing was on the wall."

Referring to the current climate in which stations are bought and swapped at a dizzying pace, McCord said, "The go-go atmosphere is going to last for another couple of years." He added that "'96 will be another home run," before sale multiples cool off by '97.

Mason noted that the 12 times cash flow multiple that Group W paid for WXRT/WSCR Chicago earlier this year, which raised so many eyebrows within the industry, "looks pretty good right now for a station in Chicago." (Several high-profile sales have recently topped the 15 times cash flow multiple.)

The bright side of radio's buying

spree, McCord said, is that, unlike the previous industry booms, today's emerging Goliaths are first and foremost radio professionals, not newspaper publishers, television broadcasters, or bankers merely dabbling in the medium.

How far could today's consolidation extend? Pearlman pointed out that six operators now control Boston radio, and that number could shrink to four or, in slightly smaller markets, even three.

The downside, panelists agreed, is that it's difficult (i.e., expensive) for broadcasters to make the entrepreneurial leap from management to own-

(Continued on next page)



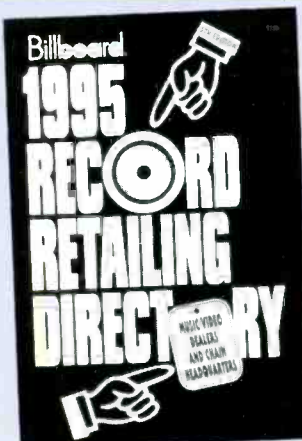
Radio group heads gathered for the Billboard/Airplay Monitor Radio Seminar to examine life in a world of pending deregulation. Pictured, from left, are Dan Mason, president of Group W; Scott Ginsburg, chairman/CEO of Evergreen Media; Herb McCord, president/CEO of Granum Communications; and David Pearlman, co-COO of American Radio Systems. (Photo: Chuck Pulin)

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INDUSTRY RIVALRIES

(Continued from preceding page)

story. They are like characters in a play, and [women] like to revisit those characters over and over."

A separate session, "Female Programmers: What They Know About Your Audience That You Don't," allowed a response to Rosin. The panelists agreed there is "female intuition," particularly in regard to picking new music but also in regard to contests, special events, and even station logos.

"It just makes sense to have female input when programming for a predominantly female audience," said consultant Liz Janik.

"We act on a feeling many times that we can't substantiate with black-and-white figures, which is what men like to see. We just know," added Radio One's Terry Avery.

WEJM Chicago PD Monica Starr noted that her experience as a mother helps. "Now we're known as the station with great games. As the mother of a 13-year-old, I know my listeners get bored if you don't keep them busy. This summer I kept my station busy."

COUNTRY CONUNDRUMS

Concerns about product quality and tempo dominated the country sessions. Consultant Moon Mullins complained at one panel that because radio has demanded so many uptempo songs, Nashville songwriters have begun producing "tempo records that have no depth."

"We're not generating enough passion for the music we play, because we're playing a lot of bubblegum," said consultant Jay Albright.

"Radio needs to get into a mode where we [program] the better songs and not be concerned about the tempo," added Mullins, who noted that one of his client stations, WUSY Chattanooga, Tenn., will play three or four downtempo records in a row.

Nearly everyone who took part in the debate seemed to agree that there is still plenty of good product coming out of Nashville, but it's more difficult to spot because of the product glut. "There are just as many great songs out there," said consultant Joel Raab, but "they're harder to find, because there is too much weak stuff getting on the radio."

RCA Label Group chairman Joe



One Billboard/Airplay Monitor Radio Seminar session focused on female programmers. Pictured, from left, are Anne Gress, WJZZ Philadelphia; Terri Avery, Radio One; Liz Janik, Liz Janik Associates; Theda Sandiford; Michelle Santoso, KMEL San Francisco; and Monica Starr, WEJM Detroit. (Photo: Chuck Pulin)

Galante cautioned that "this format could become top 40 if we go to the song side. Ever since I came back [to Nashville], all I hear about is the songs," when country radio is supposed to be an artist-driven format. "It seems to me that on the radio side we're picking the songs with no real thought about the artists behind them. That's not what this town was built on."

KKBQ's Hallam countered, "I'd rather have a hit song by a person who can't sing than a stiff song by an artist who can."

At "The Country Clinic" session, some concern was expressed that superstar artists are no longer as accessible to radio as they once were. The lack of superstars at the recent MJI and Huntsman broadcasts during Country Music Assn. week was used as an example.

Gary Falcon, who manages Baker & Myers and co-manages Travis Tritt, explained that events like the Country Music Assn. broadcasts sometimes make artists feel like they are being run through a mill. "The artists become part of a flood that hits the station, and there is nothing distinguishing about it," he said.

Consultant Keith Hill responded, "If Travis Tritt decides he doesn't have five minutes for a half-million listeners in Houston, he's making a mistake."

Decca Records senior VP/GM Shelia Shipley defended the artists, noting that they must divide their time among an ever-growing number of media outlets. "But I don't think you'll find a single artist who doesn't think radio is the most important thing they do," she said.

R&B SEEKS DEFINITIONS

Finding a workable definition for

the R&B adult format was a key topic at the "R&B: The Adult Choice" session. Co-facilitator Daisy Davis, music director of WDAS Philadelphia, noted, "We have a lot of commonalities—not a lot of rap and softer than the mainstream. But you have to find out what your market wants."

PDs agreed that rap can work on the adult format and that adult stations can break new music. The discussion became more heated when label reps complained that the R&B adult format has changed the landscape so much that in some markets, such as New York, there is no young-urban station where they can work records.

And while many stations have made the switch from R&B mainstream to attract advertisers, many are still finding it an uphill struggle. "[Smooth jazz stations] tend to get the dollars that should come to us in terms of time buys, though I do get some jazz buys," said co-facilitator Hector Hannibal of WHUR Washington, D.C.

ROCK TALK

Camaraderie abounded at a session addressing modern rock's celebrity status. WKQX Chicago PD Bill Gamble and OmniAmerica's John Gorman underscored the fact that modern rock is a hit format and that it is important to play lots of new music in this "nonethnic" format.

Panelists agreed that modern rock needs to gear its promotions, talent, and music to compete against top 40 and mainstream stations.

At a panel addressing mainstream rock issues, there was a consensus that the format is as strong as it has been in years, but that cautious optimism is needed to compete with modern rockers. Facilitators Dave Richards, PD at WRCX Chicago, and Jim Owen, PD at KSHE St. Louis, Mo., suggested that stations can play on their heritage somewhat but need to update their sound.

EXECS DISCUSS SALES

(Continued from preceding page)

ership. That traditional move, Ginsburg said, is getting "dimmer and dimmer." Pearlman doubted he could have made the move to ownership today as successfully as he did just five years ago.

Other telling industry observations included Mason's suggestion that, for the first time in close to a decade, younger-end demos are making a strong rebound among advertisers, which could signal a much-needed boost for top 40. Ginsburg stressed that in this day of consolidation, unique programming—"a point of difference"—and a strong morning show are becoming increasingly important.

ERIC BOEHLERT

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.

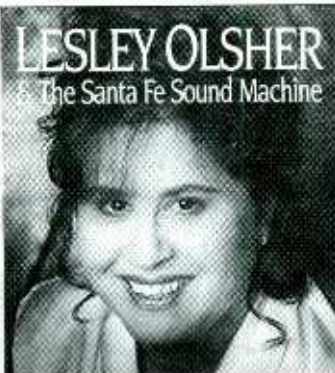
T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	18	KISS FROM A ROSE ZTT/SIRE 17895/WARNER BROS.	◆ SEAL 10 weeks at No. 1
2	2	2	23	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	3	3	15	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
4	4	5	21	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
5	6	6	12	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
6	5	4	21	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	◆ ALL-4-ONE
7	9	9	11	ROLL TO ME A&M 1114	◆ DEL AMITRI
8	7	7	12	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
9	10	13	9	RUNAWAY A&M 1194	◆ JANET JACKSON
10	8	8	8	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
11	15	19	8	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
12	13	16	11	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
13	11	12	23	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
14	14	14	14	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
15	12	10	19	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
16	18	15	38	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
17	17	18	48	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
18	19	21	28	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
				★★★ AIRPOWER ★★★	
19	21	22	11	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
20	28	—	2	BLESSED ROCKET 2394/ISLAND	◆ ELTON JOHN
21	20	20	26	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
22	16	11	10	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
23	22	17	16	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
24	23	23	9	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
25	25	31	3	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	◆ MEAT LOAF
26	27	26	8	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
27	24	24	32	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
28	30	30	4	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
29	31	39	4	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
30	35	40	3	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
31	29	28	13	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
32	37	38	3	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
33	33	—	2	DO YOU SLEEP? GEFFEN 19388	◆ LISA LOEB & NINE STORIES
34	26	25	8	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
35	32	27	23	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
36	40	—	2	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN
37	38	—	2	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	1	1	BELIEVE IN YOU ISLAND ALBUM CUT	JUDE COLE
39	36	35	16	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
40	34	32	20	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995. Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	3	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
2	2	2	9	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	7	8	33	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
4	3	3	5	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
5	4	4	7	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
6	5	5	9	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
7	6	7	18	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
8	10	10	32	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
9	8	—	29	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME/SHELL NDEGECELLO
10	—	—	25	IF YOU GO SBK 58165/EMI	◆ JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



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—Alex Henderson / JAZZIZ Magazine

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WPLJ BIG WINNER AT AWARDS CEREMONY

(Continued from page 8)

gory, winning station of the year, program/operations director, music director, and local air personality honors. KLVE Los Angeles won for major-market PD and music director.

One new award category, consultant of the year, was added to this year's ballot. That prize went to Houston-based Guy Zapoleon's Zapoleon Media Strategies in both the top 40 and top 40/adult categories. New World Communications' Jerry Clifton won as R&B consultant of the year. Pollack Media Group's Jeff Pollack and Rusty Walker Consulting's Rusty Walker won in the rock and country categories, respectively.

Format-by-format, winners at the Billboard/Airplay Monitor Awards were as follows:

In the adult category, WPLJ took the aforementioned major-market station of the year, PD, music director, local air personality, and promotions director.

WMTX (Mix 96) Tampa, Fla., won three awards, including medium-market station of the year, PD and air personality for OM/morning man Mason Dixon. WMTX won the PD and personality awards last year, too.

AC WMGS (Magic 93) Wilkes-Barre, Pa., won as small-market adult station and for music director Stan Phillips.

KTHT Fresno, Calif., PD Jon Zellner won his second consecutive PD of the year award in the small-market category. Brian Douglas of WKRR Cincinnati and Michael W. Perry & Larry Price of KSSK-AM-FM won for music director medium-market and local air personality small market, respectively.

COUNTRY HONORS

Among country stations, KKBQ Houston won honors for major-market station of the year and for program/operations director for Dene Hallam.

Greg Cole, music director at WPOC Baltimore, was awarded music director of the year in the major-market category, while WPOC promotion director Sheila Silverstein picked up her second award in the promotion/marketing category.

The winner for small-market station of the year was KASE Austin, Texas, which also picked up the music director trophy for Steve Gary.

WSIX, as mentioned, cleaned up the medium-market category, garnering awards for station of the year, PD/operations director, music director, and local air personality.

WIVK Knoxville, Tenn., OM Les Acree took home the trophy for small-market program/operations director of the year. WYYD Lynchburg, Va.'s Robynn Jaymes triumphed as small-market local air personality, and WKHX-FM Atlanta morning man Moby prevailed in the major-market category for the third consecutive year.

R&B WINNERS

WRKS New York, whose R&B adult format galvanized the Big Apple this year, was a double winner, taking home the major-market station of the year award as well as the promotion director award for Wendi Caplan.

WGCI-FM Chicago's Elroy Smith won major-market R&B PD honors. P.M. driver Doug Banks was named major-market local air talent of the year.

After eight years as a market and format leader, WJHM (102 Jamz) Orlando, Fla., finally became a double Billboard/Monitor award winner, nabbing medium-market trophies for PD Duff Lindsey and music director Cedric Hollywood.

Meanwhile, small-market PD and air-talent trophies went to Raleigh, N.C.'s Cy Young. The awards are for Young's work at WQOK, although he has since jumped ship to crosstown WFXX.

The medium- and small-market station of the year awards went to Gulf Coast R&B outlets. WQUE (93Q) New Orleans and WBLX Mobile, Ala., topped those categories, respectively. As a result, Mobile becomes the only market in which rival R&B stations

won honors.

Elsewhere in the deep South, WDIA Memphis morning man Bobby O'Jay repeated as medium-market local air personality of the year.

Finally, music director honors went to Harold Austin at KKBT Los Angeles for major market, and Mad Hatter at WGOK Mobile, Ala., for small market.

went to Brad Hanson of WMAD Madison, Wis.

SPANISH STARS

Tina Compean of KQXX McAllen, Texas, won for program/operations director, music director, and local air personality in the Spanish small-market field. And KQXX was named small-market station of the year.

KLVE Los Angeles picked up major-market awards for PD Pio Ferro and music director Maria Elena Nava. Major- and medium-market Spanish station of the year honors were awarded to KLAX Los Angeles and WRMD Tampa, Fla., respectively. WRMD's Carlos Jose Peralta was cited as medium-market music director of the year.

WSKQ-FM (Mega 97.9) New York's Paco, a market fixture in the late '70s and early '80s on WKTU (Disco 92) New York, won the major-market Spanish-language air personality award, while Guillermo Prince of KLOK/KBRG San Jose, Calif., walked away medium-market local air personality and PD/OD of the year.

TOP 40 WINNERS

As mentioned, WHTZ (Z100) was the year's big winner in the top 40 category, scoring awards as station of the year and for PD Steve Kingston and music director Andy Shane.

WPST Trenton, N.J., won small-market station of the year. WBHT (Hot 97) Wilkes-Barre, Pa.'s Kid Kelly picked up small-market PD and air personality awards. And WDCG (G105) Raleigh, N.C., now a modern-rock-leaning top 40, won the small-market music director of the year award.

Top 40/mainstream winners included WFLZ Tampa, Fla., which earned medium-market station of the year and air personality of the year awards (for now-syndicated personality Bubba the Love Sponge); and medium-mar-

ket WNCI Columbus, Ohio, where PD Dave Robbins and music director Dan Bowen were repeat winners.

KIIS Los Angeles picked up the promotions director award for Karen Tobin, and Rick Dees repeated as major-market air personality. Dees also took home an award for top 40 network/syndicated program of the year for his countdown show, "Rick Dees' Weekly Top 40."

Other network/syndicated program winners were Westwood One's "Casey's Countdown with Casey Kasem," in the adult category; ABC Radio Network's "American Country Countdown with Bob Kingsley"; and, in the R&B category, "The Tom Joyner Morning Show" and "Rockline," distributed by Global Satellite Network.

Finally, Infinity Broadcasting syndicated personality Howard Stern took the prize for nationally syndicated jock for the second consecutive year.

CHOOSING THE WINNERS

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in six format categories. This year's nominees were chosen in the spring by readers of Billboard and the four Airplay Monitor publications, who cast write-in votes on a ballot. Final voting ballots were then placed in the July 7 issue of Airplay Monitor and the July 8 issue of Billboard; voting was open to all readers of the magazines.

The 1995 awards cover the period of May 1994-May 1995. The major-market category comprises stations in the top 20 Arbitron markets. The medium-market category includes markets 21 through 50. Remaining markets are in the small-market category.

A total of 88 awards were given to 441 nominees this year. The awards were presented by WYNY New York morning hosts Katherine Brown and David Temple, WPLJ morning hosts Shannon and Pettengill, WRKS morning man Ken "Spider" Webb, and Muller.

Assistance in preparing this story was provided by Sean Ross and Phyllis Stark.



ROCK LIVES

KROQ Los Angeles won the most rock trophies overall. The station picked up honors for top major-market station, PD Kevin Weatherly, and promotions director Stacie Seifrit.

Awards also went to such mainstream outlets as KLBX-FM Austin, Texas (small-market station), WXTB Tampa, Fla. (medium-market music director), WPLR New Haven, Conn. (small-market music director), WAVF Charleston, S.C. (small-market air personality), and WFBQ (Q95) Indianapolis, which picked up a medium-market jock award for morning duo Bob & Tom.

The only other multiple rock winner was WMMS Cleveland, which won for station and PD of the year (John Gorman). Major-market rock music director honors went to WBCN Boston's Carter Alan, while the small-market program/operations director honor

RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS







	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 WPLJ New York	 KKBQ Houston	 WRKS New York	 KROQ Los Angeles	 KLAX Los Angeles	 WHTZ New York
MEDIUM	 WMTX Tampa, FL	 WSIX Nashville	 WQUE-FM New Orleans	 WMMS Cleveland	 WRMD Tampa, FL	 WFLZ Tampa, FL
SMALL	 WMGS Wilkes-Barre, PA	 KASE Austin, TX	 WBLX-FM Mobile, AL	 KLBX-FM Austin, TX	 KQXX McAllen, TX	 WPST Trenton, NJ

NETWORK/SYNDICATED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... CREATIVITY ... RATINGS SUCCESS ... AFFILIATES

ADULT	COUNTRY	R&B	ROCK	TOP 40	
 <p>CASEY'S COUNTDOWN with Casey Kasem</p> <p>CASEY'S COUNTDOWN WITH CASEY KASEM Westwood One</p>	 <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY</p> <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks</p>	 <p>THE TOM JOYNER MORNING SHOW ABC Radio Networks</p>	 <p>ROCKLINE Global Satellite Network</p>	 <p>RICK DEES' WEEKLY TOP 40 ABC Radio Networks/CD Media</p>	 <p>HOWARD STERN Infinity Broadcasting</p>

RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 <p>SCOTT SHANNON WPLJ New York</p>	 <p>DENE HALLAM KKBQ Houston</p>	 <p>ELROY SMITH WGCI-FM Chicago</p>	 <p>KEVIN WEATHERLY KROQ Los Angeles</p>	 <p>PIO FERRO KLVE Los Angeles</p>	 <p>STEVE KINGSTON WHTZ New York</p>
MEDIUM	 <p>MASON DIXON WMTX-FM Tompa, FL</p>	 <p>DOUG BAKER WSIX Nashville</p>	 <p>DUFF LINDSEY WJHM Orlando, FL</p>	 <p>JOHN GORMAN WMMS Cleveland</p>	 <p>GUILLERMO PRINCE KLOK/KBRG San Jose, CA</p>	 <p>DAVE ROBBINS WNCI Columbus, OH</p>
SMALL	 <p>JON ZELLNER KTHH Fresno, CA</p>	 <p>LES ACREE WIVK Knoxville, TN</p>	 <p>CY YOUNG WQOK Raleigh, NC</p>	 <p>BRAD HANSON WMAD Madison, WI</p>	 <p>TINA COMPEAN KQXX McAllen, TX</p>	 <p>KID KELLY WBHT Scranton, PA</p>


