IN MUSIC NEWS



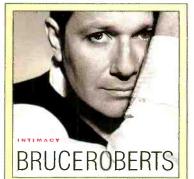


Bartoli And Larmore: Mezzos That Matter

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 26, 1995

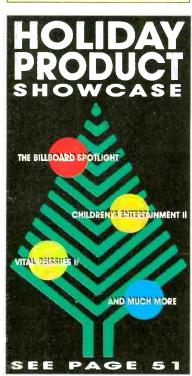
ADVERTISEMENTS



Intimacy, the Atlantic debut album by songwriter Bruce Roberts whose songs have sold over 30,000,000 copies worldwide, Guest, appearances by Luther Vandross, Brenda Russell, James Ingram and the first single and video "When The Money's Gone" featuring Elton John.

Management: Stiefel Phillips Entertainment





Child Prodigies: A New Generation

■ BY CARRIE BORZILLO

LOS ANGELES-Seventeen magazine and classical music are not typi-







cal bedfellows, but Philips Classics is teaming with the publication to help promote the debut album of 17-yearold violinist Leila Josefowicz.

(Continued on page 112)

Classical Stations Seek Ratings Boost

■ BY DOUGLAS REECE and BRETT ATWOOD

LOS ANGELES-Faced with an aging listener base and competition



from hi-tech ser vices, some classicalmusic radio stations are attempting to boost their flat ratings with changes in programming and presentation.

The stations are targeting a new generation of potential listeners with (Continued on page 119)



Nonesuch **Finds Niche** With Upshaw **And Others** SEE PAGE 10

Sept. Classical Music Month To Be Celebrated Across U.S.

BY TRUDI MILLER ROSENBLUM

NEW YORK-Around the country, local music educators.

record labels, performing arts organizations. performers, and trade groups have donated time, effort, and money to spread the word about the second annual Classical Music Month in September.

The seeds of Classical Music Month were planted in 1992. Joseph

Micallef, president of classical distributor Allegro, says, "Pam tributor Allegro, says, "Pam Horowitz [National Assn. of Recording Merchandisers executive VP | and I had breakfast at the NARM convention three years ago, and we were talking about what we could do to put more focus on classical music.

From that discussion, NARM de-

in the classical industry, says Micallef, "to see if we could come up with

> a common agenda and whether all these competitors could work together. To everyone's surprise, it worked." The first project of

the NARM Classical Committee, Music chaired by Micallef, was a classical music training manual for retailers issued in January 1994. It offered a brief history

of each genre, a basic list of essential recordings, and even a list of classical works familiar to consumers from movies and TV commercials (Billboard, Jan. 15, 1994).

Two years ago, the committee began campaigning for an official Classical Music Month. On May 17, 1994, (Continued on page 33)

NEW YORK-Deutsche Grammophon's sheet of press quotes on the Welsh bass-baritone

■ BY HEIDI WALESON

Terfel: Opera's

'Sexy Bear' On DG



Bryn Terfel tells a specific story. "A sexy, singing bear more hulk than hunk, but wow!" raves Newsday. "Callas, (Continued on page 34)

Sony's 'Flamma' Has **Crossover Sales Heat**

■ BY DOMINIC PRIDE

LONDON-Solemn in tone and somber in its subject matter,



Nicholas Lens' epic "Flamma Flamma - The Fire Requiem'

has gladdened the hearts of Sonv Classical in Europe, and the work has become one of the year's best sellers.

Lens, who lives in Brussels, has (Continued on page 50)

IN THIS ISSUE

Nyman Scores With New 'Carrington' Soundtrack SEE PAGE 10

Does New Audience Await Classical Superstores?

■ BY DON JEFFREY

NEW YORK-Chanting monks and soaring tenors drove pop music buyers to stores'

classical departments last year, creating the hope that baby boomers who made "Chant" and "The Three Tenors" multimillion-selling albums would revitalize the classics business.

The numbers looked promising. For 1994, according to the Recording Industry Assn. of America, clas-

lion, an increase of 34% from \$331 million in 1993. (Classics' annual sales have nearly doubled since 1990, when they were \$233 million.)

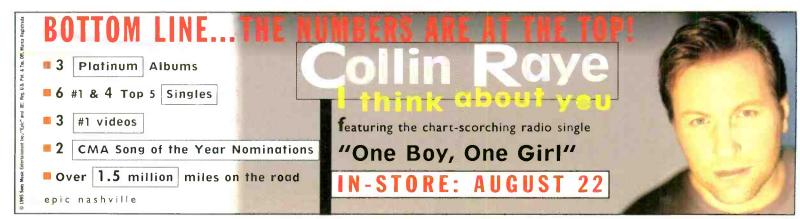
sical music sales totaled \$446 mil-

But this year, sales are slow. In the first six months, the RIAA says, classical music accounted for only 2.7% of all recording

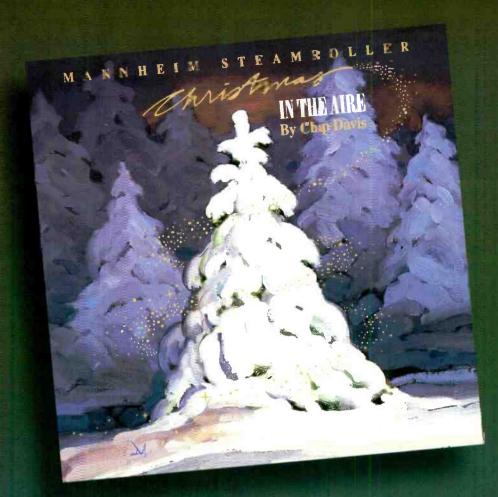
units shipped in the U.S., or 13.1 million. In 1994's first half, it represented 3.7%, or 17.7 million. Sound-(Continued on page 118)











Mannheim Steamroller Is Coming To Town.

This year, the holiday season officially begins September 12th with the release of Christmas in the Aire, the newest recording from Chip Davis and Mannteim Steamroller.

Mannheim Steamfoller Christmas and A Fresh Aue Christmas, both certified Quadruple Flatinum, have established Mannheim Steamroller as the best-selling Christmas music of the past decade.

Now, Christmas in the Aire is destined to take its place in this holiday tradition.

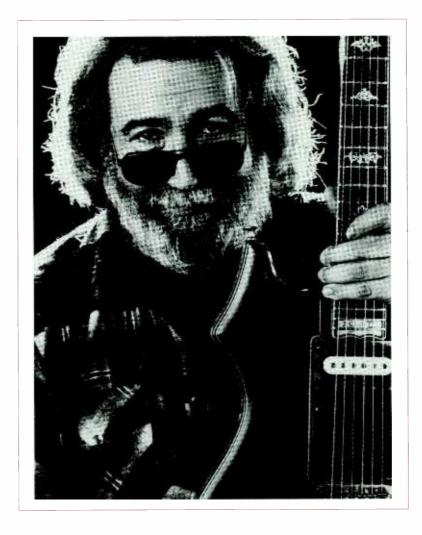




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Garcia: A Legacy 'Built To Last'

It was high noon on a sunny September morning in 1989 at Le Clube Front in San Rafael, Calif., the warehouse/rehearsal hall headquarters of the Grateful Dead, and husky 47-year-old Jerry Garcia was just starting his day as members of the Dead strummed "Death Don't Have No Mercy" behind him.

"It's nice to be here!" Garcia giggled to this writer, alluding with a wink to the strains of the Rev. Gary Davis blues dirge he'd just been singing. "Nice to have you here, but it's also nice to be here,

The '80s had been a dicey decade for the Dead, with former keyboardist Keith Godchaux perishing after a car accident in July 1980 and Garcia battling substance abuse from 1982 until 1985, when he was busted in his car and put into a treatment program. The stillfragile guitarist lapsed into a five-day diabetic coma in July 1986, and his recovery coincided in 1987 with the release of "In The Dark," the million-selling album with the single "Touch Of Grey," which

would be the first top 10 hit in the Dead's history.

On this gorgeous day, the Grateful Dead were poised to released their follow-up album, "Built To ast" (which quickly went gold) and had been practicing new material for their October 1989-April 1990 shows, which would later be mixed at Le Clube Front for a live album.

"Come on Bob, get yourself a chair," beckoned Garcia to Dead guitarist/singer/songwriter Bob Weir, while Dead pianist Brent Mydland formed the opening chords of a ballad of adieu from "Built To Last" called "Standing On The Moon."

Weir and Garcia fell into a discussion of "Moon" and how close it came to the model that was in Garcia's head when he composed the song with Dead lyricist Robert Hunter, Garcia fretting about "the Grateful Dead energy that we've always had such a hard time getting on record—the combination of control and clarity and discipline."

Within 10 months of Garcia's remarks, Mydland would die from a drug overdose, and 1990's gold, two-CD "Without A Net" concert collection, the band's first live package in nine years, would prove

to be the last formal Grateful Dead album before Jerry Garcia himself left the planet.

Control, clarity, and discipline were qualities Garcia managed to bring to his music, but in his private life they posed a more daunting challenge. Watching Garcia chat so unguardedly with buddy Bob Weir during that day in Marin County, expressing the simple wisdom that shone in their best work, it was plain that the bond they shared stemmed from a mutual desire to have music seal the fissures in their fractured personal backgrounds.

Weir volunteered the unfamiliar fact that he was adopted, and Garcia mentioned that, when he was 9, his musician dad had drowned in a fishing accident. Garcia later told how he saved his own stepdaughter, Sunshine, from drowning—"The ultimate horror trip," as he put it—by using the mouth-to-mouth resuscitation procedure he learned as a Boy Scout.

"Hey, I was in the Cub Scouts!" Weir rejoined, adding that his mom was his pack's den mother. "But they kicked me out, shortly after my mother got fed up and abdicated, because I wasn't a real good kid or serious scout. I was seriously into fucking around."

"Absolutely!" Garcia ruled, slapping Weir on the back in gleeful solidarity with the grave degree of juvenile delinquency they shared. "I stopped doing homework at 17, because I thought it was a waste

Yet Garcia never stopped looking for extended family or the public rites of communion that could salve his deficient sense of self. As Joel Selvin recounts in his excellent "Summer Of Love" book about the blossoming of San Francisco's bohemia in 1965-71, Garcia and Weir found an enduring sense of belonging in the Haight-Ashbury hipster mise en scène that the Dead came to dominate

Do the times make the band, or vice versa? "Well, the times provide the context," said Garcia. "It's probably serendipity or synchronicity. Something that seems so appropriate to the moment may have no actual relationship to it at all. But if it seems to universally apply—it's art when it does that. For me, I don't know exactly where it comes from."

"Music seduced me before I made any career choices," Weir explained, and Garcia quickly concurred, confiding how he sought to imitate admired artists, such as the Everly Brothers-"for the

sound-their 'whole' sound."

When the Warlocks-turned-Grateful Dead took up residence in a Victorian house at 710 Ashbury St. in 1966, the unkempt rock combo that sat stoned on the front steps of their gingerbread abode scarcely seemed built to last.

Yet the Dead and their stubbornly nonaggressive commercial philosophies abided, lending a tender sense of scruples and familial warmth to a marketplace stilted by icy sales imperatives. Though best known as a touring act after their 1970 Warner apex with "Workingman's Dead" and "American Beauty," the Dead boasted an often-richer crop of studio performances on such underrated Arista albums as "Terrapin Station" (1977), the Lowell George-produced "Shakedown Street" (1978), "Go To Heaven" (1980), "In The Dark," and "Built To

"They've all been kinda fun," Garcia enthused of the Arista releases. "They've all had their moments.'

Jerome John Garcia was born Aug. 1, 1942, and his ancestors came to California circa 1914 from the Ga-

licia province of La Coruña in northwestern Spain. The wild, rocky region has been known since antiquity for its devil-may-care tunos, or vagabond minstrels, and Jerry Garcia saw to it that his restless heritage helped shape the modern temperament of popular music.

Late in the afternoon during the 1989 visit, Garcia suddenly as serted of the Dead that "whenever we all write songs, they kinda come at you funny, you know? Sometimes the parts you normally consider the most important come at the end."

As a prized example, Garcia offered the wistful "Standing On The Moon," the parting epistle of someone staring at Earth from a celestial distance, Jerry adding, "I'm so happy with the way it came out it's a lyric I think is really beautiful":

"Standing on the moon, where talk is cheap and vision true/Standing on the moon, but I would rather be with you/Somewhere in San Francisco, on a back porch in July/Just looking up at heaven, at this crescent in the sky/Standing on the moon with nothing left to do/A lovely view of heaven, but I'd rather be with you."

Such a pensive song, full of clarity and discipline, spiritual and yet practical. But why did Jerry Garcia treasure it so much?

"There's a purity there that I wanted to preserve," he counseled softly. "That's part of what makes it beautiful. It's a love song, is what it is."

THIS WEEK IN BILLBOARD

by Timothy White

GERSHWIN BROTHERS CENTENNIALS

1996 and 1998 mark the 100-year anniversaries of the births of Ira and George Gershwin. Deputy editor Irv Lichtman examines the songwriting brothers' achievements and the festivities planned in their honor.

MULTIPLE SINGLES IN U.K.

The U.K. was deluged by new product Aug. 14, including releases of singles by Blur, Oasis, Michael Jackson, and Madonna. In the flurry of competition, independent music retailers reported swift sales. Correspondent Paul Sexton has the details.

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Commentary

Children's Artists: Unite For Change

In the children's entertainment industry, artists are forced to wear more hats than Dr. Seuss' Bartholomew Cubbins. (That's 500.)

I am an artist: Karan & the Musical Medicine Show. I have four recordings (two released on BMG Kidz), and I perform extensively in concert. I am also the president of Medicine Show Music Inc. I host and produce a syndicated children's radio show; sell advertising sponsorship to support the radio show; executive produce family music compilations for retail, promotion, and premium: promote family music concerts and major events; write articles on family entertainment for regional and national publications; function as consultant for national projects; write and produce songs and music for CD-ROM projects; and serve as VP for the national Children's Entertainment Assn. trade group. I also wear the hat of Mommy to my 9-year-old daughter.

Children's artists must wear many hats in order to develop creative marketing tools to promote their work. Most of us are our own managers, agents, engineers, sound people, labels, public relations personnel, secretaries, and bottle washers.

This is a cottage industry in the true sense. We need to continue to network and communicate. We are a creative industry. We have sold our product through supermarkets, in packages of diapers, with stuffed animals, in zoos, in cassette players, and just about anywhere kids can be reached. We must also educate each other and unify our efforts.

The current state of our industry reflects the growing need for unified campaigns to work with retailers and consumers. In the last 12 months, the children's entertainment industry has seen a lifetime of change. Many artists have left major labels and returned to the grass-roots approach of marketing, while others have plunged into the web of electronic communications.

Whether performing in concert or creating music for CD-ROM, artists and labels are still faced with the issue of how to break beyond regional boundaries. As a unified industry, there is a need for national campaigns to generate consumer and retail awareness of the artists who have dedicated their careers to working with children.

With the almost total withdrawal of major labels from the live artist market, many artists rely on independent distribution through Silo and Rounder Kids, as well as through various mail-order catalogs. Concerts are still strong outlets for product sales. Working with retailers and doing in-store appearances is also effective. Many artists have found that the best way to reach children is through the educational market. But even here, budgets have been cut so drastically that our industry needs to unite and lobby for

There have been some children's recording artists and writers who have had their songs recorded by "mainstream" artists. There is a need for a unified campaign to educate the film and television industries to look to our members for music to be used in children's productions, instead of looking to the pop field for children's music. Why go to a lawyer when you need a doctor?

It's thought that the only way for an artist to break out from beyond a region is through television. A unified industry can help lobby for change in bringing more children's pro-

Artists are also faced with competing for the ever-elusive shelf space, vying for the same spots as Disney soundtracks and mainstream pop artists who are dabbling in the



'We have the opportunity . . . to reach millions of people.

Karan Bunin is VP for the Children's Entertainment Assn.

children's market. Independent artists don't often have the opportunity to even get onto the shelves. It still amazes me that there are parents and educators who have no idea that there is more to children's music than Barney or Raffi.

I do feel, however, that the overall level of

ally found that people want to hear more about the wonderful music that is available to them. With my radio producer and host hat on, I can say that some of the retailers who have sponsored my show have seen an increase in audio sales since the show began to air in their communities. More parents, teachers, and kids have come into the stores to purchase audio than ever before. This is a perfect example of how an educated consumer is willing to buy product. It is through a unified industry that we can continue to help this growth by educating the retailers and the consumers.

With a unified voice, we can educate the consumer and help to bridge regional gaps; we can stimulate growth and creativity; we can advocate and lobby for change, recognition, and rights; and we can communicate through networking in business. We represent the opportunity to have a voice, as well as an outlet for suggestions. We have the opportunity to access the information pipeline and reach millions of people.

We are an industry that has learned to play and work well with others.

LETTERS

SURF HISTORY

A good bit of Timothy White's "White Paper" ("Reverse Takeoff: Surf'N'Rod Music Revival Intensifies," Billboard, Aug. 19) is dedicated to the activities of Bob Keane and his label, Del-Fi Records.

On Aug. 10, we signed an agreement with Keane to represent his music publishing catalogs for the world outside of the United States. Among the songs included is "Bulwinkle Part II," featured on the "Pulp Fiction" soundtrack. Keane is aggressively packaging his catalog for worldwide distribution and promoting his product into film and TV projects. We will work with him to help ensure the greatest exposure possible.

On a human interest note, my last recording as a member of the singing team of Hank & Dean (featured on Tennessee Ernie Ford's show) was for Del-Fi Records. After leaving RCA, Keane picked us up for his company. We made one surf-drenched recording, "Rosanna," before the Army put an end to our team. During Christmas leave in 1963 I wrote "That's Life.

It had been 33 years since Keane and I had seen each other. Who knows, maybe he'll rerelease "Rosanna" and Hank and I can reunite for a surf revival tour.

Dean Kay Lichelle Music Co. Burbank, Calif.

HOUSE BILL WILL HURT INDUSTRY

I enjoyed Jay Cooper's commentary on fighting for performance rights (Billboard, July 29). However, as a music publisher, I am frustrated with the emphasis on newly acquired copyright legislation when existing copyright laws are so seriously in danger of eroding.

To date, 118 representatives have co-sponsored H.R. 789, the bill that will allow every restaurant and bar in this country to play music for free. In addition, 23 states have similar legislation pending, and eight states (Missouri, Oklahoma, Colorado, Illinois, Maryland, Texas, Virginia, and West Virginia) have passed similar legislation.

Everyone should stop running around promoting the performance rights bill or working on the Life Plus 70 bill and mobilize their efforts on stopping H.R. 789. Call the House and Senate hot line at 202-224-3121, find out who your representative is, and express your opposition to H.R. 789. We need this action now.

Monica Corton VP, creative affairs and licensing Next Decade Entertainment Inc New York

BILL WILL ALSO OFFER MORE INFORMATION

Billboard is to be congratulated for its June 10 article and editorial "The Thorny Issues Of International Royalties." Somewhat relative to those problems are the provisions of H.R. 789, the Fairness in Music Licensing Act of 1995, which will make a great deal of information available to songwriters, users of music, performers, and other interested parties.

In addition to altering the rules regarding restaurant and tavern play of songs, this bill requires that rights societies provide free online access to the name of each work; the name, address, and telephone numbers of both the author and the copyright owner; the name of the artist known to have performed the work; and copyright and licensing information.

Semiannually, each society shall make available a free printed directory of each title in its repertoire, something not done before.

Also helpful is the provision that requires the attorney general to submit to Congress once a year a report regarding the consent decrees that govern ASCAP and BMI, and details of any complaints filed with the Justice Department.

Songwriters of limited success may benefit from this legislation by both the catalog requirement provisions and by possible exposure of their music to the dining public.

This bill should be supported.

Alicia C. Evelyn Alicia Carolyn Evelyn Music Publishing Co. Ithaca, N.Y.

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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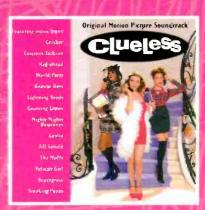
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Interscope Suit Says Tucker Tried To Move In On Rap Biz

■ BY CHRIS MORRIS

LOS ANGELES—Interscope Records has filed a suit in federal court here, making the extraordinary allegation that gangsta rapcritic C. DeLores Tucker tried to steal hardcore rap label Death Row Records away from Interscope, its distributor, for a new Time Warner Inc.-backed distribution company that she would control.

The action against Tucker, filed in U.S. District Court in L.A. Aug. 15, also names Atlantic Ventures, Interscope's joint-venture partner, as a defendant. But Interscope says in the document that it seeks no relief against the company in the case. A source indicates that Atlantic was named because of a legal technicali-

ty.

The suit seeks compensatory, exemplary, and punitive damages to be determined at trial, and an injunction barring further interference by Tucker in the relationship between Interscope and Death

Tucker, chairwoman of the National Political Congress of Black Women in Washington, D.C., has been vocal in her condemnation of (Continued on page 128)

Disney Vid Deal Breaks \$10 Barrier Budget Pricing For Star-Filled Flicks

BY SETH GOLDSTEIN

NEW YORK—Disney is using its considerable marketing heft to help make videos that cost less than \$10 a new benchmark in sell-through.

The studio's Buena Vista Home Video label has alerted wholesalers that it is releasing its first high-profile features at \$9.99 suggested list. Called "Movie Deal," the 28-title package is Buena Vista's second budget-pricing venture.

Disney earlier assembled 25 titles at \$5.99 under the rubric "The Value Line." This has been largely limited to direct accounts and consists of such lesser features as "Hot Lead And Cold Feet" that were in theaters and

on television.

"Movie Deal," considered a step up in quality, is open to all retailers. The more aggressive among them, such as Best Buy, are sure to drop the shelf price to \$6-\$7, a price range once the sole province of such vendors as Simitar, Video Treasures, and Starmaker Entertainment.

But the majors, led by 20th Century Fox Home Entertainment, have recently begun to exploit the potential of budget reissues. The FoxVideo subsidiary regularly releases batches of catalog titles, including "Big" and "Butch Cassidy And The Sundance Kid," at \$9.98 as part of a strategy to bypass distribution and sell directly to Wal-Mart and other key outlets.

Warner Home Video, Columbia TriStar Home Video, and MGM/UA Home Entertainment have since climbed aboard the less-than-\$10 bandwagon. With the addition of Buena Vista, Paramount Home Video and MCA/Universal Home Video are the only studios holding to a \$15 suggested list for their least-expensive, bigname titles. Despite the trend, MCA/Universal says that it won't budge; in fact, all suppliers are benefiting from a continuing surge in self-through volume, which is up 15%-20% this year, according to New York-based analyst Alexander & Associates.

Demand has caused one distribu-(Continued on page 121)

Will Thyret Be The Charm For Warner?

■ BY CRAIG ROSEN

LOS ANGELES—For the third time in a year, a new chairman/CEO of Warner Bros. Records Inc. has been announced, amid hopes that he can put an end to the upheaval at a label that had one chief for decades.



THYRET

for decades.

The latest appointee, Russ
Thyret, has a distinct advantage
over his predecessor, Danny Goldberg, in that he is a
24-year Warner
Bros. veteran who
ascends to the
chairmanship with

charmanship with the endorsement of Mo Ostin, the label's legendary former chairman/

"For over 20 years, I had the pleasure of working closely with Russ Thyret," Ostin said in a statement. "Russ is a total record man—brilliant, experienced, and well-rounded in every aspect of the business. He is eminently qualified to be the new chairman of Warner Bros. Records. (Continued on page 128)





MCA's Main Men. Al Teller, chairman/CEO of MCA Music Entertainment Group, gathers some of the key players in MCA's future at the Uni Distribution convention in Boca Raton, Fla. In top photo, from left, are John Burns, president, Uni Distribution; Teller; Ed Rosenblatt, chairman/CEO, Geffen/DGC Records; new DreamWorks/SKG signee George Michael; David Geffen, co-founder of DreamWorks/SKG Records; Ron Meyer, president/COO, MCA Inc.; and Jerry Moss, chairman/president, Almo Sounds. In bottom photo, front row from left, are Bob Krasnow, founder of Krasnow Entertainment; Tommy LiPuma, president, GRP Records; Teller; Meyer; Randy Phillips, president, Gasoline Alley; and Tony Brown, president, MCA Records/ Nashville. In back row, from left, are Rosenblatt; Gary Kurfirst, chairman/president, Radioactive Records; Zach Horowitz, COO, MCA Music Entertainment Group; Doug Morris, chairman/CEO, Rising Tide Entertainment; Bruce Hinton, chairman, MCA Records/Nashville; Richard Palmese, president, MCA Records; Jorgen Larsen, president, MCA Music Entertainment International; and Burns.

Brothers Behind NewLeaf Embark On New Venture

NEW YORK—NewLeaf Entertainment, which never got going under the banner of Blockbuster and IBM, has gone back to its Ohio roots. Meanwhile, a blood-related company, Maximum Video, has blossomed in the Arizona desert.

In May, David and Richard Allen, the two brothers who created the on-demand technology that was supposed to revolutionize music retailing, quietly bought back the name and most of the assets from the Blockbuster-IBM joint venture that was to bring NewLeaf to market. Now the Allens are starting over, trying to convince the record labels that they can benefit from the ability to custom-make cassettes in stores.

"They're smart businessmen," says Richard Allen. "We have hopes that smart businessmen can find a way to utilize the concept." He adds, "We're not going to make the mistake Blockbuster did" when it "upset record label executives," who were caught unawares by the NewLeaf proposal (Billboard, Feb. 18).

David Allen, chairman/CEO of NewLeaf in Englewood, Ohio, hopes to have undisclosed financing in place for the start-up by the end of the year. With patents just issued, "we have a number of interested parties," he says. NewLeaf, which downloads data from a host computer onto an audiocassette for the waiting customer, was also designed to handle video. However, after striking the Blockbuster-IBM deal, Richard Allen set up Maximum Video Systems in Tempe, Ariz. Maximum Video, he (Continued on page 121)

Top New Age Album Sales Chart Expanded

To better reflect the genre's market share, Billboard's Top New Age Albums sales chart is getting a new, roomier home.

Effective with this issue, the 25-position chart will stand alone in a larger space in the Artists & Music section (see page 34). The expansion allows for a full-fledged presentation of positions 16-25, which, for the past year and a half, have been printed in an abbreviated format.

Also in this issue, Billboard begins a regular listing of the No. 1 titles on each week's unpublished charts. The charts in this list appear in their entirety every other week in Billboard. The list appears at the bottom of the No. 1 In Billboard column on page 5.

The decision to expand the Top New Age Albums chart was based on an analysis of SoundScan sales information, as well as independently compiled data from retail and distribution sources, which indicated the

strength of the genre.

"The popularity of the genre is illustrated by the fact that Yanni's 'Live At the Acropolis' reached the top five of The Billboard 200," says Geoff Mayfield, Billboard's director of charts. "Both Yanni and Enya have achieved multiplatinum status and become perennials on The Billboard 200 and Top Pop Catalog Albums chart. In the past year, John Tesh has also heightened awareness of this category."

The chart, which is managed by New York-based Anthony Columbo, will continue to run on a biweekly

Sony Classical HQ To Leave Hamburg, Move To London

■ BY DOMINIC PRIDE

LONDON—In the clearest indication yet of its crossover strategy, Sony Classical is moving its European headquarters to London, away from its historic base in Hamburg.

The international A&R operation will reside within Sony Music Europe's headquarters at Great Marlborough Street, which is also the home of Sony Music U.K.

At the same time, Sony Classical will close the 6-year-old Hamburg operation, which has been the company's European bridgehead for classical music. The oper-

(Continued on page 118)

Music Biz As Usual For Post-Ovitz CAA Clients Cite Strong Relationships With Key Agents

■ BY J.R. REYNOLDS

LOS ANGELES—The departure of Creative Artists Agency chairman Michael Ovitz and president Ron Meyer has cast a cloud of uncertainty over its representation of some of its bigname actors and actresses, but it appears to be business as usual at the agency's music booking division.

Says CAA music division head Tom Ross, "We've always been a kind of stand-alone entity, although there is an overlap with the film and television divisions. [Managers and artists] will still be dealing with the same agents they've been dealing with over the years."

On Aug. 14, Ovitz announced that he was leaving CAA to become president of the Walt Disney Co. The former agency owner fills the slot previously held by Frank Wells, who perished in a

helicopter crash in April 1994.

Meyer, a founding partner of CAA, left the agency on July 10 to become president/COO of MCA Inc.

CAA has a roster of about 125 recording artists. Although the music division represents a smaller piece of the pie than the agency's film and TV divisions, it remains a key company component.

Says Ross, "Music has never been as big as film or TV, but we provide the cash flow to keep the agency functioning."

While most people equate CAA with the "super-agent" persona of Ovitz, demands on the agency founder's schedule kept him from being hands-on within the music division.

Ross says that "90% of our clients are here because of the personnel in this department. They're here because our clients know that we're committed

to them."

Most managers with clients signed to CAA agreed that Ovitz's departure will have little effect on CAA's music division

Says Michael Lippman, who manages Terence Trent D'Arby and Neneh Cherry, "I have [a] very good relationship with Michael Ovitz, but I also maintain strong relationships with other agents at the company. I don't think his departure in itself will change things in the near term."

Cliff Burnstein of Q Prime, whose clients Bruce Hornsby and Hole are with CAA, concurs. "It seemed to me that [the music division] ran pretty much autonomously, without any particular input from Ovitz or Meyer."

Allen Kovac, whose Left Bank Management clients John Mellencamp, Stevie Nicks, Meat Loaf, and the Cranber-

(Continued on page 18)

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Artists & Music

Already Big In U.S., Decca's **Bartoli Sets Sights On U.K.**

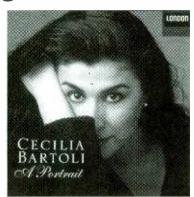
■ BY ANDREW STEWART

LONDON-Senior executives at Poly-Gram's classical label here, Decca, are hoping for Pavarotti-style success from their latest release, a compilation album devoted to the work of the company's latest star, Cecilia Bartoli.

The 28-year-old Italian mezzo-soprano, hugely popular in the U.S., has been closely involved with the choice of repertoire and marketing images for "Cecilia Bartoli: A Portrait." The record was released in the U.K. Aug. 16 and will appear on Decca's sister company, London, in the U.S. on Sept. 12.

The album includes such well-known songs and arias as Mozart's "Parto, Parto," "Voi Che Sapete," and "Come Scoglio"; Rossini's "Non Piu Mesta" and "Bel Raggio Lusinghier"; and Caccini's "Amarilli"—works that lie at the heart of the singer's bel canto repertoire.

Greg Barbero, VP of London Records in New York, expects to apply a two-fold marketing strategy to the Bartoli disc, one addressing her core



audience, and the other aiming to explore previously underdeveloped markets. "We will be concentrating in 1995 on her existing fan base, before turning to regional marketing in the States.'

Meanwhile, in the U.K, the label will work to raise awareness of the young singer, who has yet to make her debut at the Royal Opera House at Covent Garden in London.

(Continued on page 120)

Nonesuch Gives Modern Classics Room To Grow

■ BY HEIDI WALESON

NEW YORK-The philosophy of eclectic individualism at Nonesuch has struck a chord with the public and





GÓRECKI

spawned envy and imitation in the ranks of the bigger classical record

In the past 12 months, six Nonesuch records have spent time on Billboard's Top Classical Albums and Top (Continued on page 50)

Teldec's Larmore, An Atlanta Mezzo, Seeking U.S. Fame

■ BY TERRI HORAK

NEW YORK—When considering the budding career of mezzo-soprano Jennifer Larmore, it is impossible not to be reminded of young Italian mezzo Cecilia Bartoli and her success.

Like Bartoli, Larmore boasts a sparkling personality and shows a great affinity for Mozart and Rossini. But unlike the Italian-born Bartoli, Larmore is an exotic presence in the opera world—she's from Atlanta.

Already renowned in Europe, the 36-year-old Larmore is aiming for star status in her native country with the Oct. 3 release by Teldec of her debut recital disc, "Where Shall I Fly." Teldec will issue the album in Europe Sept. 1.

"Jennifer has a pretty big career in Europe and has developed a reputation here in just the last couple of years," says Kevin Copps, senior VP for Atlantic Classics, which is marketing the disc in the U.S.

"Where Shall I Fly" contains arias



from such well-known works as Mozart's "Le Nozze Di Figaro" and "La Clemenza Di Tito," as well as more obscure Mozart pieces such as "La Finta Semplice" and "Mitridate, Re Di Ponto." The recording also contains arias from several Handel op-

Larmore says that she was selfish when choosing material for the al-(Continued on page 120)

London's Nyman Scores With His New 'Carrington'

■ BY BRADLEY BAMBARGER

NEW YORK-One theme of composer Michael Nyman's career has been variation—revisiting and recasting musical elements to fit the emotional matter at hand.

For his score to the film "The Draughtsman's Contract," Nyman drew on the music of Henry

Purcell, and for the soundtrack to "Drowning By Numbers, he modulated Mozart. His own compositions have often been a source of reinvention as well;



Nyman even transmuted his music for "The Piano" from film score to concert suite to "'The Piano'

This motif continues Oct. 3 as London Records' Argo imprint releases "Carrington," Nyman's first high-profile film score since his gold-certified soundtrack to "The Piano." Nyman based much of the music for "Carrington" on his deeply moving third string quartet, which was borne from 'Out Of The Ruins," a choral work eulogizing the victims of the Armenian earthquake of 1988.

When approached about scoring "Carrington," Nyman encouraged the film's director, Christopher (Continued on page 119)

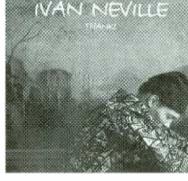
Ivan Neville's 'Ancestors' Gets New Life On Iguana ■ BY CARRIE BORZILLO

LOS ANGELES-Retailers, radio, and fans will finally have a chance to get their hands on Ivan Neville's critically acclaimed 1988 Polydor debut, "If My Ancestors Could See Me Now," when Iguana Records rereleases a remastered version Sept. 19. The album had been out of print for two years.

"I don't have a copy [on CD] myself," says Neville, the New Orleansborn son of famed singer Aaron Neville. "People ask me about it a lot. They can't find that record, and it should be available for them. I'm real happy that it's coming out.'

While "If My Ancestors Could See Me Now," which was produced by Danny Kortchmar (Billy Joel, the Fabulous Thunderbirds), was touted as an important album by some critics at the time, its commercial success didn't match up to its





Album art for Ivan Neville's rereleased "If My Ancestors Could See Me Now." left, and his current record, "Thanks."

"It was and is an outstanding record," says Roger Stein, president of the White Plains, N.Y.-based independent label Iguana, which released Neville's second album, "Thanks," in February. "There was a host of reasons [why] it only sold [approximately] 100,000 copies, which is still respectable."

Managerial changes at Polydor in 1988 may have had an adverse effect on the record, according to Stein. "That didn't help, and I don't know what kind of energy was behind work-

score are not included on the album.

"Also, the actors bring their own per-

spective to the piece, so naturally the

material takes a slightly different

Produced by Newman with Peter Asher and Don Was, "Faust" will be released in an enhanced-CD format

and will also have a Microsoft/Win-

dows complement (see story, page

shape in the two contexts.

ing the singles at radio," says Stein. 'This was a much better record—a fantastic record—than reflected from sales. [Polydor] could've gone much further with the singles than they



Bruce Warren, music director at noncommercial triple-A station WXPN Philadelphia and music director of the station's syndicated "World Cafe" program, agrees.

"The promo department there didn't know what to do with it, and it fell through the cracks," says Warren. "[Ivan] wasn't able to be categorized; therefore it was hard to get on radio at the time. Today, things are different.

A Polydor source says the label's transition "is as good a reason as any, but I don't know if that's a justification for why the album didn't do well.'

The record was licensed by Iguana from PolyGram Special Markets, the licensing division of PolyGram Group

The album's two singles, "Not Just Another Girl" and the Bonnie Raitt duet "Falling Out Of Love," peaked at No. 26 and No. 91, respectively, on the Hot 100 Singles chart. "Not Just Another Girl" also climbed the Album Rock Tracks chart to No. 6.

The album hit No. 107 on The Billboard 200 and has sold more than 16,000 units since SoundScan was installed in 1991.

Iguana isn't making any changes, with the exception of remastering "Ancestors." The melodic, guitarbased pop album relies on storytelling lyrics that primarily focus on (Continued on page 120)

Reprise's 'Faust' A Newman Feast

■ BY LARRY FLICK

NEW YORK-For his first studio project in nearly five years, composer/performer Randy Newman returns with "Faust," an ambitious concept album that serves as a quasi-soundtrack to his new theatrical venture of the same name.

Due in stores Sept. 19, the Reprise collection boasts an all-star cast that includes Linda Ronstadt, Bonnie Raitt, Elton John, Don Henley, and James Taylor.

The stage version of "Faust" is in rehearsal with a company of largely unknown performers and will open at

the La Jolla (Calif.) Playhouse Sept. 24. The show is confirmed for a sixweek run that may be extended

through the end of the year. Discussions to mount "Faust" on Broadway in early 1996 are also under

"It's an interesting project in that the album and show are obviously closely related, but are also each de-



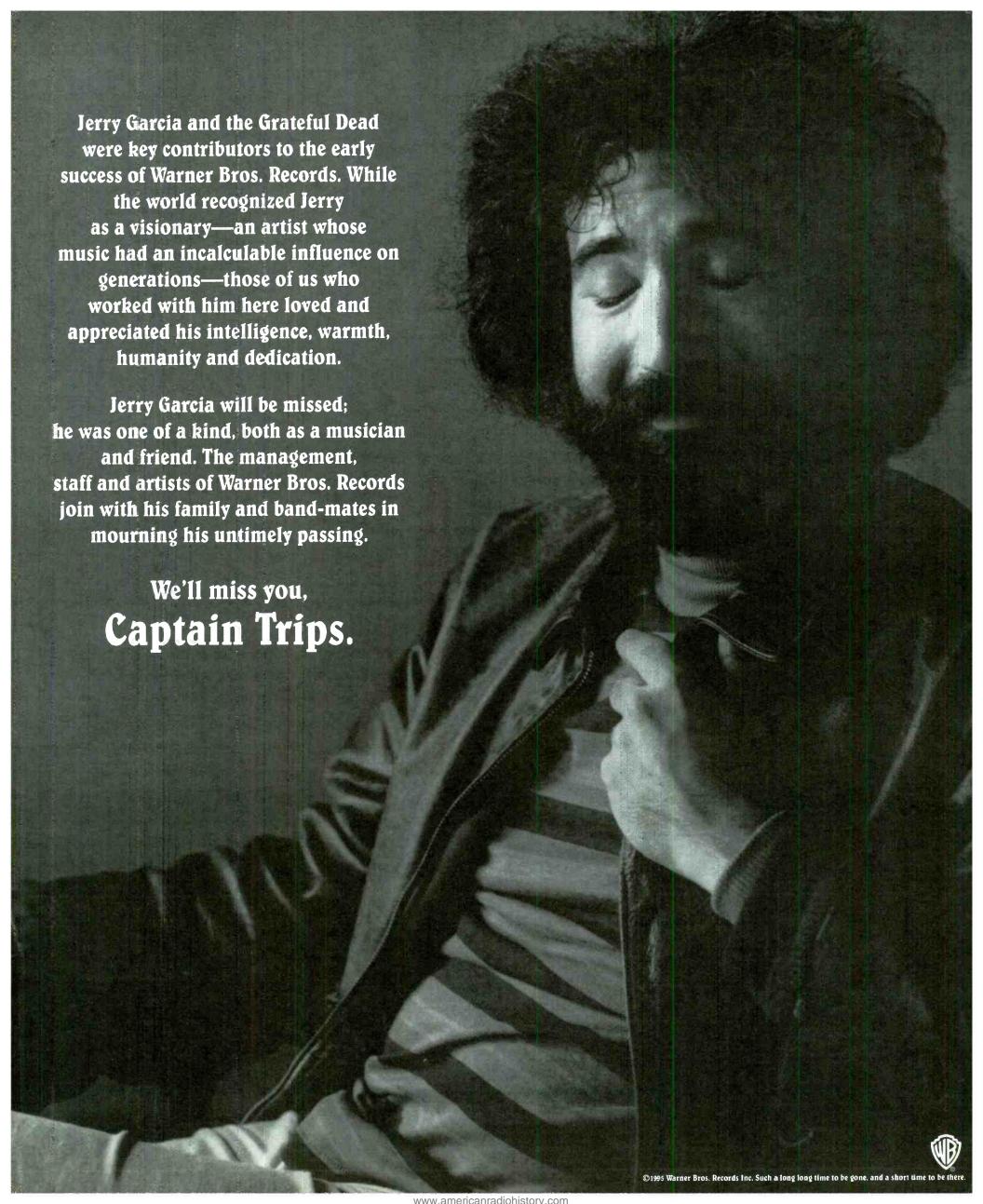
Reprise will launch "Faust" at radio Sept. 5 when it solicits triple-A airplay on "Can't Keep A Good Man Down," on which Newman provides the lead vocal. Although "Can't Keep

(Continued on page 121)

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signed to stand alone," Newman says,

noting that several songs from the



Fourplay's 'Elixir' On Warner A Panacea For Modern Jazz

■ BY JIM MACNIE

Guitars and keyboards have been the mortar and pestle of much hit music. "Elixir," the latest from respected pop/jazz band Fourplay, uses these instruments and more to concoct its effervescent potions. But grinding is not part of its process. With Fourplay, a smooth swirl gets the job done. Marylou Badeaux, VP of product

Marylou Badeaux, VP of product management for Warner Bros. Jazz, says that "Elixir," which hits retail Tuesday (22), is "a major record for the label." And she's not just referring to the jazz division. "It goes beyond that, because it's going to be worked at the urban and adult contemporary levels



FOURPLAY

as well," she says.

Fourplay is used to that kind of marketing diversity. Previous records by the band—composed of keyboardist Bob James, guitarist Lee Ritenour, bassist Nathan East, and drummer Harvey Mason—have featured modern

(Continued on page 20)

Curb Act Is No Longer Perfect Stranger *Reworked Debut Finds Crossover Chart Success*

■ BY CARRIE BORZILLO

LOS ANGELES—It happened often in the honky-tonk days of the '50s, but today a country act on a small independent label earning widespread radio airplay is practically unheard of. Nevertheless, Carthage, Texas' Perfect Stranger did just that.

The group's first commercially released single, "You Have The Right To Remain Silent," on Pacific Records, bowed at No. 75 on the Hot Country Singles & Tracks chart (Popular Uprisings, Billboard, April 15). After signing a deal with Curb Records a week later (Popular Uprisings, Billboard, April 29), the band began to experience tremendous success.

The group's debut album, "You Have The Right To Remain Silent," released



PERFECT STRANGER

on Curb June 13, jumps from No. 94 to No. 76 on The Billboard 200 and from No. 12 to No. 9 on Top Country Albums this week. The single, which was rereleased on Curb in June, moves from No. 5 to No. 2 on Hot Country Singles & Tracks and from No. 67 to No. 62 on Hot 100 Singles this week.

After peaking at No. 1 on the Heatseekers chart on July 29 and Aug. 5, the group became Heatseekers Impact Artists when the album broke into the top half of The Billboard 200 at No. 94 on Saturday (19).

The album is actually a reconstruction of "It's Up To You," the band's limited-run debut, which Pacific released do-



mestically and internationally on March 21. Curb deleted two songs from that album, added three new songs, rerecorded one song already on the album, remixed and remastered the set, and changed the artwork with new photos of the band.

Curb also took over the marketing and promotion of the album and had a (Continued on page 18)

Nervous Keeps To The Cutting Urban Edge

■ BY HAVELOCK NELSON

NEW YORK—As Nervous Records rolls onward, it remains edgy, producing sonic rumbles throughout the urban underground. It's the sound of consistent rap, R&B, dancehall and dance hits.



Nervous backs such artists as Black Moon, a Brooklyn, N.Y., collective that

came out before hard-edged heroes the Notorious B.I.G. and the Wu-Tang Clan. Its album, "Enta Da Stage," sold 225,000 units, according to SoundScan, and stomped mudholes in the comeback trail for East Coast rap.

The group has had four singles. "Who Got The Props?," the one that started it all, dropped in December 1993 and sold 84,000 copies. "I Got Cha Opin," which arrived in February 1994, (Continued on page 21)



Mutual Admiration. BMG International artist Joan Armatrading, right, meets South African President Nelson Mandela at his residence in Pretoria. Armatrading is a longtime supporter of Mandela and performed at the 1988 "Free Mandela" concerts at Wembley Stadium in London. She is currently on a world tour promoting her latest album, "What's Inside."

Epic 'Desperado' Soundtrack Weds Rock'n'Roll To Cinema

■ BY CRAIG ROSEN

LOS ANGELES—For the score of his acclaimed 1992 low-budget film, "El Mariachi," director Robert Rodriguez picked up a guitar and rounded up musician friends and family members.

For the big-budget sequel, "Desperado," Rodriguez turned to some professional musicians, including Los Lobos and Tito Larriva. The result is a prime example of how "a marriage of rock'n'roll and cinema" can work, says Epic Soundtrax senior VP Glen Brunman.

"Desperado: The Soundtrack," which the label released Aug. 15 in the U.S. and will release in September in other territories, may become more than just an aural souvenir of the action-packed film.

The album could lead to a record deal for Rodriguez, who says he is negotiating with a few record companies for his own label for future sound-tracks. Rodriguez says the new im-



LOS LOBOS

print could also become home to such acts as Tito & Tarantula, the new band fronted by former Plugz and Cruzados leader Larriva, who also appears in the film.

"Desperado" stars Antonio Banderas—who is backed by Los Lobos on the soundtrack's opening cut, "Cancion Del Mariachi (Morena De Mi Corazon)"—as the mariachi. Unable to play his guitar because of injuries suffered in a gunfight, Banderas' character, armed with a guitar case full of weapons, attempts to

(Continued on page 129)

EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP. Musician magazine in New York names Robert Doerschuk editor and Mac Randall senior editor. They were, respectively, senior associate editor at Keyboard magazine and contributing writer to Musician.

RECORD COMPANIES. Capitol Nashville appoints Susan Levy VP of artist development, Michelle Myers VP of marketing, and Terry Stevens VP of national promotion. They were, respectively, VP of A&R/creative development at MCA/Nashville, senior director of marketing and creative services at Asylum, and VP of regional promotion at Capitol Nashville.

Denise Gatto is promoted to VP of release planning for the Columbia Records Group in New York. She was director of East Coast A&R for Columbia Records.

A&M Records in Los Angeles names Roland Edison VP of urban promotion



DOERSCHUK





MYERS



GATTO





HINSON



FO



COOK

tional marketing director. They were, respectively, VP of promotion at Scotti Bros. and international marketing manager for A&M.

Laura Hinson is promoted to VP of

and Martin Kierszenbaum interna-

AC promotion at Island Records in Los Angeles. She was senior director of AC promotion.

Fletcher Foster is appointed VP of artist development and media marketing for Arista Nashville. He was VP of television and multimedia marketing for MCA in Los Angeles.

Jeff Cook is promoted to senior VP

of promotion and marketing for Capricorn Records in Atlanta. He was VP of promotion and marketing.

Tom Gorman is named VP of promotion at Private Music in Los Angeles. He was VP of promotion at Imago.

Marc Geiger is promoted to VP of marketing/new media at American Recordings in Los Angeles. He was senior VP of A&R and alternative marketing.

Dennis Reese is appointed national director of promotion for the Work Group in New York. He was New England local promotion manager for Columbia Records.

Jodi Smith is promoted to director of press and artist development for Elektra Entertainment Group in New York. She was associate director of press and artist development.

Chris Pringle is named national director of street promotion for RCA Records in New York. He was national director of street promotion for Scotti

Jamie Goldberg is promoted to director of advertising/creative services for Atlantic Records in New York. She was manager of advertising/creative ornicos

Steve Kline is appointed director of national promotion for Lava Records in New York. He was New York regional promotion manager at MCA Records.

RELATED FIELDS. Elizabeth Schimel is appointed VP of worldwide operations for BMG Interactive Entertainment in New York. She was director of multimedia development.

Mary Neagoy is named VP of communications for VH1 in New York. She was VP of corporation communications

JERRY, WE'RE GLAD YOU GAME 1942-1995 ASGAP

Rekindling Interest In Candlebox

Maverick Act To Tour Europe, U.S. For 'Lucy'

BY CRAIG ROSEN

LOS ANGELES-With the Oct. 3 worldwide release of "Lucy," Maverick Recording Co. hopes to spread the multiplatinum success of Seattle rock act Candlebox around the globe.

The group's 1993 self-titled debut has sold more than 3 million copies in the U.S., according to SoundScan. However, in the international market, the album has sold only 100,000 copies, according to Maverick GM Abbey

"They had only one run of dates [in Europe]," Konowitch says. "Instead of going back a second time, they wanted some time off after 21/2 years on the road. Knowing that they were going to go into the studio and back on the road for another 21/2 years, we were happy to give them that time."

The break resulted in "Lucy," an alburn that Konowitch says "shows real growth, is much deeper, and more musical.

But the effort didn't come easily, says Candlebox singer Kevin Martin. The band-which also includes guitarist Peter Klett, bassist Bardi Martin, and drummer Scott Mercado-initially began working on "Lucy" one month after returning home to Seattle, following the conclusion of its seemingly end-

less touring schedule.
"When we started the album, it seemed like we were still on the road,' says Martin.

Fortunately, the band was bumped from the studio for two weeks, giving it a chance to recharge. "Right after [those] two weeks, we went back into the studio and wrote something like 18 songs in [another] two weeks," he says. Since the material was written in the studio, the band worked more closely with producer Kelly Gray, who returned for the second album. Jon Plum, who engineered the band's debut,



CANDLEBOX: Scott Mercado, Bardi Martin, Peter Klett, and Kevin Martin.

shares the producer credit on "Lucy." Says Martin, "It was nice to work

with both of them, because they both have totally opposite ideas.

To rekindle interest in Candlebox, Maverick/Warner Bros. shipped a CD containing the radio version of "You" and the album version of "Far Behind," both from "Candlebox," to programmers in late July. "A number of new rock stations might not have those songs," says Konowitch. "So we decided to make them available so they can put them in as recurrents.'

Listeners will get their first taste of 'Lucy" when Maverick/Warner Bros. ships "Simple Lessons" to modern rock and album rock radio on Aug. 30.

(Continued on page 39)



Spinning Wheel. Members of Mercury act Catherine Wheel meet with label executives following the band's appearance at CBGB in New York. Shown, in back row from left, are David Leach, Mercury executive VP; band members Neil Sims, Brian Futter, and Rob Dickinson; and Marty Maidenberg, Mercury VP of product development. In front row, from left, are Jeff Brody, Mercury senior VP of sales; Catherine Wheel's Dave Hawes; Steve Ellis, Mercury VP of pop promotion; band manager Merck Mercuriadis; and Michael Idlis, Mercury director of alternative promotion.

Industry Should Say Y.E.S. To Teen Jobs; **I.R.S.** Records Gives More Band For A Buck

by Melinda Newman

JUST SAY YES: A&M's Y.E.S. to Jobs program, one of the most successful and visible internship plans in the music business, is wrapping up its ninth year. The program supplies jobs to 250 minority high school students in 14 cities. The kids work at labels, record stores, television and radio stations, and other media concerns. According to A&M, for the 10th anniversary of the program next summer, the label would love to see 500 kids have jobs, if only more companies would come to the fore. Unfortunately, a

few labels have yet to join the program. A&M stresses that record companies can determine with how many students they wish to work, and that the A&M program in no way conflicts with any outfit's own internship program. The industry has much to give in this area and much room to grow. Internships offer high school and college students an invaluable chance to see the inner workings of the music busi-

ness, and many people-including me-got hired as a result of having an internship. Even better, students make contacts with experienced professionals who can guide them as their career progresses.

I was roughly the same age as the Y.E.S. interns when I met my mentor in 1979. I was 17 and a reporter for my high school newspaper. He was 24 and a reporter for The Raleigh (N.C.) Times. I followed him on assignment one day, and that day changed my life. He never got me a job; what he gave me was much more valuable: He believed in me and my desire to be a writer. And for the next 16 years, he gave me advice, critiqued my stories, encouraged me, and gently nudged me back on path when I felt I had lost my way. Most important, he taught me that to be able to do what you love for a living is a sacred gift that is to be cherished, nurtured, and honored. Although I remained awe-struck over his writing talent, over the years we became colleagues and friends. He was covering the O.J. Simpson trial as the West Coast correspondent for The Philadelphia Inquirer when he died in a car accident on Aug. 4. Robin Weaver Clark was 40.

HIS AND THAT: John Mazzacco, VP of marketing, has left Mercury Records. His replacement, A&M's Celia Hirschman, will start her new post after Labor Day ... Our salute of the week goes to I.R.S. Records for presenting three of its new bands for \$3. Dubbed the Three of Clubs Tour, the 12-date outing features the Surfing Brides, the Daisies, and hHead and hits such clubs as New York's Mercury Lounge and Washington, D.C.'s 9:30 Club. It's called artist development.

GOODBYE: Death has been working overtime this month. Two American legends, Jerry Garcia and Mickey Mantle, died last week, not to mention Phil Harris. (One of my first crushes was Baloo, the cartoon bear in "The Jungle Book" for whom Harris provided the voice. I was 4, what did I know?)

What I admired most about Garcia and the Dead-I speak of them in the past tense now because I can't imagine how the band could go on without himis how they treated their fans. They understood, in a way that precious few acts understand today, that they and their fans formed a trusting union that depended upon each party keeping its commitment. The band would provide the music as long as its

fans would listen. Surely, the Dead tested its fanssometimes the shows were awful—but the fans stuck around because they knew that right around the bend, the band might show flashes of brilliance that

they had never before witnessed. The Grateful Dead understood that the loyalty of fans was a privilege, not an entitlement, and that that fealty was to be protected. Fans were rewarded for their fidelity. Through the Dead's merchandise program, the fans got first dibs on tickets, albums, and souvenirs. They were encouraged to record shows and swap tapes with friends. In fact, the only time anyone at the Dead camp complained to this reporter was when I wrote about the Dead and Sting performing several shows together before the band had a chance to announce it to its fans. The Dead spokesman was worried that Deadheads would see this as a breach of the band's ethical code and wouldn't understand that the information hadn't come from the group. Simply put, the members of the Dead treated their fans the way they themselves would like to be

And Garcia was the soul of the band. He didn't hesitate to admonish the flock when it misbehaved: Following several incidents surrounding concerts this summer, he went online and told fans to shape up. But even such warnings were delivered like those of a kindly uncle. Although Garcia's gone, it's not hard to figure out what his final message to us would be: Be true to the music and be good to each other. Jerry Garcia was 53.

Gee Street Has Alternative Route For 3rd PM Dawn Set

■ BY DAVID SPRAGUE

NEW YORK-While PM Dawn front man Prince Be considers himself a hiphop artist first and foremost, he acknowledges that the hip-hop audience hasn't warmed to his pastoral, psychedelic sound and vision. Perhaps that's why Gee Street/Island is taking an alternate route with the duo's longawaited third album, "Jesus Wept," due in stores Oct. 3.

"We want to establish that PM Dawn is more than just a pop singles act, so we're taking the first single, which is Downtown Venus,' to commercial alter-native radio before we go to CHR," says Joe Riccitelli, Island VP of promotion. The single begins shipping this week.

Riccitelli notes that label reps got a strong response from key outlets when the breezy, guitar-driven "Downtown Venus" was played for them sans identification earlier this summer. "Alternative crossover is looking for something a little new," he says, adding that the



PM DAWN: Prince Be and J.C.

format needs to focus on luring a female audience, which PM Dawn has always

"I see alternative crossover as being where rhythm-crossover was about seven years ago," says Riccitelli.

Prince Be shies away from labeling 'Jesus Wept," but acknowledges that he and his brother/bandmate J.C. made a conscious effort to separate themselves from the sound of their two previous albums. "We were really sick of the sound we'd developed, all that sleekness, all that fluff," he says. "I want people to see me 360 degrees, which they probably didn't get to do before this album."

PM Dawn helps expand those boundaries through a dizzying array of original sounds on "Jesus Wept," so titled, in Prince Be's words, because "we wanted to make an album that was spiritual, top to bottom, without being reli-

"I wanted to evoke the spirituality of Jesus the man, not the religious figure,"

The 14-song set ends with a mercurial medley of three seemingly diffuse songs—Prince's "1999," Talking Heads' "Once In A Lifetime," and Nilsson's "Coconut." Although the duo's sound is still sample-based, the album delves more into live instrumentation than on previous releases.

"All their singles have been [strong] airplay records, partly because they built on recognizable samples," says Riccitelli. "That kind of put us behind the eight ball when it came time to choose follow-ups. The guitar and drum (Continued on page 39)

Artists & Music

Spookey Ruben Offers 'Transportation'

23-Year-Old Singer/Songwriter Makes TVT Debut

■ BY LARRY LeBLANC

TORONTO—Even if 23-year-old Spookey Ruben isn't aware of it, his quirky, low-tech, and self-produced TVT Records debut, "Modes Of Transportation Vol. 1," being released in the U.S. Oct. 3, is comparable to the late-'60s music of Captain Beefheart, ex-Fug Ed Sanders, Lou Reed, and the Mothers Of Invention.

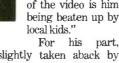
"He writes finely crafted pop tunes, and his songwriting is diverse, intricate, and smart," says Paul Burgess, director of sales and marketing for TVT.

Ruben's link-up with TVT came about after he mailed the label a four-song cassette of the songs "These Days Are Old," "It's Not What You Do It's You," "Welcome To The House Of Food," and "Life Insurance," which he had recorded on a 8-track Tascam 488 recorder at his home studio. The mailing also included a

humorous, self-deprecating video of "These Days Are Old," which he had directed himself. Impressed by "These Days Are Old," TVT's A&R head Tom Sarig contacted Ruben by telephone on

his 22nd birthday and later signed him.

"We were charmed out of our pants by him," says Burgess. "The crux of the video is him being beaten up by local kids."



Ruben was slightly taken aback by TVT's offer. "I'd always wanted to be signed [by a label], but when it happened I was surprised. I was astounded I was being taken seriously," says Ruben. "I had just been having fun playing [music] for my friends."

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Glass Palace Promotions TVT will initially seek U.S. acceptance of "Modes Of Transportation" at college radio, followed by a pitch to commercial alternative radio. "For college, we probably won't focus on a single track," says Burgess. "We will hint programmers toward 'These Days Are Old' because there's already [Ruben's original] video for it, which we're going to service them with. After college [radio], we're going to work the commercial alternative format with 'These Days Are Old.' It has novelty appeal, and Spookey's performance is so unique that it'll stand out if it gets played on those stations."

Additionally, TVT will also direct its campaign to retail to spread the word on this highly original artist. "A month before the album's release, we're sending key retail accounts the video of 'These Days Are Old' so they can see Spookey," says Burgess. "After the album's release, we're going to put Spookey on a national retail tour to perform. He can play over 700 songs on acoustic guitar. You need to see and meet Spookey to get to know what he's about."

Because of his father's position with the European Space Agency, the Ottawa-born Ruben grew up mostly outside Canada. He lived in the Netherlands for two years and in Germany for nine years before his family moved to Reston, Va., when he was 14. He returned to Canada at 19 to study filmmaking at York University, but dropped out after two years.

"When I returned to Canada, I felt like that I was finally home,' Ruben says. "During my childhood, Canada was up on a pedestal, and I knew I'd eventually end up back here."

Ruben's musical influences are breathtakingly diverse, ranging from pop to thrash metal to jazz. He cites such acts as Metallica and jazz guitarist Allan Holdsworth as longtime favorites.

Ruben started playing music as a guitarist in his brother's punk band at 13, and two years later formed the technometal band Transilence, which independently released a cassette titled "Mouthful Of Buildings" in 1991.

"I'm mainly a vocalist now, but when I started, I was focused on percussion and guitar," he says. "When I started getting into singing more, I sought a balance between vocals and intricate musical foundations."

After his signing, TVT executives requested that Ruben write more songs for an album. He soon recorded such songs as "Wendy McDonald," "It's Not What You Do," and "Running Away" at his home studio. To fill out the album, additional recording and mixing took place in Toronto at the Gas Station, Powerlines Recording Studios, and the Metalworks Recording Studios, and Dangerous Music and Electric Ladyland studios in New York.

"I wanted the album to sound like a collection of different quality recordings," says Ruben. "I wanted to take every song in its own direction. I remixed a lot of the [early] tracks in other studios, but I ended up using many of my original mixes [from the home studio] because I was used to how the mixes sounded."

Though enormously proud of "Modes Of Transportation Vol. 1," Ruben says he's chafing to do more recording. "The album could be a lot better," he says. "When I listen to it now, I hear all the mistakes."



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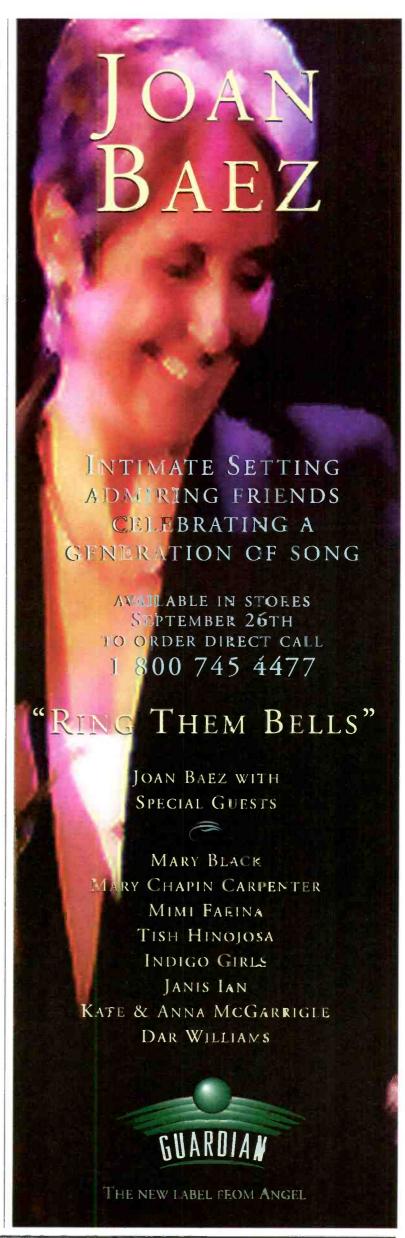
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DOVE AUDIO

AD CLOSE: 8/29

ISSUE DATE: 9/23

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

Contact Lezle Stein 213-525-2329



AUSTRALIA

AD CLOSE: 9/5

ISSUE DATE: 9/30

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

Contact Amanda Guest 613-824-8260



COUNTRY MUSIC

AD CLOSE: 9/12

ISSUE DATE: 10/7

Experiencing mega success, country music's artists are being embraced by audiences worldwide, Billboard's October spotlight addresses the overall state of country's market. This annual review will also include features on country music artists from outside the U.S., the role of A&R executives in the development of projects, and year-todate charts on top artists and top albums.

Contact

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PRO SOUND

AD CLOSE: 9/12

ISSUE DATE: 10/7

This year's Pro Sound Spotlight contains the low down on the field's latest innovations, including features on sound reinforcement, sound enhancement at concerts, the automation of sound consoles, and an indepth look at the growing trend of transient studios.

Bonus distribution at AES, (Oct. 6-9, NY).

Contact Lezle Stein 213-525-2329



UK II SPOTLIGHT

AD CLOSE: 9/26

ISSUE DATE: 10/21

Billboard's second annual spotlight on the U.K. explores the tremendous growth within Britain's live concert and venue business, highlighting the role that touring plays in the development of artist's careers. The spotlight issue includes features on concert sites (reporting facts on ownership, capacity, etc.), a look at the rise of concert merchandising firms, and a general overview of the UK's music business climate.

Contact

Robin Friedman 44 -171-323-6686



DIRECTORIES

POWER BOOK

AD CLOSE: 8/16

PUB. DATE: 10/4

Billboard and Airplay Monitor join forces to present the Fall edition of the most comprehensive guide to radio and record promotions. Listings include radio stations (country, r&b, rock, top 40), record company promotion personnel, radio syndicators, Top 100 Arbitron markets. Reaches thousands of music radio and promotion executives every

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CURB ACT IS NO LONGER PERFECT STRANGER

(Continued from page 12)

video made for "You Have The Right To Remain Silent."

According to SoundScan, "It's Up To You" has sold more than 6,300 units; Pacific has no plans to press any more copies of the album.

"You Have The Right To Remain Silent" has sold more than 68,000 units to date. The single has sold more than 62,000 copies.

Tony Tuthill, owner of Pacific Records, which is based 30 miles southeast of Tulsa, Okla., in Coweta, never intended to commercially release "It's Up To You" when he signed on to manage and book the country newcomers in 1994. Instead, Tuthill's plan was to simply use the Pacific Records label as a means to gain airplay, gigs, and to attract the attention of a larger record label.

"We booked them for three or four years, playing the biggest clubs from the Calgary Stampede in Canada to Billy Bob's in Texas and Tulsa City Limits," says Tuthill. "They worked seven days a week and must have played 250 shows a year, either headlining or opening for everyone from Doug Stone to Lorrie Morgan to George Strait. We just wanted to get enough airplay to attract the majors and have one pick up the project."

However, several radio stations began spinning "Ridin' The Rodeo," the first track and clip serviced from the album, in December 1994. CMT placed the clip into rotation, and TNN had the band on its "Wild Horse Saloon" show within that month.

Fans and retailers became increasingly frustrated with the album's lack of availability; therefore, Pacific was "forced" to release "It's Up To You" commercially, says Tuthill.

"There was an early buzz on it, and when we finally got our hands on a few pieces of the independent release, they [sold out] quickly," says Terry Jones, music buyer for the six-store Ernest Tubb Record Shops, based in Nashville. "As more singles come out, I feel it will take off even more."

Three months after the March release of "It's Up To You," Pacific met with Curb and struck what Tuthill calls a "very competitive" deal for the group. Curb outbid nearly every country label, according to Curb president Mike Curb.

"There's a rawness with them that's really believable," says Curb of his attraction to the band. "This is a great time for us. We know Tim McGraw and Sawyer Brown do well, but now we have great new artists—Perfect Stranger, Jeff Carson—that have hits too."

(Carson's self-titled MCG Curb release is No. 22 on Top Country Albums and No. 7 on the Heatseekers Album chart this week. Other acts from Curb or MCG Curb on the Top Country Albums and Hot Country Singles & Tracks charts this week are McGraw, Sawyer Brown, Junior Brown, and Boy Howdy.)

Curb says the next single from "You Have The Right To Remain Silent" will likely be "I Am A Stranger Here Myself," which will be serviced to radio and video outlets in September.

Curb anticipates working the album through next summer and releasing three or four more singles, including possibly "Ridin' The Ro-

deo," which hasn't been released as a commercial single. A new album is expected at the end of 1996.

Dene Hallam, program director at KKBQ (93Q COUNTRY) Houston, which was among the earliest believers in the band, says he was attracted to Perfect Stranger for its "honesty."

"There's an honesty about it that's starting to become scarce in Nashville," says Hallam. "If I had any criticism for the Nashville music business, and it's hard to find criticism, it is that the music is getting a little too slick. [Perfect Stranger] is a garage band much like the Smokin' Armadillos [on MCG Curb]."

KKBQ has been playing "You Have The Right To Remain Silent" since mid-February, when the single was commercially released and serviced to radio by Pacific. "It's quite impressive that it's a top five song for as long as it's been out," he says. "They surprised a lot of people."

Perfect Stranger bass player Shayne Morrison says the band plans to maintain its raw sound on the next album.

"The sound you get is just us," says Morrison. "We don't want the slick production sound of today's country music. We're going to use the same producer [Clyde Brooks] and the same people."

Morrison says of the band's decision to sign with Curb, "I don't think we could've found a better relationship. They were able to just pick it up and run with it."

As for the future of Pacific Records, Tuthill says he's kicking around the idea of signing other bands.



The members of Perfect Stranger show off their No. 1 Heatseeker T-shirts, which commemorate the group's rise to No. 1 on the Heatseekers chart with "You Have The Right To Remain Silent" on Curb Records. The album was No. 1 the week of July 29 and Aug. 5. Shown, from left: Richard Raines, Steve Murray, Shayne Morrison, and Andy Ginn.

MUSIC BIZ AS USUAL FOR POST-OVITZ CAA

(Continued from page 8)

ries are handled by CAA, says, "Nothing's changed, because Mike Ovitz picked great people and allowed them to manage his business."

Several CAA recording artists have established or have aspirations for film careers, which may have been the impetus for initially signing with CAA.

Ross says provisions are in place to help musicians make the move to TV and film. "We've created a management transition team that includes [agents] Bryan Lourd and Jay Maloney, who are interested in working more with recording artists on the film and television side," he says.

The team consists of 12 CAA executives, including Ross, and was assembled to ensure the smooth management change. "We expect to find more work for our recording artists. But they have to remember that they're competing with veterans who do the acting thing full time," says Ross.

With the guidance of CAA film department head Rick Nicita—who is also on the transition team—Jon Bon Jovi landed a role in the upcoming Gramercy film "Moonlight And Valentino," which stars Whoopi Goldberg. The film is set for release in October.

Bette Midler will be appearing in the upcoming Paramount film "First Wive's Club," which is in pre-production, and the Universal picture "My Fair Larry," which is in development. In a few short years, CAA has established a strong presence in Nashville, representing a number of top country and contemporary Christian acts. They include Clint Black, Randy Travis, Joe Diffie, Dwight Yoakam, Michael W. Smith, and DC Talk.

Diffie's manager, Danny Morrison, says he does not believe that Ovitz's departure will "dilute CAA's power in the music industry."

Gary Borman, manager of Faith Hill and Yoakam, agrees. "Both Faith and Dwight are booked out of Nashville for concerts. We work with individuals, and as a long as those individuals are there, we're there."

Yoakam's acting projects are coordinated through CAA agents in Los Angeles, but Borman expects no change in that area either.

Both Borman and Tim McGraw's manager, Tony Harley, point out that Ovitz's move could ultimately help CAA artists. "From our perspective, it can only be a positive thing that Michael Ovitz has gone to Disney, because he will be associated with productions that might advance the careers of artists that are on the CAA roster."

Assistance in preparing this story was provided by Chris Morris in Los Angeles. and Melinda Newman in New York.

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

FORT LAUDERDALE, FLA.: Hard-hitting and heavy rocking, Love Canal has been a favorite on the Florida club circuit for four years. Fusing elements of '80s rock and '90s alternative, Love Canal fits into several formats, but the band just likes to call it heavy rock. "Now it's time to get things to happen and to get on the road," says lead singer/songwriter Chad Phoebus. The rest of the band is Stephen Carroll on guitar, George Fotiadis on bass, and new drummer Jody Martin. After releasing two EPs and making several appearances at Florida

music conferences, the band placed a single, "Wormhold," on a Rock the Vote compilation CD of national bands that sold about 20,000 copies. North Florida's Phisst Records, which released the compilation, signed Love Canal and released its first fulllength CD, the self-produced "Embers." Airplay has already extended to Florida stations WSHE Fort Lauderdale, WXTB



LOVE CANAL

(98 Rock) Clearwater, and WJRR Orlando; WCHZ Augusta, Ga.; and college stations in Atlanta and Charlotte, N.C. The band played the Southeastern Music Conference in Tampa, Fla., in May and is set to play another conference in Georgia Oct. 13. Love Canal is ready to hit the road in September, with three months' worth of bookings taking it up to the Carolinas, Kentucky, Ohio, and Tennessee. "The best part of it," says Phoebus, "is that our new drummer, Jody, is a great golfer. We're hoping we can tour some day as his backup band of caddies." Contact Chad Phoebus at 305-752-0151.

SANDRA SCHULMAN

DALLAS: It's rare for a band that's been together for little more than a year to already be touring outside of its region, but Sixty Six is playing in the Midwest regularly, with occasional jaunts to the East Coast. According to bass player Gabby Ramirez, the band is working hard to saturate the Midwest with fans while promoting its new self-titled release on the steve label. "We're touring all the time," he says, "but it's in four- or five-day stints. Then we're back home. We're trying to



SIXTY SIX

be smart about it. We've all been in different bands and basically know what to do." Ramirez who is a veteran of the local band the Willees, is joined by vocalist/guitar man Bill Longhorse (Rumble), Nate Fowler on guitar/backing vocals, and Toby H. Sheets on drums/percussion/backing vocals. The 14-track CD is packed with hard-drivin' Texas rock (and all the styles that make up that sound) and tempered with

low-down and dirty blues. Ramirez says the band has the range to play a tune like "Burnin' Hell," which is what he calls a "weird John Lee Hooker inspiration," as well as "Lonely Town," a ballad. "There's a lot of different sides to us," he says. Sixty Six has had a few bites from major labels and is receiving airplay on several stations, not bad for a band that planned to work up just a demo as opposed to an actual release. "Maybe with the next album we'll get a national label," Ramirez says, "although we want to stay with an indie as long as possible. We want to take our time. We've all seen how big record companies can push little bands where they don't want to be." Contact David Dennard at 214-630-2957 or E-mail him at Crstlelrsd@aol.com.

CHARLENE ORR

PHILADELPHIA: The City of Brotherly Love will be alive with the sounds of music Oct. 25-28 when the 1995 Philadelphia Music Conference is held. The conference focuses on rock, hip-hop, and acoustic music, and will feature performances by close to 300 bands in clubs around town. There will also be 45 panels at the three-day confab. Speakers are still being confirmed for the event, but past ones have included Phil Spector, Ruffhouse Records co-owner/producer Joe "the Butcher" Nicolo," and NARAS president Michael Greene. Registration for the conference, which will be held at the Penn Tower Hotel, is \$95. For more information, call 215-426-4109.

MELINDA NEWMAN

BILLBOARD'S H EA E ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING AUGUST 26, 1995 FROM A NA SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLL COMPILED, AND PROVI ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	LECTED, DED BY TITLE
			X 4	
(1)	3	8	* * * NO. 1 * * TRIPPING DAISY ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
2	2	9	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
3	1	7	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
4	4	5	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
5	5	8	TOADIES INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
6	10	14	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
7	7	5	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
8	8	6	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
9	6	12	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
10		1	FREDDY JONES BAND CAPRICORN 40240 (10.98/16.98)	NORTH AVENUE WAKE UP CALL
11	12	2	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES
12	9	6	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
13	13	12	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
14	-11	4	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
(15)	20	14	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
<u>16</u>)	_	1	THE PRESIDENTS OF THE UNITED STATES COLUMBIA 672	291 (7.98 EQ/11.98) PRESIDENTS
17	14	3	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
18	19	95	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98) THE	EY'RE ALL GONNA LAUGH AT YOU
19	22	6	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
20	23	2	INI KAMOZE EASTWEST 61764/EEG (10.98/15.98)	LYRICAL GANGSTA

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	39	3	EVERCLEAR CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
(22)	40	2	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10	98/15.98) HOME
(23)	_	2	GOO GOO DOLLS METAL BLADE 45750/WARNER BROS. (9.98/15.98)	A BOY NAMED GOO
24	21	12	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
25	30	2	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
26	31	2	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH
27	29	16	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	16	2	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775/AG (9.98/15.98)	FOREVER HUSTLIN'
29		1	CARLOS VIVES POLYGRAM LATINO 28531 (9.98/14.98)	LA TIERRA DEL OLVIDO
30	24	57	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
31	28	9	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
32	27	5	BUFFALO TOM BEGGARS BANQUET/EASTWEST 61782/EEG (10.98/15.9	SLEEPY EYED
33	17	2	SMOOTH T.N.T. 41556/JIVE (10.98/15.98)	SMOOTH
34	33	9	FUGAZI DISCHORD 90 (7.98/11.98)	RED MEDICINE
35	35	10	CATHERINE WHEEL MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
36	26	6	SPEARHEAD CAPITOL 29113 (10.98/15.98)	НОМЕ
37	18	9	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS
38	15	5	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
39	-	1	PAW A&M 540370 (9.98/15.98)	DEATH TO TRAITORS
40	32	46	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.9	B) DELIVERANCE

HE G FUNK ERA CON-TINUES: The next wave of the laid-back, Long Beach, Calif., sound made famous by Warren G hits the streets Tuesday (22) as G.'s cohorts the Twinz and the Dove Shack make their debuts.

The Twinz's flowing "Conversation" and the Dove Shack's free-styling "This Is The Shack" are the first releases on G's newly formed la-



Breaking Out. To help promote Stanford Prison Experiment's sophomore effort, "The Gato Hunch," due Tuesday (22), World Domination is putting up oversized outdoor album cover replicas at Tower Records stores in L.A., San Diego, and Costa Mesa, Calif, It's a first for the label, "Cansado" went to modern rock. metal, and college radio the week of Aug. 14. The band embarks on a string of club dates and instores Tuesday.

bel, G Funk Music, which is distributed by Def Jam/RAL. Both acts appeared on G's smash Violator/RAL/Island debut, "Regulate ... The G Funk Era.'

"Warren G is going to the next level, so we're trying to go there with him by spreading the G Funk sound," says David Belgrave, director of product management at Def Jam. 'Each one in the [G Funk] familv lends its own sound . . . The common thread, though, is a laid-back, heavy bass, real smooth sound that makes you sway."

Lyrically, the acts don't dwell on their living around gangs, says Belgrave. "That's a

part of growing up in Long Beach, but it's only one component," he says, "It's not the sum total of their experience. They would rather tell vou about tales back in the day hanging with Snoop [Doggy Dogg], Nate Dogg, and Warren."

Even though G's association with the groups gives the newcomers an "instant stamp of approval," Jayson Jackson, a Def Jam product manager,

says the label's marketing efforts are quite extensive. Its slogan in all the marketing is "the G Funk Era Continues.

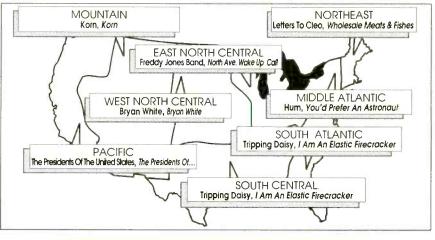
The label kicked off the dual marketing attack in June with two weeks of spots on BET and the Box to announce the new label. Individual spots for both releases are now running on the networks.

After the initial spots, the label let loose its street teams to distribute sampler cassettes, posters, postcards, T-shirts, stickers, and fliers, mostly in



Dance Solo. Lisa Gerrard steps out from Dead Can Dance for her first solo project, "The Mirror Pool, due Tuesday (22) on 4AD. She will perform in October at theaters and such nontraditional venues as art centers and churches. The album and "Sanvean," the first single, will be serviced to triple-A radio.

REGIONAL HEATSEEKERS #1'S



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

PACIFIC

1. Presidents Of The USA, The Presidents...

2. Ray Luv, Forever Hustlin'

3. The Jazzmasters, The Jazzmasters II

4. MoKenStef, Azz Izz

5. Korn, Korn

6. Everclear, Sparkle & Fade

7. Diana King, Tougher Than Love

8. Tru, True

- 9. Sublime, 40 Oz. To Freedom 10. Tripping Daisy, 1 Am An Elastic Firecracker

L.A., Long Beach, and San Francisco. Additionally, billboards have been put up in Long Beach, a video reel of two Twinz clips and two Dove

Shack clips has been serviced to stores and video outlets, and an electronic press kit showing behind-the-scenes footage of G working on the two albums will

1. Tripping Daisy, I Am An Elastic Firecracker
2. Mystikal, Mystikal
3. Toadies, Rubbenneck
4. Bryan White, Bryan White
5. David Lee Murphy, Out With A Bang
6. Jeff Carson, Jeff Carson
7. MoKenStef, Azz Izz
8. Kenny Chesney, All I Need To Know
9. Tru, True

9. Tru, True 10. La Mafia, Exitos En Vivo

be serviced to the press.

At the summer jams by top 40/rhythm station KMEL San Francisco and R&B KKBT (the Beat) L.A. the weekend of Aug. 11, the label had a plane flown with a banner promoting the two albums.

Meanwhile, the first singles from the acts are off to impressive starts. The Twinz's "Round And Round" is No. 35 on Hot Rap Singles, No. 70 on Hot R&B Singles, and No. 89 on Hot 100 Singles this week.

The Dove Shack's "Summertime In The L.B.C." is No. 16 on Hot Rap Singles, No. 54 on Hot R&B Singles, and No. 68 on Hot 100 Singles.

REGIONAL HAPPENINGS: All of country newcomer Terri Clark's touring is paying off. Her self-titled Mercury Nashville debut clocks in at No. 21 in the

Mountain Regional Roundup and No. 22 in the South Central Regional Roundup . . . The selftitled debut from Concrete Blonde's Johnette Napolitano's new band, "Pretty & Twisted" on Warner Bros., bows at No. 8 in the Mountain Regional Roundup ... "Violin Player" on EMI Classics, from 16-year-old classical violinist Vanessa-Mae, hits No. 21 in the East North Central Regional Roundup ... Edwyn Collins' Bar/None release, "Gorgeous George," is No. 22 in the Northeast Regional Roundup

TID BITS: Zero Hour's Space Needle is on its "Robitussin Tour," named after its favorite cough medicine, through Sept. 1. The label is re-leasing a 7-inch of "Sugar Mountain" on Oct. 3 to join its full-length, "Voyager," already in stores ... A&M's 16 Horsepower and the Innocence



High Styling. A big part of RCA's marketing plans for singer/songwriter Ke' is targeting the fashion industry. Sampler CDs of his debut, "I Am []," due Aug. 29, were distributed in restrooms at fashion shows in Paris and New York. He made a runway appearance at John Bartlett's New York show, where his first single for triple-A radio, "Strange World," was played. He also performed at Interview's 'One's To Watch" showcase with designer Jeffrev Costello. The video was shot in the restroom of the Ambassador Hotel in L.A.

Mission team for dates through Sept. 9.

3T Emphasizes Music Over Lineage MJJ Debut Has Famous Family Help

■ BY J.R. REYNOLDS

LOS ANGELES-As members of the illustrious Jackson family, the three brothers who comprise new recording act 3T have music industry juice behind their musical debut that most re-



cording groups would die for.

The three brothers—Tariano Adaryll "Taj" Jackson, Taryll Arden Jackson, and Tito Joe "T.J." Jackson-are sons of original Jackson Five member Tito Jackson, who co-manages them with Frank Dileo. Their pop icon auntie, Janet Jackson, is already touting the threesome by wearing her 3T baseball cap in public. And

then there is superstar uncle Michael Jackson, who operates the group's label, MJJ, in a joint venture with Sony Music. Uncle Michael even produced and sang on several tracks on "Brotherhood," the group's debut album. He also served as executive producer of the project with MJJ A&R executive Ken Komisar.

But despite the Jackson family connection, the label is going out of its way to distance 3T from its high-profile lineage by releasing "Anything" as the album's first single, as opposed to Why," which features production and

singing by the trio's famous uncle.
"Anything," which will be serviced Sept. 5 to R&B radio, was written and produced by 3T, as are the majority of the tracks on "Brotherhood." The album arrives at retail Oct. 3.

"Why," which was written by Kenny "Babyface" Edmonds, will be the second single.

Although MJJ president Jerry Greenberg describes "Why" as a "sure-fire" record with high chart potential, it was designated as the second single because the label wanted to establish the group as a creative entity in its own right.

Says Greenberg, "The bottom line is the music. When [consumers] hear the music and learn that they wrote

and produced on the project, that will be the main focus.

The release date of "Why" has not been scheduled

Taryll says, "Most of our album is geared toward midtempo ballads or grooves. But we've been able to capture a variety of sounds, ranging from R&B and crossover, to pop and anthem songs.'

3T made its recording debut in 1993 with the track "Didn't Mean To Hurt You" on the "Free Willy" soundtrack. T.J. says, "That song got us our recording deal. And the version that made it on the soundtrack was the actual demo track we submitted to get our deal; we didn't [redo] any of it.'

MJJ/Sony 550 Music is employing a (Continued on page 25)



The Hollywood Blues. Texas-based bluesman Clarence "Gatemouth" Brown, left, stands backstage with B.B. King's Blues Club president Tommy Peters following a recent performance at the restaurant/club chain's Los Angeles venue.

Nostalgia, Sweat Aplenty In New York; **Taylor To Chair IAAM Exec Consortium**

ULD-SCHOOL R&B returned to New York recently, as two legendary funk bands regrouped for a pair of concert dates. On July 28, Slave played S.O.B.'s. Three days later, Graham Central Station (literally) marched into Tramps.

Unlike Slave, the reborn Graham Central Station-which is fronted by lean bass god/smooth-as-velvet baritone Larry Graham-still features most of its original members. While Graham and company kept it real, performing as though they were playing for their rent money, Slave was, to put it simply, no big deal.

Slave faked the funk, running through such songs as "Watching You" and "Slide." They left behind a still-wet soul sponge. The band—which sported two sets of drums that locked together with one heavy bass guitar-was clearly not well rehearsed; the audience listened as it tuned some of its instruments during the set!

Slave's new lead singer.

who lacked true passion, also complained about the room's high temperature. Excuse me, but we thought funk was about gritty abandon, perspiring, and doing the slippery

Graham Central Station, which was formerly signed with Warner Bros., understood this, and its members-who were dressed in crisp white duds with iridescent glitterstomped, dipped, dived, grimaced, and jived all the way through its set. The band performed all its hits—including "It's Alright," "We Been Waiting For So Long," and "Feel The Need In Me," as well as Graham's smooth solo shots "One In A Million You" and "Just Be My Lady"—with a spirited intensity that just about transformed Tramps into some sort of church with "the Reverend" Larry Graham

Bass in hand, Graham threw down some incredible musical licks, and his soulful sermons about being happy whipped the crowd into a sustained frenzy. Songs that were at once rocky, funky, gospely, and souled-out united the loyal flock with the universal solvent: sweat. The barrier between stage performers and audience broke down like

The club plans to bring Graham and band back for a date that will include the Brothers Johnson in the fall. Look for every R&B/funk bassist in the New York area to be at that

MUSIC VIDEO AWARDS UPDATE: All labels should have received their submission forms for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best work into the awards race. If your company has not yet received a submissions package. contact Maureen Ryan at 212-536-5002 immediately, as the deadline is fast approaching.

AAAM THINGS: The International Assn. of African-American Music will hold a second executive consortium on

Sept. 12 in New York. Sony Entertainment corporate affairs senior VP LeBaron Taylor will chair the meet-

The first closed-door caucus was held during IAAAM's Philadelphia confab in June and was hosted by Motown CEO Jheryl Busby. The results-oriented pow-wow covered numerous business topics (Billboard, June 17).



by J. R. Reynolds

The

Rhythm

and the

Blues

Executives (currently in place or not) and other seniorlevel industry folk interested in obtaining an invitation should contact the IAAAM offices in Penn Valley, Pa. Space

AAAM NOT FINISHED: The organization also extends an invitation to everyone to participate in its third annual IAAAM Global London Tour, to be held Oct. 1-8. Honorary chairs for the U.K. meeting are RCA black music senior VP Kevin Evans and Sony 550 black music VP Vivian Scott.

The week includes retail, radio, club, and other music industry-related business junkets and seminars designed to inform U.S. execs about doing business in the U.K. and to help them get acquainted with counterparts from around

This year's Global Gala dinner at the Park Lane Piccadilly honors producers Jimmy Jam & Terry Lewis and artist Des'ree. A star-studded concert is also scheduled, featuring Alexander O'Neal, Ann Nesby, Sounds Of Blackness, Solo, and Lo-Key? In a rare demonstration of their stage talents, Jam and Lewis will also perform.

This conference could be a vital component for ambitious industry soldiers intent on conquering the global market.

Assistance in preparing this column was provided by Havelock Nelson in New York.

FOURPLAY'S 'ELIXIR' PANACEA FOR MODERN JAZZ

(Continued from page 12)

soul singers El DeBarge and Chaka Khan. "Elixir" continues that trend, concocting a sound to satisfy a variety of musical tastes. Phil Collins sings a tune he wrote titled "Why Can't It Wait Till Morning," and the first single is an update of Roberta Flack and Donny Hathaway's "The Closer I Get To You," interpreted by Patti Austin and Peabo Bryson.

"It's great to work with people with whom you already have a rapport,' says Ritenour, who produced Austin's last solo date. "Nathan has been playing with Phil, so that made sense, too

Teamwork is the band's way. "This time around, it was all about compatibility," says Ritenour. "As Fourplay, we have our own sound, regardless of who wrote the song or whether it's a standard or a contemporary track. We feed off of each other and come up with that lush, romantic sound. The records are not about an individual improvising, but the way we weave in and out of each other-that's our trademark."

Another trademark for Fourplay is sales success. The group's self-titled debut album spent 31 weeks at No. 1 on the Top Contemporary Jazz Albums chart and sold 523,000 units, according to SoundScan. The second album, "Between The Sheets," sold 382,000 copies and spent nine weeks at No. 1.

The craft and inspiration that made the previous records such natty pieces of fusion are back on "Elixir." James' keyboard's are cushy, able to assuage all the tension with which they come in contact. Ritenour's guitar lines are supple. The all-important groove genuflects with grace.

By covering its bases, Fourplay creates a sound that gives the label leeway with its marketing plans. Of course, it helps that jazz radio doesn't balk at airing pop-oriented tunes these days. "Obviously, this is not traditional jazz," says Badeaux. "It's contemporary. So there's a different read right there. The album goes to [jazz/AC] for adds on [Aug. 24], and very quickly we'll see a couple of cuts surface. Maybe they won't even play ['The Closer I Get To You']. They'll just go into the album and find what they like—as opposed to us dictating, 'OK, this is the focus

The ensemble's return to the airwaves is sure to excite jazz listeners. There's no doubt about that," says Bill Gray, program director of WOTB Newport, R.I. "It's going to be a huge record; Fourplay makes instant winners. Ritenour and Bob James-they're the kings of smooth jazz. Both of their other records and Bob James' core product do well around here. He's got a pretty heavy batting average."

James, who doubles as VP of A&R/ jazz for Warner Bros., says his gut tells him that "Elixir" is on the money. "It's because we've really found our identity. The first record was experimental-we didn't know what it would be like. The second was trying to prove that the success was not just a fluke. After two, we know what we are. Our tastes are all understood by each other.

On an instrumental track, such as James' "Whisper In My Ear," the synergy is obvious. Its pastel persona is the result of the band being perfectly (Continued on next page)

Hot R&B Airplay

are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKSON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	HES WILLS	LAST WEEK	WEEKS OF	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	(38)	45	7	LOVE AMBITION (CALL ON ME) JASON WEAVER (MOTOWN)
Φ	1	8	YOU ARE NOT ALONE MICHAEL TACKSON JEPICE 2 WHS RENO 1	39	41	8	BE ENCOURAGED WILLIAM BECTON & FRIENDS (INTERSOUND)
2	2	14	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)	40	50	5	CURIOSITY AARON HALL (MCA)
3	4	13	BROWN SUGAR D'ANGELO (EMI)	41	43	10	AFFECTION JODY WATLEY (AVITONE/BELLMARK)
4	5	12	YOU USED TO LOVE ME FAITH (BAD BOY/ARISTA)	(42)	55	3	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
5	3	21	WATERFALLS TLC (LAFACE/ARISTA)	(43)	46	9	MY UP AND DOWN ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	7	11	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	44	33	22	I'LL BE THERE/YOU'RE ALL I METHOD MAN/M J. BLIGE (DEF JAM/RAL)
7	6	12	ONE MORE CHANCE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	(45)	48	4	FEEL THE FUNK IMMATURE (MCA)
8	8	20	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	46	38	15	YOU BRING ME JOY MARY J. BLIGE (UPTOWN/MCA)
9	10	12	FEELS SO GOOD XSCAPE (SO SO DEF/COLUMBIA)	(47)	52	4	VIBIN' BOYZ II MEN (MOTOWN)
10	9	14	BOOMBASTIC SHAGGY (VIRGIN)	(48)	49	7	THE MANY WAYS USHER (LAFACE/ARISTA)
(11)	14	12	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)	(49)		1	GANGSTA'S PARADISE COOLIO FEATURING L.V (MCA)
(12)	21	3	BROKENHEARTED BRANDY (ATLANTIC)	50	42	15	NEVER GONNA LET YOU GO TINA MOORE (STREET LIFE/SCOTTI BROS.)
13	12	19	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)	51	40	10	SPRINKLE ME E-40 (SICK WID' IT/JIVE)
14	13	15	FREEK 'N YOU JODECI (UPTOWN/MCA)	52	51	8	LOVE DON'T LOVE NOBODY PHIL PERRY (BLUE THUMB/GRP/MCA)
15	11	22	BEST FRIEND BRANDY (ATLANTIC)	(53)	56	4	WARM SUMMER DAZE VYBE (ISLAND)
16	16	27	WATER RUNS DRY BOYZ II MEN (MOTOWN)	54	54	8	FOE LIFE MACK 10 (PRIORITY)
17	18	8	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)	(55)	71	3	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
18	17	8	1 ST OF THA MONTH BONE THUGS N-HARMONY (RUTHLESS)	(56)	63	5	LOVELY THANG KUT KLOSE (KEIA/ELEKTRA/EEG)
19	15	21	CAN'T YOU SEE TOTAL FEAT, THE NOTORIOUS B.L.G. (TOMMY BOY)	57	57	4	YOU CAN'T RUN VANESSA WILLIAMS (WING/MERCURY)
20	19	9	I GOT 5 ON IT LUNIZ (NOO TRYBE)	(5B)	72	2	SAME ONE SEAN LEVERT (ATLANTIC)
(21)	26	13	TONIGHT'S THE NIGHT BLACKSTREET (INTERSCOPE)	59	61	7	THERE IT IS BARRY WHITE (A&M/PERSPECTIVE)
(22)	30	5	TELL ME GROOVE THEORY (EPIC)	(60)	_	1	IF YOU WANT IT SOUL FOR REAL (UPTOWN/MCA)
(23)	29	5	SUGAR HILL AZ (EMI)	61	60	18	I WILL SURVIVE CHANTAY SAVAGE (RCA)
(24)	25	28	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)	62	65	7	COME ON HOME THE WHISPERS (CAPITOL)
25	20	15	I WANNA LOVE LIKE THAT TONY THOMPSON (GIANT/WARNER BROS.)	(63)	74	2	HOW HIGH METHOD MAN & REDMAN (DEF JAM/RAL)
(26)	27	6	PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	64	58	7	LISTEN ME TIC (WOYOI) INI KAMOZE (EASTWEST/EEG)
(27)	37	4	HEAVEN SOLO (PERSPECTIVE)	(65)	_	1	TONITE A FEW GOOD MEN (LAFACE/ARISTA)
28	22	13	SO MANY TEARS 2 PAC (INTERSCOPE)	(66)		1	LOVE T.K.O. REGINA BELLE (COLUMBIA)
(29)	39	4	SENTIMENTAL DEBORAH COX (ARISTA)	67	64	18	FIRE SUBWAY (BIV 10/MOTOWN)
30	23	13	FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)	68	66	2	MIND BLOWING DAVID JOSIAS (IMI)
(ID)	36	5	SOMETHIN' 4 DA HONEYZ MONTELL JORDAN (PMP/RAL/ISLAND)	(69)		1	RUNAWAY JANET JACKSON (A&M)
32	28	27	I LIKE KUT KLOSE (KEIA/ELEKTRA/EEG)	70	69	2	STAY WITH ME BEBE & CECE WINANS (CAPITOL)
33	32	29	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)	(11)		1	KICK YOUR GAME TLC ILAFACE/ARISTA)
34	35	9	PULL UP TO THE BUMPER PATRA (550 MUSIC)	72	70	7	i CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)
(35)	47	7	I CAN'T TELL YOU WHY BROWNSTONE (MJJ/EPIC)	73	59	13	SCREAM MICHAEL JACKSON & JANET JACKSON (EPIC)
36	24	20	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)	74	67	8	I UKE IT (I WANNA BE WHERE YOU ARE) GRAND PUBA (ELEKTRA/EEG)
37	31	30	GRAPEVYNE BROWNSTONE (MJJ/EPIC)	(75)		1	HUMAN NATURE MADONNA (MAVERICK/SIRE/WARNER BROS.)

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

HOT R&R RECURRENT AIRPLAY

			ווטו וועט ונגעט		FIE		MIII EAI
1	1	2	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	14	-	1	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORK/COLUMBIA)
2	_	1	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAW550 MUSIC)	15	8	12	CREEP TLC (LAFACE/ARISTA)
3	5	9	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	16	14	14	I WANNA BE DOWN BRANDY (ATLANTIC)
4	_	1	IT'S BEEN YOU ANITA BAKER (ELEKTRA/EEG)	17	13	10	I APOLOGIZE ANITA BAKER (ELEKTRA/EEG)
5	4	6	BABY BRANDY (ATLANTIC)	18	12	13	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
6	6	2	JOY BLACKSTREET (INTERSCOPE)	19	15	19	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)
7	_	1	EMOTIONS H-TOWN (LUKE)	20	16	6	DEAR MAMA 2 PAC (INTERSCOPE)
8	3	7	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	21	17	3	MY LIFE MARY J. BLIGE (UPTOWN/MCA)
9	9	2	SHY GUY DIANA KING (WORK/COLUMBIA)	22	19	17	ON BENDED KNEE BOYZ II MEN (MOTOWN)
10	10	7	COME ON BARRY WHITE (A&M/PERSPECTIVE)	23	18	4	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)
11	7	4	FOR YOUR LOVE STEVIE WONDER (MOTOWN)	24	24	6	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	2	4	THINK OF YOU USHER (LAFACE/ARISTA)	25	20	22	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
13	11	6	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)				itles which have appeared on the Hot R&B

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist 1, 2 PASS IT (Gifted Pearl, ASCAP/Spinnas Choice, ASCAP/Entertaining, BMI/BOP, ASCAP/Bucktown USA, ASCAP/Bootcamp Clik, ASCAP/Misam, ASCAP/Joseph

1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo

TSI OF THA MOUNTH (NUTTIESS ATTACK, ASCAP/MO Thug, ASCAP/Dollarz-N-Sense, BM/Keenu, BMI) AFFECTION (A Diva, BM/Rightsong, ASCAP/Binocular, ASCAP) ALL GLOCKS DOWN (Warner-Tamerlane, BM//Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM ALL QUIT OF LOYE (BB&E, ASCAP) BE ENCOLUBACED (Red Baymars, SESAC)

BE ENCOURAGED (Red Rewmar, SESAC) BEST FRIEND (Human Rhythm, BMI)

BLACK BUTTERFLY (Flyte Tyme, ASCAP)

BOOMBASTIC/IN THE SUMMERTIME (LivingSting, ASCAP/Malaco, BMI) HL
BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/

PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice

Combs, BMI/PolyGram Int'l, ASCAP) WBM/HL
CHAMPION (Songs Of PolyGram, BMI/Germaine
BMI/Eppic, SOCAN)

COLORS OF THE WIND (FROM POCAHONTAS)

(Wonderland, BMI/Walt Disney, ASCAP) HL COME ON HOME (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga. BMI/Plaything, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP) 62

31 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros

ASCAP/Caledonian, ASCAP) WBM

64 CRIMINDLOGY/GLACIERS OF ICE (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL

36 CURIOSITY (FROM DANCEROUS MINDS) (EMI April.

Dalvin DeGrate, ASCAP/Mass Confus ASCAP/MCA. ASCAP)

DOM PERIGNON (FMI Blackwood, BMI) DUM PERIGNON (EMI Blackwood, BMI)
 DON'T TAKE IT PERSONAL (UBLXT ONE OF DEM DAYS)
 (O.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool, JASCAP) HL/WBI
 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, EMILED TO THE CONTROL OF THE CONTROL

ASCAP/MB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/MION Soul, ASCAP, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BM/Taking Care Of Business, BM/D HL/WBM
 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
 FIRE (Dinky B, ASCAP/BMD, ASCAP)
 FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogle, ASCAPWB, ASCAP) WBM

ASCAP/WB, ASCAP) WBM

FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL FROGGY STYLE (Taking Care Of Business, BMI)

FROGGY STYLE (Taking Care Off Business, BMI)
GANGSTA'S PARADISE (FROM DANGEROUS
MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy,
ASCAP/Larry Sanders, BMI/Songs Of PolyGram,
BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL

BMI/Maccastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) H

72 GETTIN' OFF ON YOU (B-Room, ASCAP/Freddie Dee, BMI/Shown Breree, ASCAP/Baby Fingers, ASCAP)

45 GRAPEVYNE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL

20 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)

2 HE'S MINE (Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Sones Off Lastrada.

ASCAP/Controversy, ASCAP/WB. ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL HOW DEEP IS YOUR LOVE (Gibb Brothers, BMI/Careers-BMG, BMI) HI

HOW HIGH (FROM THE SHOW!) (Funky Noble ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/C BMG, BMI/Wu-Tang, BMI)
HUMAN NATURE (WB, ASCAP/Webo Girl,

ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM

ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM

I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland,

BMI/Critenon, ASCAP/Second Wave, ASCAP/Full Keel,

ASCAP/Fiends And Angels, ASCAP) HL/WBM

I CAN'T TELL YOU WHY! (Jeddrah, ASCAP/Cass

County, ASCAP/Red Cloud, ASCAP) WBM

I'D RATHER BE ALONE (Warner-Tamerlane,

BMI/Kings Kild BMI/Field Tyme, ASCAP/New

BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM

Perspective, ASCAP/EMI April, ASCAP) WBM
IF YOU WANT IT (EMI ADDI'I, ASCAP/Soul On Soul,
ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under,
ASCAP/Slam U Well, BMI/Gansta Lean, BMI)
I GOT 5 OH IT (Stackola, BMI/True Science, ASCAP/Tnple
Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/WamerTamerlane, BMI/O/B/O Itself, BMI/Second Decade, BMI) WBM
LIKE IT (I WANNA BE WMEPE YOUL ABE) (Def. Iam

78 I LIKE IT (I WANNA BE WHERE YOU ARE) (Def Jam, ASCAP/12 A. BMI/Kakalaka, BMI

I LIKE (In ing, BMI/Nu Soul, BMI/Short Dolls ILIBE (ITVING, BMI/VNU SOUI, BMI/Short DOIIS, BMI) WBM
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO
GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Jobete,
ASCAP/Ramecca, BMI) HL/WBM
I'LL SEND YOU ROSES (Sony, BMI/Ecaf, BMI/Solar,
BMI/Wamer-Tamerlane, BMI/Kear, BMI/Deele Reele, BMI)

I'M WHAT YOU NEED (Irving, BMI/Nu Soul, BMI) WBM I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HI /WBM

I WISH (Orange Bear, BMI)

JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Van ASCAP/My Two Sons. ASCAP/Clyde Otis, ASCAP) LISTEN ME TIC (WOYOI) (Irving, BMI/Rondor, DEMI/RONDOR)

BMI/Longitude, BMI) WBM A LITTLE OF THIS (Rushtown, ASCAP/Iza, 90

LIVE !!! (FROM THE SHOW!) (Rightsong,

BMI/Copyright Control)
LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
LOVE DON'T LOVE NOBODY (Warre-Tamerlane, BMI) WBM
LOVELY THANG (Deep Sound, ASCAP/Short Dolls, BMI)

LOVE T.K.O. (Warner-Tamerlane, BMI) THE MANY WAYS (WB. ASCAP/Stone Jam. ASCAP/Ness

IHE MANY WATS (WB, ASCAP/Jotole Jam, ASCAP/Ness, Ntty & Capone, ASCAP/AI—O-Dev, ASCAP/AB WBM MIND BLOWIN' (Vertical City, BMI/PMA, BMI) MIND BLOWIN' (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmusic, ASCAP/EMI APII, ASCAP/Bovina, ASCAP/B WBM/HL MVP (Big L, ASCAP/Bethindan, ASCAP/Jobete, ASCAP) WBM VIIP, AND DOWN (VB). ASCAP/Jobete, ASCAP WBM VIIP, AND DOWN (VB). ASCAP/Jobete, ASCAP WBM VIIP, AND DOWN (VB).

MY UP AND DOWN (Chile, ASCAP/Maximum Strength

ASCAP/Too Slow II Blow ASCAP/Stankey Chank ASCAP) NEVER GONNA LET YOU GO (My Ionathan BMI/Ineva RMI) ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete,

www.americanradiohistory.com

17 ON THE DOWN LOW (Cancelled Lunch

Billboard.

Hot R&B Singles Sales...

Journa Carl®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO.1 ★ ★	38	36	10	LISTEN ME TIC (WOYOI) INI KAMOZE (EASTWEST/EEG)
1)	2	16	BOOMBASTICAN THE SUMMERTIME SHAGGY (VIRGIN) 1 wk at No. 1	39	32	11	SCREAM MICHAEL JACKSON & JANET JACKSON (EPIC
2	3	6	PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	40	35	14	I WANNA LOVE LIKE THAT TONY THOMPSON (GIANT/WARNER BROS.)
3	4	12	I GOT 5 ON IT LUNIZ (NOO TRYBE)	41	40	7	AFFECTION JODY WAYLEY (AVITONE/BELLMARK)
4	1	10	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I G. (BAD BOY/ARISTA)	42	41	27	I LIKE KUT KLOSE (KEIA/ELEKTRA/EEG)
5)	5	12	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)	43	34	16	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)
6)	7	8	SUGAR HILL AZ (EMI)	44	-	1	SULTRY FUNK M.C. HAMMER (GIANT/WARNER BROS.)
D	15	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. (MCA)	45	52	4	LIVE!!! ONYX (DEF JAM/RAL/ISLAND)
}	6	12	FREEK'N YOU JODECI (UPTOWN/MCA)	46	39	22	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)
)	8	9	YOU USED TO LOVE ME FAITH (BAD BOY/ARISTA)	47	58	2	CURIOSITY AARON HALL (MCA)
0	9	13	BROWN SUGAR D'ANGELO (EMI)	48	43	7	MY UP & DOWN ADINA HOWARD (MECCA DON/EASTWEST/EEG)
1)	11	10	FEELS SO GOOD XSCAPE (SO SO DEF/COLUMBIA)	49	37	21	FREAK ME BABY DIS `N' DAT (EPIC STREET/EPIC)
2	10	18	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)	50	47	19	SHY GUY DIANA KING (WORK/COLUMBIA)
3	12	12	WATERFALLS TLC (LAFACE/ARISTA)	51	59	4	WHATZ UP, WHATZ UP PLAYA PONCHO FEAT. L.A. SNO (SO SO DEF)
4	14	8	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	52	50	12	NEVER GONNA LET YOU GO TINA MOORE (STREET LIFE/SCOTTI BROS.)
5	13	3	SOMETHIN' 4 DA HONEYZ MONTELL JORDAN (PMP/RAL/ISLAND)	(53)	62	2	A LITTLE OF THIS GRAND PUBA (ELEKTRA/EEG)
6)	18	11	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)	54	48	5	HUMAN NATURE MADONNA (MAVERICK/SIRE/WARNER BROS.)
7	16	17	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	55	51	12	SHIMMY SHIMMY YA OL' DIRTY BASTARD (ELEKTRA/EEG)
В	17	12	FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)	56	44	12	MIND BLOWIN' SMOOTH (T.N.T./JIVE)
9)	19	4	PULL UP TO THE BUMPER PATRA (550 MUSIC)	57	55	10	THE MANY WAYS USHER (LAFACE/ARISTA)
1	24	12	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)	58	53	15	ALL GLOCKS DOWN HEATHER B. (PENDULUM/EMI)
1	22	7	I CAN'T TELL YOU WHY BROWNSTONE (MJJ/EPIC)	59	68	2	JEEPS, LEX COUPS, BIMAZ & BENZ LOST BOYZ (UPTOWN/MCA)
1	25	4	HEAVEN SOLO (PERSPECTIVE)	60	64	29	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
D	30	4	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)	61	46	2	TONIGHT'S THE NIGHT BLACKSTREET (INTERSCOPE)
1	21	10	SPRINKLE ME	62)	_	1	HOW HIGH METHOD MAN & REDMAN (OUTBURST/RAL)
,	20	9	SO MANY TEARS 2 PAC (INTERSCOPE)	63	61	11	SURVIVAL OF THE FITTEST
;	23	16	1'LL BE THERE/YOU'RE ALL I METHOD MAN/M.J. BLIGE (DEF JAM/RAL)	64	49	17	MOBB DEEP (LOUD/RCA) WATER RUNS DRY
7)	38	5	BE ENCOURAGED WILLIAM BECTON (INTERSOUND)	65	72	9	CHAMPION
8	27	13	BEST FRIEND BRANDY (ATLANTIC)	66	56	14	FROGGY STYLE
9	26	21	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	(67)		1	WATCH WHAT YOU SAY
0	28	7	CRIMINOLOGY/GLACIERS OF ICE RAEKWON (LOUD/RCA)	68	67	17	GURU (CHRYSALIS/EMI) LIFESTYLES OF THE RICH & SHAMELESS
1	33	10	I CAN LOVE YOU LIKE THAT	69	60	24	KEEP THEIR HEADS RINGIN'
2	31	8	COLORS OF THE WIND	(70)		1	DR. DRE IPRIORITY) WARM SUMMER DAZE
3)	63	3	VANESSA WILLIAMS (HOLLYWOOD) TELL ME	(71)	_	1	VYBE (ISLAND) 50/50 LUV
1	42	3	1, 2 PASS IT	72	65	2	THE NOD FACTOR
5	29	14	FOE LIFE	73	66	3	MAD SKILLZ (BIG BEAT/ATLANTIC) TONITE
	57	4	MACK 10 (PRIORITY) MVP	74	69	21	A FEW GOOD MEN (LAFACE/ARISTA) GIVE IT 2 YOU
1	45	4	SUMMERTIME IN THE LBC	75	73	7	DA BRAT (SO SO DEF/WORK/COLUMBIA) YOU BRING ME JOY
Ţ	73		THE DOVE SHACK (G FUNK/RAL/ISLAND)	ard/Bl	13		MARY J. BLIGE (UPTOWN/MCA)

ASCAP/PolyGram Int'l, ASCAP) HL
PLAY ANOTHER SLOW JAM (Zomba, BMI/Hookman, BMI)
PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk,
BMI/EMI Apni, ASCAP/Justin, ASCAP/Bg Poppa, ASCAP) HL

BMI/Lemi April, ASCAP/JISBIN. ASCAP/Big Poppa, ASCAP/ HL PULL UP TO THE BUMPER (Songs Of PolyGram, BMI/Ixat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP/ HL ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP/ SCREAM (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warren; Tamerlane BMI/Black Lee, BMI) WEM

BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM

BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
SHIMMY SHIMMY YA (Wu-Tang, BMI/Ramecca, BMI) HL
SO MANY TEARS (Ioshua's Dream, BMI/Interscope
Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial
Thug, BMI/Pubhowyalike, BMI/Triboy, ASCAP/Black
Bull, ASCAP/Jobete, ASCAP) WBM
SOMEONE TO LOVE (Sony, BMI/Ecaf, BMI) HL
SOMETHIN' 4 DA HONEYZ (Chrysalis, ASCAP/Mo'
SWARD, ASCAP/GO's BMI/Bornet Morey

SWang, ASCAP/Oji's. BMI/Nomad-Noman,
BMI/Warner-Tamerlane, BMI/Songs Of PolyGram,
BMI/Wadcastle, BMI/Second Decade, BMI)
SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T,
BMI/Sam & Mike, BMI) WBM
STAY WITH ME (EMI Blackwood, BMI/Benny's Music,
BMI/Steva Harvey BMI)

BMI/Steve Harvey, BMI)
SUGAR HILL (Tricky Track, BMI)

75 SULTRY FUNK (ALSeeing Eye, ASCAP/PolyGram Int'l, ASCAP/ Better Days, BMI/Songs Of PolyGram, BMI/Rap And More, BMI) 54 SUMMERTIME IN THE LBC (EMI Blackwood, BMI/Big

ASCAP/Hot Blue, ASCAP/Steeplon, ASCAP)

EMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbitone, ASCAP/ WATER RUNS DRY (Sony, BM/Ecaf, BMI) HL WE MUST BE IN LOVE (Played Like A StepSun, ASCAP/Black Art of War, ASCAP) WHATZ UP, WHATZ UP (Pepper Drive, BMI) YOU BRING ME 107/1 LOVE YOU (MCA, ASCAP/Mary

SURVIVAL OF THE FITTEST (Careers-BMG, BMI/BMG,

ASCAP/Juvenile Hell, ASCAP/Albert Johnson, ASCAP) HL TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jizop,

BMI/Sony, BMI/Juream Team, BMI/ WBM
THERE IT IS (Seven Songs, BMI/Super Songs,
ASCAP/Divided, BMI/Zomba, BMI/Warner-Tamerlane,
BMI/Ramal, BMI/Jobete, ASCAP/Zane, ASCAP) WBM
THIS IS HOW WE DO IT (Chrysalis, ASCAP/Mo'
Swang, ASCAP/Oji's, BMI/Del American, BMI/WarnerTamerlane, BMI/Nomad-Noman, BMI) WBM
TILL VOLL DO MED RICKLY (SON, BMI/Cent, BMI/Mor, BMI/

'TIL YOU DO ME RIGHT (Sony, BMI/Ecaf, BMI/Kmel, BMI)

TONIGHTS THE NIGHT (COUNT), DMYCLEJI, DMYCHIEL, DMYCHIEL, DMYCHIEL, DMYCHIEL, DMYCHIEL, DMYCHIEL, BWLCHIEL, BWLCHIEL

WATERFALLS (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbitone, ASCAP)

BMI/Sony, BMI/Dream Team, BMI) WBM

J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey. ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL YOU USED TO LOVE ME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel

BILLBOARD AUGUST 26, 1995

Bilboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL

STORE SALES REPORTS COLLECTED, COMPILED,

AND PROVIDED BY <u>SoundScan</u>®

1 2 41 3 4 5 9 6 7 7 10 12 8 13 15 11	4 2 4 1 3 6 4 6 8 9 39 22 48 4 4 4 4 5 5	* * * HOT SHOT DEBUT * * BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) * * * GREATEST GAINER * * SOUNDTRACK Mca 11228* (10.98/17.98) LUNIZ NOO TRYBE 40523 (9.98/13.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) D'ANGELO EMI 33629 (10.98/15.98) MICHAEL JACKSON & * EPIC 59000* (23.98 EQ/32.98) MACK 10 PRIORITY 53938 (9.98/14.98) ES TLC & ** LAFACE 26009/ARISTA (10.98/16.98)	I REMEMBER YOU	1 2 1 3 5 1 2 2 1 3 7 7
2 41 3 4 5 9 6 7 7 10 12 8 13 15	2 4 1 3 6 4 6 8 8 9 39 22 48 4 4 4 5	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) 3 weeks at No. 1 RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98) THE SHOW. THE A * * HOT SHOT DEBUT * * BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) * * GREATEST GAINER * * SOUNDTRACK MCA 11228* (10.98/17.98) LUNIZ NOO TRYBE 40523 (9.98/13.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) D'ANGELO EMI 33629 (10.98/15.98) MICHAEL JACKSON A EPIC 59000* (23.98 EQ/32.98) MACK 10 PRIORITY 53938 (9.98/14.98) ES TLC A LAFACE 26009/ARISTA (10.98/16.98) ZPAC A INTERSCOPE 92399*/AG (10.98/16.98) THE NOTORIOUS B.I.G. A BAD BOY 73000*/ARISTA (9.98/15.98) MONICA ROWDY 37006/ARISTA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX AFTER PARTY, THE HOTEL TREMEMBER YOU TREMEMBER YOU TO DANGEROUS MINDS OPERATION STACKOLA OFF THE HOOK BROWN SUGAR ENT AND FUTURE BOOK 1 MACK 10 CRAZYSEXYCOOL ME AGAINST THE WORLD READY TO DIE REFLECTIONS	2 1 4 5 1 3 5 1 2 2 1 3
41 3 4 5 9 6 7 10 12 8 13	4 1 3 6 4 6 8 9 39 22 48 4 4 4 4 5	THE SHOW. THE A JODECI UPTOWN 11258*/MCA (10.98/16.98) ★★ HOT SHOT DEBUT ★ BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) ★★ GREATEST GAINER ★ SOUNDTRACK MCA 11228* (10.98/17.98) LUNIZ NOO TRYBE 40523 (9.98/13.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) D'ANGELO EMI 33629 (10.98/15.98) MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98) MACK 10 PRIORITY 53938 (9.98/14.98) TLC ▲ LAFACE 26009/ARISTA (10.98/16.98) THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98) MONICA ROWDY 37006/ARISTA (10.98/16.98) MONICA ROWDY 37006/ARISTA (10.98/15.98)	I REMEMBER YOU THE HOTEL I REMEMBER YOU THE HOOK OPERATION STACKOLA OFF THE HOOK BROWN SUGAR ENT AND FUTURE BOOK 1 MACK 10 CRAZYSEXYCOOL ME AGAINST THE WORLD READY TO DIE REFLECTIONS	1 4 5 1 3 5 1 2 2 1 3 3
41 3 4 5 9 6 7 10 12 8 13	3 6 4 6 8 9 39 22 48 4 4 5	THE SHOW. THE A	I REMEMBER YOU THE PROPERTY OF THE HOOK BROWN SUGAR ENT AND FUTURE BOOK 1 MACK 10 CRAZYSEXYCOOL ME AGAINST THE WORLD READY TO DIE REFLECTIONS	5 1 3 5 1 2 2 1 3
41 3 4 5 9 6 7 10 12 8 13 15	3 6 4 6 8 9 39 22 48 4 4	* * * HOT SHOT DEBUT * * BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) * * * * GREATEST GAINER * * SOUNDTRACK MCA 11228* (10.98/17.98) LUNIZ NOO TRYBE 40523 (9.98/13.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) D'ANGELO EMI 33629 (10.98/15.98) MICHAEL JACKSON A * EPIC 59000* (23.98 EQ/32.98) MACK 10 PRIORITY 53938 (9.98/14.98) ES TLC A * LAFACE 26009/ARISTA (10.98/16.98) 2PAC A INTERSCOPE 92399*/AG (10.98/16.98) THE NOTORIOUS B.I.G. A BAD BOY 73000*/ARISTA (9.98/15.98) MONICA ROWDY 37006/ARISTA (10.98/16.98)	I REMEMBER YOU THE MEMBER YOU THE HOOK OPERATION STACKOLA OFF THE HOOK BROWN SUGAR ENT AND FUTURE BOOK 1 MACK 10 CRAZYSEXYCOOL ME AGAINST THE WORLD READY TO DIE REFLECTIONS	5 1 3 5 1 2 2 1 3
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15	5		MISS THANG	+
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11	•	311MGG1 VIKGIN 40136 (10.36/13.38)	BOOMBASTIC	11
	5	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
14	6	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98) ANG	OTHA DAY ANOTHA BALLA	8
25	46	BRANDY ▲2 ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
19	37		MY LIFE	1
21	50	BOYZ II MEN ▲8 MOTOWN 0323 (10.98/16.98)		1
-		BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
	4		TAZZ VOL. II NEW REALITY	16
			THE INFAMOUS	3
16	12	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
30	3	TRU PRIORITY 52983* (10.98/15.98) HS	TRUE	26
24	8	MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98)	AZZ IZZ	24
20	18	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
31	10	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
23	19	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
32	12	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98)	BONAFIDE	24
28	20	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
26	22	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
33	36	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 19 98 13 98) (ES)	RANKLIN AND THE FAMILY	6
40	3	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II	35
38	45	BARRY WHITE ▲ 2 A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
27	4	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH	27
	2	SMOOTH T.N.T. 41556/JIVE (10.98/15.98)	SMOOTH	35
34	20	OL' DIRTY BASTARD ELEKTRA 61650*/FFG (10 98/15 98) RETUI	RN TO THE 36 CHAMBERS	2
43	7	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
			2000	5
N D	1	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15 98)	JOCK JAMS VOL. 1	42
	2	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	43
	2	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98)		39
47	10	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
37	24	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
42	39	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
	25 19 21 29 17 18 16 30 24 20 31 23 32 28 26 33 40 38 27 — — — — — — — — — — — — —	25 46 19 37 21 50 29 31 17 4 18 16 16 12 30 3 24 8 20 18 31 10 23 19 32 12 28 20 26 22 33 36 40 3 38 45 27 4	25 46 BRANDY ♣² ATLANTIC 82610/AG (9.98/15.98) 19 37 MARY J. BLIGE ♣² UPTOWN 11156*/MCA (10.98/15.98) 21 50 BOYZ II MEN ♣8 MOTOWN 0323 (10.98/16.98) 29 31 BROWNSTONE ♣ MJJ 57827/EPIC (10.98 EQ/15.98) 17 4 GURU CHRYSALIS 34290/EMI (10.98/15.98) 18 16 MOBB DEEP ♠ LOUD 66480*/RCA (9.98/15.98) 16 12 NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98) 30 3 TRU PRIORITY 52983* (10.98/15.98)	BRANDY 37 MARY J. BLIGE A UPTOWN 11156 MCA (10.98/15.98) MAY LIFE

48	29	44	7	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
49	45	35	7	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
50	43	45	9	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98)	BROKEN	37
200				* * * PACESETTER * *		
<u>51</u>)	72		2	BLACK MENACE BIG BOY 0017 (10.98/15.98)	DRAMA TIME	51
52	56	51	6	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98)	POWER FORWARD	49
53	47	39	22	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER	12
54	52	46	60	BONE THUGS-N-HARMONY ▲3 CR	EEPIN ON AH COME UP (EP)	2
55	53	48	37	RUTHLESS 5526*/RELATIVITY (7.98/12.98)	S WHAT'S ON MY MIND?	38
56	57	50	40	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
57)	68	88	23	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
58	50	53	35	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
59	48	54	4	TOTALLY INSANE IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	4
60	54	36	7	SPECIAL ED PROFILE 11463* (10.98/16 98)	REVELATIONS	1
61	59		2	MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	5!
62	51	49	8	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE	2:
63	67	63	48	GLADYS KNIGHT ● MCA 10946 (10.98/15 98)	JUST FOR YOU	6
64	58		2	INI KAMOZE EASTWEST 61764/EEG (10.98/15.98) HS	LYRICAL GANGSTA	5
65	63	62	21	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
66	60	55	10	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	5
67	65	59	5	JODY WATLEY AVITONE 73007*/BELLMARK (10.98/16.98)	AFFECTION	5
68	61	57	24	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS	21
69)	85	87	82	WU-TANG CLAN ▲ FINTER THE	E WU-TANG (36 CHAMBERS)	8
70			12	LOUD 66336*/RCA (9.98/15.98)		4
-	75	61		MAD CJ MAC RAP A LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	2
71	66	60	49	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	6
72	64	65	44	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	2
73 74	62	52 70	10	INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING BREATHLESS	2
75	86 81	85	143	KENNY G ▲* ARISTA 18646 (10.98/15.98) BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	7
76	77	71	63	69 BOYZ ▲ RIP-IT 6901 (8.98/15.98) ★S	NINETEEN NINETY QUAD	1
77	71	73	18	VARIOUS ARTISTS D-SHOT PRESENTS BOSS BALL		1
				SHOT 7000 (9.98/15.98)		
78)		NTRY	47	ANITA BAKER & ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	2
79	69	58	40	H-TOWN LUKE 212* (10.98/17.98) MASTA ACE INCORPORATED	BEGGIN' AFTER DARK	
80	91	69	15	DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	1
81	90	94	39	CHANTE MOORE SILAS 11157/MCA (10 98/15 98)	A LOVE SUPREME	1
82	79	66	25	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	1
83	70	56	14	SOUNDTRACK ● 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	_1
84	RE-E	NTRY	48	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	2
85	88	100	79	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
86	97	80	9	SHABBA RANKS EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	2
87	RE-E	NTRY	88	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY]
88	78	91	26	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98) SMOOTH GROOVES: A SE	NSUAL COLLECTION, VOL. 1	3
89	96		6	DIANA KING WORK 64189*/COLUMBIA (10.98/15.98)	TOUGHER THAN LOVE	8
90)	NE	w Þ	1	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98) RUSSELL S	IMMONS PRESENTS THE SHOW!	9
91)	NE	w Þ	1	PRINCE MARKIE DEE SOUL CONVENTION 53055/MOTOWN (10.98/	15.98) LOVE DADDY	9
92	98		17	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	5
93	89	-	28	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS]
94)	RE-I	NTRY	23	VARIOUS ARTISTS SMOOTH GROOVE: A SE	ENSUAL COLLECTION, VOL. 2	3
95	76	64	7	RHINO 71860/AG (7.98/11.98)	UNIVERSAL NUBIAN VOICES	3
ขับ	87	72	9	VARIOUS ARTISTS ARISTA 18780 (10.98/15.98)	THE D&D PROJECT	3
90		67	7		DOWN 4 WHATEVA'	3
96		0/	1	NUTTIN' NYCE POCKETOWN 41525/JIVE (10.98/15.98) HS	DOWN 4 WHATEVA	
97	08	0.0	AF	MADVALIABITE WADNED DOOR 15100 (10 00) 5 00)	MAKE LIM DO DIOUT	
	95	82 ENTRY	46 19	KARYN WHITE WARNER BROS. 45400 (10.98/15.98) SOUNDTRACK ● TOMMY BOY 1114 (11.98/16.98)	MAKE HIM DO RIGHT NEW JERSEY DRIVE VOL. 1	2

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. Is indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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ARTISTS & MUSIC

Notorious Wins B.I.G., Minor Regional Fracas Among Highlights Of Awards

THE BIG WINNER at the second Source Hip-Hop Music Awards—held Aug. 2 at New York's Paramount Theatre—was the Notorious B.I.G., who made off with prizes in the four categories in which he was nominated: best new artist (solo), best lyricist, best live performer, and best album for the multiplatinum "Ready To Die."

Big Poppa's win—along with those by Craig Mack (best single for "Flava In Ya Ear"), Wu-Tang Clan (group of the year), Mad Lion (reggae artist of the year), and Mary J. Blige (R&B artist of the year)—was evidence that, after a protracted period of West Coast domination, East Coast hip-hop still has a life.

Other winners were Dr. Dre (producer of the year), Snoop Doggy Dogg (solo artist of the year and video of the year for "Murder Was The Case"), Outkast (best new group), Ice Cube (best acting performance), and "Above The Rim" (best soundtrack). Special awards went to Run-D.M.C. (the Hip-Hop Pioneer Award) and Eazy-E (the 1995 Lifetime Achievement Award).

The presentation reflected a turnaround in the type of regional rap rivalry that marred last year's show. For one, the evening's performances celebrated different regions in the hip-hop nation, including the West (Tha Dogg Pound, Snoop, Dr. Dre, Nate Dogg, and Sam Sneed's gaudy, elaborate Death Row posse show-opener), the South (Orlando, Fla.'s tootsie-rollin' 69 Boyz, Atlanta's funkdafied Da Brat with producer Jermaine Dupri), the midwest (Cleveland's blissful Bone Thugs-N-Harmony), and the East (Wu-Tang Clan's Method Man, Bad Boy's chorus-line set featuring Sean "Puffy" Combs, B.I.G., Mack, Total, Faith, and special surprise guest Li'l Kim from Junior M.A.F.I.A.).

However, some minor drama occur-



by Havelock Nelson

red midway through the evening when the battle line separating the coasts was drawn by Death Row president Marion "Suge" Knight, who said, while accepting the "Above The Rim" prize, "To all the artists out there don't go with producers who want to dance up in videos and be stars. Come to Death Row"

The comment was a thinly veiled dis to Bad Boy's Puffy, who regularly performs triple duty behind mixing boards and microphones and in front of the camera.

The packed house got the message immediately and sent up howls of "Fuck the West Coast!" and "East Coast, East Coast..." To this New York crowd, Knight knocking Combs was like a guest dissing your mom's cooking right in her kitchen.

The situation threatened to get ugly, but **Ed Lover** (who hosted the show with his partner **Doctor Dre**), Snoop, and Puffy deserve props for taking control of the situation. Lover said, "When you watch the Grammys and American Music Awards, you complain about how they represent hip-hop ... don't fuck this award show up!" Then Snoop remarked, "We know this is the East Coast's house," right after making the crowd acknowledge that they're fans of g-fonk, too.

Later, before handing Snoop the artist of the year prize, Puffy increased the peace by saying he still has a lot of

respect for Knight, Dr. Dre, Snoop, and Tha Dogg Pound, adding, "I'm a businessman making music for everybody."

At the taping, there were long gaps between live action, but it didn't matter. It left time for chitchat and watching hip-hop culture in action, including a bathroom cipher featuring P-Street's Young Z, from the Outz. Still, it would have been cool if the show's producers had arranged some music for those who spent up to \$150 for tickets.

The Source Music Awards will be nationally syndicated by Washington, D.C.-based Baruch Entertainment, between Saturday (26) and Sept. 15. Folks have been anticipating the show since it was taped, and when it airs, it should prove a major coup for the Source, which is still in the process of rebuilding its credibility in the wake of a walkout by staffers, including cofounders Jon Schecter and James Bernard, following a public quarrel with publisher David Mays.

UFF & ON: Ol' Dirty Bastard is slated to appear on Mariah Carey's next Columbia album on a track that Puffy is producing ... Stick-E & the Hoods' "Shake Whatcha Mama Gave You" (Phat Wax) is a thumping, anthemic jam with funky drums, strafing noise, and thick bass riffs. Layered by producer Frankie Cutlass, this loopy New York interpretation of a Miami call-and-response-style jam bounces like well-oiled hydraulics and should jump-start any party when everyone looks tired and bored . . . When we met in New York recently, Toronto-based Whitey Don impressed me with his encyclopedic knowledge of reggae, as well as his deep respect for the culture. His single "Artical" displays a wicked ragga flow that's real and features hiphop heroes Chip-Fu from Fu-Schnickens and Phife Dawg from A Tribe Called Quest. The copy on the whitevinyl version of the artist's soundbwaoy single, however, is pure Jafakean, referring to Don as "the real ting from the yard." Jamaicans don't speak like that . . . East Orange, N.J.'s Chino XL, a new artist on American Recordings, has a tight grasp on pop culture and a quick hip-hop tongue that's relentless. He drops more lethal disses than a li'l bit, verbalizing much of what the rest of us just think. In "No Partner To Swing," a two-note funk romp, he says, "Nigga fuck the punch line, I write fuckin' punch rhymes." Currently, Chino is in sample-clearance limbo, but American promo man Money Moses says you can call him for a taste. "Listen to everything I'm sayin'," Chino says. "Am I lyin'?" . . . "Stop Screamin'" (Max'n Records) by Brothers Of The Mind is an admonition to hardcore huffers and other posers. It massages the skull with swirling keys, vibrating horns, and bopping bass notes. The B-side, "Kick Facts, smoothly flows on about hittin' switches ... The Smif-N-Wessun remix of its "Sound Bwoy Burial," which backs "Wrekonize," is a recontextualization of En Vogue's enduring "Hold On" groove. It features Jamaican chatterer Jah Dan from Black-hearted Scavengers. Both songs will appear on an upcoming 12-inch.

Hot Rap Singles...



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

3T EMPHASIZES MUSIC OVER LINEAGE

(Continued from page 20)

marketing campaign similar to the one used to break its act Brownstone. The female trio's debut album, "From The Bottom Up," peaked at No. 4 on the Top R&B Albums chart and has sold 612,000 copies since its January 1995 release, according to SoundScan.

Greenberg says, "Like with Brownstone, we've been creating awareness of 3T long before their album arrives. But we're not starting with unknowns like Brownstone. Even though we're not emphasizing it, people know about them because of their [Jackson] family ties. They've also gained early fans from the song they did on the 'Free Willy' soundtrack."

Over the past five months, 3T has garnered attention on such TV programs as "Extra" and "Entertainment Tonight," as well in print with such fanzines as Black Beat.

Recently, Greenberg, Tito Jackson, and Dileo traveled to nine Sony distribution branches to introduce the act's music and play a video of the group performing.

The label plans to initially establish 3T at R&B and crossover radio with "Anything," then broaden its promo-

tion campaign to pop and AC as the project develops.

On Monday (21), the clip for "Anything" will be serviced simultaneously to all appropriate local video shows, and nationally to MTV, VH1, BET, and the Box.

The label anticipates the group conducting a promotion tour, however, it had not yet been scheduled at press time.

Despite the label's attempt to downplay attention to the group's family connection, the brothers say they feel the pressure of the Jackson legacy.

Taj says coming up with great songs for "Brotherhood" was the group's biggest challenge. However, they had an "incredible" support system. "Uncle Michael was there with us from day one for guidance and to give us tips," he says.

To prepare for their recording career, the trio has been rehearsing steadily and studying old tapes of Jackson 5 performances. The group also cites the educational experience of visiting the Jacksons recording sessions for the 1989 Epic set "2300 Jackson Street."

BILLBOARD AUGUST 26, 1995

Www.americanradiohistory.com

Mariah And Janet Tear Up The Dancefloor

MARIAH'S FANTASY: One of the many things we dig about Columbia pop diva Mariah Carey is her ongoing acknowledgement of those who have long supported her in clubland. This is especially laudable given how even some of our own greatest and most successful exports into the mainstream are quick to forsake those who first buttered their bread—that is, until sliding record sales have 'em living on Saltines and plotting a return "to their only true home." In fact, it has become common for Carey to not only offer credible dance remixes of nearly every single, but to actually return to the studio and suitably recompose and rerecord her songs with house rhythms. Carey once again makes good on that practice with "Fantasy," the first single from her imminent, as yet untitled collection.

In many ways, "Fantasy" is a logical sequel to her 1994 mega-smash "Dream Lover." Dave Hall joins Carey at the production and songwriting helm, molding a joyous jeep love romp with ample room for some



Susie Keeps Movin'. Club ingenue Susie K, is currently trekking around the U.S. in promotion of her Macola debut, "Rhythm Keeps Movin'." The title track is getting active support from a number of record pools around the country. Susie is pictured here during a recent appearance at the Dixie Dance Kings record pool confab in Atlanta.

signature note-scaling and breathy 'shoo-da-da-do" vamps. The surprising twist is the use of instantly recognizable keyboard samples from the Tom Tom Club's post-disco classic "Genius Of Love." We are pleased to note, however, that the quality of the song does not hinge on samples. They merely add spice to an already juicy jam. The cool coda to the song is Carey tossing off a couple of refrains from "Genius Of Love" at the close of "Fantasy" with the reverence of a fan. Nice touch.

A double-pack of club versions of "Fantasy" goes to DJs during the first week of September. Dance music's top dog, David Morales, produced the house incarnation of the song with Carey, which teeters somewhere between state-of-the-underground house and vintage disco. Carey's vocal

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by Larry Flick

is a bit more springy here, as she seems to harken back to the legendary ladies of dance music for inspiration. Imagine Loleatta Holloway with a broader, more acrobatic range, and you will have a clear picture of what's goin' on here. Drama down... Carev appears to have found a perfect club counterpart in Morales, who gives his all here-much like he did on his version of "Dream Lover," which is now rightly regarded as one of his best efforts to date.

On the hip-hop tip, the untouchable Sean "Puffy" Combs kicks a spare, more direct groove, stripping the layered vocal arrangement down to a singular line that should go down well in urban circles. Listen for a surprisingly sympatico guest rap by Ol' Dirty Bastard in these mixes.

A stellar preview of what should be a fine album.

JANET BY DESIGN: Another mistress of radio rarely absent from the dancefloor is Janet Jackson, who fleshes out her divine "Design Of A Decade" retrospective (after all this time, we still get a wicked little tingle from her "Control"-era hit "Nasty") with the newly recorded "Runaway." After the white-knuckled attack of her recent duet with bro MJ on "Scream." her gigglin' performance and silken "ooh-sha-sha" harmonies wash over battered senses like a cool and healing breeze. Of course, producers Jimmy Jam and Terry Lewis snap the song's playful elements into a cohesive package with a taut funk bassline and a Supremes-styled pop backbeat.

Clubheads will be most interested in the tuneful, tribalesque post-production by the tireless Junior Vasquez. His rumbling Factory mixes tighten the track's vocals and hook to suit a house rhythm context without eliminating the fun and summery vibe of either. In fact, Vasquez brings a sexy new perspective to the song that complements and respects the original recording while also planting seeds of proof that he can flourish within more structured and challenging settings than the dubs of his salad days.

Another nifty surprise of this package is JV's Unplugged mix of"Runaway," which slams live instruments and Jackson's chatty ad-libs against a seductively sticky jeep bassline. We cannot get enough of this record ... can va tell?

Highlights elsewhere on "Design Of A Decade," available this fall on A&M Records, include one more new jam-the sweet, slow jam "24 Play"as well as a stocky, muscular house reconstruction of "When I Think Of You" by David Morales. A hip-thrusting good time should be had by all.

JIS'N'DAT: Can you believe that Erasure will soon offer its ninth

album? It seems like just yesterday that we were waxing enthusiastic about the beauty of now-vintage collections like "The Circus" and "Wonderland" in our college paper. Time may be moving too darn fast, but front man Andy Bell's soulful tenor is as fresh and flexible as ever on "Stay With Me." The single reaches retail Sept. 11. The British dance/pop duo's new self-titled Mute/Elektra opus follows Oct. 24

Produced by Thomas Fehlman of the Orb and Gareth Jones, "Stay With Me" is a gorgeous, synth-saturated rhythm ballad that will sweeten chilled ambient programs in its original incarnation and entice hi-NRG spinners in its jaunty uptemporemix form. Also quite tasty is the nonalbum additional track, "True Love Wars," which skittles with percolating Euro-disco beats and a catchy, concise chorus.

If you have ever wondered if the Bobby Brown nuggets"My Prerogative" and "Humpin' Around" would work as house anthems, have a listen to "Two Can Play That Game." an MCA U.K. set of his past hits recast in current club grooves. Italo-house-meister Joe T. Vannelli adds his two cents to the defiance of the former song, while K-Klass taps into the macho bravado of the latter track's gang-chanted chorus. With the exception of Marc "M.K." Kinchen's underground tweaking of "Get Away," which went to No. 3 on the Hot Dance Music/Club Play chart in 1993, none of these mixes has ever been available in the U.S. Snag this one on import, since MCA has no plan to release this festive package here.

With the growing mainstream profile of the hook-laden "Scatman" by Scatman John, devoted RCA dance department head Carmen Cacciatore should have little trouble building support for his new "Club Cutz" compilation. Besides "Scatman," the set is a potpourri of pop/house and Euro-NRG twirlers that should draw

props from discerning DJs as well as crossover radio tastemakers. Choice "cutz" include "Everything" by Hysterix, "Lookin' Up" by Michelle Gayle, and "Let Me In Your Heart" by Lisa Nilsson.

Another compilation to warm the cockles of your heart is "The Beginning," which traces the history (so far) of New York's renegade label Vicious Muzik. Most of the material is from the brain of crafty producer/composer Johnny Vicious, who continues to be among our community's more boisterous and primal rhythm masters. Tracks like "Believe This," "Mo' Jingo," and "Queen's Anthem" (which sports a kooky Loleatta Holloway vocal vamp) sound mighty fine strung together in a single CD context. Check it out. And stay tuned into Vicious—the label and the producer. We think the best is yet to come from both.

Whilst we are touting multi-act collections,we want to recommend the dance-intensive soundtrack to "Virtuosity," which features Traci Lords' fab new single, "Fallen Angel," as well as music by Juno Reactor, William Orbit, Tricky, and Lords Of Acid. The real treat of this project is "No Talking Just Head," which places a raspy Deborah Harry in front of a David Byrne-less Talking Heads. A pretty kinetic pairing to these ears. This infectious li'l number is clubready with its jangly street-funk vibe, though we would love to hear more uptempo remixes at some point.

TURN DA BEAT AROUND: A couple of weeks ago, we noted producer/writer Norman Cook's forthcoming Cowboy U.K. album "Pizzamania," which does not have a deal in the U.S. His stateside fans can take solace in the fact that the Profile-distributed Sm:)e Communication label will be issuing "Southern Fried House," a compilation largely comprising Cook concoctions, some of which will also turn up on the "Pizzamania" disc. Other high points of the package include "Magic Carpet Ride," a quirky item that Sm:)e has just issued here, by another Cook alter ego, Mighty Dub Kats. File this one under "happy house" and twirl on,

Rock outfit Babes In Toyland are starting to show a distinct fixation with the disco era. First, the band covers Yvonne Elliman's evergreen "If I Can't Have You" for 550 Music's essential "Spirit Of'73" Rock For Choice compilation. Now the allfemale group has taken on Sister Sledge's "We Are Family" at their own label home, Reprise Records. This is wacky stuff that will, by turns, elicit squeals and scowls from peakhour punters-depending on their reverence for the original recording. Arthur Baker and Ben Grosse each have a go at fashioning floor-friendly remixes, with Baker offering the better of the two. Cute for a giggle or

Remember Malaika? She was the promising young belter who had a sizable hit a couple years ago with "So Much Love" on A&M. Well, she has hit da indie trail with "Break It Down," her first release on New York's Vestry Records. Produced by R.K. Jackson and Gere Sigler, this



Who's The Girl? Drag superstar RuPaul recently unveiled the videoclip for "Free To Be," the first single from the soundtrack to "Wigstock," at New York's Fashion Cafe. The album also features new music by Erasure, Deee-Lite's Lady Kier, and Billie Ray Martin. The singer/MAC cosmetics spokesman donated the dress he wore on the cover of his 1993 breakthrough album, "Supermodel Of The World," to the Fashion Cafe memorabilia collection. He is also promoting his autobiography, "Lettin' It All Hang Out," and cutting demos for a new

track marks Vestry's first dip into hip-hop waters. Malaika is in excellent voice and this is a fine record that should eventually have a more uptempo version to court those who embraced her the first time around. The singer is currently working on on an album for the label.

In other Vestry action, have a nosh of the butt-wigglin' "Do What Cha Like" by Underground Nation, and the diva-driven "I Don't Know" by B.O.O.M. Featuring Arline Burton. Producer Eddie "Love" Arroyo kicks it lovely, as does the reliably dynamic Ms. Burton.

Detroit's Planet E Recordings continues to corner the market on cuttingedge electronic fare with "A Moment Of Insanity," an EP touting the experimental nature of producer Gemini. This underrated talent deftly merges here a slew of seemingly opposing cultural noises and dance subgenresmost notably on "Crossing Mars."

Music video awards up-DATE: By now, all stateside labels should have received submission forms for the 1995 Billboard Music Video Awards competition. As always, dance music acts will be represented with several categories. Do not pass up this opportunity to get your acts in the race for recognition. If your company has not yet gotten a submissions package, contact Maureen Ryan at 212-536-5002 immediately.