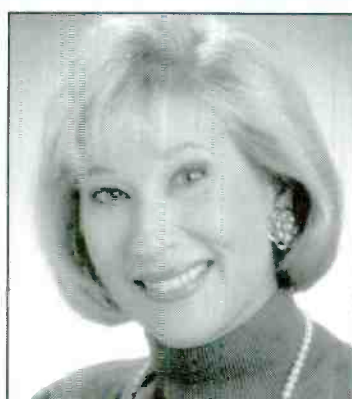



RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 <p>MIKE PRESTON WPLJ New York</p>	 <p>GREG COLE WPOC Baltimore</p>	 <p>HAROLD AUSTIN KKBT Los Angeles</p>	 <p>CARTER ALAN WBCN Boston</p>	 <p>MARIA ELENA NAVA KLVE Los Angeles</p>	 <p>ANDY SHANE WHTZ New York</p>
MEDIUM	 <p>BRIAN DOUGLAS WKRQ Cincinnati</p>	 <p>DOUG BAKER WSIX Nashville</p>	 <p>CEDRIC HOLLYWOOD WJHM Orlando, FL</p>	 <p>BRIAN MEDLIN WXTB Tampa, FL</p>	 <p>CARLOS JOSE PERALTA WRMD Tampa, FL</p>	 <p>DAN BOWEN WNCI Columbus, OH</p>
SMALL	 <p>STAN PHILLIPS WMGS Wilkes-Barre, PA</p>	 <p>STEVE GARY KASE Austin, TX</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>PAM LANDRY WPLR New Haven, CT</p>	 <p>TINA COMPEAN KQXX McAllen, TX</p>	 <p>KANDY KLUTCH WDCG Raleigh, NC</p>

RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	ROCK	TOP 40
	 <p>HEIDI DAGNESE WPLJ New York</p>	 <p>SHEILA SILVERSTEIN WPOC Baltimore</p>	 <p>WENDI CAPLAN WRKS New York</p>	 <p>STACIE SEIFRIT KROQ Los Angeles</p>	 <p>KAREN TOBIN KIIS Los Angeles</p>



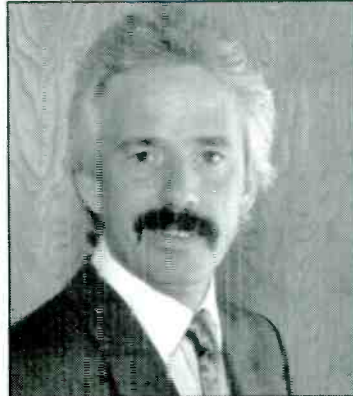


LOCAL RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 <p>SCOTT SHANNON & TODD PETTENGILL WPLI New York</p>	 <p>MOBY WKHX-FM Allentown</p>	 <p>DOUG BANKS WGCI-FM Chicago</p>	 <p>MANCOW MULLER WRCX Chicago</p>	 <p>PACO WSKQ-FM New York</p>	 <p>RICK DEES KIIS Los Angeles</p>
MEDIUM	 <p>MASON DIXON WMTX-FM Tampa, FL</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>BOBBY O'JAY WDIA Memphis</p>	 <p>BOB KEVOIAN & TOM GRISWOLD WFBQ Indianapolis</p>	 <p>GUILLERMO PRINCE KBRG San Jose, CA</p>	 <p>BUBBA THE LOVE SPONGE WFLZ Tampa, FL</p>
SMALL	 <p>MICHAEL W. PERRY & LARRY PRICE KSSK-AM-FM Honolulu</p>	 <p>ROBYNN JAYMES WYYD Lynchburg, VA</p>	 <p>CY YOUNG WQOK Raleigh, NC</p>	 <p>DAVE ROSSI WAVF Charleston, SC</p>	 <p>TINA COMPEAN KQXX McAllen, TX</p>	 <p>KID KELLY WBHT Scranton, PA</p>

RADIO CONSULTANT OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... PEOPLE SKILLS

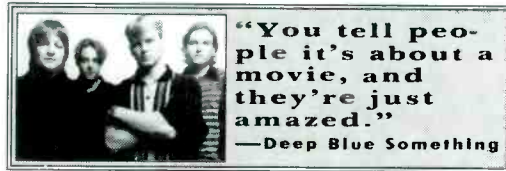
ADULT	COUNTRY	R&B	ROCK	TOP 40
 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>	 <p>RUSTY WALKER Rusty Walker Consulting</p>	 <p>JERRY CLIFTON New World Communications</p>	 <p>JEFF POLLACK Pollack Media Group</p>	 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>

Deep Blue Something takes honors for the most clever cinematic reference of the year, with its single "Breakfast At Tiffany's," No. 34 on the Modern Rock Tracks chart. But do lead singer Todd Pipes a favor, don't ask him who Tiffany is.

The song itself was hatched at the University of North Texas. "I worked at the library when I was in college," says Pipes. "I had 15 minutes before I had to get to work one day and there was an Audrey Hepburn movie on TV, 'Roman Holiday,' and I'd been thinking about the name 'Breakfast At Tiffany's' for quite a while. It just sounded really romantic. So when I saw the movie I sat down, playing these really simple chords, thinking 'Breakfast At Tiffany's.'"

Pipes recently got his master's in English and is set to begin his Ph.D., and doesn't see a conflict

between his highbrow studies and Deep Blue Something's pop approach. "I like pop music, in the sense of the Beatles being pop, the Rolling Stones trying to be the best pop band in the world. I'm really into that kind of pop. Although I do feel like I have a



responsibility towards Byron and Wordsworth and that kind of stuff, and I can draw on their styles somewhat, but you can't budge somebody with lit-

erary didacticism. People don't want to hear it. And lots of times, I don't want to hear it either."

And if there's one thing that the band's hit has taught Pipes: Don't overestimate the public. "You'd be amazed at the amount of people who come to the show that just love the song—'That's my favorite song, who's Tiffany?' And I'm going, can't you read in the lyrics, 'I think I remember the film?' It's about a movie. 'What movie? Can you rent it?' I'm talking about hundreds of people: radio DJs, programmers, people at shows. You tell them it's about a movie, and they're just amazed. What amazes me was I thought the whole hook of the song was, 'Hey, I remember that movie.' I thought that's why people liked it so much, because they liked the movie."

Maybe he should have gone with "Return Of The Jedi."

Billboard® FOR WEEK ENDING OCTOBER 28, 1995

Album Rock Tracks™					
T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
1	1	1	6	HARD AS A ROCK BALLBREAKER	AC/DC EASTWEST/EEG
2	2	4	8	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	3	2	12	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
4	6	9	3	PERRY MASON OZZMOSIS	OZZY OSBOURNE EPIC
5	4	3	17	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
6	5	6	7	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
7	13	18	4	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
8	8	13	7	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
9	14	16	4	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
10	11	15	21	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
				★★★AIRPOWER★★★	
11	NEW		1	YOUR LITTLE SECRET YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
12	18	20	7	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
				★★★AIRPOWER★★★	
13	38		2	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
14	19	24	4	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
15	10	10	18	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
16	9	7	14	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
17	15	11	12	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
				★★★AIRPOWER★★★	
18	36		2	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
19	12	8	11	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
20	17	14	13	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
				★★★AIRPOWER★★★	
21	22	31	4	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
22	20	21	5	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
23	7	5	9	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
24	16	12	10	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
25	23	30	5	HOOK FOUR	BLUES TRAVELER A&M
26	35	40	3	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
27	28	33	3	RAININ' ROTTING PINATA	SPONGE WORK
28	24	22	22	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
29	31	36	3	DROWNING CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
30	21	17	9	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
31	25	28	8	SOLITUDE HONOR AMONG THIEVES	EDWIN MCCAIN LAVA/ATLANTIC
32	30	27	21	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
33	29	25	17	IMMORTALITY VITALITY	PEARL JAM EPIC
34	39		2	THE BREAK EXIT THE DRAGON	URGE OVERKILL Geffen
35	26	29	25	RUN-AROUND FOUR	BLUES TRAVELER A&M
36	34	35	26	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
37	27	23	15	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
38	NEW		1	DEJA VOODOO LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
39	NEW		1	BREADMAKER SEEDS	BROTHER CANE VIRGIN
40	32	32	8	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	WHITE ZOMBIE Geffen

Billboard® FOR WEEK ENDING OCTOBER 28, 1995

Modern Rock Tracks™					
T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
1	2	3	12	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
2	1	2	11	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
3	4	5	4	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
4	3	1	10	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
5	12		2	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
6	5	4	15	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
7	6	6	9	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
8	7	9	5	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
9	8	7	10	A GIRL LIKE YOU GORGEIOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
10	10	11	6	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
11	11	10	10	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
12	9	8	19	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
13	13	14	9	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
14	15	17	6	QUEER GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
15	29		2	FRIENDS OF P. RETURN OF THE RENTALS	THE RENTALS MAVERICK/REPRISE
16	17	16	19	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
17	14	12	7	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
18	23	28	4	HOOK FOUR	BLUES TRAVELER A&M
19	26	31	5	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
20	20	24	7	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES Geffen
21	NEW		1	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
22	35		2	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON
23	18	22	20	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
24	24	25	4	MORNING GLORY (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
25	21	27	6	CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS	CIV LAVA/ATLANTIC
26	25	23	5	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
27	28	35	3	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
28	22	20	7	THE HEARTS FILTHY LESSON OUTSIDE	DAVID BOWIE VIRGIN
29	39		2	UNINVITED LAUGHING GALLERY	RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
30	30	26	21	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
31	40		2	WONDER TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
32	19	15	13	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
33	27	19	9	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
34	34	37	4	BREAKFAST AT TIFFANY'S HOME	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
35	36	33	18	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
36	NEW		1	YOUR LITTLE SECRET YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
37	NEW		1	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
38	NEW		1	DON'T STAY HOME 311	311 CAPRICORN
39	NEW		1	ALL I REALLY WANT JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
40	38	34	26	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA

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.



HITS! IN TOKIO

Week of October 8, 1995

- ① Rock And Roll Is Dead / Lenny Kravitz
- ② Fantasy / Mariah Carey
- ③ Warped / Red Hot Chili Peppers
- ④ Scatman / Scatman John
- ⑤ Country House / Blur
- ⑥ Fairground / Simply Red
- ⑦ Runaway / Janet Jackson
- ⑧ Do You Sleep? / Lisa Loeb & Nine Stories
- ⑨ The Hearts Filthy Lesson / David Bowie
- ⑩ Take Me Higher / Diana Ross
- ⑪ Roll With It / Oasis
- ⑫ 3 Is Family / Dana Dawson
- ⑬ Downtown Venus / P.M. Dawn
- ⑭ Are You Ready? / Pebbles
- ⑮ I Could Fall In Love / Selena
- ⑯ You Learn / Alanis Morissette
- ⑰ Ainokotoba / Spitz
- ⑱ Naked / Reef
- ⑲ I'll Be There For You / The Rembrandts
- ⑳ Hello, Again / My Little Lover
- ㉑ Endorphinemachine / ♪
- ㉒ Walk This World / Heather Nova
- ㉓ Sunday To Saturday / Take That
- ㉔ Come Into My Life / Gerry DeVeaux
- ㉕ To Deserve You / Bette Midler
- ㉖ Kiss And Tell / G. Love And Special Sauce
- ㉗ You Are Not Alone / Michael Jackson
- ㉘ Could It Be I'm Fallin' In Love / Regina Belle
- ㉙ Money / Ragga Twins
- ㉚ Strength / Tohko Furuuchi
- ㉛ It's A Beautiful Day / Carnation
- ㉜ Love Love Love / Dreams Come True
- ㉝ Let It Go / Maysa Leak
- ㉞ Jump To My Love / Incognito
- ㉟ Funk It Up / Toshi Kubota
- ㊱ Lucy's Eyes / Papermoon
- ㊲ Shinshidensetsu / Ohsama
- ㊳ Oh Baby / Great 3
- ㊴ What's All This About / Linda Lewis
- ㊵ Ain't No Body / Diana King
- ㊶ Baby Come Back / Heaven Featuring New York Voices
- ㊷ Peace Sign / War
- ㊸ Boombastic / Shaggy
- ㊹ Stereotypes / Blur
- ㊺ R To The A / C.J. Lewis
- ㊻ Waterfalls / TLC
- ㊼ Pull Up To The Bumper / Patra
- ㊽ I Hear Your Name / Incognito
- ㊾ Hey! Get Out Of My Way / Cardigans
- ㊿ Stay / Lisa Loeb & Nine Stories

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE

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.

Table of radio station data for San Francisco, Houston, Boston, Philadelphia, Detroit, Dallas/Ft. Worth, Washington, D.C., Miami, Atlanta, Seattle, Minneapolis/St. Paul, and other cities. Columns include Call, Format, and shares for '94, '94, '95, '95, '95.

Table of radio station data for Denver, Indianapolis, New Orleans, Cincinnati, Milwaukee, Kansas City, Phoenix, Tampa, San Jose, Columbus, Cleveland, and other cities. Columns include Call, Format, and shares for '94, '94, '95, '95, '95.

WBCS, WKLB Keep Heat On In Boston; M Street: 40% Stations Group-Owned

BOSTON'S COUNTRY radio war keeps growing more and more curious. With **WKLB** being sold to Evergreen Media (see Newsline, this page), crosstown rival **WBCS** VP/GM **Peter Smyth** renewed the million-dollar guarantee he made in January, which would pay cash to the first caller if the station abandoned its format before the end of 1995. That offer now stands until the end of 1996.

Speaking at the Billboard/Airplay Monitor Radio Seminar Oct. 12-14 in New York, Evergreen chairman/CEO **Scott Ginsberg** said his plans for **WKLB** call for "maintaining our viability as a country radio station. If that doesn't work, we would look at some kind of AC [format]."

Meanwhile, lest stories like this make you feel that everyone has been bought by the major groups, the *M Street Journal* just released a report that says only 40% of all stations in America are group-owned. In the top 100 Arbitron markets, 51% of stations are group-owned vs. 46% of stations in Arbitron markets not in the top 100 and 30% of stations in non-Arbitron markets. But a majority of stations are part of duopolies: 57%, or 7,241 stations, vs. 43% stand-alones.

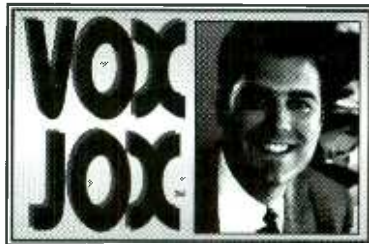
The FCC has decided to delay implementation of its new Emergency Alert System—which is to replace the age-old Emergency Broadcast System, with its familiar long testing tone—until Jan. 1, 1997. The commission bowed to petitions from broadcasters for more time to install new equipment.

PROGRAMMING: MODERN Y100

Six months after it began billing itself as "Philly's modern rock," **WPLY** (Y100) Philadelphia officially made the format jump. No other changes are involved.

KWMX Denver flips from AC to top 40, following a promo featuring a female voice named "Alice" requesting a **Garth Brooks** song. Several seconds of that country track were immediately followed by a needle-scratching-the-record sound,

followed by **Green Day**. New assistant PD **Steve Douglas** from **WDCG** (G105) Raleigh, N.C., will handle afternoons at **KWMX**. Music director **Paul Donovan** will move from afternoons to middays, replacing **Valerie Knight**, who's headed to **KRQQ** Tucson, Ariz., to replace **Tim Richards** as MD/middays. Richards is



by **Chuck Taylor**
with reporting by **Eric Boehlert**
and **Douglas Reece**

the new APD/MD at top 40/adult **WBMX** (Mix 98.5) Boston.

Top 40/rhythm **WHHH** (Hoosier 96.3) Indianapolis flips its duopoly partner **WGGR** from oldies to satellite R&B adult, effectively flanking R&B rival **WTLC-FM**. **WHHH** APD/MD **Carl Frye** is overseeing the new format.

Harv Alan is the new PD at **WZGC** Atlanta, replacing **Dennis Winslow**. Alan arrives from DeMers Consultants.

KMPS Seattle PD **Tony Thomas** has relinquished those duties to become MD. He will keep his afternoon shift. Picking up those stripes is **Becky Brenner**, general program manager for **KMPS** and local sister station **KZOK**. Former MD **Daryl Webster** remains P/T while he looks for a new opportunity.

Chris Ebbott will serve as PD of Sundance's four Phoenix stations, **KZON**, **KYOT**, **KOY**, and **KISO**. He previously was VP/programming at Entertainment Radio Networks. Ebbott replaces **Dave Logan**, who recently exited.

Ric "Rocco" Bennett has been ele-

vated to PD at **WENZ** (the End) Cleveland, replacing **Phil Manning**. Bennett has been in morning drive at the End for the past year.

WXLK (K92) Roanoke, Va., PD **Chris Taylor** exits. APD **Richie Cunningham** is interim PD.

KTOW-AM Tulsa, Okla., which flipped from gospel to R&B last week following the format change of **KTOW-FM** from R&B to country, has gone back to gospel due to listener complaints. GM **Tony Barrow** is out. D.C. **Sky** remains PD of the AM.

Diana Laird has been named PD for the Adult Rock & Roll 24-hour satellite format from Westwood One. She comes from **KJFX** Fresno, Calif.

PEOPLE: CROOK & CHASE

Several months ago, the team of **Lori- anne Crook** and **Charlie Chase** announced plans to sever ties with the Nashville Network and "The Nashville Record Review" countdown. Now, the pair has signed with the Jones Satellite Networks for a new four-hour countdown, tentatively titled "The Crook & Chase Country Countdown." Plans call for a January kickoff. The show, which will be open to all stations, regardless of whether they are affiliated with Jones, will be the syndicator's first venture into longform programming.

KITS (Live 105) San Francisco midday jock **Roland West** adds MD stripes. He replaces **Steve Masters**, now at **MCA's** Way Cool Music.

KPRS Kansas City, Mo., hires morning man **Sunny Andre** from **WWIN-FM** (Magic 95.9) Baltimore to replace **B.J. Barry**, who exits. Midday jock **Chris King**, meanwhile, received a proclamation from K.C.'s mayor recognizing the jock's 26-year history at the station.

KIXY San Angelo, Texas, inks **Robin Hastings** for middays, replacing **Andie Summers**.

WSTR (Star 94) Atlanta hires **WBZZ** (B94) Pittsburgh p.m. driver **Downtown Billy Brown** for the vacant night gig. Brown is no stranger to the Olympics city, having worked at the late, great **WAPW** (Power 99).

Evening jock **L.G. Dupree** adds MD duties at **WHKW** Louisville, Ky.

Production director/p.m. driver **Jack Kahan** adds MD stripes at **WJMX-FM** (103X) Florence, S.C., replacing **Deana Desnick**.

After auditioning for a week, **Joe Steele** from **WZNY** Augusta, Ga., gets the nod for nights at **WGTZ** (Z93) Dayton, Ohio.

New top 40 **WSSX** (95SX) Charleston, S.C., inks **Phlash Phelps** from **WDJB** (B106) Fort Wayne, Ind., for mornings. P/T **Mitch Zatto** is the new night jock. Across town, former AC **WJYQ** returns to the air as hot AC **WNST** (Star 105) under a duopoly with classic rock **WYBB**. T.K. **O'Grady**, PD of **WYBB**, will oversee **WNST**. **Alan Sneed** consults.

WBSS (Boss 97) Atlantic City, N.J., promotes midday personality **Christina Joyce** to MD.

WBHT (Hot 97) Wilkes-Barre, Pa., PD **Kid Kelly** moves from afternoons to mornings, replacing **Mark Anthony**, who exits. **Danny Ocean** moves from middays to afternoons. **WKCI** (KC101) New Haven, Conn., night jock **Mark McCarthy** joins for middays.

Burke Allen Wakes Up 'Sleepy' WAEV Savannah

Until two years ago, **WAEV** (Mix 97.3) Savannah, Ga., was, by operating manager/PD/morning man **Burke Allen's** description, a relatively sleepy, music-intensive AC station. Then, consultant **Jeff Johnson** of **Alan Burns & Associates** refocused it to hot AC, and last year, Allen was hired from the OM position at top 40 **WVSR** Charleston, W.Va., to help **WAEV** crank it up yet another notch.