CLUB PLAY

- TRY ME OUT CORONA EASTWEST AFRO-LEFT LEFTFIELD COLUMBIA LIFE AND TIMES GEORGE DUKE
- 4. TONIGHT IT'S PARTY TIME
- OUTTA CONTROL INTERHIT
 THE HORN RIDE E-N TRIBAL AMERICA

MAXI-SINGLES SALES

- 1. I WANNA B WITH U FUN FACTORY
- CURB-EDEL

 2. HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC

 3. DON'T GIVE ME YOUR LIFE ALEX PARTY FFRR

 4. WEST UP! W.C. & THE MAAD CIRCLE PAYDAY

- DEEPER ENSEMBLE FEATURING Breakouts: Titles with future chart potential, based on club play or sales reported this week

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Bilboard HOT DANCE MUSIC

FO	R WE	EK E	NDIN	G AUGUST 26, 1995	
				CLUB PLAY	
			Z	COMPILED FROM A NATIONAL SAME	PLE
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	OF DANCE CLUB PLAYLISTS.	ARTIST
王물	33	2 V AG	≩ 입	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				***No. 1 * * *	
1)	5	12	5	COME AND GET YOUR LOVE ARISTA 1-2841 1 week at No. 1	◆ REAL MCCOY
2)	2	4	8	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
3	. 7	19	4	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
4	3	5	9	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
5	1	2	8	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
6	9	18	7	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
7	10	15	7	HEART OF GLASS BRILLIANT!/CHRYSALIS 58387/EMI	◆ BLONDIE
8	4	1	8	RELAX MERCURY 2061	CRYSTAL WATERS
9)	21	36	3		FFNECK FEATURING "YAVAHN"
10)	22	35	3	HUMAN NATURE MAYERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
11	12	17	7	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
12	6	3	9	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
13	14	20	6	POWER TO MOVE YA ELEKTRA 66114/EEG ◆ ZIGGY MARL	EY AND THE MELODY MAKERS
14	13	14	8	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
15	20	25	6	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
16)	19	28	6	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
17	11	13	8	SET URSELF FREE RADIKAL 15035	LIZ TORRES
18	18	21	8	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/Z00	◆ MAX-A-MILLION
19)	26	34	6	MAGIC CARPET RIDE SM:)E 9014	THE MIGHTY DUB KATS
20)	27	39	4	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
21)	25	33	5	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
22	8	6	9	DEEP SIDE ONE PLANET 10501 BASS SY	MPHONY FEATURING JA NELL
23	15	9	10	LOOK AHEAD TRIBAL AMERICA 58324/I.R.S. DANNY TENAGLI	A FEATURING CAROLE SYLVAN
				* * Power Pick* *	*
24)	38	-	2	WHADDA U WANT (FROM ME) VIRGIN 38506 FRANKIE	KNUCKLES FEATURING ADEVA
25)	35	41	4	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
26)	39	46	3	BAD THINGS LOGIC 59021	N-JOI
27	23	10	-11	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	♦ INI KAMOZE
28	37	42	4	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
29	36	31	7	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
30	16	11	12	YOU BRING ME JOY UPTOWN 55030/MCA	◆ MARY J. BLIGE
31	28	32	6	I WANT U MOTOWN PROMO	◆ ROSIE GAINES
32)	42	48	3	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
33	24	7	10		L JACKSON & JANET JACKSON
34)	41	49	3	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
35	31	37	5	BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
36	17	8	12	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
37)	45	-	2	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
38	29	24	9	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
39)	47		2	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
40)	NEV	v .	1	★ ★ ★ HOT SHOT DEBUT ★	LABELLE
			100		
41)	NEV		1	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
42	30	16	11	1 SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
43	NEV		1	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
44)	NEV		1	PRIMAL SCREAM THERAPY DIGITAL DUNGEON 1206	THE WITCH DOCTORS
45	32	22	13	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	♦ ROZALLA
46)	NEV		1		NTS JASPER STREET COMPANY
47)	NEV		1	I CAN FEEL DESIRE MCA 55059 BAK2BA	ASSIKS FEATURING MONA LISA
-			10		
48	33	23	13	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
48 49 50		23	13	METAPHYSICAL NETTWERK 58400/I.R.S.	◆ YELLO SINGLE GUN THEORY Y FEAT, M. FOWLER & D. MARTIN

				MAXI-SINGLES SA	LES
		S	WKS. ON CHART	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) E STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INI	QUIPPED KEY DANCE RETAIL
THIS	LAST WEEK	2 WKS AGO	HAR.	TITLE	ARTIS
= ≤	73	NA	\$0	LABEL & NUMBER/DISTRIBUTING LABEL	
				No.1	
1	1	1	6	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG 5 weeks at	No. 1 ◆ JUNIOR M.A.F.I.A
2	3	_	2	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA	1-2851 ◆ ANNIE LENNO
3	2	5	3	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONN
4	4	2	12	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGG
				* * GREATEST GAINER *	
5)	6	4	7	SUGAR HILL (T) (X) EMI 58407	◆ A
6	7	3	6	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCO
7	9	8	19		FEAT. THE NOTORIOUS B.I.G
_	3	0	13		
_				* * * HOT SHOT DEBUT *	* *
8)	NE	w Þ	1	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAI
9	NE	w▶	1	PANINARO '95 (T) (X) EMI 58370	◆ PET SHOP BOY
10	8	7	3	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA ◆ THE D&D PROJE	ECT FEATURING D&D ALL-STAR
11	5	42	3	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
12	11	9	10	THE BOMB! (THESE SOUNDS FALL) (M) (T) (X) HENRY STREET/BIG BEAT 95747,	
13)		w Þ	1		RU FEATURING CHAKA KHAI
14)		w Þ	1	THIS THAT SH*T (M) (T) (X) JIVE 42303	
		1			♦ KEITH MURRA
15)	15	11	4	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
16	10	6	10	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G
17	13	16	9	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITI
18)	19	15	4	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOH
19	14	19	11	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
20	12	_	2	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREE
21)	18	29	8	RELAX (T) (X) MERCURY 2061	CRYSTAL WATERS
22)	NE	w	1	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUI
23	16		2	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILL
24	17	13	18	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY-	
25)	28	18	3	1 CAN'T TELL YOU WHY (T) (X) MJJ 77865/EPIC	◆ BROWNSTONE
26	22	14	12	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATUR
27)	27	10	7	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ RAEKWON
28	26	17	10		
-				I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNI
29	23	24	12	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
30	21	20	11	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODEC
31	29		2	A LITTLE OF THIS (T) (X) ELEKTRA 66106/EEG	GRAND PUBA
32	20	12	17	I'LL BE THERE/YOU'RE ALL I (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGI
33)	NE	w Þ	1	VIBIN' (T) (X) MOTOWN 0407	BOYZ II MEN
34)	36	-	2	MAGIC CARPET RIDE (T) (X) SM:)E 9014	THE MIGHTY DUB KATS
35)	35		2	SLAM (T) ISLAND JAMAICA 537 872/ISLAND	◆ BEENIE MAN
36	33	21	11	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	♦ TLO
37	31	36	5	I WİSH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
38)	39	35	4	LIVE !!! (T) DEF JAM/RAL 4363/ISLAND	◆ ONY
39	24	23	5	WHERE'S DA PARTY AT? (1) GEE STREET INDEPENDENT/4TH & B'WAY 440 61.	
40)					-
	NE		1	DIM ALL THE LIGHTS (T) ATLANTIC 85552/AG	◆ LAURA BRANIGAN
41)	41	28	11	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEF
42)	NE	W	1	LOOK AHEAD (T) TRIBAL AMERICA 58324/I.R.S. DANNY TENAGLIA I	FEATURING CAROLE SYLVAN
43	32	45	4	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTER
44)	RE-E	NTRY	2	THERE WILL COME A DAY (T) (X) TRIBAL AMERICA 5838L/I.R.S. THE ABSOLUTE	E INTRODUCING SUZANNE PALMER
T	37	26	10	BEST FRIEND (T) (X) ATLANTIC 85577/AG	♦ BRAND
45		33	32	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G
-	46		_		
45 46 47	46 25	22	11	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001 ◆ MICHAEL	JACKSON & JANET JACKSON
46 47		22 41	8	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001 ◆ MICHAEL TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/Z00	JACKSON & JANET JACKSON MAX-A-MILLION
46	25	1			

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 vii maxi-single availability. © 1995, Billboard/BPI Communications.



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

Club Mix '95 V.2

FEATURING ELEVEN NON-STOP REMIXED DANCE HITS THE DANCE COMPILATION OF THE YEAR! AVAILABLE IN STORES COAST TO COAST, THIS SEPTEMBER!



I. TOTAL ECLIPSE OF THE HEART (MOBIUS LOOP MIX)- Nicki French 2. COTTON EYE JOE (MADCOW MIX) - Rednex 3. LICK IT (2D FINGERS CLUB MIX) - Roula 4. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million 5. MR. PERSONALITY (RADIO MIX) - Gillett 7. GET READY FOR THIS (EAST DRANGE BOOT MIX)- 2 Uni 8. TOOTSEE ROLL (SET IT OFF DANCE VERSION) - 69 Boyz 9. WANNA GET BUSY (CLUB MIX) - Reality 10. YOLANDA (CLUB MIX) - Reality



ARTISTS & MUSIC

For Capitol's Emilio, 'Life Is Good' Tejano Act Drops Surname, Eyes Country

■ BY JIM BESSMAN

NEW YORK—Tejano superstar Emilio Navaira has made one significant change in his upcoming bid to cross over to country: He has dropped his last name.

But that's just for marketing purposes. Musically, the change he's made for his Capitol Nashville debut, "Life Is Good," which is due Sept. 26, seems less drastic. True, it's the San Antonio, Texas, native's first English-language album (Spanish adaptations of his first single, "It's Not The End Of The World," and Van Morrison's "Have I Told You Lately" accompany the English versions as bonus tracks) and was written mostly by Nashville songwriters instead of by his brother Raul, who writes the bulk of Emilio's Latin material. But as Emilio notes, he's been influenced by country music since birth, as his parents were longtime fans of such fellow Texans as Bob Wills and Willie Nelson.

"Country and Tejano are the same style, if you think about it," says Emilio. "A good Tejano polka has a country music beat in it, so it's pretty much the same, and Latin music is involved with the girl leaving the guy, just like country. So there are a lot of relationships there; they've never been different for me."

But the extensive marketing plans behind "Life Is Good," which revolve around a major Miller Lite tie-in, are dif-



EMILIC

ferent in many ways, as Emilio's manager, Refugee Management president Stuart Dill, notes. "Everything stems from the fact that there's never been a Latin artist with a pre-existing fan base crossing over into Dill contraction."

country music," says Dill, contrasting, Emilio with other Tex-Mex singers such as Johnny Rodriguez and Freddy Fender. "But they were Hispanics who really started out in country music, like Rick Trevino is now. Emilio's existing fan base gives us an enormous advantage on the marketing side."

Indeed, "Life Is Good," produced by Barry Beckett, is essentially a joint venture between Capitol Nashville and EMI Latin, which will promote Emilio Capitol Nashville product to the Latin community and for which Emilio Navaira has released five albums. "They're still using his last name," says Capitol Nashville's executive VP/GM Walt Wilson. "We won't."

The marketing of the first-name-only artist begs for comparison with the late Selena, who was also an EMI Latin Tejano artist and is being marketed outside her traditional base. "Both are bicultural artists in their own genres," says EMI Latin president Jose Behar, noting that the difference in Selena's case is her crossover push into the pop/urban market as opposed to Emilio's into country.

"With Emilio," Behar continues, "it's not just about taking an artist who speaks Spanish and English, because he's a cow-(Continued on page 31)

Strong Enough To Film. Arista recording trio BlackHawk recently filmed a video for its current single, "I'm Not Strong Enough To Say No," from its sophomore album, "Strong Enough." Performance scenes for the clip were filmed in Nashville, while secondary footage was shot in Los Angeles. Video director Jim Shea, second from left, is shown, from left, with band members Dave Robbins, Henry Paul, and Van Stephenson.

Nominees Announced For 29th Annual CMA Awards To Be Telecast Oct. 4

by Chet Flippo

CMA AWARDS NOMINEES: This year's crop of Country Music Assn. nominees as announced Aug. 15 by Trisha Yearwood and Tim McGraw reflects a wide range of country artists, ranging from such newcomers as Shania Twain, the Mavericks, and the Tractors to such veterans as Chet Atkins and George Jones.

As expected, Alan Jackson leads with six nominations, although first-time nominee Alison Krauss received five, including Horizon Award, female vocalist of the year, and single of the year. First-time nominees include Krauss, Twain, the Mavericks, the Tractors, David Ball, John Berry, BlackHawk, Tracy Byrd, and John & Audrey Wiggins. Interestingly, all five of the

Horizon Award nominees have platinum-selling albums.

The 29th annual CMA Awards will be telecast Oct. 4 at 8 p.m. EDT on CBS-TV from the Grand Ole Opry House. Vince Gill, the reigning CMA entertainer of the year, will host. The show will be broadcast in the U.K. on BBC 2 and syndicated in Canada by Graham Sanborn Media of Toronto.

Here is a complete list of nominees:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire.

Male vocalist of the year: John Berry, Vince Gill, Alan Jackson, John Michael Montgomery, George Strait.

Female vocalist of the year: Mary Chapin Carpenter, Alison Krauss, Patty Loveless, Reba McEntire, Pam Tillis.

Album of the year: "John Michael Montgomery"/John Michael Montgomery, Atlantic, produced by Scott Hendricks; "Lead On"/George Strait, MCA, produced by Tony Brown and George Strait; "Now That I Found You"/Alison Krauss, Rounder, various producers; "When Love Finds You"/Vince Gill, MCA, produced by Tony Brown; "Who I Am"/Alan Jackson, Arista, produced by Keith Stegall.

Horizon Award: David Ball, John Berry, Faith Hill, Alison Krauss, Shania Twain.

Vocal group of the year: BlackHawk, Diamond Rio, the Mavericks, Sawyer Brown, Shenandoah.

Vocal duo of the year: Bellamy Brothers, Brooks & Dunn, Brother Phelps, Sweethearts Of The Rodeo, John & Audrey Wiggins.

Single of the year: "Any Man Of Mine"/Shania Twain, Mercury, produced by Robert John "Mutt" Lange; "Baby Likes To Rock It"/the Tractors, Arista, produced by Steve Ripley and Walt Richmond; "Gone Country"/Alan Jackson, Arista, produced by Keith Stegall; "The Keeper Of The Stars"/Tracy Byrd, MCA, produced by Jerry Crutchfield; "When You Say Nothing At All"/Alison Krauss & Union Station, BNA, produced by Randy Scruggs.

Song of the year (songwriter's award): "Don't Take The Girl"/Craig Martin & Larry W. Johnson; "Gone Country"/Bob McDill; "How Can I Help You Say Goodbye"/Burton Banks Collins & Karen Taylor-Good; "Independence Day"/Gretchen Peters; "Thinkin' Problem"/David Ball, Allen Shamblin & Stuart Ziff.

Musician of the year: Eddie Bayers/

drums, Paul Franklin/ steel guitar, Brent Mason/guitar, Mark O'Connor/fiddle, Matt Rollings/keyboard.

Vocal event of the year: Chet Atkins & Suzy Bogguss/"Sorry Seems To Be The Hardest Word," Liberty (Capitol Nashville); George Jones with Alan Jackson/"A Good Year For The Roses," MCA; George Jones & Tammy

Jones & Tammy Wynette/"One," MCA; Shenandoah with Alison Krauss/"Somewhere In The Vicinity Of The Heart," Liberty; Diamond Rio & Lee Roy Parnell & Steve Wariner/"Workin' Man Blues," Arista.

Music video of the year: "Any Man Of Mine"/Shania Twain, directed by Charles Randazzo and John Derek; "Baby Likes To Rock It"/the Tractors, directed by Michael Salomon; "I Don't Even Know Your Name"/Alan Jackson, directed by Piers Plowden; "The Red Strokes"/Garth Brooks, directed by Jon Small; "When Love Finds You"/Vince Gill, directed by John Lloyd Miller

MUSIC VIDEO AWARDS UPDATE: All labels should have received a submission form for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best videoclips into the Billboard awards race. If your company has not yet received a submissions package, contact Maureen Ryan at 212-536-5002 immediately, as the deadline is fast approaching

The awards will be presented at the close of the Billboard Music Video Conference, which will be held Nov. 8-10 in Santa Monica. Calif.

Two Labels, Publisher Find 'Common Ground'

BY DEBORAH EVANS PRICE

NASHVILLE—Epic Nashville, Thomas Nelson Publishers, and Word Nashville are combining efforts to simultaneously release and promote "Common Ground," a multi-artist album containing country songs with a positive focus, and "She Stays," a book based on a song of the same title on the album.

Ricky Van Shelton and Christian artist Andy Landis recorded "She Stays" as a duet for inclusion on "Common Ground," and Landis and Shelton's wife Bettye wrote the book about the Sheltons' mar-

Both the book and album ship to retailers Oct. 15, and the three companies plan an extensive cross-promotion of the album and book involving retail and media campaigns targeted to both the Christian and mainstream country markets. The cassette/CD will be mentioned in the interior and dust jacket of the book, and the book will be mentioned in a CD/cassette insert. The retail push on the projects will feature point-of-purchase materials that include shelf talkers and

an end-cap header featuring the book and recording.

Product giveaways are planned for key retail markets as part of a national radio promotion that will involve stations airing the Nashville-based Morningstar network's High Country format, as well as country radio stations that air positive country or Christian programming at some point during the week.

"Common Ground" features songs previously cut by country artists that Word and Sony executives felt would fare well in the Christian marketplace. The album includes Shenandoah's "Sunday In The South," Mike Reid's "Walk On Faith," and Ricky Skaggs' "Same Ol' Love," along with more recent recordings such as Collin Raye's "A Bible And A Bus Ticket Home," Doug Stone's "Faith In Me, Faith In You," Patty Loveless' "A Handful Of Dust," Rick Trevino's "Life Can Turn On A Dime," Ken Mellons' "Dr. Jesus," and newcomer Ron Wallace's "Left Hand Of God."

According to Cliff Audretch, senior director of A&R at Sony Nashville, there (Continued on page 31)



Bettye Shelton, Ricky Van Shelton, Andy Landis

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and the heads of corporate america.

Nobody delivers country music fans like we do. And where the audience is, advertisers follow. With cross-promotions and marketing alliances that can send your artist to the top, TNN: The Nashville Network brings it all together.



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Bilboard HOT COUNTRY SINGLES FOR WEEK ENDING AUGUST 26, 1995 HOT COUNTRY & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FUL	VVL	-IX EI		AUGUST 20, 1995		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER) LABEL	ARTIST & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	l	4	12	★★★ NO. 1 ★★★ YOU'RE GONNA MISS ME WHEN I'M GONE S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN) 2 weeks at	No. 1 ◆ BROOKS & DUNN (V) ARISTA 1-2831	1
2	2	5	13	NOT ON YOUR LOVE C.HOWARD (T.MARTIN, R.WILSON, T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	2
3	8	12	9	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	3
4	5	8	20	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B SWEAT, C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	4
(5)	9	11	13	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT, B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	5
6	6	7	18	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	6
7	3	2	15	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	2
8	11	18	16	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	8
9	10	15	10	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	9
10	12	17	8	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	10
11	7	6	17	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	6
(12)	15	22	8	J. THINK ABOUT IT ALL THE TIME J.BOVEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	12
_				* * AIRPOWER * *		
13)	26	50	3	I LIKE IT, I LOVE IT J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	◆ TIM MCGRAW (C) (V) CURB 76961	13
(14)	16	24	16	THAT AIN'T MY TRUCK	◆ RHETT AKINS	14
(15)	17	25	12	M.WRIGHT (T.SHAPIRO, C. WATERS, R. AKINS) SHOULD'VE ASKED HER FASTER	(C) (V) DECCA 55034 ◆ TY ENGLAND	15
(16)	19	21	12	G.FUNDIS (B.DIPIERO, A. ANDERSON, J. KLEMICK) I WANT MY GOODBYE BACK	(C) (V) RCA 642B0 ◆ TY HERNDON	16
(17)	18	23	7	D.JOHNSON (P.BUNCH, D.JOHNSON, D.BERG) DON'T STOP	(C) (V) EPIC 77946 ◆ WADE HAYES	17
<u></u>	10	2.5		D.COOK (C.RAINS, T.SHAPIRO) ★★★ AIRPOWER ★★	(C) (V) COLUMBIA 77954	-
18)	24	30	5	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	18
19	22	27	8	★ ★ ★ AIRPOWER ★ ★ HALFWAY DOWN E.GORDY, JR. (J.LAUDERDALE)	★ PATTY LOVELESS (C) (V) EPIC 77956	19
20	4	1	17	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES, R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	1
21	14	9	16	ANY MAN OF MINE	◆ SHANIA TWAIN	1
(22)	29	34	5	R.J.LANGE (S.TWAIN,R.J.LANGE) (C) IF THE WORLD HAD A FRONT PORCH J.STROUD (T LAWRENCE,P.NELSON,K.BEARD)	(V) MERCURY NASHVILLE 856 448 ◆ TRACY LAWRENCE (V) ATLANTIC 87119	22
(23)	27	33	7	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (v) POLYDOR NASHVILLE 579 574	23
24	23	26	11	DOWN IN TENNESSEE	MARK CHESNUTT	23
25	13	3	16	M.WRIGHT (W.HOLYFIELD) I DON'T EVEN KNOW YOUR NAME (CTEN) (M.MCGEN P. MCGEN A. ACTIN)	(V) DECCA 55050 ◆ ALAN JACKSON (V) ARISTA 1-2830	1
26	21	14	17	K.STEGALL (A JACKSON,R.JACKSON,A.LOFTIN) SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) \$\int \text{JO}\$ SHENDRICKS (R.FAGAN,R.ROYER)	HN MICHAEL MONTGOMERY	1
(27)	31	44	4	LET'S GO TO VEGAS	ATLANTIC ALBUM CUT ◆ FAITH HILL (C) (A) WARNED BROS 17181	27
28	20	10	14	S.HENDRICKS (K.STALEY) AND STILL TOPOLITIES OF THE MEANING (LIFENCERE T. L. IAMES)	(C) (V) WARNER BROS. 17181 ◆ REBA MCENTIRE	2
(29)	33	36	6	T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES) (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILER M.MCANALIY (P. SAMOSET D. LOCKINS)	(V) MCA 55047 ◆ SAWYER BROWN (C) (V) CURB 76955	29
(30)	41	48	5	M.MILLER,M.MCANALLY (R.SAMOSET,D.LOGGINS) I'M NOT STRONG ENOUGH TO SAY NO M. BRIGHT (R. LLANGE)	(C) (V) CURB 76955 ◆ BLACKHAWK (C) (V) APISTA 1.2857	30
(31)	34	42	7	M.BRIGHT (R.J.LANGE) BETTER THINGS TO DO	(C) (V) ARISTA 1-2857 ◆ TERRI CLARK	31
(32)	39	39	11	THREE WORDS, TWO HEARTS, ONE NIGHT	(V) MERCURY NASHVILLE B52 046 ◆ MARK COLLIE	32
(33)	45	52	5	J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE) SAFE IN THE ARMS OF LOVE	(C) (V) GIANT 17855 ◆ MARTINA MCBRIDE	33
34	25	19	15	M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH) FINISH WHAT WE STARTED	(C) (V) RCA 64345 ◆ DIAMOND RIO	19
(35)	47	54	4	M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE) I WANNA GO TOO FAR	(V) ARISTA 1-2739 ◆ TRISHA YEARWOOD	35
36	30	20	16	G.FUNDIS (L.MARTINE,JR.,K.ROBBINS) YOU BETTER THINK TWICE	(V) MCA 5507B VINCE GILL	2
37	32	29	19	T BROWN (V.GILL,R.NIELSEN) DARNED IF I DON'T (DANGED IF I DO)	(V) MCA 55035 ◆ SHENANDOAH	4
3/	32	79	19	D.COOK (R.DUNN, D.DILLON)	(V) CAPITOL NASHVILLE 18484	4

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
38	35	32	18	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D. SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
39	42	46	5	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	39
40	36	31	20	THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	7
41	37	35	20	TELL ME I WAS DREAMING G.BROWN (T.TRITT.B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
42	40	37	20	TEXAS TORNADO T. LAWRENCE, FANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
43	52	58	5	I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	43
44)	50	59	4	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	◆ SHENANDOAH (C) CAPITOL NASHVILLE 58442	44
45)	56	71	3	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	45
46	63	-	2	SOMETIMES SHE FORGETS G.BROWN,T. TRITT (S.EARLE)	◆ TRAVIS TRITT (v) WARNER BROS. 17792	46
47)	58	65	3	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) MERCURY NASHVILLE 852 206	47
48	44	41	10	SOMETIMES I FORGET J.STROUD.D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	41
49	51	56	10	IF I AIN'T GOT YOU D.COOK (C. WISEMAN, T. BRUCE)	MARTY STUART (V),MCA 55069	49
50	28	16	13	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D. SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
<u>(51)</u>	60	72	3	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54944	51
52	55	55	7	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD, T.MACAULAY) ◆ AL		52
53	48	49	9	SHE CAN'T LOVE YOU	◆ BOY HOWDY	48
54	38	28	16	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
(55)	65	67	3	THAT ROAD NOT TAKEN J.SLATE, J.DIFFIE (C. KELLY, D. BEASLEY)	JOE DIFFIE (V) EPIC 77978	55
56	61	60	3	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY	56
(57)	72	_	2	HERE COMES THE RAIN D.COOK R. MALO (R.MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	57
58	54	53	9	A HEART WITH 4 WHEEL DRIVE B.CANNON, L.SHELL (P.THORN, B.MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	51
59	57	57	8	PARTY ALL NIGHT S.ROUSE (S.ROUSE, J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	5 3
60	49	47	10	JUST MY LUCK R.BENNETT (K.RICHEY ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	47
61	69		2	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS) WHO NEEDS YOU	LONECTAD	61
62	64	64	5	WHO NEEDS YOU J.CRUTCHFIELD (S.EWING M.CATES)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58435	62
				* * * HOT SHOT DE	BUT * * *	
63	NE	N Þ	1	NO MAN'S LAND S.HENDRICKS (J.S.SHERRILL, S.SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	63
64	NE	N Þ	1	EVERY LITTLE WORD NOT LISTED (NOT LISTED)	HAL KETCHUM MCG CURB x	64
65	59	51	17	MY HEART WILL NEVER KNOW J.STROUD (5 CORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
66	62	61	7	I LIKE THE SOUND OF THAT B.BECKETT (S.SESKIN,A.PESSIS)	◆ WOODY LEE (C) (V) ATLANTIC 87123	58
67)	67	73	3	HONEY I DO B.CHANCEY, W. WILSON (S.D.CAMPBELL, A.ANDERSON)	STACY DEAN CAMPBELL (C) (V) COLUMBIA 77942	67
68	66	63	19	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
69	NE	N Þ	1	YOUR TATTOO B.CANNON, N. WILSON (KOSTAS, J. TEMPCHIN)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE B52 208	69
70	73	=	2	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON, L.BOONE, E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	70
71	53	45	9	WHY WALK WHEN YOU CAN FLY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	45
72	70	_	2	RAIN THROUGH THE ROOF J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 2101	70
73)	NE	N Þ	1	HIGHWAY PATROL J BROWN (R.SIMPSON,R.RUSH,D.PAYNE)	◆ JUNIOR BROWN (C) (V) MCG CURB 76953	73
74	RE-E	NTRY	15	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025	23
(75)	NE	N Þ	1	HURRICANE C.CARTER,J.STROUD (C.CARTER,A.ANDERSON)	CARLENE CARTER (C) (V) GIANT 17962	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. (E) 1995, Billboard/BPI Communications.

Billboard. Top Country Singles Sales...

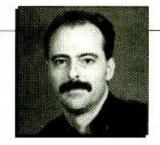
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY FOR WEEK ENDING AUGUST 26, 1995

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★ ★ No. 1 ★ ANY MAN OF MINE/WHOSE BED • MERCURY NASHVILLE 856 448	
(2)	2	2	9	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476	956 PERFECT STRANGER
(3)	NE	N >	1	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	3	3	9	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
5	5	6	4	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
6	4	4	9	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
(7)	7	12	3	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
8	6	5	9	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
9	13	11	8	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
10	9	9	9	ANGELS AMONG US RCA 62643	ALABAMA
11	8	8	9	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
12	14	15	7	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
13	10	7	9	PARTY CROWD MCA 54977	DAVID LEE MURPHY

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	22	1	2	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
15	11	13	8	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
16	12	10	9	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
17	15	14	9	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN
18	17	18	7	THAT AIN'T MY TRUCK DECCA 55034	RHETT AKINS
19	18	23	3	DON'T STOP COLUMBIA 77954	WADE HAYES
20	NE	N D	1	LET'S GO TO VEGAS WARNER BROS, 17181	FAITH HILL
21	16	16	9	MY HEART WILL NEVER KNOW GIANT 17887	CLAY WALKER
22	21	22	5	SHE AIN'T YOUR ORDINARY GIRL RCA 64346	ALABAMA
23	20	20	9	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
24	19	19	9	REFRIED DREAMS CURB 76931	TIM MCGRAW
25	NE\	NÞ	1	I DON'T BELIEVE IN GOODBYE CURB 76936	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 multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Country



by Wade Jessen

THEY LIKE IT: With more than 11,500 units, Tim McGraw's "I Like It, I Love It" (Curb) has the best first-week showing on Top Country Singles Sales since Billboard began publishing that chart July 1. Prior to McGraw's debut at No. 3, that distinction belonged to **Jeff Foxworthy's** raucous anthem "Party All Night," which entered at No. 14, with less than 2,000 units one month ago. Radio stations rushed the single into control rooms three weeks ago, resulting in a debut at No. 50 on Hot Country Singles & Tracks. The weekly airplay leader, KYNG Dallas, gave the song 46 spins this week, compared to 39 the previous week. After the second full week of airplay, McGraw's tune jumped 50-26 and cannonballs toward the top 10 this week, checking in at No. 13. "I Like It, I Love it" is the lead single from his third album, "All I Want," scheduled to hit retail Sept. 19. Despite the success of his quadruple-platinum sophomore album, "Not A Moment Too Soon," McGraw recieved no nominations from the Country Music Assn. for its Oct. 4 awards presentation. Although the emotional "Don't Take The Girl" is nominated for song of the year, that award honors only the songwriters. The California-based Academy of Country Music named McGraw top new male vocalist and "Not A Moment Too Soon" album of the year in May, the first time in six years the same artist captured both categories.

GIRLS WITH GUITARS: All three debuts on Billboard's Top Country Albums belong to female vocalists, with Carlene Carter's "Little Acts Of Treason" (Giant) capturing Hot Shot Debut honors at No. 65. Carter's musical roots run deep and connect directly to the original Carter Family: A.P. Carter, Sara Carter, and Carlene's maternal grandmother, Maybelle Carter. Carlene is the daughter of June Carter Cash and '50s honky tonker Carl Smith (who duets with Carlene on his "Loose Talk," which spent seven weeks at No. 1 in 1954) and has two prior appearances on the country album list: "I Fell In Love, a top 20 set from 1990, and "Little Love Letters," which peaked at No. 35 in 1993.

Mercury's Terri Clark, who is being erroneously touted as country's first female hat act (Patsy Montana, Texas Ruby, and several others wore cowboy hats as early as 1935), enters the country list at No. 66 with her self-titled debut.

Meanwhile, torchy Shelby Lynne (Magnatone) scores her fifth contribution to Top Country Albums, with "Restless" entering at No. 73. Lynne's first title on that list was her 1989 Epic set, "Sunrise." Her most successful project to date is "Tough All Over" (Epic) which peaked at No. 31 in 1991.

PURE PERFECT: Perfect Stranger (Curb) earns Top Country Albums' Greatest Gainer with an increase of more than 1,500 units for its debut, "You Have The Right To Remain Silent." That set cranks a three-notch jump (12-9) into the top 10 on the country page and hops 94-76 on The Billboard 200. With overall country album sales experiencing a soft week, the Perfect Stranger title is the only one in the top 20 with a bullet. Meanwhile, the title track moves 5-4 on our airplay chart, while the cassette single stays at No. 2 for a second straight week on Top Country Singles Sales. George Strait wins our percentage-based Pacesetter award for the soundtrack "Pure Country' (51-38). Janet Rickman, VP of publicity for MCA, says Strait's movie has aired recently in select markets.

FOR CAPITOL'S EMILIO, 'LIFE IS GOOD'

(Continued from page 28)

boy in his heart and soul. He's not just some Hispanic singer who sold a lot of records and now is manufactured as bilingual. He's bicultural."

Behar, noting Selena's and Jon Secada's dual marketing approaches as prior examples, says that the key will be to market 'Life Is Good" simultaneously to both markets. "Our experience shows that no matter how alien they might be to each other, at the end of the day they'll feed off each other. There's a certain excitement one chart makes on another. It might not be across the board, but there will be some people who come to the party a lot quicker when they see action with the same music in a different language on a different chart. It can only reinforce the strength of that single in that market when that same music is a major hit in another market, only in a different language."

Thus, the album's first single, "It's Not The End Of The World," has been released in both English and Spanish audie and video versions. Wilson says that Capitol Nashville may eventually release both versions together on a cassette single. "We won't walk away from who he is or his heritage," says Wilson.

'It's Not The End Of The World" is a ballad and, as Emilio notes, a somewhat risky first single. "They say that it's hard to come out of the chute as a newcomer in country with a ballad, that you should go with something upbeat," he says. "But ballads are pretty much my Latin world strong point, and the album has a lot of variety, with songs by some of the best writers in Nashville. 'Life Is Good,' for example, is upbeat, about having a good time after work with your friends.

The Bruce Bouton/Rick Orozco title track is the centerpiece of the album's promotion; in fact, it was written expressly to tie in with the name of an already-running Miller Lite ad campaign.

"The album wasn't finished when Scott Hendricks came aboard [as Capitol Nashville president] and said that if there were a song called 'Life Is Good' that felt good musically to Emilio, it might be a fun thing to throw into the campaign," says Dill. He thinks that Emilio, a corporate darling who has represented Sears, Coca-Cola, Wrangler, and Stetson hats, will eventually go national with the promotion, which begins in Texas Sept. 5 with broadcast media spots, billboards, and point-ofpurchase materials.

The "Life Is Good" track will be used in the radio jingle, Dill adds, while footage from a video for album cut "Even If I

Tried" is being used in a Miller in-house promotional profile. Both album and Miller art and P-O-P were shot together to foster consistent visuals, though Miller product was removed from the album art shoots.

Miller is also sponsoring the "Life Is Good" tour, with major dates including a Labor Day weekend concert with George Strait at San Antonio's Alamo Dome and a booking with Paul Rodriguez Sept. 1416 at Bally's in Las Vegas in celebration of Mexican Independence Day.

Emilio has already showcased for radio and retail audiences and, according to Wilson, some radio stations jumped on a sixsong promo CD that went out after Emilio's club showcase at Nashville's Ace of Clubs during Fan Fair. Retail, Wilson says, is being encouraged to position the album in the country section and crossreference it in the Latin section.

2 LABELS, PUBLISHER FIND 'COMMON GROUND'

(Continued from page 28)

are currently no plans to release a single to mainstream country radio. "She Stays," the Shelton/Landis duet, will be the first single released to Christian and positive country formats. The song was previously released on Landis' 1993 Star Song album "Stranger." Oddly enough, Shelton almost recorded it for his last Columbia album. Landis met Shelton's wife through mutual friends (Landis' husband Steve Buckingham produces Shelton as well as Dolly Parton and other acts), and the two women became close friends. Landis wrote "She Stays" about the Sheltons' marriage and the difficult times the couple went through when Shelton was drinking.

"When I wrote the song and put it on the album, I didn't tell her it was about her," Landis says. But Bettye Shelton says, "I knew it was about me. I knew it was my song and a song a lot of women would claim as theirs.'

After Ricky Van Shelton quit drinking and returned to his Christian beliefs, he openly discussed some of the things he and his wife went through during that difficult time. With the Sheltons' permission, Landis elaborated on the inspiration for the song during an interview. The reaction Landis and the Sheltons' received prompted the two women to write the book. They co-wrote it with Carol Gift Page, who has written several books in the Christian market.

The song "She Stays" became part of the "Common Ground" album when Landis met Word executive VP Jerry Weimer on a plane and he suggested she become part of the album project. (For his part, Shelton was enthusiastic about doing the duet with Landis, but says he doesn't plan to read the book because he lived it.)

Thomas Nelson publisher Ken Stephens believes the cross-promotion between the book and album will yield positive results. "There's a lot of synergy between the music and book promotion,

he says. "We're getting a double bang for our marketing buck. We're doing all we can do to tie the two projects together."

Stephens says his goal is for the book to wind up on the nonfiction best-seller lists. He thinks Thomas Nelson has a shot because it will appeal to country music fans that want to read about Ricky Van Shelton and will also draw women who read Christian-oriented books, because the story focuses on the role faith played in the restoration of the Sheltons' mar-

The fact that the project will appeal to both country and Christian consumers is also a strong selling point for the album. This is the first release from Word Nashville, a Word Records imprint that began operation in October 1994 with the intention of developing acts for the country marketplace that perform country music with a positive message. This is the label's first release. (Thus far, the only act signed is Brent Lamb, and his project is not expected to be released until next year.) Though Word has had a distribution deal with Sony New York for the past four years that has included Sony distributing releases by select Word acts such as Sandi Patty and Petra, this is the first time Sony Nashville and Word Nashville have worked together. (Thomas Nelson owns Word, and earlier this summer the two companies successfully cross-promoted the "My Utmost For His Highest" album and book projects, yielding the current No. 1 album on the Top Contemporary Christian chart.)

" 'Common Ground' is more than just the name of the labels' first joint effort; it's the goal of Word Nashville," says Jeff Teague, GM/VP of A&R for Word Nashville. "It's about seeking out that common ground and delivering product to satisfy listeners, retailers, and programmers who are interested in that spot in between [country and Christian music]."

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

TITLE (Publisher – Licensing Org.) Sheet Music Dist

- ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL ANY GAL OF MINE (Not Published) ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
- BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI)
- BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) 23
- BOBBIE ANN MASON (Starstruck Writers Group, 11 ASCAP/Mark D., ASCAP) HL
 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree,
 BMI/Acuff-Rose, BMI) WBM/HL
 DON'T \$TOP (Sony Tree, BMI/Great Cumberland,
 BMI/Diamond Struck, BMI) WBM/HL
 DOWN IN TENNESSEE (EMI April, ASCAP/Ides Of
 March, ASCAP) HL
- 17
- 24
- March, ASCAP) HL DUST ON THE BOTTLE (N2 D, ASCAP)
- EVERY LITTLE WORD ()
 FINISH WHAT WE STARTED (Careers-BMG,
 BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI)
- HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL

- A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
 HEAVEN BOUND (I'M READY) (EMI Blackwood,
 BMI/Right Key, BMI/Linde Manor, BMI) HL
 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo,
 BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
 HGHWAY PATROL (Beechwood, BMI)
 HONEY I DO (Sony Tree, BMI/Little E, BMI/Mighty Nice,
 BMI/AI Andersongs, BMI/Mighty Nice, BMI
 H HURRICANE (Humble Artist, ASCAP/High Steppe,
 ASCAP/AI Andersongs, BMI/Mighty Nice, BMI
 I DIDIN'T KNOW MY OWN STRENGTH (Maypop,
 BMI/Nineteenth Hole, BMI/Bellarmine, BMI) WBM
 I DON'T EVEN KNOW YOUR NAME (WB. ASCAP) WBM
 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big
 Tractor, ASCAP) WBM
 IF I WAS A DRINKIN' MAN (EMI Tower Street,
 BMI/MCA Canada, SOCAN/Sold For A Song,
 SOCAN/Brother Bart, ASCAP) HL
 I LET HER UNG GIANT, BMI/Dr. Vet, BMI/Little
 Dakota, BMI)
 LIKE IT, I LOVE IT (Emdar, ASCAP/Fexas Wedge,
- I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, 13
- ASCAP) WBM

 I LIKE THE SOUND OF THAT (Love This Town,
 ASCAP/David Aaron, ASCAP/Endless Frogs,
 ASCAP/Bob-A-Lew, ASCAP) WBM

- 30 I'M NOT STRONG ENOUGH TO SAY NO (Zomba,
- ASCAP/ WBM
 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Spariet's Sister ASCAP) WBM
- ASCAP/Scarlet's Sister, ASCAP) WBM

 I THINK ABOUT IT ALL THE TIME (New Don,
 ASCAP/Now Haves ASCAP/Irving BMI) WBM
- ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
 IT'S NOT THE END OF THE WORLD (Sony Tree,
 BMI/Jeries, BMI/Sony Cross Keys, ASCAP)
 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo
 Layng, BMI/Irving, BMI/Cotter Bay, BMI) WBM/HL
 I WANT MY GOODBYE BACK (Longitude, BMI/August
 Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave
 Rarg RMI) WBM 35
- Berg BMI WBM
 JUST MY LUCK (Mighty Nice, BMI/Wait No More,
 ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL
 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry,
- BMI) WBM LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree,
- BMI) WBM/HL

 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor,
 ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 MISSISSIPPI MOON (Tony Joe White, BMI/Screen
 Gems-EMI, BMI/High Horse, BMI) HL

 MY HEART WILL NEVER KNOW (Galewood,
 BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
 NO MAN'S LAND (All Over Town, BMI/Sony Tree,
 BMI/New Wolf, BMI/Love This Town, ASCAP/David 68
- 65
- Aaron, ASCAP)
 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae,
 BMI/Warner-Tamertane, BMI) WBM
 ONE BOY, ONE GIRL (EM! Blackwood, BMI/Mark Alan
- Springer, BMI) HL
 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)

- 72 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI) 33 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon. BMI/La Rue Two, BMI/Zanesville, BMI) WBM moon, BMI/La Rue Iwo, BMI/Zanesville, BMI) WBM SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
- 53 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI/Curbsongs, ASCAP/Blue Desert, BMI) WBM
- BMI) WBM
 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Andersong, BMI) WBM/HL
 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)
 CCL ASCADE/Debox Wast, BMI) WBM
- (Of, ASCAP/Robroy West, BMI) WBM SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile,
- ASCAP) WBM SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra. BMI/Sierra Home, ASCAP)
- BMI/Amra, BMI/Sierra Home, ASCAP)
 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
 TELL ME I WAS DREAMING (Post Oak, BMI/Brass
- Crab, BMI) HL
 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign. 61 rdand RMI) WBM
- BMI/Great Cumberland, BMI) WBM
 TEXAS TORNADO (Sony Tree, BMI) HL
 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood
 Newton, ASCAP/Miss Pammy's, ASCAP/South Paw,
 BMI/Terry Rose, BMI/Woodfile, BMI)
 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI)
 WRM
- WBM
 THEY'RE PLAYIN' OUR SONG (Alabama Band,
 ASCAP/Wildcountry, ASCAP/Miss Blyss,

- ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI)
- WBM/HL
 THIS IS ME MISSING YOU (Madwomen, BMI/Sony
 Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach,
 BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
- 29 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL
 (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) 32 THREE WORDS, TWO HEARTS, ONE NIGHT (Music
- 62
- BMI) HL
 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's
 Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark
 D, ASCAP) HL
 WHEN AND WHERE (Almo, ASCAP/Bamatuck,
 ASCAP/Ning, BMI/Kybama, BMI) WBM
 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band,
 ASCAP/Wildcountry, ASCAP) WBM
 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)
 THE WOMAN IN ME (NEEDS THE MAN IN YOU)
 (Loop Fche, BMI/Zomba, ASCAP)
- (Loon Echo, BMI/Zomba, ASCAP)
 YOU BETTER THINK TWICE (Benefit, BMI/Longitude,
- YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM YOU HAVE THE RIGHT TO REMAIN SILENT (Co-
- Heart, BMI)
 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony
 Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don
- 69 YOUR TATTOO (Songs Of PolyGram, BMI/Seven' Angels, BMI/Night River, ASCAP)

Bilboard TOP COUNTRY ALBUMS

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

DED BY SoundScar	n
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	TITLE R EQUIVALENT FOR CASSETTE/CD)	PEAK POSITI <mark>O</mark> N
1	I	1	27	★ ★ NO. 1 ★ ★ SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ15.98) [1
2	2	2	4	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
3	3	3	20	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	4	35	GARTH BROOKS ▲7 CAPITOL NASHVILLE 29689 (10.98/15.9	8) THE HITS	1
5	5	5	27	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) ROUNDER 0325*	AT I'VE FOUND YOU: A COLLECTION	2
6	6	8	83	JEFF FOXWORTHY ▲ 2 WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF	3
7	8	7	7	LORRIE MORGAN BNA 66508 (10.98/16.98)	GREATEST HITS	5
8	7	6	4	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	6
				* * GREATEST GAIN	IER**	
9	12	14	8	DEDEECT STRANGER	AVE THE RIGHT TO REMAIN SILENT	9.
10	9	9	73	TIM MCGRAW ▲ 4 CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
11	11	12	46	BROOKS & DUNN ▲2 ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
12	10	10	68	REBA MCENTIRE ▲ 3 MCA 10994 (10.98/15.98)	READ MY MIND	2
13	13	11	62	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
14	14	13	59	ALAN JACKSON ▲3 ARISTA 18759 (10.98/15.98)	WHO I AM	1
15	15	15	47	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
16	16	17	8	GEORGE JONES AND TAMMY WYNETTE MCA 11248	(10.98/16.98) ONE	12
17	17	19	23	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
18	20	18	80	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
19	18	16	66	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
20	21	21	40	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
21	19	28	30	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
22	24	30	7	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	22
23	26	34	8	BRYAN WHITE ASYLUM 61642 (10.98/15.98) ES	BRYAN WHITE	23
24	22	26	32	WADE HAYES COLUMBIA 66412/SONY (9.98 EQ/15.98)	OLD ENOUGH TO KNOW BETTER	19
25	25	23	45	CLINT BLACK ■ RCA 66419 (10.98/16.98)	ONE EMOTION	8
26	23	20	12	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/1	5.98) DWIGHT LIVE	8
27	28	22	46	ALABAMA ■ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
28	29	24	81	JOHN MICHAEL MONTGOMERY ▲ 3 ATLANTIC 82559/AC	G (10.98/15.98) KICKIN' IT UP	1
29	27	48	22	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
30	33	31	23	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
(31)	38	41	13	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	31
32	30	29	29	SAWYER BROWN © CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
33	32	25	55	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
34	34	35	98	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	31	27	45	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98		1
36	37	36	80	THE MAVERICKS ▲ MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	6
37	39	39	68	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
38	51	54	152	★ ★ PACESETTER ★ ★ GEORGE STRAIT ▲³ MCA 10551 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
39	35	53	20	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98) SOLD OUT	35
40	36	33	81	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98) EXTREMES	12
41	42	32	26	TRISHA YEARWOOD MCA 11201 (10.98/15.98) THINKIN' ABOUT YOU	3
42	46	47	51	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY	8
43	43	45	163	MARY CHAPIN CARPENTER ▲ 3 COLUMBIA 48881/SONY (10.98 EQ/15.98) COME ON COME ON	6
44	40	43	56	DIAMOND RIO ● ARISTA 18745 (9.98/15.98) LOVE A LITTLE STRONGER	13
45	45	40	17	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) IS WHAT MATTERED MOST	9
46	49	44	62	VINCE GILL ▲ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	2
47	50	46	29	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98) YOU GOTTA LOVE THAT	10
48	52	50	11	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) IS DAYS GONE BY	48
49	47	42	52	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) IS THE TRACTORS	2
50	44	38	46	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98) IF I COULD MAKE A LIVING	4
51	53	58	46	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98) BOOMTOWN	8
52	59		2	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	52
53	41	37	9	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98) WHEN AND WHERE	21
54	62	67	3	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) 🚯 JUNIOR HIGH	54
55	58	60	27	RHETT AKINS DECCA 11098/MCA (10.98/15.98) IS A THOUSAND MEMORIES	49
56	55	63	47	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98) SUPER HITS	50
57	56	49	9	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) 🚯 ALL I NEED TO KNOW	39
58	60	55	209	BROOKS & DUNN ▲° ARISTA 18658 (9.98/15.98) BRAND NEW MAN	3
59	57	57	149	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
60	61	56	56	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS	34
61	48	52	6	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) IS THE MOFFATTS	48
62	64	61	144	JOHN MICHAEL MONTGOMERY ▲ 3 ATLANTIC 82420/AG (9.98/15.98) ■ LIFE'S A DANCE	4
63	54	51	61	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEM	6
64	65	64	129	BROOKS & DUNN ▲4 ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2
65	NEV	N >	1	★ ★ HOT SHOT DEBUT ★ ★ CARLENE CARTER GIANT 24581 (10.98/15.98) LITTLE ACTS OF TREASON	65
66)	NEV	N D	1	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) TERRI CLARK	66
67	63	59	14	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) (18) 4 RUNNER	27
68	67	66	92	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) IS TAKE ME AS I AM	7
69	66	62	18	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98) NASCAR: RUNNIN' WIDE OPEN	13
70	68	68	47	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98) WHAT A WAY TO LIVE	15
71	69	65	43	VARIOUS ARTISTS ● BNA 66416/RCA (10.98/15.98) KEITH WHITLEY/A TRIBUTE ALBUM	29
72	70	73	100	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) IS THE WAY THAT I AM	14
73)	NEV	V	1	SHELBY LYNNE MAGNATONE 102 (9.98/15.98) RESTLESS	73
74	74	75	151	VINCE GILL ▲3 MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	3
75	75		26	SHENANDOAH CAPITOL NASHVILLE 31109 (10.98/15.98) IS IN THE VICINITY OF THE HEART	31

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. Is indicates past or present Heatseeker (itle. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY FOR WEEK ENDING AUGUST 26, 1995

SoundScan®

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL)	TITLE ENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ 6 MCA 12* (7.98/12.98) 191 weeks at No. 1	GREATEST HITS	223
2	2	HANK WILLIAMS, JR. ■ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	37
3	3	REBA MCENTIRE ▲ 3 MCA 4979* (7.98/12.98)	GREATEST HITS	221
4	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	75
5	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	223
6	6	GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	223
7	8	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	29
8	7	BILLY RAY CYRUS ▲8 MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	14
9	10	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	221
10	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	208
11	12	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	30
12	15	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	38
13	14	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13,98)	ALL I CAN BE	15 -

THIS	LAST WEEK			WKS. ON CHART
14	13	ALAN JACKSON ▲ 4 ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	11
15	16	THE JUDDS ▲2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	77
16	18	WAYLON JENNINGS ▲4 RCA 8506* (8,98)	GREATEST HITS	95
17	11	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	4
18	21	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	55
19	19	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	31
20	20	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	2
21	24	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	62
22	17	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	93
23	22	WYNONNA ▲4 CURB 10529/MCA (10.98/15.98)	WYNONNA	16
24	25	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	9
25	23	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	28

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

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	35	★★ NO. 1 ★★ SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 18 wks at No. 1 IMMORTAL BELOVED	
2	2	4	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98) PAPER MUSIC	
3	3	75	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² CHANT ANGEL 55138 (10.98/15.98)	
4	4	50	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 ATLANTIC 82614 (14.98/19.98)	
(5)	5	257	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲² LONDON 430433 (10.98 EQ/15.98) IN CONCERT	
6	7	12	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98) ADAGIO	
7	6	48	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98) MOZART PORTRAITS	
8	11	27	GIL SHAHAM DG 43993 (10.98 EQ/15.98) VIVALDI: THE FOUR SEASONS	
9	9	23	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98) PAVAROTTI IN CENTRAL PARK	
10	13	20	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98) THE SOUL OF CHANT	
11	10	9	VARIOUS ARTISTS RCA 68261 (9.98/15.98) OUT CLASSICS	
12	8	3	NEW EUROPEAN STRINGS(SITKOVETSKY) NONESUCH 79316 (10.97/15.97) BACH: GOLDBERG VARIATIONS	
13	14	22	SOUNDTRACK TRAVELLING 1005 (13.98/17.98) FARINELLI	
14	12	27	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98) SENSUAL CLASSICS, TOO	
(15)	RE-E	NTRY	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/15.98) THE ULTIMATE WEDDING ALBUM	

TOP CLASSICAL CROSSOVER

1	1	10	★★ NO. 1 ★★ VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98) 10 wks at No. 1 PAVAROTTI & FRIENDS 2	
2	2	12	VANESSA-MAE ANGEL 55089 (10.98/15.98) THE VIOLIN PLAYER	
3	3	16	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98) THE MAGICAL MUSIC OF DISNEY	
4	4	81	MICHAEL NYMAN ● THE PIANO VIRGIN 88274 (10.98/15.98)	
5	5	8	VARIOUS ARTISTS DELOS 3186 (10.98/15.98) HEIGH-HO! MOZART	
6	6	85	JOHN WILLIAMS/IZTHAK PERLMAN ● SCHINDLER'S LIST MCA 10969 (11.98/17.98)	
1	7	10	LESLEY GARRETT SILVA AMERICA 1044 (14,98/19,98) ANDREW LLOYD WEBBER: THE GREATEST SONGS	
8	9	126	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) PAVAROTTI & FRIENDS	
9	8	40	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) VISION: MUSIC OF HILDEGARD VON BINGEN	
10	11	15	IAN ANDERSON DIVINITIES ANGEL 55262 (10.98/15.98) DIVINITIES	
11	10	4	VARIOUS ARTISTS RCA 68029 (9.98/15.98) THE LONG GOODBYE: SYMPHONIC PROCOL HARUM	
12	15	80	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98) THE STAR WARS TRILOGY	
13	13	48	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98) DE MI ALMA LATINA	
14	12	46	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98) BACH VARIATIONS	
15	14	65	THE CHIEFTAINS RCA 61490 (9.98/15.98) THE CELTIC HARP	

TOP OFF-PRICE CLASSICAL

1	2	53	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	★ NO. 1 ★ ★ 1 wk at No. 1 20 CLASSICAL FAVORITES
2	1	57	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	4	22	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	6	16	VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
5	3	20	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
6	5	26	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
7	11	49	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
8	9	4	VARIOUS ARTISTS SPECIAL 5143 (3.98/4.98)	ETERNAL BEETHOVEN
9	13	3	VARIOUS ARTISTS ALLEGRETTO 8098 (2.98/3.98)	PACHELBEL CANON
10	NE	WÞ	WURTTEMBERG ORCHESTR ALLEGRETTO 8002 (2.98/3.98)	A (FAERBER) VIVALDI: THE FOUR SEASONS
11	10	10	VARIOUS ARTISTS RCA.60840 (6.98/10.98)	ACHELBEL CANON & OTHER BAROQUE HITS
12	RE-E	NTRY	VARIOUS ARTISTS SONY CLASSICAL 64052 (5.98 EQ/9	98) BEETHOVEN-GREATEST HITS
13)	NE	WÞ	VARIOUS ARTISTS CAMEO CLASSICS 8754 (2.98/3.98)	THE VERY BEST OF TCHAIKOVSKY
14	8	11	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
15	14	2	VARIOUS ARTISTS HARMONIA MUNDI (FRANCE) 90608	ANCIENT VOICES

Albums with the greatest sales gains this week.

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units;

RIAA certification for sales of 1 million units with each additional million indicated by a numeral-following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available.

Is indicates past or present Heatseeker title.

1995 Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

AMONG THE LILIES: Harmonia Mundi has been gearing up for its next Anonymous 4 release, "The Lily And The Lamb," due in stores Aug. 22. The vocal quartet had all three of its records on Billboard's Top Classical Albums chart last November, and HMU reports that initial orders for the new one are running about twice those for last summer's "Love's Illusion." "Lily," recorded at the Boxgrove Priory in England, features medieval English music about Mary's sufferings at the foot of the cross, has the group's signature mix of chant and polyphony in beautifully blended sound, and the recording ambience is more open than that of earlier releases.

Harmonia Mundi continues to tap alternative markets for Anonymous 4. With this release, the label will advertise



ANONYMOUS 4: From left, Johanna Rose, Ruth Cunningham, Susan Hellauer, and Marsha Genensky.

in Caffeine, a literary magazine distributed in coffeehouses on the West Coast. HMU will also be sending an instore-play copy Caffeine's to mailing list, as did for "Love's Illusion" and the teaser CD, "Ancient Voices." There are 300 on the Southern California list alone; one of the

previous mailings targeted Orange County, Riverside, and Los Angeles, since the group had several concerts in the area. Says Sarah Folger, director of HMU's press and promotion, "I had the idea of distributing our CDs to coffeehouses, as pop labels do, as a way of reaching younger people in addition to college radio. Then I realized there were too many." By hooking up with Caffeine, she was able to simplify distribution. Caffeine will also track the releases, determining where they are played.

"Lily" is also booked for close to 200 listening posts in such shops as Barnes & Noble, Borders, and Olsens, and HMU is doing its first major national advertising for the group in the New Yorker and Entertainment Weekly. It is also mailing to 20,000 names from the Rivertown Trading and Public Radio Music Source database, tapping people who have ordered the CD through those mail sources.

MOVIE TIE-IN: Anonymous 4 is going to show up on another label this fall. With the success of the reconstructed "Alexander Nevsky," first as a live-orchestrawith-movie and later released on video and CD (RCA), it seemed likely that someone would come up with another project like that. And they have, this time in the feminist/ spiritual vein: "Voices Of Light," a new oratorio for solo-ists, mixed chorus, and small orchestra, written by Richard Einhorn to accompany Carl Dreyer's 1928 film "The Passion Of Joan Of Arc." Sony will record the oratorio, with Anonymous 4 as the voice of Joan and the Netherlands Radio Philharmonic, in October, coinciding with full film and music performances at the Brooklyn Academy of Music. The show is also being done in Los Angeles this month. Neither the New York nor L.A. performances will include Anonymous 4, as the group is otherwise committed; but "Voices Of Light" will be toured by Columbia Artists Management in the 1996-97 season, both as a self-contained production and as a presentation for local orchestras and choruses, for which the quartet will be

OLLIE TO DG: Deutsche Grammophon is making a bid to come out front on classic 20th-century repertoire by signing British composer/conductor Oliver Knussen to an exclusive agreement. Says Roger Wright, DG's VP for A&R in Hamburg, "DG's collaboration with Oliver Knussen will provide the Yellow Label with interpretations of key 20th-century works, many of which have never previously been recorded. Knussen is one of the handful of individuals whose interpretive abilities are wedded to and founded in their own experience of composition." Knussen joins Pierre Boulez in the heavy-hitter conductor/composer category at DG.

Knussen will record four discs a year. The first under the agreement, which will be released in the U.S. in the first quarter of 1996, are both with the London Sinfonietta: a disc of compositions by British composer Colin Matthews and a one featuring the late works of Stravinsky—"The Flood," "Abraham And Isaac," "Huxley Variations," and "Requiem Canticles." The disc will also include Charles Wuorinen's "A Reliquary For Igor Stravinsky," and with a new ballet to the Wuorinen score premiering at New York City Ballet early next year, DG hopes to match up the release date.

NARM EXPANDS CLASSICAL MUSIC ACTIVITIES

(Continued from page 1)

President Clinton signed a proclamation naming September Classical Music

After that, things moved quickly. "We decided to expand the group, to form a coalition not just of NARM members, but of other arts and trade organizations," says Micallef. "It's very significant—NARM has worked with [the Recording Industry Assn. of America] or [the Video Software Dealers Assn.] or other trade organizations with a common agenda, but the idea to reach out to whole other arts and nonprofit organizations had never been done before. In fact, at the first meeting, a lot of the organizations had never met before.

"When we started, we had no way of knowing where Classical Music Month would go," Micallef continues. "But we felt that if all we did was institutionalize the practice of all these organizations periodically getting together to discuss issues and problems, that in itself would be a great accomplishment. Of course, it went far, far beyond that."

The group's first big achievement

last September was to design and produce "Classical Is Cool," a study guide with a cassette to help teachers introduce children to classical music. The project, which cost more than \$100,000, was funded by NARM and the coalition members.

"From the beginning, there was a sense that if we were going to be truly successful, we had to go beyond just a clever marketing campaign," says Micallef. "We needed a strong educational component. We had to reach out and develop long-term initiatives that would change people's attitudes toward classical music and address the disastrous erosion of funding to music in schools."

The Coalition's member organizations include the American Symphony Orchestra League, Chamber Music America, Classical Music Broadcasters, Concert Music Broadcasters, the Electronic Industries Assn., the Music Educators National Conference, the Music Publishers Assn., NARAS, NARM, National Public Radio, Opera America, Public Radio International, the RIAA, and Young Audiences. Its mission

statement reads, in part, "Our goal is to make classical music accessible to all Americans, as a living expression and a part of their everyday lives."

Last year, the Coalition distributed 1,000 study guides and cassettes in 10 cities and inaugurated the Music Educator of the Year award, which last year was presented to Janet Sessions, president of Arizona State Music Educators, who wrote the study guide. Companies donated time and money to duplicate the cassettes, to design "September Is Classical Music Month" logos to run with advertisements and print articles, and to arrange promotional events.

This year, Classical Music Month promises to be even bigger. NARM is shipping more than 200,000 posters, shelf talkers, and counter cards; supplying logos; and shipping more than 10,000 study guides and cassettes. The coalition has a budget of \$100,000, raised by NARM, record companies, and organizations; major donations were given by Atlantic Classics (WEA), BMG Classics, Sony Classical, Angel

(Continued on next page)

DG'S BRYN TERFEL IS 'SEXY BEAR' OF OPERA

(Continued from page 1)

Pavarotti, and now Terfel, a great hulk of a fellow who bears a startling resemblance to the rock star Meat Loaf," observes The New York Observer.

OK, so Terfel's a big guy, but what's going on here? "Maybe it was subliminal," says Karen Moody, the label's U.S. VP. Or maybe not. "He's a talented and serious classical musician, yet he doesn't fit the stereotype," Moody says. "He's not . . . effete."

In Terfel, DG not only has a persona-

In Terfel, DG not only has a personable artist ripe for PR spinning, but one whose talents justify the effort. He may look like a linebacker with shoulderlength hair, but he has a voice that is stunningly alive, from its rolling low notes to its handsome top, and he erupts onstage with ferocious immediacy.

His physical, aggressive "Figaro" at the Metropolitan Opera last fall seethed with dangerous revolutionary spirit; The New York Times ran the review on its front page. He gets audiences excited about German lieder—not only in the "U.S., but in Salzburg, Austria, where they've heard everyone and speak the language.

All this is from the 29-year-old son of a farmer who spent his teen years competing in Welsh singing contests and got his first formal voice training at age 18.

This summer, while Terfel was busy singing back-to-back Figaros and Leporellos at the Salzburg Festival, the New York DG contingent was gearing up for its second big Terfel push.

DG released "The Vagabond," a collection of English songs, on Aug. 15. The album is Terfel's second solo disc for the label (the first was a recording of Schubert's "An Die Musik," released in September 1994). As part of its push, DG assembled a sales video of the title cut that featured Terfel in an overcoat stalking menacingly through a gloomy night scene (it's actually a parking lot under a bridge) and warming his hands over an oil-drum fire. "I was a bit skeptical," Terfel says, "but I'm game for a laugh."

The U.S. strategy for "The Vagabond" will swing into gear starting Sept. 24, when the singer arrives for a threemonth stay, singing Leporello in Mozart's "Don Giovanni" at the Metropolitan Opera House and performing in Mahler's "Kindertotenlieder" with the Met Orchestra at Carnegie Hall (conducted by Metropolitan Opera music director James Levine), as well as a recital in Atlanta and another series of Leporellos at the Chicago Lyric Opera.

Building on last year's audience and media frenzy (there were scuffles in the ticket line at his sold-out recital), DG is launching a "Meet Bryn Terfel" contest with New York-based Opera News. Winners get tickets to the Met in New York, a visit backstage, and dinner at the Met's Grand Tier restaurant.

The label is also arranging for Terfel to meet and greet as many press, radio, and retail people as possible. Appearances on "Late Show With David Letterman" and "Today" are slated for October. "Once people meet him, they're hooked," says Moody.

Certainly Terfel's outgoing personality is part of his appeal. He comes across as rather sweet and self-deprecating, a young man delightedly stunned by the world he has entered, but figuring it out fast.

"Bryn was very boyish," says Isabella de Sabata, DG's international marketing manager. "Now he's really growing into a man."

Growing up in Wales, Terfel was more interested in sports than music. He enjoyed competing in the ubiquitous Welsh singing contests, but when it came time to choose a career upon leaving school, Terfel says, "I had no idea. I was a nonstarter in farming—I couldn't get up as early as my father. A friend who had competed with me suggested I audition for the Guildhall School in London."

The Guildhall gave him a scholarship,

and he embarked on a four-year course of study that included everything from lieder to fencing to tap dancing. ("I was dreadful at tap dancing; I couldn't find shoes to fit me," he says.) He also discovered opera. A Welsh radio station asked him to see a performance of Verdi's "Otello" at Covent Garden featuring Katia Ricciarelli, Placido Domingo, and Justino Diaz. "I was gob-smacked," says Terfel, and he began spending days in the library learning the repertoire.

The world discovered him in 1989, when he competed in the Cardiff, Wales, "Singer of the World" competition. He didn't win (Dmitri Hvorostovsky did; Terfel got the "consolation" lieder prize), but conductors, agents, and impressarios saw him on television and began to engage him.

Terfel sang John the Baptist in Richard Strauss' "Salome" and recorded it with conductor Guisseppe Sinopoli, and he began singing Figaros and Leporellos in such places as London's Covent Garden and Salzburg. He quickly became a sensation in Britain.

"They throw their underwear at him," says Graeme Kay, editor of London-based magazine Opera Now.

Terfel says he has 10 opera roles, and he uses his "Figaro" gigs to learn new ones. This summer, he was studying Nick Shadow in "The Rake's Progress," which he sings in Japan this month, in Wales next spring, and records for Philips with Seiji Ozawa and Sylvia McNair.

Other new roles coming up include, in 1997, the title role in Berg's "Wozzeck," which Terfel says he has never seen onstage; and, a first for him, Strauss' "Arabella" at Covent Garden next spring.

Terfel's most recent opera recordings are "Figaro" with John Eliot Gardiner (Archiv, DG's early music label, is changing the packaging to feature a photograph of Terfel) and a London/Decca release of "Salome," which came out in July, with Catherine Malfitano and conducted by Christoph von Dohnanyi. It's perhaps a little soon to have a second "Salome," and Terfel says he turned it down the first time Decca asked him, but he was persuaded by the fact that the rest of the Salzburg production cast was on the record.

This fall Terfel will finish up a Wagner aria record with the Met and Levine.
In solo work, "The Vagabond" will be

In solo work, "The Vagabond" will be followed by a Rodgers & Hammerstein record for DG, expected in the fall of 1996. "Crossover?" says Terfel. "It's like going from North Wales to Anglesey. It's just a bridge."

DG is thinking in the long term for the artist, especially since low voices are doing well these days—witness the success of Cecilia Bartoli (see story, page 10). "He can be really big—tenor big," says Moody. "Show business is fickle. We've had the time of sopranos and tenors. Now maybe it's time for something else."

Billboard.

FOR WEEK ENDING AUGUST 26, 1995

TOP NEW AGE ALBUMS

WEEK	WEEK	2	Compiled from a national sample of retai	il store and rack sales
THIS W	LAST W	WKS, ON CHART	reports collected, compiled, and TITLE LABEL & NUMBER/DISTRIBUTING LABEL	provided by SoundScan® ARTIST
1	1	74	* NO. 1 * LIVE AT THE ACROPOLIS &* PRIVATE MUSIC 22116 67 WEEKS ST No. 1	r ★ YANNI
2	2	24	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	194	SHEPHERD MOONS A* REPRISE 26775/WARNER BROS	ENYA
4	4	122	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	6	16	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
6	8	5	AN ENCHANTED EVENING DOMO 71005	KITARO
7	5	10	VIVA! OTTMA EPIC 66455	AR LIEBERT + LUNA NEGRA
8	7	42	FOREST WINDHAM HILL 11157	GEORGE WINSTON
9	9	272	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	11	18	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
11	10	3	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
12	12	8	NARADA COLLECTION 5 NARADA 63920	VARIOUS ARTISTS
13)	14	5	HEART & SOUL LORIE LINE & HER F	POP CHAMBER ORCHESTRA
14)	15	28	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
15	16	102	HOURS BETWEEN NIGHT + DAY OTTMA EPIC 53804	R LIEBERT + LUNA NEGRA
16	13	44	ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO
17	20	11	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
18	21	84	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
19	19	64	MONTEREY NIGHTS GTS 4570	JOHN TESH
20	18	19	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
21	22	68	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
22	17	20	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
23	23	45	MANDALA DOMO 71001	KITARO
24)	RE-E	NTRY	GYPSY FLAME BAJA 526/TSR	ARMIK
25	24	7	BETWEEN FATHER SKY AND MOTHER EART	H VARIOUS ARTISTS

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NARM EXPANDS CLASSICAL MUSIC MONTH ACTIVITIES

(Continued from preceding page)

Records, PolyGram Classics & Jazz, Allegro, Albany, Qualitron, Koch, Vox, Telarc, the Electronics Industries Assn., and Classical Music Broadcasters.

In addition, Sony duplicated the cassettes at cost, and the MENC coordinated distribution of the study guides and cassettes.

Although NARM is overseeing Classical Music Month, "the real activity is locally generated and supported," says NARM president Mickey Granberg. Micallef adds, "There's a very strong grass-roots element to it, and that's why it works. Had we tried to organize all this in terms of NARM itself, it would never have worked—it's too massive a job. The coalition functions best as a clearinghouse of information. We let the local groups take the initiave."

And take the initiative they have. Following is a sampling of the many events going on in celebration of Classical Music Month:

• New York: Lincoln Center will host an event featuring prize drawings and giveaway bags of coupons and music product. Mayor Rudolph Giuliani will host a classical music reception at Gracie Mansion, featuring a student orchestra from one of the city schools, arranged by Young Audiences.

• Cleveland: The Cleveland Music School Settlement, a nonprofit music school, will hold Classicalfest!, a classical music carnival aimed at families, broadcast live by local radio stations WCLV and WKSU. Area music retailers and arts organizations have joined forces for a symbiotic coupon campaign: Those who buy tickets to classical events get 20% off classical recordings; those who buy classical recordings get two-for-one tickets to classical music events.

• Chicago: Members of the Chicago

Symphony and Lyric Opera will perform at the State of Illinois Building. Four suburban shopping malls will host informal chamber group concerts.

• St. Louis: The St. Louis Symphony Orchestra will present an open house at which people can tour the symphony hall and sample music from upcoming events via a listening post supplied by Streetside Records. Throughout the month, musicians will perform unannounced at restaurants and shopping centers: Streetside Records and local radio station KFUO will sponsor a free day of children's classical activities at the St. Louis Zoo.

• San Diego: Trade Service Corp. will sponsor concerts throughout the month. Blockbuster and Wherehouse will hold in-store parties and concerts.

- Dallas: Radio station WRR will present an outdoor concert by the Dallas Wind Symphony. The station will also introduce "Classical Man," a superhero who will spotlight the role of classical music in popular culture (movies, TV commercials, etc.).
- Portland, Ore.: Borders Books & Music will host performances all month by groups including the Tapestry Strings and Oboe Madness. Music Millennium will present a "karaoke opera contest."
- Washington, D.C.: Radio station WGMS presents two concerts at the U.S. Capitol reflecting pool. Once a week, the station will give away a catered classical dinner party. The Kennedy Center will have an open house at which children can play classical instruments.



Hot Latin Tracks...



			N.	COMPILED FROM A NATIONAL SAMPL DATA SYSTEMS' RADIO TRACK SER LECTRONICALLY MONITORED	E OF AIRPLAY SUPPLIED BY BROADCAST RVICE. 93 LATIN MUSIC STATIONS ARE 24 HOURS A DAY, 7 DAYS A WEEK
THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				N	0.1
1	1	1	7	SELENA EMI LATIN 6 weeks at No. 1	J.HERNANDEZ (F.VALDEZ LEAL)
2	2	2	9	SELENA	◆ I COULD FALL IN LOVE
(3)	4	5	8	JULIO IGLESIAS	K.THOMAS (K.THOMAS) ◆ AGUA DULCE, AGUA SALA
4	7		2	M. A. SOLIS Y LOS BUKIS	RARCUSA (DONATO, ESTEFANO, BATT) SERA MEJOR QUE TE VAYAS
5	3	3	7	JUAN GABRIEL	M.A.SOLIS (M.A.SOLIS) EL PALO
6	15		2	LOS TIGRES DEL NORTE	GOLPES EN EL CORAZON
(T)	6	7	14	LA MAFIA	TN INC. (R.VALENCIA) ◆ NADIE AND CONTROL OF CONTROL
(8)	11	18	3	BANDA MACHOS	M.LICHTENBERGER JR. (A.LARRINAGA) MI CHICA IDEAL
9	5	6	8	BRONCO	J,ALFARO (H.ORTIZ) OJOS QUE HAN LLORADO BRONCO (L.G.FSPARZA)
			Ū	FONOVISA	POWER * *
10	26	_	2	CARLOS VIVES POLYGRAM LATINO	◆ LA TIERRA DEL OLVIDO C.VIVES,R.BLAIR (C.VIVES,I.BENAVIDES)
				AIRI	POWER
11)	36	-	2	BANDA ZETA FONOVISA	REVENTON UNISEX ZE LUIS (ZE LUIS)
12	12	9	8	MARTA SANCHEZ POLYGRAM LATINO C.DE WALDEN M.D.	DIME LA VERDAD
					POWER * * *
13)	17	19	3	ANA BARBARA MUSIVISA/FONOVISA	LA TRAMPA A,PASTOR (F.BARRIENTOS)
					POWER * * *
14)	18	26	5	LOS DEL RIO ARIOLA/BMG	LOS DEL RIO (A.ROMERO MONGE,R.RUIZ)
15	14	12	5	TITO ROJAS M.P.	ESPERANDOTE J. MERCED (A. BARONI)
16	9	11	9	LOS FUGITIVOS RODVEN	◆ QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO)
17	10	10	7	EDNITA NAZARIO	GATA SIN LUNA
18	8	4	16	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
(19)	23	31	3	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO P.RAMIREZ (M.URIETA)
20	16	13	8	LIBERACION FONOVISA	PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI.R.PEREZ)
(21)	31		2	LOS CANTANTES	EL VENAO
22	13	8	8	MANA	C.VALOY (R.ORLANDO) NO HA PARADO DE LLOVER
23	21	23	8	PEDRO FERNANDEZ	FHER A GONZALES (FHER A GONZALES) SI TE VAS
24	25	17	8	THE BARRIO BOYZZ	M.SOMONTE (P.FERNANDEZ) ♦ NO ME DEJES
25	22	24	3	PORTO LATINO	K.C.PORTER (M.FLORES) DIVINO AMOR
26	19	15	10	TIRANOS DEL NORTE	R ENCARNACION (R BARRERA) TAL PARA CUAL
(27)	38	33	3	LOS CAMINANTES	J.MARTINEZ PARA (L.PEREZ) EL DINERO
(28)		NTRY	2	GRACIELA BELTRAN	HASTA QUE AMANEZCA
(29)		w Þ	1	MICHAEL SALGADO	R.GUADARRAMA (J.SEBASTIAN) ◆ CRUZ DE MADERA
30	33	30	4	HECTOR TRICOCHE RODVEN	J.S.LOPEZ (L.MENDEZ ALMEGOR) MUJER PROHIBIDA V.URRUTIA (C. DE LA CIMA)
(31)	NE	w Þ	1	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E.GARCIA (M.MARROQUI)
(32)	RE-E	NTRY	3	CLAUDIO RODVEN	◆ TU ERES MI REFUGIO R.PEREZ BOTIJA (R.PEREZ BOTIJA)
33	24	22	13	INTOCABLE EMI LATIN	PARECE QUE NO J.L.AYALA (J.MARTINEZ)
34	29	29	6	LOS HURACANES DEL NORTI	
35	28	21	10	LOS TIGRES DEL NORTE	EL EJEMPLO TN INC. (T.BELLO)
36	30	25	5	LA DIFERENZIA	TU ERES M.MORALES.R.MORALES (M.C.SPINDOLA)
(37)	39	28	15	VICENTE FERNANDEZ	AUNQUE ME DUELA EL ALMA
38	37	_	2	LAURA FLORES	P.RAMIREZ (J.SEBASTIAN) PORQUE SE QUE ME MIENTES
39	35		2	WILKINS	M.A.SOLIS (M.A.SOLIS) QUE HAS HECHO DE MI
		w Þ		RCA/BMG WILKINS LA MAFIA	I.J.MILNER.MANUHUTU (R.OSORIO.J.ALARCO) LET IT BE CHTENBERGER JR. (J.LENNON,P.MCCARTNEY)
(40)	ME	W	l	SONY M.LiC	CHTENBERGER JR. (J.LENNON, P.MCCARTNE

(40) NEW > 1 SON	Y M.LiCHTEN	BERGER JR. (J.LENNON, P.MCCARTNEY)
POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	53 STATIONS
1 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA 2 SELENA EMILATIN I COULD FALL IN LOVE 3 EDNITA NAZARIO EMILATIN GATA SIN LUNA 4 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD 5 PORTO LATINO RODVEN DIVINO AMOR 6 MANA WEA LATINA NO HA PARADO DE LLOVER 7 CARLOS VIVES POLYGRAM LATINO LA LIEDRA DEL	1 TITO ROJAS M.P. ESPERANDOTE 2 LOS CANTANTES MONTANO EL VENAO 3 HECTOR TRICOCHE ROD- VEN MUJER PROHIBIDA 4 SELENA EMI LATIN I COULD FALL IN LOVE 5 KINITO MENDEZ EMI LATIN LA PEGUE 2 ZONA ROJA MAX/SONY POR TU CULPA 7 JAILENE EMI LATIN PERD NO	1 SELENA EMI LATIN TU SOLO TU LOS TIGRES DEL NORTE FONOVISA GOLPES EN EL 3 M. A. SOLIS Y LOS BUKIS FONOVISA SERA MEJOR 4 JUAN GABRIEL ARIOLA/BMG EL PALO 5 LA MAFIA SONY NADIE 6 BANDA MACHOS FONOVISA MI CHICA IDEAL 7 BANDA ZETA FONOVISA REVENTON LINISEY

- CARLOS VIVES POLYGRAM
 LATINO LA TIERRA DEL...

 WILKINS RCA/BMG
 QUE HAS HECHO DE MI

 CLAUDIO RODVEN
 TU ERES MI REFUGIO

 THE BARRIO BOYZZ SBK/EMI
 LATIN NO ME DEJS

 TRILOGIA RODVEN
 ES MI MANERA

 LOS CANTANTES MONTANO
- 12 LOS CANTANTES MONTANO
- 13 ALEJANDRO SANZ WEA LATI
- NA LA FUERZA DEL ...
 14 CRISTIAN MELODY/FONOVISA
- MORELIA

 15 CHARLIE MASSO SONY
 AUNQUE TU NO ESTES
- 8 EL GRAN COMBO FONOVISA
- NO DIGAS QUE NO
 9 CARLOS ALBERTO JEN/EMI
 LATIN COMO UNA PELICULA
 10 REY RUIZ SONY
 MINTIENDO
 11 MARC ANTHONY SOHO LATINO/SONY TE CONOZCO BIEN
 12 LOS HERMANOS ROSARIO
- KAREN/POLYGRAM LATINO LA...
 13 MARTA SANCHEZ POLYGRAM
- LATINO DIME LA VERDAD

 14 CARLOS VIVES POLYGRAM
 LATINO LA TIERRA DEL...

 15 TITO NIEVES RMM/SONY
 NO ME QUEDA MAS
- 7 BANDA CARROLL OF TRANSPORT OF THE TRANSPORT OF TRANSPOR
- 12 VICENTE FERNANDEZ SON CONOCI A TU ESPOSO

 13 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA

 14 TIRANOS DEL NORTE FONC
 VISA TAL PARA CUAL

 LINESTAL PARA CUA

number of plays, the record being is. © 1995 Billboard/BPI Commi

Ben Jor Exits Warner, Signs With Sony

EXPLOSIVE MOVE: Brazil's redoubtable singer/songwriter Jorge Ben Jor has signed a three-album deal with Sony Brasil, "With Sony, a company that has a very aggressive sales policy, my albums can really explode," says Ben Jor, who is working on his album debut, due out in October.

Sony's special marketing director, Luis André Calainho, says the label will invest heavily to market and promote Ben Jor domestically and internationally. Commenting that Sony has enjoyed "good results" in the Latino market with the label's reggae acts, Skank and Cidade Negra, Calainho reckons that Ben Jor will follow suit.

Herbert Vianna, front man for EMI Brasil's newly hot Paralamas. and Skank's lead singer, Samuel Rosa, are slated to appear on Ben Jor's label bow. The album is being produced by Pena Schmidt, who helmed Ben Jor's "AōVivo No Rio," the 1991 live set that unexpectedly yielded the smash hit "W/Brasil."

That album was recorded for Warner Music Brasil, Ben Jor's most recent label home. Ben Jor called his departure from Warner "normal," saying his three-album deal had been completed. Author of such classics as "Mas Que Nada," "Fio Maravilha," "Chove Chuva," and "País Tropical," Ben Jor remains secretive about the contents





by John Lannert

of the new record.

But the 51-year-old native of Rio de Janeiro, Brazil, points out that he will continue to write slice-of-life anecdotes, such as the song he would like to compose about Divine Brown, the celebrity prostitute recently arrested for lewd behavior with actor Hugh Grant. Ben Jor is scheduled to officially preview his still-untitled label premiere with an Oct. 15 show at Copacabana Beach.

N.Y. SALSAFEST TURNS 20: The New York Salsa Festival celebrates its 20th anniversary Sept. 2-3 at Madison Square Garden. Featured performers slated to play Sept. 2 are Celia Cruz (RMM/Sony), Tito Puente

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(RMM/Sony), El Gran Combo (Fonovisa), Eddie Palmieri (Elektra), Johnny Pacheco, and Cachao (Crescent Moon-Epic/Sony). On Sept. 3, Tito Rojas (M.P.) is set to share the bill with Marc Anthony (Soho Latino/Sony), India (Soho Latino/Sony), Rey Ruiz (Sony), Tito Nieves (RMM/Sony), and Johnny Rivera (Sonero/Sony). The two-day happening is being promoted by Ralph Mercado, president of RMM Records. Former Billboard advertising executive Mary Fisher is producing a commemorative program for the event.

WATER BROTHER FLOWING: Miami-based concert promotion company Water Brother Productions is keeping busy in August with an entertaining slate of shows. EMI Argentina's reggae notables Los Pericos opened for reggae stars Black Uhuru Aug. 14-15 in São Paulo, Brazil, and Aug. 16 in Rio de Janeiro. Epic's nonpareil pop/dance act M People are booked to play Tuesday (22) and Wednesday (23) in São Paulo, Friday (25) in Rio, and Saturday (26) in Curitiba, Brazil.

Ruffhouse/Columbia rap idols Cypress Hill are slated to perform (Continued on next page)

Largest Selection

PHONE

TOLL FREE:

FAY



TITLE (Publisher — Licensing Org.) Sheet Music Dist. AGUA DULCE. AGUA SALA (PSO Ltd., ASCAP/Foreign Imported, BMI/NMB, ASCAP)

- AUNQUE ME DUELA EL ALMA (Musart ASCAP) CONOCI A TU ESPOSO (Copyright Control)
- CRUZ DE MADERA (San Antonio Music. 8MI)
- DIME LA VERDAD (SUCH A MYSTERY) (Copyright
- DIVINO AMOR (Copyright Control)
- EL DINERO (Copyright Control)
- EL EJEMPLO (TN Ediciones Musicales, BMI)
 EL GATO DE CHIHUAHUA (Garmex, BMI)
- EL PALO (BMG Songs, ASCAP)
 EL VENAO (Copyright Control)
- ESPERANDOTE (Nota, ASCAP)
- GATA SIN LUNA (Don Cat, ASCAP)
- GOLPES EN EL CORAZON (Tigres Del Norte E.M.
- HASTA QUE AMANEZCA (Vander, ASCAP)
- I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
- LA LUNA SERA LA LUNA (EMI Blackwood, BMI) LA TIERRA DEL OLVIDO (Copyright Control)
- LA TRAMPA (Fonovisa, SESAC) LET IT BE (Maclen Music, 8MI)
- MACARENA (Copyright Control)
 MI CHICA IDEAL (Copyright Control)
- MUJER PROHIBIDA (Uni Musica ASCAP) NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warne Chappelt, ASCAP)
- NO HA PARADO DE LLOVER (Copyright Co
- NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)
- OJOS QUE HAN LLORADO (El Conquistador, BMI)
 PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC,
- PARECE QUE NO (Marfre, BMI)
- PORQUE SE QUE ME MIENTES (Mas Latin SESAC)
- QUE HAS HECHO DE MI (Copyright Cor
- OHIEN SOY YO SIN ELLA (OHEM SOH EH SEM ELA)
- REVENTON UNISEX (Copyright Control) SERA MEJOR QUE TE VAYAS (Mas Latin. SESAC)
- SI TE VAS (Copyright Control)
- TAL PARA CUAL (De Luna, BMI)
- TU ERES MI REFUGIO (Copyright Control)
- TU ERES (Arista-Texas Music, ASCAP)
 TU SOLO TU (Peer Int'l., BMI)
- UNA MUJER COMO TU (Mas Latin, SESAC)

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Top Jazz Albums...

THIS WEEK	AST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RA SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SO.	ack undScan® TITLE
_ 폰	Š	Ř₽	LABEL & NUMBER/DISTRIBUTING LABEL	
	* * * * No. 1 * * *			
1	1	11	VARIOUS ARTISTS MALPASO 45949: WARNES BROS. THE BRIDG	11 weeks at No. 1 GES OF MADISON COUNTY
2	2	20	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
3	4	19_	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL IS	FIRST INSTRUMENT
4	3	59	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
5	6	14	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
6	5	17	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
7	7	8	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW
8	8	13	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
9	10	15	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
10	NE	w Þ	JOHN MCLAUGHLIN VERVE 7467 AFTER THE RAIN	
11	11 97 SOUNDTRACK HOLLYWOOD 61357 SWING KIDS			
12	9	2	JOHNNY HARTMAN IMPULSE! 152/GRP	UNFORGETTABLE
13	14	8	ARTURO SANDOVAL GRP 9818 ARTURO SANDOVAL & THE LATIN TRAIN	
14	12	8	ROY HARGROVE VERVE 7630	FAMILY
15	16	7	JIMMY SMITH VERVE 7631	DAMN!
16	13	87	ELLA FITZGERALD VERVE 9084 THE E	BEST OF THE SONGBOOKS
17	18	11	ANTONIO CARLOS JOBIM VERVE 5472 THE GIRL FROM IPANEMA: THE ANTONIO	CARLOS JOBIM SONGBOOK
18	17	21	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
19	19	57	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
20	20	72	ETTA JAMES PRIVATE 82114	MYSTERY LADY
(21)	21	83	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
22	15	21	JOE HENDERSON VERVE 7222 ES	DOUBLE RAINBOW
23	22	113	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
24	23	3	LIONEL HAMPTON MOJAZZ 0554/MOTOWN	FOR THE LOVE OF MUSIC
25	24	91	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
\vdash	_			

TOP CONTEMPORARY JAZZ ALBUMS™

		****No. 1***
1	141	KENNY G & ARISTA 18646 92 weeks at No. 1 BREATHLESS
2	6	THE JAZZMASTERS JVC 2049 IS THE JAZZMASTERS II
3	10	INCOGNITO FORECAST 8000/VERVE 100 DEGREES & RISING
9	2	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/I.R.S. THE RITE OF STRINGS
5	8	WAYMAN TISDALE MOJAZZ 0552/MOTOWN TS POWER FORWARD
4	12	URBAN KNIGHTS GRP 9815 TS URBAN KNIGHTS
6	46	PHIL PERRY GRP 4026 PURE PLEASURE
7	29	JOHN TESH PROJECT GTS 457B SAX ON THE BEACH
8	12	HERBIE HANCOCK MERCURY 2681 DIS IS DA DRUM
11	16	LEE RITENOUR & LARRY CARLTON GRP 9817 LARRY & LEE
10	30	PAT METHENY GROUP GEFFEN 24729 WE LIVE HERE
NE	NÞ	YELLOWJACKETS WARNER BROS. 45944 DREAMLAND
14	12	MARCUS MILLER PRA 60501 TS TALES
13	22	SPYRO GYRA GRP 9808 LOVE & OTHER OBSESSIONS
15	67	JOHN TESH PROJECT GTS 34573 SAX BY THE FIRE
17	40	DAVID SANBORN WARNER BROS. 45768 THE BEST OF DAVID SANBORN
12	3	MARION MEADOWS RCA 66623 BODY RHYTHM
16	65	NORMAN BROWN MOJAZZ 0301/MOTOWN AFTER THE STORM
20	2	HEAVY SHIFT DISCOVERY 77020 UNCHAIN YOUR MIND
19	71	INCOGNITO VERVE 2036 IS POSITIVITY
		AFADAF DAWF
21	29	GEORGE DUKE WARNER BROS. 45755 ILLUSIONS
21	29 17	BELA FLECK WARNER BROS. 45854
		BELA FLECK WARNER BROS. 45854 (15)
22	17	BELA FLECK WARNER BROS. 45854 TS TALES FROM THE ACOUSTIC PLANET NELSON RANGELL GRP 9814
	2 3 9 5 4 6 7 8 11 10 NEV 14 13 15 17 12 16 20	2 6 3 10 9 2 5 8 4 12 6 46 7 29 8 12 11 16 10 30 NEW▶ 14 12 13 22 15 67 17 40 12 3 16 65 20 2

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

Artists & Music





by Jim Macnie

DAYS OF FUTURE PAST: Was James Carville secretly brought into the Verve reissue office last Christmas? With the jazz label's multifaceted, yearlong campaign to bring Charlie Parker's art to the world, the activity of the place is leaning toward that of the Clinton campaign's 'war room." The company shouldn't need a hired gun, however; it has Michael Lang, director of catalog management, who helped facilitate the strategies from the start. By Aug. 29, the 75th anniversary of Bird's birth, most of the moves will have been made, including the release of "Parker's Mood," a new trio date by Stephen Scott, Roy Hargrove, and Christian McBride, which modifies the alto saxophonist's elaborate bop to fit a sublime saxlessand-drummerless setting. With that cog in place, an elaborate nod to one of America's premier improvisers will be close to completion.

The crusade debuted heroically when "Charlie Parker With Strings" reached the Billboard Top Jazz Albums chart in the winter, a distinct anomaly for archive product. "It was really cool, spectacular in fact," says Lang. "We sure didn't expect that kind of action. That's when we knew that four titles, spread throughout the year and in the racks by the birthday, wouldn't be overkill at all."

So some segmenting of the canon began. May saw the emergence of "Bird's Best Bop On Verve." It's a 16-track porto-Parker and is designated a midprice item, the usual status of editions culled from the label's treasures. "We differentiate compilations from glorified reissues like 'Bird With Strings,' the third release of the agenda," says Lang. "With reissues we use the original cover art and original LP material. Plus, we often expand them. Generally our reissues feature extra material from the sessions; that's why they're top price." The compilations are offered for a reduced list price because "they're geared for the noncore jazz buyer. We're trying to get new people interested in

Bird, and when you're dealing with that kind of consumer, a lower price helps attract them into the world of jazz. "

The recently racked "Charlie Parker South Of The Border" combined much of our hero's dates with Afro-Cuban groups and added "every other Latino-angled project" he worked on at the label, says Lang. The new "Confirmation: Best Of The Verve Years" is a two-fer, a double-CD, midprice anthology that has worked well for the company with other iconic artists like Billie Holiday and Dinah Washington. To the cognoscenti it might seem redundant how many takes of "Chi Chi" you need? But insiders are in the minority. Check the buying habits of neophytes and the label's designs become clear.

"What we're trying to do with catalog is present it in different forms, at different price points, using different philosophies. So the consumer has a buffet to chose from, depending on how they want to learn about Charlie Parker," says Lang.

In the modern realm, "Parker's Mood" displays the lyrical sides of pianist Scott, trumpeter Hargrove, and bassist McBride. Due on Tuesday (22), it will share ad space with the reissues, tacitly stressing jazz's living heritage. Those who don't understand that should fall prey to a promotional cassette that intersperses the trio's version of a tune with the original. There will be plenty distributed at Manhattan's Tompkins Square Park on Aug. 27, when jazz fans will spend the day digging bands, including those led by Scott, Milt Jackson, Geri Allen, and Kenny Barron, at the Third Annual Charlie Parker Jazz Festival.

"The idea was get the five projects done, and work them into the fall," says Lang. "See, we actually think things through sometimes."

VUSIC VIDEO AWARDS UPDATE: Good news. This year, for the first time, Billboard's annual Music Video Awards will include a category for jazz/AC, a reflection of the increased use of videoclips to promote jazz acts. The winners are established in a vote by professionals in the music video field and will be announced Nov. 10 at the close of Billboard's Music Video Conference in Los Angeles.

If you represent a label, the important first step is getting your clips nominated. To that end, submission forms have been sent to video departments at most labels. If your department has not yet received a submissions package, contact Maureen Ryan at 212-536-5002. Hurry, the deadline is fast approaching!

LATIN NOTAS

(Continued from preceding page)

Aug. 28-29 in São Paulo and Aug. 30 in Rio. Finally, Water Brother president **Phil Rodriguez** says that the Monsters Of Rock Festival to be held Sept. 2 at Pacaembú Stadium in São Paulo will the first musical event in South America available on the Internet. The festival's Internet address is http://WWW.globalartists.com/Monsters/.

STATESIDE BRIEFS: Julio Iglesias is recording an English-language counterpart to the top 10 title track of his top 10 album "La Carretera" (Sony Discos). "La Carretera" has scaled the Spanish chart, reached the top 10 of the U.K. and Dutch charts, and has become a top 20 entry in Belgium and France ... SBK/EMI Latin is set to drop Jon Secada's third Spanish-language album, "Amor," and the Barrio Boyzz's second English-language record, "How We Roll," on Oct. 10 ... SoundScan has signed Casa de los Tapes, a San Juan, Puerto Rico-based retail chain that will have 12 stores delivering point-of-purchase data within one month. Also inked by SoundScan is Los Angeles four-store retailer Prajin Records and Tapes ... Former Rodven exec José Martínez and veteran industryite Ramón Diego have founded Copa Records, a tropical imprint based in



Bethania's Bubbly Pact. Brazilian singing star Maria Bethania recently celebrated her new record deal with EMI Brasil by toasting the accord with company president Jo Govaerts. Bethania's label bow is due out sometime in mid-1996.

Miami and distributed by Sony.

CHILE NOTAS: Sony's promising rock quartet Los Tres are slated to tape an "Unplugged" set Sept. 13 at MTV Latino in Miami Beach, Fla. Lead singer Alvaro Henríquez says the group's acoustic set will be "very Chilean and with several surprises." The band's third album, "La Espada & La Pared," a co-production between Sony Argentina and Sony Chile, has struck platinum (25,000 units sold) in

Chile. After its MTV gig, Los Tres will play industry showcases in Miami and Los Angeles before traveling to New York to cut English versions of two tracks from "La Espada": the title cut and "Déjate Caer." Sony Music International would eventually like to break the band as an English-language act ... Chilean TV outlets are airing an edited version of the video of Sony Argentina's Los Fabulosos Cadillacs hit single "Mal Bicho," which does not contain an image of former Chilean president Augusto Pinochet that implies that he is a "mal bicho," or, roughly, a "creepy worm" ... Iron Maiden guitarist Dave Murray and new vocalist Blaze popped into Santiago for a promotional visit in support of their upcoming album, "The X Factor," due out Sept. 18 worldwide on EMI. Unlike in 1992, when the band was forced to cancel its show because of complaints about the group's lyrics from the hierarchy of Chile's Catholic Church, the visit by Murray and Blaze went off without incident. They both said that the band expects to play Chile in 1996 as part of its world tour.

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil, and Pablo Márquez in Santiago, Chile.

Songwriters & Publishers

One Hundred Years Of George & Ira Tribute Slate 'S Wonderful For Gershwin Fans

BY IRV LICHTMAN

 $NEW\,YORK\\--Though\,the\,calendars\,of$ recent years have been filled with centennial celebrations of the births of some of America's greatest songwriters, 1996 and 1998 will likely be high points as those years stand as centennials for composer George Gershwin and his brother, lyricist Ira Gershwin.

To tell the story of the brothers writing team, a Gershwin Centennial Celebration has been organized by members of the Gershwin Family Trust and Ira & Lenore Gershwin Trusts, the Ira & Lenore Gershwin Philanthropic Fund, and members of the music community. In addition, Warner/Chappell Music and ASCAP will be part of the mix of Gershwin-associated entities playing a part in the centennial tributes, which, in some ways, will continue until the turn of the century.

Now in the planning stages are Broadway and international productions of a stage production based on the musical film classic "An American In Paris" and "Porgy & Bess," commemorative recordings, global concert tours, TV shows, educational events and exhibitions, songbooks and biographies. Also, the Gershwin Centennial Celebration will be soliciting proposals for sponsorships of some of these events, as well as the licensing of the Gershwins' names and likenesses, centennial logo and related material.

The Gershwin brothers' birthdates



THE GERSHWIN BROTHERS

may be almost two years apart-Ira was born on Dec. 6, 1896 and George on Sept. 26, 1898—but their collaborative efforts, ending with George's death in 1937 at the age of 38, are so evergreen-filled that when celebrating one, the other is likely to be mentioned in the same breath.

As for the Gershwin heirs, they have brought in New York-based businessmanagement firm RZO Classics to act as centennial managers, with the company's Dolph Timmerman, assisted by Caryn Cammeyer, serving as liaison with the heirs.



Entering The Fold. Kenneth Mangram, the Qwest label writer/performer, has signed a publishing deal with Warner/Chappell Music. His album "Interwine Da Fold" is due this month. Shown, from left, are Warner/Chappell president Rick Shoemaker, executive producer John Ryan, Warner/Chappell VP of creative Rachelle Fields, Mangram, Warner/Chappell chairman/CEO Les Bider, Warner/Chappell creative director Denise Weathersby, and attorney Joe Porter.

As a composer, George Gershwin brings an added component to the raft of songwriter centennial celebrations: He is also a favorite of the concert stage, with several of his concert works, including most prominently, "Rhapsody In Blue," "An American in Paris" and the Piano Concerto in F. identifiable to a large segment of music lovers the world over. "Rhapsody In Blue," in fact, is a double threat: Seen as a classical piece, "Blue" also introduced a bluesy jazz-influenced style to the world of serious music.

The Gershwin name is a factor on the opera stage as well, thanks to George's music, Ira's lyrics and libretto (with Dubose Heyward) for "Porgy & Bess," which, through restoration of its original 1935 scoring, is now placed firmly among the treasures of the opera world. Gershwin's death at an early age, which ended the possibility of many more works of great importance, also registers with music lovers. (Ira died in 1983.)

Besides the expected spate of new Gershwin recordings and reissues from label vaults, other live events are already taking shape. Planned are two concerts at Carnegie Hall, the site of the debut of "Rhapsody In Blue" in 1924, a Gershwin festival in Paris, and, sometime next year, Ira Gershwin "nights."

As a prelude to recording interest, the Smithsonian Collection of Recordings has produced a 4-CD box called "I Got Rhythm: The Music Of George Gershwin," offering 71 performances recorded between 1923-92. Co-produced by Dwight Blocker Bowers and Bruce Talbot, the set devotes a volume to each of Gershwin's areas of creativity: the pop song, stage and screen, and concert hall. Among the rarities is the title song of 1926 musical, "Song Of The Flame," performed in a contemporary version by Tessa Costa and the Russian Art Choir. It will be sold to retailers by Koch International beginning in September. Earlier next year, Atlantic Records will release a collection of Gershwin brothers' songs as performed by cabaret/concert star Michael Feinstein, who was once an archival assistant to Ira.

Other recording projects, without labels for the time being, include "The Definitive (Continued on page 109)

HOT 100 SINGLES
KISS FROM A ROSE (FROM "BATMAN FOREVER") • Seal • SPZ/BMI

HOT COUNTRY SINGLES & TRACKS
YOU'RE GONNA MISS ME WHEN I'M GONE • Kix Brooks, Don Cook,
Ronnie Dunn • Sony Tree/BMI, Buffalo Prairie/BMI, Showbilly/BMI, Don
Cook/BMI

HOT R&B SINGLES
HE'S MINE • Hami, Mokenstef, R. Troutman, Prince • Mo Ken/ASCAP,
All Init/ASCAP, Hami Wave/ASCAP, Controversy/ASCAP, WB/ASCAP, Songs Of
Lastrada/BMI, Songs Of Polygram/BMI, Rubber Band/BMI

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

Grateful Dead Songbook Available; Internet Site Teaming Songwriters

MEETING DEMAND: The Grateful Dead songbook catalog, which features Jerry Garcia, who died Aug. 9, as the writer or co-writer of many works, is available in print through Warner Bros. Publications. "We've been getting calls from our customers, so we'll be printing about half a dozen titles [of 20 published] as quickly as possible," says Sy Feldman, senior VP of production at company headquarters in Miami.

One of the Grateful Dead songbooks, "Grateful Dead Anthology," has been in print since its introduction in 1973 and has moved approximately 100,000 copies, Feldman says. The Grateful Dead music publishing company is Ice Nine (ASCAP) and is located in San

Rafael, Calif.

FINDERS FOR KEEP-ERS? The Songwriter's Collaboration Network, an Internet finder for writers seeking to team

with others, has been established by Molly-Ann Leikin, who operates Songwriting Consultants Limited in Santa Monica, Calif. Writers are listed as lyricists or composers and according to genre. "In the first month, I've put seven teams together, including a lyricist in [Napa Valley, Calif.], who has a composer partner in Tokyo, and a lyricist in Tasmania [Australia] is writing with a composer in Oceanside [Calif.]," says Leikin. There is a onetime setup charge of \$20, and the listing fee is \$15 per month, with three months minimum.

N THE GROOVE: Brooke Morrow, recently named VP of international creative operations at EMI Music Publishing, has made several signings for the world outside of North America, including Warren G, Veruca Salt, the team of Billy Steinberg & Tom Kelley, and Diana King.

Red carpet treatment: Bug Music, which is celebrating its 20th anniversary, has crafted a special campaign to expose the songs of new signee Graham Parker, who has approximately 200 songs on 15 albums, says Garry Velletri, senior VP of the Nashville company, who signed Parker after being introduced

by fellow songwriter Don Dixon, who is also represented by Bug Music, Parker is currently recording for indie label Razor & Tie, home of his latest album, "12 Haunted Episodes." Bug Music allows artists to retain their own copyrights while having the support of a publisher that actively promotes their music. The company is owned and operated by Dan and Fred Bourgoise

LOOKING AT LYRICS: Lyrics in artistic form are the stuff of Manuscript Originals, which will exhibit starting Aug. 26 at the Greta Peck Gallery in Santa Rosa, Calif. The exhibition features original lyrics to well-known songs that are handwrit-

ten, numbered. signed, and often illustrated by the writer. The roster of writers includes Graham Nash, Paul Williams, David Crosby, Kenny Log-gins, Jimmy



by Irv Lichtman

Webb, Jeff Barry, Jay Livingston, Martin Charnin, Randy Meisner, and Joe Walsh

ANOTHER DANCE: Warner Bros. Publications is in on music print versions of "The Chicken Dance," which Stanley Mills handles via his September Music (Words & Music, Aug. 5). Warner has a single sheet out, while Hal Leonard Corp. has an edition for marching band.

HEATRE WORKSHOP: The ASCAP Foundation will sponsor its 17th annual ASCAP Musical Theatre Workshop, to be presided over by composer/lyricist Stephen Schwartz. Writers interested in applying should submit a resumè and a cassette of four original theater songs to Michael A. Kerker, director of musical theater, at the society's headquarters in New York. Deadline for entries is Oct. 31.

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

- "Pocahontas," soundtrack.
 Nirvana, "MTV Unplugged In New York.
- Indigo Girls, "Swamp Ophelia."
- 4. Megadeath, "Youthanasia."
- 5. Steve Vai, "Alien Love Secrets."

THEY'RE PLAYING MY SO!

"Sometimes She Forgets" Published by Warner Music Corp. (ASCAP)

The Steve Earle song "Sometimes She Forgets" is getting a lot of mileage these days. Earle cut it for his current album, "Train A Comin'," as did Stacy Dean Campbell on his new album, "Hurt City." It's currently climbing the Hot Country Singles & Tracks chart for the first time as the initial single off Travis Tritt's forthcoming greatest hits collection, "From The Beginning." Tritt's version will be featured in the upcoming film "Šgt. Bilko."

"This is considered by Steve to be one of his favorite country songs that he's ever written," says Travis Tritt. "I've been doing 'Copperhead Road' [another Earle song in my live show for over a year now. I'm just a huge steve Earle fan. I don't ever cut songs out of charity. I cut songs because I feel like they stand on their own merit, and that is the reason I picked this song. I thought that it was

extremely good. "Steve is one of the people who opened a lot of doors for people like me. Marty [Stuart] and I were talking about it not long ago. He's one of the ones we just can't afford to lose . . . Steve is responsible for a lot of us being where

we are. He's a tremendous writer and tremendous presence. His love/hate relationship with Nashville always seemed to be an ominous downfall, but nevertheless you can't take away from the man's talent.'

Tritt says he and co-producer Gregg Brown cut "Sometimes She Forgets" with a little dif-ferent flavor. "It's got a different feel from anything you've heard from me in a long time,

maybe ever. The way we cut this song reminds me almost of a 'Tequila Sunrise'-type thing," Tritt says, referring to the classic Eagles song. "It worked out really nice. It's got a real good rhythm, almost a calypso kind of thing in there. It's real cool.

37 BILLBOARD AUGUST 26, 1995

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Music Video

InterneTV Shows First Online Videos

Students Doing What Programmers Couldn't

■ BY BRETT ATWOOD

LOS ANGELES—Despite ambitious plans by several music video programmers to cybercast their clip content on the Internet, Texas State University's InterneTV has become the first channel to actually do it.

The student-run venture is already up and running with a 24hour Internet-delivered netcast of Much Music USA and regional programmer Austin Music Network.

Much of the InterneTV programming is a direct simulcast of the student-run, low-power TV station KVR-9 Austin, Texas, which carries both music chan-

"This is not a megacorporation doing this," says Jay Ashcraft, program director for InterneTV and KVR-9. "We are just students. We are not getting paid a ton of money to do this. It was just something that we wanted to do."

InterneTV quietly began its test cybercast programming early this summer. It can be accessed on the Internet's graphics-heavy, user-friendly World Wide Web at http://www.utexas.edu/depts/output/tstv.html.

The Internet-delivered music programming resembles conventional TV transmissions, except that the imagery is not full screen and is not up to broadcast quality.

"For many people, it is just a novelty," says Ashcraft. "But we already have regular viewers on the Net. The strange thing about this so far is that we've discovered the Internet. While the U.S. audituning in. As the world turns, the Group production. viewing demand is distributed across the globe."

Programming content is generally a feed of MuchMusic USA, except for Austin Music Network's clip "Anything." Neil Shapiro was the

six-hour block of programming Monday-Thursday and eight-hour block of programming on Friday and Saturday.



In addition, the local hip-hop program "The Show" and animated program "Cyberia" air once a week on the cyberstation.

Ashcraft says that original programming that is produced specifically for the cybercast will begin later this year.

To tune into InterneTV, a computer user must have CU-SeeMe teleconferencing software, which is provided for free over the Net by InterneTV and other sources. Additionally, to connect to both the video and audio portions of the netcast, the computer user must have a 28.8-baud modem (the more common 14.4-baud modem will only pick up the video portion of the programming).

"This is just a test for us," says MuchMusic USA senior VP/GM

Dennis Patton. "College students are among the most likely to be early users of this technology, so this just seemed like a natural match to our target demograph-

While the potential audience for these cybercasts is severely limited by the high-priced technology that is required to receive it, the realization of real-time programming over the Internet is the first step toward what could eventually be a significant outlet of distribution for the music video community.

Ashcraft and Patton say that InterneTV has begun to get E-mail from around the world as a result of the cybercast.

Another music video programmer. the Box. had announced ambitious plans to begin cybercasting its programming on July 4, but technical difficulties have kept the channel from beginning its Internet-delivered service (Billboard, July 29). The upstart independent music video programmer End TV has announced plans to go online with its programming later this year (Billboard, Aug. 5).

PRODUCTION NOTES

LOS ANGELES

Todd Hallowell directed the Mavericks' "Blue Moon" clip, which was inspired by the film "Apollo 13." Ericson Core directed photography, while Vincent Arcaro produced for Dark Light Pictures.

Aaron Neville's "Use Me" was that prime time is all the time on directed by Andrew Dosumnu, while Joe McGraw produced. Russ Swanson ence may be sleeping, Japan is directed photography for the A+R

Graeme Joyce is the eye behind Fig Dish's "Seeds" clip, which was produced by Dana Shaffer.

David Nelson directed the new 3T

director of photography, while Daniel Shilling produced.

Van Halen's "Not Enough" was directed by Jeth Weinrich, while Rhonda Hopkins and Braun Farnon produced. Jeth Weinrich and Pat Darren directed photography.

NASHVILLE

Robert Gabrielsen directed Don Williams' "Fever" for Scene Three, while Mavis Lamb produced.

Kevin Welch's "I Feel Fine Today" was directed by Michael McNamara, while Maureen A. Ryan produced.

NEW YORK

Daniela Federici is the eye behind Pebbles' "Are You Ready" clip, which is a production of Visages Film.

Marcus Rabay directed Rancid's "Time Bomb" for the End. Gary Ramano produced, while Tim Ives directed photography.

Channel Live's "For The Sport Of It" was directed by Jeffrey W. Byrd for F.M. Rocks. Daphne McWilliams produced, while Dave Daniels was director of photography.

OTHER CITIES

F. Gary Gray directed the new TLC clip "Diggin' On You" for LaFace Records. Daniel Pearl was director of photography on the Las Vegas shoot, while Craig Fanning produced.

Kevin Bray is the eye behind Michael Bolton's "Can't I Touch You There." Doug Friedman produced, while Patrick Darrin directed photography on the San Ignacio, Belize,

Big Mountain's "Carribean Blue" clip was directed by Piers Plowden. Joseph Sassone produced the Oahu, Hawaii, shoot

Billboard Vid Awards Near; PBS Is Creating A 'Monster'

by Brett

Atwood

MUSIC VIDEO AWARDS UPDATE: All labels should have received their submission forms for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best work into the awards race. If your company has not received a submissions package, contact Maureen Ryan at 212-536-5002 immediately, as the deadline is fast approaching. The awards will be presented at the close of Billboard's Music Video Conference, Nov. 8-10 in Santa Monica, Calif.

K.E.M. MEETS PBS: A musical documentary on R.E.M. will get nationwide exposure through multiple airings on public television

beginning in late August. "R.E.M. Rough Cut" contains behindthe-scenes footage on the making of the band's 1994 album, "Monster," as well as its first tour in five years.

At one point in the cinéma vérité-style film, Michael Stipe comments on the presence of the camera crew: "I want them to have enough to put together a great piece, but, you know. I don't want them going to the bathroom with me.

The hourlong program also contains performances by the Athens rock act, includ-

ing rehearsal footage of "What's The Frequency, Kenneth?" and "Orange Crush."

There are no plans to release the documentary on home video, but excerpts from it can be seen on R.E.M.'s longform home video,"Parallel," on Warner Reprise Video.

HARVEY AND THE HITS: Veteran radio and television personality Harvey Sheldon is entering the music video business. Sheldon is the mastermind behind "Monster Rock," a new album-rock intensive music video show. The 30-minute program will air daily on Network One, a satellite channel that can be seen on 35 Network One TV affiliates, beginning Sept. 15.

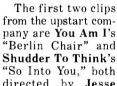
Sheldon says that he has approximately 30,000 video titles in his music library to use for the program. Among the rare classic rock goodies that are expected in the program's first episodes are early video and kinescope performance footage of Spencer Davis Group, Heart, and Faces. In addition, Sheldon says he will unearth early commercials featuring the makeup-clad rock act

Although a typical playlist will feature album rock artists of the past and present, there is room for other genres of music on the show, says Sheldon. A look at the initial playlists reveals everything from Bon Jovi to Bjork and Van Morrison to Vanessa Mae.

Sheldon says that the program will welcome viewer requests for specific clips.

QUICK CUTS: VH1 has appointed NBC VP of corporate communications Mary Neagoy to be its new VP of communications ... Senior VP/GM of SportsChannel Philadelphia Dennis Patton has been named senior VP/GM of MuchMusic USA ... Director David Nelson joins Santa Monica, Calif.-based F.M. Rocks. Nelson's directing credits include Patra's "Pull Up To The Bumper," Da Brat's "Funkdafied," and Naughty By Nature's "Feel Me Flow."

> X-RAY ENTERS CLIP BIZ: New Yorkbased X-Ray Productions, which is a satellite of Crossroads Films, has started a new music video production division. The new unit is headed by executive producer Catherine Smith, who comes to X-Ray from Automatic Productions



directed by Jesse Peretz and produced by Brad

BLOCKBUSTING MTV: Viacom's corporate synergy is in overdrive as its Blockbuster Entertainment and MTV divisions team for a promotion for the 1995 MTV Video Music Awards.

All 540 Blockbuster Music stores will sell VMA caps for \$5.99 to those who purchase product from any of the MTV nominees. In addition, Blockhuster stores in 18 markets will conduct trip and ticket giveaways to the awards show, which is scheduled to be telecast live Sept. 7 in New York City.

IN TV LATINO IN THE MIX: MTV Latino launched a one-hour weekly dance show, "Master Mix," on Aug. 11. The program features funk, house, hiphop, and other music styles. Many of the songs will be played in their 12-inch extended forms.

In other MTV Latino news, the network announced that it has signed its first audio product deal for Latin America with EMI Music. Under the agreement, MTV Latino and EMI Music will jointly produce two compilation albums for the Latin American market. The first title in the joint venture is "MTV's Headbanger's Ball," which is due later this year. The second release is still undetermined but is expected sometime in 1996.



Portrait Picnics. Capitol R&B act Portrait recently chilled out with the Black Entertainment Television crew at the BET corporate picnic, held outside Washington, D.C. Pictured, from left, are BET director of music video programming Greg Diggs, co-vocalist Eric Kirkland, co-vocalist Irving Washington III, co-vocalist Kurt Jackson, keyboardist Michael Angelo Saulsberry, and BET "Video Soul" host Donnie Simpson

Video Monitor.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Shaggy, Boombastic
 2 TLC, Waterfalls
 3 Xscape, Feels So Good
 4 Brandy, Best Friend
 5 Many J. Blige, You Bring Me Joy
 6 Faith, You Used To Love Me
 7 Patra, Pull Up To The Bumper
 8 Guru, Watch What You Say
 9 D'angelo, Brown Sugar
 10 Jody Wattey, Affection
 11 Junior M.A.F.I.A., Players Anthem
 12 Jodeci, Freek 'n You
 13 Tony Thompson, I Wanna Love Like That
 14 Brownstone, I Can't Tell You Why
 15 Michael Jackson, You Are Not Alone
 16 The Notorious B.I.G., One More Chance
 17 Monica, Don't Take It Personal
 18 Montell Jordan, Somethin' 4 Da Honeyz
 19 Mokenstef, He's Mine
- 19 Mokenstef. He's Mine 20 Tina Moore, Never Gonna Let You Go 21 Michael Jackson & Janet Jackson, Scream

- 21 Michael Jackson & Janet Jackson, Screar
 22 Solo, Heaven
 23 Portrait, How Deep Is Your Love
 24 Vertical Hold, Love Today
 25 2Pac, So Many Tears
 26 Usher, The Many Ways
 27 A Few Good Men, Tonite
 28 Brian McKnight, On The Down Low
 29 Stevie Wonder, Tomorrow Robins Will Sin
 30 AZ, Sugar Hill

* * NEW ADDS * *

Aaron Hall, Curiosity Crystal Waters, Relax
KRS-One, MC's Act Like They Don't Know
Walter Beasley, Private Time Impromp2, Summer Nights Step By Step, Stomp



2806 Opryland Dr., Nashville, TN 37214

- Tracy Byrd, Walking To Jerusalem Travis Tritt, Sometimes She Forgets Brooks & Dunn, You're Gonna Miss Me.. Ty England, Should've Asked Her Faster
- 1 John Michael Montgomery, Sold
 2 Wade Hayes, Don't Stop
 3 Clint Black, One Emotion
 4 Faith Hill, Let's Go To Vegas
 5 Rhett Akins, That Ain't My Truck
 6 Rick Trevino, Bobbie Ann Mason
 7 Perfect Stranger, You Have The Right To...
 8 Bryan White, Someone Else's Star
 9 Jeff Carson, Not On Your Love
 10 Diamond Rio, Finish What We Started
 11 Pam Tillis, In Between Dances
 12 Tracy Byrd, Walking To Jerusalem

- 16 Tim McGraw, I Like It, I Love It †
 17 Tracy Lawrence, If The World Had A Front †
 18 Sammy Kershaw, Your Tattoo
 19 Billy Ray Cyrus, The Fastest Horse In... †
 20 Lome Morgan, 10idn't Know My Own Stre
 21 Kevin Welch, I Feel Fine Today †
 22 Ron Wallace, I'm Listening Now †
 23 Lee Roy Pamell, A Little Bit Of You
 24 Shania Twain. The Woman In Me

- 23 Lee Roy Parmell, A Little Bit Of You 24 Shania Twain, The Woman In Me 25 Blackhawk, I'm Not Strong Enough To... † 26 Emilio, It's Not The End Of The World † 7 Neaf MeCoy, If I Was A Prinkin' Man 28 Philip Claypool, Swingin' On My Babys... 29 Steve Wariner, Get Back 30 4 Runner, A Heart With 4-Wheel Drive 31 Shenandoah, Heaven Bound † 23 The Messer The Jain 4

- 32 The Mavericks, Here Comes The Rain † 33 Shelby Lynne, Slow Me Down
- 34 Lisa Brokop, Who Needs You

- 33 Sneiby Lynne, Slow me Down
 34 Lisa Brokop, Who Needs You
 35 Sawyer Brown, (This Thing Called) Wantin'...
 36 Toby Keith, Big Ol' Truck
 37 Holly Dunn, Cowboys Are My Weakness
 38 Lee Roy Pamell, When A Woman Loves A...
 39 Alan Jackson, I Don't Even Know Your Name
 40 Dwight Yoakam, Please, Please Baby
 41 Ty Hemdon, I Want My Goodbye Back
 42 Mark Collie, Three Words, Two Hearts, On...
 43 Jeff Foxworthy, Party All Night
 44 Terri Clark, Better Things To Do
 45 Woody Lee, I Like The Sound Of That
 46 Daryle Singletary, I Let Her Lie
 47 Kenng Chesney, All I Need To Know
 48 Collin Raye, One Boy, One Girl †
 49 Junior Brown, Highway Patrol
 50 Alison Krauss, Baby, Now That I've...

* * NEW ADDS * *

Aaron Tippin, That's As Close As I'll Get To.. David Ball, Honky Tonky Healin' Don Williams, Fever George Ducas, Kisses Don't Lie House, Anything For Love Peff Copley, Evergreen
Rick Trevino, Save This One For Me
Rob Crosby, The Trouble With Love
Wesley Dennes, Who's Counting



Continuous programming 1515 Broadway, NY, NY 10036

- 1 White Zombie, More Human Than Human 2 The Notorious B.I.G., One More Chance
- 13 Blues Traveler, Run Around 14 Collective Soul, December 15 Sponge, Molly 16 Ali-4-One, I Can Love You Like T
- 1 Skee-Lo, I Wish
 2 Alanis Morissette, You Oughta Know
 3 TLC, Waterfalls
 4 Hoolie & The Blowfish, Only Wanna Be With You
 5 Michael Jackson, You Are Not Alone
 6 Seal, Kiss From A Rose
 7 Silverchair, Tomorrow
 8 Gin Blossoms, Til I Hear It From You
 9 Shaggy, Boombastic
 10 Naughty By Nature, Feel Me Flow
 11 White Zombie, More Human Than Human
 12 The Notorious R.I.G. Construction

- 17 R F M Crush With Eveliner

- 18 Bush, Come Down
 19 Neil Young, Downtown
 20 Dave Matthews Band, Ants Marching
 21 Live, White, Discussion
 22 Weezer, Say It Ain't So
 23 Better Than Ezra, In The Blood
 24 Live, Lightning Crashes
 25 Bon Jovi, This Ain't A Love Song
 26 Chris Isaak, Somebody's Crying
 27 Dr. Dre, Keep Their Heads Ringin'
 28 Blind Melon, Galaxie
 29 Boyz II Men, Water Runs Dry
 30 Sheryl Crow, Can't Cry Anymore
 31 U2, Hold Me, Thrill Me, Kiss
 32 Scatman John, Scatman
- 32 Scatman John, Scatman 33 D'Angelo, Brown Sugar
- 34 Jodeci, Freek 'n You 35 Civ, Can't Wait One Minute More
- 35 Civ, Can't Wait One Minute More 36 Montell Jordan, Somethin' 4 Da Honeyz. 37 Rusted Root, Send Me On My Way 38 The Rembrandts, I'll Be There For You 39 Coolio, Fantastic Voyage 40 Store Temple Pilots, Interstate Love Song 11 Montell Jordan, This Is How We Do It 42 Soul For Real, Every Little Thing I Do 43 Jennifer Trynin, Better Than Nothing 44 Monica, Don't Take It Personal 45 Nine Inch Nails, Closer 46 Lordz Of Bronelorn Sturday Nite Ferser

- 46 Lordz Of Brooklyn, Saturday Nite Fever 47 US3, Cantaloop 48 Aerosmith, Crazy
- 49 Green Day, Longview 50 Hootie & The Blowfish, Let Her Cry

** Indicates MTV Exclusive

* * NEW ADDS * * Red Hot Chili Peppers, Warped Soul Asylum, Just Like Anyone Rod Stewart, This Paula Abdul, Crazy Cool Brandy, Brokenhearted Brandy, Brokenhearted The Bucketheads, The Bomb! (These Sounds...) Del Amitri, Roll To Me Naughty By Nature, Clap Your Hands Patra, Pull Up To The Bumper Primus, Wynonna's Big Brown Beaver Chick, Malibu The Presidents Of The U.S., Lump Skid Row, Breakin' Down



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

- 1 Clint Black, One Emotion
 2 James House, This Is Me Missing You
 3 Pam Tillis, In Between Dances
 4 Sammy Kershaw, Your Tattoo
 5 Rhett Akins, That Ain't My Truck
 6 Perfect Stranger, You Have The Right To...
 7 Rick Trevino, Bobbie Ann Mason
 8 Bryan White, Someone Else's Star
 9 Lorie Morgan, I Didn't Know My Own Strength
 0 Ty Herndon, I Want My Goodbye Back
 11 Jeff Carson, Not On Your Love
 12 John Michael Montgomery, Sold

- 13 Willie Nelson & Curtis Potter Turn Me

- 13 Willie Nelson & Curtis Potter, Turn Me...
 14 Diamond Rio, Finish What We Started
 15 George Jones & Tammy Wynette, One
 16 Brooks & Dunn, You're Gonna Miss Me When...
 17 Junior Brown, Highway Patrol
 18 Billy Ray Cyrus, The Fastest Horse In A...
 19 Corriederate Railroad, When And Where
 20 Allson Krauss, Baby, Now That I've...
 21 Tracy Byrd, Walking To Jerusalem
 25 Shelby Lynne, Slow Me Down
 23 Jeff Foxworthy, Party All Night
 24 Wade Hayes, Don't Stop
 25 Carlene Carter, Love Like This
 26 Sawyer Brown, (This Thing Called) Wanthin'...
 27 Kenny Chesney, All I Need To Know

- 26 Sawyer Brown, (This Thing Called) Wantin'... 27 Kenny Chesney, All I Need To Know 28 Tracy Lawrence, If The World Had A Front 29 Collin Raye, One Boy, One Girl 30 Blackhawk, I'm Not Strong Enough To Say

* * NEW ADDS * *

Emilio, It's Not The End Of The World Faith Hill, Let's Go To Vegas Martina McBride, Safe In The Arms Of Love Shania Twain, The Woman In Me Ron Wallace, I'm Listening Now



- 1 Hootie & The Blowfish, Only Wanna Be With You 2 Michael Jackson, You Are Not Alone 3 The Rembrandts, I'll Be There For You 4 Seal, Kiss From A Rose
- 5 Blues Traveler, Run Around

- 4 Seal, Kiss From A Rose
 5 Blues Traveler, Run Around
 6 Boyz II Men, Water Runs Dry
 7 Hootie & The Blowfish, Let Her Cry
 8 Vanessa Williams, Colors Of The Wind
 9 Collective Soul, December
 10 Bon Jovi, This Ain't A Love Song
 11 Selena, I Could Fall In Love
 12 Sheryl Crow, Can't Cry Anymore
 13 Natalie Merchant, Carnival
 14 Blessid Union Of Souls, I Believe
 15 Chris Isaak, Somebody's Crying
 16 Elton John, Made In England
 17 Take That, Back For Good
 18 Melissa Etheridge, I'm The Only One
 19 Annie Lennox, A Whiter Shade Of Pale
 20 Melissa Etheridge, I'f Wanted To
 21 Madonna, Take A Bow
 22 Sophie B. Hawkins, As I Lay Me Down
 23 Bette Midler, To Deserve You
 24 Hootie & The Blowfish, Hold My Hand
 25 Dionne Farris, I Know
 26 Bryan Adams, Have You Ever Really Loved
 27 Dave Matthews Band, Ants Marching
 28 Dire Straits, Money For Nothing
 29 UZ, I Still Haven't Found What I'm
 30 Des'ree, You Gotta Be

* * NEW ADDS *

Paula Abdul, Crazy Cool Paula Abdur, Crazy Cool Michael Botton, Can I Touch You...There? Deep Forest, Marta's Song Cyndi Lauper, Hey Now (Girls Just Want To...) Pure Soul, We Must Be In Love

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 26, 1995.



Continuous programming 1221 Collins Ave Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO Coolio Feat, L.V., Gangsta's Paradise **BOX TOPS**

Michael Jackson, You Are Not Alone Bone Thugs-N-Harmony, 1st Of The Month method Mar/Redman, How High Dana Dane, Chester Selena, I Could Fall In Love Pure Soul, We Must Be In Love Faith, You Used To Love Me Luniz, I Got 5 On It Patra, Pull Up To The Bumper

Primus, Wynona's Big Brown Beaver Mack 10, On Them Thangs AZ, Sugar Hill AZ, Sugar Hill
TLC, Waterfalls
Junior M.A.F.I.A., Player's Anthem
Mokensteff, He's Mine
B.G. Knocc Out & Dresta, D.P.G./Killa

ADDS

Aaron Hall, Curiosity
Blind Melon, Galaxie
Brother Cane, And Fools Shine On
B.U.M.S., Take A Look Around
Chick, Malibu
Crookyn Dodgers '95, Return Of The Crooklyn .
8 Off, Chetto Girl
Hodge, Head Nod

Insane Clown Posse, Chicken Huntin Insane Clown Posse, Chicken Huntin' Jason Weaver, Love Ambition Jennifer Trynin, Better Than Nothing KMFDM, Juke Joint Jezebel Kool G. Rap, It's A Shame KRS-ONE, MC's Act Like They... Letters To Cleo, Awake Naughty By Nature, Hang Out & Hustle Raekwon, Criminology Solo. Heaven

W.C./Maad Circle, West Up

MOR

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



weekly

Jodeci, Freek'n You Onyx, Live
Brownstone, Grapevyne
8 Off, Ghetto Girl
Pudgee, On The Regular
Raekwon, Criminology
Rottin Razcals, Ah Right AZ, Sugar Hill Lin Que, Let It Fall

Pavarotti/Adams, Ole Sole Mio

Pavarotti/Adams, Ole Sole Mio Sheryl Crow, Can't Cry Anymore Sophie B. Hawkins, As I Lay Me Down Tracy Lawrence, if The World... Natalie Merchant, Carnival Eagles, Learn To Be Still Michael Jackson, History Shelby Lynn, Slow Me Down Bob Seger, Turn The Page Shania Twain, Any Man Of Mine Jeff Carson, Not On Your Love Celine Dion, Pour Que... Elton John, Made In England Bryan Adams, Have You Ever Really Loved... Jann Arden, Could I Be Your Girl All-4-One, I Can... Deep Forest, Marta's Song Selena, I Could Fall In Love Gloria Estefan, It's Too Late Vanessa Mae, Toccata And Fugue



Raekwon, Criminology Rottin Razcals, Ah Right Junior M.A.F.I.A., Player's Anthem Groove Theory, Tell Me D'Angelo, Brown Sugar Faith, You Used To Love Me Shaggy, Boombastic Mokensteff, He's Mine

Mic Geronimo, Masta IC Lost Boyz, Benz, Lex, Coups Milkbone, Where'z The Party At? Nine, Ovaconfident Michael Speaks, Whatever You Need

EUROPE

London NW18TT

Diana King, Shy Guy
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Scatman John, Scatman's World
Edwyn Collins, A Girl Like You
Michael Jackson & Janet Jackson, Scream
Bjork, Army Of Me
Bon Jovi, This Ain't A Love Song
Sin With Sebastian, Shut Up
Green Day, When I Come Around
Nightcrawlers, Surrender Your Love
Whigfield, Think Of You
Bran Adams, Have You Ever Really...
La Bouche, Falling In Love
Pulp, Common People
Shaggy, In The Summertime
Offspring, Gotta Get Away
Take That, Never Forget
Seal, Kiss From A Rose
East 17, Hold My Body Tight
Selig, Ist Es Wichtig?



Continuous programming 2806 Opryland Dr Nashville, TN 37214

Big Tent Revival, Two Sets Of Joneses Guardian. See You In Heaven Three Crosses, This Is Not My Home Whitecross, Goodbye Cruel World Walter Eugenes, Crawl Point Of Grace, Dying To Reach You Jars Of Clay, Flood Cindy Morgan, I'll Stand Geoff Moore, Home Run

DC Talk, Wish We'd Been Ready John Elefante, This Is What... Amy Grant, Big Yellow Taxi Rich Mullins, Brother's Keeper Amy Morriss, I'm A Believer Whiteheart, Even The Hardest Heart



One hour weekly 216 W Ohio Chicago, IL 60610

Primus, Wynona's Big Brown Beaver Dandelion, Weird out Chick, Malibu Circle Jerks, I Want To Destroy You Gas Huffer, More Of Everything Dambuilders, Teenage Looser Anthem Letters To Cleo, Awake Letters 10 Lieo, Awake
Dwellers, Rocket Ride
Goo Goo Dolls, Name
Mike Watt, Piss Bottle Man
Love Battery, Harold's Pink Room
Face To Face, Debt
Ke', Strange World



Our Lady Peace, Naveed
Gas Huffer, More Of Everything
Juliana Hatfield, What A Life
Dag, Sweet Little Lass
Mike Watt, Piss Bottle Man

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

Hum, Stars
Better Than Ezra, In The Blood
Primus, Wynona's Big Brown Beaver
Annie Lennox, A White Shade Of Pale
Spearheard, Hole In The Bucket
Bettle Serveert, Something So Wild
Fred Schneider, Coconut
Lordz Of Brooklyn, Saturday Nite Fever
Neil Young, Downtown

www.americanradiohistory.com

Artists & Music

REKINDLING INTEREST IN CANDLEBOX

(Continued from page 14)

Album rock KLOS Los Angeles program director Carey Curelop has heard parts of "Lucy" and is impressed. With the success of the last album, I'm sure a lot of people are looking forward to the new one," he says, adding that the band is one of the top five new acts

at the station. "I can't wait to play it."
A video for "Simple Lessons" will be serviced to MTV in mid-September.

"Our plan is to get two weeks of intense radio action before going to MTV," says Konowitch. "Then we will get a second level of awareness with the video, and then they will tour shortly after that."

Yet before Candlebox launches another full-scale assault on the U.S., it will travel overseas. The band is tentatively set to kick off a European jaunt on Sept. 11 in Madrid and is also scheduled to hit Stockholm, Milan, Hamburg,

and London. "Warner Music is very excited about this," Konowitch says. "We've received a positive response from Germany, the U.K., and France. That's why we are going to Europe prior to America. We don't want to get caught behind the eight ball. Once the momentum in America takes over, [Candlebox] won't have the time to go anywhere else.'

Although the band is set to play a special concert with Filter and the Goo Goo Dolls for modern rock KROQ Los Angeles on Sept. 2, its full American tour won't begin until Oct. 15. Dates will follow in the Northwest, Midwest, and East Coast.

The latter area has been a hotbed for

the band, Konowitch says. "It's inter-

esting that this band from Seattle has

sold nearly 300,000 albums in New York City," he notes. "That's 10% of

their total sales." To reward the faithful, Candlebox will likely stage a surprise club appearance in New York near the album's release date. A national TV appearance is also in the

On the retail front, Maverick will make a special vinyl collector's edition of "Candlebox" and "Lucy" available on Oct. 17. The package, which will list for \$19.95, will include both LPs in a gatefold sleeve

While Candlebox has managed to garner a huge audience with its mix of alternative-leaning and mainstream sounds, the band has yet to win over the majority of critics. Initially, this bothered Martin.

"I remember the Billboard review of our record. 'This band doesn't know whether they are Soundgarden, Extreme, or Led Zeppelin. They have no commercial success headed their way. And now here we are after millions of records sold," Martin says. [The review, from July 31, 1993, actually said, "Resulting musical personality crisis doesn't bode well for group's commercial chances "l

Martin adds, "Critical acclaim was something we wanted at first. When we started getting blasted, we got very defensive. It does hurt when you have someone say that you are basically shit, [especially] if you feel good about what

you are doing." Yet, with commercial success, the members of Candlebox have been able to get past the negative reviews. "Critics don't mean shit to me anymore, basically," Martin says. "The only people I care about are the fans that buy the record and the people that like the music for the music."

GEE STREET'S ALTERNATIVE ROUTE FOR PM DAWN

(Continued from page 14)

orientation of these songs makes a big difference.

PM Dawn's first single, "Set Adrift On Memory Bliss," topped Billboard's pop and R&B charts, which helped lift its 1991 debut, "Of The Heart, Of The Soul, Of The Cross: The Utopian Experience," to platinum certification. "The Bliss Album?," which followed, was slightly less successful commercially. but still attained gold status, thanks in

part to the ballad hit "I'd Die Without

You. "I don't think people expected us to grow as much as we did on the last one, and they might not expect this either,' says Prince Be. "But when you're an artist, you can only give out what's inside ... unless you're just bullshittin' people, in which case you're not an artist anyway."

The duo just completed a video for "Downtown Venus," which Island will work to both MTV and VH1 as well as local video shows, which have supported PM Dawn in the past. "Their artistic presentation is very wide," says Gee Street president John Baker. "We've got some incredible merchandising in the works that reflects that." Exposure via video and radio play will be the key to taking PM Dawn to

the next level, says Roy Burkhert,

buyer for Troy, Mich.-based chain Har-

mony House. "It's gotta be in the

grooves and radio has to like it for peo-

ple to come in in droves for PM Dawn.

We'll have X amount of sales because

they have enough name value for that,

but radio's the key to kicking the album in the ass." There are no immediate plans for PM

Dawn to take to the road in support of

"Jesus Wept," in part because Prince

Be estimates that the pair lost nearly \$100,000 staging the intricate show it put on when it last toured, on 1993's WOMAD trek "The pop format isn't as known for touring, so we're not concerned about that right now," says Baker. "But this

is a long-term campaign, and in the

1996 portion, that's certainly a possibil-

ity.
"What's wonderful about them is that they'll make a record that speaks to an entire musical universe, from AC to urban," he continues. "At the same time, it can be a challenge, because of overformatting. What we've had to do is sell the band for its uniqueness, rather than try to mold them."

The breadth of PM Dawn's vision is evident on its own recordings, as well as the remixing and producing work the two have busied themselves with in the two years since the release of "The Bliss Album?" J.C. and Prince Be have worked with artists as varied as Paul Weller, Jody Watley, and Blessid Union Of Souls, in keeping with Prince Be's assertion that they "don't ever want to ally ourselves with one single group of people."

"We've definitely made a hip-hop album," says Prince Be. "Will the hip-hop audience accept it? That, I'm not so sure about

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BILLBOARD AUGUST 26, 1995

International

Singles Shower Soaks The U.K.

Multiple 'Manic Monday' Releases Spur Sales

■ BY PAUL SEXTON

LONDON—"Manic Monday" has turned out to be "Money-Spinning Monday" for U.K. record stores.

Independent music retailers in the U.K. were generally in an upbeat mood about the Aug. 14 product deluge, which saw more than a dozen major singles arriving in stores simultaneously. These included releases by Blur, Oasis, Michael Jackson, Madonna, Bjork, Cyndi Lauper, Ali Campbell (of UB40), the Charlatans, Real McCoy, Billie Ray Martin, and Michelle Gayle.

In the celebrated face-off between Blur and Oasis that has been preoccupying the U.K. music press and even some national newspapers, several retailers gave early honors to "Roll With It" by Manchester, England's Oasis, on Creation Records.

Another Manchester-area indie outfit, the Charlatans, scored a number of honorable mentions with their new release, "Just When You're Thinkin' Things Over" (Beggars Banquet), ahead of more mainstream entries by Gayle (1st Avenue/RCA), Campbell (Kuff/Virgin), Lauper (Epic), and Madonna (Warner Bros.).

Patrick Geary of Glasgow, Scotland's Music Mania says, "It's Oasis by a mile up here, no competition. They're way ahead, three to one. The Charlatans are doing surprisingly well in this area—they're a group who appeal to university-age people, and we're close to the university here. Ali Campbell and Michelle Gayle are way in the back. It's good to have this kind of competition because it excites a little more interest. Oasis has the vinyl format, and Blur would have been better off with a vinyl. Biork? Moderate."

At Leicester, England's Ainleys Music, Wayne Allen says, "It's Blur for us. The two CD [single] formats gave it a head start. Oasis is No. 2 and Madonna has done fairly well. Those are out in front for us. As far as today has gone, it's picked trade up . . . It's what we want." In southern England, Julie Healey of Disques in Heathfield, East Sussex, notes, "Probably Oasis is winning, but only because our Blur delivery was delayed. I think it's going to be 50/50, we're virtually out of Oasis now on CD single." She adds, "Perhaps the message got through to the record compan-



ies that we don't want it all at Christmas."

At another Southern independent outlet, Pinpoint Music of Eastleigh, Steve Gibbs comments on distributor Vital's decision not to service the store with the Oasis single: "We haven't had any, and from what I hear we're not alone. It would have whopped the Blur; I sent away 20-plus sales on it today. I've done very little on any of the rest—a couple of [Madonna] and not much



else."

For one of the country's largest chains, 95-store HMV, singles buyer Andy Powell says, "The feedback I've been getting is that it's been neck and neck. Also, the Charlatans are not lagging too far behind in some of our stores." He concludes, "It's been very good for trade; the stores I've spoken to said there were loads of people knocking about, and they were all buying singles."

Italian Group SIAE Charged With Abusing Its Position

■ BY MARK DEZZANI

MILAN—Italian authors' rights body SIAE has been censured by the country's antitrust authority for abuse of its monopoly position.

The government-appointed antitrust committee headed by ex-prime minister Giuliano Amato accuses the SIAE of overcharging discothèques for using copyright material and of uneven distribution of collected royalties.

The committee's report, published Aug. 10, comes a year after SILB, the Italian disco owners' union, denounced the SIAE for unfair practices, claiming that Italian clubs were making royalty payments two-thirds higher than the European average.

Granting SIAE 180 days to con-

form with its ruling, the committee's report says, "Tariffs imposed on owners of dance halls and clubs are unjustifiably heavy and notably higher than those charged by other European societies."



On the division of rights income, the committee adds, "The SIAE does not guarantee for authors, composers, and publishers a fair division of funds collected for the use of their work in discothèques."

(Continued on page 44)

Tri-Star New Oz Home For Global Music

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Sony Music Entertainment Australia is going underground. The company has set up the Tri-Star label in Melbourne as home to both left-of-center alternative releases and non-English-language music from Sony's global catalog.

Sony Australia CEO/managing director Denis Handlin describes Tri-Star's launching as "a further step toward this company's increasing specialization to meet the varied demands of today's music consumers."

Tri-Star is a development of the company's 2-year-old import department, established in response to niche marketing demands of indie retailers who do not deal in great volume but who service specific genres and fanatical fans. It issued early product and built a strong grass-roots profile for such artists as Oasis, Corona, Bad Religion, G. Love & Special Sauce, and Dionne Farris, some of whom later found major chart success here. The label will utilize the same media and retail contacts as the import department.

"The acts we'll be working most often

won't have a profile here, so it's a case

of working [from] the grass-roots upwards," says Tri-Star label manager Jonathan Williamson, who also heads the import service. "Fans of their music are those utterly devoted types who consume large amounts of overseas magazines, are up to date on the latest releases from around the world, and frequent taste-making indie retailers like Waterfront and Redeye in Sydney and Au Go Go in Melbourne."

Adds Tri-Star promotions represent-

ative Fiona Kelly, "They're the biggest supporters of fanzines, college newspapers, college radio, and club newsheets—media fueled by word of mouth. Having worked in a number of majors, I know how easy it is to overlook them or tap them only occasionally. Tri-Star will be working on a day-to-day basis with them, getting their feedback and suggestions for releases."

Tri-Star makes its debut with albums (Continued on page 44)

Sales Of 6 Mil Make 'HIStory'

LONDON—Michael Jackson's "HIStory" sold more than 6 million units worldwide in a period possibly as short as 11 days, according to quarterly results from the Sony Corp.

Sony says the 6 million units were sold in the three months ending June 30, and "HIStory" was not released until June 19. Included with that total, though, will be those presold to retailers before the official release.

The Sony figures show its music group had sales and operating revenues of \$1.299 billion, up 2.2% compared to the same period in 1994.

In addition to Jackson's success, the corporation cites other strong-selling artists, including Pink Floyd, Soul Asylum, Celine Dion, and Diana King. The corporation adds, "In Japan, releases by TUBE and Dreams Come True enjoyed considerable popularity." (The exchange rate used by Sony is 85 yen to the dollar.)

JEFF CLARK-MEADS

Rotelli Sues Over EMI Dismissal Ex-European CEO Seeking \$1.5 Mil

LONDON—The exit in May of Alessandro (Alexis) Rotelli as president/CEO of EMI Music Continental Europe has resulted in a lawsuit. The executive is suing the company in the U.K. High Court, seeking approximately \$1.5 million in compensation for his dismissal.

Rotelli's claim relates to his employment contract as head of EMI's Continental operations and to a con-

current position with Interton AG, a Swiss subsidiary of EMI.

He alleges, among other claims, that his contract entitled him to 12 months' notice but that this condition was not met when he was dismissed from both companies in May. Rotelli charges that he was fired without cause and says that in this circumstance his contracts stipulated that he

(Continued on page 44)



Artists Group Buys Hungaroton Holding PolyGram Loses Bid For Production/Distribution Co.

■ BY PETER JON CRESSWELL

BUDAPEST—A consortium of Hungarian artists has beaten Poly-Gram to the ownership of Hungaroton Holding, Hungary's former state-owned music production and distribution company. The artists group, Magyar Muveszek Konzorcium, won with a bid of 250 million florints (\$2 million), less than half of PolyGram's reported bid of \$5 million and a fraction of EMI's failed 1990 bid of \$15 million.

Hungaroton Holding comprises the former state giant's rich classical catalog—including works by Hungarian greats such as Liszt, Erkel, Bartók, and Kodaly—and its pop and classical subsidiaries, Hungaroton-Gong and Hungaroton Classic.

Attila Lascsik, director general of the Hungarian state privatization and holding company, APV, says, "The PolyGram offer was attractive, but because of the guarantees they required, we could not accept their bid."

Hungaroton privatization minister Tamas Suchmann adds, "The money is only of secondary importance. The main point is that this national treasure remains in Hungarian hands."

APV's decision to reject the offer centers on seven points raised by PolyGram in its bid documentation.

Laszlo Hegedus, head of Poly-Gram Hungary, says, "The tender invitation was so loosely formulated. We wanted to clear up any possible legal problems. APV could have come back to us to clarify matters. The fact is that they didn't."

Hegedus declines to comment on rumors that PolyGram will sue APV. "We have not received their rejec-

Dutch Dance Indie Opens In Germany

AMSTERDAM—Dutch indie dance specialist Boju Records is expanding its presence this month with a new German office.

Based in Moenchen Gladbach, the office, run by Aya Boom, wife of Boju co-founder Beau van Gils, will promote Boju product in the Germany, Switzerland, and Austria territory and will also seek to license repertoire for the company's labels at home.

Meanwhile, Boju has announced that Bazooka, its commercial dance label, will be promoted, sold, and distributed across the Benelux region by Dutch indie Dureco under a new agreement between the two companies.

Boju, founded in 1990 by June Rollocks and van Gils and based in the southern Dutch city of Roermond, will retain distribution of the six other dance labels it operates via its distribution and export arm, Save The Vinyl.

Bazooka was established earlier this year and is scheduled to have an annual output of 10 CD maxi-singles and two or three dance compilation albums. The first release is a cover of Bob Marley's "Let's Get Together" by Dutch duo TNT.

WILLEM HOOS

tion in writing yet, so we cannot make any decision until then. It may take weeks," he says.

The 10-member, all-Hungarian artists consortium that won the bidding process for Hungaroton included Mate Hollos, director of Hungaroton's classical publishing company; Gabor Varszegi, head of Hungary's leading classical retail chain, Fotex; classical musicians Istvan Lantos and Laszlo Polgar; and established pop stars Janos Brody, Gabor Presser, and Zsuzsa

PolyGram

Koncz.

Hollos stresses the importance of keeping Hungaroton's respected catalog in Hungarian hands. He describes APV's decision as a "victory against colonialism."

Hegedus counters, "Our offer was important because it fits with our growth in this important field. Philips may have a shorter history than Deutsche Grammophon, but it has an incredible team and technical knowhow." According to Hegedus, Poly-Gram intended to guarantee 50 international and 20 domestic-act releases each year.

"This was the last chance for Hungarian classical music to save itself,"

Hegedus adds. "The state killed the EMI bid in 1990, and now they've rejected the second. Classical music has been dying on its knees for decades. It's just going to get worse. I'm very sad."

Before 1989, Hungaroton discs sold more in the West than any other state-owned East European label. It had a huge plant for making vinyl albums and a 320,000-square-foot warehouse for their storage. But with the demise of communism came the rise of CDs, and Hungaroton was not equipped to cope.

However, its catalog remained attractive, as evidenced by EMI's \$15 million offer in 1990. The proposed deal foundered when Hungaroton GM Jeno Bors was removed from his post the day before agreements were due to be signed. It is said that the government at the time, led by the nationalist MDF party, was not prepared to allow ownership of Hungary's musical heritage to pass out of the country. Bors formed his own record and distribution company, Quint, later bought by EMI.

Hungaroton staggered on, though observers believe it was hamstrung by its policy of recording only Hungarian compositions. Hungaroton was eventually liquidated, and its catalog and copyrights passed to the then Hungarian State Property Agency in 1993.

German Retailer Allures Country Fans From Afar

■ BY WOLFGANG SPAHR

HAMBURG—In a corner of the quiet German town of Gevelsberg grows one of this country's few patches of bluegrass.

Such is the tough time country music faces in this country that the TCS World of Country Music store here near Dortmund has become a mecca for Germany's country fans.

In many of Germany's 2,000 record stores, country is hidden away in the darker reaches of the shop. The only exceptions are made for crossover stars, such as Garth Brooks, Johnny Cash, or Trisha Yearwood. To compound the problem, record companies rarely run marketing campaigns for the genre's lesser-known exponents.

Not so at TCS World of Country Music. Its stock of 5,500 CDs includes the latest U.S. releases, imported directly from Nashville and New York. In its fourth year of trading, the store has annual revenues of more than \$1 million and attracts country fans from all over Germany, Austria, and Switzerland.

Because Gevelsberg is not the epicenter of German society, TCS extends its trading beyond its 1,200-square-foot store via a truck that has been converted into a traveling record shop and covers more than 36,000 miles a year. In addition, TCS owners Renate Stein and Ralf Steinicke run a mail-order service for a wide array of customers. Steinicke says, "Customers from all

Steinicke says, "Customers from all over Europe buy from us. They will spend hours driving to Gevelsberg, then spend hours listening to the CDs in peace and quiet. Sometimes they stay until closing time."

Steinicke says that, because he and his partner are country fans, they have no objection to answering customers' queries at all hours of the day and night. Such a service does bring dividends. Steinicke says many fans will spend more than \$350 in the store at



YEARWOOD

one time and that mail-order deliveries run to four-figure sums. Steinicke argues

Steinicke argues that sales of country music in Germany could be greatly improved if labels were prepared to mount ef-

fective marketing campaigns. At present, country accounts for \$275 million worth of business annually here.

Country music buyers in Germany generally are between ages 20-60 and encompass a wide range of society. Best-selling home-grown artists include Gunter Gabriel, Truck Stop, Helt Oncale, Jill Morris, and Tom Astor.

Stein and Steinicke make an additional contribution to country music in Germany by producing new acts and promoting their albums via their mailorder business. Now they are attempting to secure U.S. gigs for TCS-signed acts, the first of which is Morris and her band at the Grand Ole Opry in Nashville in October. The show was made possible by Morris' winning of the Euro Disney Country Music Award in Paris last year, for which she beat out 100 other acts from Austria, Switzerland, and Germany.

Steinicke believes the popularity of country in the German-speaking territories is growing. He cites the 200 country festivals scheduled around Germany this year, the 30 country clubs operating throughout the country, and the 30 country shows on German radio—commercial radio in particular has warmed to the country theme.

Festival Reflects Jazz's Russian Revival

■ BY ERKIN TOUZMOHAMED

MOSCOW—The second International Jazz Fest, held in the Black Sea resort town of Sochi Aug. 9-13, has become a breakwater in the ebbing tide of jazz in Russia.

Though jazz was once dubbed by Russian writer Maxim Gorky as "the music of the fat," it was supported by the former Soviet regime because it was regarded as an expression of black people oppressed by capitalism.