Allen deliberately played it safe during his first six months at **WAEV**, until he became comfortable with the market. Now, Mix 97.3 has segued to top 40/adult to fill the niche created when legendary crosstown top 40 **WZAT** (Z102) flipped to rock several years ago. And in the spring Arbitron, **WAEV** was up 5.4-7.0 12-plus. "In effect," Allen says, "we are the market's top 40 station."

WAEV targets women 18-49, superserving women 20-29. Its evolution is a result of the same musical changes that other top 40/adult PDs have noticed lately.

"This is the biggest musical shift I've seen since the British invasion," Allen says. "I had initial misgivings about leaving a traditional top 40 in Charleston and going to AC radio. But in truth, adult top 40 today is not that much different than top 40 was a year ago."

"The format is now more song-driven than artist-driven. The tempo and intensity have increased, and adult females are now more receptive to that hipper, more current-based sound. Traditional AC artists are no longer automatics based on name alone."

"I do have one hand tied behind my back, because we don't have Sound-Scan in this market," Allen says. **WAEV** calls six stores a week and incorporates requests, since Allen doesn't have access to call-out information. (He does, however, have access to call-out from other markets.)

Here's a 7 p.m. hour at **WAEV**: **Madonna**, "Into The Groove"; the **Dave Matthews Band**, "Ants Marching"; **Rod Stewart**, "The Motown Song"; **Taylor Dayne**, "Tell It To My Heart"; **Seal**, "Kiss From A Rose"; **Hootie & the Blowfish**, "Only Wanna Be With You"; **Kenny Loggins**, "Foot-loose"; **All-4-One**, "I Swear"; **Mariah Carey**, "Fantasy"; **Alannah Myles**, "Black Velvet"; the **Rembrandts**, "I'll Be There For You"; **R.E.M.**, "Losing My Religion"; and **Gregory Abbott**, "Shake You Down."

WAEV tries to dominate the '80s image in Savannah. It also puts a fresh spin on traditional theme weekends: The recent "Close But No Cigar" weekend featured songs that made it to No. 2. Then there was the all-remake "Why Can't They Leave A Good Thing Alone?" weekend.

Allen finds those a change of pace from the usual album-giveaway weekends.

Allen is also OM/PD of sister R&B adult **WLVA** (Love 101.1), which pulls down 8.8 12-plus. The trombo is rounded out by 1,000-watt gospel AM **WSOK**, which features 14-year market legend **E. Larry McDuffie** in mornings. **WSOK** actually has the highest numbers of the three, with a 9.8 12-plus. "It's tough to buy women

in this market... Love has most of the young-end black women, **WSOK** has most of the upper-demo black women, and **Mix** has the majority of [white] women.

"My toughest task is making **Mix** a contender while doing mornings," Allen says. He's joined by co-host **Lyn Michaels**, who doubles as **WAEV's** promotions director; TV meteorologist **Brad Huffins**; and producer **Shaun Sawyer**, the show's designated "Danger Boy."

"The one distinct advantage we have here is [being] very local," says Allen, who hopes the hometown angle sets **WAEV** apart from such syndicated morning fare as "John Boy & Billy," "Ron & Ron," and **Tom Joyner**, who's heard on **Love 101.1**.

Savannah, says Allen, "has a wonderful lifestyle. It's close to the beach [and] has a low cost of living." That's why **WAEV** has been able to attract major-market talent. Assistant PD **Rick Hunter**, a veteran of **WAPE** Jacksonville, Fla., handles middays, and p.m. driver/music director **Brad Kelly** did mornings at **WEDJ** Charlotte, N.C. Night guy/production director **Bill West** comes from nearby **Hilton Head Island, S.C.** **Gary Lang** does overnights and is "the unsung hero of the station," Allen says.

WAEV's latest promotion is "Pick The Mix At Work." It involves stopovers by the morning show at local offices to check radios and give away cash. If workers are displaying their **Mix** table tents, the station will double the money. The table tents were sent to hundreds of offices with letters asking listeners to fax the **Mix** if they wanted the station to visit. Since then, Allen says, "we've been changing the fax paper about every two hours."

Owned by former ratings-industry magnate **Tom Birch** and former **WFIL** Philadelphia PD **Ray Quinn**, **WAEV** has a "very uncorporate atmosphere," Allen says. "I had lunch at a sub shop today with **Ray Quinn**, who wore sweats. **GM Dan Gorby** sells the station, gives me ideas, and gets out of the way, to let me do the job he hired me for. This is the best move I could have made. I'm living in paradise in a winning situation."

KEVIN CARTER



newsline...

STEVE OSHIN has been upped to VP/GM at **KBIG** Los Angeles, filling the role left by **Kari Johnson Winston**, who recently moved to oversee **Bonneville Broadcasting's** stations in Seattle. **Oshin** previously was VP of sales at **KBIG**.

GENE LOMBARDI exits as GM at **WWKX** (Kix 106) Providence, R.I. **Peter Crawford**, CEO of parent station **WBNW** Boston, will handle **Lombardi's** duties.

DICK STEIN has been named **Park Lane Group's** VP of Northern California, as well as GM of **KPPL/KFMF/KALF**, Chico, Calif. He will also oversee the company's **KQMS/KSHA** Redding, Calif. He was previously VP/GM of **WIBV** Belleville, Ill.

JIM MURPHY, PD of **Jones Satellite Networks' U.S.** country format, adds senior operations manager stripes, replacing **Phil Barry**, who remains VP/programming and operations.

DAVID HAYMORE has been named CEO of **Cadena Radio Centro**, a subsidiary of Los Angeles-based **Hefel Broadcasting**. **Haymore** was managing director of **ABC Radio International**.

STATION SALES: **WKLB** Boston, from **Fairbanks Communications** to **Evergreen Media Corp.**, for \$34 million. **WNNK/WTCY** Harrisburg, Pa., and **WXBM** Pensacola, Fla., from **June Broadcasting** to **Patterson Broadcasting**. **KPLM** Palm Springs, Calif., from **R Group** to **RM Broadcasting**, for \$1.55 million.

Music Video

PROGRAMMING

\$400 Video Sells MTV On Rentals Low-Budget Clip Gets '120 Minutes' Play

BY BRETT ATWOOD

LOS ANGELES—For about the price of a catered meal at a production shoot, Maverick/Reprise act the Rentals have delivered a low-budget music video that is capturing the eyes and ears of programmers.

The black-and-white video for "Friends Of P," which has already received airplay on MTV's "120 Minutes," is one of the most bare bones vidclips to ever find its way onto television. In the video, the disinterested members of the rock sextet appear comically stiff and aloof as they perform against a simple white backdrop. The entire budget for the no-frills video is estimated at about \$400, according to the band's Matt Sharp.

The low budget isn't the only atypical aspect of the Rentals. With a fictional biography that reads like something out of a James Bond novel, the Rentals are poised to be the Spinal Tap of the modern rock world.

According to the band's bio, the members of the Rentals are the sons and daughters of American embassy employees in Prague. The band, which supposedly was founded in 1978, performed icy synthesizer anthems at that time. Unfortunately, the Eastern Bloc act was forced to go underground after guitarist Rod Cervera was imprisoned for alleged espionage activities. After 12 years in prison, Cervera was released. Maverick mogul Madonna supposedly discovered the reunited act in Prague while attending its first concert in 15 years.

The video for "Friends Of P" was deliberately shot as if it were a pioneer clip from the earliest days of music video. The aloof nature of the performance in the clip is in the same visual mode as Kraftwerk and other Eastern Bloc music acts of that era.

Of course, the Rentals aren't really from Prague at all. Many viewers will immediately recognize Sharp in the video as the bassist in Weezer.

Sharp describes the video, which he directed with longtime friend Jason Ruscio, as "cold and removed."

"It's certainly not the most hi-tech video ever made," says Sharp. "We shot it with [Cervera's] camera, which

I think was an old World War II camera. We didn't even have a synch motor for the shoot. At the end of the production, we found out that it had all been shot at the wrong speed."

Sharp says that he initially thought all the footage from the shoot was unusable.

"I was bummed out because I



THE RENTALS

thought that we had wasted the \$400," says Sharp.

"When we made this video, we were very much removed from the record industry. We were not signed

to any label. We didn't have any professional editing equipment. When we tried to edit it, the music would always be two or three seconds out of synch.

"The weird thing is that I don't know anything about making videos. We just sort of made this for fun. It wasn't made to sell records. We didn't think anyone would ever actually see it. It flips me out that MTV is even playing it."

Despite his casual approach to the Rentals, Sharp insists that the band is more than just a side project.

"It's very fulfilling to be able to completely do your own thing with no influence from the record company," says Sharp. "That's what the Rentals are about."

However, Sharp says that his involvement in the second music venture doesn't mean he has left Weezer.

"Basically, it's on hiatus," says Sharp of the band, which copped several MTV Video Music Awards this year. "We are getting along better than ever. We're all enjoying our break from the band."

PRODUCTION NOTES

LOS ANGELES

David Nelson directed the new video for L.V.'s "Throw Your Hands In The Air," while Neil Shapiro directed photography. Nelson is also the eye behind Coolio's "Too Hot" clip.

Craig Henry shot Bone Thugs-N-Harmony's "East 1999" clip for Ruthless Records. Martin Coppen directed photography, while Gary Rapp produced.

Love Jones' "The Thing" was directed by Liz Friedlander for DNA.

Director Okuwah shot Anointed's "It's In God's Hands Now." The clip was produced by Terry Power and Gary Rapp, while Bernard Aurox directed photography. Okuwah also directed Boyz Of Paradise's clip "The Run Around." Louise Barlow produced, while Agust Jakobsson directed photography.

NEW YORK

Guy Guillet recently wrapped the video for Collective Soul's "The World I Know." Russ Swanson was director of photography, while Marc Smerling produced. Guillet also directed Mic Geronimo's "Da Natural" clip for TVT Records. Neil Shapiro was director of photography, while Todd Factor produced. Finally, Guillet is the eye behind Donnel Jones' "In Da Hood" for LaFace Records. Tim Ives directed photography, while Alyson Barri produced.

Jeffrey W. Byrd directed the new clip for Blahzay Blahzay's "Danger." He also directed Al Green's "Your Heart's In Good Hands." Dave Daniels was the director of photography for both jobs.

OTHER CITIES

Power Films director Craig Henry recently completed two clips for Buju Banton in Montego Bay and Ocho Rios, Jamaica. "Untold Stories" and "I Wanna Be Loved" were shot by director of photography Malik Sayeed and produced by Brain Ades.

Dee Trattman is the eye behind the Badlee's "Fear Falling" video. Greg Everage produced for E Squared, while Kim Haun directed photography on the Harrisburg, Pa., shoot.

Fear Productions recently blew out two clips with director Chris Robinson at the helm. Rome/Pimp recording act Foe's "Are You The Bomb" and Errol Blackwood's "The Dream Goes On" were produced by Glenn Batte, while Chuck Regner directed photography.

Pucho recently wrapped production on Rusted Root's "Ecstasy" in the band's hometown of Pittsburgh. Marc Smerling produced.

November Awards Abound: Billboard Vid, MTV Europe

BILLBOARD AWARDS: Final nominees for this year's Billboard Music Video Awards will be announced in the next issue. "Baywatch" star/Critique recording artist David Hasselhoff will host the event, which will be held Nov. 10 at the Santa Monica Loews Beach Hotel in Santa Monica, Calif.

For more information on the awards program and the 1995 Billboard Music Video Conference (held Nov. 8-10), contact Maureen Ryan at 212-536-5002.

MTV EUROPE NOMINEES: Bon Jovi leads the pack of nominees for the 1995 MTV Europe Music Awards, which will be held at Le Zenith in Paris on Nov. 23.

The veteran rock act is nominated for three awards, including best live act, best rock act, and best group.

Other multiple-award nominees include Michael Jackson, R.E.M., Green Day, and Offspring, who are up for two awards apiece at the event, which will be hosted by fashion designer Jean-Paul Gaultier.

MTV Europe will broadcast the program live to 37 European territories, while MTV Latino will beam the program live to its U.S. and Latin American audiences. MTV will air the show in the U.S. at 9 p.m. that evening.

Live performers who have already been announced for the show include Bon Jovi, the Cranberries, East 17, and MC Solaar.

The nominees are determined by a panel of 700 key figures in the European music industry, including record label heads, music marketers, agents, promoters, and members of the press. The final winner in each category will be determined by viewers, via phone or fax.

Spots inviting viewers to participate in the voting process will air on the music channel until Nov. 12.

Here is a complete list of nominees for the 1995 MTV Europe Music Awards:

Best male: Dr. Dre (Priority/Virgin), Michael Jackson (Epic), Scatman John (RCA), Lenny Kravitz (Virgin America), and Neil Young (Reprise).

Best female: Bjork (One Little Indian), Sheryl Crow (A&M), PJ Harvey (Island), Janet Jackson (Virgin), and Madonna (Maverick/Sire).

Best live act: Bon Jovi (Mercury), the Prodigy (XL Recordings), R.E.M. (Warner Bros.), the Rolling Stones (Virgin), and Take That (RCA).

Breakthrough artist: Dog Eat Dog (Roadrunner), H-Blockx (Sing Sing), Alanis Morissette (Maverick/Reprise), Portishead (Go! Beat), and Weezer (Geffen).

Best rock act: Bon Jovi (Mercury), Green Day (Reprise), Oasis (Creation), Offspring (Epitaph), and Therapy? (A&M).

Best dance act: East 17 (London), Ini Kamoze (Sony), La Bouche (Hansa), Moby (Sony), and Sin With Sebastian (Sing Sing).

Best group: Blur (Food/Parlophone), Bon Jovi (Mercury), Green Day (Reprise), R.E.M. (Warner Bros.), and U2 (Island/Atlantic).

Best song: the Cranberries, "Zombie" (Island); Michael Jackson, "You Are Not Alone" (Epic); Offspring, "Self Esteem" (Epitaph); Seal, "Kiss From A Rose" (ZTT); and TLC, "Waterfalls" (LaFace/Arista).

RETURN OF THE MACK: Max Julien, star of the '70s "blaxploitation" film "The Mack," is back. The actor reprises his role as "Goldie," the self-proclaimed "meanest mack that ever lived," in the rap clip for THA' D.R.E.'s "Gotta Get Paid."

Tracking down the actor for the video was no easy task, according to the clip's director and producer, Darryl Williams.

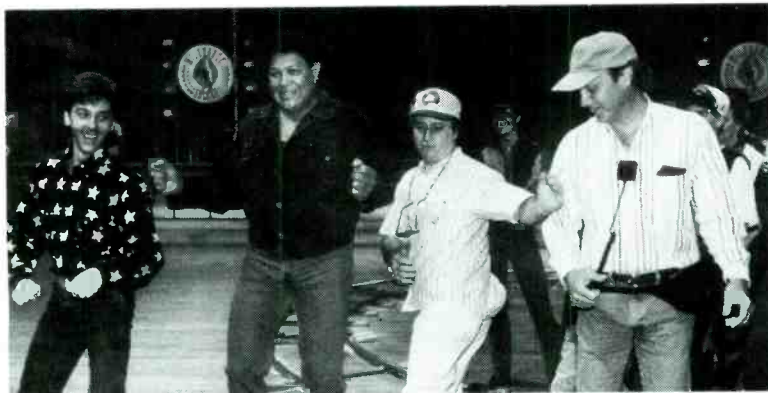
"It was a little bit of work," says Williams. "We found him through Annazette Chase, who co-starred with him in 'The Mack.'"

The video, for better or for worse, stays true to the spirit of the original film. Pimps, pushers, and prostitutes abound, so don't expect to see this on the Disney channel. However, the Playboy channel's "Hot Rocks" is already on it.

REEL NEWS: Squeak Pictures has signed choreographer Frank Gatson for directorial duties. Gatson is well-known for his choreography on such clips as Michael Jackson's "Remember the Time" and En Vogue's "Free Your Mind" . . . 1171 Production Group has signed director Peter Kovacs.

MONSTER MOVES: The rock video show "Monster Rock" has just added 12 new affiliates, including WTMB-TV Pittsburgh, KCY-TV Van Nuys, Calif., WRAY-TV Raleigh, N.C., and KDM-TV San Diego, Calif.

The Eye is open on the Internet. Send news items and feedback to brett213@ix.netcom.com.



Texas Twist. Rock legend Chubby Checker is adding a country twist to his classic "The Twist" on the set of his latest video shoot. Pictured on the "Texas Twist" shoot, from left, are TNN assistant producer and dance instructor Barry Amato, Checker, director Jim Ritz, and producer Bob Cummings. The clip debuted recently on TNN's "Wildhorse Saloon."

billboard's 17th annual music video conference & awards

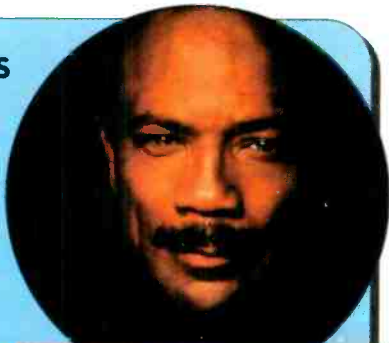
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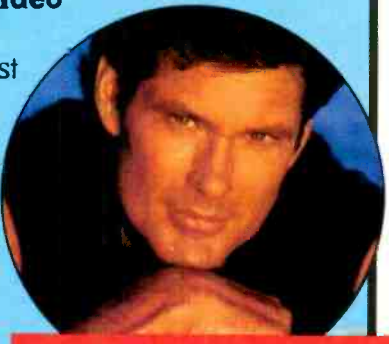
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Quincy Jones

The 17th Annual Music Video Awards

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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

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Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
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14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Boyz II Men, Vibir
- 2 Janet Jackson, Runaway
- 3 Brandy, Brokenhearted
- 4 Mary J. Blige, (You Make Me Feel Like) A...
- 5 Xscape, Who Can I Run To
- 6 TLC, Digg'n' On You
- 7 Faith Evans, You Used To Love Me
- 8 Coolio Feat. L.V., Gangsta's Paradise
- 9 Monica, Like This And Like That
- 10 Patra, Pull Up To The Bumper
- 11 Brian McKnight, On The Down Low
- 12 Deborah Cox, Sentimental
- 13 Diana Ross, Take Me Higher
- 14 Blackstreet, Tonight's The Night
- 15 Guru, Watch What You Say
- 16 Mariah Carey, Fantasy
- 17 Aaron Hall, Curiosity
- 18 Skee-Lo, I Wish
- 19 N.P.G., The Good Life
- 20 Immature, Feel The Funk
- 21 Chef Raekwon, Ice Cream
- 22 Groove Theory, Tell Me
- 23 Mobb Deep, Give Up The Goods
- 24 Montell Jordan, Somethin' 4 Da Honeyz
- 25 Isaac Hayes, Walk On By
- 26 Gerald & Eddie Levert, Sr., Already Missing You
- 27 C+C Music Factory, I'll Always Be Around
- 28 Earth Gyriz, Love Of Mine
- 29 Goodie Mob, Cell Therapy
- 30 Shai, Come With Me

*** NEW ONS ***

- Jodeci, Love U 4 Life
 Jason Weaver, I Can't Stand The Pain
 Jesse & Trina B., Where Is The Love
 Anointed, In God's Hands Now
 MoKenStef, In The Rain
 Barrio Boyz, How We Roll
 Montell Jordan, Daddy's Home
 Buju Banton, Wanna Be Loved
 Blu, Hide And Go Get It
 Monica, Before You Walk Out Of My Life
 All-4-One, I'm Your Man
 Tony Rich, Nobody Knows
 Kut Kloze, Surrender
 J'son, Take A Look
 Cheroky, Show You How