COUNT BASIE

deavor.

viet Russia, jazz is by no means the music of the fat and gets virtually no recognition from television or radio or on the live circuit. In this context, the Sochi festival is a unique en-

In the post-So-

The main criterion for artist participation at the festival—which is run by the Moscow Jazz Assn., the Russian ministry of culture, and Sochi Philharmonics—is that they play mainstream jazz.

This year's lineup includes pianist Daniil Kramer; veteran guitarist Alexei Kuznetsov; pianist Igor Bril, accompanied by his twin sons, Dimitry and Alexander, on sax; and a long-awaited performance by Belgian guitarist Phillip Catherine, appearing with the Nikolay Panov

Twie

The biggest impact was made, though, by Count Basie, the only artist to sell out his appearance at the festival.

All this is helping jazz to regain some of the prestige it held during the days of the Soviet Union. Russian record companies, which usually regarded jazz as uncommercial, have started to issue it again; among the pioneering new labels are Anima Vox and SoLyd.

Jazz clubs are reviving in many Russian cities, and figures from the jazz world are emerging in influential positions.

Igor Saulski, president of the Moscow Jazz Assn., recently became a manager of musical programming at the new Russian Public Television, and veteran jazzman Alexei Kozlov has become a consultant with the resurrected former state-owned talent agency Gosconcert.

The agency is planning to bring into the country jazz stars who have been ignored by newer promoters

Denmark's Mega Records Strengthens Int'l Staffing Riding On Global Successes, Label Seeks New Signings

COPENHAGEN—Denmark's Mega Records is strengthening its personnel to cope with the label's increased international role and the October release of Ace Of Base's new album.

"We have attracted a team of seasoned veterans and professionals," says Mega's business manager, Claes Cornelius. "The aim is to try to strengthen our international team."

He adds, "We are hoping to sign

He adds, "We are hoping to sign new acts from Scandinavia and from other countries."

Among the new appointments, Cai Leitner returns to Mega as VP with responsibility for international and domestic operations fol-



ACE OF BASE

lowing spells at EMI, Sonet, and his own label. Terje Engen, fomerly of Sonet, becomes managing director of Mega in Sweden and Norway, and Kent Munch, also a Sonet veteran, becomes international director. Jasper Bay will become managing director of Mega Denmark.

The expansive mood of the company, especially in its international divisions, reflects the global success of such acts as Ace Of Base, Leila K, Stella Getz, and, more recently, Yaki-Da.

Mega has increased its operations in the U.K. recently, signing the band Get Ready, and it is looking for other acts to sign.

The company has also agreed to a label deal with Warner Music Germany, although those Mega artists already handled by Poly-Gram will continue to be so.

NICHOLAS GEORGE

LITC OF THE SAMODI

	(Dempa Publications Inc.) 8/21/95			A (The Record) 8/7/95			(compiled by Media Control) 8/8/95			(SNEP/IFOP/Tite-Live) 8/5/95
S LAST K WEEK	SINGLES	WEEK	LAST WEEK	SINGLES	THIS		SINGLES	THIS	LAST WEEK	SINGLES
NEW 1	SEESAW GAME MR. CHILDREN TOY'S FACTORY	1	1	MACARENA LOS DEL MAR QUALITY	1	2	SCATMAN'S WORLD SCATMAN JOHN RCA	1	2	YEHA NOHA INDIENS SACRED SPIRIT VIRG
3	LOVE LOVE LOVE DREAMS COME TRUE EPIC ANATA DAKEWO SOUTHERN ALL STARS VICTOR	2	2 3	TOTAL ECLIPSE OF NICKI FRENCH CRITIQUE YOU'RE ALL I METHOD MAN DEFLAM/SONY	2	1 3	WISH YOU WERE HERE REDNEX ZYX ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA	2	1 3	POUR QUE TU M'AIMES CELINE DION C SCATMAN SCATMAN JOHN BMG
2	GOING GOING HOME H JUNGLE WITH T AVEX TRAX	4	4	LICK IT ROULA sos	4	4	SHUT UP SIN WITH SEBASTIAN ARIOLA	4	5	SIMPLE ET FUNKY ALLIANCE ETHNIK DEL
8	TOTSUZEN FIELD OF VIEW ZAIN KOINO WANA SHIKAKEMASYO FUNK THE	5 6	5	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY	5	5 7	KLEIN MAUS DAS MODUL MOTOR MUSIC A GIRL LIKE YOU EDWYN COLLINS VIRGIN	5	7	HAVE YOU EVER REALLY B. ADAMS POL
0	PEANUTS EPIC	7	8	SCREAM M. JACKSON & J. JACKSON EPIC/SONY SHY GUY DIANA KING COLUMBIA/SONY	7	6	SHY GUY DIANA KING SONY	7	6	THE BOMB! BUCKETHEADS EMI ODE TO MY FAMILY CRANBERRIES ISLAND
9	LADY GENERATION RYOKO SHINOHARA EPIC	8	7	THIS IS HOW WE DO IT MONTELL JORDAN PMP	8	9	BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX	8	8	SHY GUY DIANA KING COLUMBIA
5 7	LOVE ME, I LOVE YOU B'Z BMG ROOMS NAMIDA GA KIRARI SPITZ POLYDOR	9	9	ONE MORE CHANCE THE NOTORIOUS B.I.G. ARISTA/BMG	9	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC	9	12 15	BE MY LOVER LA BOUCHE POLYGRAM THIS AIN'T A LOVE SONG BON JOVI MERCI
NEW	FEEL LIKE DANCE GLOBE AVEX TRAX	10	10	HAVE YOU EVER REALLY B. ADAMS A&M/PGD	10	10	ICH LIEB' DICH PUR INTERACTIVE	11	11	PUSH THE FEELING ON NIGHTCRAWLERS
	ALBUMS	11	11	YOUR LOVING ARMS BILLIE RAY MARTIN WARNER BROS, WEA	11	11	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M	12	9	BARCLAY RAKUNA MATATA JIMMY CLIFF & LEBO M
1 2	MAKI OHGURO LA.LA.LA. B-GRAM MIKI IMAI LOVE OF MY LIFE FOR LIFE	12	12	HOLD ME, THRILL ME U2 ATLANTIC/WEA	12	NEW	ARE YOU READY TO FLY DUNE MOM	12	9	DISNEY
4	KYOUSUKE HIMURO SINGLES 1988-1994	13 14	13	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD SQUARE DANCE BKS/ASHLEY MacISAAC A&M	13 14	15	FALLIN' IN LOVE LA BOUCHE ARIOLA	13	10	HOLD ME, THRILL ME U2 ISLAND/ATLANTIC
3	TOSHIBA'EMI MISATO WATANABE SHE LOVES YOU EPIC	15	15	ANOTHER DAY WHIGFIELD FUTURETELYQUALITY	15	12 14	SEX ON THE PHONE E-ROTIC INTERACTIVE DEEP MARUSHA URBAN MOTOR	14	16	NO NO NO (NO LIMIT) LES SCHTROUMPFS POLYGRAM
5	SING LIKE TALKING DISCOVERY FUN HOUSE	16	16	PIPE DREAMZ YAKOO BOZ QUALITY	16	17	I BELIEVE CELVIN ROTANE EDEL	15	13	OVER MY SHOULDER MIKE & THE MECHA
6 7	VARIOUS AVEX DANCE MATRIX '95 AVEX TRAX	17 18	17 20	SOMEDAY I'LL BE BON JOVI MERCURY/PGD DON'T TAKE IT PERSONAL MONICA ARISTA/BMG	17 18	NEW 13	ENDLESS SUMMER SCOOTER EDEL MIEF! DIE DOOFEN ARIOLA	16	14	VIRGIN THIS IS THE WAY E TYPE POLYDOR
NEW	DIANA KING TOUGHER THAN LOVE SONY DREAMS COME TRUE DELICIOUS EPIC	19	18	COLORS OF THE WIND VANESSA WILLIAMS	19	NEW	WHO THE F IS ALICE? SMOKIE EMI	17	18	MELLOWMAN LA VOIE DU MELLOW EASTW
NEW	C.J. LEWIS ROUGH 'N' SMOOTH MCAVICTOR		1,,	HDLLYWOOD/WEA	20	NEW	MISHALE ANDRU DONALDS EMI	18	20	IF YOU LOVE ME BROWNSTONE EPIC
l 8	SHIZUKA KUDOU PURPLE PONY CANYON	20	19	HUMAN NATURE MADONNA MAVERICK/WEA ALBUMS		١. ١	ALBUMS	19 20	17 NEW	I'VE GOT A LITTLE SOMETHING MN8 co
		1	2	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	1 2	1 2	DIE SCHLUMPFE TEKKO IST COOL—VOL. 1 EMI BON JOVI THESE DAYS MERCURY	-	1,40,44	ALBUMS
TUE	RLANDS (Stichting Mega Top 50) 8/12/95	1	1	ATLANTIC/WEA	3	3	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRA	1	1	CELINE DION D'EUX COLUMBIA
LAST	INCHILD Concluding mega 10h 201 0/15/32	2	1 5	LIVE THROWING COPPER MCA/UNI BON JOVI THESE DAYS MERCURY/PGD		5	ARIOLA CREEN DAY DOOKIE PERPISE	2	2	INDIENS SACRED SPIRIT CHANTS ET DAN DES INDIENS D'AMERIQUE VIRGIN
WEEK	SINGLES	4	3	MICHAEL JACKSON HISTORY: PAST, PRESENT	4 5	5 4	GREEN DAY DOOKIE REPRISE MICHAEL JACKSON HISTORY: PAST, PRESENT	3	4	CRANBERRIES NO NEED TO ARGUE ISLANI
1	HET IS ACN NACH GUUS MEEUWIS & VAGANT ARCADE	5		AND FUTURE-BOOK 1 EPIC/SONY		l i	AND FUTURE—BOOK 1 EPIC	4	5	SOUNDTRACK GREASE POLYDOR
2	PASSIE CLOUSEAU EMI	6	10 4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD SOUNDTRACK BATMAN FOREVER ATLANTIC/WEA	6	9 13	OFFSPRING SMASH EPITAPH SCATMAN SCATMAN'S WORLD RCA	5	3	MICHAEL JACKSON HISTORY: PAST, PRES AND FUTURE—BOOK 1 EPIC
3	SHY GUY DIANA KING SONY	7	8	TLC CRAZYSEXYCOOL LAFACE/BMG	8	10	NEIL YOUNG MIRROR BALL WARNER	6	16	BON JOVI THESE DAYS MERCURY
5 NEW	SCATMAN'S WORLD SCATMAN JOHN BMG SHUT UP (AND SLEEP WITH ME) SIN WITH	8	6	SOUL ASYLUM LET YOUR DIM COLUMBIA/SONY	9	7	KELLY FAMILY OVER THE HUMP KEL-LIFE	7 8	9	FRANCIS CABREL SAMEDI SOIR SUR co JOHNNY HALLYDAY LORADA MERCURY
	SEBASTIAN BMG	9	7 9	FOO FIGHTERS FOO FIGHTERS CAPITOL/CEMA	10	12	LA BOUCHE SWEET DREAMS ARIOLA CAUGHT IN THE ACT CAUGHT IN THE ACT OF	9	6	FREDERICKS GOLDMAN JONES DU NEW
7	MISSING EVERYTHING BUT THE GIRL WARNER	11	11	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD			LOVE ZYX			MORNING AU ZENITH COLUMBIA
6 NEW	JULIE JULY BERT HEERINK CAR MUSIC NEVER FORGET TAKE THAT BMG	12	12	OFFSPRING SMASH EPITAPH	12	6	PINK FLOYD PULSE EMI	10	11 10	NIRVANA MTV UNPLUGGED IN NEW YORK ALLIANCE ETHNIK SIMPLE ET FUNKY DEL
4	I WANNA BE A HIPPY TECHNOHEAD EDEL	13 14	18 17	EAGLES HELL FREEZES OVER GEFFEN/UNI BJORK POST ELEKTRAWEA	13 14	8 16	TAKE THAT NOBODY ELSE RCA ROLLING STONES VOODOO LOUNGE VIRGIN	12	7	N OA ACHINOAM NINI GEFFEN
10	HARDCORE VIBES DUNE POLYDOR	15	14	OUR LADY PEACE NAVEED EPIC/SONY	15	15	BJORK POST POLYGRAM	13	NEW	LA SCHTROUMPF LES PARTY SCHTROUM
١,	ALBUMS	16	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA	16	NEW	SELIG HIER SME	14	17	POLYGRAM JULIO IGLESIAS LA CARRETERA COLUMBIA
1 3	CLOUSEAU OKER EMI RENE PROGER LIVE IN CONCERT DINO	17	13	NEIL YOUNG MIRROR BALL REPRISE/WEA	17 18	18 17	REDNEX SEX & VIOLINS ZYX ADIEMUS SONGS OF SANCTUARY EMI	15	13	SOUNDTRACK BAD BOYS SQUATT
4	BERT HEERINK STORM NA DA STILLE CNR	18	15	REMBRANDTS L.P. EASTWEST/WEA	19	14	PRINZEN SCHWEINE ARIOLA	16	18	MASTERBOY DIFFERENT DREAMS BARCLAY
6	CELINE DION THE COLOUR OF MY LOVE SONY	19 20	19 NEW	ANNIE LENNOX MEDUSA RCA/BMG VARIOUS PIRATE RADIO 3 QUALITY	20	17	SOUNDTRACK BATMAN FOREVER WESTERNHAGEN	17 18	12 15	PINK FLOYD PULSE EMI VERONIQUE SANSON SANSON COMME IL
5	BON JOVI THESE DAYS MERCURY	20	INCAA	VARIOUS PIRATE RADIO 3 QUALITY						L'IMAGINENT WEA
7	I GREEN DAT DOUNE WARNER									
6	GREEN DAY DOOKIE WARNER ANDRE RIEU BIROUB MERCURY							19	20	
6 8	ANDRE RIEU BIROUB MERCURY JULIO IGLESIAS LA CARREIERA SONY	L		ITC OE TL				19 20	20 NEW	JAMES LEVINE & JUNE ANDERSON CARM BURANA DEUTSCHE GRAMMOPHONE MAXIME LE FORESTER PASSER MA ROUT
6 8 NEW	ANDRE RIEU BIROUB MERCURY	ŀ	4	ITS OF TH	-	E	HU.K.	19 20	NEW	BURANA DEUTSCHE GRAMMOPHONE
6 8 NEW	ANDRE RIEU BIROUB MERCURY JULIO IGLESIAS LA CARREIERA SONY VAN DIK HOUT VAN DIK HOUT SONY	ŀ	-	ITS OF THE 1995, Billboard/BPI Communica	tions (M	usic We	I U.K. ek/ © CIN) 8/19/95	20	NEW LAST	BURANA DEUTSCHE GRAMMOPHONE MAXIME LE FORESTER PASSER MA ROUT (Musica e Dischi) 8/14/95 (FIMI) 8/8/95
6 8 NEW 9	ANDRE RIEU BIROUB MERCURY JULIO IGLESIAS LA CARREIERA SONY VAN DIK HOUT VAN DIK HOUT SONY OME HENK IS NIOT MEER LE HOUWEL CNR	THIS	LAST	© 1995, Billboard/BPI Communica	tions (M	usic We	ek/ © CIN) 8/19/95	20 ITA	NEW LAST WEEK	BURANA DEUTSCHE GRAMMOPHONE MAXIME LE FORESTER PASSER MA ROUT (Musica e Dischi) 8/14/95 (FIMI) 8/8/95 SINGLES
6 8 NEW 9	ANDRE RIEU BIROUB MERCURY JULIO IGLESIAS LA CARREIERA SONY VAN DIK HOUT VAN DIK HOUT SONY	THIS WEEK	LAST WEEK	© 1995, Billboard/BPI Communica	THIS WEEK	LAST WEEK	ek/ © CIN) 8/19/95 ALBUMS	THIS WEEK	LAST WEEK 1 2	BURANA DEUTSCHE GRAMMOPHONE MAXIME LE FORESTER PASSER MA ROUT (Musica e Dischi) 8/14/95 (FIMI) 8/8/95 SINGLES THE COLOUR INSIDE TI.PI.CAL NEW MUSICAL SCATMAN'S WORLD SCATMAN JOHN FLYII
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Hits Of The World is compiled at Billboard/London by Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

EUROCHART HOT 100 8/19/95 IRELAND (IFPI ireland) 8/10/95 THIS LAST WEEK WEEK **SINGLES SINGLES** SHY GUY DIANA KING WORK/COLUMBIA SCATMAN'S WORLD SCATMAN JOHN ICEBERG HOLD ME, THRILL ME, KISS ME, KILL ME U2 SO GOOD BOYZONE POLYDOR NEVER FORGET TAKE THAT RCA BOOM BOOM BOOM OUTHERE BROTHERS STIP 5 4 BOOM BOOM BOOM OUTHERE BROTHERS STIP 5 4 KISS FROM A ROSE SEAL ZTT 4 5 HOLD ME, THRILL ME, KISS ME, KILL ME U2 ETERNALWEA NEVER FORGET TAKE THAT RCA HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M WISH YOU WERE HERE REDNEX JIVE 6 9 TAKE THE CHAINS AWAY BRENDAN KEELEY TRY ME OUT CORONA ETERNAL/WEA 6 8 6 7 TRY ME OUT CORONA DWA POUR QUE TU M'AIMES ENCORE CELINE DION 9 10 SHYGUY DIANA KING RIGHT NOW/MY DESTINY WHO'S EDDIE RAGLAN BE MY LOVER LA BOUCHE MCI ALRIGHT SUPERGRASS PARLOPHONE 10 10 8 10 VARIOUS ARTISTS NOW THAT'S WHAT I CALL BON JOVI THESE DAYS MERCURY 1 1 2 MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC PINK FLOYD PULSE EMI SOUNDTRACK PULP FICTION MCA NEW NEW BLUR PARKLIFE FOOD VARIOUS SUMMER DANCE PARTY GLOBAL TV OFFSPRING SMASH EPITAPH

NEW

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THIS LAST WEEK WEEK

RF	LGI	(Promuvi) 8/19/95
THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN'S WORLD SCATMAN JO
2	1	POUR QUE TU M'AIMES ENCORE
3	3	CONQUEST OF PARADISE VANGE

6 10

DEL ALLIN

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5

CELINE DION HAVE YOU EVER REALLY LOVED A WOMAN?
BRYAN ADAMS A&M
BE MY LOVER LA BOUCHE HANSA
VERBORGEN VERDDIET VERBORGEN VERDRIET WENDY VAN WANTEN NEW SHY GUY DIANA KING SONY NEVER FORGET TAKE THAT RCA LAAT HET GRAS MANPGROEN JSHA-NA JRE NOCTURNE SECRET GARDEN MERCURY NEW NEW ALBUMS CELINE DION D'EUX COLUMBIA CELINE DION THE COLOUR OF MY LOVE COLUMBIA GERT & SAMSON SAMSON VOL. 5 PHILIPS VANGELIS 1492—THE CONQUEST OF PARADISE 2 EASTWEST
MICHAEL JACKSON HISTORY: PAST, PRESENT
AND FUTURE—BOOK 1 EPIC
OFFSPRING SMASH EPITAPH
BON JOVI THESE DAYS MERCURY
LES INDIENS SACRED SPIRIT VIRGIN 5 NEW THERAPY? INFERNAL LOVE A&M
DIE SMURFEN SMURFENPARTY EMI

SCHLUMPFE TEKKNO IST COOL VOL. 1 EMI BJORK POST MOTHER GREEN DAY DOOKIE REPRISE

CRANBERRIES NO NEED TO ARGUE ISLAND
CELINE DION D'EUX EPIC
DOOFEN LIEDER DIE DIE WELT NICHT... SING SING

DENMARK (IFPI/Nielsen Marketing Research) 8/6/95

	LAST WEEK	SINGLES
1	1	DUB I DUB ME & MY EMI-MEDLEY
2	2	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
3	3	SHY GUY DIANA KING SONY
4	6	NEVER FORGET TAKE THAT BMG
5	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
6	5	TEND TEQUIAEN CASPER OG ANETTE ELAP/CMC
7	NEW	SELF ESTEEM OFFSPRING BORDER/EPITAPH
8	NEW	BOOM BOOM BOOM OUTHERE BROTHERS SCANDINAVIAN
9	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
10	9	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
1		ALBUMS
1	1	VARIOUS TURN UP THE BASS VOL. 9 ARCADE
2	3	POUL KREBS SMA SENSATIONER PLADECOMPAGNIET
3	2	VARIOUS ABSOLUTE NON-STOP DANCE VOL. 1
4	9	JAMIE WALTERS JAMIE WALTERS WARNER
5	7	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
6	NEW	OLIVIA NEWTON-JOHN BACK TO BASICS 71-92 POLYGRAM
7	5	VARIOUS ABSOLUTE MUSIC VOL. 8 EVA
8	6	CELINE DION THE COLOUR OF MY LOVE EPIC
9	NEW	GREEN DAY DOOKIE WARNER
10	8	ROCAZINO BEDSTE-ALL MY LOVE MERCURY
1		

PO	PORTUGAL (Portugal/AFP) 8/14/95						
	LAST WEEK	ALBUMS					
1	3	IRAN COSTA ALBUM DANCE VIDISCO					
2	1	VARIOUS NUMERO 1 SONY					
3	2	VARIOUS DANCE POWER 95 VIDISCO					
4	8	VANGELIS 1492—THE CONQUEST OF PARADISE					
		EASTWEST					
5	4	VARIOUS PORTUGAL RADICAL EMI					
6	6	CELINE DION THE COLOUR OF MY LOVE COLUMBIA					
7	5	VARIOUS SO SUCESSO VIDISCO					
8	NEW	EMANUEL PRIMA PRIMA VIDISCO					
9	NEW	GABRIEL O PENSADOR AINDA E SO O COMECO					
		COLUMBIA					
10	7	RAUL SOLNADO BEST SELLERS DOS DISCO					

AUSTRIA (Austrian IFPI/Austrian Top 30) 7/30/95

VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR SCOOTER BEAT GOES ON CLUB TOOLS SUPERGRASS I SHOULD COCO PARLOPHONE

CRANBERRIES NO NEED TO ARGUE ISLAND MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC BILL WHELAN RIVERDANCE K-TEL

THIS WEEK		SINGLES
		WISH YOU WERE HERE REDNEX FCHO
1	1	***************************************
2	3	MIEF DIE DOOFEN BMG
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
4	6	SELF ESTEEM OFFSPRING EMV
5	2	SEX ON THE PHONE E-ROTIC EMI
6	NEW	SCATMAN'S WORLD SCATMAN JOHN POLYGRAM
7	5	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHRODERS WARNER
8	7	HOLD ME. THRILL ME. KISS ME. KILL ME U2
•	′	ISLAND/ATLANTIC
9	9	SHUT UP (AND SLEEP WITH ME) SIN WITH
		SEBASTIAN BMG
10	10	KLEINE MAUS SDAS MODUL POLYGRAM
		ALBUMS
1	2	DIE DOOFEN LIEDER DIE DIE WELT NICHT
		BRAUGHT BMG
2	1	DIE SCHLUMPFE TEKKNO IST COOL EMI
3	4	OFFSPRING SMASH EMV
4	3	BON JOVI THESE DAYS MERCURY
5	8	GREEN DAY DOOKIE WARNER
6	10	KELLY FAMILY OVER THE HUMP MUSICA
7	9	NOCKALM QUINTETT STERNENHIMMELGEFUHL
		KOCH
8	6	DIE SCHRODERS FRISCH GEPRESST WARNER
9	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY

DET VACKRASTE CECILIA VENNERSTEN ONR

SWEDEN (GLF) 8/11/95

SINGLES

PINK FLOYD PULSE FMI

2	2	SHY GUY DIANA KING COLUMBIA
3	9	SE PA MEJ JAN JOHANSEN LIONHEART
4	3	VILL DU BU MIN FRU DRANGARNA VIRGIN
5	5	COMMON PEOPLE PULP ISLAND
6	4	'74-'75 CONNELLS INTERCORD
7	NEW	KEEP THEIR HEADS RINGIN' DR. DRE PRIORITY
8	. 7	THE FIRST CUT IS THE DEEPEST PAPA DEE
		TELEGRAM
9	NEW	DINA FARGER VAR BLA TOMMY NILSSON RCA
10	NEW	SCATMAN'S WORLD SCATMAN JOHN
		SCANDINAVIAN/PITCH
		ALBUMS
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	2	SOUNDTRACK PULP FICTION MCA
3	3	GLENMARK/ERIKSSON/STROMSTEDT
		GLENMARK/ERIKSSON/STROMSTEDT METRONOME
4	4	BJORK POST MOTHER
5	6	DRANGARNA TAFTON LOGDANS JAM LAB
6	NEW	LISA NILSSON TILL MORELIA DIESEL
7	5	MICHAEL JACKSON HISTORY: PAST, PRESENT
	1	AND FUTURE—BOOK 1 EPIC
8	9	ERIC GADD FLOATING METRONOME
9	8	NEIL YOUNG MIRROR BALL WARNER
10	7	BON JOVI THESE DAYS MERCURY

HONG KONG (IFPI Hong Kong Group) 7/29/95

HU	NG	NUNG (IFPI Hong Kong Group) 7/29/95
THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG FONDNESS ROCK
2	3	FAYE WONG THE SOUND OF FAYE WONG CINEPOLY
3	4	EKIN CHENG LIFE BMG
4	2	JACKY CHEUNG ALLERGY WORLD POLYGRAM
5	5	ALEX TO MY ALEX ROCK
6	NEW	ANITA MUI SINGER CAPITAL ARTIST
7	NEW	JOYCE LEE I LIKE TO BE LOVED FITTO
8	NEW	EMIL CHAU LOVE WILL FOLLOW ROCK
9	NEW	EMIL CHAU YOU STAND BY ME ROCK
10	7	AARON KWOK PURE LEGEND WARNER



THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K.: British junglist Goldie is being hailed as the "first star of drum and bass," although the tag rests heavily on his shoulders. He is gaining notoriety for his willingness to talk about his music, his major-label record deal, and the strong likelihood of mass acceptance by a public that has, until now, excluded jungle from the mainstream of British music. Goldie's album, "Timeless," released on his own Metalheadz imprint through London Records' boutique imprint ffrr, promises to break ground for drum and bass in the same way that Tricky and Portishead did for trip-hop. "Timeless' shows how diverse jungle has become in its short life. Unlike some of the ragga-tinged material coming up from the streets or the commercial, radio-friendly style of the likes of Baby D (Billboard, July 29), "Timeless" uses the frantic beats of jungle as a canvas for washes of diverse sounds, from ambient synth and samples to female vocals and flamenco-style guitars. Such tracks as "State Of Mind" are simple, soulful songs, whereas the opening 21-minute, three-part "Timeless" is psychedelia worthy of Can or Gong, but with drum and bass chattering away in the background. Collaborators on the album include ${\bf Rob\ Playford},$ the original founder of jungle label Movin' Shadow, while Goldie credits DJs Fabio and Grooverider for turning him on to this furious music in the first place.

IRELAND: Traditional Irish band Reeltime celebrated the launch of its self-titled debut album on



Green Linnet Records with a July 21 concert at the Galway Arts Festival. Led by accordionist Eilis Egan and fiddler Maureen Fahy, the quartet moved from Irish music to ragtime, Texas swing, French jazz, and Bulgarian gypsy tunes, performing slow airs, songs, waltzes, and reels with titles such as "Gort To Texas To Honolulu," "Bulgarian Bash," "Pachelbel Reels," and "Calliope House." Reeltime's lineup is completed by Chris Kelly (guitar) and Benny Hayes (keyboards). The band's debut U.S. tour in May took in Celtic festivals, including those in Chicago, Cleveland, and at Wolf Trap in Washington, D.C.

KEN STEWART

 $\textbf{TAIWAN:} \ In \ the \ Chinese \ progressive \ market, \ many \ of \ the \ freshest \ artists \ are \ emerging \ from \ a \ new$ indie movement. The trend toward a uniquely local mix of R&B, funk, and dance has produced sengetions such as Himslery William Countries and the control of the countries of the sations such as Himalaya-Timbuktu's Chali Li and Fancy Pie's Coco Lee. With unmistakable borrowings from the U.S. mainstream, both are capturing the imaginations of young fans weaned off sterile, domestic pop. Li's "Mystery Lover" teams the 23-year-old with New York producer Ron Pecaud. The result is a mix that moves easily through original hip-hop tracks in Mandarin to unusually sensual ballad interpretations in English, such as "The Closer I Get To You." Lee, a U.S.born Chinese, takes a Western R&B approach in "Brave Enough," pushing her 21-year-old voice past the narrow, traditional confines of Mandarin repertoire.

NEW ZEALAND: For local rock band the Nixons, there was a triumph to be made from adversity. After a successful national tour late last year, the band had all its gear stolen. Intent on taking advantage of recording time already booked, it went into the studio in January with acoustic guitars and emerged with a minialbum, "Special Downtime" (Pagan/EMI), which has already given rise to several campus radio hits and allowed the band to grow in a new direction. "We enjoyed relaxing, letting out material we might previously have censored out, and placing emphasis on lyrics and melody as opposed to the sonic landscapes we'd played previously," says front man Sean Sturm, who cites Bob Dylan and John Lennon as artists whose balance of poetics and human emotion he admires. Live sets now seamlessly blend electrifying material from the Nixons' debut album, "Eye TV" (Pagan/EMI), and the more brooding "Special Downtime." As Pagan boss **Trevor Reekie** notes, the band has crossed out of the alternative area through regular touring and with four promotional videoclips drawn from the two diverse albums behind them. Release commitment for Nixons material has come from Singapore indie Swissteo, while San Francisco label Incandescent will combine tracks from "Eye TV" and "Special Downtime" for an album on which the band will be called "Eye TV" in order to avoid confusion with an already existing U.S. band called the Nixons.

U.K.: In 1975, when British-made reggae had little credibility, the youthful Western Londoners known as Aswad became the first U.K. reggae band to be signed to Island Records. At the time the label was breaking Bob Marley & the Wailers, and for a while Aswad was seen as a British equivalent. On July 24, the group celebrated its 20th anniversary at the Regency Suite on the grounds of the London Zoo. The occasion also served to launch Aswad's "Greatest Hits" album on Bubblin/Tug Records. 1995 has been a busy and successful year for the band so far. It won the best reggae category in the International Dance Awards in January. Following the Grammy nomination of last year's "Rise And Shine" album, which gave them the top five U.K. hit "Shine," the album was reissued as "Rise And Shine Again" with extra tracks, including the top 40 hit "Warriors." A dub version of the album, titled "New Frontier," preceded the release of the latest compilation. Curiously, the entertaining short live set at the album's launch did not feature any of Aswad's hit singles. Recently, the band was on the Reggae Sunsplash tour in the U.S. and played Japan, with Maxi Priest and Janet Kay as special guests (the latter also guested on the band's launch gig).

ROMANIA: Gabriel Dragan, one of this country's rock music pioneers, died recently at 50. Dragan was the singer for Mondial, a band that was very popular in the late '60s and early '70s. Dragan's voice was often compared to such artists as Neil Sedaka and Paul Anka, and he was famous for incorporating the poetry of his compatriots, such as Mihai Eminescu and Ion Minulescu into his compositions.





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ROTELLI SUES OVER EMI DISMISSAL

(Continued from page 40)

was to be paid compensation.

No comment was obtainable from Thorn EMI representatives at press time, and Rotelli could not be reached. No date has been fixed for the action to be heard.

Rotelli was appointed president/CEO of EMI Music Continental Europe in April 1993 at an initial annual salary of \$165,000, according to the court papers. He had been managing director of this division since 1987, having joined EMI in Italy in 1971 and advanced through the ranks.

The writ says that by the time Rotelli lost his job, he was earning \$190,000 a year in salary with bonuses that could double his income. He received a further \$340,000 under the contract with Interton.

The writ claims Rotelli is entitled to either a month's salary, with bonuses, for each year of employment with EMI since 1971, together with further bonuses, possibly up until he reaches age 60.

Rotelli was one of two senior EMI Music international executives whose jobs were affected by changes made under Ken Berry when the latter was appointed president/CEO of EMI Records Group International last September. The other was David Stockley, president of EMI Music International, who departed several months before Rotelli. Previously, both men had reported to EMI Music president/CEO Jim Fifield.

EMI Music's official statement May 5 noting Rotelli's exit was laudatory. Noting his "long and successful career" with the company, it pointed out his success in turning around the financial fortunes of EMI Italiana in 1980-82; his development of "a strong management team" as head of Continental Europe; and the "significant strides" he made "in improving the profitability" of EMI Music.

Rotelli's total High Court claim, if successful, is estimated to be worth about \$1.5 million.

TRI-STAR NEW OZ HOME FOR GLOBAL MUSIC

(Continued from page 40)

by Relativity act Alligator Gun, a pop/ punk outfit from Milwaukee, and U.K. label Creation's Swervedriver.

The label's other brief is to service the potentially huge non-English-language market. The Greek community in Melbourne, for instance, is the largest outside Athens. Aside from the government-run ethnic SBS TV and radio networks, a number of community radio stations throughout the country run programs in more than two dozen languages, including Laotian, Tamil, Mandarin, Polish, Macedonian, Vietnamese, German, French, Bengali, Croatian, and some African and South American dialects. Some of the larger groups from Greece, Italy, and South America

run their own radio stations.

Records appealing to these communities, if not available in stores catering to world music, are usually brought into the country "by third parties"—often a euphemism for illegal importation—and found in rare specialist language stores at inflated prices.

"Once again, it is the media and retail of this sector that is coming to us," says Williamson.

"You have 24-hour services like Radio Italia and [Spanish-language] Radio Rio in Sydney virtually crying out for new releases. The arrival of community access TV, in addition to SBS TV, gives us yet another avenue to gain exposure for these acts."

ITALIAN GROUP SIAE CHARGED WITH ABUSE

 $(Continued\ from\ page\ 40)$

The report acknowledges that reforms adopted by SIAE July 14 are aimed at restructuring how rights income is divided among members and associates.

A statement issued by SIAE says, "The practical effect of the [antitrust committee's] ruling will not be a reduction in charges to discothèques. If in the past the amount that the SIAE charged discothèques could have raised doubts in the way in which income was divided, the recent modifications will clean up any imbalances."

The SIAE statement goes on to say that the committee's decision endorses its effectiveness in collecting royalties. "The ruling is positive for us, showing that our members and associates benefit from a higher level of protection in Italy than in other European countries."

Italian club owners pay the SIAE on average 10% of their total entrance fees; 87 billion lira (\$56 million) was collected by SIAE from clubs last year.

SILB national secretary Bruno Cristofori welcomes the antitrust committee ruling, but says that it will still be difficult for clubs to lower the level of their copyright payments.

"We are only at the beginning of the battle," he says. "Between the SIAE and other taxes, we end up paying about 65% of our takings. The SIAE is the last remaining private tax collector for the state."

Country Music TV Debuts In Portugal

Country Music Television has been launched in Portugal. The channel is being delivered by cable by TV Cabo Portugal to the cities of Lisbon and Oporto and 88 other municipalities.

CMT VP Tom Hawley says, "The acceptance of country music in Portugal is an excellent example of how easily the music medium crosses borders."

TV Cabo Portugal director Fernando Ventura adds, "After witnessing the incredible success and fan appreciation of Portugal's first country music festival—featuring Emmylou Harris, Marty Stuart, and Trisha Yearwood—in April, we believe there is a loyal country music audience in Portugal."

Industry Takes Stock Of Kim Stockwood

EMI Newcomer Storms Canada With 'Bonavista'

■ BY LARRY LeBLANC

TORONTO—If there's anyone in the Canadian music industry who hasn't been bowled over by EMI Music Canada's Kim Stockwood, it's a sure bet he or she has yet to see the high-spirited newcomer perform.

Stockwood is in the midst of an eight-week national "Screech and Meet" promotional tour, and is talking a blue streak to radio programmers about her debut album, "Bonavista," to be released in Canada Tuesday (22). She's also handing out samples of screech, the legendary, highly potent rum manufactured in her birthplace of Newfoundland, Canada's most easterly province.

Canada's most easterly province.
"Bonavista," produced by Jim
Rondinelli, was recorded at Rumbo
Recorders, Canoga Park, Calif.;
Presence Sound, Toronto; and
Crosstown Studios, Mushroom Studios, Armoury Studios in Vancouver. The album includes songs
Stockwood composed with Randy
Bachman, Johnny Douglas, Phil
Roy, David Batteau, Gary
O'Connor, Chris Faulk, Nettie
Musick, and Naoise Sheridan.

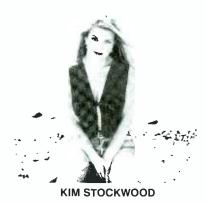
The sole nonoriginal composition, "She's Not In Love," co-written by Jill Sobule, Faulk, and Musick and featuring Matthew Sweet and Bachman on guitars, is the album's lead-off focus track. It is No. 58 on The Record's Aug. 21 pop adult chart and No. 72 on the Canadian music trade's contemporary hit radio chart.

Within a three-year period, and without management representation, Stockwood hit the Canadian music industry with the force of a gale storm. Within two months of moving to Toronto from her hometown of St. John's, Newfoundland, the then neophyte songwriter landed a deal with EMI Music Publishing Canada. Within a year, after she'd co-written 10 songs and performed a stunning showcase at Toronto's Horseshoe club, she had a recording deal with EMI Music Canada in her pocket.

"As an artist, I was born only 18 months before I moved to Toronto," Stockwood says. "As a songwriter, I was still in the womb. I was so out of my mind to be in a big city and having a deal with EMI Music Publishing. I went everywhere, and introduced myself to everybody."

While working as a advertising copywriter at the Chris Hughes Agency in Toronto, Stockwood heard that EMI Music Publishing Canada's president Michael McCarty was trying to track her down. This perplexed her. "I hadn't yet played in Toronto, and didn't even have a demo," she says. "How did he hear about me?"

It turned out that McCarty's brother-in-law, salesman Brian Warshick at oldies radio CHNS Halifax, Nova Scotia, had sent him a newspaper clipping about Stockwood. McCarty recalls that Stockwood auditioned in his office by standing on a piano stool and belting out versions of Patsy Cline's



"Crazy" and Hank Williams' "Lovesick Blues."

"I was sold first on her star quality, and then she pinned me to the wall with her voice," says McCarty. "I was fortunate to find out she was a good songwriter afterwards."

Another industry figure quickly sold on Stockwood was Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada

"Never before have we signed an artist based on one showcase and three embyronic original songs," he says. "We signed Kim because of Kim. She has such undeniable star quality."

Stockwood began performing two years after attaining a Bachelor of Arts degree in English from the town's Memorial University in 1988. Prior to being a performer she worked as a copywriter at the M5 ad agency, did a brief stint in radio as a morning show co-host at oldies radio CJYQ St. John's, and worked at DBS Communications, a multimedia company.

"I don't know anything [that] better [prepares you] for songwriting than copywriting," says Stockwood. "In an ad, you're trying to get the biggest thoughts into [only] four words. I split from the radio station after they wanted me to hand out chips and cheesies one morning. I wasn't about to drag my butt out of bed at 4 a.m. to pass out a few bags of crunchies."

After graduating from Memorial, Stockwood spent a lot of time with her friend Doug Randle singing rockabilly tunes at his house. Randle eventually coaxed Stockwood into performing at Bridget's folk club in St. John's on amateur night. Singing songs by Sinead O'Connor, the Velvet Underground, and Patsy Cline, Stockwood so impressed the club's owner that he asked her to return. Shortly thereafter, Stockwood put together her own band to work weekends at local bars, performing 'everything from Jimi Hendrix to Edie Brickell to Hank Williams" and a handful of her own original

A successful three-night run at the Middle Deck club in Halifax in 1992 gave Stockwood the confidence to move to Toronto to pursue a singing career. "My plan was to go to Toronto, and give my career five years," she recalls.

Until last year, EMI's strategy had been to market Stockwood as a country artist, but this direction was shelved when the album's repertoire indicated a broader musical style. While containing undeniable country material—particularily the Sun Records-styled "Half The Man," co-written with Johnny Douglas, and the hilarious spoof "N.A.S.H.V.I.L.L.E.," co-written with Randy Bachman—"Bonavista" is very much a complete pop project.

"I love country, but I found there was so much else I wanted to do," Stockwood says. "I also could have made the record without putting any country songs on it, but country music is a part of me. People might say the album is too diverse, but this is my first record and it's an accumulation of four years of my life. These songs show me as a writer. I don't care what people label it, as long as they like it."

Stockwood is proudest of five of the six tunes she co-wrote with Sheridan on the eve of recording sessions, which began last January. "I'm glad I didn't do the record 18 months ago, I would never have gotten those last songs," she says. "After I knew we were ready to record, I went on a songwriting blitz with Naoise and we wrote 'Enough Love,' 'Be Where You Are,' 'Compassion,' 'Love When You Need Love' and 'How Many Miles.' I feel the strongest about those songs. My biggest stamp is on them."

Rarely performing since moving to Toronto, Stockwood is eager to tour. "As soon as I get this promo tour over with, I'll get a band together," she says. "I was standing by the side of the stage at Big Sky [a music festival in High River, Alberta, Aug. 7], and it was like 'Love of God, my ass is so hot from sitting on this friggin' bench. When are you going to let me out to perform?' You know, I've been warming the bench for such a long time."

MAPLE BRIEFS

THE NOMINEES for this year's Canadian Country Music Awards have been announced, and Mercury Nashville recording artist Shania Twain has received an unprecedented seven nominations. Twain won nominations for top female artist, top album, top video, and two nominations each for top single and top song. Runner-ups were EMI Canada's Susan Aglukark and Liberty Nashville's Lisa Brokop, with five nominations each. The awards will be presented Sept. 18 in Hamilton, Ontario, on a nationally televised CTV network show hosted by Arista Nashville artist Michelle Wright, who received three nominations.

WUSIC CHART research firm Music Data Canada, operated by Nanda Lwin, has released "The Record 1994 Chart Almanac," based on chart data supplied by Canadian music trade journal The Record.

What's New And Noteworthy In **Maintaining A Music Collection**

Accessories, thy name is digital. Whether it's storage, organization or handling ease, the name of the game is the compact disc—audio or computer.

Most accessories firms are located on the West Coast. Some deal in plastic, some in wood. Some stress innovation,

others flash. All emphasize ease of use. No matter the niche, music accessories are an integral part of the audiovideo consumer's lifestyle.

VINYL CHAPTER

In the analog age, which was dominated by the turntable, accessories included a cleaning brush for your stylus, a cloth for your albums and a device to align cartridge and stylus.

At least one of those is still available. Mobile Fidelity, a manufacturer of audiophile CDs and vinyl recordings in Sebastopol, Calif., markets the Geo-Disc, a three-dimensional alignment system. It also sells rice-paper sleeves to complement its Anadisq 200 LP series.

"I expect there will be some growth for the rice-paper sleeves, now that the vinyl market is growing again," says Phyllis Schwartz, Mobile

Fidelity spokesperson. "It's a niche within a niche, but those who have an irreplaceable vinyl collection want the very best storage.

Far more common is the consumer of compact discs. These people want to take

care of their expensive CD caches. They want storage, too.

For CD care, they can turn to Allsop, of Bellingham, Wash., the CD Essentials line from MacTec Products, of Woodland Hills, Calif., and Case Logic, of Boulder, Colo.

CD NECESSITIES

The business world is relying on supporting the CD category," says Armand Vezina, marketing manager for Allsop.

While Allsop manufactures cleaning systems for audiocassettes and videocassettes-including not only VHS but also Beta, 8mm and VHS-C—its growth market is definitely CDs. It recently introduced the CD Repair Kit, which contains special cleaning fluid and four washable polishing cloths, good for 75 repairs to CDs, laserdiscs, game discs and CD-ROMs with skipcausing scratches. Suggested retail price is \$11.99.

Allsop also markets an eight-brush CD laser lens cleaner that will be enhanced for a mid-October market launch. That's when it also will offer diagnostic testing for an overall home-theater system check. Suggested retail will remain \$16.99.

"You can't ignore the installed base, but if you want to stand out in the future, you've got to concentrate on expanding your CD line," Vezina says.

Put It There

Making A Case For Both Portable And Permanent Storage

Music-accessory manufacturers are readying a new wave of CD storage units for the forthcoming holiday season. In addition, many popular portable and furniture storage units are expected to continue to be steady sellers during the busiest shopping period of the

CD Essentials is offering its CD Super Shelf, a stackable storage system that carries a suggested retail of Each CD Super Shelf is made of a black, high-impact polystyrene plastic and holds 40 CDs.

The slotless design was created to make it easier to access the discs, while a sliding bookend is built-in to hold the discs in place. Each unit is modular in design, so additional Super Shelf units can be either stacked on top or connected to the side of an existing unit, all of which can also be wall-mounted.

Avid music fans may want to investigate the CD Super Shelf fourpack, which bundles four units together at a lower bulk price.

Allsop is aiming to BOX Co. help consumers organize their CD collections with its own slotless storage system, known as the CD Organizer. Each unit holds 25 discs and retails for \$9.99.

A CD tower from Bapa Valley

Since it is a slotless design, the Allsop unit can easily hold either single or double CDs without problem. Each CD Organizer unit stacks up and down, as well as side-

A four-pack, called the CD

Organizer 100, is also available at a suggested retail price of \$24.99.

UNCONVENTIONAL ORGANIZA-

Atlantic, Inc., the Santa Fe Springs, Calif.-based company which is known for its metal and wire storage racks, has some of the more unconventional units for CD stor-

demand is the 50-inch high by 20-inch wide Guitar Rack, which is shaped like a guitar. Depending on the model purchased. it can hold 60 or 120 discs at a suggested retail price of \$79.95 or \$99.95, respectively. The Guitar Rack design is available in either all-metal or wood and metal.

Computer users will likely appreciate Atlantic's CD-ROM storage modules, which are molded in a similar design as most computer systems. The white metallic modules can hold both CD-ROMs and computer disks. Some models include bases for freestanding designs, while others

can be mounted to a wall or used for horizontal storage on a flat surface.

Atlantic's wire-framed CD towers can hold either 80 or 35 discs, depending on the model selected. They retail for \$34.99 and \$14.99, respectively.

True music aficionado's will want to look into Atlantic's new Mega Towers. Each Mega Tower

Continued on page 46







From top of page: CD Essentials Disc-Pictables and EZ-CO Opener; a Case logic pertable CD case and Gel-Eez wrist rest

Cantinued on page 46



Accessorizing Retail

Where And How The Extras Are Sold

BY TRUDI MILLER ROSENBLUM

A random sampling of music retailers around the country shows a variety of approaches to merchandising accessories. Some stores have only a few feet of wall space for accessories; others devote as much as 10% of the store's space to this product. Some put accessories in one place at the back; others scatter them around the store.

For most of the stores surveyed, accessories account for 2% to 5% of both store space and revenue. Stores typically carry CD and tape cleaners, portable carrying cases, home storage units and head-

REST-SELLERS

Asked what the most popular accessory is, stores overwhelmingly cite the CD wallet, offered by Case Logic, Coast and Discwasher. The wallet style is convenient because it holds CDs without the jewelbox, allowing it to carry many CDs in a light, thin case. "The wallets have really evolved over the last few years. The material is better; the quality is better. Customers like them because they're compact, easy to carry around and fit in a car," says Mark Higgins, accessories buyer for Trans World Entertainment, which includes Coconuts, Record Town, Tape World and Music World, among other chains.

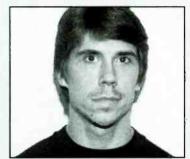
Higgins finds that portable CD cases in general "definitely have growth opportunities, because CDs are getting more mainstream. People are getting CD players in their cars and need more portable

Other retailers agree that sales of CD accessories outstrip those for

At HMV in uptown New York

portable CD cases. "Case Logic is a big seller for us. People like something they can put over their shoulder, with compartments for a portable CD player and a few CDs," says John Moore, accessories buyer,

In terms of home storage units, stores find varying trends. Some, including Trans World, Strawberries and The Musicland Group



HMV accessories buver John Moore

(which includes Musicland, Sam Goody, Discount Records and other chains), find that plastic storage units sell best, because they tend to be less expensive. Alpha, Laserline and Amaray are mentioned as popular brands.

Other stores, including Wherehouse Entertainment and Chicago's Rose Records, find wooden storage units to be more popular. "Napa Valley does very well for us. People like the natural oak look and the fact that they can touch it up and do whatever they want with it," says Caroline Lozano, accessories buyer for Rose Records.

"Our best seller in home storage is Maverick out of Massachusetts," says HMV's Moore. "It's really nice, unfinished pine; it looks good, and people can put their own finish on

Home storage units are particu-City, Case Logic leads the pack in larly popular in the city: "People are trying to maximize their space," says Chuck Bayliss, product manager for Wherehouse No. 455 in San Francisco. "Case Logic has a unit where you take the CDs out of the jewelbox and store them in a file drawer-it holds something like 200 CDs in a little box—and that's very popular. People seem to be going for space-management things more than large wall units, although we do carry those too."

Medium sizes tend to sell best: portable cases that carry 36 to 72 CDs, and home storage units of 100 to 200 CDs, stores say.

Price is also a factor. "Accessories generally are not very expensive. Items at \$9.99, \$14.99 or \$19.99 are very popular," says Trans World's Higgins. Once you get above that, you lose the impulse

DISPLAY AND DEMAND

In merchandising accessories, retailers take a variety of approaches. At Wherehouse in San Francisco, accessories account for only 2% of the space, but they are deliberately scattered throughout the store, rather than hidden in a back corner. "We display them everywhere—on the end of fixtures, on endcaps, on top of the cassette racks," says Bayliss. "They're placed strategically: The cassette carrying cases are right by the music cassettes. Then we also have a separate section in

the back along the wall."

In Trans World's numerous stores, accessories displays "really vary," says Higgins. "But generally we display them on slat walls of anywhere from four feet to 40 feet, with pegs to hang them on. We also have gondola-type fixtures with shelving units. We try to get the best position in the store that we can.

Continued on page 48

WHAT'S NEW

Continued from page 45

EYE-OPENING ESSENTIALS

While only three years old, MacTec already boasts a full line of CD-oriented accessories. One of the handiest CD Essentials is the EZ-CD, an opener that quickly and neatly cuts through both the shrink-wrap and any factory seal under the wrap. Company founder Brian McCracken figures he's sold about 250,000 of the little cutters, which can be customized with company logos.

"I started the company to fill a void in the marketplace," says McCracken. "The only things being offered were cabinets and racks. Originally, I invented things for myself, like dividers, because I got tired of scanning for the CD I wanted. Once you get over 100 CDs, if you don't have them in some sort of order, it takes a while to find what you're looking for."

To help make a music collection more manageable, CD Essentials sells DiscPickables, dividers with preprinted letters on the tabs (\$5.99); CD Care, cleaning cloths in a jewel-box

dispenser (\$3.99); the CD Super Shelf, a stackable storage system that holds 40 CDs per shelf (\$2.99); and the Essential Collection, which combines DiscPickable, EZ-CD and CD

CARRY ON

Another cutting-edge company is Case Logic, which aims to provide accessories for the digital age. Suggested retail prices for Case Logic products range from \$9.95, for a nylon carrying-case accommodating 12 CDs, to \$39.95, for a wallet-style product carrying 100 CDs and liner

Bart Hall, VP of marketing for the 11-vear-old firm, says Case Logic is known for nylon carrying cases for CDs and cassettes. Last year, Case Logic introduced Profile, a product that allows people to hold CDs in protective sleeves for easy transport. And this year, it introduced Gel-Eez, the only gel-filled wrist rest in the market. Designed for computer users. Gel-Eez "conforms to your wrists and is comfortable," says Hall.

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PUT IT THERE

Continued from page 45

is made of powdercoated steel wire and natural wood and holds a whopping 300 CDs.

Atlantic's steel tower line remains a popular seller. Made of sturdy steel with a mar-resistant matte black finish. each tower is modular in design. Many of the modules are

stackable and may be joined from side-to-side.

The hi-tech, post-modern design of Atlantic's steel storage systems varies from unit to unit. Towers range in height from 41" to 64" and require only one square foot of floor space. Towers can be placed on stationary bases or swivel bases that accommodate up to four towers or 12 modules.

Some Atlantic CD holders can func-



Atlantic's Guitar Rack

tion as furniture. too. The company has integrated a metallic CD holder into a portable stereo stand unit. At 22" high and 23" wide, the unit holds 25 CDs and 19 audiocassettes. It retails at \$89.99. In addition, a 25 stereo stand that holds 60 CDs is available from Atlantic for \$49.99

YOU CAN TAKE IT WITH YOU

For music buffs on the move, Case Logic is on the case. The Longmont. Colo.-based company has a number of portable CD cases for sale.

For frequent travelers, there is the PDM series, which hold up to 60 discs and a portable CD player. Made with durable hylon and thick foam padding, these portable carrying cases cushion the player and its CDs

Continued on page 48

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WHAT'S NEW

Continued from page 46

Hall says, "Our future is to continue to do what we're doing: bringing innovative products to the marketplace.

COOL STORAGE

If Gel-Eez can be considered software, storage units can be considered hardware. They span the guitarshaped steel structures manufactured by Atlantic, Inc., of Santa Fe Springs, Calif., to the J.D. Whitney wood units offered by Ringo Manufacturing of Calgary, Alberta, Canada, to the ubiquitous wooden crates available from the Napa Valley Box Co. of San Diego.

For flash, try Atlantic, which markets steel items that retail for \$10 to

\$100. According to Leo Dardashti,

president of the 10-year-old compa-

ny, the most popular item is a guitar-

shaped CD tower holding 60 CDs in a

single tier or 120 CDs in two. These

towers, which portray electric guitars,

boast Elvis Presley's signature, the

result of a licensing deal with Elvis

Atlantic also offers Modular

Entertainment Storage Systems for

CDs, video- and audiocassettes, and

even stereo systems. Its single largest

item is the Mega Cobra CD Tower.

holding 300 CDs on a base a little

This fall, it intends to launch two-

tone guitar CD towers and several dif-

ferent multimedia storage units,

Dardashti says. The company also

markets the Access Collection,

designed to store CD-ROMs and com-

puter diskettes. Although there is

Presley Enterprises.

more than a foot square.

some overlap, "we believe people who buy computer storage units will be more pleased to have a unit that will match the putty color of their computer system." Átlantic stereo systems are primarily black.

For a more organic kind of mega, there's the I,000-CD unit marketed by LD. Whitney, a wood-products line made in Canada by Ringo Manufacturing. According to Ted Vali, national sales manager, the 1,000-CD unit is "for the serious CD user. It's the only unit in the market that takes that amount of CDs and stores them in one unit rather than needing five, six or seven units."

The company's top-seller is a 200-CD unit that retails for \$99. The 10shelf unit, meanwhile, retails for \$399. Its footprint is 42.5" by 66.5", and it comes with 26 Slip Clips, dividers that

We are a vertically integrated com-

pany in terms of supply that special-

izes in the wood area," says Vali, not-

ing J.D. Whitney also markets storage

units for videocassettes. "Plastics com-

panies are proficient at doing plastic,

and we are proficient at doing wood.'

Napa Valley Box Co., which essential-

ly makes crates. According to Tom

Truong, of the customer-services

department, the San Diego firm

makes containers for CDs and audio-

and videocassettes. About 60% of its

A new Musicline series, to be

launched this month, will include

crates that hold 35, 60 and 100 CDs, as

well as one accommodating 24 VHS

videocassettes, according to Truong,

who notes, "We have new products coming out every year." ■

business is CD-related.

Also proficient at "doing wood" is

ome accessaries faros deal in obstic, some in wood. Some stress innevalino, others flash, All emphasize case of ese,

align the CDs.

PUT IT THERE

ontinued from page 46

from rough traveling hazards. The PDM-24 model contains a separate accessory compartment for headphones, batteries and other music

Case Logic's CDW series of portable units could easily be confused for a personal organizer. The nvlon case contains zipper closures that emulate the design of the popular home organizers. The difference is inside, where up to 100 discs (without the jewel boxes) can be stored using the company's specially designed ProSleeve disc holders.

For those who prefer to keep their jewel box with the disc, Case Logic offers the slightly larger CD series. Interior plastic travs hold the entire CD and its case into place. The largest unit in the series is the CD-60, which holds 60 discs, while the smallest is the CD-8, which holds eight discs.

For the home, Case Logic has a series of hardwood and plastic units



Allsop's CD Organizer 100

for home CD storage.

The PFW series consists of a solid hardwood box with classic lock corners. A snug, lift-off lid protects the CDs from dirt and dust. Each unit holds either 50 or 100 discs

The PF ProFile series is made of sturdy black plastic and can hold 12, 50 or 200 discs. The PF-200 unit. which holds 200 discs, contains a stackable, three-drawer unit with interior dividers. The PF-50, which holds 50 discs, contains a removable lid and indexing system. The smallest unit in the PF series is the PF-12, which holds 12 discs. It consists of an open, hard-shell case that serves as a freestanding disc holder. The Case Logic PD-30 cabinet contains a frontopening door and holds 30 discs. It retails for about \$14.95.

INTO THE WOODS

Canadian-based J.D. Whitney has built a reputation for making CD storage units with a wood-grain finish. Its storage units are designed to fit in with the decor of the average home.

J.D. Whitney's largest storage rack holds 1,000 discs and is available in an oak or black finish. Ten storage shelves are contained on the wallsized unit, which was introduced earlier this year. A slightly smaller unit, which holds about 75 discs, is also available.

J.D. Whitney's "Compact Disk Stick" line holds 66, 132, 198 or 264 discs. All of the units are freestanding with a base or are wall mountable.

I.D. Whitney also manufactures a revolving sound storage column that

holds approximately 200 or 344 CDs. Four sides of storage are accessible by rotating the unit, which is built on a swivel base. The unit is $40\frac{1}{2}$ " in height, and is available in a black wood-grain vinyl finish.

Also specializing in wood is Napa Valley Box Co., a San Diego, Calif.based company that makes storage units for CDs as well as audio- and

videocassettes. Prices range from \$3.50, for a crate that holds 12 cassettes, to \$59.99 for a spinner holding 200 CDs.

This month, the company is scheduled to launch Musicline, a sophisticated crate for CDs. Not only does it have handles, it's made of birch plywood rather than Napa Valley's customary pine.

ACCESSORIZING RETAIL

Continued from page 46

HMV's Moore tries to be resourceful in getting exposure for his product. "We have a separate area for accessories on the second level, but it's toward the back, sort of hidden," he explains. "So on the main floor, wherever there's an empty space, I fill it with accessories. We also have some by the cash registers, for impulse buys."

At Rose Records in Chicago, accessories are up front: "When you walk in, it's the first thing you see. They're on one side of the wall, and they sell pretty quick," says accessories buyer Caroline Lozano. "In our area, many people can't find some of the storage units they're looking for; Other music stores don't carry them, but I have them. People call up and ask what kind we have, how many units they hold. And they'll make a trip to the store specifically for that.

In promoting accessories, Higgins says, "Signage is important, getting that price message across—just to let people know what the price is. Accessories generally are not very expensive, so there are a lot of impulse buys."

EARNING PROMOTIONS

Musicland Group periodically runs of profit potential there."

employee contests for particular brands, in which employees who sell the most of that product in a particular time period win a prize, says national buyer Julie Thornberg.

Camelot Music in Cleveland recently did a promotion with Alpha. "Every clerk who sold an Alpha tower got a \$3 commission," says assistant manager Phil Potter. "We definitely sold more Alpha towers from that. Employees promoted them and told customers about them."

We do newspaper advertising. radio advertising and instore advertising tied in with different promotions," says Strawberries accessories buyer David Robicheau. "We try to come up with creative ideas and pick areas of advertising that we think will do best for each category.

Accessories buyers acknowledge that their product may be considered the "stepchild" in record stores. "Accessories are not the bread and butter of the business, says one accessories buyer who asked not to be named. "Customers come in to buy music, and the store just wants to have accessories in case they need to do some maintenance or storage. They just squeeze us in." However, he adds, "They're starting to get more attention now, Promotions are also useful. The which is good, because there's a lot

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SNY CLASSICAL'S 'FIRE REQUIEM' IS CROSSING GENRES

(Continued from page 1)

written a 14-part requiem that deals with the nature of death and its place in non-European and primitive cultures.

Sales of the 36-year-old composer's requiem have been pushed by the keen interest in new music that is developing among buyers in Europe and a marketing campaign that used a commercial classical station to target the right audience.

"Flamma Flamma" is among Sony Classical's best-selling works for this year, and U.S. audiences are soon to experience the same phenomenon, with a release Sept. 19.

Sony Music is unable to provide precise sales figures for the album, but Sony in Germany says that "Flamma Flamma" has sold nearly 30,000 copies to date. Sony Music Belgium says it has sold more than 3,000 units, while several thousand have been sold in the Netherlands. Austria, and Switzerland.

Much of the appeal of the requiem lies in its uniqueness. In form, it is a traditional requiem, with a libretto written in Latin by Herman Portocaro. Yet the subject matter is in stark contrast to what would traditionally be expected in a classical requiem, with an abundance of secular and quasi-magical imagery replacing normally sacred wording.

Rather than concentrating on death as a tragic event, "Flamma Flamma" interprets it as an inevitable and welcome eventuality. More than one critic has likened it to Carl Orff's operatic epic "Carmina Burana," which has a similar grandiose and emotive feel.

The work was inspired by Lens' observations of death in non-European cultures, where he says funeral rites are free of the hypocrisy and euphemism inherent in our society. The work has six operatic soloists, whose purity of voice is countered by the rawness of three Bulgarian female singers from the compilation album "Le Mystère Des Voix Bulgares."

CLASSICAL DIY ETHIC?

Filled with drama and tension, the work has struck a chord with European buyers. It first took shape as a performance in a church in the Belgian town of Mechelen in April 1994. Like indie rock bands that practice a do-it-yourself philosophy, Lens had already produced and recorded the work himself and was selling it on CD at performances. At the time of the initial performance, Sony Music Belgium struck a Benelux distribution deal for the disc and, shortly after, licensed the recording for international release.

Sponsorship for the recording and the performance came from computer hardware producer Sun Microsystems, which used one of the performances as a corporate hospitality event.

"What's unique about this is that it is produced just like a rock album, using state-of-the-art technology," says Patrick Suttels, Sony Music Belgium's classical marketing director. "The production of it is not like a classical record."

Much of the recording was made at Brussels' ICP Studios, with some work done at the studios of former Technotronic producer Jo Bogaert in the town of Aalst.

In the weeks between the Sony license deal being struck and product appearing on the market, demand built by word of mouth and media enthusiasm, says Suttels. "The first shipment was quite amazing; it was obviously music that had very quickly found an audience but could not be put into a category."

The requiem was aired several times by the French- and Flemish-speaking Radio 3 classical channels of state broadcaster BRTN. Both channels also played excerpts of it; notably, the title track and "Delicia Mea"

These two tracks were also serviced to popular radio, such as BRTN's French channel La Premiere, while a documentary about the performance and CD appeared on the classical program of private broadcaster RTL TV. "There were a lot of programmers who were enthusiastic, but they couldn't find a place for it," says Suttels.

By contrast, the local Flemish cable music channel VTM aired the promo clip for "Flamma Flamma" often, quite a surprise given the commercial pop nature of the channel's programming. MTV Europe also gave the clip limited exposure on "Chill Out Zone."

The intense videoclip, which features singers from "Le Mystère Des Voix Bulgares," will be a major part of the U.S. marketing effort for Sony Classical, according to spokesman Sean O'Sullivan. "We've found there is room in certain outlets for our products," he says. "We'll be working the video to all kinds of outlets, as we have with the 'Immortal Beloved' soundtrack and work by composer Geoff Smith" (Billboard, July 29).

The CD will be serviced to a variety of classical and alternative radio outlets in the U.S., including college stations, according to O'Sullivan, while the publicity push will move beyond traditional reviewers to reach the alternative or underground press.

U.S. appearances by Lens and performances of "Flamma Flamma" are still in discussion, O'Sullivan says.

'TREND CD OF THE MONTH'

Sony Music Germany started working with "Flamma Flamma" in September 1994. Sony targeted Hamburg's Klassik Radio, a commercial broadcaster with a populist outlook, similar to the U.K.'s Classic FM. The station voted the disc "trend CD of the month" for September and explained the concept behind it as well as playing it.

Says Michael Brüggemann, senior manager of classical marketing for Sony Music Germany, "There was an absolute storm at retail level, with people going from shop to shop to try and find it."

Sony had presented the project to classical dealers the month before, and it was well-positioned in stores, with the stark promo clip given prominence on video screens.

The initial sales targets were for 3,000, an optimistic figure for a classical release. By the end of September, the initial shipment of 4,500 units had been sold out. By November, sales had reached 25,000 copies and continue to move steadily.

Initial reaction to the disc was muted from traditional classical critics, says Brüggemann. "It wasn't given a good review by Phono Forum and those kinds of magazines. Yet when people heard it, they were moved by it, by the music, and by the themes of fire and death which drive the work."

Later in 1994, Sony bought ad slots on Klassik Radio and then on commercial rock stations, which crossed "Flamma Flamma" to another audience and also caused it to be racked in the rock section at retail.

"These days, a lot of crossover classical productions are a long way from classical music itself," says Brügge-

mann. "This is an evolution and isn't really too far away from what classical music has always been."

The rise in popularity of such new compositions is a consequence of the way the classical market has evolved in the '90s, says Brüggemann.

"You can't blame people for listening to this kind of music," he says. "Traditional classical music is available at every price category, and most buyers have already got the recordings they want. And when the likes of Klassik Radio play your favorite pieces 10 times a day, there's really no need for you to buy it."

Lens is putting the finishing touches on his next project, the music to a film by Belgian director Irma Achten, "Marie Antoinette—Le Roi Est Mort," although the music will probably be issued under another name.

Martyn Harry, executive producer of new music at Sony Classical's worldwide headquarters in Hamburg, says Lens' work is an indication of the direction in which the company is moving, as is that of Smith and Bang A Can, the jazz/rock six-piece whose "Industry" album came out in the U.S. in May.

"Our intention is really to achieve a label identity in the same way that ECM has done," says Harry.

Harry says a new breed of composers is emerging and they are reconciled to the commercial realities of

this decade. "The difference between, say, Geoff Smith or Nicholas Lens and the composers of the '30s and '40s is that the music does not have to fulfill a dogmatic agenda," he says. "Sometimes these composers use quite traditional techniques more in common with pop music or 19th-century works.

"Even in the '60s and '70s, contemporary [classical] music lived off art subsidies. People had their own agendas in terms of what they thought music should sound like. The potential has always been there for [composers] to write contemporary music, but the environment has pressured them in different ways."

NONESUCH GIVES CLASSICS ROOM TO GROW

(Continued from page 10)

Classical Crossover charts. Considering that Nonesuch puts out about a dozen classical releases a year, that's a significant number, and it doesn't even count the Górecki Symphony No. 3, which the label says has sold close to 1 million copies worldwide, and has been on the chart for three years.

Charted titles include an operatic film score by Philip Glass ("Beauty And The Beast"), an orchestral arrangement of Bach's "Goldberg Variations" by violinist/conductor Dmitry Sitkovetsky, and soprano Dawn Upshaw's collection of American theater songs, "I Wish It So."

With these and other successes, the label has proven that contemporary classical music can sell records.

The 31-year-old label was born as a classical budget arm for Elektra and later developed into a home for world music and new music. Its current face is the creation of Robert Hurwitz, who was invited to take it over in 1985 by Robert Krasnow, lately departed from Nonesuch's parent company, Time Warner.

(In the past year's Warner shuffle, Nonesuch has moved from the Elektra umbrella to that of the classical division of Warner Music International, based in London and chaired by Ramon Lopez [Billboard, Jan. 14]; its administrative and A&R function stays in New York. Hurwitz reports to Peter Andry, president of Warner Classics International.)

As president, Hurwitz had carte blanche, so he started recording what he liked, and found that there were others out there who liked it, too. Picks like the Kronos Quartet and Upshaw brought the label critical and financial success, and more followed. Hurwitz also signed some of the most important composers of the day to first-refusal contracts, including John Adams, Steve Reich, Louis Andriessen, Glass, and Górecki (as of February).

"Our company is based on the relationships we have with artists, on making records that excite us, not duplicating anything, and making records as well as possible," says Hurwitz. "My feeling is that even if a record is a [commercial] failure, we can enjoy it."

Along with that philosophy goes size. By keeping the number of releases small—about 25 titles a year—Nonesuch can devote concentrated artistic and marketing attention to each project, and afford less confusion at the retail level.

"They're careful of what they release, and they back the records up and work them once they're out," says Mark Jenkins, classical buyer for the 622-store Trans World Entertainment, based in Albany, N.Y. "If every other company had [Nonesuch's] track record, everyone would be happier. Of course, there would be fewer [label employees] in their jobs."

Part of the label's strength lies in its

eclecticism. Classical projects like Richard Goode playing Beethoven and new music by Górecki or Glass share the roster with world music, American musicals, jazz, and soundtracks.

The world music lineup includes the Gipsy Kings, the French gypsy group that has sold 3 million records in the U.S. (and is a major reason that 70% of the company's business is there), and the Bulgarian State Television Female Vocal Choir, which had a surprise hit in 1987 with "Le Mystére Des Voix Bulgares."

American musical releases include the May release of Gershwin's "Oh, Kay!" and Mandy Patinkin singing theater songs, while the jazz roster includes the World Saxophone Quartet, and Bill Frisell. Among the label's soundtrack releases was one for the TV series "The Civil War."

TARGETED MARKETING

The range gives Peter Clancy, Nonesuch's VP for U.S. marketing, the headache of targeting each release differently. "With so many genres, we have to identify and work closely with the different networks that support each one," says Clancy. "Each has its own press, radio, opinion makers, buyers that work best."

Yet even while working each release in a different area, Clancy says, "I like to believe that any Nonesuch release is a potential bridge to any other Nonesuch release. I often do multiproduct advertising—one ad included Bill Frisell, Glass, Reich, and Caetano Veloso, the Brazilian singer/songwriter."

Clancy's three-person U.S. marketing department (there are also 10 people in the label's A&R department) is a division of Atlantic Classics, Warner's U.S. classical music marketing arm in New York, which gives Nonesuch the ability to draw upon the marketing and sales resources of Atlantic Records. As one result, Clancy began using TV advertising for the Gipsy Kings' best-of release this past spring and is planning more campaigns for fall releases, possibly including a Kronos Guartet compilation due this quarter.

"Over time, Atlantic has refined the art of TV advertising to something of a science," Clancy says. "They've found great, affordable media-buy opportunities."

International distribution is coordinated by the London office; artists like Kronos (whose 17 albums have sold a total of 1 million copies worldwide) are as successful in Europe as they are in the U.S. Górecki's Symphony No. 3 has sold twice as many copies outside the U.S. as it has inside, according to David Bither, who coordinates Nonesuch's worldwide marketing.

The artist-centered nature of Nonesuch means that the company develops close relationships with its artists and composers, an asset both in developing projects and in selling them.

Nonesuch's early world music recordings had been ethnographically oriented, but when "Le Mystére Des Voix Bulgares" caught on after a year of steady promotion, Nonesuch set up a U.S. tour for the group, negotiating with the government to get it out. The tour, says Clancy, "put the record over the top." The choir is still touring; new projects are under discussion.

Nonesuch's relationship with the reclusive Polish composer also helped his hypnotic Symphony No. 3 set off the "spirituality" craze. Hurwitz, captivated by the composer's music at a festival in 1989, started by making a recording of his string quartets.

When Symphony No. 3 was released in May 1992, Górecki was persuaded to come to the U.S. to promote it. Carol Yaple, now the label's VP for artist development, says, "It was a Herculean effort to get him to come. He didn't speak English, and he wasn't in good health."

With airplay and word of mouth, sales built until the record made the British pop charts in January 1993. Yaple then persuaded Górecki, who rarely gives interviews, to hold a press conference in Europe, which added to the record's momentum.

"No one could have predicted the success of that record," says Clancy. "Some records just take on a life of their own. You can do all manner of clever marketing, but there has to be something about the music that catches fire. When that happens, it's our job to throw gasoline on the fire."

A second Górecki title, "Miserere," charted last year; the most recent, a recording of more esoteric chamber music, Yaple feels is probably not for such a huge audience.