COUNTRY MUSIC TELEVISION

- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Faith Hill, Let's Go To Vegas
 - 2 John Michael Montgomery, No Man's Land
 - 3 Travis Tritt, Sometimes She Forgets
 - 4 Tim McGraw, I Like It, I Love It
 - 5 Clay Walker, Who Needs You Baby

- 6 Pam Tillis, Deep Down
- 7 Sawyer Brown, (This Thing Called) Wantr'n...
- 8 Martina McBride, Safe In The Arms...
- 9 Terri Clark, Better Things To Do
- 10 Kenny Chesney, All I Need To Know
- 11 Tracy Lawrence, If The World Had A Front...
- 12 George Strait, Check Yes Or No
- 13 Daryle Singletary, I Let Her Lie
- 14 Blackhawk, I'm Not Strong Enough To Say
- 15 Shania Twain, The Woman In Me
- 16 Little Texas, Life Goes On
- 17 Ty England, Smoke In Her Eyes
- 18 John Berry, If I Had Any Pride Left At All
- 19 Rhett Akins, She Said Yes
- 20 Bryan White, Rebecca Lynn
- 21 Chely Wright, Listenin' To The Radio
- 22 Ken Mellons, Rub-A-Dubbin'
- 23 Alan Jackson, Tall, Tall Trees
- 24 Asleep At The Wheel, Lay Down Sall'y
- 25 Ty Herndon, Heart Half Empty
- 26 Collin Raye, One Boy, One Girl
- 27 Reba McEntire, On My Own
- 28 Bellamy Brothers, We Dared The Lightning
- 29 Junior Brown, Highway Patrol
- 30 Mark Chesnut, Trouble
- 31 Jeff Carson, The Car
- 32 Lee Roy Parnell, When A Woman Loves A Man
- 33 Vince Gill, Go Rest High On That Mountain
- 34 Rhonda Vincent, What More Do You Want...
- 35 Shenandoah, Heaven Bound
- 36 Aaron Tippin, That's As Close As I Get...
- 37 David Lee Murphy, Dust On The Bottle
- 38 The Mavericks, Here Comes The Rain
- 39 Neal McCoy, If I Was A Drinkin' Man
- 40 Wesley Dennis, Who's Counting
- 41 James House, Anything For Love
- 42 Brett James, If I Could See Love
- 43 Rob Crosby, The Trouble With
- 44 David Ball, Honky Tonk Healin'
- 45 Confederate Railroad, Bill's Laundromat...
- 46 Perfect Stranger, I'm A Stranger Here My...
- 47 Doug Supernaw, Not Enough Hours In...
- 48 James Bonamy, Dog On A Too box
- 49 Emilio, It's Not The End Of The World
- 50 Shelby Lynne, I'm Not The One

† Indicates Hot Shots

*** NEW ONS ***

- Helen Darling, I Haven't Found It Yet
 John Prine, Ain't Hurtin' Nobody
 Terri Clark, When Boy Meets Girl
 Tim McGraw, Can't Be Really Gone
 Wade Hayes, What I Meant To Say

MUSIC TELEVISION

- Continuous programming
 1515 Broadway, NY, NY 10036
- 1 Coolio Feat. L.V., Gangsta's Paradise
 - 2 Red Hot Chili Peppers, My Friends
 - 3 Green Day, Geek Strik Breath
 - 4 TLC, Digg'n' On You
 - 5 Alanis Morissette, Hand In My Pocket
 - 6 Mariah Carey, Fantasy
 - 7 Presidents Of The United States, Lump
 - 8 Goo Goo Dolls, Name
 - 9 Janet Jackson, Runaway
 - 10 Foo Fighters, I'll Stick Around

- 11 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 12 Bush, Come Down
- 13 Bon Jovi, Something For The Pain
- 14 Brandy, Brokenhearted
- 15 Melissa Etheridge, Your Little Secret
- 16 Rancid, Time Bomb
- 17 Toadies, Possum Kingdom
- 18 Edwyn Collins, A Girl Like You
- 19 Boyz II Men, Vibir
- 20 Silverchair, Tomorrow
- 21 Lisa Loeb & Nine Stories, Do You Sleep?
- 22 Garbage, Queer
- 23 Meat Loaf, I'd Lie For You
- 24 Dave Matthews Band, Ants Marching
- 25 Candlebox, Simple Lessons
- 26 Skee-Lo, I Wish
- 27 Seal, Kiss From A Rose
- 28 Hoobie & The Blowfish, Only Wanna Be With You
- 29 CIV, Can't Wait One Minute More
- 30 Alanis Morissette, You Oughta Know
- 31 Deep Blue Something, Breakfast At Tiffany's
- 32 R.E.M., Tongue
- 33 Bone Thugs-N-Harmony, 1st Of The Month
- 34 P.M. Dawn, Downtown Venus
- 35 Take That, Back For Good
- 36 D'angelo, Brown Sugar
- 37 Natalie Merchant, Carnival
- 38 Edwin McCain, Solitude
- 39 AC/DC, Hard As A Rock
- 40 Heather Nova, Walk This World
- 41 Naughty By Nature, Feel Me Flow
- 42 Joan Osborne, One Of Us
- 43 Radiohead, Just
- 44 White Zombie, Electric Head Pt. 2
- 45 Filter, Dose
- 46 Shaggy, Boomastic
- 47 Groove Theory, Tell Me
- 48 Lenny Kravitz, Rock And Roll Is Dead
- 49 David Bowie, The Hearts Filthy Lesson
- 50 Red Hot Chili Peppers, Warped

** Indicates MTV Exclusive

*** NEW ONS ***

- L.V., Throw Your Hands Up
 Jodeci, Love U 4 Life
 LL Cool J/Boyz II Men, Hey Lover
 The Rentals, Friends Of P
 Tony Rich, Nobody Knows
 Solo, Heaven
 Everclear, Santa Monica
 Toad The Wet Sprocket, Good Intentions

THE NASHVILLE NETWORK
 The Heart of Country

- 30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Junior Brown, Highway Patrol
 - 2 Tracy Lawrence, If The World Had A Front...
 - 3 Faith Hill, Let's Go To Vegas
 - 4 Tim McGraw, I Like It, I Love It
 - 5 Travis Tritt, Sometimes She Forgets
 - 6 Alan Jackson, Tall, Tall Trees
 - 7 Billy Ray Cyrus, The Fastest Horse In A...
 - 8 John Michael Montgomery, No Man's Land
 - 9 Terri Clark, Better Things To Do
 - 10 Shania Twain, The Woman In Me
 - 11 Daryle Singletary, I Let Her Lie

- 12 Sawyer Brown, (This Thing Called) Wantr'n...
- 13 Kenny Chesney, All I Need To Know
- 14 Martina McBride, Safe In The Arms...
- 15 Blackhawk, I'm Not Strong Enough To Say
- 16 Shenandoah, Heaven Bound
- 17 Reba McEntire, On My Own
- 18 Ty Herndon, Heart Half Empty
- 19 Rhett Akins, She Said Yes
- 20 Jeff Carson, The Car
- 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 Tracy Byrd, Love Lessons
- 25 George Ducas, Kisses Don't Lie
- 26 Little Texas, Life Goes On
- 27 Vince Gill, Go Rest High On That Mountain
- 28 David Ball, Honky Tonk Healin'
- 29 Confederate Railroad, Bill's Laundromat...
- 30 Clay Walker, Who Needs You Baby

*** NEW ONS ***

- John Berry, If I Had Any Pride At All
 Ty England, Smoke In Her Eyes
 David Lee Murphy, Dust On The Bottle
 Riders In The Sky, The Trail Tip Song
 The Hutchens, Knock, Knock
 Pam Tillis, Deep Down

Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Runaway
- 2 Seal, Kiss From A Rose
- 3 Blues Traveler, Run Around
- 4 TLC, Waterfalls
- 5 Sophie B. Hawkins, As I Lay Me Down
- 6 Melissa Etheridge, Your Little Secret
- 7 Mariah Carey, Fantasy
- 8 Hoobie & The Blowfish, Only Wanna Be With You
- 9 Natalie Merchant, Carnival
- 10 Gin Blossoms, Til I Hear It From You
- 11 Joan Osborne, One Of Us
- 12 Meat Loaf, I'd Lie For You
- 13 Alanis Morissette, Hand In My Pocket
- 14 Collective Soul, December
- 15 Del Amitri, Roll To Me
- 16 Take That, Back For Good
- 17 Madonna With Massive Attack, I Want You
- 18 k.d. lang, If I Were You
- 19 Goo Goo Dolls, Name
- 20 Paula Abdul, Crazy Cool
- 21 Edwin McCain, Solitude
- 22 Dave Matthews Band, Ants Marching
- 23 The Rembrandts, This House Is Not A Home
- 24 Deep Blue Something, Breakfast At Tiffany's
- 25 Des'ree, You Gotta Be
- 26 Melissa Etheridge, If I Wanted To
- 27 Boyz II Men, Water Runs Dry
- 28 Hoobie & The Blowfish, Let Her Cry
- 29 Bryan Adams, Have You Ever Really Loved
- 30 INXS, Need You Tonight

*** NEW ONS ***

- Elton John, Blessed
 Quincy Jones & Tania, You Put A Move On My Heart
 Tony Rich, Nobody Knows

NATION EXPOSES ASIAN ACTS

(Continued from page 15)

and singer Natacha Atlas (see story, page 1), Nation has carved a niche for itself in a market that has, until recently, proved resistant to the charms of any Asian acts other than Apache Indian.

Principals Kath Canoville and Aki Nawaz (aka Fun-Da-Mental front man Propa-Ghandi) started the company in 1988, when they were managers presenting such Asian acts as the duo Romi & Razz and Calvin Singh to major labels.

Frustration was the guiding force in setting up shop, says Canoville. "We went to major record labels and were putting 'no loss' packages to them. We were presenting artists selling 50,000-60,000 on cassette, mainly through Asian shops. They were rejecting them out of hand and signing indie bands. I don't know of any indie acts selling that kind of numbers."

Their rejection, says Canoville, was for two reasons: "They simply did not understand the market, and they felt that there was no place for them in the record industry. The only way to progress was to do it ourselves. We decided we had to work outside the industry as far as possible."

The label's first release was the aptly named "Fuse" compilation, introducing audiences to a variety of British-Asian music, which also encouraged buyers to check out the original material that had shaped the new pop hybrid.

All Nation titles are independently distributed; in the U.K., product goes through either sales house RTM and its distributor Disc Marketing or Beggars

Banquet. International deals are done on an act-by-act basis with independents in Europe, although Nation did sign an international licensing deal with Sony LRD for Transglobal Underground's "International Times."

Along with Transglobal, Fun-Da-Mental, and Atlas, Nation's roster includes South Africa's Prophets Of Da City, Asian Dub Foundation, Hustlers HC, Yam Yam, and Ambisonic.

Nation gives artists their freedom, says Canoville. "We don't dictate what the singles are or what the video's like. We don't believe in too much production, as we believe that what's being put down is worthwhile."

When the musically anarchic Transglobal Underground met with Nation, it was a match made in heaven. Canoville says, "They approached us on the same tip, saying, 'Sod the industry.'"

Canoville is not surprised that major labels have jumped on the ethnic bandwagon recently, from such commercial productions as Deep Forest and Ademius to borrowing Asian images in music videos. "Look at Janet Jackson wearing a sari in her video [for 'Runaway']. What the hell has that to do with Asian people?"

To keep ahead, Nation will encourage the experimentation that allowed it to survive in the first place, says Canoville. "There's a general feeling that doing what we're doing is not enough. We'll probably be going off into weirder things, but still with a creative edge."

THE U.K.'S NEW NATION OF 'ETHNO-TECHNO'

(Continued from page 52)

Guru, but its music is a style that has largely been ignored in favor of indie guitar bands.

West says the genre's inability to be pigeonholed is one of the reasons it has been difficult to grasp. "They're not indie, they're not techno, and not the kind you can hum in the bath. It's quite intelligent music."

Ahlan claims there is a huge market for ethnic-flavored music that is not acknowledged by the establishment because it does not go through mainstream channels. "In the Asian community, there are records which sell tens of thousands of copies but never show up [on the charts] because they are going through corner shops rather than Our Price."

CULTURAL HOME

One label that is setting out to gain a greater profile for such music is Outcaste Records, set up by Asian DJs DJ Ritu and Shabs last year "to give a cultural home for Asian artists," says Shabs. "At the time when we set it up the Bangra labels were doing their own thing, but that was really safe and selling to a limited audience."

Outcaste's aim is to bring Asian music further into the mainstream. Its first release, "Migration" by Nitin Sawhney, was issued in September.

Outcaste also runs club nights in London that include performances by the likes of Sawhney and such DJs as Ritu, Max Mistry, and Shabs.

With Outcaste set to unleash a volley of 12-inch singles, it is taking Asian music deeper into the club zone. At the same time, it is trying to get such album artists as Sawhney out of the world music racks.

"World music in this country is a ghetto," says Shabs.

Several releases show just how close the ethnic and dance music

scenes are becoming, including "Turquerie," a compilation of Dutch-based Turkish pop acts, and "Turkish Gold," a German compilation on the Eurostar label. "Ethnotechno," a compilation of mainly British and European techno tracks assembled by TVT/Wax Trax! in the U.S., features Juno Reactor, Sabres Of Paradise, Steel, Porn Rhino, and UTU.

World music artists are also capitalizing on this trend. Earlier this year, the Going Global label released Mory Kanté's "Yeke Yeke," which has appeared in a variety of mixes at world music club nights worldwide. Cesaria Evora's new single, "Nha Cancera," will be released with a Deep Forest remix, more proof that world music can find an audience in the 12-inch market.

The phenomenon of ethno-techno is by no means confined to the U.K., but the melange of cultural influences here makes it the focus for an unparalleled diversity of creativity.

Ironically, the most successful productions to use ethnic samples have been Deep Forest's self-titled album and "Boheme" (French productions) and Enigma's "Cross of Changes" (German). The French No. 1 success of Sacred Spirit is even further proof that ethnically infused releases can have a massive audience.

Despite the hype surrounding "Brit-pop" acts, Abstract Sounds' Christie believes ethno-techno is more representative of the U.K. "English rock bands are being touted abroad, but this is the kind of music which is easy to access. It can travel well—there's no language barrier."

Transglobal Underground's Ahlan adds that this is the sound of Britain today. "I'm always suspicious of people who defend pure Britishness. There's nothing left that is purely British."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 28, 1995.

MUSIC TELEVISION
 YOUR 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
 Bone Thugs-N-Harmony, 1st Of The Month
 Xscape, Feels So Good
 Luniz, I Got 5 On It (Remix)
 Bones Thugs-N-Harmony, East 1999
 Coolio Feat. L.V., Gangsta's Paradise
 TLC, Digg'n' On You
 Larry Loc, I'm Having Flashbacks
 2Pac, Temptations
 Raekwon, Ice Cream
 Immature, Feel The Funk
 Backstreet Boys, We've Got It Goin' On
 Jodeci, Freek'n You
 Insane Clown Posse, Chicken Huntin'
 Fat Joe, Success
 Michael Jackson, You Are Not Alone
 Jodeci, Love U 4 Life
 Frost, Eastside Rendezvous
 Shai, Come With Me
 Method Man, The Riddler
 Brandy, Brokenhearted
 3T, Anything
 Mokenstef, He's Mine (Remix)
 Das EFX, Real Hip Hop
 Patra, Pull Up... (Remix)
 Junior M.A.F.I.A., I Need You Tonight
 Masta Ace, Sittin' On Chrome
 Too Short, Top Down
 Groove Theory, Tell Me
 Tina Moore, All I Can Do
 Adina Howard, My Up And Down
 Blackstreet, Tonight's The Night
 Selena, I Could Fall In Love
- NEW**
- Eightball & MJG, Break 'Em Off
 One Million Strong, Where Ya At?
 Silk, Hooked On You
 Whitney Houston, Exhale

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

- Martina McBride, Safe In The Arms...
 Sarah McLachlan, I Will Remember You
 Tracy Bird, Love Lessons
 Mariah Carey, Fantasy
 Reba McEntire, On My Own
 Tim McGraw, I Like It, I Love It
 John Raitt, They Say It's Wonderful
 Brian Wilson, Do It Again
 Jann Arden, Could I Be Your Girl
 Michael Bolton, Can I Touch You...There
 Jon Secada/Shanice, If I Never Knew You
 Selena, I Could Fall In Love
 Nestor Torres, El Dorado
 Terri Clark, Better Things To Do
 Deep Forest, Marta's Song
 Eagles, Learn To Be Still
 Gloria Estefan, It's Too Late
 Vince Gill, Go Rest High...
 Sophie B. Hawkins, As I Lay Me Down
 Hoobie & The Blowfish, Only Wanna Be With You

- Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5
- Smashing Pumpkins, Bullets...(new)
 Black Grape, In The Name...(new)
 Wild Strawberries, Fall (new)
 The Pharcyde, Running (new)
 The Tragically Hip, Thugs (new)
 The Cranberries, I Can't Be...(new)
 CIPHER, Peep (new)
 Alanis Morissette, Hand In My Pocket

MUSIC TELEVISION
 LATIN O

Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Pet Shop Boys, Paninaro '95
 Take That, Back For Good
 Alanis Morissette, You Oughta Know
 Lenny Kravitz, Rock & Roll...
 Shaggy, In The Summertime
 Diana King, Shy Guy
 La Ley, El Duelo
 Edwyn Collins, A Girl Like You
 Michael Jackson, You Are Not Alone
 Los Tres, La Espada Y La Pared
 Neal McCoy, Come And Get Your Love
 Bjork, Isobel
 Wet Wet Wet, Don't Want To Forgive Me
 Bon Jovi, Something For The Pain
 Natalie Merchant, Carnival
 Mariah Carey, Fantasy
 Charly Garcia, Cerca De La Revolucion
 Hoobie & The Blowfish, Only Wanna Be With You
 Boyz II Men, Water Runs Dry
 Faith No More, Evidence

- Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148
- Petra, Think Twice
 Walter Eugene, I Need You
 Steve Taylor, On The Fritz
 Rez, Surprized
 Bride, Psychedelic Super...
 The Kry, Jesus Is Coming Soon
 Jars Of Clay, Flood
 Three Crosses, This Is Not My Home
 Rich Mullins, Brother's Keeper
 Whiteheart, Even The Hardest Heart
 Johnny Q. Public, Body Be
 The Kry, Everywhere
 Plank Eye, Open House
 Sixpence None The Richer, Angelthead

TELEVISION

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

- Tim Keyes, All I Need Is You
 G. Love & Special Sauce, Kiss And Tell
 Supergrass, Alright
 Edwin McCain, Solitude
 Erasure, Stay With Me
 Diana King, Shy Guy
 Hagfish, Stamp
 Jonathan Brooke, Nothing Sacred
 Alanis Morissette, Hand In My Pocket
 Joan Osborne, One Of Us
 Jason Weaver, I Can't Stand The Pain
 Girls Against Boys, She's Lost Control
 Sophie B. Hawkins, As I Lay Me Down
 TLC, Digg'n' On You
 Diana King, Love Triangle
 Love Battery, Harold's Pink Room
 Meat Loaf, I'd Lie For You
 Lisa Loeb & Nine Stories, Do You Sleep?
 Fledgling, Solomon's Crown
 JT The Bigga Figga, Dwellin' In The Labb

CALIFORNIA MUSIC CHANNEL

- 15 hours weekly
 10227 E 14th St
 Oakland, CA 94603
- Mariah Carey, Fantasy
 Janet Jackson, Runaway
 Groove Theory, Tell Me
 Xscape, Who Can I Run To?
 3T, Anything
 Immature, Feel The Funk
 Frost, Eastside Rendezvous
 TLC, Digg'n' On You
 AZ, Sugar Hill
 Dove Shack, Summertime In The LBC

SEGER CREATES A 'MYSTERY' FOR CAPITOL

(Continued from page 1)

anything yet. We're just doing it with drum machines. We're getting pretty good, actually."