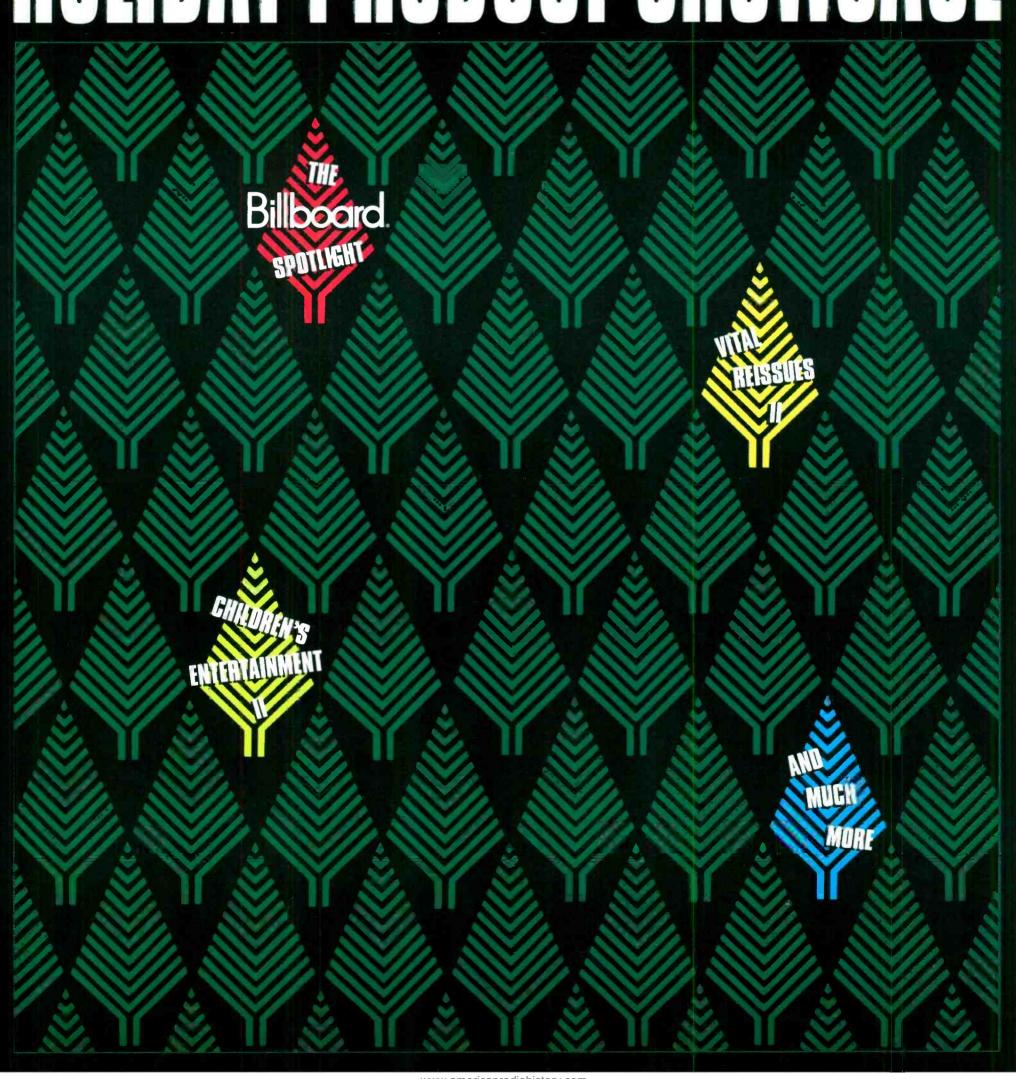
The uniqueness of each title also gives the label an edge. "It's like the pop companies," Clancy says. "Because the releases are singular, each has a story to tell." The releases may be quirky, but, Hurwitz says, "In all the years we've been here, we have never [intentionally] made a crossover record—something people involved wouldn't have done on their own."

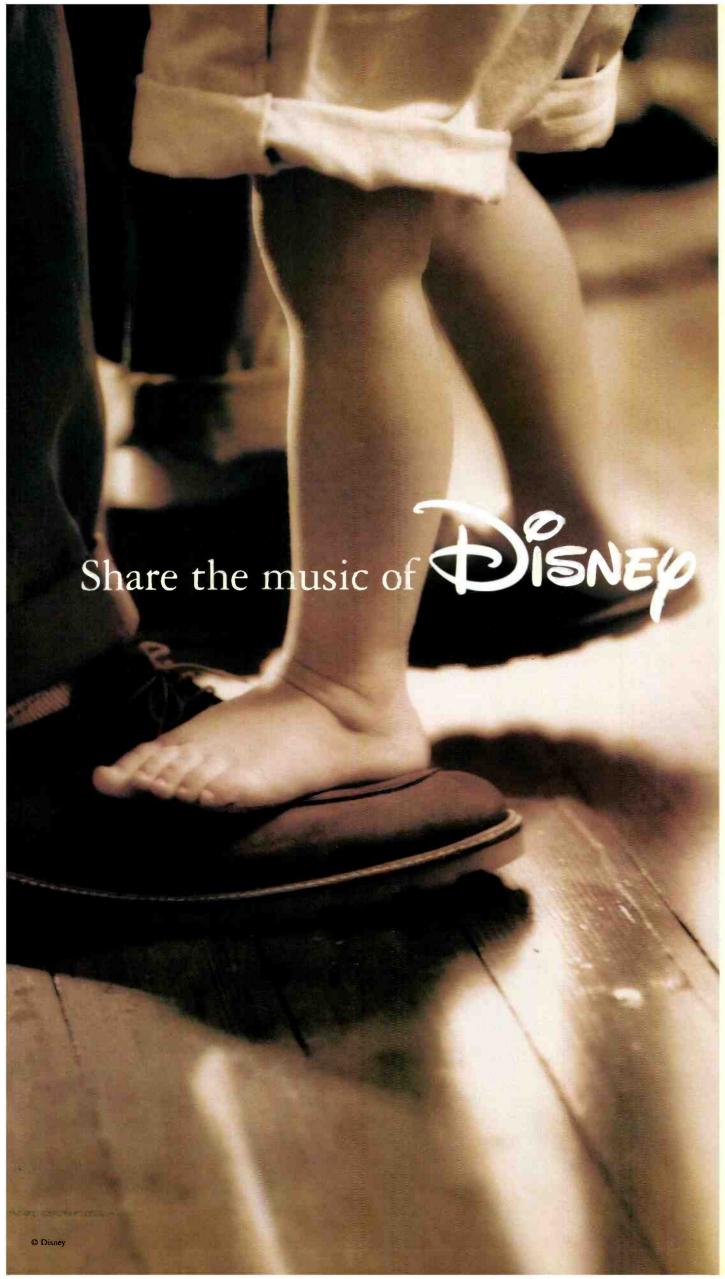
This fall's lineup is no exception: Volume 2 of the Gershwin piano rolls shares the docket with Steve Reich's mixed-media opera "The Cave" and Adams' "Violin Concerto."

As for the audience for his records, Hurwitz says, "I take a minority view. People say it is small; I think it is huge. There are plenty of examples of it in culture. Look at the golden days of Balanchine, when the theater was sold out for eight performances a week. I have great faith in the public."

50 BILLBOARD AUGUST 26, 1995

HOLIDAY PROJECT SHOWEASE





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FALL & WINTER MUSIC FORECAST: It's Raining Records

BY CARRIE BORZILLO



Some of the treasures on record-store shelves between mid-August and December include a live album from Bonnie Raitt and new studio albums from the artist formerly known as Prince and from Brian Wilson of Beach Boys fame.

In addition, there's a slew of new releases by such superstar acts as Mariah Carey, David Bowie, M.C. Hammer, Ace Of Base, Smashing Pumpkins, Wynonna,



on Warner Bros. on Sept. 12. One of the songs on the album-"319"-is also in the forthcoming movie "Showgirls."

Wilson's new album, "Orange Crate Art," is billed under Brian Wilson & Van Dyke Parks and will be released on





On The Inside

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The Red Hot Chili Peppers open wide in September.

Reba McEntire, Red Hot Chili Peppers, Diana Ross, Alice In Chains, Toni Braxton, Candlebox and Jon Secada.

"The Gold Experience," the long-awaited new album from the artist formerly known as Prince, will finally see the light

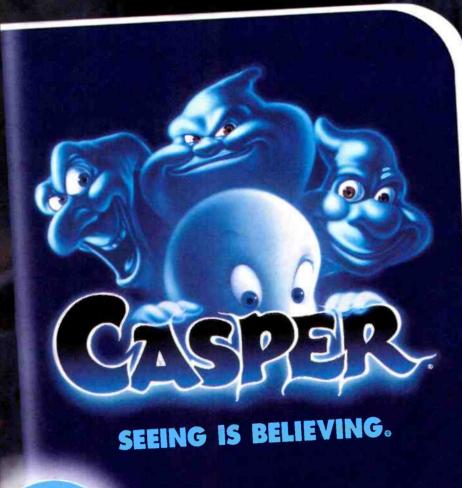
Warner Bros. on Oct. 10.

Carey, whose last album, "Music Box," has gone eight-times platinum, is back with a new studio album on Columbia due this fall

Continued on page 60

WATCH YOUR SALES SOAR WITH

Supported By High Profile Cross Promotions



ONLY \$2298 S.R.P. DURABLE CLAMSHELL PACKAGE

UNIVERSAL PETURES PASSES IN AMBLIN ENTERTAINMENT PASSESSING

BE ASSESSION WITH HAPPLY ENTERTAINMENT COMPANY "CASPER" CRISTING RECORD BLL PULIMAN CATHY MORIARTY FOR DIL

PASSES HERVE DILLY REGION BEAN CONDY ASS.

PASSESSION HOLD THE HAPPLY ENTERS AND A MORIAN PASSES OF SHEAR SHORE AND A MORIAN HAPPLY A MORISONERY RESIDENCE OF SHEAR SHORE AND ASSESSION OF SHEAR SHEAR SHORE AND ASSESSION OF SHEAR SHORE AND ASSESSION OF SHEAR SHEAR SHORE AND ASSESSION OF SHEAR SHORE AND ASSESSION OF SHEAR SHEAR SHORE AND ASSESSION OF SHEAR SHORE AND ASSESSION OF SHEAR SHEAR SHORE AND ASSESSION OF SHEAR SHEA



- NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1996
 - . M.A.P. PROGRAM
- STREET DATE VIOLATIONS HOTLINE: 800-921-1212

Color / 1 Hour 41 Mins. Videocassette #82316 (\$22.98 s.r.p.)

LTBX. Laserdisc #42571 (\$34.98 s.r.p.)/Spanish Dubbed Videocassette #82586 (\$22.98 s.r.p.)









digitalių

'Projected Tatal Domestic Theatrical Gross based on the first three months of release. Advertising and promational details subject to change without natice. © 1995 Universal City Studios, Inc. and Amblin Entertainment, Inc. All Rights Reserved. "Casper" and "The Ghostly Trio" ** & ** Harvey Comics, Inc. A Harvey Entertainment Company.

OUT-OF-THIS-WORLD PEPSI PROMOTION!

Inside each **CASPER** videocassette: A consumer mail-in certificate offer good for a **free 12-pack of Pepsi**** with the purchase of **CASPER** and any one of these titles:





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Sel. #82612 1 Hour 11 Mins. S14 98 s.r.n



Sel. #82142 1 Hour 14 Mins. \$19.98 s.r.p.

Sel. #82144 1 Hour 23 Mins. \$24,98 s.r.p.

(offer valid on videocassettes purchased 10/10/95—4/30/96) **Consumers can receive one free 12-pack of Pepsi®, Diet Pepsi®, Caffeine-Free Pepsi®, Caffeine-Free Diet Pepsi® or Lipton Brisk.

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America will scoop up **CASPER** in October with exciting point-of-purchase materials highlighting the video's availability.

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THIS \$90 MILLION PHENOMENON!

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Network, Spot, Cable TV
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PEPSI® TV

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Other Promotions

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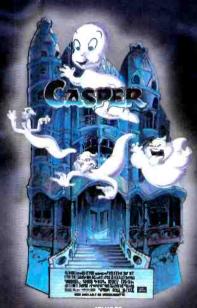


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STANDEE 62"H X 32"W X 14"D STANDEE WT: 4 1/2 lbs.



12-UNIT CCUNTER MERCHANDISER
14 1/2"H > 17 5/8"W X 5 1/2"D
SHIPPER: 1E"L X 6 1/4" V X 10"D
WEIGHT WITH VIDEOCASSETTES: 12 lbs.
WITHOUT VIDEOS: 2 1/2 lbs.
\$\fomath{\text{SEL}}\$. #82600



24 UNIT COUNTER/FLOOR MEFCHANDISER
58"H X TV 5/8"W X 13"D
SHIPPER: 22 1/4"L X 18"W X 12 1/8"D
WEIGHT WITH VIDIOCASSETTES: 24 1/2 lbs.
WITHOUT WOEDS: 5 1/2 bs.
SEL. #82601
(COUNTER BREAKDDWN)
22 1/2"H X 17 5/8"W X 11"D

ALSO AVAILABLE:
192-UNIT TOWER MERCHANDISER



48-UNIT FLOOR MERCHANDISER
68"H X 17 5/8"W X 13"D
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WEIGHT WITH VIDEOCASSETTES: 45 lbs.
WITHOUT VIDEOS: 7 lbs.
SEL. #82602



96-UNIT FLOOR MERCHANDISER
68"H X 17 5/8"W X 13"D
SISPPER: 21 7/8"L X 17 7/8" W X 21 1/8"D
WEIGHT WITH VIDEOCASSETTES: 83 1/2 lbs.
WITHOUT VIDEOS: 7 1/2 lbs.
SEL. #82603

WATCH FOR SPECIAL HOLIDAY-THEMED P.O.P. COMING YOUR WAY IN NOVEMBER — DECEMBER.



Hot Buttered

A Gift List For An Interactive Xmas

BY CHRIS McGOWAN

rom 3D-action games to virtual tours of the human body, there's a wide variety of interactive compact discs to choose from this holiday season. Here's a look at select new noteworthy titles, with the focus on CD-ROM, 3DO, CD-i and Sega CD. Watch for Sega Saturn, 3DO's M2 system and

Sony PlayStation this winter.

CD-ROM: "The 11th Hour" (Virgin Interactive Entertainment) is a horror adventure that picks up where "The 7th Guest" left off.

"Haight Ashbury In The Sixties" (Compton's New-Media) is an alternative history lesson about hippies, psychedelia and culture heroes such as Ken Kesey, brought to life with the Oracle newspaper, video and Grateful Dead

"Full Throttle" (Lucas-Arts) is a breakneck-speed graphic adventure with attitude about a biker who must solve a murder mys-

"Louis Cat Orze: The Mystery Of The Queen's Necklace" (IVI Publishing)



Alternative history lesson

visits opulent 17th-century Versailles as players attempt to recover a missing piece of jewelry.

"Buried In Time: The Journeyman Project 2" (Sanctuary Woods) is a richly detailed sequel to the groundbreaking "Journeyman Project." It features time travel and highresolution 3D animation.



"Journeyman" sequel

"AlphaBonk Farm" (Headbone Interactive), distributed by Sega, includes some 100 activities for kids while teaching language skills and problem-solving.

"Blockbuster Video Guide To Movies & Videos' (Creative Multimedia) has reviews of 21,000 titles video clips and online updates.

'The Alchemist" (Enteractive, Inc.), uses card readings, music and art to aid self discovery.

"How Your Body Works" (Mindscape, Inc.) provides a 3-D journey through the body, showing what makes us

"Puppet Motel" (Voyager Co.), Laurie Anderson's creation, explores spaces between

dreams and ideas, emotions and technology.

"Star Trek The Next Generation: Interactive Technical Manual" (Simon & Schuster Interactive) is a 3-D tour of the Starship Enterprise using Apple's QuickTime VR soft-

"Star Trek The Next Generation: Final Unity" (Spectrum HoloByte), another must

VIDEO CHECKLIST: A Flood Of Titles In A Sea Of Genres

BY STEVE TRAIMAN

(All prices are MSRP—manufacturer's suggested retail price; all dates are in-store; all information from manufacturers.)

ven without formal announcements of "Batman Forever" from Warner Home Video and "Mighty Morphin Power Rangers: The Movie" from Fox Video, there's enough top-line product confirmed for fourth-quarter holiday sell-through to delight every retailer. Toss in a good mix of special-interest, sports and fitness titles, and it looks like a lot of videos on a lot of wish lists from September through December.

Definitely confirmed at press time were Casper" from MCA Home Video (Oct. 10, \$22.98); "A Little Princess" from Warner Home Video (Sept. 19, \$24.96); "A Goofy Movie" (Sept. 6, \$22.99), "Cinderella" (Oct. 4, \$26.99) and "The Santa Clause" (Oct. 25, \$22.99), all from Disney/Buena Vista Home Video: 'Stargate" from LIVE Home Video, (Sept. 19, \$19.98); "Legends Of The Fall" (Sept. 26), "Little Women" (Oct. 17), "The Professional" and "Shawshank Redemption" (both Oct. 31), all \$19.95 from Columbia TriStar Home Video.

Major consumer promotions are tied to a number of these top releases, with multiple cross-merchandising arrangements for both "Casper" and "A Little Princess," and at least one big consumer promo for both "Legends Of The Fall" and "Little Women." There's a Pepsi rebate with the purchase of MCA's 'Casper" and one of six other MCA titles, a Baskin-Robbins 31 Flavors offer and a national sweepstakes with Interplay computer games. Packaged in each Warner 'A Little Princess" clamshell box is a \$10 retail-value replica of the locket worn by

SUBWAYS WITH "STARGATE"

LIVE has over \$30 in coupons with each "Stargate" video, including Subway sandwich discounts, \$1 rebate on Signet books' "Stargate" novelization, special discounts on 1-800-GIFT-LINE merchandise and \$1 off LIVE's Sept. 12 release of five different offers on "The Terminator" and/or "T2: Judgment Day." Both "T1" and "T2" are available in panand-scan (\$14.98), with "T1" also letterboxed (\$19.98).

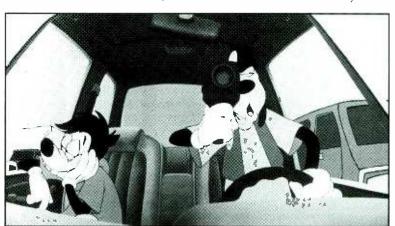
For "A Goofy Movie," Walt Disney Home Video has a \$4 mail-in rebate and an exclusive free poster offer; "Cinderella" has \$15 in mail-in rebates, including \$5 from General Mills, \$5 from Kodak and \$5 from Disney on other Masterpiece Collection titles, plus a "Cinderella" soundtrack CD on Disney Continued on page 58: Records and a deluxe collector's-edition

video package (\$79). "The Santa Clause" has another \$5 General Mills rebate and a \$5 Disney rebate on any of 18 popular

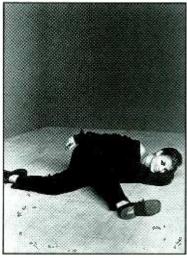
LIVE-ACTION HITS

Columbia TriStar has the biggest list of former "A" or "name" titles, all repriced for fourth-quarter sell-through at \$19.95. In addition to the four noted earlier, leadFighter," based on the popular video action game, ready for the holidays (Nov.

New Line Home Video/Turner Home Entertainment offers a five-title action promotion (Sept. 5, all \$19.98) that includes "Above The Rim," "Surviving The Game," "Relentless 4," "The Endless Summer II" and a re-release of "The Endless Summer." Anchor Bay Enter-



Something Goofy for September



Paula Abdul

ing off are "Under Suspicion" (Sept. 12), followed by "The Next Karate Kid" and "North" (Sept. 26). Due with "Mary Shelley's Frankenstein" (Oct. 10) are "Revenge Of Frankenstein," "The Two Faces Of Dr. Jekyll" and "Equinox"; plus "The Road To Wellville" (Oct. 17) and "Mixed Nuts" (Nov. 14). Disney promises another round of live-action box-office hits in October, following the earlier releases (Aug. 11, all \$19.99) of "When A Man Loves A Woman," "I Love Trouble,"
"Renaissance Man," "Angie" and "The Ref." Both 24- and 48-piece pre-packs are available to retailers, with the header "Star-Powered Videos At A Stellar Price!" MCA will have a repriced "Street



Connery as Bond

tainment has a trio, including "Raw Deal" with Arnold Schwarzenneger and Kathryn Harrold (Sept. 1, \$9.99), "Beyond Therapy" with Jeff Goldblum (Oct., \$14.98) and "Escape From Sobibor" with Alan Arkin and Rutger Hauer (Nov., \$9.99)

SPECIAL-INTEREST SCENE

Topping the list of special-interest releases is Paramount Home Video's "Journey's End: The Saga Of 'Star Trek: The Next Generation,' " hosted by Jonathan (Cmdr. Riker) Frakes, and four new episodes 71-74 of "Star Trek: The Next Generation" (Oct. 3, \$14.95). ABC Continued on page 58

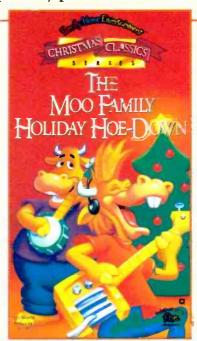


The Tradition (

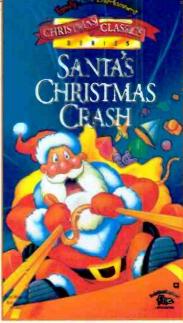
Continuing in the tradition of the highly successful Christmas Classics, Frosty the Snowman, Rudolph the Red-Nosed Reindeer, Santa Claus is Coming to Town and The Little Drummer Boy, FHE proudly presents 6 new titles sure to become family favorites!



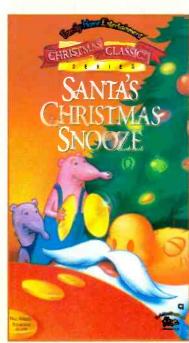
NICK & NOEL A dog and a cat must work together and mend their differences to bring their human families together on Christmas. 23 Minutes / Catalog No. 27624 ©1993 Geoffrey, Inc.



THE MOO FAMILY THOLIDAY HOE-DOWN oin the marvelous "moosical" MOO FAMILY as they help Santa test out his new skigh! 23 Minutes / Catalog No. 2760: © 1992 Calico Creations, Ltd. All Rights Reserved.



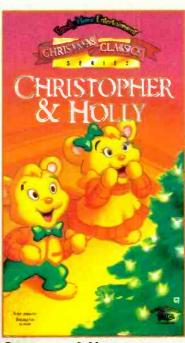
SANTA'S CHRISTMAS CRASH
Santa crashes in the desert while delivering presents
and depends on the children and flying camels to save
Christmas! 26 Minutes / Catalog No. 27595 ® France 3 / FIT Production/ La Fabrique 1994. All Rights Rese



SANTA'S CHRISTMAS SNOOZE
A Scrooge-like bear gives Santa a sleeping potion
to try to stop Christmas! But will it work? 26 Minutes
/ Catalog No. 27596 © France 3 / FIT Production/ La Fabrique
1994. All Rights Reserved.



HELLO KITTY-SANTA'S MISSING HAT A TELLO RIT I 17-SAN IAS MISSING I IAI
Featuring the wonderful Santio characters. In this Christmas
rale, Kitty and Mimit try to find out if there really is a Santa!
55 Minutes / Catalog No. 27613 Hello Kitty-Santa's Missing Hat © 1994 Santio Co.,
Ltd. Hello Kitty® is a registered trademark of Santo Co., Ltd. Hello Kitty and Character
№ 1976,1994 Santio Co., Ltd. All Rights Reserved. Keropp! The Christmas Eve Gift ©
1994 Santio Co., Ltd. Keropp!™ is a trademark of Santio Co., Ltd. Keroppi and
Characters © 1988, 1994 Santio Co., Ltd. All Rughts Reserved.



CHRISTOPHER & HOLLY
Magical teddy bears to on an adventure to bring
Christmas to two children in the woods on
Christmas Eve. 23 Minutes / Catalog 27622 ©1994 Geoffrey, Inc.

•\$3 consumer rebate with purchase of two titles. • Supported with a major television & print campaign.





Pre-Order Date: 8/15/95 Street Date: 9/5/95

Call your local video distributor for details.



Dazzling Displays!

FHE "NEW" Christmas Classics 48-Piece Floor Display

Suggested List Price: \$623.04 / Catalog No. 49229 Contains:

- (8) Santa's Christmas Crash, (8) Santa's Christmas Snooze, (8) The Moo Family Holiday Hoe-Down,
- (8) He to Kitty
 Sartta's Missing Hat,
 (8) Christopher & Holly, (8) Nick & Noel

FHE Christmas Classics Combo 48-Piece Floor Display

Suggested List Price: \$623.04 / Catalog No. 49230 Contains: (8) Rudolph The Red-Nosed

- (4) Santa's Christmas Crash, (4) Santa's Christmas Snooze,
- (4) The Moo Family Holiday Hoe-Down,
 (4) Hello Kitty Santa's Missing Hat,
 (4) Christopher & Holly,
 (4) Santa Claus Is Coming
 - (4) Santa Claus Is Coming To Town, (3) Frosty Returns

Reindeer

Also Available:

FHE Christmas Classics 48-Piece Floor Display

Suggested List Price: \$623.04 / Catalog No. 49144 Contains: (10) Frosty The Snowman, (16) Rudolph The Red-Nosed (10) Santa Claus Is Coming (6) The Little Drummer Boy, (6) Frosty Returns



ROMS

Continued from page 56

for Trekkies, offers 3-D gaming and voices of the cast.

"MechWarrior2" (Activision) is the PC version of the popular VR arcade game "Battletech" at Virtual World.

"SimTown" (Maxis) lets children get in on urban planning fun pionecred by "SimCity."

"Johnny Mnemonic" (Sony Imagesoft) is a live-action game that spins off the movic of the same name.

"The DK World Reference Atlas" (DK Multimedia) combines a wealth of statistical information, 500 color photos and 600 maps.

"Ideas That Changed The World" (Cambrix Publishing) explores human inventiveness



Laurie Anderson's "Puppet Motel"

and follows the evolution of ideas.

"Super Solvers: Gizmos & Gadgets!" (Learning Co.) uses puzzles and simulations to convey the essentials of physics.

"PC Globe Maps 'N' Facts" (Broderbund) is an almanac, world atlas and study guide.

"Microsoft Wine Guide" (Microsoft) provides tasting notes on 6,000 individual



A must for Trekkies

"Merriam-Webster's Word War 5" (Millennium Media Group) has five word games, five languages and five levels of difficulty.

"1942: The Pacific Air War Gold" (MicroProse) offers realistic aerial doglighting action.

"The 1995 Guinness Multimedia Disc Of Records" (Grolier Electronic Publishing) adds video and audio to the famed book.

"Doom II: Hell On Earth" (GT Interactive)

is the followup to "Doom," the mega-action hit.

3DO: "Zhadnost: The People's Party" (Studio 3DO) lets you play capitalist in the totalitarian country Bizzarnia and offers visual memory tests, pop culture quizzes and concentration games.

"Gex" (Crystal Dynamics) is a cute gecko who walks on walls, whips enemies with

his tail, and flies on rocket ships. **CD-i:** "GeoSafari" (Philips) features
45 games and uses video, animation
and audio to test up to four players
on geography.

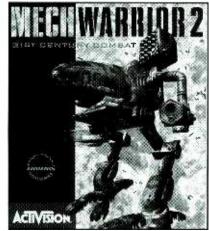
CD-i/CD-ROM: "Chaos Control" (Philips) makes you an ace fighterpilot in charge of earth's Orbital Defense Forces.

SEGA CD: "Keio Flying Squadron" (JVC) is a both a side-scrolling shooter and a wacky adventure.

SEGA CD: "Fahrenheit" (Sega) is a live-action pyrotechnic extravaganza in which players heroically fight fires.

PLAYSTATION: Watch for "Toh Shin Den," "Demolish 'Em Derby" and "Ridge Racer."

SEGA SATURN: Watch for "Virtua Fighter," "Panzer Dragoon" and "Daytona USA." And get ready for 3DO's upcoming 64-bit M 2 system.



A PC "Battletech"

VIDEO CHECKLIST

Continued from page 56

Video launches its new "Superstars Of Action" series (Oct. 3, each \$9.95), hosted by actor Robert Wagner, with a sextet including interviews, behind-the-scenes and on-screen footage of "Sean Connery," "Harrison Ford," "Steve McQueen," "Eddie Murphy," "Paul Newman" and "Sylvester Stallone," available in 24- or 48-piece retail floor displays. ABC also has "A Great Day In Harlem," the Oscar-nominated documentary featuring 57 of the world's greatest jazz stars in a memorable photo (Nov. 7, \$19.95).

LAUGHING, GOLFING, STRIPPING

In the comedy genre, ABC has "Rodney Dangerfield's Guide To Golf Style And Etiquette" due in late fall (no price available), and New Video Group (NVG) is releasing Rob Reiner's "But Seriously: The Ultimate Collection Of Political Comedy" (Oct. 24, \$19.95). Also from NVG, Dennis Potter's classic "Lipstick On Your Collar" six-program mini-series is available in a three-pack (Sept. 26, \$59.95) along with "Dennis Potter, The Final Interview" (Sept. 26, \$19.95). CBS/Fox Video is bringing over "The



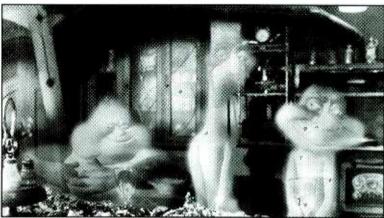
The list of Top Christmas Videos is based on performance on Billboard's Top Video Sales chart from Oct. 15, 1994, to Jan. 28, 1995. The recap is based on an inverse point system, which awards points to each title based on rank and the number of weeks each little spends on the chart.

Pos. TITLE—Label

- THE NIGHTMARE BEFORE CHRISTMAS Touchstone Home Video
- HOW THE GRINCH STOLE CHRISTMASI—MGM/UA Home Video
- 3 GEORGE BALANCHINE'S THE NUTCRACKER—Warner Home Video
- 4 A CHRISTMAS STORY MGM/UA Home Video*
- 5 RUDOLPH THE RED NOSED REINDEER Family Home Entertainment .
- 6 IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION—Republic Pictures Home Video
- 7 MIRACLE ON 34TH STREET—FoxVideo ***
- 8 A CHARLIE BROWN CHRISTMAS—Paramount Home Video
- 9 WINNIE THE POOH AND CHRISTMAS TOO Walt Disney Home Video
- 10 FROSTY THE SNOWMAN—Family Home Entertainment



Fat-free: Richard Simmons



Spirited cross-merchandising: "Casper"

Complete Black Adder," all 24 episodes of the BBC/PBS series starring Rowan Atkinson (fall, \$99.98). Playboy's November releases include "1996 Video Playmate Calendar" and "Making Love Series, Vol. I," featuring humorist/psychologist Dr. Ruth Westheimer (both \$19.95). Distributed through Warner-Vision, Penthouse has "Pet Of The Year Play-Off" and "Earl Miller's Girls Of Europe" (both Oct. 10, \$19.95). Night-Vision titles include "The 12th Annual Adult Video News Awards Show" (Sept. 5, \$19.95), "Prairie Gals" and "Stripping For Your Lover" (both Sept. 26, \$19.95).

On a more serious note, CBS/Fox will offer a Jane Austen Collection, including BBC adaptations of "Pride & Prejudice," "Sense & Sensibility" and "Mansfield Party," repackaged and repriced, and a new BBC version of "Jane Eyre" (fall, all \$24.98). From A&E Home Video, fourth-quarter releases of A&E TV Networks' programs include "Biography: Jesus—His Life" (Sept. 26, \$19.95); "The Last Days Of WWII: Victory In Europe" (Sept. 25, two-pack \$29.95);

"America's Castles II" (Sept. 27, \$29.95); "Genghis Cohn" with Robert Lindsay and Diana Rigg (Oct. 24, \$24.95); Dickens' "The Mystery Of Edwin Drood" and "The Man From The Pru" (both Oct. 24, \$29.95) and "The Lincoln Assassination" (Nov. 21, 2-pack \$29.95).

FOOTBALL AND FLO-JO

In the sports and fitness area, winding up PolyGram Video and NFL Films' marketing campaign for "The Greatest Season Ever" are "NFL War Stories" and "NFL's 100 Greatest Tackles" (Sept. 26, both \$19.95), including a free specialissue offer from Sports Illustrated. ABC Video is adding "College Football's Greatest Games" and "The Football Hall Of Shame" (both Sept. 12, \$19.98), to its three previous home-video gridiron titles. With "Decade Of Dominance," "College Football Funnies" and "Fantastic Football Plays," all five are offered in 24- or 48-piece retail displays.

More personalities keep joining the health-and-fineness lineup as New Line

Home Video offers "In Shape With Rachel McLish," featuring the former Worla's Rodybuilding Champion and Ms. Olympia titlist (fall, no price). PolyGram has "Karen Alexander's Motown Workout" (Sept. 26, \$19.95), with the super-model using the label's greatest hits. Paramount has "The Flo-Jo Workout: Mind, Body And Spirit," with Olympic gold medalist Florence Griffith Joyner (Oct. 24, \$19.95). LIVE's "Paula Abdul's Get Up And Dance" (Aug. 22, \$14.98) is being heavily promoted by the artist on her current album tour. WarnerVision has "Daisy Fuentes: Totally Fit" in English and Spanish (Sept. 12, each \$19.95) and three volumes of 'Tony Little's Private Sessions" (Oct. 24, \$14.95 each). Video Treasures offers two initial volumes from fitness expert Brenda Dykgraaf, "Whole Body Workout" and "Disco Workout" (fall, cach \$14.98).

Richard Simmons' low-impact "Disco Sweat," excerpted from his hit TV infomercial "Farewell To Fat," will be available at retail for the first time from GoodTimes Home Video (Dec., \$19.95). Three new "Buns Of Steel" tapes from WarnerVision (Oct., \$14.95) include "Abs & Chest Of Steel" in the "Men Of Steel" series with new star Michael "Perron, "Abs Of Steel 2000" and "Buns & Thighs Of Steel 2000." Three other recent "Buns Of Steel" titles feature original star Greg Smithey, "Easy Toning," "Easy Aerobics" and "Easy Stretch" (Aug. 29, \$9.95 each, or \$29.95 3-pack).

"Great Changes: Carnie Wilson & Idrea" (Nov. 7, \$19.95) pairs the Wilson Philips star and trainer Idrea, while "Gilad Sculpt & Tone Workout" and "Gilad New Beginner's Workout" are due from "the world's most recognized male and female instructor" (Sept. 12, \$14.95)

Warner Home Video has three volumes of "Bryan Kest's Power Yoga Series" by the leading L.A.-based instructor. Included are "Energize," "Tone" and "Sweat" (Sept. 19, \$14.95 each).

From PolyGram, "Reebok Versa-Training" debuts four titles (Oct. 18, \$9.95 each): "Strong Abs" and "Legs," both with trainer Kathy Kaehler, and "Dance Step Reebok" and "Hi/Low Aerobics," both with Petra Kolber. BMG brings "The Firm" directresponse video-fitness series to retail for the first time, with six titles (Sept. 12). "Total Body" group includes "Body Sculpting Basics," "Low Impact Aerobics" and "Aerobic Interval Training" (\$19.98 each), and the "Firm Parts Group" has "Five-Day Abs," "Standing Legs" and "Upper Body" (\$14.98 each).

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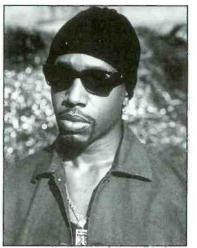
MUSIC FORECAST

Continued from page 53

Hammer has gone back to his original moniker for his forthcoming Giant release, "M.C. Hammer V Inside Out," due Aug. 29. The album features a song dedicated to rapper Eazy-E., who recently died of AIDS, called "Nothing But Love."

BOWIE GOES "OUTSIDE"

On Sept. 26, Virgin will release "Outside," David Bowie's new concept album. The album, produced by Bowie and collaborator Brian Eno, is based on a short fiction story Bowie wrote about the murder of a little girl. "Outside" features elements of funk, rock, ambient, jungle



MC Hammer



Lisa Loeb

and jazz.

Expect Bonnie Raitt's first live album in November. The double-CD set, dubbed "Road Tesied," was recorded for Capitol in July in Portland, Ore., and Oakland, Calif.

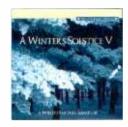
Smashing Pumpkins is following up its multi-platinum major-label debut, "Siamese Dream," with a yet-to-be-titled double-CD on Virgin on Oct. 24, while Candlebox follows up its triple-platinum eponymous debut on Warner Bros./ Maverick on Sept. 26 with a not-yet-titled album.

One of the most highly anticipated debut albums this year comes from Lisa Loeb & Nine Stories. "Tails" is due Sept. 12 on Geffen. The album, which will include her No. 1 hit "Stay (1 Missed You)," will be produced by Juan Patino, who also produced "Stay."

In addition, an array of big names are featured on Randy Newman's musical,

Continued on page 62

A NEW COLLECTION OF MUSIC FOR THE SEASON & BEYOND



A Winter's Solstice V

This year's release offers a collection of holiday classics from legendary musicians, as well as exciting new Windham Hill artists. Featuring Keola Beamer with George Winston, Jim Brickman, Liz Story, and more.

Celtic Christmas

Celtic Christmas presents contemporary Celtic masters who have interpreted traditional carols that reflect the joy and peace of Christmas. Celtic Christmas includes Loreena McKennitt, Altan, Luka Bloom, Nightnoise, and others.





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All our seasonal titles are proven sales leaders. Five of them are gold, platinum or multi-platinum records. Choose from: George Winston — December, A Winter's Solstice I-IV, Liz Story — The Gift, Tuck Andress — Hymns, Carols, and Songs About Snow, and Modern Mandolin Quartet — The Nutcracker Suite.

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A high frequency NAC radio advertising campaign is planned for Top 10 markets. Plus, a national TV campaign will highlight our three new releases on VH-1, A&E, and other broadcast cable outlets.

DIRECT/INTERACTIVE MARKETING

Our fall/winter issue of the Windham Hill Occasional will have a circulation of 300,000, many with a companion CD sampler. Additionally, our three new releases will be featured on America Online" and the 2Market and Nautilus" fall CD-ROMs.

CONCERT TOUR

The Winter's Solstice concert tour will spotlight three Windham Hill artists and be seen in at least 40 markets.

So call your Windham Hill/BMG Regional Manager today for more information and a free Winter Resonance sampler, or receive it via the internet—http://windham.com

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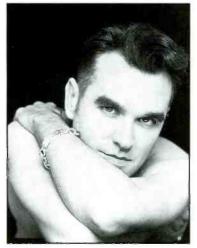
Holday Product SHUWCASE

MUSIC FORECAST

Continued from page 60

"Faust," due Sept. 12 on Reprise. Joining Newman's cast of characters are James Taylor, Don Henley, Elton John, Linda Ronstadt and Bonnie Raitt.

On Sept. 26, Reprise will release the soundtrack to the hit NBC sitcom



Morrissey

"Friends," which will include the Pretenders' cover of the Merrilee Rush/Juice Newton hit "Angel Of The Morning" and, of course, the Rembrandts' hit theme song to the show, "I'll Be There For You."

REBA AND WYNONNA

MCA is looking forward to new albums from two of its biggest country stars: Reba McEntire and Wynonna. McEntire's album is tentatively titled "Don't Look Back" and is due on Oct. 3. It's produced by Tony Brown and McEntire and associate-produced by Michael Omartian.

Wynonna's album, also produced by Brown, is untitled as of now and is expected on Curb/MCA on Nov. 21. Another much-anticipated album will be the newest from Ace Of Base; as yet untitled, it's scheduled for Oct. 10 from Arista.

ROCK AROUND THE CHRISTMAS TREE.

Whether it's alternative rock, metal, album- or classic rock, there is an abundance of rock titles about to hit store shelves by the end of the year. Blind Melon, Red Hot Chili Peppers and Alice



Anthrax

In Chains are among the heavy-hitters back with new albums. Blind Melon's "Soup" is due Aug. 15 on Capitol; the Chili Peppers' first album with guitarist Dave Navarro, formerly of Jane's Addiction, is due on Warner Bros. on Sept. 12; and Alice In Chains return in October with a not-yet-titled album on Columbia.

Caroline is releasing Hole's "Asking For It" EP on Sept. 12. Among notable newcomers is Electrafixion, former Echo & The Bunnymen Ian McCulloch's newband. The album is due on Elektra on Sept 19.

Other new rock titles likely to find their way under the tree include releases by Meat Puppets (London/Island), David Lee Roth (Warner Bros.), Big Mountain



Blur

(Giant). Anthrax (Elektra), John Hiatt (Capitol), Morrissey (Reprise), 22 Brides (Zero Hour), Gem (Restless), Ozzy Osbourne (Epic), Colin James (Elektra) Eve's Plum (550 Music), Oasis (Epic), Blur (Virgin), Masters Of Reality (Epic), Indigo Girls (Epic), Urge Overkill (Geffen), Garbage (Almo Sounds/ Geffen), Ann Magnuson (Geffen), Dan Baird (American), Jesus & Mary Chain (American), Rancid (Epitaph), Sonic Youth (DGC), Maria McKee (Geffen), Lenny Kravitz (Virgin) and AC/DC (Elektra).



Lennox

CLASSIC ROCKERS

Classic rockers with new albums out this fall and winter include Dire Straits, whose "Live At The BBC" is due Aug. 29 on Warner Bros., and Fleetwood Mac, whose album, "Time," is set for Sept. 26 also on Warner Bros.

Additionally, a new album is scheduled from Dire Straits' Mark Knopfler on Warner Bros. on Sept. 26; Steely Dan's "Alive In America" is due Sept. 26 on Giant; and Jethro Tull's "Roots To Branches" is due on EMI.

Also in the classic-rock vein, Capitol will release a live acoustic album with two new songs from Heart called "The Road Home." Additionally, Dan Fogelberg and Tim Weisberg's sequel to "Twin Sons Of A Different Mother" is dubbed "No Resemblance Whatever" and is due Sept. 12 on Giant.

There's no shortage of significant pop offerings as well. Expect new titles from Gloria Estefan (Crescent Moon/Epic), Trey Lorenze (550 Music), Tears For Fears (Epic), Color Me Badd (Giant), Clannad (Atlantic), Boy George (Virgin), Joshua Kadison (SBK/EMI), Chynna Phillips (EMI) and a Spanish album from Jon Secada (EMI).

ANDERSON TO YOAKAM

Joining Wynonna and McEntire in stores later this year are new albums from Dwight Yoakam (Reprise), Dolly Parton (Columbia) and a highly anticipated debut from Ty England (RCA), who toured with Garth Brooks for six years.

England's eponymous debut is due Aug. 15.

Other noteworthy country albums due later this year are from Clay Walker (Giant), Alabama (RCA), Martina

McBride (RCA), Aaron Tippin (RCA), John Anderson (RCA), Mavericks (MCA), Mark Chesnutt (Decca), Faith Hill (Warner Bros.), Victoria Shaw (Reprise), Charlie Daniels (Capitol Nashville), Tracy Lawrence (Atlantic), Ricky Skaggs



Parton

(Atlantic), Joe Ely (MCA), Blackhawk (Arista) and Pam Tillis (Arista).

RAP TO REGGAE

Controversial rapper Ice-T will have a new album out in the fall on Priority dubbed "Return Of The Real"; E-A-Ski produced one of the tracks on the set.

R&B singer Toni Braxton, who scored a multi-platinum album with her eponymous LaFace/Arista debut, will have another album out on the label Oct. 24. The new one features a song penned by Kenny "Babyface" Edmonds and new Yab Yum/550 Music artist Jon B. called

Continued on page 64



All the makings of a holiday tradition.

THE JINGLE CATS "MEOWY CHRISTMAS" CD and Cassette

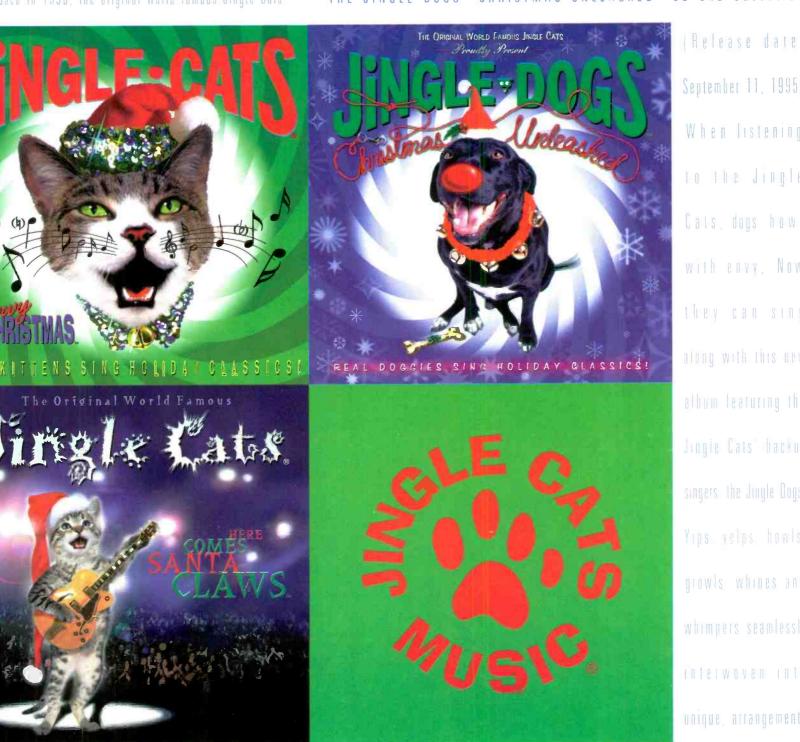
Featuring 20 classic holiday tunes, this album, the first ever by real singing cats, immediately pained national status it's first week released and launched a craze that is new

sweeping the rest of the world. Released in 1993, the original world lamous Jingle Cats

prompted a national reporters tracked the

elusive cats' graceful climb up the charts, arriving at #86, their second week, only to be sold out completely the week before Christmas. In 1994, the cat craze continued as "Meowy Christmas" swiftly pounced on Billboard's Top 10 catalog album chart. 💒 THE JINGLE CATS "HEBE COMES SANTA CLAWS" CD and Cassette: Released in 1994, their second album "Here Comes Santa Claws" propelled the

Jingle Cats to superstar status. With the recording of 3,000 brand new "meows" and new ariangements of more holiday favorites, the release came in conjunction with a successful national promotional tour that included live appearances on national TV. 🧩 THE JINGLE DOGS "CHRISTMAS UNLEASHED" CD and Cassette:



When listening to the Jingle

make this album another Christmas evergreen. 🥸 JINGLE CATS "SING MEDW OF CHRISTMAS" VIDEOCASSETTE: [Release date: October 23, 1995, Order cut off date. October 6, 1995) Starring the Jingle Cats, this holiday musical adventure the famous felines at their best - singing





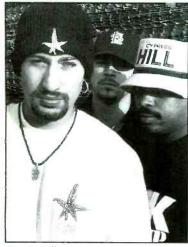
MUSIC FORECAST

Continued from page 62

"In The Late Of Night.

The debut album from 3T—who are Tito Jackson's three kids—is due on Michael Jackson's imprint MJJ Records, through 550 Music, on Oct. 3.

On Nov. 7, EMI releases debut albums from Speech, of Arrested Development



Cypress Hill



Velvet Underground

fame, and from Heather B., an MTV's "Real World" alum

Also expect a solo debut from Genius of Wu-Tang Clan on Geffen.

A Boyz II Men remix album will make its way to stores by the end of the year via Motown.

The second album from rappers W.C. And The Maad Circle is due on Pay Day/London on Sept. 12. The set is produced by Ice Cube and features performances by Ice Cube, Mack 10 and Coolio.

Other R&B, hip-hop, rap and reggae titles due this holiday season include new albums from KRS-One (Jive), MC Eiht (Epic), Soul II Soul (Giant), Cypress Hill (Ruffhouse/Columbia), Mac Mall (Relativity), Keith Sweat (Elektra), Pebbles (MCA), Mic Geronimo (Blunt), Eight Ball & MJG (Suave/Relativity), Shai (Gasoline Alley/MCA). Vanessa Belle Armstrong (Jive), The D.O.C. (Giant), Prince Markie Dee (Mad Sounds/Motown), AZ (EMI), PM Dawn (Gee Street/Island), Ant Banks (Jive), Doug E. Fresh (Gee Street Independent), Johnny Gill (Motown) and Rappin' 4-Tay (EMI).

HITS GALORE

There are plenty of greatest-hits packages this season for shoppers to choose from—by such superstar acts as Whitney Houston (Arista, Oct. 10), Michael Bolton (Columbia), and Janet Jackson (A&M).

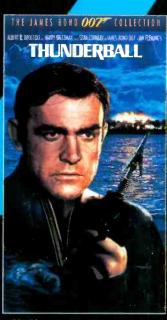
Epic will release hits collections from Alice Cooper, Living Color and Stevie Ray Vaughn on Aug. 22, Sept. 26, and Oct. 31, respectively; and Geffen will release a Don Henley set with two new songs on *Continued on page 65*

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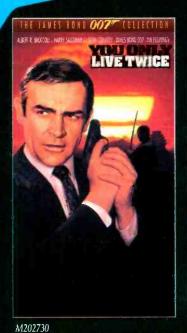
Irresistible Gift Sets With FREE Bonus Cassettes— Perfect for Holiday Gift-Giving!

Bond 007 Gift Set Volume 1 \$44.92* Contains 3 features plus Behind-the-Scenes with Goldfinger. M605450

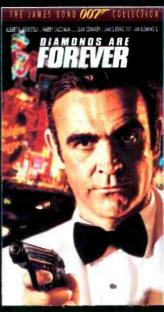
Bond 007 Gift Set Volume 2 \$44.92*
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GOLDENEYE CAMPAIGN S20mm TV ADVERTISING BMW PROMOTION			E N			

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MUSIC FORECAST

Continued from page 64

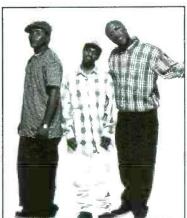
Oct. 24 and a Tesla collection on Nov. 7. In addition, A&M will release "Peel Slowly And See," a five-CD boxed set of the Velvet Underground due Sept.

Joining those titles are greatest-hits packages from Expose and Taylor Dayne (all Arista, Sept. 26), Alan Jackson (Arista, Oct. 18), Travis Tritt (Warner Bros., Sept. 12) and Little Texas (Warner Bros., Sept. 26).

COMPILATIONS AND TRIBUTES

A few cool compilations worthy of attention are Capricorn's "Hempilation," which benefits the marijuana-advocacy group, NORML. The collection, due Sept. 26, includes songs from the Black Crowes, Cracker, Blues Traveler, 311. Widespread Panic, Ziggy Marley and oth-

Motown is set to release a Marvin Gaye tribute album called "Inner City Blues. featuring such artists as Bono, Neneh Cherry, Nona Gave and Stevie Wonder.



Atlantic plans a compilation of covers of the Schoolhouse Rock songs, which have aired Saturday mornings on ABC for 20 years. The songs include 'Conjunction Junction" and "I'm Just A Bill." Blind Melon, Stone Temple Pilots and A Tribe Called Quest are among the acts on the compilation.

On Sept. 26, A&M will release a Leonard Cohen tribute album, "Tower Of Song," featuring such artists as Tori Amos, Don Henley, Aaron Neville and Bono.

London is expecting to release the compilation "Ain't Nothing But A She Thing" in October. The all-female album features news songs by Annie Lennox, Patti Smith, Vanessa Williams with Me'Shell N'DegeOcello, Sinead O'Connor. Melissa Etheridge, Salt-N-Pepa, Dionne Farris. Come, Queen Latifah and Mary J. Blige. The first single is the title track by Salt-N-Pepa. All proceeds from the compilation benefit the Shirley Divers Foundation which will distribute funds to various women's charities (Divers was

Arista's soundtrack to "Waiting To Exhale," which is being produced by Kenny "Babyface" Edmonds, features Whitney Houston, TLC, Aretha Franklin and other black female artists.

an executive at Sire who died of breast

cancer)

In addition. Def Jam will issue the soundtrack to the film "The Show" on Aug. 15. It features Warren G., Public Enemy, EPMD and Dove Shack, among others.



REDNECK REINDEER AND GRUNGE CAROLS: '95 Has Holiday Music For Every Taste

BY MARIA ARMOUDIAN

omething's missing this year in the search for holiday music — superstars Where previous years gave us Amy Grant, Gloria Estefan, Neil Diamond, Garth Brooks and others, 1995 offers slim pickings in pop artists doing Christmas albums. In fact, Luther



The Tractors swing home for the holidays.

Vandross and All 4 One are the only pop stars releasing Christmas records at press

"People finally got off the bandwagon," said one record-company executive about holiday themed albums. He also



Loreena McKennitt is featured on "A Celtic Christmas.

calls Christmas records "among the most well-traveled; they go to the distributors to the retailers, back to the distributors and back to us. Retail tends to over-order

Although we're low on big-name pop stars in 1995, there are plenty of new blues Christmas albums, instrumental and choral Christmas albums and some zany new compilations, such as "Holidays In Dementia" on Rhino.

All 4 One performs holiday traditionals on "An All 4 One Christmas" available Sept. 19 on Atlantic. Epic's Luther Vandross performs a combination of standard carols and original holiday songs on "This Christmas," available Oct. 10.

ALTERNATIVE/PUNK

'You Sleigh Me," Atlantic's alternative Christmas compilation, features Hootie & The Blowfish, Collective Soul. Julianna Hatfield and a host of other artists. The album will contain mostly traditional Christmas songs. Additionally, Atlantic will release an adult-alternative Christmas album, featuring world-music artists, though no further information was available on the record at press time. Both albums will be released Oct. 24.

"You Sleigh Mc" features Hootie & The Blowfish. For the less traditional, there's "Punk Rock Christmas" and "Holidays In Dementia," both available on Rhino. "Punk" contains 18 hardcore holiday songs from late '70s/early '80s D.1.Y movement, such as "There Ain't No



The Doctor prescribes "Dementia.

Sanity Claus" by The Damned, "(It's Gonna Be A Punk Rock Christmas" by the Ravers and "Run, Run Rudolph" by the Humpers.

"Dementia" includes songs such as 'The Twelve Pains Of Christmas" by the Bob Rivers Comedy Corp, "It's So Chic To Be Pregnant At Christmas" by Nancy White, "A Terrorist Christmas" by James & Kling and the famous "Christmas Wrapping" by the Waitresses. (No less demented, and trotting into stores in August, is Dove Audio's "Live From The Pound—The Beatles: The Lost Tapes, an all-canine ensemble arfing the Fab Four's biggest hits.)

"Even Santa Gets The Blues," the Point Blank Christmas album, features traditional tracks from B.B. King & Charles Brown, such as "Christmas Celebration" and "Merry Christmas Baby" (respectively). It also includes new songs from Hadda Brooks and two new Isaac Hayes Christmas songs.

Continued on page 67



HOLIDAY MUSIC

Continued from page 66

Rounder Records presents three blues albums, all available Oct. 3: Charles Brown's "Cool Christmas Blues" and two compilations, "Bullseye Blues Christmas" and "Blues, Mistletoe & Santa's Little Helper." "Bullseye" features Charles Brown, Johnny Otis, Luther "Guitar Junior" Johnson and other artists.

ADULT CONTEMPORARY

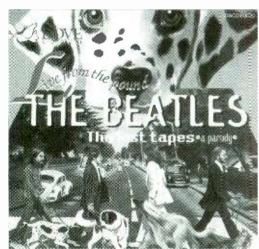
John Tesh performs classic carols and original compositions on GTS Records' "A Romantic Christmas".

COUNTRY

Joe Diffie's "Mr. Christmas" on Epic includes traditionals and originals. One of the latter, Diffie's "Leroy, The Redneck Reindeer," will be released as a single and an animated music video in early November.

On Sept. 26, Capitol will release two Christmas records: John Berry singing traditional Christmas classics on "O Holy Night," produced by Berry and Chuck Howard, and the Oak Ridge Boys' "Country Christmas Eve," produced by Richard Landis, which includes both traditional and contemporary, secular and spiritual, songs.

Arista's "Have Yourself A Tractors Christmas" by the Tractors contains both traditional and original material, including last year's single, "Santa Claus Boogie," and "Swingin' Home For Christmas"



Dog-gone: Dove's Beatles parody

VINTAGE XMAS

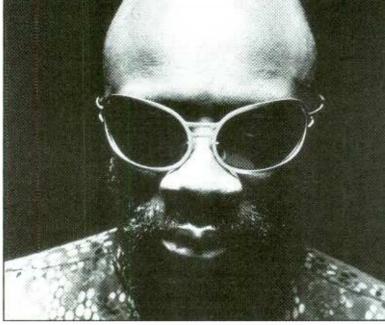
Columbia has two new Christmas records, "The Christmas Carol," a recording of the original cast from the play, and "Swing Into Christmas," a live NPR broadcast, taped last year. The latter features Grover Washington, Winston Marsalis, Terrence Blanchard and Tremaine Hawkins.

"Santamental Journey" on Rhino features such stars as Bing Crosby, Perty Como, Doris Day, Andy Williams, Johnny Mathis and Julie Andrews performing Christmas classics.

Myrrh presents award-winning singer/songwriter Bryan Duncan performing holiday classics plus two original

choir and Baroque-instrument chamber orchestra performing Handel's masterpiece, "Hallelujah Chorus" as well as songs such as "For Unto Us A Child Is Born" and "Glory To God." The album is due in September.

"Billboard's Top Christmas Hymns" on Rhino includes 10 traditional carols and devotional songs performed by top



Isaac Hayes gives Santa the blues.

Christmas songs on "Christmas Is Jesus." Christy Lane's "Christmas With Christy" and Steven Curtis Chapman's "The Music Of Christmas" arrive by way of Sparrow Oct. 1 and Sept. 26, respectively. Both perform holiday classics, but Chapman includes six original songs, including the single "Christmas Is All In The Heart."

Sparrow will also release two compilations, "Christmas Collection" and "Christmas Carols Of The Young

Messiah." Each features hot names in Contemporary Christian music, such as Bebe & CeCe Winans, Russ Taff, Debby Boone and Sandi Patty, singing Christmas standards.

"Beyond December" is First Call's third Christmas release on Warner Alliance. The duo performs pop, Celtic carols and a cappella songs with guest vocalists Amy Grant, Gary Chapman and Russ Taff. "Beyond December" is due in September.

CHORAL MUSIC

Hot on the heels of its gold-selling home video "Live... He's Been Faithful" is the Brooklyn Tabernacle Choir's first Christmas record ever, "Christmas At The Brooklyn Tabernacle." Recorded with the London Studio Orchestra, the album features the 250-voice choir plus the Brooklyn Tabernacle Children's Choir singing mainly original songs with a few variations of traditional carols. The album is due in October.

An enhanced-CD of last year's Mormon Tabernacle Choir album, "This Is Christmas," and Bronner Producers Group video, "Nativity Story," is played both on CD-ROM and audio-CD players.

Narada's "Hallelujah: Great Choruses From The Messiah" features a 16-voice



Amy Grant guests with First Call.

choirs, such as the Mormon Tabernacle Choir, orchestras such as The Philadelphia Orchestra and the New York Philharmonic, and performers such as Johnny Mathis and Ray Conniff.

CLASSICAL/INSTRUMENTAL/JAZZ

Argentine composer/performer Emilio Kauderer combines world, New Age and contemporary jazz influences in "A Christmas Journey," available on North Star Records. The album features Kauderer on keyboards and piano in addition to flutes, pan flutes, saxophones, strings, guitar and light percussion.

North Star also releases two additional albums featuring piano and strings: "Home For The Holidays," a set of standards performed by David Osborne, and "In The Heart Of Winter," a combination of standards and originals performed by Robin Spielberg.

On Windham Hill, the Turtle Island String Quartet plays classical pieces, such as "Winter In Cairo" from "The Nuteracker Suite" and Vivaldi's "Winter"

TOP CHRISTMAS ALBUMS

This issue's recap of Tap Christmas Albums and Top Christmas Labels is a recap of performance on the Top Christmas Albums chart which ran in Billboard fram Dec. 3, 1994 through Jon. 7, 1995. Ranks are based on accumulated unit sales, as estimated by SoundScan, for each week each title appeared on the chart. Similarly, the label list is based on the accumulated units for the titles that each label placed on the weekly Top Christmas Albums chart.

Pos. TITLE-Artist-Label

- 1 MIRACLES: THE HOLIDAY ALBUM—Kenny G—Arista
- 2 MERRY CHRISTMAS-Mariah Carey-Columbia
- 3 CHRISTMAS ALBUM—Mannheim Steamroller—American Gramaphone
- 4 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramaphone
- 5 WHEN MY HEART FINDS CHRISTMAS—Harry Connick, Jr.—Columbia
- 6 CHRISTMAS INTERPRETATIONS—Boyz II Men—Motown
- 7 HOLLY & IVY—Natalie Cole—Elektra
- 8 A VERY SPECIAL CHRISTMAS 2-Various Artists-A&M
- 9 HOME FOR CHRISTMAS—Amy Grant—A&M
- 10 LET THERE BE PEACE ON EARTH-Vince Gill-MCA
- 11 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 12 THE CHRISTMAS ALBUM VOLUME II—Neil Diamond—Columbia
- 13 THE CHRISTMAS SONG—Nat King Cole—Capitol
- 14 CHRISTMAS ALBUM—Barbra Streisand—Columbia
- 15 CHANT NOEL—Benedictine Monks Of Santo Domingo De Silos—Angel
- 16 SOULFUL CHRISTMAS—Aaron Neville—A&M
- 17 CHRISTMAS THROUGH YOUR EYES.—Gloria Estefan—Epic
- 18 THE CHRISTMAS ALBUM—Neil Diamond—Columbia
- 19 IT'S CHRISTMAS TIME—Crosby/Sinatra/Cole—Laserlight
- 20 BEYOND THE SEASON—Garth Brooks—Liberty
- CHRISTMAS PORTRAIT—The Carpenters—A&M
 HONKY TONK CHRISTMAS—Alan Jackson—Arista
- 23 IF EVERY DAY WAS LIKE CHRISTMAS—Elvis Presley—RCA
- 24 MEOWY CHRISTMAS—Jingle Cats—Jingle Cats
- 25 SNOWFALL THE CHRISTMAS ALBUM—Tony Bennett—Columbia
- 26 A WINTER'S SOLSTICE VOLUME IV—Various Artists—Windham Hill
- 27 A FAMILY CHRISTMAS—John Tesh—GTS
- 28 THE SWEETEST GIFT—Trisha Yearwood—MCA
- 29 CHRISTMAS WITH...—The Mormon Tabernacle Choir—Laserlight
- 30 VOL. 2 1955 PRESENT—Billboard's Greatest Christmas Hits—Rhino
- 31 DECEMBER—George Winston—Windham Hill
- 32 CHRISTMAS FAVORITES—Carreras-Domingo-Pavarotti—Sony Classical
- 33 A CHARLIE BROWN CHRISTMAS—Vince Guaraldi—Fantasy
- 34 MERRY CHRISTMAS—Johnny Mathis—Columbia
- 35 GIVE LOVE AT CHRISTMAS.—The Temptations—Motown
 36 A ROMANTIC CHRISTMAS—John Tesh—GTS
- 36 A ROMANTIC CHRISTMAS—John Tesh—GTS
 37 ELVIS' CHRISTMAS ALBUM—Elvis Presley—RCA
- 38 WHITE CHRISTMAS—Bing Crosby—Laserlight
- 39 MERRY CHRISTMAS STRAIT TO YOU—George Strait—MCA
- WCBS-FM THE ULTIMATE CHRISTMAS ALBUM—Various Artists—Collectibles

as well as contemporary holiday pieces such as John Lennon and Yoko Ono's "Happy Xmas/War Is Over." The album, "The Fireside." is due Sept. 12. Two additional Windham Hill compilations arrive on that date. "A Winter's Solstice" features Oystein Sevag, Alex de Grassi, George Winston and Liz Story interpreting holiday classics, and "Celtic Christmas" features Loreena McKennitt and Niglatnoise performing both traditional carols and originals.

Chip Davis and Mannheim Steamroller release their third holiday album, "Christmas In The Aire," from American Gramaphone, Sept. 12. Album selections were chosen by the group's fans through a direct-mail campaign.

The Rippingtons' Russ Freeman releases his first solo record, "Holiday," on GRP Records on September 26. The album contains Christmas standards and two original pieces.

"Christmas Blessings" on Narada features traditional carols performed by David Arkenstone, Nacy Rumbel, Michael Jones and others. The album includes an original essay for the CD book and special digi-pak by award-winning author Earle Hitchener.

"In Dulci Jubilo" on Bonneville Classics features unusual arrangements of traditional carols by organists John Longhurst, Clay Chritiansen and Richard Elliott and is available in September.

TOP CHRISTMAS LABELS

Pos. LABEL (No. Of Charted Albums)

- ARISTA (2)
- 2 COLUMBIA (7)
- A&M (5)
- 4 AMERICAN GRAMAPHONE (2) 5 MCA (4)
- 6 MOTOWN (2)
- 7 LASERLIGHT (5) 8 ELEKTRA (1)
- 9 WINDHAM HILL (2)
- D CAPITOL (1)

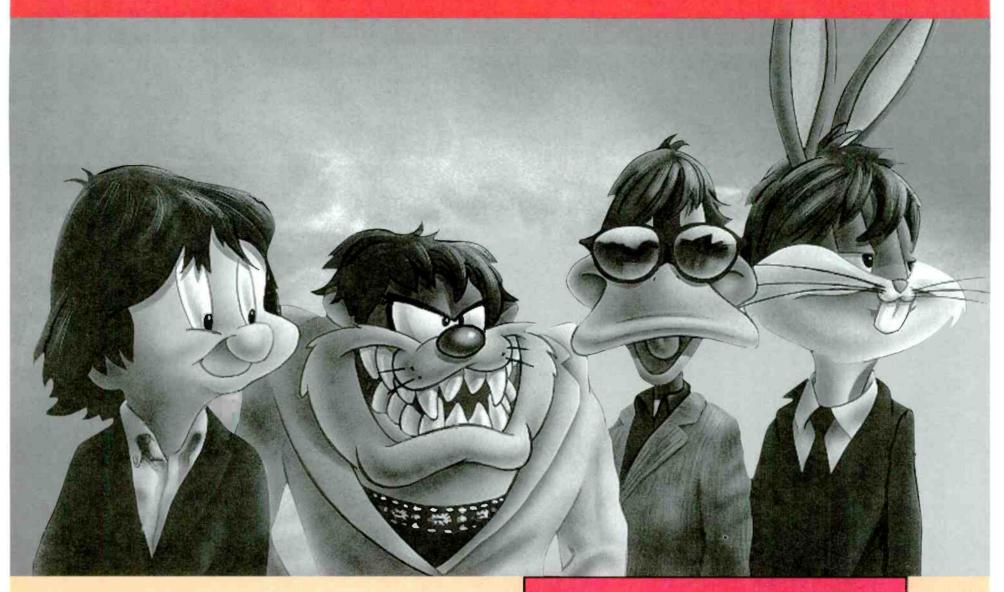
Sugo Music's New Age guitarist Stevan Pasero will perform both modern and traditional carols on "A New World Christmas," featuring percussionist Christopher Boch, keyboardist Don Harriss, woodwind player Dave Peterson, a string quartet, choir and synthesizers. John Marx Records will release "Rejoice! A String Quartet Christmas."

BLUEGRASS

Tony Trischka on Rounder Records performs a variety of holiday music, including old-time fiddle music, classical, hard-driving bluegrass and turn-of-the century banjo/piano duets on "Glory Shone Around: A Christmas Collection," available Sept. 19.

67

It's the greatest rock 'n' roll reunion in history!



They cover 11 Beatles greats like "She Loves You," "Help!" and "Penny Lane" in typical Looney fashion. Imagine Bugs and Daffy trading off as if it were Duck Season on "Hello Goodbye," or Daffy singing his heart out on "Yesterday" (or should we say, "Yeth-terday"). Liner notes take you on a magical tour down memory lane, as told by The Furry Four's Press Agent, Taylor Derek. You'll get the inside stuff on the trials and tribulations of Bugs (Paul), Daffy (John), Elmer (George), and Taz (Ringo).

This long-awaited album will be supported by a major press campaign, radio promotions, tie-ins with several major companies, a music video, and more!

Kid Rhino... not just for kids.

No. of the state o

Street Date: August 29, 1995

Selections: R2/R4 71768 - Blister CD/CS

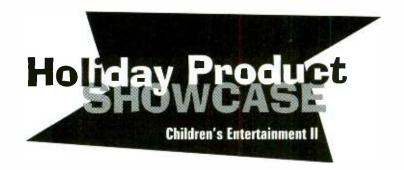
R2/R4 71769 - Jewel CD/Norelco CS

RP: \$15.98 CD, \$9.98 CS

For ordering information, contact your local WEA rep or call Dave Kapp at (310) 474-4778.

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KIDS' MUSIC: A Gift Bag Of Lullabies, Grinches & Presley For Peanuts

BY MOIRA McCORMICK and AMY K. SWAN

he mercury may be hovering in the '90s, but don't kid yourself—Christmas is just around the corner. Fortunately, the elves in the audio department of Santa's workshop are working double-time and will soon deliver a full slate of fourth-quarter releases, many of them holiday-themed. Perennial leader of the pack Walt

poser/arranger Jack Redford is working up new orchestrations, and mainstream pop artists are being approached to perform selected songs—as has been the custom since "The Little Mermaid." "We're talking to Linda Ronstadt about performing 'A Dream Is A Wish Your Heart Makes,'" says senior VP Carolyn Beug, adding that other possibilities are James Ingram, Bobby McFerrin and

The Chieftains contribute an original song to a new "Winnie-The-Pooh" album.

Disney Records will release a rerecorded, updated version of the soundtrack to "Cinderella" this fall, when the home video itself is re-released. Com-

Take 6. Celebrities also are featured on a new Winnie-The-Pooh album, "Take My Hand," including the Chieftains (who wrote an original tune, "A Very Special Bear") and Kathie Lee Gifford; street date is Oct.

Upcoming Aug. 29
is "The Disney
Christmas SingAlong," with favorite
carols voiced by
Mickey and Minnie
Mouse, Donald
Duck, Gooly and





Linda Ronstadt (above) may contribute to this fall's new "Cinderella" soundtrack

others, accompanied by an illustrated lyric book. Two "Pocahontas" products are due Sept. 11: "Pocahontas: The Spirit Of Christmas" (packaged with a tree ornament) and "Pocahontas: Listen With Your Heart."

Disney's first all-computer-animated feature film, "Toy Story," with character voices by Tom Hanks and Tim Allen, opens Nov. 17; it will be preceded by a read-along on Oct. 17 (one version packaged with bendable toys) and then by the Randy Newman–penned soundtrack Oct. 31.

What we won't be seeing from Disney any longer are releases by children's artists. When Beug took over Walt Disney Records earlier this year after

Continued on page 70



KIDS' MUSIC

Continued from page 69

the departure of longtime VP Mark Jaffe, she says, she "let go" of the remaining singer-songwriters on Disney's Music Box Artists imprint (they included Norman Foote and Parachute Express). "This is an event-driven industry," Beug says. "It needs something visual. You can't even sing 'Itsy Bitsy Spider' without using your fingers." Thus, Disney's new crop of releases is tied into movies, the holidays and Pooh, whom Beug characterizes as an event unto himself.

"To do justice to live artists," says Beug, "you have to have that commitbook) on cassette blisterpacks and is rereleasing two book/tape packages, "Elmo And The Baby Animals" and "Grover And The Package." A "Back To School" radio promotion runs from Aug. 15 through Sept. 15, during which all "Sesame Street" audio products will be given away as prizes and mentioned each day on select major-market radio stations.

REN & STIMPY'S DEEJAY DAZE

A new "Ren & Stimpy" album, "Radio Daze," hits stores Aug. 29, featuring a dozen original rock 'n' roll songs. The story line involves the animated grossout duo from Nickelodeon as traveling disc jockeys; the first single/video is "I



Tow separate "Pocahontas" albums are due in September.

ment to touring"—a commitment that Disney determined, as did the major labels before it, was ultimately not worth the financial expenditure.

Indeed, the big labels' children's-audio releases are dominated by television- and movie-driven product, as they have been for the last year or so. But children's artists are alive and well in the indie arena, and some independent labels report that their jobs have become easier as the majors have turned away from live performers.

LITTLE RICHARD'S RUBBER DUCKIE

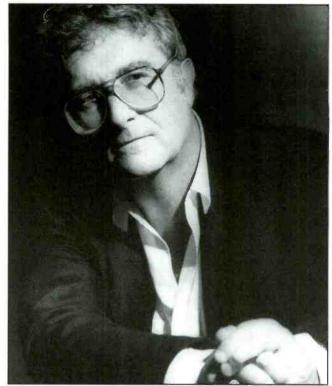
Sony Wonder has debuted its longawaited "Sesame Street" audio and book/tape lines (Sony Wonder acquired the much-sought-after Children's Television Workshop license earlier this year). The series features all-new, all-original material along with re-releases of "Sesame Street" favorites; all were due Aug. 22. New titles include "Sesame Street Splish Splash: Bath Time Fun" (with Little Richard singing "Rubber Duckie"); "Sesame Street Platinum: All Time Favorites" (which includes a lyric book); and "The Bird Is The Word: Big Bird's Favorite Songs." Plus, Sony Wonder is re-releasing "Elmo's Favorite Sing-Alongs" (including lyric

Wanna Be A DJ." Sony Wonder and Nickelodeon are tying in with Marvel Comics, which releases a "Radio Daze" comic book on Sept. 10 in a promotional contest called "King Of The Airwaves." Contestants are to set original lyrics about Ren & Stimpy to the tune of any popular song, and the duo's voice actor, Billy West, will choose the funniest and most-original entries. Prizes include Sony audio equipment and CDs and a "Ren & Stimpy" animation cel.

MAGIC BUS AND BABY-SITTERS

TW Kids made a splash last year with its entry into the marketplace, selling more than a million of its "Mighty Morphin Power Rangers" audio line. Plus, the Time Warner Audiobooks division snapped up a number of choice licenses, including Warner Bros. films and cartoons, and Scholastic Inc. properties like "The Magic School Bus" and "The Baby-Sitters Club."