Seeger, who is booked by ICM, says he'll make the decision in mid-November whether to tour.



"It's just a matter of making sure that my voice will be good enough; that I can do it as well as I always could," he says. "Some of my high notes I'm having trouble with. I'm talking 3% of everything I'm singing, maybe 2% or even 1%, but nevertheless, if I feel I can't do it well for the audience, I won't do it."

In addition to testing his vocals for the road, Seeger has been flexing his production muscles in the studio. "It's A Mystery" is the first album he has produced by himself in his 30-year career.

"What [co-producer/manager] Punch Andrews brought to the ballgame was sort of an Everyman ear, and he tended to push off the rough edges and more eccentric stuff that I do," says Seeger. "So I felt like it was time to show my full range—whatever that is. I hope people are ready to take the step with me, because it's a little rougher and a little rawer, but it's really the way we've been live." "It's A Mystery" will come out worldwide Oct. 24, except for in the U.K., where it will be released in January. Outside the U.S. Seeger is distributed through EMI International. He is published by Gear Publishing.

The only cover on the album is Seeger's remake of Tom Waits' "16 Shells From A 30-6." The two met once in Los Angeles. "I was driving with my sunglasses on, in a Hawaiian shirt, and I was talking on a car phone. I probably looked like a tourist to him, or he probably thought I was with the CIA," says Seeger.

Waits hopped into Seeger's car, "and I just had to ask him about so many songs, because I just love his stuff. We got along great. Then, after about 20 minutes or so, I said, 'I actually have to go to this place. Can I drop you anywhere?' He said, 'Just take me right back to the same spot and drop me off so I can continue my walk.'"

Without being overbearing, many of the new songs' lyrics are mocking commentaries on today's world. "I really hate being cynical, and I dislike cynicism in other people, but, darn, what can you do when you get the O.J. verdict and things like that?" he asks.

That withering perspective is evident on the first single, rocker "Lock And Load," on which Seeger chastises himself for losing sight of what really matters.

"Lock And Load," which went to radio Oct. 9, picked up 28 stations its first week at album rock.

"We have an uphill battle with radio," says Lou Mann, Capitol's senior VP/GM. "The new AOR format won't embrace it so much, but the old AOR will. He's a staple. The battle will be at

new, hipper, younger AOR." The single also went to top 40, AC, and triple-A.

"It's a good song," says David Hamilton, PD at album rock station KQRS Minneapolis. "Bob still matters in this market and, particularly, to our station. He's done very well here in the past."

Paul Peterson, music director at Phoenix album rock outlet KDKB, likes Seeger's performance, but is lukewarm about the song. "It sounds like he felt he needed to write an anthem. This song is about a 50-year-old guy who's a millionaire, rebelling against the world."

Given the expanse of Seeger's fan base, Capitol is advertising the album on news/talk and sports radio to get the word out to older devotees.

As it did with Seeger's double-platinum 1994 greatest-hits collection, Capitol is tying in promotions with General Motors, which uses Seeger's music in its Chevy truck ads. The 10 million GM



Mastercard holders will get an insert promoting the album in upcoming monthly statements. Additionally, GM employees will receive a scratch card entitling them to a discount on the album.

Nowhere is the release more anticipated than in Seeger's hometown of Detroit.

Capitol, Cema, and Seeger threw a party at the Royal Oak (Mich.) Music Theater Oct. 19 for local radio, retailers, and press.

For Roy Burkert, buyer for the Troy, Mich.-based Harmony House chain, the success of Seeger's greatest-hits package proved that rock'n'roll never forgets. "Seeger's greatest hits rejuvenated his career and showed that he still has a strong fan base," says Burkert. "The new album will do well. It's good American roots rock'n'roll."

Knowing the strength of the greatest-hits collection, Capitol plans to market the new album with the best-of compilation at retail. "What we're doing is positioning the albums next to each other," says Mann. "Most of the advertising focus will be on the new album, but we bought the position next to it in the record stores for the greatest hits."

Andrews has made no secret of the

fact that "It's A Mystery" fulfills the artist's contract with Capitol, going so far as to include that information in a press release. Aside from a brief stint with Warner Bros. in the early '70s, Seeger has been on Capitol since 1967.

"I don't know if I see us leaving Capitol," says Seeger. "We had such a great history with them. Of course, it's interesting to consider yourself a free agent."

As far as the press release goes, Seeger laughs and says, "That's probably my manager's way of saying, 'You better work hard on this one if you want us back.'"

"I can't imagine Capitol Records without Bob Seeger," says Mann. "We're doing everything we can to show him that this is where he should be until he finishes his career."

Assistance in preparing this story was provided by Terri Horak.

BMG'S DI BLASIO GOES GLOBAL ON 'LATINO'

(Continued from page 15)

package."

"Latino" sports an attractive blend of Latino evergreens, a pair of Anglo pop hits, "Bridge Over Troubled Water" and "Here We Are" (written by Estefan's wife, Gloria), and two unknown entries, one of which was written by Di Blasio.

Ramone says he wanted to replace the sweeping arrangements of Di Blasio's previous recordings with a leaner, less pretentious production.

"Di Blasio has his own unique spot in music," says Ramone, "so we tried to take an intimate approach that would reveal his piano personality, without the posturing."

Di Blasio says he is enamored of the romantic-leaning "Latino," citing the album's musical variety and "more acoustic" approach.

López's radio thrust started Oct. 18, when BMG serviced the first single, "Eva," to Latino and Anglo radio stations. "And for the Anglo market," says López, "we are using independent promoters who will target adult contemporary, jazz, and NAC stations."

At Latino AC radio, several PDs are eagerly anticipating the new single, particularly in Miami, where Di Blasio lives.

Tony Campos, PD at WAMR-FM Miami, says, "He has a great sound that fits our station, because we play anything that has to do with love-related themes, and Di Blasio certainly is in that wave."

Although "Latino" is being released in November with an initial shipment of 150,000 units, López says extensive efforts to break the album will not begin until January.

"We want to tie the launch of this record near Valentine's Day, when we will go all out to promote and market

[it]," says López.

By that time, says Carlos Suárez, Latin music buyer at Spec's, "Latino" should already be a hit.

"Di Blasio has been a good seller for us in the past, with Latino and Anglo customers," says Suárez. "He is ready to make that crossover jump. He's got a shot to perhaps get into the same league as an instrumentalist, like Yanni."

In January and February, Rogers & Cowan is expected to introduce Di Blasio to Anglo buyers via print media and talk-show appearances. The album will be bolstered at retail with cop advertising, endcaps, and listening booths.

In March, Di Blasio is scheduled to

embark on his U.S. tour. And like his album, Di Blasio's show will reveal a different musical personality.

"I must have an artistic stage show that is more vibrant, yet not excessive," says Di Blasio. But the charismatic performer, who beguiled a cheering National Assn. of Recording Merchandisers audience last year, hastens to add, "I'm not going to tamper with my ability to communicate with the audience. If I stopped talking, my career would be over."

Born Raúl di Blasio in the southern Argentine town of Zapala, the aspiring pianist studied classical music for most of his early career. Moving to Chile in 1978, Di Blasio cut two albums before relocating to Miami in 1987.

In the past four years, Di Blasio has recorded four albums for BMG, including "Piano De América 2," which became a top 10 mainstay on The Billboard Latin 50 despite receiving only sporadic radio and TV exposure.

In the next several months, Di Blasio will perform shows in Latin America, where "Latino" is scheduled to be released from Nov. 7-Nov. 20.

The international plans for "Latino" are being finalized, says López, adding that the record will be released in Europe and Asia in February. López is not sure whether Di Blasio will tour Europe or Asia, but he says that the artist "has a firm offer to play Hong Kong, so we may begin there."

BENITEZ SAYS 'HOLA' TO LATIN ARTISTS

(Continued from page 16)

Benitez says it is too early to unveil signing plans. However, he says that HOLA will be looking for young, unknown, U.S.-based artists who cater to "the 15- to 34-year-old, second- or third-generation Hispanic set who are starting to assimilate into the American culture."

HOLA will be staffed with A&R, marketing, sales, and national and regional promotion people, concentrating on Puerto Rico's San Juan, Miami, Los Angeles, and New York, where the Bronx-born Benitez is based. In addition to those cities, HOLA will have regional reps in San Antonio, Texas, and Chicago, Benitez says.

Benitez says that his decision to create the first known bilingual music company was based on artistic and commercial considerations.

"Creatively, I always wanted to release bilingual music, but there was never a department at a record company that specialized in marketing these artists," Benitez says, adding that the Hispanic population is the fastest-growing ethnic group in the U.S.

Benitez relishes the "total autonomy" that the PolyGram arrangement gives him. "It allows me to work with the kinds of artists I feel there's a need for, and at the same time be able to use Island's and PolyGram's marketing, manufacturing, and distribution capabilities," he says.

Benitez has appointed former EMI executive Ken Baumstein as executive VP/GM of HOLA.

Baumstein says, "I don't think there's a label out there, major or independent, that's devoting itself to be a home for artists of Latin descent—artists who

are going to be performing mainstream pop and R&B music. We want people to associate HOLA with Latin music, much in the way Windham Hill is associated with new age or Motown was associated with soul in the '60s."

From a marketing standpoint, Baumstein says that he plans to forge alliances with high-profile consumer-goods companies that are trying to tap into the growing Latino consumer base.

"Every week, I read stories about how Procter & Gamble or Coca-Cola are trying to reach out to that specific, young, contemporary Latino market," says Baumstein. "People magazine is not far away from starting a Spanish edition. In the Hispanic market, the People issue that had Selena on the cov-

er was their biggest seller in a long time."

A producer, remixer, and composer who got his start as a DJ in such once-hot Manhattan clubs as Xenon and Studio 54, Benitez has worked with many of the top names in the music business, including Madonna, Whitney Houston, Michael Jackson, Paul McCartney, David Bowie, Paul Simon, and Julio Iglesias.

Recently, he has ventured into film and TV scoring and music supervision, with credits on titles ranging from "Mi Vida Loca" to "Species" to "The Ricki Lake Show."

Terms of Benitez's venture with Wasserstein Perella and PolyGram were not disclosed.

HBO VIDEO SHIFTS FOCUS TO SELL-THROUGH

(Continued from page 8)

Big Fights library to \$9.95, coinciding with the rental release of HBO's "Tyson" movie. "The new price has been a powerful spur to sales," says McGee. "We're very, very happy with the results."

He wants to apply a similar strategy to HBO Video's 500-title catalog, which includes recent Savoy movies, Samuel Goldwyn classics, documentaries, and the Benny Hill comedy series from Thames Television in the U.K. McGee says that prices of \$13-\$15 for features, already standard in the trade, are under consideration, as are cross-promotional partnerships.

HBO Video recently hired Cynthia Rhea, former senior VP of ad agency

Kirshenbaum and Bond, as marketing VP, replacing Peter Liguori. Part of her job is to develop those relationships. "We're in active discussion right now on a couple of things," McGee says.

Much of HBO Video's catalog was repriced after rental demand was exhausted, but McGee thinks that sell-through potential remains untapped. "Many titles will have a new life," says McGee, especially with the arrival of digital videodisc. "That will be a big spur to sales."

Time Warner, which partnered with Toshiba in creating a DVD standard, has been actively promoting the new format, due to be introduced late next year.

STING IS STUNG BY ACCOUNTANT

(Continued from page 10)

a personal tax bill and another \$1 million to meet another urgent bill. On each occasion, Moore was facing bankruptcy.

Sting told the court that such a request would have caused alarm rather than sympathy. "I am a generous man—but not that generous."

Sting first learned that Moore was stealing millions of pounds of his money when an anonymous letter arrived at his London home in September 1992. The letter, written by a worker in Moore's office and an employee of an associated insurance company, left

the singer "white-faced and shaking." Sting's first reaction was to believe that the thefts had left him bankrupt, but the jury was told that the loss of the 6 million pounds had not been noticed earlier because it made such a small dent in his fortune.

The court was told of Sting's 108 bank accounts worldwide, his two homes in England and those in New York and Malibu, Calif., and that he had revenues "comparable to those of a multinational company." His tax liability in the last 15 years has totaled 20 million pounds (\$30 million).

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	FANTASY	MARIAH CAREY (COLUMBIA) 2 wks at No. 1
2	2	18	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
3	3	17	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
4	5	16	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
5	4	10	RUNAWAY	JANET JACKSON (A&M)
6	7	21	CARNIVAL	NATALIE MERCHANT (ELEKTRA/VEEG)
7	9	10	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS)
8	11	15	ROLL TO ME	DEL AMITRI (A&M)
9	8	29	RUN-AROUND	BLUES TRAVELER (A&M)
10	10	13	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
11	6	16	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
12	13	22	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
13	12	34	WATERFALLS	TLC (LAFACE/ARISTA)
14	14	11	NAME	GOO GOO DOLLS (METAL BLADE/WB)
15	18	12	BACK FOR GOOD	TAKE THAT (ARISTA)
16	17	26	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
17	19	20	YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/WB)
18	15	11	HAND IN MY POCKET	ALANIS MORISSETTE (MAVERICK/WB)
19	21	9	TELL ME	GROOVE THEORY (EPIC)
20	16	17	I COULD FALL IN LOVE	SELENA (EMI LATIN/EMI)
21	22	11	LUMP	THE PRESIDENTS OF THE USA (COLUMBIA)
22	26	13	ANTS MARCHING	DAVE MATTHEWS BAND (RCA)
23	24	10	BROKENHEARTED	BRANDY (ATLANTIC)
24	23	7	DO YOU SLEEP?	LISA LOEB & NINE STORIES (GEFFEN)
25	20	24	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
26	42	3	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
27	25	13	COME DOWN	BUSH (TRAUMA/INTERSCOPE)
28	29	11	LET ME BE THE ONE	BLESSID UNION OF SOULS (EMI)
29	27	4	GEEK STINK BREATH	GREEN DAY (REPRISE)
30	40	2	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
31	38	5	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER)
32	32	2	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS (VIRGIN)
33	28	25	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
34	33	40	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
35	34	5	MY FRIENDS	RED HOT CHILI PEPPERS (WARNER BROS.)
36	31	7	A GIRL LIKE YOU	EDWYN COLLINS (BAR NONE/A&M)
37	30	28	SOMEONE TO LOVE	JOHN B. FEATURING BABYFACE (Y&B YUM/550 MUSIC)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	I KNOW	DIORNE FARRIS (COLUMBIA)
2	2	2	SHY GUY	DIANA KING (WORK)
3	5	17	YOU GOTTA BE	DES'REE (550 MUSIC)
4	4	6	I BELIEVE	BLESSID UNION OF SOULS (EMI)
5	6	17	ANOTHER NIGHT	REAL MCCOY (ARISTA)
6	9	11	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
7	10	8	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
8	7	7	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
9	8	7	WHEN I COME AROUND	GREEN DAY (REPRISE)
10	12	5	HAVE YOU EVER REALLY LOVED...	BRYAN ADAMS (A&M)
11	3	12	MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
12	11	4	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (GRITIQUE)
13	15	10	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
14	14	11	BETTER MAN	PEARL JAM (EPIC)
15	13	25	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
16	18	44	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
17	19	16	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
18	16	18	CREEP	TLC (LAFACE/ARISTA)
19	20	32	ALL I WANNA DO	SHERYL CROW (A&M)
20	23	9	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)
21	17	115	TWO PRINCES	SPIN DOCTORS (EPIC)
22	—	44	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
23	—	8	CORDUROY	PEARL JAM (EPIC)
24	25	54	THE SIGN	ACE OF BASE (ARISTA)
25	21	33	WILD NIGHT	JOHN MELLENCAMP (MERCURY)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE	(Publisher - Licensing Org.)	SHEET MUSIC DIST.
30	1 ST OF THA MONTH	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Chapter 8, BMI/Woodsongs, BMI)
40	AIN'T NUTHIN' BUT A SHE THING	(Bed Of Nails, ASCAP)
80	ALREADY MISSING YOU	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
39	ANYTHING (To The Tee, BMI)	
6	AS I LAY ME DOWN	(Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
59	AUTOMATIC LOVER (CALL FOR LOVE)	(Copyright Control)
9	BACK FOR GOOD	(EMI Virgin, ASCAP) HL
32	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	(Almo, ASCAP/Salandra, ASCAP/EMI Casadda, BMI/EMI Blackwood, BMI) WBM/HL
93	BOMBDIGI	(Stone City, ASCAP/National League, ASCAP)
23	BOOMBASTIC/IN THE SUMMERTIME	(LivingStone, ASCAP/Malaco, BMI/PolyGram, ASCAP/Broadley, ASCAP) HL
72	BOOM BOOM BOOM	(Chicago Style, ASCAP/Zomba, ASCAP/Deshane, ASCAP) WBM
24	BREAKFAST AT TIFFANY'S	(Deep Blue Something, ASCAP)
11	BROKENHEARTED	(Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP)
71	BROWN SUGAR	(Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
55	CAN I TOUCH YOU...THERE?	(Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP) WBM
87	CAN'T CRY ANYMORE	(Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
10	CARNIVAL	(Indian Love Bride, ASCAP)
61	CELL THERAPY	(Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
27	COLORS OF THE WIND (FROM POCAHONTAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
33	COMEDOWN	(Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
69	COME WITH ME	(Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Petrol Lane, ASCAP/Gasoline Alley, ASCAP) HL
68	DANGER	(Copyright Control)
22	DECEMBER	(Roland Lentz, BMI/Warner Chappell, BMI) WBM
28	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/L Cool J, ASCAP) HL/WBM
70	DOWNTOWN VENUS	(MCA, ASCAP/Lowery, BMI) WBM/HL
19	DO YOU SLEEP?	(Furious Rose, BMI)
38	DREAMING OF YOU	(Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI)
81	EAST SIDE RENDEZVOUS	(A.L.T., BMI/O.G Ennis, BMI/Overexposed, BMI/Bug, BMI/French Lick, BMI/Too Brown, Too Down, BMI)
50	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelte, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
1	FANTASY	(Rye, ASCAP/Sony, ASCAP/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
46	FEEL THE FUNK (FROM DANGEROUS MINDS)	(Zomba, BMI/Hookman, BMI) WBM
86	FOREVER TONIGHT	(Songs Of PolyGram, BMI/Eric Carmen, BMI/New Nonpareil, BMI/WB, BMI) WBM/HL
62	FREEK'N YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
2	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) HL/WBM
43	A GIRL LIKE YOU (FROM EMPIRE RECORDS)	(Edwyn Collins, BMI)
56	GOOD	(Tentative, BMI)
49	HEAVEN	(EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
25	HE'S MINE	(All Init, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
67	HOOK	(Blues Traveler, BMI/Irving, BMI) WBM
42	HOW HIGH (FROM THE SHOW!)	(Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
13	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
37	ICE CREAM	(Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
21	I'D LIE FOR YOU (AND THAT'S THE TRUTH)	(Realsongs, ASCAP) WBM
18	I GOT 5 ON IT	(Stackola, BMI/True Science, ASCAP/Tripole Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI) WBM/HL
36	I HATE U	(Controversy, ASCAP/WB, ASCAP) WBM
41	I LIKE IT, I LOVE IT	(Emdar, ASCAP/Texas Wedge, ASCAP) WBM
20	I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A HOME	(WB, BMI/Warner-Tamerlane, ASCAP) WBM
85	I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelte, ASCAP)
51	I WANNA B WITH U	(Big Ears, BMI/Warner-Tamerlane, BMI) WBM
47	I WISH	(Orange Bear, BMI)
79	JEEPS, LEX COUPS, BIMAS & BENZ	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clydie Otis, ASCAP) HL
4	KISS FROM A ROSE (FROM BATMAN FOREVER)	(SPZ, BMI)
48	LET HER CRY	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
29	LET ME BE THE ONE	(Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM
66	LIQUID SWORDS	(GZA, ASCAP/Ramecca, BMI)
52	MACARENA (BAYSIDE BOYS MIX)	(S.G.A.E. ASCAP) WBM
78	MAGIC CARPET RIDE	(PolyGram, ASCAP) HL
73	MC'S ACT LIKE THEY DON'T KNOW	(Zomba, ASCAP/BDP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
60	MISSING	(Sony Tree, BMI) HL
65	A MOVER LA COLITA	(A.C.I. ASCAP/BMG, ASCAP/O.B.O. Edicions Musicales Relay, SADIAC) HL
17	NAME	(Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI) HL
54	ONE MORE CHANCE/STAY WITH ME	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL/WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	FANTASY	MARIAH CAREY (COLUMBIA) 5 wks at No. 1
2	2	11	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS)
3	3	7	RUNAWAY	JANET JACKSON (A&M)
4	7	9	TELL ME	GROOVE THEORY (EPIC)
5	4	9	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
6	8	3	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
7	5	8	BROKENHEARTED	BRANDY (ATLANTIC)
8	6	21	I GOT 5 ON IT	LUNIZ (INO0 TRYBE)
9	16	9	BACK FOR GOOD	TAKE THAT (ARISTA)
10	15	7	SENTIMENTAL	DEBORAH COX (ARISTA)
11	9	18	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
12	10	23	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (VIRGIN)
13	13	10	I LIKE IT, I LOVE IT	TIM MCGRAW (CURB)
14	34	2	BEFORE YOU WALK...LIKE THIS AND...	MONICA (ROWDY/ARISTA)
15	39	2	I'D LIE FOR YOU (AND THAT'S THE TRUTH)	MEAT LOAF (MCA)
16	17	18	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
17	11	16	SUGAR HILL	AZ (EMI)
18	14	9	1ST OF THA MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
19	18	5	I HATE U	♯ (INPG/WARNER BROS.)
20	19	20	I WISH	SKEE LO (SUNSHINE/SCOTTI BROS.)
21	29	3	ICE CREAM	CHEF RAEKWON (LOUD/RCA)
22	12	21	WATERFALLS	TLC (LAFACE/ARISTA)
23	24	11	HEAVEN	SOLO (PERSPECTIVE/A&M)
24	28	6	FEEL THE FUNK	IMMATURE (MCA)
25	—	1	LIQUID SWORDS	GENIUS/GZA (GEFFEN)
26	20	19	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
27	21	3	THROW YOUR SET IN THE AIR	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
28	31	11	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
29	43	2	AIN'T NUTHIN' BUT A SHE THING	SALT-N-PEPA (LONDON/ISLAND)
30	22	9	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL)
31	27	20	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
32	23	14	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
33	35	5	DO YOU SLEEP?	LISA LOEB & NINE STORIES (GEFFEN)
34	30	9	VIBIN'	BOYZ II MEN (MOTOWN)
35	32	3	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)
36	25	17	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
37	40	9	PRETTY GIRL	JOHN B. (Y&B YUM/550 MUSIC)
38	26	19	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
39	36	9	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON (COLUMBIA)
40	46	7	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
41	33	27	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
42	42	8	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
43	38	12	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
44	37	20	BROWN SUGAR	D'ANGELO (EMI)
45	47	3	ANYTHING	3T (MJJ/550 MUSIC)
46	41	18	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
47	68	2	RUNNIN'	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
48	53	4	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER)
49	45	5	I'LL BE THERE.../THIS HOUSE IS NOT...	THE REMBRANDTS (EASTWEST/EEG)
50	44	10	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
51	—	1	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
52	61	3	NAME	GOO GOO DOLLS (METAL BLADE/WB)
53	62	2	THE WOMAN IN ME	SHANIA TWAIN (MERCURY NASHVILLE)
54	58	7	CARNIVAL	NATALIE MERCHANT (ELEKTRA/VEEG)
55	59	8	ROLL TO ME	DEL AMITRI (A&M)
56	50	12	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
57	51	4	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)
58	49	6	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
59	54	5	TEMPTATIONS	2 P.A.C. (INTERSCOPE)
60	69	2	DREAM IS A WISH YOUR HEART MAKES	LINDA RONSTADT (WALT DISNEY)
61	56	10	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	SCATMAN JOHN (RCA)
62	55	9	ONE BOY, ONE GIRL	COLLIN RAYE (EPIC)
63	52	20	FREEK'N YOU	JODECI (UPTOWN/MCA)
64	—	1	AUTOMATIC LOVER (CALL FOR LOVE)	REAL MCCOY (ARISTA)
65	—	1	A NATURAL WOMAN	MARY J. BLIGE (UPTOWN/MCA)
66	—	1	DANGER	BLAHZAY BLAHZAY (FADER/MERCURY)
67	48	7	MC'S ACT LIKE THEY DON'T KNOW</	

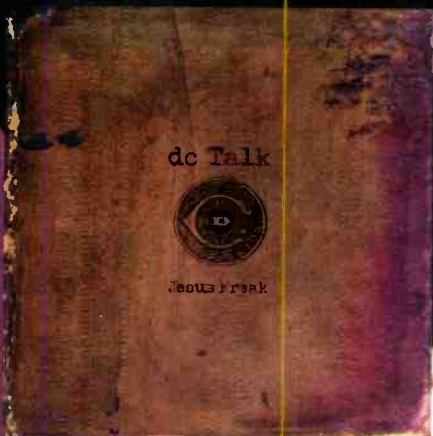
Jesus Freak

dc Talk



THE SINGLE
On Billboard's Bubbling
Under HOT 100 SINGLES
CHART

The Album



Street Date:
Tuesday, November 21, 1995



True Artist Management: 615-791-7977
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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



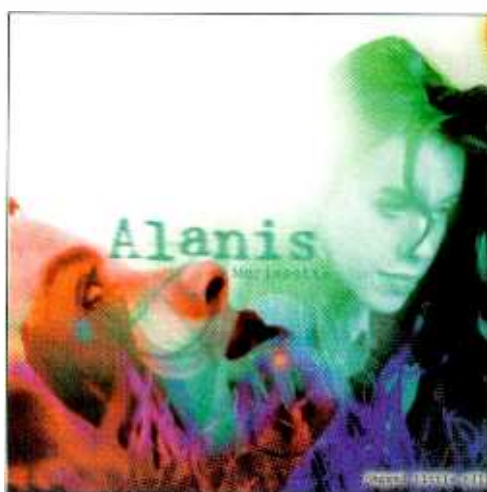
FOR WEEK ENDING
OCTOBER 28, 1995

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
1	1	—	2	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) 2 weeks at No. 1	DAYDREAM	1
No. 1						
2	NEW	1	1	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
HOT SHOT DEBUT						
3	2	1	18	ALANIS MORISSETTE ▲ ² MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
4	NEW	1	1	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
5	3	2	12	SOUNDTRACK ▲ ² MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
6	4	3	66	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
7	5	—	2	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	5
8	6	5	4	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
GREATEST GAINER						
9	10	11	33	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
10	8	8	48	TLC ▲ ⁵ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
11	7	7	4	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
12	9	4	3	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
13	12	9	12	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
14	13	10	5	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
15	NEW	1	1	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	15
16	16	16	46	BLUES TRAVELER ▲ ² A&M 540265 (9.98/15.98)	FOUR	8
17	15	13	17	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
18	14	12	16	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
19	NEW	1	1	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	19
20	20	17	13	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
21	18	18	40	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
22	11	—	2	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
23	24	33	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES	23
24	25	60	36	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
25	29	27	13	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
26	32	76	3	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	26
27	22	19	54	DAVE MATTHEWS BAND ▲ ² RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
28	21	15	8	SOUNDTRACK TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
29	23	28	13	XSCAPE ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
30	31	35	3	LISA LOEB & NINE STORIES GEFEN 24734 (10.98/16.98)	TAILS	30
31	19	14	9	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
32	30	29	5	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
33	28	23	67	SEAL ▲ ² ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
34	26	20	3	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
35	27	25	77	LIVE ▲ ⁵ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
36	36	38	44	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
37	NEW	1	1	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
38	34	42	29	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
39	17	6	3	♀ NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	6
40	NEW	1	1	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
41	33	30	7	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
42	35	32	5	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
43	49	52	8	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	43
44	38	31	17	MICHAEL JACKSON ▲ ⁵ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
45	43	40	53	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
46	40	39	15	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
47	45	41	12	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
48	47	43	59	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
49	44	46	3	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	44
50	42	37	27	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
51	NEW	1	1	JOE SATRIANI RELATIVITY 1500 (10.98/16.98)	JOE SATRIANI	51
52	46	44	20	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
53	41	34	7	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	54	85	7	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
55	64	81	10	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	55
56	50	45	13	JOEY ● UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
PACESETTER						
57	70	121	65	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
58	59	61	3	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
59	56	56	12	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	56
60	66	72	7	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
61	55	53	15	D'ANGELO ● EMI 33629 (9.98/13.98)	BROWN SUGAR	42
62	58	50	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	35
63	62	49	10	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
64	37	26	3	GRATEFUL DEAD GDR 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
65	52	47	11	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
66	60	51	14	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
67	39	22	3	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	22
68	71	83	5	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	63
69	63	55	13	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
70	57	48	19	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
71	68	63	49	EAGLES ▲ ⁵ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
72	61	54	15	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
73	73	64	8	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	63
74	65	68	8	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
75	74	65	19	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
76	53	36	5	LENNY KRAVITZ VIRGIN 40696 (10.98/16.98)	CIRCUS	10
77	67	59	31	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
78	76	77	10	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	72
79	NEW	1	1	TEARS FOR FEARS EPIC 67318 (10.98/16.98)	RAOUL AND THE KINGS OF SPAIN	79
80	51	21	3	DAVID BOWIE VIRGIN 40711 (10.98/16.98)	OUTSIDE	21
81	69	67	3	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
82	82	91	3	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
83	81	79	5	SOLO PERSPECTIVE 549017/A&M	SOLO	67
84	48	24	3	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	24
85	77	89	3	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
86	80	69	54	THE CRANBERRIES ▲ ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
87	75	73	8	RANCID EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES	45
88	86	87	82	TIM MCGRAW ▲ ² CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
89	78	66	8	MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16
90	79	70	26	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
91	94	102	16	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
92	83	57	31	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
93	84	78	88	GREEN DAY ▲ ⁸ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
94	NEW	1	1	VARIOUS ARTISTS HOLLYWOOD 62015 (10.98/16.98)	WORKING CLASS HERO: A TRIBUTE TO JOHN LENNON	94
95	90	71	11	JIMMY BUFFETT ● MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
96	99	111	8	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	96
HEATSEEKER IMPACT						
97	103	118	8	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	97
98	87	74	62	WEEZER ▲ ² DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
99	110	164	55	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
100	107	138	9	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	100
101	88	80	16	BON JOVI ▲ MERCURY 528181 (10.98 EQ/16.98)	THESE DAYS	9
102	89	75	28	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
103	NEW	1	1	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	103
104	106	112	27	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
105	NEW	1	1	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	105
106	92	84	55	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
107	123	—	28	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69

○ 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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DIVERSE ACTS, INDIE LABELS DISCOVER FREEDOM IN PHILLY

(Continued from page 1)

Wink; the guitar pop of Buzz Zeemer, Wanderlust, and the Idle Wilds; and the roots-rock of Go To Blazes and the Rolling Hayseeds.

"I don't think there's ever been a better time than right now," says Larry Magid, head of leading concert promoter Electric Factory Concerts, which has been in business since 1968.

With this abundance of fresh talent, in recent years, an infrastructure of studios, producers, indie labels, band managers, local radio involvement,



GO TO BLAZES

and concert venues has developed that has raised the level of original music coming out of the city.

"If you go to Austin [Texas] or Seattle, all the bands sound like everybody else. Here, they're all different, and it's sprouting up all over the place," says Larry Mazer, who manages local artists the Low Road and Lauren Hart and co-manages the Goats and Gimme. "It's a bunch of little industries going on all over."

Since the closing of the Chestnut Cabaret and the 40th Street Underground in 1994, the club scene has grown. Longtime stalwarts, such as South Street's J.C. Dobbs (to which demo tapes arrive at the rate of 30-40 a week—"record-breaking numbers," according to publicist Tom Sheehy), Chinatown's the Trocadero, and Old City's Khyber Pass Pub, have been joined by newer additions, such as the 2nd Street acoustic room the Tin Angel and its indie rock neighbor Upstairs At Nick's. (Members of R.E.M. played there with Go To Blazes and New York's Railroad Jerk after a show this month).

The swanky blues joint Warm Daddy's and eclectically booked Middle East are around the corner. And the bustling Grape Street Pub is the hub of a growing scene in outlying Manayunk. There are also alternative-come-lately contenders, such as the Boot'n'Saddle in South Philadelphia, the Barbary in Fishtown, and the Overpass in Manayunk.

Each club has its own mini-scene. Grape street is home base to Arnold, Joseph Parsons, June Rich (the folk-rock band fronted by harmonizing duo Jackie Murphy and Vanida Gail), and melodic pop-rock band Buzz Zeemer, which has stepped up to the most-unsigned level since adding Tommy Conwell on lead guitar.

Nick's is home to the Strapping Fieldhands, plus such linchpins of the punk rock scene as World Domination signee Latimer, Caterpillar, O Mighty Isis, Witness Protection Program, and Temple Of Bon Matin. The punk scene is fostered by Drexel University's WKDU-FM.

Earlier this month, EFC put what could be the crowning touch on the thriving club scene when it reopened the Electric Factory, the historic club that operated as Philadelphia's counterculture musical meeting place from 1968-70.

The new Electric Factory is a flexibly sized club, with a capacity of 500-3,000, that emphasizes local bands.

The cavernous converted warehouse opened with June Rich, Dandelion, the Strapping Fieldhands, and

Bethlehem's Solution A.D., and Magid plans to feature at least one local act on every bill.

"There's so much going on that something has to catch fire," says Magid, who is considering starting an Electric Factory label to capitalize on the depth of the local talent pool. "It's going to happen in a big way."

Several Philadelphia acts are already happening, from mushroomed Philly-native bluesman G. Love, who is gaining notice with his second album, "Coast To Coast Motel" on Epic's Okeh imprint, to the live-band hip-hop crew the Roots, currently working on their sophomore DGC effort, tentatively titled "illadelphlife, volume 3," at Center City's Sigma Sound Studios.

The increased activity has not gone unnoticed in New York, and A&R executives are turning up to check out Philadelphia bands.

"There's a danger in saying it out loud, but there is a buzz about Philly," says Michael Caplan, senior VP of Epic/550 Records, who signed G. Love & Special Sauce to Okeh and local alternative rock band Echolyn to 550. "It's easy to come down there, too. I'm a sucker for the Metroliner."

LOCAL PLAYERS STAY HOME

Local heroes Boyz II Men—who, like the Roots, Arnold, jazz bassist Christian McBride, organist Joey DeFrancesco, and Amel Larrieux of the Epic R&B duo Groove Theory are products of South Philadelphia's High School of the Creative and Performing Arts—are the city's biggest success story. Sales of the group's 1994 Motown release "II" have reached 7.2 million units, according to SoundScan.



THE ROOTS

The Boyz recently set up headquarters at Stone Creek Recording, a studio they purchased in the leafy Philadelphia suburb of Gladwyne, where they plan to produce local as well as national acts. (Brandy, L.L. Cool J, and Color Me Badd have been in since the Boyz opened for business in June.)

Another player with a larger role in the Philadelphia scene is Ruffhouse Records, the Sony-affiliated, de facto major-label operation in nearby Conshohocken, Pa., owned by Chris Schwartz and Joe "the Butcher" Nicolo. Ruffhouse has broken big with Cypress Hill and Kris Kross and is augmenting its R&B roster with a host of Philadelphia rock acts.

Currently on the Ruffhouse roster are Arnold, whose impressive album "Almost Speechless" is making fast inroads at jazz/AC radio; grungy four-some Dandelion, whose "Dyslexicon" was produced by Joe's brother, Phil Nicolo (they are commonly known as the Butcher Brothers), at Ruffhouse adjunct Studio 4 (where recent visitors have included Urge Overkill and Anthrax); and the Trip, the teenage alterna-threesome from New Hope, N.J., fronted by Maria Nicgorski, with a debut scheduled for early 1996.

Ruffhouse has a joint business venture with the Contract label, which Joe Nicolo calls "our farm team." Contract



JUNE RICH

has picked up local punkabillys Shag, punk-popsters Rudy & Blotz, and, earlier this year, released "Reservoir Dog", the latest by western Philadelphia original gangsta Schoolly D.

In mid-October, Ruffhouse signed a deal to bring Ovum and Ovum Soul, the techno and acid-jazz sister labels run by DJ/producers Josh Wink and King Britt, into its fold. This would give the labels worldwide distribution through Sony.

Britt and spinning partner DJ Dozia host the "Back 2 Basic" jams at the Silk City Lounge on Spring Garden Street every Monday and Saturday, and there they mix classic soul sounds with the live acid jazz of one of the best unsigned bands in town, Jafar Barron Boptet.

Wink has attained popularity in Europe. His current single, "Higher States Of Consciousness," entered the U.K. pop charts at No. 3 this month.

There has been a surge of Philadelphia artists signed to major labels and major independents. "Everybody has been sharpening their skills," says Roots drummer Ahmir Khalib-Thompson. "A lot of people have been living and breathing New York. We've been trying to impress big brother, but we've got something going on here."

HIP-HOP HEALTH

There are proudly obnoxious suburban rappers the Bloodhound Gang on Cheese Factory/Columbia, and the jazz-tinged quartet Huffamoose, whose Joe Chiccarelli-produced debut is due on Interscope in 1996. Acoustic pop act the Low Road is generating interest around town for its second album on Passenger/Caroline, which is being recorded with Dave Johnson at Tongue and Groove Studios in Old City.

In early November, roots-fired quartet Go To Blazes, which is signed to East Side Digital, will issue "Go To Blazes And Other Crimes," a limited-edition, acoustic-based album for the German Glitterhouse label that is the band's best effort to date. (The set is available at Philadelphia store Third Street Jazz & Rock or via E-mail at gotoblazes@aol.com.)

Conscious rapper Bahamadia, a protégé of Gang Starr's Guru, has a Chrysalis debut due in March. Anglo-folk act Sojourn signed to Mercury last month. Dulcet-voiced singer/songwriter Susan Werner's "Last Of The Good Straight Girls" came out on Private Music earlier this year, while Hart is being shaped in the Sheryl Crow mold for her Columbia debut, due next year.

Female vocal hip-hop duo Zhane and brother act the Whiteheads have followed Boyz II Men to Motown.

Khalib-Thompson points to collectives the Foreign Objects and the Philafifth Dynasty as further signs of the hip-hop scene's health.

Philadelphia also is home to guitar pop bands galore, including Wanderlust on RCA (see story, page 15), the

Caulfields on A&M, and the Idle Wilds, whose "Dumb, Gifted And Beautiful" was released on Ardent.