"The biggest challenge in selling children's audio is merchandising," says Rachel Clifford, director of marketing for TW Kids. Of course, as she notes, "Kids' audio connected to a TV show or feature film is always easier to sell. One thing that worked well for us was running a 30-second spot promoting the audios at the beginning of Power



Randy Newman scores the animated "Toy Story.

Rangers videos.

TW Kids' varied fourth-quarter slate of releases includes titles allied with TV, books and comics. In October come "The Baby-Sitters Club: Farewell, Dawn," packaged with a collectible charm; "Steven Spielberg's Animaniacs: A Christmas Plotz," a read-along book/tape package; and a trio of audio



Little Richard tears up "Sesame Street" this week.

releases based on the popular video/TV series "Kidsongs," each with a four-color lyric book: "What I Want To Be," "Cars, Boats, Trains, Planes" and "A Day At Old MacDonald's Farm."

November's releases are "Magic School Bus Kicks Up A Storm," an "Audio Fun Kit" with coloring sheets, puzzles and other activities; and "DC Continued on page 72





KIDS' MUSIC

Continued from page 70

Superheroes: Attack Of The Elementals," described as a " 3-D audiocassette.

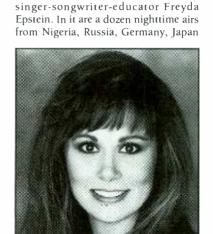
SILLY SING-ALONGS

Merchandising is a major considera-tion for Kid Rhino as well. Senior director Torrie Dorrell says, "The kids' business is three things: competitive, conservative and congested. There's a severe lack of retail space." Kid Rhino's solution, like that of TW Kids, is to work with well-known licenses that lend themselves to cross-promotion. For the label's 'McDonaldland' audio series, a promotional tie-in is planned with McDonald's restaurants for the month of October. Each week, a twosong sampler from one of four "Ronald McDonald Presents" releases will be given away with McDonald's Happy Meals: on each cassette, the Ronald character will tag the titles as being available at retail. The four titles are

SNOOPY'S CLASSICS

Lightyear Entertainment, which recently changed distribution from BMG to WEA, is going all out for its "Peanuts"-related audio license, "Snoopy's Classiks On Toys." The mostly instrumental series features well-known songs played entirely on toy instruments. "Snoopy's Beatles Classiks On Toys" and "Snoopy's Nutcracker Classiks On Toys" both street Sept. 5. Lightyear president Arnold J. Holland notes that a life-size Snoopy costume is available for retailer use. "Packaging is essential with children's audio," notes Holland, who favors blister packs.

An all-star compilation, "Blue Suede Sneakers: Elvis Songs (Not Just) For Kids!," streets Oct. 10. A mix of contemporary and children's artistsincluding Suzy Bogguss, Ann Wilson, Brian Setzer, Shari Lewis, Gary Rosen, Bill Shontz and Joanie Bartels-perform classic Presley tunes for families. A portion of the proceeds will benefit Memphis-based St. Jude's Hospital, a



For Little People/Warner Bros. include

a celebrity compilation called "Big

Country...For One & All," consisting of

11 original songs by such country stars

as Randy Travis, Tracy Byrd and Chet

Atkins, due Sept. 12. Just released

Tuesday (22) was "Globalullabies" by

and Czechoslovakia, among others. For Rounder Records, which earlier this year purchased Music For Little People's wholesale operation and renamed it Rounder Kids, promoting its own children's releases means, among other things, developing series. Label artist John McCutcheon, an adult folk performer who has done children's recordings for some time, is working on a series called "John McCutcheon's



Blue Suede Sneakers" performers will include Suzy Bogguss (top left), Shari Lewis (top" right), Brian Setzer and Joanie Bartels.

spring with "Summersongs"; it continues in October with the release of "Wintersongs." A thematic series, says director of special marketing Bing Broderick, means "you're creating alliances between the artist and audience, instead of releasing the artist in isolation. This provides new links between products and increases their

One of the most critically successful

kids' series yet is Susan Hammond's Classsical Kids, released by The Children's Group of Pickering, Ont., Canada. Its fourth-quarter release is the eagerly anticipated "Hallelujah Handel!," the seventh Classical Kids recording, which streets Sept. 12. As with the rest of the series, "Hallelujah Handel!" blends excerpts from the composer's works with an involving



storyline based on fact. In it, the young (and fictional) Katarina, who first appeared in Classical Kids' "Vivaldi's Ring Of Mystery" meets Handel, and with his aid helps free a young vocal prodigy from a life of servitude.

A new Raffi album, MCA's upcoming 'Raffi Radio," comes under the heading Tidings Of Great Joy for retailers. Modeled after an old-style radio show. "Raffi Radio" offers songs, skits and



Four Seasons," which kicked off last value in relation to each other."

incidental music, with Raffi as deejay. Also on hand are Raffi character Sleido JazzDog and musical sideman/producer Michael Creber.

The Alcazar/Alacazam! label, the recording arm of independent wholesaler Silo Inc. of Waterbury, Vt., is hoping to repeat the success of its first release by actress Jessica Harper. Harper's "A Wonderful Life," which bowed last year, was one of the finest, if

Continued on page 78



The Babysitters Club's "Farewell, Dawn" is due in October

"Ronald Makes It Magic," "Travel Tunes," "Silly Sing-Alongs" and "Scary Sound Effects.

For "Bugs & Friends Sing The Beatles" (out Oct. 10), a "heavy media plan" is in the works, capitalizing on the dual appeal of the Warner Bros. cartoon gang to kids and adults. Animaniacs' release "Variety Pack," which streets Sept. 19, will exploit tieins with a toy manufacturer and packaged-goods company. "Animaniacs has a huge college/teenage following,' notes Dorrell. "It's so current and topical, it appeals to all ages.

Another seasonal classic, "How The Grinch Stole Christmas," will be available for the first time in audio form Oct. 3, from Mercury Nashville. The Boris Karloff-narrated tale, complete with songs like "You're A Mean One, Mr. Grinch," will be packaged with or without the Dr. Seuss book.

favorite Presley charity.

Music For Little People, the Redwood, Calif.-based label which is partly owned and distributed by Warner Bros. Records, has made its name by producing children's releases by established adult acts like Los Lobos, Buckwheat Zydeco and Taj Mahal. MFLP has also produced a sizable collection of multi-artist compila-

Co-founder and executive producer Leib Ostrow notes MFLP's unusual position within the marketplace-'We're a hybrid, affiliated with a major but still independent"-and acknowledges, "I think things have gotten easier for us, since we're dealing with artists that adults recognize." Still, Ostrow says that competition from license-armed majors is still very much

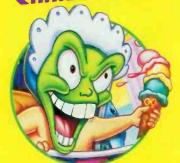
Fourth-quarter releases from Music

Sesame Street will take you to Easy Street. Sony Wonder Proudly Presents Sesame Street Audios, Books & Tapes.



HE'S BACK AND MORE ANIMATED

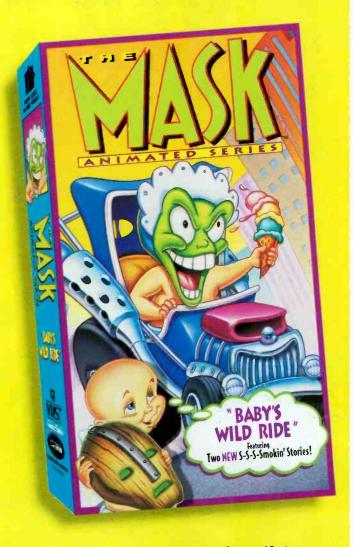
OF GREAT NEW CHARACTERS!



"BABY MASK HE WILL DO ANYTHING FOR A SCOOP OF TUTTI-FRUTTI!







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Approx. 45 minutes VHS#: N4349 ISBN#: 0-7806-1148-9

ntroducing Animated Series, three eye-popping volumes, with two fully-animated episodes per cassette! Featuring new characters, stories and adventures, this is one series that's destined to become a s-s-screamin' sensation!

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Totinos Products.

- National FSI will promote Rebate Offer reaching over 45 Million households.
- National T.V. and Radio Campaigns Carres Compaigns Campaigns Campa





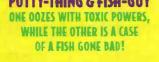












THE STRONG AND SILENT TYPE.





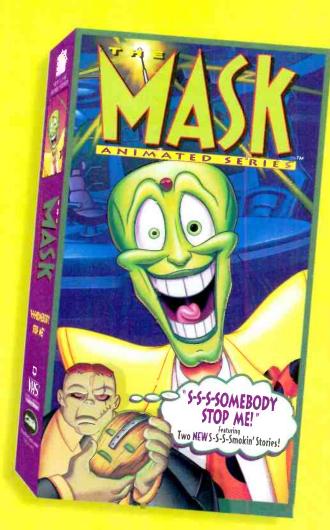
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12 PIECE PRE-PACK DISPLAY (4 Units of Each Videocassette) 12.5"W x 10"D x 15"H #N4350

> 24 PIECE PRE-PACK DISPLAY (8 Units of Each Videocassette) 14"W x 12"D x 49.5"H #N4351

STREET DATE: OCTOBER 24, 1995

All Cassettes Duplicated in SP (Standard Play) Mode







KIDVID: The Shelves Are Stuffed With Family Valuables

Barney, Bach and the Olsens highlight a season filled with music, humor and animated magic.

BY CATHERINE CELLA

he Time Of Great Giving" is more than the title of the third Land Before Time volume. It's a phrase that defines the holiday season with generous spirit—especially toward children. And there are plenty of fourth-quarter videos that offer special gifts of song, story and

Upstairs" and "Bizet's Dream" and precedes releases on Liszt, Strauss, Rossini and Handel.

Each album relates the story of a fictional child interacting with the composer at a crucial time in both their lives. The scores are great, of course—Bach's concludes with "Jesu, Joy Of Man's Desiring"—but so are the writing, art direction and acting. Full of Old World charm, the stories manage contemporaneity with themes that are literally ageless.

Bing Crosby's classic version of "White Christmas" (Sony Wonder) opens an animated tale of a girl whose only wish is to have snow on the big day. So Santa



Bing: an animated "White Christmas"



Barney: three new titles

FROM BACH TO BING

Barney will have three new titles—including the re-release of "Waiting For Santa" (Lyons)—but two other killer B's await musical kids this year. Politicos and parents alike will find "Bach's Fight For Freedom" (Sony Classical) the best in family entertainment. As engrossing for adults as for children, "Bach" continues the excellence of "Beethoven Lives

whisks Dorothy off to Weatherland, where she meets the likes of Jack Frost, Slusher and, most importantly, the Weather Wizards.

While not as captivating as another Dorothy's adventure, "White Christmas" does offer an original story for the holidays. For kids with a taste for rock, WarnerVision is opening "Kathie Lee's Rock n' Tots Diner." Cody and Cassidy's

mom will croon kid-adapted oldies via her Amazing Technicolor Video Jukebox. Also coming up are "Rockin' Real Wheels" (KidVision), musical counterparts to the best-selling series.

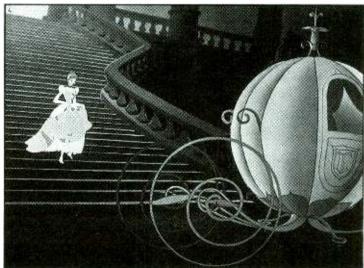
Rounding out musical offerings of the season are five "Wee Sing" titles (MCA-Universal), "Puzzle Place: Deck The Halls" (Sony Wonder) featuring Patti LaBelle's "Jingle Bells," and a new toddler line from KidVision called Baby Goes, debuting with "Songs To Take Along" and "Songs For The Season."

TALES OF BEARS. BUNNIES, GOOFS & GHOULS

Christmas is a time of story as well as song. And the master storytellers at Disney have a sleighful of goodies in store. "Cinderella," of course, is the jewel in the crown. A classic in its own right,



Patti La Belle "Decks The Halls."



"Cinderella": a classic, with added humor

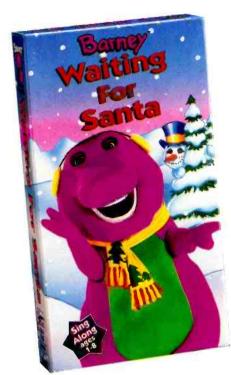
Disney's retelling adds humor, music and animated magic to the beloved fairy tale—all of which make it another family delight.

Other holiday treats include "A Goofy Movie," with its father-and-son adventure, "Frankenpooh," a collection of Winnie-The-Pooh scary stories, and "Spot's Magical Christmas," in which the Eric Hill puppy helps reindeer find their way back to Santa's workshop.

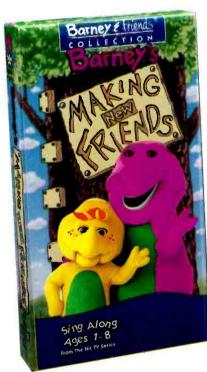
You know Rudolph and Frosty and Santa and The Little Drummer Boy—they form the heart of FHE's best-selling Christmas Classics. Six animated titles add to the series this year, the best of which pair up new characters in original stories. "Christopher And Holly" have a merry Christmas despite being snowbound in the forest. And "Nick And

Continued on page 80

23 Million preschoolers and their parents will visit retail stores this fall. Millions will buy a Barney video. Where they buy it is up to you.



Pre-order Date - September 12, 1995 Street Date - September 26, 1995 Not available after 12/31/95 SRP - \$14.95 Product # 98041



Pre-order Date - July 25, 1995 Street Date - August 8, 1995 SRP - \$14.95 Product # 2006

*SOURCE: VideoScan, Inc., 7/2/95

Store Traffic

4 of every 100 people who purchase videos in your store will buy a Barney® video.*

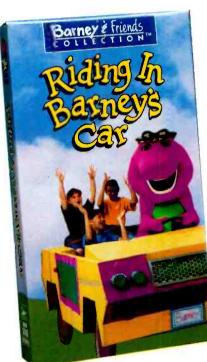
Store Profit

1 Barney video sold at our M.A.P. produces *more net profit* to your bottom line than multiple purchases of the latest blockbuster release.

Store Product

30 million Barney videos have sold through to consumers since 1988. All 15 Barney videos dominate the top 50 Children's chart every week!*





Pre-order Date - September 12, 1995 Street Date - September 26, 1995 SRP - \$14.95 Product # 2007



Pre-order Date - October 24, 1995 Street Date - November 7, 1995 SRP - \$14.95 Product # 2008







KIDS' MUSIC

Continued from page 72

not the finest, children's album of 1994. Her holiday release, "Not A Traditional Christmas," streets Sept. 1. Also due out from the label are the storytelling title "Amazing Amazon Adventure" and Oscar Brand's latest, "Get A Dog."

A RICH CROP OF INDIE RELEASES

There's a rich crop of independent releases, in fact, in store for fourth quarter. Kids' folk label American Melody in Guilford, Conn., is releasing "The Green Grass Grew All Around" by label founder Phil Rosenthal and family. Plus, label best-seller "Little Hands"





Tracy Byrd and Chet Atkins contribute to "Big Country."

by Jonathan "Sunshine" Edwards" will be released on CD for the first time and will include new songs.

Lianne Sterling of West Coast synthpop band the Bumblebeez has noticed an easing of competition from the major labels. "Our market niche is welldefined," she says, "and now there's not as much competition for the promotional dollars." The Bumblebeez' record label. Pinwheel Records of Agua Dulce, Calif., has one fourth-quarter release, "Feeling Good: Wellness For Kids," by the band Power Play, "It covers health., nutrition and fitness for grades K through 8," says Sterling, with some of the songs written by the Bumblebeez." The album will be heavily pushed to the school and library market.

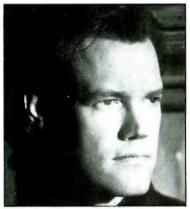
On the subject of schools, Kimbo Educational of Long Branch, N.J., has been a major presence in that market for years. Director of sales and marketing Elaine Murphy says Kimbo's major fourth-quarter release is "Piggyback Songs," due in September, which sets new lyrics to old songs like "Row, Row, Row Your Boat." According to Murphy, promotional plans include sending free demos to retailers and staging a contest for lower-volume dealers "so they'll get the opportunity to win free freight."

Youngheart Records, another label involved in the educational market, has released the first children's album by Hoyt Axton, "Jeremiah Was A

Bullfrog." Featuring, of course, Axton's "Joy To The World," "Jeremiah" also contains favorites like "On Top Of Spaghetti," "Oh Susanna" and "Happy

CAR SONGS & SIR RABBIT

The following is a partial roundup of fourth-quarter independent releases: Backyard Audio, distributed by Anchor Bay Entertainment (formerly Video Treasures), is releasing Hap Palmer's "Babysongs Car Songs," consisting of original family tunes by the well-loved kids' entertainer. Kevin Roth, the voice of the "Shining Time Station" theme, has developed a brand-new series for



For Little People: Randy Travis



Kids' first: Hoyt Axton

his own Marlboro Records (Unionville, Pa.), called "Adventures Of Sir Rabbit And Bunny Junction Train Station, featuing different storytellers from dif-ferent parts of the world," due in late fall and debuting with plans for licensing and club tie-ins.

Roth also releases a songbook and cassette-"Kevin Roth's Children's Songbook"-on Center Stream Publications, distributed by Hal Leonard Publishing, Transitions Music of Atlanta, which has sold a combined quarter-million copies of its four womb-sound recordings (such as "Dream A Little Dream"), is bowing its first non-womb-sound album, Jerry

Zee's "Boogie Woogie Bullfrog. Popular West Coast duo Janet & Judy are debuting "Janet & Judy's Greatest Hits" on their J&J Records. "The Zoo Rockers," a humorous "children's audio/musical" with story, songs and character voices, streets Oct. 17 from Off Your Rocker Productions, Culver City, Calif. Baby Boom Music of Minneapolis bows its newest recording, "Family Playground," by The Music Workshop For Kids; it includes music written for the Minnesota Children's Museum and will be carried in the museum's on-site location of major Twin Cities toy chain Creative Kidstuff, according to label founder Barb Crofoot-Weidmann.

Introducing the New Sellthrough Force in Home Video...

A Totally Fun, Unique 3-Title Video Series!



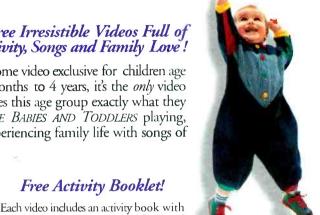
old and new!

Three Irresistible Videos Full of Activity, Songs and Family Love!

A home video exclusive for children age 9 months to 4 years, it's the only video product that gives this age group exactly what they want: REAL LIVE BABIES AND TODDLERS playing, learning and experiencing family life with songs of

Free Activity Booklet!

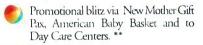
more toddler games and play ideas based on *Babies at Play*™ videos!



Count on Warner's Consumer Support for Babies at Play™!

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Ideal new product introduction for Back-to-School retail period!

Eye-catching 12-and 24-unit VHS Merchandisers.



BABY POWER

12-unit Merchandiser contains 4 units, 1 facing of each title 181/4"W x 151/2"H x 51/2"D Cube: 0.68 Weight: 9 lbs. #35968

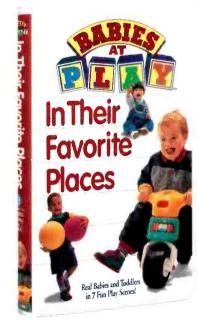
24-unit Merchandiser contains 8 units, 2 facing of each title 171/4" W x 49"H x 151/2"D Cube: 1.75 Weight: 23 lbs. #35969



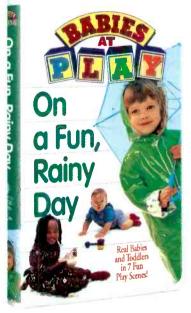
Each VHS



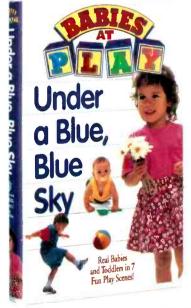
Durable Clamshell Packaging!



Vol.1 In Their Favorite Places #35915 Visit the fair, a toy store, the zoo and Grandmas house. 39 Mins.



Vol.2 On a Fun, Rainy Day Attend a tea party, bake cookies, panimals and share stories! 37 Mins.



Vol.3 Under a Blue, Blue Sky #35913 Outdoor fun at a carnival, a farm, the park and the beach! 39 Mins.



STEREO DIGITALLY DE

Street Date: August 15 Order Due Date: July 19

"Suggested List Price per Cossette. ""Subject to Change. +Closed Captioned by the National Captioning Institute. ©1995 At Play Productions, a Division of Williams Corporate Communicators, Inc. ©1995 Worner Home Video

Holiday Product SHOWCASE Childrens Entertainment II



"Goofy Movie": a father-and-son adventure

THE ART

OF DIGITA

DUPLICATION

THE SCIENCE

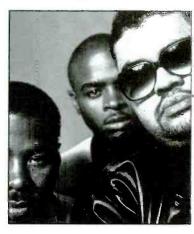
OF SUCCESS

KID VID

Continued from page 76

Noel" are a dog and cat whose incredible journey to the North Pole helps form a new family

Casper-lovers can find the real deal on three T.H.E. videos this fall-two volumes of the original television show and





Heavy D and Chaka Khan are part of "People.

one of a Hanna-Barbera Halloween special. Also from T.H.E. is the animated "The Halloween Tree," masterfully written and narrated by Ray Bradbury.

From the world of children's lit come GoodTimes' stocking stuffers. The highlight is "The Tale Of The Floppsy" Bunnies And Mrs. Tiddle Mouse," seventh in GT's Beatrix Potter Animated Tales series. And a new line offers liveaction adaptations of such classics as "A Pocket For Corduroy,

CD Mastering & Replication

Audio Cussette Duplication

Custom Packaging

Since 1976



"Casper": three volumes of material



"Let's Go To The Farm" begets "Let's Go Camping.

TOP KID VIDEO

Year-To-Date Chart)

The Top Kid Video recap offers a rear-to-date glimpse of how children's video titles stack ap with each other, based on performance on the biweekly Top Kid Video chart. The recap is based on an inverse point system, in which titles are awarded points based on chart nanks achieved during each weekshey appeared on Top Kid Video—the same methodolegy that will determine this cotegory's Year In Video chart. Results for this spotlight's recap were rabulated from the start of the chart year, which began with the Jan. 7, 1995 Billboard, through the Aug. 12, 1395 issue.

POS TITLE

- Snow White And The Seeen Dwarfs
- The Lion King
- Disney Sing A ong Songs: Circle Of Life
- The Land Before Time II
- Aladdin
- The Pagemastar
- Beavis & But-Head:
- There Goes The Neighborhood
- Beavis & But lead: Work Sucks
- The Return Of Jofar
- Mary-Kate & Ashley Olsen: Sea World 10
- The Fox And The Hound
- Mary-Kate And Ashley Clsen: Logical i Ranch 12
- A Troll In Central Park
- 14 Mary-Kate & Ashley Olsen: Mystery Cruise
- Dumbo
- Barney: Live In New York City
- Gargoyles: Th∋ Movie
- Mary-Kate & Ashley Olsen: Thorn Mansion 18
- 19 Jasmine: Jasmine's Wish
- 20 The Brave Frog
- 21 Beavis & But-Head: The Final Judgement
- 22 Barney's Imagination Island
- 23 Barney Safety
- 24 Pinocchio
- Thumbeling

LABEL

Walt Disney Home Video Walt Disney Home Video Walt Disney Home Video MCA/Universal H.V. Walt Disney Hame Video

Fox Video MTV Music Television

MTV Music Television Walt Disney Home Video **Dualstar Video**

Walt Disney Home Video **Dualstar Video**

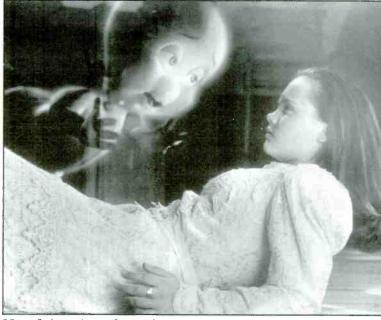
Warner Home Video Dualstar Video Walt Disney Home Video

Barney Home Video Walt Disney Home Video **Dualstar Video**

Walt Disney Home Video Hemdale Home Video MTV Music Television

Barney Home Video Barney Hame Video

Walt Disney Home Video Warner Home Video



Nightmare In My Closet" and "A Boy, A Dog And a Frog.

YES, VIRGINIA, THERE IS LEARN-ING ON VIDEO

The best gifts we present our children last beyond the holidays, educating them for life. A perfect example is another family treasure that will expand young minds and hearts. And its name is simply "People" (WarnerVision), based on the internationally best-selling Peter Spier

Produced by Lightyear Entertainment in association with The Disney Channel, the film boasts original songs by the likes of Peabo Bryson, Heavy D, Chaka Khan and Lea Salonga. And its theme of peace



ASR Recording Services

on earth is timely not only for the season but for the United Nations' 50th anniversary.

Like the book, the video celebrates human diversity in harmony rather than discord. And it does so with animated music videos—made in Russia—each in unique style. "The Body Song," for example, pairs a calypso beat with amusing clay-animation. And Vanessa Williams' "Under The Sun" paints its theme of embracing our differences with awesome children's art. Such valuable lessons were never so entertaining.

Mind-stretching of a different sort takes place when solving a mystery. And the best video detectives around are those multi-talented Olsen twins. The



"The Zoo Crew



Vanessa Williams

Adventures of Mary-Kate and Ashley will number 5 and 6 next month with "The Case Of The Funhouse Mystery" and "The Case Of The Christmas Caper" (WarnerVision). And fans can double their pleasure as the girls debut a new musical series called "You're Invited To Mary-Kate and Ashley's Sleepover Party."

"The Zoo Crew" is the latest answer in Big Kids Productions' What Do You Want To Be When You Grow Up? series. Showing what zoo workers do and why, the video keeps it entertaining with kidappropriate writing and cute, original songs. Young animal-lovers will love it.

Moving from zoology to another kind of science, Scholastic's The Magic School Bus takes a ride "Inside The Haunted House" (KidVision).

And for special-interested young folks, there are upcoming titles on tugboats, kites and camping. "How A Tugboat Works" (Think Media) comes from the same people who put together the excellent "How A Car Is Built." "You Can Fly A Kite" (Blackboard Entertainment) continues the fine You Can video series with songs and segments on the toy's history, construction, and tricks. And "Let's Go Camping" (Vermont Story Works) takes the same humor-in-education tack as "Let's Go To The Farm."

All in all, Santa should have no trouble finding something for everyone this exceptional kidvid season.



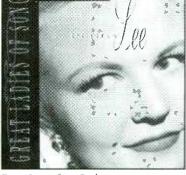


Vital Reissues

A Rich, Set-Crazed Season Ahead

BY CHRIS MORRIS

ith the fourth-quarter sales season impending, major-label catalog departments and reissue-oriented independent labels are working full-blast on a vast slate of retrospective sets. Boxed



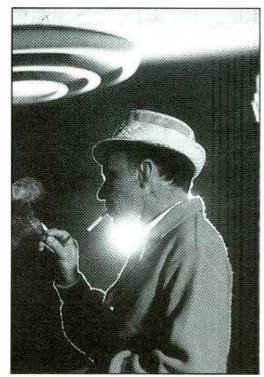
Peggy Lee: a four-CD homage

delights and creative compilations both loom large for the Christmas season; an overview of highlights follows.

In terms of sheer girth, it's impossible to top Warner Bros.'
"Frank Sinatra: The Complete
Reprise Studio Recordings." The



Bobby Darin: a 4-CD overview



Stirred, not shaken: Sinatra on 20 discs

20-CD collection, due Oct. 17, is an 80th-birthday commemorative that will include over 450 songs—24 hours of music!—with a 96-page hardcover book, in a deluxe brass-bound trunk-style case. Whew. Other delights from Warner Archive will include the two-CD "The Best Of Loma Records," an homage to the '60s soul label; "More Of Other Worlds, Other Sounds," a reissue of cocktail titan Esquivel's classic; and the first American issue of the Ramones' great concert album "It's Alive" (all tentatively Oct. 10).

Warner Nashville steps up Oct. 3 with "Portraits," a three-CD box devoted to country songbird Emmylou Harris. Warner Bros. Jazz's biggic for the fall is a three-CD compilation of bossa nova originator Antonio Carlos Jobim's six albums from the '60s (Nov. 7). The Warner-distributed Infinite Zero reissue label will deliver Gang Of Four's "Solid Gold" (Aug. 22), Alan Vega's "Deuce Avenue" (Aug. 29) and a compilation of Def Jam singles (Sept. 19).

BLOOD, SWEAT AND BLUE OYSTERS

Sony Legacy's major releases will include a two-CD "Greatest Hits" from metallurgists Blue Oyster Cult and a compilation of Harry James' '40s sides

with Frank Sinatra (both Aug. 15); a double-CD "Greatest Hits" from jazzrock progenitors Blood, Sweat & Tears (Sept.26); and "Best Of The Box," a four-CD distillation of Legacy's comprehensive 12-CD set devoted to Sinatra's Columbia works (Oct. 3).

The reissue mayens at Rhino Records released their seasonal monolith this week: "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane," a seven-CD set that includes a full disc of unreleased material. Four other major sets are set for this year: "Mickey And Judy" (Sept. 19), a four-CD compilation of Mickey Rooney-Judy Garland soundtracks from the MGM films "Girl Crazy," "Strike Up The Band," "Babes In Arms" and "Babes On Broadway"; "Lullaby Of Broadway: The Best Of Busby

Berkeley At Warner Bros." (Sept. 19), two CDs of music from the flamboyant director's '30s features; "That's Entertainment Parts I, II & III," a six-CD box of MGM soundtracks, with additional music; and, in lare November, a comprehensive four-CD Bobby Darin career overview.

BOXING GENESIS

Atlantic weighs in with Remasters Series full-album reissues from Bette Midler and the Blues Brothers (Aug. 29), Jim Croce, Roberta Flack and Foreigner (Sept. 19), and Pete Townshend, Stephen Stills, and the J. Geils Band (Oct. 24). On Nov. 7, the label will issue a four-CD Genesis boxed set covering the

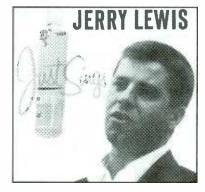


Pctty: A November retrospective

1967-75 era, when Peter Gabriel fronted the progressive-rock band; it will be the first of a series of boxes devoted to the act's output and will include unreleased cuts and rare tracks.

Capitol Records is eyeing a box bonanza: Fall releases include the Kingston Trio's "The Capitol Years," four CDs worth of the folk threesome's best (Sept. 26); the second flight of the Capitol Blues Collection, including John Lee Hooker's three-CD "Alternative Boogie" (Sept. 26); the Beach Boys' "The Smile Era," three CDs of music recorded for the legendary unreleased album "Smile" (Sept. 26); "Miss Peggy Lee," a four-CD homage to the sultry siren of song (Oct. 24); and a three-CD tribute to thrush Nancy Wilson (Oct. 24).

Blue Note will serve a banquet to jazz buffs on Sept. 26, when it issues a four-CD box of trumpeter Clifford Brown's "Complete Blue Note And Pacific Jazz Recordings," as well as two-CD sets of



trumpeter Fats Navarro's Blue Note works and tenorist Lester Young's complete Aladdin Records sessions.

GOLD DISCS, BLUES TITANS

MCA's blasts from the past include a continuation of the label's Who reissue series with the Ultimate Gold Master Disc of "Who's Next" (Aug. 29); "Cher & Sonny & Cher—The Kapp/MCA Anthology," a two-CD overview of the duo's post-Atco work (Aug. 29); "Strait Out Of The Box," a wittily titled four-CD set of Texas country luminary George Strait's finest (Sept. 12); a three-CD "Soul Train 25th Anniversary Box Set" (Sept. 26); and, in October, a two-CD Little Walter set, "Blues With A Feeling/Chess Collectibles, Vol. 3."

The label also plans a five-CD Tom Petty retrospective for November, and the four-CD "Front Row Center: The Broadway Gold Box."

From GRP, which re-releases Impulse!, Decca and the newly reactivated Blue Thumb, shoppers can expect Ella Fitzgerald's box "Ella—The Legendary Decca Recordings" (Aug. 29); the two-CD Blue Thumb overview "All Day Thumb Sucker Revisited" (Sept. 26); and a boxed Chick Corea retrospective "Music Forever & Beyond—The Selected Works (1967-1995)" (Oct. 10). Numerous Impulse! reissues are scheduled, including the previously unreleased John Coltrane session "Stellar Regions" (Oct. 10).

V.U. X 5

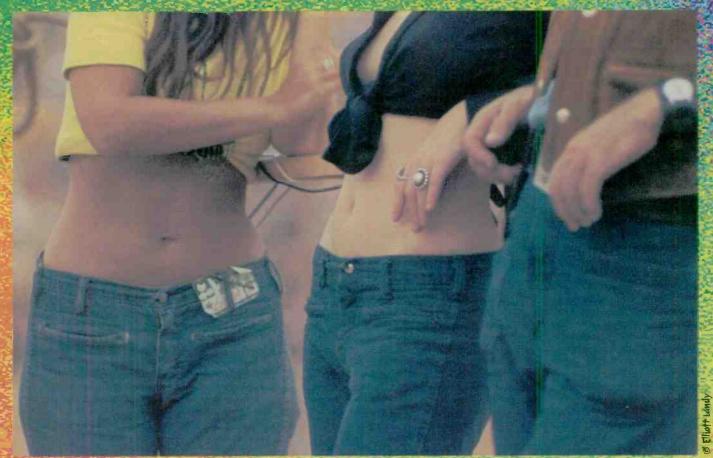
A full slate will arrive courtesy of A&TM/Mercury/Polydor. Due to drop are deluxe Chronicles anthologies devoted to James Brown, Janis Ian and Link Wray and reissues of four Abba albums and nine Squeeze albums (all Aug. 22); "Peel Slowly And See," Polydor's much-awaited five-CD Velvet Underground box, which includes eye-opening unreleased material (Sept. 26); "Crossroads 2/The Polydor Years," a sequel to the Grammywinning Eric Clapton box (Oct. 24); and a box devoted to gravel-voiced Joe Cocker (Nov. 7).

Island Records gets into the act on Oct. 17, when it releases "The First Ten Years: Def Jam Classics Box Set," a four-CD set devoted to the influential rap label.

Motown continues to plumb its storied

Continued on page 86

BACK THEN, LOVE WAS FREE



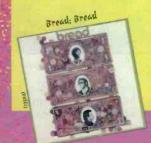
THESE DAYS IT'S ABOUT \$30

Introducing Elektra Traditions from Rhino.

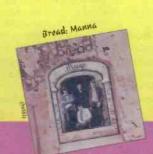
Back in the '60s and '70s Elektra signed the hippest, most unconventional artists around. They did it not because their accountants thought the music would sell millions of copies, but because the guys making the decisions believed in the music. Well, Rhino has taken these classic releases, dusted them off, and given them new life by adding extensive liner notes and rare photos. Soft rock, progressive rock, protest rock and the Blues. They're all part of the maverick spirited Elektra Traditions.



Love: Love story (1966-1972)
2 CD-Set. The first CD anthology
of the most influential band of
the psychedelic era.















GLØBAL RISSIPUSE

TOKYO—The Andrews Sisters have never been all that big in Japan—probably because during their World War II heyday, folks on the other side of the Pacific were listening mainly to patriotic tunes aimed at instilling fighting spirit instead of songs about sitting under apple trees. Fifty years later, with the U.S. and Japan having firmly buried the proverbial hatchet, artists such as the Andrews Sisters have the same kind of nostalgic appeal on both sides of the Pacific, in the view of MCA Victor, the Japanese licensee of MCA Music. Since late last year, MCA Victor has released 65 reissue titles, from the '40s right through to '80s, using a variety of marketing techniques not usually employed in the Japanese reissue market.

The series has included some Japan-only titles, such as a Bing Crosby anthology and the three-CD set "Great Movie Themes" (consisting of material originally released on Decca), with liner notes written by well-known Japanese music and film critics. The latter set has been marketed in movie theater lobbies in an effort to reach middle-aged consumers who seldom if ever set foot in a record store. For the same reason, MCA Victor has been promoting the reissue series in print media, such as weekly magazines.

MCA Victor also sponsored a contest called "Introduction To Hollywood" whose first prize was an all-expenses-paid trip to Los Angeles. Other prizes included keyholders and telephone cards. An MCA spokesman declined to say how many units the titles had been selling, admitting that in Japan it's still an uphill struggle to get middle-aged people into the music-buying habit, no matter how strong the appeal of nostalgia. Titles in MCA's 60th Anniversary series include "Their All-Time Greatest Hits" by the Andrews Sisters; "Black Coffee And Other Delights/The Decca Anthology" by Peggy Lee, and "The Bing Crosby Years."

—STEVE McCLURE

HAMBURG—This autumn and winter, Germany's low-budget record companies will be flooding retail outlets with a wealth of catalog-marketing activities. Companies such as BMG Miller, Delta, ITP and Karussell will be using catalog repertoire in an attempt to gain greater retail presence in the \$7-price market. To this end, these companies have targeted cash-and-carry markets and department stores in particular. Budget labels now command a considerable share of the CD market. All told, this market is worth \$ 300 million in Germany. "Budget prices are sexy," explains Karussell CEO Werner Klose. "The consumers know that they are buying something valuable for a low price. They are happy when they are getting a bargain." However, Klose adds that it is important to give retailers good profit margins so that they set aside enough rack space in stores. Karussell claims that every second cassette sold in Germany bears the Karussell logo, and that it leads the children's mar-

ket. The kaleidoscope of its back-catalog campaigns in the second half of 1995 will range from pop and oldies to music from 100 years of cinema, operetta, folk music, Christmas specials, musicals and special CD sets in attractive presentation boxes. One key activity will be a Christmas campaign featuring 98 titles, for which Karussell has developed special sales materials, such as watches and packs of cards, combining these with the CDs to enhance their appeal.



Nicki: part of BMG's fall campaign

BMG Miller will be launching a large-scale campaign at the end of October, featuring current pop productions by artists such as Peter Maffay, Nicki and Engelbert. In addition, it will be introducing the "Express Yourself" CD series in conjunction with TV broadcaster SAT-1, with various themes such as Dance, Rock and Hip-Hop. Miller also will run a Sesame Street campaign aimed at children and also involving product tie-ins.

—WOLFGANG SPAHR

PARIS—Drawing from the long history of French artists, the reissue market in France concentrates on the back catalog of past and present top domestic stars. For French record companies, these reissues represent projects on which they can have real artistic input, compared to international titles conceived abroad.

The catalogs of deceased popular icons like Jacques Brel, Yves Montand, Edith Piaf, Georges Brassens, Leo Ferre or Serge Gainsbourg are still very active, and labels are finding new ways to present them attractively to catch core fans as well as new buyers. Each of these stars from the past—and a couple of still-active artists such as Johnny Hallyday, Charles Trenet, Barbara or Jean-Jacques Goldman—has been represented with CD boxed sets featuring many or all of their recordings.

Reissues planning is often driven by celebrations. In 1993, for the 30th anniversary of Edith Piaf's death, EMI France released a complete set, including a 20-track cas-

nter national

U.K. Reissue Specialists Get Eclectic And Go To The Newsstand

BY HUGH FIELDER

LONDON—As competition in the reissue market intensifies—with major labels increasingly exploiting their own catalogs rather than licensing them out—the specialist labels have responded by going eclectic, while remembering to offer value packages that compete with the mid-price drive of the majors.

The label's most collectable release this fall is a blues album from the long-lost Chart label, which includes unreleased early John Lee Hooker and Earl Hooker material. Ace's rockabilly offshoot, Ram, builds up its repertoire with albums from Margaret Lewis, a young James Burton, Jerry Kennedy and Johnny Winter. Also



Demon-ized: Costello & The Attractions

Demon Records has just completed the repackaging of the Elvis Costello And The Attractions catalog with the release of "Blood And Chocolate," complete with the bonus cuts and sleeve notes that

have been such a distinctive feature of the series (issued on Rykodisc in the U.S.).

The label now is launching a batch of "2 On 1s" (two original albums on one CD) from such half-remembered names as Hearts & Flowers (Bernie Leadon's pre-Eagles band), Norton Buffalo (harp player with Steve Miller and Commander Cody), and David La Flamme (ex-It's A Beautiful Day) plus singer-songwriters Moon Martin and Lee Clayton. Then there are such singular curios as the "Blue Collar" soundtrack

album featuring Ry Cooder, Captain Beefheart, Howlin' Wolf and Jack Nitzsche. Even Demon's Marc Bolan reissue series has reached the rarities stage with volumes 3 and 4 of "Unchained" entirely comprised of unreleased material. For Christmas, there will be an "alternative best-of" that will include five rare holiday tracks. Demon's luxury Christmas item will be a boxed set of every Hi Records single released.

EVERLIES, MG'S, HOOKERS

Ace Records gets the chance to celebrate its own 20th anniversary by reissuing original albums on the fledgling Chiswick label (as Ace was known in the '70s). Chiswick's R&B-driven, pre-punk roster includes Whirlwind, the Count Bishops, Johnny Moped, Radiators From Space and Rocky Sharpe And The Razors.

on the Ace schedule is "The Cadence Story," which includes rare early Andy Williams tracks, and singles from the Top Hatters and Charley McCoy, alongside classic Everly Bros. hits and Link Ray



Ace does a Booker T & The MGs best-of.

material. Going with the mid-price flow, Ace is also putting out best-ofs from B.B. King, Elmore James and Booker T & The MGs.

PRINT-DISC TIE-INS

Sequel Records, which earlier this year opened a new office in the U.S., has linked up with a couple of specialist magazines to promote some of their upcoming titles. Three collections from the Jubilee catalog of the late '40s/early '50s are being issued in conjunction with Blues & Rhythm magazine.

"Roulette Rock & Roll Volume Three— Now Dig This" has been co-produced with *Now Dig This* magazine. And the Roulette collection of Northern Soul classics takes its name from the Soul Underground fanzine. Sequel continues to revive the '80s underground dance scene with its Deepbeats series and the next five releases covering garage, old-school rap and eclectro as well as an Easy Street label compilation. Sequel has also acquired the '70s Birmingham blues label Big Bear and will be releasing albums from Dr. Ross, Eddie Taylor, Snooky Pryor and Johnny Mars, as well as a label compilation.

See For Miles is tying in "The Beat Merchants" collection of '60s beat groups with a similarly titled book being published by Cassel. The label is also planning more releases from the Dandelion label—the short-lived early '70s label run by legendary disc jockey John Peel—featuring titles from singer/songwriters Bridget St. John and Clifford T. Ward. Elsewhere, See For Miles has picked up rare '70s albums from Sparrow (featuring a young Elaine Paige), Arthur Brown, Ron Geesin and Isotope.

HATE AND DESTINY

For a small operation, Dojo has scored an impressive coup among the specialist labels by licensing the first three

Lemonheads albums from Tang Records. In fact, "Hate Your Friends," "Creator" and "Lick" have never had a U.K. release before. Meanwhile, the label continues its punk-reissue program with three U.K. Subs albums and sets from Theatre Of Hate, Spear Of Destiny and Bad Manners. BGO Records, an independent offshoot from regional retailer Andy's Records, manages to combine eclecticism with diversity for its fall release schedule—which roams from the acoustic guitar of Leo Kottke

through the country-rock of the Nitty Gritty Dirt Band and Finbar & Eddie Furey, the jug-band pop of Mungo Jerry,



Dojo delivers the first three Lemonheads albums.

the progressive rock of Druid and the heavy metal of Toefat. Nothing but the label's name appears to link any of these releases.







TODAY'S TOP 10 COUNTRY

The latest and possibly greatest addition to the best-selling Today's Country series.

1. BEFORE YOU KILL US ALL-Randy Travis • 2. IT'S A LITTLE TOO LATE-Tanya Tucker • 3. QUEEN OF MEMPHIS-Confederate
Railroad • 4. I JUST WANTED YOU TO KNOW-Mark Chesnutt • 5. IN A WEEK OR TWO Diamond Rio • 6. HAUNTED HEART-Sammy Kershaw • 7. I STILL BELIEVE IN YOU-Vince Gill • 8. WHEN YOU WALK IN THE ROOM-Pam Tillis • 9. THERE GOES MY HEART-The Mavericks • 10. LIFESTYLES OF THE NOT SO RICH AND FAMOUS-Tracy Byrd



CLUB MIX '95 V. 2

The Dance Album of the Year from K-tel's urban street flava imprint.

1. TOTAL ECLIPSE OF THE HEART (MOBIUS LOOP MIX)-Nicki French • 2. COTTON EYE JOE (MADCOW MIX)-Rednex • 3. LICK IT (20 FINGERS CLUB MIX)-Roula • 4. FAT BOY (J.J. 'S CLUB MIX)-Max-A-Million • 5. MR. PERSONALITY (RADIO MIX)-Gillette • 6. WHAT HOPE HAVE I (THE BIG MIX)-The Sphinx • 7. GET READY FOR THIS (EAST ORANGE BOOT MIX)-2 Unlimited • 8. TOOTSEE ROLL (SET IT OFF DANCE VERSION)-69 Boyz • 9. WANNA GET BUSY (CLUB MIX)-Reality • 10. YOLANDA (CLUB MIX)-Reality • 11. BACK & FORTH-Aaliyah

C5 6186-4 CD 6186-2

CS 6185-4 CD 6185-2



Years Of

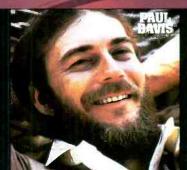
CAPTAIN & TENNILLE -TWENTY YEARS OF ROMANCE

Impeccable new versions of their hits, well chosen covers and two brand new Toni Tennille-penned songs

Including: Love Will Keep Us Together, Muskrat Love, Do That To Me One More Time, and the new single Love Survives. AVAILABLE SOCN







CS 5016-4 CD 5016-2

PAUL DAVIS -COOL NIGHT

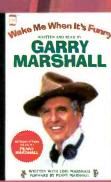
First class reissue package chronicles '70s singer/songwri-e-'s career pinnacle. Includes his chart hits, Cool Night, '65 Love Affair, and Love O- Let Me Be Lonely.



CS 5028-4 CD 5028-2

BOBBY VEE & THE SHADOWS

Rare and never-before-released recordings including much sought after cuts from the "Clovis Sessions" with Buddy Holly's producer Norman Petty. Includes: •20 tracks •Extensive and informative liner notes by Bobby Vee •Deluxe packaging



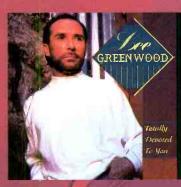
GARRY MARSHALL -WAKE ME WHEN IT'S

Audio book version of best seller autobiography by entertainment industry giant.

GARRY MARSHALL and BOBBY VEE AVAILABLE SOON

ROM K.T

The Hits, The Whole Hits and Nothin' But The Hits



LEE GREENWOOD -TOTALLY DEVOTED TO YOU

Country superstar's first Christian Country release. Title cut is currently charting at Positive Country Radio.

CS 6190-4 CD 6190-2

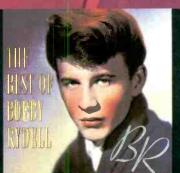


Pocahontas CD Rom

Explore the magical world of CD-ROM that is both educational and entertaining. AVAILABLE SOON

SHELLEY BERMAN-LIVE AGAIN!

New comedy label's debut release of comic legend captured live at LA's Improv last February. Includes several of Shelley's classic routines as well as new material.



BEST OF BOBBY RYDELL

Bobby went back to the studio & "nailed" these new versions of his Cameohits unavailable on CD elsewhere. Includes: Wild One, Swingin' School, We Got Love, Volare, and Forget Him.

7086-3

CS 3373-4 CD 3373-2

CS 3378-4 CD 3378-2

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Holiday Product SHOWCASE Vital Reissues II

GLOBAL REISSUES PULSE

Continued from page 84

sette and CD compilation, a 46-track double-CD compilation in a slipcase or in a velvet box, a prestigious limited-edition 10-CD box with the lyrics, a regular 10-CD boxed set and a 13-songs video. A compilation released for the 10th anniversary of Jacques Brel's death sold over 1 million units in France.

The best sales period for these high quality, expensive products is Christmas, but Jean-Luc Lavignette, general manager of PolyGram Distribution Service a new division set up to optimize catalog sales, says steady sales can be reached during the whole year. "The core target for these products is the real fans, those who are ready to pay whatever amount to get something on an artist they really like," says Lavignette.



Boxed up: Johnny Hallyday

"We have a strong schedule of releases for 1996, with special projects for Serge Gainsbourg, Daniel Balavoine and Georges Brassens.

-EMMANUEL LEGRAND

ROME—Soundtracks from composer Nino Rota of classic films, including "Amaracord" and "La Dolce Vita," highlight the September reissue schedule of CAM (Creazione Artistica Musicale), the Rome-based independent label which licenses its products in several international markets and sells directly to the U.S. Additional music and attractive new packaging are the drawing points for several reissued

soundtracks due from CAM as part of a major fall marketing campaign. New compilation albums such as "Dancing With Morricone" and an Ennio Morricone soundtrack for "Pasolini: An Italian Crime," are to be presented at the Venice Film Festival next month.

At Italy's Harmony Music, the Florence-based company plans a celebration of the first century of cinema with its "Cinema Boxset" series due in October. Expanding on a packaging concept introduced with the company's "Dog N' Roll" series, "Cinema Boxset" will feature 12 themed and gold-plated CDs packaged inside goldplated pizza cans, which look like miniature film canisters. The series will present orchestral renditions of more than 100 classic melodies, from action flicks, westerns, love stories, James Bond films and more. Pre-orders for the series have surpassed 500,000 units worldwide, reports Harmony, which has sold 2.5 million budget and midprice "canned" reissues in the past 18 months, with 75% of its trade outside Italy

VITAL REISSUES

Continued from page 82

catalog through the end of the year. Scheduled are two-CD "Anthology" sets devoted to Marvin Gaye and the Supremes (Sept. 12); a four-CD Four Tops box, "40th Anniversary: A Career Retrospective" (Sept. 26); and Jackson Five and Diana Ross "Anthology" packages (Oct. 17).

IAZZ GALORE

PolyGram's jazz division, Verve, is keeping busy: Fall titles include the two-CD overview "More Than Mambo: The Introduction To Afro-Cuban Jazz" and Dizzy Gillespie's "Birks Works," three LPs of big-band Diz on two CDs (both Aug. 22); two-CD compilations devoted to organist Jimmy Smith, trumpeter Louis Armstrong and altoist Cannonball Adderley, plus "On The One," an acidjazz compilation (all Sept. 26); the massive 16-CD "The Complete Bill Evans On Verve" devoted to the master pianist's label work, plus the three-CD Antonio Carlos Jobim retro "The Man From Ipanema" and the three-CD anthology 'The Gershwin Songbook" (all Oct. 24); and Japanese archivist Kiyoshi Koyama's wide-ranging seven-CD survey "Blues, Boogie And Bop: The 1940s Mercury Sessions" (housed in a plastic radio) plus the two-CD "The Mercury Records Jazz Story," compiling '50s and '60s sides (both Nov. 7).

On Sept. 26, RCA again unleashes Elvis Presley on a hungry public with the release of "Walk A Mile In My Shoes: The Essential '70s Masters," a five-CD compilation that includes every A and B single side released by the King in that decade. On the same date, "The Days Of Wine And Roses" (tentative title) will pay homage to the late composer Henry Mancini; three CDs will include over 75 tracks covering Mancini's 1958-77 output. The reactivated Bluebird Blues and Heritage Series kicks back in on Oct. 10 with sets devoted to bluesmen Tampa **THOM DUFFY** : Red, Big Maceo, Big Bill Broonzy and



"Smile" for September



"Alive" in October



Arista plans a Carly Simon retrospective for September

Blind Willie McTell.

Arista has an as-yet-untitled Carly Simon retrospective, covering her entire career, scheduled for Sept. 26 release.

INDIE RE-ISH RIOT

Reissue-savvy independent labels are offering their share of stocking-stuffers as well. Sundazed Records will issue five flights this year, of California rock (the Great Society, the Mojo Men, etc., Aug. 29); surf (the Challengers, the Revells,

etc., Sept. 26); garage/psychedelia (the Remains, others. Oct. 31); rock-blues (Johnny Winter, Canned Heat, Nov. 21); and more Cali-pop (the Beau Brummels, the Flamin' Groovies, the Charlatans, etc., Dec. 12). Ichiban continues its Soul Classics series with volumes devoted to. among others, Arthur Conley and Lorraine Ellison (September) and the Dramatics and Dec Dee Warwick (November).

In September, Del-Fi/AVI will spotlight rockin' Texan Bobby Fuller with three volumes comprising four CDs, as well as the savage surf of the Centurions of "Pulp Fiction" fame: the company will also repackage 12 surf albums into four limited-edition boxes for Oct. 15 release.

Razor & Tie will offer the sublime vocals of Jerry Lewis (Aug. 22), the production madness of England's Joe Meek (Sept. 19) and a ferry 'cross the Mersey with Gerry & The Pacemakers (October).

Among Varese Vintage's offerings are a welcome "Treat Her Right: The Best Of Roy Head" (Aug. 29) and William Shatner's collector classic, "The Transformed Man" (Oct. 10).

BACHELOR-DEN DELIRIUM

DCC Compact Classics goes lounge all the way with three Arthur Lyman reissues in October and, on its Big Ear Music the same month, three volumes of "Music For A Bachelor Den." Oglio Records offers pop-punk listeners a gift on Sept. 19 with the release of L.A. band 20/20's two Epic albums on one CD. The Right Stuff regrooves four Leon Russell favorites in November. Vanguard Records promises four-CD boxes devoted to ace picker Doc Watson and classics deconstructionist P.D.Q. Bach in the fourth quarter. And Griffin Music will feed Anglo-rock fans with boxes/books on Hawkwind (August), lan Gillan (October) and Echo & The Bunnymen (November).

All this, and eggnog too.



Soul Classics

1995 Fall Releases

September

Sweet Soul Music/The Best of Arthur Conley

Stay With Me/The Best of Lorraine Ellison SCL2106

October

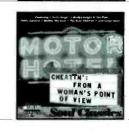
Lifting The Spirit!

SCL2510

Includes Alicia Myers, The Clark Sisters, The Emotions, D.J. Rogers, Keni Burke and others

Love, Peace & Understanding SCL2511

Includes The O'Jays, Frankie Beverly & Maze. Timmy Thomas, Gladys Knight & The Pips, Kool and The Gang and others

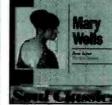


Dionne

Warwick







Others available in the series

Barbara Lynn-The Best Of Barbara Lynn/The Atlantic Years SCL2505 Billy Vera & Judy Clay-Featuring Storybook Children & Greatest Love SCL2101 Doris Troy-Just One Look/The Best Of Doris Troy SCL2504 Jackie Moore-Precious, Precious/The Best Of Jackie Moore SCL2502 Margie Joseph-The Atlantic Sessions/The Best Of Margie Joseph SCL2503



Soul Classics • Distributed by Ichiban Records • P.O. Box 724677, Atlanta, Ga. 31139-1677 • (770) 419-1414 • Fax (770) 419-1230 • E-Mail-ichiban r@aol.com

SHOPPING LIST

A Selected Guide To Forthcoming Reissues (August Through December)

AUGUST

MBA

SQUEFZE, The Catalog (9 CDs) STYX, The Best of Times: The Classics!

AMERICAN Infinite Zero

GANG OF FOUR, Solid Gold

ATLANTIC

BETTE MIDLER, The Divine Miss M; Bette Midler; Songs For The New Depression; Broken Blossom; Thighs And Whispers; The Rose: Original Motion Picture Soundtrack; Divine Madness (soundtrack); No Frills BLUES BROTHERS, Briefcase Full Of

BLUES BROTHERS, Briefcase Full Of Blues; The Blues Brothers (soundtrack); Made In America; Best Of The Blues Brothers

ΔV

Rare Surf Vols. 1-2: The South Bay Bands (various artists) Del-Fi

CHAN ROMERO, Hippy Hippy Shake

THE CENTURIONS, Bullwinkle Part II

RONNIE & THE POMONA CASUALS.

THE ROMANCERS, Do The Slauson, Do

Heart Of Southern Soul - Excello Soul

GLEN CAMPBELL, The Essential Glen

HANK THOMPSON, At The Golden

NITTY GRITTY DIRT BAND, Stars &

BEACH BOYS, Pet Sounds (high quality

Do The Jerk

The Swim Excello

CAPITOL

Nugget

(various artists)

Campell Vol. 11

Stripes Forever

DCC COMPACT CLASSICS

Big Ear Music

Only In The 80's Vols. 1-3 (various artists)

DELMARK RECORDS

OTIS RUSH, So Many Roads: Live In Concert ROOSEVELT SYKES, Hard Drivin' Blues

OOSEVELI SIKES, Paid

ESSEX Pair

PORTER WAGONER, Porter Wagoner's Greatest Hits ROGER WILLIAMS, The Great Piano Hits

FANTAS

Stax

ISAAC HAYES, Presenting Isaac Hayes THE MAD LADS, Don't Have To Shop Around

GRIFFIN MUSIC

BE BOP DELUXE, BBC Radio 1 Live In Concert

BUZZCOCKS, Times Up TEARDROP EXPLODES, Piano

GRP

CHARLES MINGUS, Mingus Mingus Mingus Mingus Mingus

Decca Jazz

ELIA, The Legendary Decca Recordings

HEARTBEAT

The Vaults

JACKIE MITTO, Tribute To Jackie Mitto

ICHIBAN SOUL CLASSICS DIONNE WARVICK, From

IRS

OVER THE RHINE, Till We Have Faces

K-TEL/ERA

PAUL DAVIS, Cool Night

MCA

Evita: London Cast (ultimate gold master

ANDRES SEGOVIA, My Favorite Works Vol. 3 (ultimate gold master disc) JACK JONES, Jack Jones Greatest Hits SONNY & CHER, Cher & Sonny & Cher Anthology (2 CDs)

THE WHO, Who's Next (ultimate gold master disc)

MOTOWN

MARVIN GAYE, Anthology Motown Year-by-Year: The Sound Of Young America 1966; 1969; 1970; 1975; 1982; 1987 (various artists)

NORTON RECORDS

THE FLAMIN' GROOVIES, California Born And Bred

OGLIO RECORDS

TRANSLATOR, Translation: Best Of

ONE WAY

CHARLATANS, The Charlatans DAVE MASON, Certified Live CRISPIAN ST. PETERS, The Pied Piper SOFT MACHINE. Five

POLYGRAM Mercury

ROGER MILLER, King Of The Road: The Genius Of (3-CD set) FARON YOUNG, Golden Hits TOM T. HALL, Loves Lost And Found ROY DRUSKY, Songs Of Love And Life

RAZOR & TIE

JERRY LEWIS, Jeny Lewis Just Sings RICHARD HELL & THE VOIDOIDS, Destiny Street

RCA

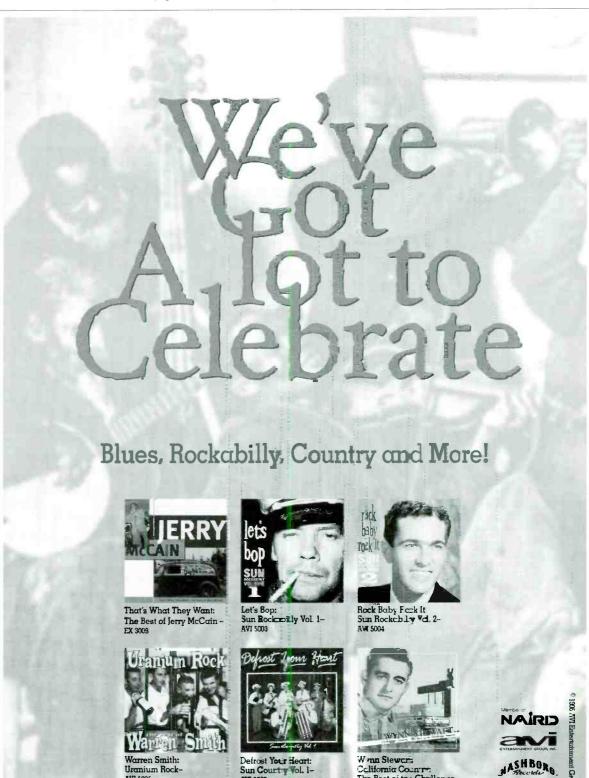
GARY BURTON, New Vibe Man In Town DUKE ELLINGTON AND HIS ORCHES-TRA, In A Mellotone

Continued on page 88





Delmark captures Otis Rush in concert (August)



RAY CHARLES, Greatest Country & Western Hits (gold CD) SONNY ROLLINS QUARTET, Tenor Madness (gold CD)



SHOPPING LIST

Continued from page 87

JIMMY McPARTLAND AND HIS DIX-IELANDERS, That Happy Dixieland

HARRY NILSSON, Pandemonium Shadow Show; Aerial Ballet; Pussy Cats; Nilsson Sings Newman; Knnillssonn

REV-OLA (U.K.)

ROBERT MITCHUM, Calypso Is Like So

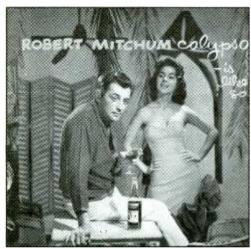
SONY LEGACY

BLUE OYSTER CULT, Double Disc Greatest Hits

SUNDAZED

THE E-TYPES, Introducing The E-Types THE GREAT SOCIETY, Born To Be Burned

THE MOJO MEN, Everything I Need: The



Autumn Sessions THE VEITABLES. Hide Yourself

TARAGON RECORDS

JONI JAMES, Let There Be Love; Little Girl Blue THE FORTUNES, Very Best Of (1969-

VANGUARD

PATRICK SKY, Patrick Sky

VARESE VINTAGE

EMITT RHODES, Listen Listen: The Best Of Emitt Rhodes

ROY HEAD, Treat Her Right: The Best Of Roy Head

SEPTEMBER

AMERICAN

Infinite Zero Def Jam: Maroon Singles

ARISTA

EXPOSE, Greatest Hits TAYLOR DAYNE, Greatest Hits

ATLANTIC

88

PETE TOWNSHEND, Coolwalkingsmoothtalkingstraightsmokingfirestoking: The Best Of Pete Townshend JIM CROCE, Time In A Bottle: Greatest Love Songs; Live: The Final Tour; Down The Highway; Photographs & Memories ROBERTA FLACK, First Take; Killing Me Softly; Roberta Flack & Donny Hathaway; Blue Lights In The Basement FOREIGNER, Foreigner; Double Vision; Head Games; 4; Agent Provocateur; Records

Del-Fi

BOBBY FULLER, Vol. 1: Birth Of A Legend; Vol. 2: Hot Rods & Hot Guitars (2 CD-set); Vol. 3: I Fought The Law

FATS NAVARRO, The Fabulous Fats Navarro LESTER YOUNG, Complete Aladdin Sessions BOBBY McFERRIN, Bang Zoom

CAPITOL

KINGSTON TRIO, The Capitol Years (4

CDs) JOHN LEE HOOKER, Alternative Boogie (3 (Ds) BEACH BOYS, The Smile Fra (3 CDs) KRAFTWERK Trans-Europe Express SMITHEREENS, Attack Of The Smithereens

DA MUSIC

ART ENSEMBLE OF CHICAGO, Tutankhamun

ESSEX HOB

Don't Drive Your Mama Away (with Shirley Caesar, Rev. Claude Jeter

and the Caesar Singers)

EVIDENCE MUSIC

KENNY BURRELL, Midnight At The Village Vanguard BIG JOHN PATTON, Blue Planet Man

FANTASY

WILLIS JACKSON, Gentle Gator EDDIE "LOCKJAW" DAVIS, Gentle Jaws

GRP

Decca Jazz

LOUIS ARMSTRONG, Vol. III: Pocketful Of Dreams Blue Thumb

All Day Thumb Sucker Revisited (various artists)

ICHIBAN SOUL CLASSICS

ARTHUR CONLEY, Sweet Soul Music: The Best Of

LORRAINE ELLISON, Stay With Me: The Best Of

K-TEL/ERA

BOBBY VEE & THE SHADOWS

MCA

GEORGE STRAIT, Strait Out Of The Box (boxed set)

Soul Train 25th Anniversary Box Set (3-CD boxed set)

THE WHO, Who's Next (heavy vinyl) DAVE MASON, Alone Together (heavy vinyl)



BUDDY HOLLY, (heavy vinyl)

MOTOWN

Funkology Vols. 1-2 (various artists) DIANA ROSS & THE SUPREMES, Anthology

NORTON RECORDS

CHARLIE FEATHERS, Tip Top Daddy

OGLIO RECORDS

Hit That Perfect Beat: '80s Dance Hits Vols. 1-2 (various artists) 20/20, 20/20; Look Out

ONE WAY

GENTLE GIANT, Interview

POLYGRAM Polydor/Chronicles

THE VELVET UNDERGROUND, Peel Slowly And See (5-CD boxed set) Verve

JIMMY SMITH, Walk On The Wild Side: Best Of The Verve Years (2 CDs) LOUIS ARMSTRONG, Let's Do It: Best Of The Verve Years (2 CDs)

CANNONBALL ADDERLEY, Sophisticated Swing: The EmArcy Small Group Sessions (2 CDs)

Blues, Boogie, And Bop: The Best Of The 1940s Mercury Sessions

RAZOR & TIF

JOE MEEK, It's Hard To Believe It: The Amazing World Of Joe Meek

ELVIS PRESLEY, Elvis Presley '70s Box Set: Walk A Mile In My Shoes (5-CD boxed set)

REV-OLA (U.K.)

MICRODISNEY, Everybody's Fantastic; The Clock Comes Down The Stairs

RYKODISC

ELVIS COSTELLO, Blood

And Chocolate

SONY LEGACY

SUNDAZED

RAY BARRETTO, La Cuna HERBIE HANCOCK, Singles Collection ILLINOIS JACQUET, Illinois

Jacquet

ART TATUM, Piano Starts Here

MANHATTANS, Best Of BLOOD SWEAT & TEARS, Double Disc Greatest Hits JOHNNY HORTON,

Compilation CHARLIE RICH, Compilation

Hod Rod City! (various artists) THE REVELLS. Go Sound Of The Slots! JIM WALLER & THE DELTAS, Surfin' Wild!

EYDIE GORME, Evdie

TARAGON RECORDS

TVT RECORDS 1001 Sundays

The Sullivan Years: Opera, Great Ladies Of Jazz, Ellington

VANGUARD

COUNTRY IOE & THE FISH & FRIENDS, Live At Fillmore West 1969 DOC WATSON, 4 CDs

WARNER/REPRISE

TRAVIS TRITT, Greatest Hits: From The Beginning

OCTORER

ARISTA

WHITNEY HOUSTON, Greatest Hits ALAN JACKSON, Greatest Hits

GRATEFUL DEAD RECORDS GRATEFUL DEAD, Hundred Year Hall

ATLANTIC

PETE TOWNSHEND, Empty Glass; All The Best Cowboys Have Chinese

STÉPHEN STILLS, Stephen Stills; Manassas J. GEILS BAND, The J. Geils Band; The Morning After; Nightmares...And Other Tales From The Vinvl Jungle; Blow Your Face Out: Bloodshot: Full

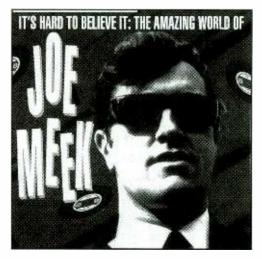
House Live; Monkey Island

Del-Fi BARRY WHITE, The Early Works Del-Fi DooWop (various artists) Original California Surf Series: Vols. 1-4 The Hot Rod Box (3 CDs)

BLUE NOTE

GEORGE SHEARING, Best Of CARMEN MCRAE, Best Of LEE MORGAN. The Procrastinator GRANT GREEN, Solid

PEGGY LEE, Miss Peggy Lee (4 CDs) NANCY WILSON, Box Set (3-CD boxed set)



CAROLINE THE MISFITS, Static Age

DAMIAN MUSIC

The Dance Box Vol. I (3-CD set) (various

artists)

DCC COMPACT CLASSICS

OSCAR PETERSON TRIO, West Side Story (high quality LP) ARTHUR LYMAN, Legend Of Pele

BIG EAR MUSIC

Music For A Bachelor Den Vols. 2-4

ESSEX JCI

Those Wonderful Years, The Glory Of Love: 1930s Ballads; South Of The Border: Latin Songs Of The 1930s & 1940s; It Must Be Him: 1960s Ballads

FANTASY

ERIC DOLPHY, The Complete Prestige Recordings (9-CD boxed set)

GRAMAVISION

BILLY HART, Oshumare BOB MOSES, Visit With The Great Spirit BOBBY PREVITE, Pushing The Envelope ANTHONY DAVIS, Episteme



GRIFFIN MUSIC

IAN GILLAN, Best-of boxed set (with book)

Impulse!

JOHN COLTRANE, Sun Ship; Africa/Brass 1 & 2; Stellar Regions DUKE ELLINGTON, Live At The Whitney

HARMONIA MUNDI

A Medieval Journey (various artists) (6 CDs)

ICHIBAN SOUL CLASSICS

DEE DEE WARWICK, She Didn't Know: The Atco Years

ISLAND

The First Ten Years: Def Jam Classics Box Set (various artists) (4-CD boxed set)

BOBBY SHERMAN, Getting Together; Greatest Hits Vol. 1

MCA MCA/Chess

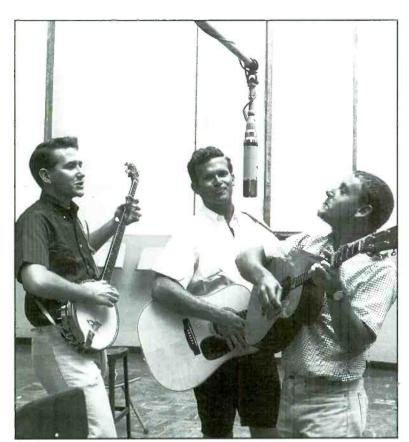
MUDDY WATERS, The Muddy Waters Woodstock Album HOWLIN' WOLF, The Back Door Wolf LITTLE WALTER. Blues With A Feeling: Chess Collections Vol. 3 (2 CDs) DALE HAWKINS, Oh Suzie Q: The Best

MOTOWN

Of Dale Hawkins

MARVIN GAYE, Inner City Blues: The Music Of Marvin Gaye JACKSON 5, Anthology THE S.O.S. BAND, The Best Of

BILLBOARD AUGUST 26, 1995



TARAGON RECORDS

TVT RECORDS

Tee Vee Toons

VARESE VINTAGE

Man

arrists)

LENNY WELCH, Anthology

JONI JAMES, Merry Christmas From-

Television's Greatest Hits: Black & White;

Technicolor, Commercials Vol. 2

WILLIAM SHATNER, The Transformed

Words And Music: The Songs Of Barry

Mann And Cynthia Weil (various

Give Us This Day (2 LPs, 1 CD)

The Kingston Trio's "Capitol Years" are celebrated in a 4-CD set

NORTON RECORDS

RON HAYDOCK & THE BOPPERS, 99 Chicks

ONE WAY

KRIS KRISTOFFERSON, Spooky Lady's Sideshow DAVE MASON, Dave Mason NEVILLE BROTHERS, The Neville Brothers

POLYGRAM Mercury

50 Years Of Country Music From Mercury 1945-1995 (3-CD set) Verve

ANTONIO CARLOS JOBIM, The Man From Ipanema (3 CDs) BILLIE HOLIDAY, All Or Nothing At All: The Billy Holiday Story Vol. 7 (2 CDs)

RAZOR & TIE

GERRY & THE PACEMAKERS, Gerry Cross The Mersey: The Best Of Gerry And The Pacemakers QUINCEY JONES, The Essence Of Quincey Jones And His Orchestra (1953-1964)

RCA

SAM COOKE, The Rhythm & The Blues HENRY MANCINI, The Days Of Wine And Roses (3-CD boxed set) ESQUIVEL, The Windows Of The World

SHANACHIE

KELLY, O'BRIEN & SPROULE,
Traditional Music Of Ireland
KATHLEEN COLLINS, Traditional Music
Of Ireland

ANDY McGANN & PAUL BRADY, Traditional Music Of Ireland

SONY LEGACY

BRUBECK/MULLIGAN, Live With The Berlin Philarmonic ADAM ANT, Viva La Rock

SUNDAZED

BONNIWELL MUSIC MACHINE, Bonniwell Music Machine THE REMAINS, A Session With The Remains

WARNER/REPRISE

FRANK SINATRA, The Complete Reprise Studio Recordings (20 CDs) ESQUIVEL, More Of Other Worlds, Other Sounds

DAVID SANBORN, Love Songs EMMYLOU HARRIS, Portraits (3-CD boxed set)

Loma Records: The Rise And Fall Of A 1960s Soul Label (various artists)

NOVEMBER

MAA

JOE COCKER (boxed set)

ATLANTIC GENESIS (4-CD boxed set)

BLUE NOTE LONNIE SMITH, Move Your Hand

CADITO

ROSE MADDON, Maddox Sings Bluegrass NEW GRASS REVIVAL, New Grass Revival

DA MUSIC

MARION BROWN, Porto Novo CECIL TAYLOR, The Great Paris Concert

GRIFFIN MUSIC

ECHO AND THE BUNNYMEN (boxed set)

Illustrated Guide To Progressive Rock (various artists)

GRP

CHARLES MINGUS, Black Saint & The Sinner Lady

HARMONIA MUNDI

SISTER MARIE KEYROUZ, Byzantin Chant; Traditional Maronite Chant; Sacred Melchite Chant

ICHIBAN SOUL CLASSICS

THE DRAMATICS, The ABC Years (1970-1974)

MCA

THE WHO, Who's Next



Mingus: August and November reissues

Front Row Center: The Broadway Gold Box (4-CD boxed set) One Touch Of Venus - Lute Song (2 LPs,

TOM PETTY (5-CD boxed set)

NORTON RECORDS

ANDRE WILLIAMS, Greasy
POLYGRAM

Mercury

TOM T. HALL, Storyteller, Philosopher, Poet (2-CD set)

SUNDAZED

JOHNNY WINTER, Livin* In The Blues

TVT RECORDS Tee Vee Toons

Television's Greatest Hits: Seventies:

Remote Control

Vital Reissues II

Dancehall Kings Vol. II (various artists)

VANGUARD

Holiday Product

P.D.Q. Bach The Vanguard Years: The Complete P.D.Q. Bach Vol. 1 (4 CDs)

WARNER/REPRISE

GEORGE BENSON, Greatest Hits

DECEMBER

HARMONIA MUNDI

MARCEL PERES & ENSEMBLE ORGANIUM, Messe De Noel A La Cathedrale De Paris

PAUL HILLIER & THEATRE OF VOIC-ES, Carols From The Old And New World

ANONYMOUS 4, On Yoolis Night

K-TEL/ERA

BOBBY VEE

NORTON RECORDS

UNTAMED YOUTH, Untamed Melodies

SUNDAZED

THE BEAU BRUMMELS (3-CD boxed set)

THE MOJO MEN, Sit Down... It's The Mojo Men

THE FLAMIN' GROOVIES, SuperSneakers

THE CHARLATANS, We're Not On The

Same Trip



Retail

Music-Spending Growth Seen Slowing

Forecast Compares '89-'94 Sales To '94-'99

■ BY DON JEFFREY

NEW YORK—Consumer spending on recorded music is expected to increase to an estimated \$18.9 billion by 1999, a slower rate of growth than in the past five years, according to a new study by New York investment banking firm Veronis, Suhler & Associates.