The central Pennsylvania scene, centered around Lancaster club the Chameleon, has produced Live, the Innocence Mission, Solution A.D., God Lives Underwater, and Suddenly, Tammy!

In addition to the acts that have attracted national attention, several bands are releasing albums on local labels. Center City's Matador-distributed Siltbreeze label has the Strapping Fieldhands and has released vinyl from such out-of-towners as Guided By Voices, the Grifters, and the Thomas Jefferson Slave Apartments.

This year, Compulsiv has released albums by improvisational noise outfit Bardo Pond, which has since signed to Matador, and guitar rocker Caterpillar. And there are plenty of other players on the scene, from punk labels Deadbeat and Egg Yolk to Mercury-affiliated Big Pop Records.

The scene is supported by a network of rising studios and producers, from Johnson's Tongue and Groove and Adam Lasus' Studio Red to John Wicks' Third Story Studios in west Philly.

"There are a lot more labels in town now, and there's suddenly a lot of talent concentrating in the area and staying here," says Marina D'Angelo, a DJ at WKDU. "You don't have to leave Philadelphia to make records anymore."

CONSIGNMENT PRODUCT INCREASES

June Rich, Iota, Bag Of Hammers, and the Rolling Hayseeds (which, leader Rich Kaufman reports, will change its name to Rock Salt & Nails when its Charlie Chesterman-produced debut is released early next year) are self-issuing CDs of impressive quality and selling them at retail outlets, such as Tower Records, Third Street Jazz & Rock, and the Philadelphia Record Exchange.

"It used to be that we would get mostly hardcore punk and metal bands coming in with tapes and 7-inches," says Mike Hoffman, store manager and buyer at Third Street. "But it's getting bigger. We seem to be getting a lot more consignment product all the time. Now it's CDs, with more genres under the rock umbrella, and more elaborate covers, sometimes with UPC codes. Some groups bring their own posters in with



KENN KWEDER

their own display material. It's definitely getting more substantial."

Hoffman says that Third Street sold more than 50 CDs of the Strapping Fieldhands' Siltbreeze release "In The Pineys" and more than 300 of the Low Road's "The Devil's Pocket."

"Those numbers are up there with R.E.M. or Green Day," says Hoffman. Third Street's biggest wholly independent sellers in memory have been Werner's "Midwestern Saturday Night" and "Live At The Tin Angel," each of which sold hundreds of copies,

including mail orders from around the country.

The four Tower Records stores in the area and Main Street Music in Manayunk also sell local artists on consignment. Rolling Hayseeds/Rock Salt & Nails leader Kaufman, who is also record sales manager at Tower in suburban King of Prussia, says that he avoids cassette-only releases and checks to see "if it's a band that plays out and can actually sell the CD" before taking on local product.

According to Kaufman, Huffamoose's self-titled debut was a big seller, and the store has sold 30 units of jazz saxman Larry McKenna's "Larry McKenna Plays Harold Arlen."

'ALL THE ELEMENTS ARE IN PLACE'

"The quality of music coming out of Philly has really improved," says Bruce Warren, music director of WXPB-FM (88.5) and "The World Cafe," the Public Radio International program syndicated on 85 stations and produced at the University of Pennsylvania station.

"There are a lot of good bands and a good club scene," Warren says. "All



THE FRIGGS

the elements are in place."

"The World Cafe" has been instrumental in exposing local bands to a national audience and in making Philadelphia a must-stop on the itineraries of national acts.

The only outlets for regular airplay of local artists are adult alternative WXPB and student-run WKDU. Commercial rock outlets WMMR-FM (93.3) and modern rock WDRE-FM (103.9) each air local music shows for one hour on Sunday nights.

At WXPB, June Rich, the Low Road, Philadelphia institution Kenn Kweder, Lancaster's Burning Bus, and country belter Patsy Foster (named one of Billboard's top 10 unsigned acts of 1994) have all been in regular rotation this year. On Mondays, the station airs the Philly band showcase "Extra Local" from 8-11 p.m., hosted by Erin Riley.

At punk-centric WKDU, local indie bands getting regular exposure include Latimer, Strapping Fieldhands, Stinking Lisaveta, the Gel Caps, and two bands led by Bethlehem's John Terlesky, garage-punkers the Original Sings and the experimental Vibrolux.

"It's only been in the last year or so that we've been getting all this music on vinyl and CD," says D'Angelo, the WKDU DJ whose locally focused Friday afternoon show, "Doctor Darling's Weekly Hormonal Therapy," is bullish on Mel's Rockpile, O Mighty Isis, and Rupert Speed.

J.C. Dobbs' Sheehy calls the scene "more vibrant than ever." He points to examples as disparate as Boyz II Men's decision to set up headquarters in Gladwyne, the ever-increasing number of music venues advertising in the city's weekly alternative pa-

(Continued on page 116)

RUSSELL SIMMONS
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FAMOUS SHIFTS TO BMG MUSIC

(Continued from page 1)

sented by Chappell Music.

The deal, finalized Oct. 16, is retroactive to Oct. 1.

The arrangement, said to be the largest subpublishing deal in history, represents a "historic moment" for the 8-year-old BMG Music Publishing, which started with no sublicensing deals, according to president Nick Firth.

"Within that time, we have built an international network that has placed us in the top four of music publishing groups," says Firth. "We now represent some 200 catalogs internationally."

Irwin Robinson, chairman/CEO of Famous Music, the publishing arm of Viacom's Paramount Pictures, ranks his company among the top 10 music publishers.

The Famous Music deal gives BMG Music Publishing, a unit of BMG Entertainment, access in foreign territories to a catalog of 100,000 copyrights, many of which are standards generated by their exposure in Paramount feature films and TV shows over the past 67 years. Paramount formed Famous Music in 1928.

Famous Music has a number of important ties in contemporary music also, most recently with such writer/performers as Boyz II Men, Bjork, Letters To Cleo, 4 Non Blondes, and Phil Galdstone.

BMG Music's contemporary roster includes the music publishing interests of such acts as Ace Of Base, Beck, House Of Pain, Wu-Tang Clan, Method Man, Mobb Deep, and Raekwon and writer/producer Ashley Ingram.

BMG Music also acquired the catalogs of such established writers and performers as Barry Manilow, Diane Warren, Gilbert Becaud, B.B. King, Mel Tillis, the Beach Boys, and Santana.

BMG Music's Nashville unit, established in 1988, has had 18 No. 1 singles in the last five years.

In 1990, BMG Music Publishing formed a gospel division, which was bolstered in 1994 by the acquisition of

Reunion Music.

Overall, BMG Music has acquired 127 music publishing catalogs in 12 countries.

"This is an extraordinarily important deal for us, as it fits well with [publishing] assets we have overseas," says Strauss Zelnick, president/CEO of BMG Entertainment, to whom Firth reports. "There aren't too many [firms like Famous available] out



Robinson, left, and Firth.

there, so it's really a coup for us. We're highly focused on growth."

Eighteen months ago, Famous Music was the subject of rumors of sale resulting from the debt that Viacom incurred after its purchase of retail giant Blockbuster. However, before a prospectus reached the desks of possible buyers, a decision was made to retain the music publishing operation, which the trade estimated could fetch more than \$1 billion.

"We are ecstatic to be 'back in business' and to resume our aggressive posture of signing talent and building the Famous Music catalog," says Robinson.

Firth and Robinson decline to discuss the money or advances involved in the deal.

Firth says, "We see all sublicensing deals that go by, because we're bidding on a finite pool, and this deal dwarfs any other sublicensing arrangement I've heard of."

According to Robinson, the bidding centered on three companies, including Warner/Chappell; he would not

name the third publisher, but sources say it was EMI Music Publishing.

"The deals were close," says Robinson, adding, however, that the switch was not simply based on financial commitments.

One source says that Famous Music wanted a sublicensing arrangement of lesser duration. Robinson has said that Famous might eventually create its own multinational identity, especially within the EU (Billboard, May 23, 1992).

Also, although Robinson says he was impressed with the service Famous received at Chappell, he adds, "At Warner/Chappell, with their own involvement in movie music, their works were competing with mine."

Firth, who shares a seat with Robinson on ASCAP's board of directors, says that Famous brings BMG Music Publishing the kind of in-depth catalog of standards it did not previously possess.

"We're that much more powerful," says Firth. "They're a locomotive for us. It's a marriage made in heaven."

OTHER FOREIGN DEALS

"Among BMG Music's other foreign licensing deals are those with Zomba Music and Lowery Music, along with the catalogs of the Bee Gees, Amy Grant, Carly Simon, Neil Young, Lisa Stansfield, the Cure, and Horace Silver.

BMG Music Publishing has 24 wholly owned offices in 22 countries and has representation in an additional 18 territories.

Famous has been represented abroad by companies other than Warner/Chappell in Japan, South Korea, Taiwan, Okinawa, Vietnam, Thailand, and China. Sources say that Famous is about to announce new arrangements in these markets, although this does not mean that current licensees will be changed.

Famous Music got its foreign representation under way with Chappell shortly after it was established. Those ties were extended to most world markets in 1932.

As Chappell executives, Firth and Robinson had insight into the international value of the Famous catalog. Firth, whose association with Chappell ran from 1964-85, was a key figure in Chappell's international arena. Robinson, who was with the company from 1977-87, was chief of Chappell's domestic operation.

Chappell was sold to Warner Bros. in 1987 by its owners, individual and corporate investors led by publishing mogul Freddy Bienstock.

Firth's link to Chappell also includes two legendary publishing figures, his grandfather Louis Dreyfus and his great-uncle Max Dreyfus who were owners of Chappell Music.



by Geoff Mayfield

WHAT A DAY FOR A DAYDREAM: Mariah Carey holds off a formidable charge by Green Day's latest album, retaining her command of The Billboard 200. With a modest second-week decline of 3.6%, the 216,000 units rung by Carey's "Daydream" led Green Day's "Insomniac" (171,500) by a 25% margin—impressive, since the latter was the top seller at such significant music chains as Circuit City and Strawberries. The rockers, whose previous album spent two weeks at No. 2, lead among music retailers, and Carey carries stores serviced by rackjobbers.

Another anticipated title makes a less auspicious bow, as Janet Jackson's hits package has first-week sales of 129,000 units, which places her at No. 4, behind the still-growing Alanis Morissette (No. 3), whose 8,000-unit pickup yields a one-week sum of 156,000 units.

RUNNING UP THAT HILL: Next week, we'll see whether Green Day and Janet Jackson can follow Mariah Carey's lead and avoid the steep second-week declines that have ravaged other recent albums. What is certain is that year-to-date album sales, just barely above last year's pace (see Market Watch, page 118), will fall behind 1994's numbers, as a light Oct. 17 release schedule competes with the week that brought the all-star rap soundtrack "Murder Was The Case" and three other top 10 entries.

FEELS LIKE THE FIRST TIME: Despite the flash flood of superstar releases, eight of the top 50 titles on The Billboard 200, including two of the top 10, are debut albums. One of those acts, Hootie & the Blowfish, has roamed the chart for 66 weeks, the last 38 in the top 10. Note that most of the rookies making headway now hit the market before the fourth-quarter splash began. The above-mentioned Morissette arrived in June, the Presidents Of The United States Of America, who move to No. 23 with a 6% gain, came out Aug. 1, and Joan Osborne, who bullets 103-97 with a 19.5% gain, was released in March... A housekeeping note about another debut album: The Jive-distributed "Mind Of Mystikal," which enters The Billboard 200 at No. 103, has the same content as the independently distributed "Mystikal," which has logged 32 weeks on Top R&B Albums. We have thus linked the new title's chart history to that of the original. Arrival of the Jive version stirs a 400% increase among stores on the R&B panel, which moves the title 51-14 on the R&B chart.

GOING UP THE COUNTRY: The Country Music Assn. Awards aired Oct. 4, but the chart jolt from a TV awards show usually lasts a couple of weeks. This explains Shania Twain's Greatest Gainer awards on The Billboard 200 (10-9) and Top Country Albums (3-3) and Vince Gill's Pacesetter triumph, with a 25% gain, on the big chart (70-57). John Berry, who re-entered The Billboard 200 at No. 123 in the wake of the telecast, zooms to No. 107 this week with a 22% gain, while Reba McEntire scores a hat trick with bullets at Nos. 7, 134, and 178. In all, 19 of the 49 bullets on The Billboard 200 belong to Nashville rosters, most by artists with CMA exposure.

WATCH WHAT HAPPENS: Since a new season fetches additional viewers, TV can have more impact on music sales now than during the summer. On last week's chart, "Late Night With Conan O'Brien" guest Joan Osborne (No. 97 this week) scooped a bullet on a 118-103 jump, with a 15% gain, while Shania Twain rode from "Late Show With David Letterman" and the CMAs to a 11-10 bullet on The Billboard 200. "Saturday Night Live's" Sept. 23 guest, No. 16 Blues Traveler, earned a bullet—which makes you think that Prince (No. 39 in his third week) would have been wise to keep that season-opener booking.

The queen of last week's TV dance was Bette Midler, whose "Tonight Show With Jay Leno" shot provided a 169-93 jump and a fat 74% gain. This week, without the TV juice, her album declines by 18% (No. 127).

Although there are fewer examples of tube-induced sales bursts this week, a "Late Night" shot brings Edwyn Collins a 23% unit gain and a chart debut at No. 200. Lisa Loeb & Nine Stories fall short of this week's bullet criteria, but their Oct. 7 "SNL" stop helps pump a 6% boost (No. 30), respectable when you consider the trouble that new albums—by both developing and established acts—have had holding their ground amidst this season's crowded release schedule. One Leno guest, No. 95 Jimmy Buffett, has a 2.4% gain, but another, No. 8 Tim McGraw, has an 8% decline.

DIVERSE ACTS, INDIE LABELS DISCOVER FREEDOM IN PHILLY

(Continued from page 114)

pers, and the arrival of Mule, the grunge-blues quartet on Touch And Go Records that recently relocated from Detroit.

"There are more people investing revenue, and more people who want to be players," says Sheehy. "In 25 years, the music scene has never been more vital."

That vitality begins with such bands as Camden, N.J., female garage band the Friggs, Replacements-esque rock band Marah, or rock/rap band the Goats (no longer on Ruffhouse but close to a new major-label deal), who find the Philadelphia area a comfortable environment from which to make a run at success.

"There are several advantages for artists," says Larry Goldfarb, partner with Ric Cohen in Golden Guru Entertainment, which, along with Steve Barnett's Hard To Handle Management, Mazer's Entertainment Services Inc., and Debbie Schwartz and Dennis Colligan's DSM Management, is one of a growing number of nationally prominent artist-management companies in the Philadelphia area.

"It's livable, it's fairly small, and it's cheaper than Boston or New York,"

says Goldfarb, who manages Arnold, Werner, and Jeffrey Gaines, plus unsigned acts Todd Young and the Tide-water Grain Company. "If you're looking to build a base, there are four of the biggest markets in the country within driving distance. You've got a big advantage over a kid living in the middle of nowhere."

The success of G. Love, Dandelion, and the Strapping Fieldhands is encouraging other local bands.

"When bands get signed and start to happen, you get a competitiveness in the scene that's good for everyone," says Janet Billig, senior VP of Atlantic Records. "Artists tend to grow, and it builds confidence in the whole music community."

Despite the competition, "There's a real spirit of cooperation," says Ovum Soul's King Britt, the DJ who has toured with Digable Planets.

Britt, who hosts an acid-jazz radio show, "Full Circle," on Temple University jazz station WRTI-FM (90.1) on Wednesday nights, will debut his acid-jazz collective, Silk 130, on an Ovum Soul album to be released in early 1996.

"Back in the day, no one was working together, and I was frustrated,"

says Britt. "But while I was out on tour with the Digables, the Roots got signed, and that spearheaded a lot of unity. It's changed drastically around here."

Palmyra Delran, guitarist for the Friggs, agrees. "We're in one of these periods where the bands really seem to like each other," she says. "There are a lot of places to play, and a lot of bands are getting something for themselves, so there's not a lot of resentment." (The Friggs' latest single, "Juiced Up" backed with "Mama Blew A Hoody," is on New York's Feralette Records).

While Philadelphia insiders are wary of their town getting overhyped, they are confident that the music is so stylistically varied that the scene is not likely to burn out anytime soon.

"I don't want it to get overrated—it's not like this place is a mecca," says WXPN's Warren. "But there's definitely a buzz. If I was musician or a club owner or a promoter, I'd be really happy, because all this activity is going to have a positive effect."

Dan DeLuca is a staff writer with The Philadelphia Inquirer.

RADIO WAKES TO INTERSCOPE ACT DEEP BLUE SOMETHING

(Continued from page 15)

However, with "Home" reaching No. 1 on Heatseekers for the weeks ending Oct. 7 and Oct. 14 and cracking the top half of The Billboard 200, Pipes says he is not too worried about losing his day job.

The question of whether top 40 airplay harms a rock band, however, does leave the songwriter a bit concerned. "We do have a little bit of fear about that," says Pipes. "With top 40, people make certain assumptions. We're an alternative band, and there's more to us than that song. . . . This is a very light album. Live is very different. It spills over into the ethereal 'goth' thing. In our live show, we play songs not on the album that are really musical—11-minutes long. When we did 'Home,' we didn't think it would be a national release, but Interscope really liked it."

This week, "Breakfast At Tiffany's," which landed on Dallas radio early this year but was officially serviced in July, is No. 24 with a bullet on the Hot 100 Singles chart, No. 34 on Modern Rock Tracks (See "The Modern Age," page 99), and No. 37 on Hot Adult Contemporary. The song is also getting spins at triple-A stations. It has not appeared on the Album Rock Tracks chart.

The video for the song is also receiving support at MTV, VH1, and the Box.

The band became Heatseekers Im-

pact Artists when "Home" reached No. 99 on The Billboard 200 for the week ending Oct. 21. The album, which was released in October 1994 on the Dallas-based RainMaker label and rereleased in June on Interscope, climbs to No. 96 this week on The Billboard 200, with a 15% increase in sales.

According to SoundScan, the album has sold more than 93,000 units. SoundScan did not have a figure for the RainMaker version of the album, but Paul Nugent, who runs RainMaker and manages the band with partner Mike Swinford, says 13,000 copies were manufactured. The Interscope version is the same as the RainMaker release, but with two fewer songs, three songs rerecorded, and the rest of the album remixed.

Bill Wisener, owner of Bill's Records & Tapes in Dallas, says that next to Heatseeker alumni Tripping Daisy and the Toadies, Deep Blue Something is the store's best-selling local band.

"It brought in a wider range of people than the other two did," says Wisener. "We're seeing rockers and pop fans, older people and really young ones, too."

Even with this success, Nugent says the band has an uphill battle to fight off the connotations of top 40 airplay.

"The band is being crucified for being melodic," says Nugent, who started booking Deep Blue Something three years ago through his 214 Entertainment. The band is now booked by CAA. "Just because my band knows how to sing and people want to sing along doesn't mean they aren't credible. That's bullshit. A lot of stations are afraid to play it, but once they do, they find it reacts. We do have a story building at all formats, but we have to claw and scratch all the way there."

Modern rock KPNT St. Louis and album rock KISS San Antonio, Texas, were a few of the stations that were initially hesitant to play "Breakfast At Tiffany's."

"I wasn't a big believer in the song when I first heard it," says KPNT operations manager Jim McGuinn. "I thought that it may have leaned a little too far on the pop side. But once we got it on the air, it reacted almost immediately and quickly reached top five phones within a week or two and has hung there ever since. Sales in the market have been really strong, too, and we haven't had any problems with the image. We had feared that it was too poppy or too jangly. Judging from the rest of the album and from the band, I think they fit in at alternative."

KISS operations manager/PD Virgil Thompson played the song in "guarded" rotation at first. However, the station soon found the song was one of its best-reacting tracks. Overall, the song tested as the fifth favorite song. In the 25-34 demo, the song rated fourth. The band also drew one of the station's largest crowds for its Texas Tracks Live show on Monday nights, with more than 1,200 fans.

The members of Deep Blue Something, Todd, his brother Toby (guitar, vocals), Kirk Tatom (guitar), and John Kirtland (drums), formed the band while attending the University of North Texas in Denton, just northwest of Dallas, where they all earned degrees.

Through 214 Entertainment, which also booked Tripping Daisy, the Nixons, and Better Than Ezra, Deep Blue Something played 250 shows in Texas, Louisiana, Arkansas, Kansas, and Oklahoma in the last few years and have opened for such acts as Oasis and Duran

Duran.

Interscope A&R director Chuck Reed, who also signed Possum Dixon and Compulsion, recruited the band after hearing about its well-received performance at KDGE's Edgifest in April 1994.

Reed says what naturally attracted him to the band was its strong songwriting, Todd and Toby's harmonies, and its intense live show, which he says rocks much harder than the album would lead one to believe.

Todd Pipes says the songs on the album were written when he was in college, and many of them are included in his senior thesis, which is now in the Library of Congress.

"I want my lyrics to be able to stand by themselves," says Pipes. "I really like words. Because I'm educated in literature, I feel a responsibility to uphold that tradition."

Joel Folger, PD at KDGE, which was one of the first stations to play "Breakfast At Tiffany's," describes the single as "smart rock from a great band. This is one of our biggest records of the year."

Outside the U.S., "Home" was released Aug. 29 in Canada. The label plans to release it in Australia in late October; in Germany Nov. 3; and elsewhere in Europe by mid-November. A U.K. release date has not been set.

Nugent says the label's primary goal for now is to get "Breakfast At Tiffany's" on the air in San Francisco, Atlanta, Washington, D.C., Chicago, and Boston, which have not embraced the band yet. "We haven't gotten so many major markets, yet we're still selling well," he adds.

The band is booked at clubs and theaters nationwide through Nov. 5.

TNN THREESOME

(Continued from page 15)

tainment show available for syndication beginning in January, will be similar in format to "Music City Tonight," the team's current TNN show.

Other syndicated series in production are "Weekend With Crook And Chase," which will premiere on the Inspirational Network (INSP) in January, and a revival of "Funny Business With Charlie Chase."

Owens, president of Jim Owens & Associates, will produce three other specials: "Music City News Songwriter's Awards" (hosted by Crook and Chase), "CMA Preview," and "This Year In Country Music."

In addition, the Owens-produced "The Crook And Chase Country Countdown" will debut in national radio syndication in January.

CHET FLIPPO

WANDERLUST EN ROUTE TO ALTERNATIVE FAME

(Continued from page 15)

contracts were signed, and in April 1995, the band released its debut album, "Prize."

"The first song Dave Novik [RCA senior VP of A&R] and I heard was 'I Walked,' and it was tremendous," says Peter Robinson, RCA director of A&R, who had heard Sax as a solo act several years earlier. "I had always loved Scot's songs, but the band really gave him the tools to bring out the greatness I always knew was there. There's a great chemistry between the players: When you see them live, you're never let down. It's obvious that they belong together."

In addition to Sax, Wanderlust consists of Rob Bonfiglio on lead guitar and harmony vocals, Mark Levin on bass, and Jim Cavanaugh on drums.

"Prize" showcases the band's jangly, pop-rock sound, which combines catchy melodies and flawless harmonies with a hard, moody edge. In recording the album with Philadelphia producer Michael Musmanno, the band tried to

create an appropriate atmosphere for each song.

"When we recorded 'Before We Fade,' our only light source was a really cheap strobe light," recalls Sax. When it was time to record the infectious, energetic "Coffee In The Kitchen," Sax says, "I had three cups before we recorded it. I wanted to really feel the coffee! I was flying, jumping all around the room."

The album was released in Canada Sept. 14 on BMG. Worldwide release plans had not been determined at press time.

The first single, "I Walked," achieved a No. 1 Broadcast Data Systems ranking at radio stations WMMR Philadelphia, KXPK Denver, WDVE Pittsburgh, KEGE Minneapolis, WNEW New York, WIYY Baltimore, WSHE Miami, KTEG Albuquerque, N.M., WKLQ Grand Rapids, Mich., and WRCX Chicago.

The album has sold 11,000 copies, according to SoundScan.

The second single, "Before We Fade," was serviced to mainstream rock and alternative radio the week of Oct. 16 (along with a live acoustic version of "Stage Name" from a Rockline radio concert) and has been added at about a dozen stations, says RCA VP of promotion Dave Lonco.

"We started playing it immediately. The air staff are all really into it," says Riki Hofberg, music director of WMMR. "They're a great pop-rock band, and it seems like a national picture is happening for them."

On Nov. 4, Wanderlust will begin a tour with Collective Soul running through Dec. 12. The tour will hit colleges and clubs in Connecticut, New York, Massachusetts, Pennsylvania,

North Carolina, South Carolina, Kentucky, Alabama, Tennessee, and Georgia.

The band is booked by Joel Marks of Lovely Booking and managed by Debbie Schwartz and Dennis Colligan of DSM Management.

"Touring is real important for this band, because they did not have a touring base when we released the record," says Lonco. "We're working feverishly on getting them out in front of people, because they really put on a great live show, with their dual Rickenbacker guitars and their almost effortless, perfect harmonies."

Robinson says, "We've also been doing radio ads and television spots on MTV and on local stations. But the key for us is that they're a working band that loves to play live. Any time they're in a town, we see a sales increase. The longer we can keep them on the road, the more of a fan base we can build."

All the songs on the album were written by Sax and published by Pepperstash Music (ASCAP), except for "Coffee In The Kitchen," which was co-written by Sax and Bonfiglio and published by Pepperstash Music/Guilded Palace Music.

"People are really looking for something positive, because there's so much negative energy around, between what's on TV and the way the world is," says Sax. "If they can listen to this record and feel better about their lives, the world, the future, that would be great. That's the kind of music I like. If something's bumming me out, and I get in my car and 'We Can Work It Out' comes on the radio, I immediately feel so much better. That's what I'd like our music to do."

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MARLEY BATTLE

(Continued from page 15)

were found liable for \$1.05 million in damages, including \$800,000 for racketeering charges and \$250,000 for common-law violations (Billboard, Nov. 28, 1992). Steinberg was found liable for 75% of the total, Zolt for 25%. The two were ordered to pay the sum to the Marley estate, of which the artist's widow, Rita Marley, is a beneficiary.

The Sept. 28 ruling not only upholds the original judgment against Steinberg and Zolt, it also includes a clause that prevents future litigation on the matter.



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AD CLOSE: OCTOBER 31

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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
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Pre-MIDEM

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AD CLOSE: DECEMBER 26

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AD CLOSE: DECEMBER 26

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WARNER, BMG TEAM ON LATIN VIDEO CHANNEL

(Continued from page 8)

million the year before.

Although MTV Latino's subscriber base is growing at a healthy rate, some sources say that it has not achieved the anticipated viewer ratings. One reason, some suggest, is that its music mix may be too broad to appeal to the variable tastes of viewers in different Latin American countries. Rock from Argentina, for example, does not necessarily work with Mexican viewers because lyric content and styles are specific to each nation. MTV Latino executives were not available for comment at press time.

The Warner/BMG/HBO venture hopes to avoid programming problems by beaming targeted repertoire to various countries. On the first day, there will be one satellite stream, but executives say a second feed with mostly different programming will be added "as quickly as possible." One will transmit programs to Venezuela, Central America, and Mexico. The other will transmit to Chile, Argentina, and other countries south of Venezuela. Additional feeds will be added over time.

Explaining the justification for different feeds and programming, Gassner says, "Latin music is a phantom. There is Mexican music, Argentinian music, Chilean music. But there is not a Latin music."

The new video channel is similar to efforts undertaken by the record companies in Europe and Asia.

In Germany, VIVA, a cable music video venture of Warner, Sony Pictures, PolyGram, EMI Music, and local businessman Frank Otto, programs local repertoire for German-speaking audiences. Sources say it has become prof-

itable, competing successfully with MTV.

Another model for YA is Hong Kong-based Channel V, a joint venture of BMG, Warner, Sony, EMI, and News Corp.'s STAR TV unit, which transmits market-specific programming to various countries in Asia.

YA, unlike Channel V, will operate in only one language, Spanish. Portuguese-speaking Brazil will not be part of the channel.

Besides MTV, there are many small music-video competitors in Latin America. Two that are said to be successful are MuchMusic in Argentina and Telehit in Mexico.

"We think we have the knowledge and resources to be successful in a competitive market," says Fertig.

Executives decline to say how much they are investing in the new channel. Gassner notes that a business like this typically breaks even in three to five years, and says that he expects YA to be profitable in three years.

Other record companies were approached about participating in the venture but declined, sources say. However, partners are expected to be added over time.

Gassner sees great growth potential for this venture. He says that there are 300 million people in the region, and only about 20% of households have cable television.

If this project proves successful, it could restore efforts by labels to start a music video channel in the U.S. A Warner-led effort to compete with MTV collapsed after internal turmoil at Warner led to the dismissal of its chairman, Bob Morgado.

VIACOM STORE FOCUS: SELL-THRU, LOW PRICE

(Continued from page 8)

"We're trying for incremental sales," says Berrard, "and we can do that without sacrificing profits."

A declining rental market, increased competition from regional chains, and poor results from its music stores aren't dampening Blockbuster's 10th-anniversary celebration.

On the music side, Berrard blames CD price erosion and the conversion of acquired chains Super Club, Sound

Warehouse, and Music Plus to the Blockbuster banner as reasons for the chain's poor performance.

"Viacom is not happy with the results from the music stores, but neither are we," Berrard says.

Now that Blockbuster has completed the transition, Berrard says, it is ready to execute promotional and advertising activities to boost sales.

He dismisses rumors that Viacom may want to sell the music stores.

"Viacom gains great benefit from the stores if their next step is forming a label, because they are a built-in distributor," he says.

Berrard adds that cross-promotion among each of Viacom's divisions, including Discovery Zone, Paramount theme parks, and cable channel Showtime, offers value-added consumer benefits better than those of any other retail chain.

"We have a built-in advantage, because a customer can go to one of our video stores and get a coupon or discount for something in the music store, or a subscription to Showtime," says Berrard.

But of the nearly 700 stores Blockbuster opened worldwide in 1995, only about 20 were music stores.

Berrard also dismisses the notion that regional video chains, such as Portland, Ore.-based Hollywood Entertainment, and a declining rental market are eroding Blockbuster's profits.

"That's just ridiculous, because we open more stores in a month than those regional chains do in a year," he says. "We're as profitable as ever."

Berrard says that industry-wide third-quarter rental declines of about 8% this year reflect the cyclical side of the rental business.

WARNER WRITE-OFF

(Continued from page 8)

lion.

The shining stars in the quarter were Warner's domestic operations and its Warner-Chappell publishing unit, where revenues and profits were up. Distribution company WEA led all music distributors for the first nine months this year, with a 22.3% U.S. market share.

During the quarter, Warner labels scored No. 1 albums from two new acts, Hootie & the Blowfish, with "Cracked Rear View" (Atlantic), and Alanis Morissette, with "Jagged Little Pill" (Maverick/Reprise).

Other top 10 albums included Jeff Foxworthy, "Games Rednecks Play" (Warner Bros.); Neil Young, "Mirror Ball" (Reprise); the "Batman Forever" soundtrack (Atlantic); John Michael Montgomery's self-titled album (Atlantic); and the Red Hot Chili Peppers, "One Hot Minute" (Warner Bros.).

For the six months that ended Sept. 30, Warner Music reports earnings of \$395 million on sales of \$2.97 billion, compared with earnings of \$469 million on sales of \$2.68 billion in the same period last year.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	498,608,000	497,874,000 (DN 0.1%)
ALBUMS	421,923,000	423,497,000 (UP 0.4%)
SINGLES	76,686,000	74,377,000 (DN 3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	245,850,000	273,492,000 (UP 11.2%)
CASSETTE	175,615,000	149,384,000 (DN 14.9%)
OTHER	458,000	621,000 (UP 35.6%)

OVERALL UNIT SALES THIS WEEK

12,483,000

LAST WEEK

11,919,000

CHANGE

UP 4.7%

THIS WEEK 1994

12,201,000

CHANGE

UP 2.3%

ALBUM SALES THIS WEEK

10,514,000

LAST WEEK

9,880,000

CHANGE

UP 6.4%

THIS WEEK 1994

10,361,000

CHANGE

UP 1.5%

SINGLES SALES THIS WEEK

1,968,000

LAST WEEK

2,039,000

CHANGE

DN 3.6%

THIS WEEK 1994

1,841,000

CHANGE

UP 6.9%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	175,202,000	204,099,000	UP 16.5%
CHAIN	51,796,000	54,479,000	DOWN 11.8%
INDEPENDENT	57,715,000	54,230,000	DOWN 5.6%
MASS MERCHANTS	127,210,000	110,689,000	DOWN 13%

ROUNDED FIGURES

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

SoundScan

Bits Of 'Tapestry' Back On Display

WE'RE ONLY SIX MONTHS away from the 25th anniversary of the debut of Carole King's "Tapestry" on The Billboard 200. That landmark release helped usher in the singer/songwriter era and reminded us of the brilliant talents of Ms. King, who toiled in the building at 1650 Broadway in the '60s, churning out songs with then husband Gerry Goffin for artists like the Shirelles, the Drifters, Little Eva, and the Monkees.

One of the songs Goffin and King wrote during that decade was recorded by Aretha Franklin in 1967. There was a third writer listed in the credits: Atlantic's Jerry Wexler, who came up with the title, according to King. "A Natural Woman (You Make Me Feel Like)" entered the Hot 100 on Sept. 30, 1967, and peaked at No. 8.

Along with the chestnut "Will You Love Me Tomorrow," King included "Natural Woman" on "Tapestry." Celine Dion covers the song on the upcoming Lava/Atlantic 25th anniversary salute, "Tapestry Revisited," but the song revisits the Hot 100 this week in another version.

Mary J. Blige enters the chart at No. 95 with her version of the Goffin/King/Wexler composition, from the soundtrack of TV's "New York Undercover." The Uptown/MCA single, produced by James Mtume, marks the first time that the song has been on the Hot 100 since Franklin's original 28 years ago. Blige has moved the parentheses to the beginning of the title, making it an easier-to-say "(You Make Me Feel Like) A Natural Woman."

Either way, it's good to have this song back on the chart and in our consciousness. Expect to hear a lot more of King in the coming months, as such singles as Eternal's "I Feel The Earth Move" will no doubt grace the charts.

HER, NATALIE: For the first time in her chart career, Natalie Merchant is in the top 10 of the Hot 100, as "Carnival" edges up one place, 11-10. The Elektra single is Merchant's first effort on her own, but she's been charting since 1988 in her former role as lead singer of 10,000 Maniacs. That group's highest chart entry was a cover of Bruce Springsteen's "Because The Night," which peaked at No. 11 in 1994.

THREE OUT OF FOUR AIN'T BAD: Meat Loaf's new MCA single is in its early days, but in its second week on the Hot 100, "I'd Lie For You (And That's The Truth)," at No. 21, is the fourth-biggest single of his 24-year chart career. At this rate, "Lie" could rival "I'd Do Anything For Love (But I Won't Do That)" as Meat Loaf's most successful single.

DOWN IS UP: It might come as a surprise, but Sophie B. Hawkins' "As I Lay Me Down" is just one notch away from equalling the chart position of the single that started it all for her: "Damn I Wish I Was Your Lover" peaked at No. 5 in 1992, and the charming "As I Lay Me Down" bullets 8-6.

TAKE AWAY: Just in time for the group's arrival in the U.S., "Back For Good" by Take That moves into the top 10 of the Hot 100. The quartet is conditioned to having hits at home in the U.K., but Arista has given the group its first U.S. chart entry and brought it home, as the single bullets 12-9.

DOUBLE VISION: In an odd chart occurrence, three artists have two adjacent titles on the Top Pop Catalog Albums chart. Pink Floyd, Enya, and the Eagles are all double-teamed.

CHART BEAT



by Fred Bronson

And we're gonna stick it to you again.

TOUR DATES : Jodeci & Mary J. Blige

- OCT 13 CHICAGO, IL ROSEMONT
- OCT 14 DETROIT, MI PALACE
- OCT 15 CLEVELAND, OH GUND ARENA
- OCT 19 CHARLESTON, WV CIVIC CENTER
- OCT 20 DAYTON, OH NULLER CENTER
- OCT 21 BUFFALO, NY WAR MEMORIAL AUD
- OCT 22 WORSTER, MA CENTRUM
- OCT 26 ALBANY, NY KNICKERBOCKER ARENA
- OCT 27 PHILADELPHIA, PA SPECTRUM
- OCT 28 HARTFORD, CT CIVIC ARENA

- OCT 29 HAMPTON, VA COLISEUM
- NOV 3 SAN JOSE, CA ARENA
- NOV 4 SACRAMENTO, CA ARCO ARENA
- NOV 5 LAS VEGAS NV THOMAS & MAC AFN
- NOV 8 SEATTLE, WA ARENA
- NOV 10 LAS CRUCES, NM PAN AM CENTER
- NOV 11 PHOENIX, AZ AMERICA WEST ARENA
- NOV 12 ANAHEIM, CA ARROWHEAD POND
- NOV 16 ATLANTA, GA OMNI
- NOV 17 CHAPEL HILL, NC DEAN SMITH CTR
- NOV 19 MIAMI, FL ARENA
- NOV 24 NASSAU, NY NASSAU COLISEUM



Jodeci

"Love U 4 Life"



JPT5P:5524

the second single from the platinum album

"The Show,
The After Party,
The Hotel"





Some bands don't need to plug in to make electricity.

Pretenders The Isle Of View

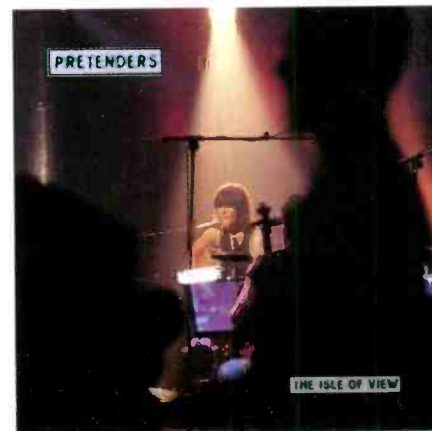
An acoustic retrospective, recorded in London in front of a live audience.

Back on the Chain Gang • Sense of Purpose • Brass In Pocket • Chill Factor •
Kid • Private Life • I Hurt You • Criminal • Lovers of Today • The Phone Call •
2000 Miles • I Go To Sleep • Hymn To Her • Revolution

The concert debuts on MTV October 22; it's on VH-1 late October
and public television November, December and January.

The Pretenders perform at the Bridge concert in San Francisco October 28,
the Wiltern in Los Angeles October 30, David Letterman November 3,
Symphony Space in New York on November 4 and November 5.

Chrissie Hynde performs on "Friends" November 2.



Web site: <http://www.wbr.com/Pretenders> • CD and cassette (42-46085) • Home video (3-38419, featuring two extra songs) • Laser disc (6-38419, featuring four extra songs) •
Produced by Stephen Street. • Management: Gailforce Management Ltd. • © 1995 Warner Bros. Records Inc.

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