The compound annual growth rate for 1994-1999 is projected at 9.4%, which is 3.5 percentage points less than the compound growth rate of 12.9% from 1989-1994.

The reason for the slower growth is pricing, the bankers say. They project that retail prices for recorded music will rise at a 2.7% compound annual rate over the next five years—from an average \$10.75 a unit in 1994 to \$12.29 in 1999. That increase represents a decline in the rate of growth in pricing from 1989-1994.

In addition, the report says, a slowdown in economic growth will have an impact on unit sales next year. "We expect the economy to slow down beginning in 1995, and over the next five years the exploding compact disc market should begin to cool as well." But as the economy expands in the latter '90s, the report says, unit sales should rise at a faster rate.

The bankers project that overall unit sales will rise to 1.5 billion in 1999 from 1.1 billion last year, which is an annual growth rate of 6.5%. For the past five years the growth rate has been 6.8%.

CASSETTES STILL VIABLE

The firm estimates that in 1999 a total of 1.1 billion CDs will be sold. Their average price will be \$14, an increase of \$1.22 from \$12.78 in 1994.

The firm says 300 million cassettes will be sold in 1999 at an average price of \$8.85, a projected price increase of only 23 cents, reflecting the decline of the format. "It will be difficult for cassettes to sustain substantial price increases without suffering large unit sales declines," says the report.

But Veronis Suhler believes that

cassettes will "continue to be a viable format." The firm says, "The industry has traditionally supported at least one principal disc format and one tape format. The ability to record makes cassette players valuable to consumers. The hardware is not likely to be abandoned unless or until another attractively priced alternative becomes available."

The bankers project that cassettes will amount to 19.5% of recorded music unit sales by 1999, compared to 30.8% in 1994 and 55.3% in 1989.

LPs, which according to the report are "rapidly evolving into an antique and/or cult format," will total 2.5 million units in 1999 at an average price of \$11.25, compared with \$9.37 in 1994. "With only minimal unit sales expected to be generated, the format can accommodate more aggressive price increases," says the report.

As for singles, Veronis Suhler estimates that cassettes will increase to 100 million units by 1999, from 81.1 million last year. CD singles are estimated to total 11 million units by 1999, from 9.3 million last year. Vinyl singles, however, are projected to decline to 5 million units in 1999 from 11.7 million last year.

GOOD NEWS FOR MUSIC VIDEOS

Music videos' unit sales growth is expected to exceed the rate of the past few years, rising to 20 million units by 1999 for a compound annual growth rate of 12.3%. The average price is expected to fall to \$18. If that happens, Veronis Suhler says, "we look for a more than proportional increase in volume."

In a discussion of new formats in its report, Veronis Suhler notes that labels have begun releasing music videos in CD-ROM. But it concludes, "Although CD-ROM is a highly versatile technology, it remains to be seen whether consumers will use it as a format for listening to music." It adds, "Music videos on CD-ROM would have to be priced attractively in order to capture sales from music videos on

tape."

Prices for all recorded music are expected to rise at a 2.7% compound annual rate over the next five years to an average \$12.29 in 1999 (from an average \$10.75 last year), principally because "of the substitution of the higher-priced CDs for lower-priced cassettes."

Last year recorded music sales in the U.S. were \$12 billion, according to the Recording Industry Assn. of America, an increase of 20.1% over the previous year. Veronis Suhler points out that "the increase in unit volume was the principal driver." Unit sales rose 17.5% while price increases averaged only 2.2%.

The study points out that demographic group showing the greatest gain in music buying last year (Continued on next page)



Direct Hit. BNA Entertainment's Lorrie Morgan has been touring the music retail account base in support of her "Greatest Hits" album on RCA Nashville. Here she stops in the Dallas headquarters of the Army Air Force Exchange Service to chat with the staff. Pictured, from right, are Tom Froom, AAFES purchasing director; Morgan; and AAFES buying staffers Beverly Bellew, Sarah Paul, Steve Lushbaugh, and Kathleen Nation.

Family Bookstores Rapidly Multiplying Christian Retailer Making Acquisitions Across U.S.

■ BY PATRICIA BATES

NASHVILLE—Family Bookstores, a force in Christian-music retailing, continues to grow through acquisition. It has signed a letter of intent to acquire the 12-unit Religious Book & Supply chain, which has all of its stores in Florida



DIETZMAN

If the deal closes as expected later this month, the Grand Rapids, Mich.-based chain will have 171 locations in 32 states. Terms of the deal were not disclosed.

In general, Family Bookstores enters markets through acquisitions and then builds additional outlets once it is familiar with the trade area, says Les Dietzman, president/CEO of Family Bookstores. Although the current deal is for a 12-unit chain, most acquisitions made by Family Bookstores are for companies ranging in size from one to four



store

Family Bookstores does not disclose revenues, but they are believed to be in excess of \$100 million. Family Bookstores estimates that at least 25% of its yearly receipts are from music and video, including that of the children's department. But it cites music and video as one of its growing product lines, with the potential to comprise one-third of the overall business.

LOCATION IS EVERYTHING

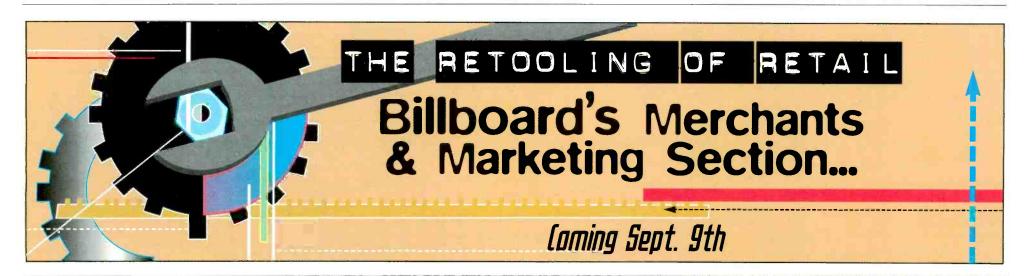
Although Family Bookstores calls itself "America's favorite Christian source" in its logo, it is mainly located in the Southeast and the Midwest, although it has stores in Seattle, Denver, and Boise, Idaho, too. "Eventually we will be nationwide." says Dietzman.

Yet Family Bookstores is in an overwhelming majority of the top Christian sales regions, including Atlanta (10 units), Chicago (10), Dallas (seven), Washington, D.C. (six), Nashville (five), the Raleigh/Durham and Greensboro, N.C. areas (five), Cincinnati (four), and Indianapolis (three), says Dietzman. These cities are often destinations for Christian tours because of the many churches that dot their streets, and therefore the stores receive incremental revenue from Christian tourists.

The chain's Nashville stores have the benefit of being surrounded by the contemporary Christian and gospel music publishing and recording headquarters.

Family Bookstores store No. 88 in Nashville's Hickory Hollow Mall has one of the best sales volumes in the chain. "When I first moved here in 1991, we had 2,000 square feet, and now we have 3,000 square feet," says store manager Marcia McKim. Much of the additional space was used to enhance the store's music and video presentation. "Our music wall takes up at least one-fourth of the room, and videos re-

(Continued on page 95)



Top Pop Catalog Albums

WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF R REPORTS COLLECTED, COMPILED, AND PRO ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. L	VIDED BY SoundScan® TITLE	WKS. ON
	. 1 ★ ★ OF SKELETONS FROM THE CLOSET			
1	30	WARNER BROS. 2764 (7.98/11.98) BOB MARLEY AND THE WAILERS A	1 week at No. 1 LEGEND	1.
2	1	TUFF GONG 846210*/ISLAND (10.98/16.98)		2
3	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	2
4	2	BEASTIE BOYS ▲5 DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	1
5	4	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	10
6	_	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	
7	5	VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	1
8	6	BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	3
9	7	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	3
	9	PINK FLOYD ▲13	DARK SIDE OF THE MOON	2
10		CAPITOL 46001* (9.98/15.98) JIMI HENDRIX ●	THE ULTIMATE EXPERIENCE	
11	11	MCA 10829 (10.98/17.98) ENYA	THE CELTS	1
12	10	REPRISE 45681/WARNER BROS. (10.98/16.98) JANIS JOPLIN A ²	GREATEST HITS	
13	13	COLUMBIA 32168 (5.98 EQ/9.98) LIVE ●	MENTAL JEWELRY	1
14	- 8	RADIOACTIVE 10346/MCA (9.98/15.98) PINK FLOYD ▲ 10	THE WALL	2
15	12	COLUMBIA 36183* (15.98 EQ/31.98)		2
16	15	STEVE MILLER BAND ▲6 CAPITOL 46101 (7.98/11.98)	GREATEST HITS	2
17	17	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	2
18	16	THE DOORS ▲3 ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	21
19	19	JAMES TAYLOR ▲7 WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	2
20	14	CREEDENCE CLEARWATER REVIVA	CHRONICLE VOL. 1	1
200	14	GRATEFUL DEAD ●	GRATEFUL DEAD	
21		WARNER BROS. 1935 (12.98/15.98) GRATEFUL DEAD ▲²	IN THE DARK	
22		ARISTA 8452* (7.98/11.98) JOURNEY ▲8	JOURNEY'S GREATEST HITS	-
23	18	COLUMBIA 44493 (9.98 EQ/15.98) ENYA ▲3	WATERMARK	2.
24	20	REPRISE 26774/WARNER BROS. (10.98/15.98) METALLICA A ⁴	AND JUSTICE FOR ALL	1
25	21	ELEKTRA 60812/EEG (9.98/15.98)	SEAL	2
26	24	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)		2
27	_	EARTH, WIND & FIRE ▲ BEST (ARC 35647/COLUMBIA (7.98 EQ/11.98)		
28	26	MEAT LOAF ▲ 12 CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	1
29	25	AEROSMITH ▲ ⁸ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	2
30	37	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	2
31	22	ERIC CLAPTON ▲ ⁷ TIME PIEC POLYDOR 800014/A&M (7.98 EQ/11.98)	ES - THE BEST OF ERIC CLAPTON	2
32	23	MADONNA ▲6 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
		SOUNDTRACK	RESERVOIR DOGS	2
33	34	SOUNDTRACK A7	TOP GUN	
34	29	COLUMBIA 40323 (7.98 EQ/11.98) GRATEFUL DEAD ▲	WORKINGMAN'S DEAD	1 6
35	_	WARNER BROS. 1869 (7.98/11.98) U2 ▲ ⁷	THE JOSHUA TREE	
36	36		TAPESTRY	1
37	33	COLUMBIA 34946 (7.98 EQ/11.98)	EXORCISTO: DEVIL MUSIC VOL. 1	4
38	27	GEFFEN 24460* (9.98/13.98) EAGLES ▲ 22]
39	28	ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	2.
40	-	WARNER BROS. 3091 (12.98/22.98)	IP IT'S BEEN: THE BEST OF GRATEFUL DEAD	L
41	-	GRATEFUL DEAD ● ARISTA 8634* (11.98/16.98)	WITHOUT A NET	
42	42	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	1
43	40	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	1
44	31	METALLICA \$\(^3\) MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	2
		LED ZEPPELIN ▲ 10	LED ZEPPELIN IV	
45	38	ATLANTIC 82638/AG (10.98/15.98) METALLICA ▲3	MASTER OF PUPPETS	1
46	35	ELEKTRA 60439/EEG (9.98/15.98) NIRVANA ▲	BLEACH	1
47	32	SUB POP 34* (10.98/15.98) BLUES TRAVELER ●	BLUES TRAVELER	7
48		A&M 5373 (9.98/13.98) EAGLES ▲ 14	HOTEL CALIFORNIA	-
		LAULES A	HUTEL VALIFURNIA	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

III indicates past or present Heatseeker title. @1995, Billboard/BPI Communications, and SoundScan, Inc.

MUSIC SPENDING

(Continued from preceding page)

was 45 and older, which rose to 16.1% in 1994 from 11.8% in 1990. According to the report, "the shift in the population mix toward the 35-and-over segments, once thought to be a threat to the industry, should help maintain spending growth over the forecast period since this demographic has continued to buy recordings." In 1994 people aged 35 and older bought 35.5% of all music units sold, a rise of 5.7 percentage points since 1990. Veronis Suhler concludes that "the industry has succeeded in expanding its demographic base.'

In 1994, the under-25 group accounted for 40.1% of all units sold. Veronis Suhler points out that "buying among the 20- to 24-year-

We expect over the next five years the exploding compact disc market should begin to cool'

old group increased faster than this population over the last four

RECORD STORES' SHARE DROPS

Record stores' share of unit sales fell to 53.3% in 1994 from 69.8% in 1990. The share for other retailers (which includes mass merchants like Wal-Mart and consumer electronics chains like Best Buy) rose to 26.7% last year from 18.5% in 1990. "A contributing factor to the shift from record stores to other retail outlets is the growing practice among mass merchandisers of selling music at steep price discounts in order to attract customers and generate sales for other products," says the study.

Record clubs, meanwhile, increased their share to 15.1% in 1994 from 8.9% in 1990. Veronis Suhler says, "The growing representation of older buyers has also helped boost unit sales for tape and record clubs."

The dominant genre remains rock, with 35.1% of total unit sales last year, up from 30.2% in 1993, according to the RIAA. The biggest-selling rock album last year was "August And Everything After" by Counting Crows (3.8 million units sold, according to market researcher SoundScan).

Country music's share fell to 16.3% from 18.7% the year before because, the report points out, there was no new Garth Brooks release in 1994 and only one country album in the top 10 ("Not A Moment Too Soon" by Tim McGraw). Despite the dip last year, country music has risen far above its 9.6% share in 1990.

Pop music's share fell to 10.3% from 11.9%. Urban contemporary declined to 9.6% from 10.6% the year before. Rap fell to 7.9% from 9.2%. Classical went up to 3.7% from 3.3%. Jazz slipped to 3.0% from 3.1%. And gospel inched up to 3.3% from 3.2%



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The Wiz Eyes Exit In D.C.?; In Court With Wherehouse

WHITHER THE WIZ: Tongues are wagging in Washington, D.C., about the future of Nobody Beats the Wiz in that market. The chain has closed three stores, and sources in the real estate community suggest that four other locations housing stores from the Carteret, N.J.-based chain are being shopped. To some, it looks like the chain is preparing to withdraw completely from the market, which has been hammered by an intense price war, thanks to competition there between Best Buy and Circuit City. As always, the Wiz, which has 13 stores in that market, is keeping mum on its plans.

HOLDING COURT: On Monday, Aug. 15, creditors and interested

by Ed Christman

parties gathered at the Delaware U.S. Bankruptcy Court, where the court trustee picked a creditors committee for the Wherehouse Entertainment Chap-

ter 11 reorganizations. As expected, company bondholders came away with a majority of the seats; in this case, four, to the three awarded to suppliers. The committee is cochaired by Patrick Dooley, of Canyon Partners, a bondholder, and Bob Baker, director of credit at PGD. (Baker will be busy over the next few months; he also chairs the creditors committee for the Kemp Mill Chapter 11 reorganizations.)

The other trade creditors on the Wherehouse committee are WEA and BMG Distribution, while the other bondholders on the committee are from Northeast Investors, Northstar Investors, and U.S. Trust.

The creditors hired Richard Havel of the Los Angeles office of Sidley & Austin, as their counsel; the financial consultant spot is still open.

At the hearing, Wherehouse chairman Jerry Goldress repeated something that he said last week at the Wherehouse conference, held in Los Angeles in the first week of August: The chain will close 20-25 stores in the next 30-60 days.

As for the conference, Goldress told Billboard, "It was a perfect turnout. We got incredible support from the trade, and the conference was held almost immediately following the filing. We had 53 vendors at the trade meet, and the dialog was great."

Goldress also confirmed an item that appeared in last week's Retail Track, that the chain would concentrate on the business for Christmas and not get around to looking at a reorganization plan until spring 1996.

According to label sales and distribution attendees, the convention came off fine and may have even been enhanced by an undercurrent of gallows humor. For example, instead of describing Wherehouse as a Chapter 11 company, Wherehouse was euphemistically described as a "financially challenged" company.

MUSIC VIEWS: Blockbuster Video is testing music in about 250 of its stores, and if it's successful, it will be rolled out chainwide come September, says Blockbuster Music president Gerry Weber. The effort is a joint effort between Blockbuster Music, which does the buying, and Blockbuster Video, which does the merchandising and distribution. The two work together on the advertising campaigns. The test was initially rolled out in the South Florida, Dallas, and Los Angeles markets.

If the test is rolled out, Block-

If the test is rolled out, Blockbuster is expected to run an advertising campaign to create awareness of the additional product line available in its video chain. And then, "Once the kinks are worked out of the sys-

tem, the 700 Blockbuster Video franchise stores can participate," if they choose, Weber says.

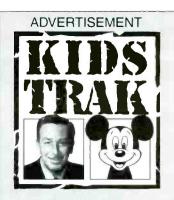
H A V E PEACHES,

WILL TRAVEL: Peaches Entertainment Corp. executive VP David Jackowitz confirms that he will leave the company, effective Oct. 1. No word yet on who will assume his responsibilities. After word was all over the street that Jackowitz would be leaving, the company issued a press release stating that Jackowitz would continue to act as a consultant for the company for the next 10 years.

HAIL: The four-man team component of the T.J. Martell East Coast Golf Tournament was won by the team of David Schlang, who heads up Albany, N.Y.-based One-Way, his wife Dana, Atlantic senior VP of sales Pete Anderson, and BMG Distribution senior VP Rick Cohen. The latter reports that the team shot a 59, 13 under par, whatever that means.

RETAIL TRACK wishes a speedy recovery to Jerry Bassin, Alliance Entertainment Corp. president, who suffered a heart attack over the weekend of Aug. 12-13.

MAKING TRACKS: Phil Blume, VP of sales at AEC Music Distribution, will leave the company at the end of August ... Cema Distribution has realigned its liable liaison team, as well as changing the members' titles from director of sales to label directors. In the shuffle, Kathy Callahan has been named senior label director and will oversee Capitol, Blue Note, and Angel; label director Bill Burks will be responsible for Virgin, Capitol Nashville, Chordent, EMI Latin, and Ardent; and label director Jon Burk, formerly Cema marketing manager in Atlanta, will oversee the company's dealings with EMI, Ichiban, and I.R.S. And former director of sales Michael Roden, will become director of sales in the company's national account group. Got



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National Record Mart Same-Store Sales Show Drop

■ BY DON JEFFREY

NEW YORK—National Record Mart Inc. reports a decline in same-store sales in its first fiscal quarter and a wider net loss than that of last year.

For the 13 weeks that ended June 24, the Carnegie, Pa.-based retailer's sales rose 5.3% to \$19 million from \$18.1 million in the same period last year. The company attributes the increase to its 22 additional stores. At quarter's end, the chain operated 149 stores.

But sales for stores open at least a year decreased 4.4% from the same period last year. In a statement, the company says, "Comparable store sales declined due to the continuance of competitive pressure on retail prices and the decrease of high quality new-release music product during this quarter."

The gross profit margin fell to 38.1% from 40% a year ago because of price competition and "the continuing shift in mix toward compact disc sales, which carry a lower margin." But the company points out that the first quarter showed an improvement over last year's fourth quarter, in which the gross margin was 36.9%.

National Record Mart lost \$1.46 million in the quarter, compared to a loss of \$205,732 in the same period a year ago. It cites expenses associated with the opening of the 22 new stores, the sluggish compstore sales, and an increase in the income tax rate to 42.1% from 36%.

The company's stock declined to \$2.50 per share in Nasdaq trading at press time. At 4.9 million shares outstanding, National Record Mart's market capitalization is \$12.4 million. The 52-week price range is \$1.875-\$5.

In other financial news, Recoton Corp., a major supplier of consumer electronics accessories to music stores, reports that sales in its fiscal second quarter rose 24% to \$42.5 million from \$34.2 million in the same period a year earlier. Net profits climbed 16% to \$2.47 million from \$2.12 million.

The company notes in its quarterly report strong sales of its wireless audio and video products.

Recoton also says that it is completing work on its second Florida warehousing and distribution facility, which has 250,000 square feet.

During the quarter, Recoton announced the acquisition of STD Holding Ltd., a Hong Kong-based manufacturer and marketer of video game and computer joysticks, controllers, and accessories. It also formed a new subsidiary, Christie Design Corp. (with Cary Christie as president) to develop and market a new line of high fidelity and wireless speakers.

The company's shares closed at \$18.875 in Nasdaq trading at press time. Their 52-week range is \$12-\$22.50.

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Retail

Snockman's Back, Thanks To Koch Label

New Michael Hurley Album Is His First In 6 Years

SNOCKOPHILIA: Indulge us, please. Some events fill Declarations of Independents with such joy that they must be shared.

We were happy to discover that Koch Records, the label enclave of Port Washington, N.Y.-based distributor Koch International, is releasing "Wolf Ways," a new album by singer/songwriter Michael Hurley, on Tuesday (22).

To most, Hurley's name will be unknown, or at best dimly remembered. A product of Cambridge, Mass., Hurley first had his monumentally eccentric music recorded in 1965 by Folkways. In the late '60s, at the behest of his friend Jesse Colin Young, he recorded two albums for Young's Warner-distributed Raccoon Records, "Armchair Boogie" and "Hi Fi Snock Uptown." (The latter title is explained by Hurley's mystifying nickname, "Snockman.")

He has recorded sporadically since; his best-known effort is probably "Have Moicy!," on which he collaborated with his longtime familiars the Holy Modal Rounders.

A Hurley album has become a rare event—his last one, "Watertower," was issued six years ago by Fundamental. Nearly all of his records are out of print, which makes "Wolf Ways" a cause for celebration among his devoted fans, whose number includes us.

Hurley's music—a deliciously creaking amalgam of folk, blues, and country forms—emerges from a lunar mind. He might have been describing himself when he sang, "Captain Kidd done flipped his lid/He done left it behind/Captain Kidd done flipped his lid/There ain't nothin' left but the rind."

"Wolf Ways" includes a new version of Hurley's classic "Werewolf" (the most sympathetic portrait of a lycanthrope imaginable), rerecordings of sublime songs like "I Paint A Design," and four tracks from the now-deleted "Watertower." Hurley is also a wonderful primitive painter/cartoonist, and the album's cover is graced by a picture of the musician's recurring character, Jocko the Wolf, tearing into a stack of flapjacks.

Koch A&R man Nicholas Hill—who first met Hurley in the early '70s when the singer, and the Rounders, lived in Portland, Ore. (subject of Hurley's "The Portland Waters")—says another Snockman opus will be forthcoming.

Nobody is quite like Michael Hurley. If you have never heard his mad, antique music before, we urge you to snap up "Wolf Ways" immediately. Many thanks are due to Koch and to Hill for bringing this impossibly unique artist back into the public ear

ONE OF OUR OWN: Imagine our surprise and delight recently when we opened a package from Rounder Records in Cambridge, Mass., and discovered two albums featuring the pianistic talents of one Mike Hennessey.

Longtime Billboard readers will recognize the byline: Hennessey



by Chris Morris

worked for this publication for 27 years and retired in January 1994 as chief European correspondent.

We always knew Mike could write. But, until we received "Unsung Hero" by saxophonist Chas Burchell and the Mike Hennessey Chastet's tribute "Shades Of Chas Burchell," we never knew he could swing.

The albums are on Great Britain's In + Out Records, which is distributed nationally by Rounder.

VIDEO ALERT: If you think indie-label videos have been getting short shrift, stop kvetching and get cooking—here's a chance for you to garner some attention where it counts.

All labels should have received their submission forms for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best work into the awards race. If your company has not yet received a submissions package, contact Maureen Ryan at (212) 536-5002 immediately, as the deadline is fast approaching.

FLAG WAVING: Music runs deep in keyboardist/vocalist Davell Crawford's family, but he's the first to downplay the impact of his antecedents.

The 19-year-old musician's greatuncle is no less a personage than Lionel Hampton; his grandfather is James "Sugarboy" Crawford, a singer/pianist who cut some memorable R&B sides for Imperial and Chess during the '50s.

The liner notes for young Crawford's Rounder debut, "Let Them Talk," extravagantly tie Davell's music to the legacy of his grandfather and such New Orleans contemporaries as James Booker and Pro-

fessor Longhair. But the prodigious player says his style was derived elsewhere.

Davell says of Sugarboy, "I didn't know he was a musician until I was 12 or 13. He slipped and told me... He never mentioned anything. The only thing he did was buy me a keyboard when I was 11, and he never played it."

He adds, "I can't name a Professor Longhair tune. That's bad, for me being from New Orleans."

Davell Crawford has been playing piano since he was 7 and first toured Europe when he was in his early teens. Of the source of his music, he says, simply and emphatically, "It's church music.

"We do R&B and a lot of funk, and some jazz," he continues. "But before I end, I have to do gospel. It's about spreading good news."

Good news is available in abundance on "Let Them Talk" in Crawford's ear-bending solo medley of "A Closer Walk With Thee" and "Amazing Grace," and in the rousing "Can't Nobody Do Me Like Jesus." But he can get down in the alley, too, as on "She's Got A Wobble When She Walks" and the soulful title tune, originally cut by Little Willie John.

Crawford says that "Let Them Talk" is a deliberate homage to Crescent City history and that future recordings will take different directions.

"I'm a firm believer that certain things should be done before certain others," he says. "Probably it'll be a little more funkier [in the future] than that."

Crawford—who gives every indication that he is a young man who knows *exactly* what he wants—is eschewing heavy U.S. touring for work in Europe, where he is already popular.

"In Europe, I've found everything is back to the basics—they don't care how you look, how you dress, as long as the music's good," he says.

Before the end of the year, he will tour Germany, France, and Brazil. But hometown fans can catch Crawford at New Orleans' House of Blues, which he plays every year on his birthday in September.



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FAMILY BOOKSTORES RAPIDLY MULTIPLYING

(Continued from page 90)

ally draw people into here. We did a sampler of Lisa Bevill, and the album kept selling out," McKim says, adding that sales were aided by the fact that the store's TV monitors featured a video from the artist.

Christian radio is also important in selling artists, she says. For the last three years, WAYM (The Way) Nashville has created demand when it plays such artists as Pray For Rain, Clay Crosse, and Code Of Ethics.

Also, because Nashville is the heart of country music, when such events as Fan Fair bring thousands of tourists to town, the Nashville stores feature Christian albums from Ricky Van Shelton, Ricky Skaggs, Glen Campbell, and Roy Clark, among others.

Music has a high profile at grand openings of Family Bookstores outlets, because the chain likes to arrange for



Family Bookstores spotlights hot titles, using prime wall space in its stores.

recording artists to do in-stores.

As of last year, about 90% of the chain's outlets were located in enclosed malls, but currently, the chain's growth is being made in strip shopping centers or superstores, says Dietzman.

VARIED INVENTORY

In merchandising music, Family Bookstores spotlights certain items, which are positioned and price-pointed so they may be found as soon as one walks through the front door. There is much more variety on the racks because of the diversification of artists, especially in black gospel, alternative, vocal accompaniment tracks, and praise and worship hymns, says Dietzman.

In markets where contemporary Christian radio does not have a foothold, the chain's listening centers play an extremely important role in selling music, particularly for the choral, wedding, and holiday background vocals genres, says Glenn Williams, senior music buyer for Family Bookstores.

The chain has seen computer software grosses increasing at "triple-digit rates," says Dietzman. "This has to do with Bible references—more pastors are using them, and Christians with home computers."

Meanwhile, the children's departments have "slowed as a whole as a category". Dietzman says "However

egory," Dietzman says. "However, kids' videos and some sing-along cassettes have kept above the norm. This is because I think there's more quality

out there now."

As for film, proceeds are "still relative to the size of our industry," says Dietzman. "Some movies we wouldn't carry because they don't have Christian-based principles. If customers seem to want us to order others, then we will stock them." Some Hollywood exceptions have been "Christy" and the "Little House On The Prairie" series.

The best-selling videos are "The Lion King" and "Aladdin," and Williams says, "I haven't seen specialty retailing being that competitive yet with them."

As for audiobooks, Dietzman says, "We are selling more audio, but it's still less than 5% of receipts in that department. We don't bring in children's literature, unless it has a spiritual and inspirational theme."

Family Bookstores says gift-giving makes Christmas its prime holiday. The other best times for sales are between May and June for Mother's Day, high school graduations, Father's Day, and weddings. Easter comes in third, but Valentine's Day is becoming more of a tradition for the chain.

"There's still a lot of active Christians who don't shop regularly in Christian bookstores," says Dietzman. "But I think music is definitely raising the Christian awareness."

Family Bookstores was founded in 1932 under the name Zondervan. In 1988, Harper & Row Publishers—known today as HarperCollins Publishers—acquired that chain. On Nov. 17, 1994, an internal buyout from HarperCollins Publishers was led by Dietzman and the chain's senior management team. Zondervan Publishing House is a division of HarperCollins Publishers, and is still a supplier.

Dietzman joined the chain two years ago. As a secular retailer, Dietzman's career took him from J.L. Hudson Department Store (1966-82, various positions) to Mervyn's (1982-86, advancing to executive VP for merchandising) to Ames Department Stores (1986-90, executive VP merchandising and advertising). He has an M.B.A. from Michigan State University, and a B.S. from Greenville College.

It was his vice presidency at Wal-Mart Stores (toys and automotive division) from 1990-92 that brought him indirectly to Family Bookstores. While his retail experience at Wal-Mart was the main reason he was recruited to head Family Bookstores, his personal life came into play as a good fit for the chain as well. A native of Loyal, Wis., his father was a pastor and his mother assisted his dad at churches. One of his hobbies was music, although he was a teacher for three years before spending 28 years in merchandising.

In addition to the pending 12-store acquisition, this summer Family Bookstores added Christ's Corner Bookstore, two outlets in Plainfield, Ind., and Brownsburg, Ind.; the two-unit Christian Armory in Atlanta; and the Password in Pennsylvania. In 1994, one of the new properties was the 35,000-square-foot store the Living Vine in Irving, Texas.

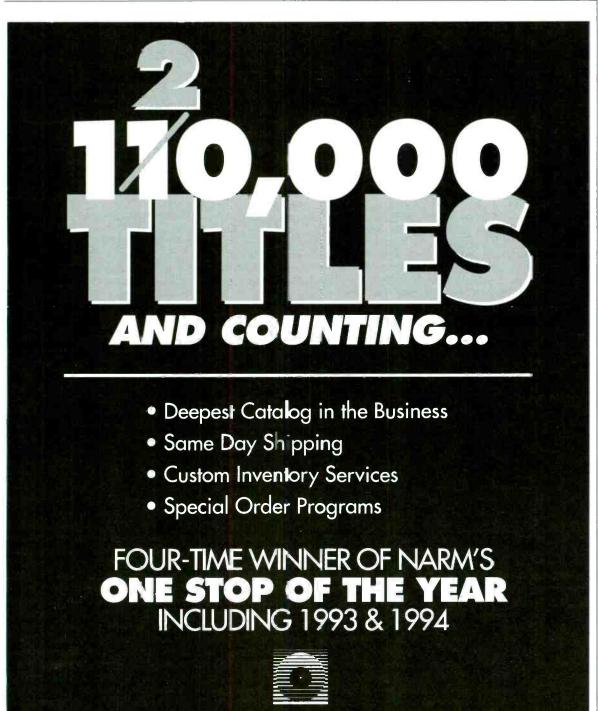
When Family Bookstores acquires a



While Family Bookstores is mainly a mall-based chain, the company's growth plans emphasize strip center locations like the outlet in Saginaw, Mich., pictured above.

store or small chain, it generally retains the staff, whom the public already knows, says Dietzman. It also sustains the store's marketing, promotion, and advertising budget. In most instances, the previous owners of the store like working for Family Bookstores because it frees them from back-office tasks and allows them to spend more time on the selling floor interacting with the product and the customers, he says.

Family Bookstores' motto is, "As good stewards, we will operate a profitable business while treating our employees, customers, and business partners with integrity, care, and respect."



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Album Reviews

POP

► SUGAR

Besides
PRODUCERS: Bob Mould, Lou Giordano
Rykodisc 10321

Album of remixes, B-sides, alternate versions, live recordings, and other marginalia is sure to interest Sugar completists, if not a wider audience. Material ranges from an acoustic version of "If I Can't Change Your Mind" to raucous live recordings of such standouts as "JC Auto." Like the "Beaster" album, "Besides" manages to make a coherent piece out of odds and ends that didn't make it to the group's studio releases. Album includes interactive content and a limited-edition live disc.

CLIFF EBERHARDT Mona Lisa Cafe PRODUCER: Peter Gallway Shanachie 8017

Contemporary folk singer/songwriter Cliff Eberhardt releases a fine batch of mostly acoustic melodies, with occasional assistance from such talents as Christine Lavin, John Sebastian, Patty Larkin, and David Massengill. Standouts in a solid set include the pounding hooks of "Life Is Hard," the country-inspired harmonies of "Brave Little Grey," the catchy groove of "Leap Of Faith," the bittersweet folk lament of "She Loved He," and the wistful folk-pop of Mark Knopfler's "Romeo And Juliet.

Goalie For The Other Team PRODUCERS: Meow Enemy 120 h Francis Manzella

At its best, eclectic New York alternative rock trio delivers irresistibly good pop/ rock songs, such as "Your Mark," "Walk Me Home," and "Laid Down Low." Unfortunately, a tendency to noodle on some of the less compelling tracks undermines the consistency of the album. Nevertheless, the unusually formatted group (vocals, bass, and drums, augmented by guest guitarists and singers) shows considerable promise and deserves credit for pulling off the first known reggae-flavored cover of Boston's "More Than A Feeling."

THE PRESIDENTS OF THE UNITED STATES OF

AMERICA
PRODUCERS: Conrad Uno, Chris Ballew, Dave Dederer
Pop Llama/Columbia 67291

Seattle alternative rockers are capable of power pop heaven ("Kick Out The Jams, "Lump"), self-deprecating humor ("We Are Not Going To Make It"), and downright silliness ("Kitty," "Peaches"). They dish up all of the above qualities in equal measures on their debut release, cut for Seattle indie Pop Llama and picked up by Columbia. A dark, lyrical bent underlies the group's material, subverting the upbeat poppiness of such tunes as "Lump." Operating under the same lo-fi ethic that bred such refreshing talent as Better Than Ezra, the Presidents play with a two-string bass and a three-string guitar. Who needs more than that?

R & B

► SMOOTH PRODUCERS: Various Jive 01241

Set's flowing R&B and funk grooves are paced with loops of popular old-school favorites. Artist's soothing vocals issue broad-ranging lyrics-from soft, romantic stanzas to bad-girl raps. Tracks include stanzas to oad-giri raps. Fracks include the contemporary-styled ballad "Blowin' Up My Pager," the hip-hop/R&B "P.Y.T." (featuring 2Pac), the midtempo rap romp "Mind Blowin'" (also done in a nonrap, all-singing, bonus-track version), and the g-funk track "Jeeps 'N' Benzos."

SPOTLIGHT



FAITH HILL It Matters To Me PRODUCER: Scott Hendricks Warner Bros. 45872

Faith Hill more than surpasses her expectations with this solid and stellar sophomore outing. She continues to demonstrate her remarkable musical diversity, which ranges from ballads to rockers and to such moving contemporary social comments as "A Man's Home Is His Castle." The single "Let's Go To Vegas," is the lightest thing on here. Hill has demonstrated that she's in it for the long ride, and this album only enhances her paramount role among contemporary women singers.

MICHAEL SPEAKS

No Equal PRODUCERS: Various Mecca Don/EastWest 617770

Gritty-voiced soul singer who bills himself as "the undisputed heavyweight vocal champion" sings with heartfelt passion and abandon. On this debut set, which features slow-rolling ballads and midtempo shufflers, he freestyles joyously on "If Only For One Night," an inspired cover of the Luther Vandross classic; "If We Make Love Tonight," on which he trades lines with Adina Howard; and "Jesus Is Real," a tune written by new-jack gospel shouter John P. Key.

🖈 PO' BROKE & LONELY?

Forbidden Vibe
PRODUCERS: Chris Taylor, Po' Broke & Lonely?, Battlecal
Big Beat/Atlantic 92533

Rolling beats are in abundance, but it's the romantic lyrics that drive this appealing, 13-track set, which is tailored toward a young-adult audience. A creative percussion section adds spice to album's songs, all of which are midtempo or ballads. Simple arranging on "Forbidden Vibe" paints a subdued backdrop to a track driven by emotional solo vocals and traditional R&B chorus. Set's minimalist theme continues on such easy groove-laden tracks as "Three Honeys" and the serene "Holdin' Out For Love." Definitely a mood album for

JAZZ

CHARLIE HADEN The Montreal Tapes PRODUCER: Daniel Vachon Verve 523 259

This live 1989 Canadian date brought Charlie Haden back together with Paul Bley and Paul Motian for a kind of progressive jazz all-star trio. In a mostly self-composed repertoire, they explore several offbeat themes from Haden and Bley's former bandmate Ornette Coleman, including the bluesy "Turnaround" and the funky "Latin Genetics." Also featured is a memorable version of Carla Bley's elegant, chiming theme "Ida Lupino.

SPOTLIGHT



LIZ PHAIR Juvenalia PRODUCERS: Various Matador 129

All's Phair in love and war on this scintillating new EP, which includes the definitive rendition of the Vapors' "Turning Japanese" as well as the arresting, piano-based new "Animal Girl," cut live in Holland. Tossed into the bargain are five tunes from Liz's legendary GirlySound bedroom tanes those seminal outbursts that fueled her reputation. As always, it's like tiptoeing into the artist's psyche when one beholds the uproarious, vulgar, and yet somehow touching "California" and "South Dakota"—plus the primitive but perfect tracks "Batmobile," "Dead Shark," and "Easy." Topping things off is "Jealousy," Liz's sexiest mood swing off "O'. "Whip Species the mood swing off "O'. "Whip Species the mood swing off "O'. "Whip Species the mood swing off "O'." Whip Species the mood swing off "O'. "Whip Species the mood swing off "O'." Whip Species the mood swing off "O'." Whip Species the mood swing off "O'." The mood swing of "O'." The mood swing off "O'." The mood sw off '94's "Whip Smart" set.



VARIOUS ARTISTS Spirit of 73
PRODUCERS: Various
550 Music/Epic 66879

female alternative rockers of the day Babes In Toyland, Letters To Cleo, L7 & Joan Jett, Sarah McLachlan, etc.—merits special attention as an of annated covers of such maximum-nostalgia pop, disco, and rock staples as "If I Can't Have You," "We Are Family," "Dreams," "Cherry Bomb," "Have You Never Been Mellow," and "Killing Me Softly With This Song," The object of with surprisingly effective material-is to raise money and awareness for Rock For Choice, the pro-choice advocacy group headed by L7. Beyond its social message, the album is just plain good

REGGAE

► INI KAMOZE

Lyrical Gangsta PRODUCER: Phillip Burrell EastWest 61764

After opening with a clever hoot of a snippet called "Trust Me," in which Kamoze is sweetly offered the advice to cross over into country or rock, he leaps into a tuff retort, "Hole In Ya Head," which resounds from yard to boulevard. Reflective excursions into life on the block ("Don't Burn Ya Bridge"), on the road ("Love Em Doe?" and "Turn Me On"), on the dancehall tip ("How U Livin," "Kildatsounboy"), and on the

mountaintop ("King Selassie") make for a kaleidoscopic journey though the valley of the shadow of def. Kamoze assures that "I'm stepping it hotter this year" ("Hot Steppa"), and this record's immediate leap onto the Top Reggae Albums chart shows that his fans concur.

🛨 J.C. LODGE

Special Request PRODUCERS: Errol O'Meally, J.C. Lodge, Top Ranking Ras 3168

J.C. Lodge is the classiest siren in reggae, with ten times the allure and none of the lame posturing of a Patra. Whether covering Carole King's "It's Too Late" or

SPOTLIGHT



Any compilation that features the top event album. This one happens to consist of animated covers of such maximumthe disc-besides matching great artists

unfurling her own songcraft, "You Carry The Swing," "Feel No Way," "Leave It Up To Me," and "Over And Out," she has the pipes and star potential to lift reggae balladry onto the pop charts, with a natural grace that requires no compromise. Attention radio: respect due. LATIN

* VARIOUS ARTISTS Latin Club Remixes PRODUCER: Carlos Sarli Kubaney 417

Shiny, bright restructuring of 16 gems from label's underrated tropical catalog should roll at retail, particularly with Latino TV being so effective as a promo tool for compilations. Best of sizzling, hipswaying set are the Rebels' "Banana,"
Pochy Y Su Cocoband's "Salsa Con Coco," and Raulin's "Barranquillero Arrebatao.

★ SODA STEREO

Sueño Stéreo PRODUCERS: Gustavo Cerati, Zeta Bosio Ariola/BMG 29134

A much-ballyhooed label premiere in Argentina, where album has hit platinum (60,000 units sold), this well-conceived package of Beatles-influenced, atmospheric tales of the heart could score stateside if trio provides tour support. The handful of U.S./Puerto Rican stations sporting special rock programs will soak up "Ella Usó Mi Cabeza Como Un Revolver," "Zoom," and "Efecto Doppler."

COUNTRY

LEE ROY PARNELL We All Get Lucky Sometimes PRODUCER: Scott Hendricks Career 18790

Why does everybody keep saying that Lee Roy is the new Delbert McClinton? Hell, he's the new Lee Roy Parnell, and a damn good one at that. Some people might call this a toned-down radio album. but it's still as full of fire and vinegar as they come these days. His rocking roadhouse groove still sounds effortless. He seamlessly melds country, R&B, Tex Mex, and blues into infectious shuffle. His blistering instrumental duet with Flaco Jiménez on "Cat Walk" is a "Honky Tonk" for the '90s.

BLACKHAWK Strong Enough PRODUCER: Mark Bright Arista 07822

BlackHawk comes at you with a big guitar sound, reminiscent of the Southern rock history of member Henry Paul, who was a key player in the Outlaws' triple-guitar attack. He's transferred his rocking roots easily into country. In case you miss the guitar thang, the first cut tells you: It's "Big Guitar," co-written by Paul and Nashville songwriter Henry ("Shannon") Gross. Good stuff, something country needs. Interesting, intelligent song selection, too, ranging from Dennis Linde to R.J. Lange.

VITAL REISSUES.

MILES DAVIS

The Complete Live At The Plugged Nickel 1965 REISSUE PRODUCER: Michael Cuscuna Columbia/Legacy 66955

Miles Davis, plagued by health problems during much of 1965, proved his personal and musical renewal when he brought his acclaimed '60s band of Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams to a two-week stint that Christmas at Chicago's Plugged Nickel. His young band provided the perfect incubator for the impressionistic, openended approach that would characterize his later '60s and '70s excursions. This eight-disc box spans two complete threeset nights, parts of which were previously released. At times only brushing past the melody, Davis preferred to work more subtle—yet equally drastic—changes on his material than those of the anarchic avant-gardists that raged at the time. Featured are Miles compositions "So What," "No Blues," "Milestones," and "All Blues," as well as older repertoire pieces like "Oleo," "If I Were A Bell," "Stella By Starlight," "My Funny Valentine," and "When I Fall In Love." Each disc comes

with its own annotation, plus an "overview" booklet, with stylized art direction that only occasionally annoys.

WYNN STEWART California Country: The Best Of The Challenge

Masters
PRODUCER: Joe Johnson
AVI 5013

Had it not been for circumstances sometimes within his control, Wynn Stewart would have been bigger than either Buck Owens or Merle Haggard. At one point he had Haggard in his band. Stewart came to epitomize the Bakersfield sound with his landmark recordings for the Challenge label, which was bankrolled by Gene Autry. But it was legendary producer Joe Johnson who guided Stewart through such seminal recordings as "The Long Black Limousine" and his epochal duets with Jan Howard on such songs as "How The Other Half Lives." Bad career moves, poor judgment, and a dependence on the bottle all combined to deny Stewart his place in the country music pantheon. But, as they say, the music lives on.

CONTEMPORARY CHRISTIAN

EAST TO WEST North Of The Sky PRODUCER: Bill Baumgart Benson 84418-4089

An immensely listenable album filled with polished pop melodies, appealing vocals, and solid songwriting. The talented duo of Neal Coomer and Jay DeMarcus have delivered a sophomore album that even surpasses their stellar debut in terms of strong songs and outstanding delivery. Each track is a gem, but among the best cuts are the title track, "Talk To Me," "Like I'm Leaving," and "Hope For A Broken Heart."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (**): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (**): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Single Reviews

POP

► JANET JACKSON Runaway (3:44)

PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson WRITERS: J. Jackson, J. Harris III, T. Lewis PUBLISHERS: Black Ice, BMI; EMI-April/Flyte Tyme Tunes, ASCAP

REMIXER: Junior Vasquez
A&M 00073 (c/o PGD) (CD single)

La Jackson brings a sugary new pop confection to her forthcoming best-of collection. Amid shuffling, Supremesstyled shuffle beats, the singer is at her most giddy and playful here as she waxes romantic atop an arrangement of wafting retro-pop harmonies. The song's hook will stick to your brain before its close, while the track's firm and funky cha-cha bassline will get your toes tapping by the end of the first verse. A winner that is a perfect way to close out the summer season.

► BLUES TRAVELER Hook (4:20) PRODUCERS: Steve Thompson, Michael Barbiero WRITER: J. Popper PUBLISHERS: Blues Traveler/Irving, BMI A&M 8342 (c/o PGD) (CD single)

Now that "Runaround" has drawn longdeserved mainstream attention to this tireless band of blues-rockers, top 40 listeners should get to feast on this modern rock radio favorite. A tad less obvious than "Runaround," this song is far more substantial, and it nicely showcases the band's tight musicianship and quirky perspective. What a nice way to broaden the creative parameters of pop radio.

► BON JOVI Something For The Pain (3:57) PRODUCERS: Peter Colins, Jon Bon Jovi, Richie Sambora WRITERS: J. Bon Jovi, R. Sambora, D. Child PUBLISHER: not listed Mercury 1504 (2/o PolyGram) (cassette single)

Second shot from "These Days" serves up more of the youth-skewed romantic angst that BJ has sold millions of records on. Jon Bon Jovi has his white-knuckled rasp down to a believable science, and Richie Sambora's guitar riffs never fail to toss an unexpected curve here and there. This single rocks harder than the more balladdriven singles of recent times, which pop programmers should find a nice change of

* SARAH McLACHLAN | Will Remember You

(3·42)

PRODUCER: Pierre Marchand

WRITERS: S. McLachlan, S. Egan, O. Merenda

PUBLISHERS: Sony Songs/Tyde/Seamus Egan, BMI; Dave

Merenda, ASCAP

Arista 2867 (c/o BMG) (cassette single)

McLachlan offers what may be her most radio-ready single to date. This tune from the soundtrack to "The Brothers McMullen" is a solemn ballad that captures the specific tone and context of the film while also mining smooth and accessible pop ground. McLachlan's delivery sends chills up the spine, and she is accompanied by equally detailed piano and guitar lines. Stop at nothing to hear this single.

★ MARY J. BLIGE (You Make Me Feel Like)

A Natural Woman (2:56)
PRODUCER: James Mtume
WRITERS: G. Goffin, C. King, J. Wexler
PUBLISHER: not listed
Uptown 3529 (c/o Uni) (cassette single)

With this cover of a tune that has become synonymous with Aretha Franklin, Blige reaffirms her rightful, untouchable position as one of the leading soul voices of the hiphop generation. The beauty and power of her performance lies in its restraint. Lesser talents would have oversung to keep up with Franklin's version, but Blige smartly internalizes the emotion of the song, shining a refreshing new spiritual light on the well-worn lyrics. A tune from Uptown's "New York Undercover"

★ TOM PETTY A Higher Place (3:56)

PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell WRITER: T. Petty PUBLISHER: Gone Galor, ASCAP Warner Bros. 18026 (cassette single)

Yet another pleasing, pop-pumped petal is plucked from Petty's stellar "Wildflowers" opus. The beat is rock steady, and it is cushioned by a tight, country-rock weave of

ringing electric and strumming acoustic guitars. Time has sharpened Petty's talent for quick-bite choruses and intelligent verses. Pop programmers should find a spot for this one ASAP.

EAST 17 Hold My Body Tight (3:37)

PRODUCERS: Phil Harding, Ian Curnow, Rob Kean WRITERS: Mortimer, Stannard, Rowebottom PUBLISHERS: Porky/PolyGram International, ASCAP REMIXER: Danny Tenaglia, Tony Mortimer, Brian Harvey, Lenny B. Lo**ndon 7**020 (cassette single)

Take That's primary competition in the U.K. appears poised to make a similarly strong impression in the States with this harmonious slice of pop/soul. The flava is old-school with enough hip-hop groove aggression to make the grade with the jeepsters. The chorus is appropriately sexy and memorable, and is executed with ample gloss. Folks who find the original midtempo vibe too sedate should go directly to Danny Tenaglia's disco-soaked

THE BLENDERS Jive Talkin' (4:01)

PRODUCERS: Levi Seacer Jr., J.D. Steele, the Blenders WRITERS: B. Gibb, R. Gibb, M. Gibb PUBLISHER: BMG, ASCAP Orchard Lane 003 (CD single)

Try to imagine what this Bee Gees disco nugget would sound like if it were recorded by the Platters-that is precisely the tone of this single. The music is interpreted with a buoyant, big-band funk sound while gleeful harmonies soar, swoop, and conjure images of street-corner serenades of the '50s. Odd but fun, this could connect as a novelty item at crossover and top 40 radio.

R & B

HOWARD HEWETT Crystal Clear (no timing listed) PRODUCERS: Monty Seward, Howard Hewett WRITERS: H. Hewett, M. Seward PUBLISHERS: Lakus/Warner-Chappell/Dacara, ASCAP Caliber 2017 (CD single)

Hewett remains one of the underanpreciated voices in R&B music, a role that

NEW & NOTEWORTHY

THE BOGMEN The Big Burn (3:36)

PRODUCER: Jerry Harrison
WRITERS: The Bogmen, B. Campion
PUBLISHERS: Unfoofoo/Interscope/WB, ASCAP
Arista 2872 (c/o BMG) (cassette single)

Opening with a lyrical organ and percussion passage that recalls fife and drum, this splendid single explodes with the alterna-rock vigor and vocal acrobatics (from singer/songwriter Bill Campion) that have made the Bogmen one of the hottest underground concert draws on the East Coast. As produced by Jerry Harrison, this utterly distinctive band brings a rolling sea of ingenious touches to its witty and somehow uplifting ode to the Apocalypse. This is can't-miss dynamite for modern and album rock, and the phrase "I haven't seen you since the Big Burn" is likely to become a popular

BRUCE ROBERTS FEATURING ELTON JOHN When The Money's Gone (4:05)

When the money of the PRODUCER: Bruce Roberts WRITERS: B. Roberts, D. Weiss PUBLISHERS: Bomec/Donna Weiss, BMI Atlantic 6355 (cassette single)

If you are the type to read the credits to pop hits, then you are already familiar with Roberts' talent for concise, catchy hooks and clever lyrics. He steps forward as a performer in his own right with a racing ditty that teeters between hi-NRG dance and retro-pop. On this indictment of gold-digging lovers, Roberts' seething tenor delivery is complemented by a more brash guest appearance by John. The combination should make for an easy sell to AC, triple-A, and top 40 radio formats.

might change with the onset of this shuffling old-school R&B jam. He gives the song a good balance of Romeo drama and slick soul, while a backing track of jazzy guitar noodling and breathy female vocals give the single sensual color.

OTIS STOKES Desperate Times (3:59)

PRODUCER: Otis Stokes
WRITER: not listed
PUBLISHER: Different Strokes, ASCAP
REMIXER: Bobby Summerfield
JustUs 3003 (CD single)

At first, it is more than a little weird to hear words outlining the terrible state of the world today set to such bright and joyful funk music. But if you allow Stokes earnest, we-can-fix-it performance to seep into the brain, this single's incongruity starts to make sense. Give it a try.

COUNTRY

► JOHN MICHAEL MONTGOMERY No Man's

Land (3:02)
PRODUCER: Scott Hendricks
WRITERS: J.S. Sherrill, S. Seskin
PUBLISHERS: All Over Town/Tree/New Wolf, BMI; Love
This Town/David Aaron, ASCAP
Atlantic 6367 (cassette single)

Montgomery follows his uptempo auction hit "Sold" with a pretty ballad about the challenges facing single mothers. A well-written tune that salutes one of American culture's unsung heroes, this song will endear Montgomery to single moms everywhere, and the rest of the countryradio listening audience will also find the song affecting.

LORRIE MORGAN Back In Your Arms Again

13:43)
PRODUCER: James Stroud
WRITERS: F. Knobloch, P. Davis
PUBLISHERS: Almo/Garlicky, ASCAP; Paul and Jonathan BNA 64353 (c/o BMG) (7-inch single)

The latest single from Morgan's greatesthits package boasts a loping melody that sounds better with each listening. As always, Morgan turns in an appealing performance. The lyrics paint a portrait of a woman who regrets throwing away a good relationship and is anxious to make amends. Morgan delivers the tune with just the right amount of regret over past actions mixed with determination to win him back.

► LITTLE TEXAS Life Goes On (2:40)

PRODUCERS: Christy DiNapoli, Doug Grau, Little Texas WRITERS: D. Gray, T. McHugh, K. Foliese PUBLISHERS: Howlin' Hits/Square West, ASCAP; Kicking Bird/Thomahaw/Careers-BMG/Breaker Maker, BMI Warner Bros. 7766 (CD promo)

A great a cappella opening leads into a driving uptempo salute to a man's resilience following a breakup. The lyric says, "Not much has changed since you moved on. I miss you honey, but life goes on." A cut from the band's forthcoming greatest-hits package, this song is sure to match or surpass the other cuts on the hits album in radio and consumer acceptance.

BILLY RAY CYRUS The Fastest Horse In

A One Horse Town (3:54)
PRODUCERS: Jim Cotton, Joe Scarle, B. Chancey
WRITERS: T. Haselden, D. Von Tress
PUBLISHERS: Millhouse/Songs Of PolyGram International,

BMI Columbia 77971 (c/o Sony) (7-inch single)

From the album "NASCAR Runnin' Wide Open," this is an ode to stock car racing that holds no real surprises in the lyricunderdog makes good and gains glory. Cyrus' gutsy, energetic vocal keeps pace with the driving track (pun wholly intended). Racing fans will enjoy this, but it will be interesting to see if it catches fire with the general populace.

RADNEY FOSTER If It Were Me (3:45)

PRODUCERS: S. Fishell, Radney Foster WRITERS: R. Foster, K. Richey PUBLISHERS: PolyGram International/St. Julien/Mighty

Arista 2861 (c/o BMG) (cassette single)

From his "Labor Of Love" album, Foster releases a well-written and passionately delivered song about a man who does not appreciate what he has and the guy in the wings anxious to take his place. Foster has a distinct sound that fits country radio,

though he does not merely blend in with the crowd. Definitely deserves a place on

BAKER & MYERS These Arms (3:11)

PRODUCER: Nelson Larken, Michael Hollandsworth WRITERS: G. Baker, F. Myers PUBLISHERS: Zomba Enterprises/Dixie Stars, ASCAP MCG/Curb 1154 (7-inch single)

This is the debut single from the talented songwriting duo that penned "I Swear," a mega-hit for John Michael Montgomery in the country market and All-4-One in the pop field. Baker & Myers make their bow as artists with a pretty ballad that is not exactly another "I Swear," but it does indicate nice things to come from this duo. Pleasant vocals and suitably understated production make this worth a listen.

DANCE

► DAJAE Day By Day (no timing fisted)

PRODUCER: Cajmere
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Cajnere, Chaz'n'Trent, Deep Dish
Cajual 321 (12-inch single)

Chicago belter pulls another future smash from her sterling full-length debut, "Higher Power." As on previous hits, she infuses hearty, R&B-laced house music with a raw gospel power. A plethora of remixes take this song down several unusual paths, ranging from dark underground tribal aggression to spacious trance NRG. Contact: 312-642-8008.

AC

► AARON NEVILLE Use Me (4:08)

PRODUCER: Steve Lindsey
WRITER: B. Withers
PUBLISHER: Interior, BMI
REMIXERS: Steve Lindsey, Gabe Veltri, Aaron Zigman
A&M 00054 (c/o PGD) (CD single)

The latest release from "The Tattooed Heart" is an oft-covered Bill Withers chestnut that is rendered with a relatively faithful hand by Neville. The latter's unusual style of bending and elongating words and phrases sometimes sounds awkward within the straightforward, restrictive shuffle-funk groove that producer Steve Lindsey gives him. On the whole, though, this is a solid single that should please Neville's many fans and friends at AC radio.

MICHAEL CALLEN Love Worth Fighting For

(5:50)
PRODUCER: Richard Dworkin
WRITERS: M. Calien, M. Malamet
PUBLISHERS: Tops'n'Bottoms, BMI; Gitsoms Songs/
Famous, ASCAP
Streeter Music 1001 (CD track)

First single from the first-ever collection of gay and lesbian artists is a crisply produced pop ballad that beautifully illuminates the emotional creak of the late Callen's tenor range. He is full of quiet defiance and unshakable dignity—thus packing far more punch than militant shouting ever could. The lyrics were written with a light enough hand to draw widespread support from AC radio, which this entire project wholly deserves. Contact: 212-595-8932.

ROCKTRACKS

GROVER Yeah, I'm Dumb (3:18)

PRODUCER: Kevin Salem WRITER: not listed PUBLISHER: not listed Zero Hour 1101 (CD single)

With band members hailing from such '80s underground rock acts as Let's Active, Subculture, and the Veldt, Grover debuts with a seasoned sound that is impossible to ignore. Characterized by smart lyrics, wellschooled musicianship, and deep grooves, Grover should catch the interest of programmers at the modern rock format.

EVE'S PLUM Jesus Loves You (Not As Much As I Do)

PRODUCER: Fred Maher WRITERS: Eve's Plum
PUBLISHER: Itchy Putschy, BMI
550 Music 7432 (c/o Sony) (CD promo)

Eve's Plum pulls some mischievous

musical antics on the first single from its sophomore album. The unsaintly hook ("Jesus loves you, but not as much as I do") is guaranteed to offend those who fail to see its intended humor. Pat Robertson may not be pleased, but you might be.

PAW Hope I Die Tonight (4:48)

PRODUCERS: Clif Norrell, Paw WRITERS: Hennessy, G. Fitch, P. Fitch PUBLISHERS: Cyperpope/Dinky Tone/Camel Face, ASCAP A&M 00036 (c/o PGD) (CD single)

Album rock programmers may clamor for Paw's latest straightforward rock effort. The Lawrence, Kan,-based rockers tackle the subject of love and elation as vocalist Mark Hennessy sings about the simple pleasures of living for the moment. Dig in.

CHICK Malibu (2:44)

PRODUCER: Chick WRITERS: C. Dane-Davidson, D. Sue, W. Vlad, W. Chester PUBLISHERS- Chick Cuts/Sony, ASCAP; Chick Slives/Sony. 550 Music 7250 (c/o Sony) (CD promo)

Pop culture fanatics will dig this one, as Chick kicks out lyrical nods to "Melrose Place," Marsha Brady, and, yes, even Malibu Ken. A snotty female vocal weaves a melody through several retro references, as glitchy guitars grind along. At least it is cooler than Barbie.

MONSTER MAGNET Look To Your Orb

PRODUCERS: Dave Wyndorf, Steve Rosenthal WRITER: D. Wyndorf PUBLISHERS: Bull God/Songs Of PolyGram, BMI A&M 00083 (c/o PGD) (CD single)

Monster Magnet continues its sonic assault on the senses with this wellconstructed headbangin' anthem. Aggressive guitar riffs build to a blaze of fury, while weary vocals combat the melodic noise. From the current album "Dopes To Infinity."

SKUNK ANANSIE Selling Jesus (3:50) PRODUCERS: Sylvia Massey, Skunk Anansie WRITERS: Skin, L. Arran PUBLISHER: Chrysalis, ASCAP One Little Indian 24826 (CD single)

Co-produced by Sylvia Massey, who has also produced Tool, Skunk Anansie's debut is both piercing and pleasing. Led by boisterous singer Skin, the vocals fall somewhere between Joan Jett and Courtney Love. Also check out the bonus cut, "Skunk Song."

RAP

DAS EFX Real Hip Hop (3:59)

PRODUCER: D.J Premier WRITERS: A. Weston, W. Hines PUBLISHER: Straight Out Da Sewer, ASCAP EastWest 9285 (c/o Elektra) (CD single)

Das EFX cuts to the chase and delivers the real deal. In the Pete Rock remix, a straightforward hip-hop beat begins the jam and continues nonstop over a flawless rap flow. Premier's original album version adds a funk guitar riff, while the Solid Scheme remix adds spacey sounds for a trippier excursion.

PRINCE RAHIEM Hydraulic (3:35)
PRODUCERS: Joe Galdo, Prince Rahiem. Charles Trahan PRODUCERS: Joe Galdo, Prince Rahiem, Charles Traha WRITERS: R. Thomas, C. Trahan, J. Galdo PUBLISHERS: Peekin' Thru Da Door/C. Trahan/Marazul

4th & B'way 615 (c/o Island) (CD single)

Lowriders finally have the ultimate bassbumpin' anthem in Prince Rahiem's appropriately titled "Hydraulic." Fastaced beats pounce over booty-shake inducing crowd chants and rap rants. Get

L.A. NASH 64 (5:03) PRODUCER: not listed WRITERS: N. Baker, J. Allen PUBLISHER: Menes Platinum, ASCAP Menes 59505 (CD single)

This Los Angeles-based ranner lets loose a twisted tale about the virtues of his girlfriend. L.A. Nash anxiously details an ill-fated car ride with his gal-pal, which somehow ends up in a car crash. The soulful backing vocals complement the abrasive rap, as funk-filled guitar riffs and a slow hip-hop beat form a slick hook. Check it out.

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PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.)

The Enter*Active File

COMMUNICATION

Networks Unite Players On Phone Lines

■ BY CHRIS McGOWAN

LOS ANGELES-While Sega, Nintendo, 3DO, and Sony battle for supremacy in the cartridge/CD gaming universe, a new platform has emerged that is igniting the passions of millions of players: cyberspace.

Online games, played through locally networked computers or via the Internet and online services, are adding dimensions to role-playing adventures and shoot'em-ups. Perhaps the most important new twist involves "multiplayer" options. Fans of "Doom" or "Battletech" can now play against dozens or even hundreds of kindred spirits online, and human opponents are still far more interesting and unpredictable than

grammed into a chip or CD-ROM.

"What it does is make a passive activity into a social activity," says Lynn Heublein, Catapult Entertainment's executive VP of business development. Catapult's XBAND Network links Sega Genesis and Nintendo S-NES players over the

Bob Huntley, president/CEO of DWANGO, a high-speed network that unites devotees of personalcomputer games such as "Doom" and "Doom II," adds that multiplayer gaming offers "a quantum difference in the level of immersion."

Today, online gaming can be experienced in three main ways: through the Internet or online net-

serve, Delphi, GEnie, Prodigy, eWorld, Imagination Network, MPG Net, the upcoming WorldsAway, Total Entertainment Network, and Microsoft Network); via a local area network, in which computers are connected with cables in the same office or home; or with a combination of CD-ROM or cartridge and a dedicated gaming network, such as DWANGO and XBAND.

Some of the most popular online multiplayer games include "Battle-tech" and "Cyberstrike" (through GEnie); "Red Baron" and "Casino Land" (Imagination Network); "Neverwinter Nights" (America On-line); and "Kingdom Of Drakkar" games by Interplay and Spectrum HoloByte online, and TEN will debut with Maxis' renowned "SimCity

The Internet is host to some 500 multi-user "dungeons" or "dimensions" for interactive role playing in elaborate text-based fantasy worlds.

Games that mix CDs, floppy discs, and LANs include Id's "Doom" and "Heretic," Blizzard's "Warcraft: Orcs And Humans," Velocity's "Specture VR," Bullfrog's "Magic Carpet," and Spectrum HoloByte's "Falcon 3.0." Many also offer modem support, and Domark's "Confirmed Kill" allows as many as 300

that offers 24-hour access to multiplayer action in such games as "Doom." Users pay \$20 for 10 hours, dial into a local-access number (currently available in a dozen major U.S. cities), and jump right into the thick of it. Catapult's XBAND modem allows owners of Genesis and S-NES consoles to have online multiplayer experiences and provides real opponents at all hours. Viacom owns 35% of Catapult, which sells its XBAND modems for \$29.99, while a \$9.95 monthly charge offers unlimited play (not counting local phone charges). XBAND is up and running in New York, Los Angeles, Atlanta, Dallas, and San Francisco. "By year's end, we're projecting a 75,000-100,000 subscriber level,"

says Heublein.
She adds, "This is something that is driving excitement into the game category that isn't a \$300 or \$400 game machine.

While retailers study the latest generation of game hardware, they should also eye the action coming down the phone lines.

players to wage massive World War II aerial battles online. DWANGO is a dial-up network

WARNER BROS. JAZZ, meanwhile, is showing off its hot new look in the "WB Jazz Space," its revamped arena in the comprehensive Jazz Online (http:// www.), which is hotlinked to the sister Warner Bros. Records site. Randall Kennedy, Warner's senior director of marketing and sales, jazz, has big plans for the jazz site—including a live audio/ video online event based on the new Xing technology (Billboard, Aug. 19) marking the kickoff of Joshua Redman's world tour in October. He also has lots of the lower-tech information his visitors clamor for. "They want to know simple things: 'Who's producing? Who are the side guys?'" Kennedy says. "These things mean a lot to the jazz lover." Audioclips, peppered throughout, are also crowd pleasers, he says.

Warner Web Site;

WARNER BROS. RECORDS debuted its

World Wide Web Internet site Aug. 15

(http://www.wbr.com) with another debut—that of the first single, "Warped,"

from the forthcoming Red Hot Chili Pep-

pers album, "One Hot Minute," due out

Sept. 13. The single went online three

days prior to its release to radio. Warner

is putting together a "hot minute" of mu-

sic, composed of sound bites from every

song on the album, which will be made

available for download beginning this

week. Warner also plans to preview vi-

deoclips and other songs online, according to the label's new media director.

Todd Steinman, and is running a slow

striptease of the album cover—unveiling

puzzle pieces over the course of the

month before the Sept. 13 launch. The

strategy is one that Warner intends to

pursue with other releases online, Stein-

man says.

New Jazz Online

ELEKTRA RECORDS IS adding a live-chat feature to its recently launched World Wide Web arena (http://www.elektra.com) and will inaugurate the section with a "live" appearance by recording artist Natalie Merchant Wednesday (23) at 8 p.m. EST.

Merchant, who is promoting her new album, "Tigerlily," will be the first in a planned series of Elektra artists stopping by to chat in real time with Web visitors within the label site. Elektra says.

To take part in the chats, users first need to download a special software program, "Global Chat," which is being made available for free through developer Prospero Systems' home page (http://www.prospero.com). The chat room is accessible through a link within the Elektra site, which is designed as a "virtual" office, complete with snaps of Elektra employees at work.

STEVE RACE, who abruptly resigned as president of Sony Computer Entertainment of America Aug. 8 (Billboard, Aug. 19), is back on top—at Spectrum Holo-Byte. Race was named CEO of the Alameda, Calif.-based game publisher two days after leaving SCEA, which is the Sony arm charged with the Sept. 9 U.S. launch of Sony's new video-game unit. Spectrum HoloByte's most recent project is the just-out CD-ROM "Star Trek: The Next Generation—The Final Unity.' Martin Homlish, formerly senior VP of the consumer products group of Sony Electronics, took the SCEA reins as acting president.

Vid Game Promos As Entertaining As Games Campaigns Utilize Mixed Media, Contests, Giveaways

■ BY MARILYN A. GILLEN

LOS ANGELES-Some of the marketing campaigns planned for big fall video game software and hardware launches are almost as entertaining, it seems, as the products they are pushing.

Two game-related promotions kicking into high gear this monthone for the Sony PlayStation hardware debut, and the other for Philips Media's CD-ROM spin on its popular "Burn:Cycle" game—demonstrate one emerging marketing trend: turning the ad medium into the message by creating original online games offering countless hours of play and product-specific tie-ins (such as clues to mastering a game move) designed to send Net surfers to stores.

The "Burn:Cycle" online site, accessible via http://www.burncycle.com, is one of the most ambitious promotions for a game release yet built. The site launched nine weeks before the game's scheduled Sept. 26 U.S. release on CD-ROM and is composed of original material "inspired by the game" that is designed to immerse the user into the futuristic world of the title.

Nine weeks later, users will end their online experience at the beginning of the game. Along the way,

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they can collect a set of 20 E-mail postcards that offer tips for conquering various game levels. Visitors can also win of games and other prizes.

Another campaign, being launched in support of Williams Entertainment's highly anticipated "Mortal Kombat III" video game and GT Interactive Software's CD-ROM take on the property, highlights the current age of mixed media. It links the cartridge game, CD-ROM, home video, feature film, live-action mall tour, and action figurines into a cross-merchandising treasure hunt, of which one aspect is locating hidden "codes" to unlock new levels in the action game. New Line Cinema has also set up an online site (http://www.mortal kombat.com/kombatbegins) that includes behind-the-scenes movie footage, audio and videoclips, promotions, contests, and information on the film's soundtrack, among other elements. New "levels" have been added biweekly since its launch as a lead-in to the film's Aug. 18 release. The online address has been featured in print ads, trailers, and commercials, as well as in unexpected places, such as popcorn bags.

Acclaim, meanwhile, is going the giveaway route, and has partnered with America Online and Warner Bros. to promote its Sept. 9 "Batman Forever" video game with a free CD-ROM containing behind-the-scenes

movie and game footage, as well as an America Online startup kit with 10 free hours of online time. Nintendo is giving away an audio CD packed in with its forthcoming 'Killer Instinct" game, based on the Advanced Computer Modeling technique used on the hit "Donkey Kong Country."

On the hardware front, meanwhile, Nintendo is tying in retail in a unique hardware-rental promotion that is being launched in support of its forthcoming Virtual Boy game system, due out Aug. 21 at \$179.

"We will be in 3,000-plus Blockbuster stores," marketing VP Peter Main says, "allowing customers to rent both our hardware and our software for two nights at \$9.95." Upon return of the unit, customers receive a \$10 certificate redeemable toward purchase of the unit at any store.



RELEASES

MATISSE, ARAGON, PROKOFIEV: AN INTERACTIVE ADVENTURE IN ART

MONET, VERLAINE, DEBUSSY: THE IMPRESSIONIST REVOLUTION

New Line New Media (Separate PC, Macintosh CD-ROMs, \$49.98 each)

New Line New Media follows up its multimedia debut, "Behind The Mask," with the first two titles in a seductive new series dubbed "The Great Artists Collection." These beautifully packaged and presented interactive discs mix their media in more ways than one, placing a famous artist, poet, and composer into an artistic and sensory overview designed to add thematic and period context to the aesthetic content.

Speaking of content: Each disc offers more than 150 paintings, 60

www.americanradiohistory.com

poems, and more than an hour's worth of music, from the stirring "Peter & The Wolf" to the stunning "Clair de Lune." There is also reams of related information on the artists' contemporaries, their times, even their clothes.

While the artists can be studied individually-zeroing on Matisse's technique, for instance, or exploring Monet's brushstrokes-and timelines and biographies can be studied and plotted in separate arenas, the discs work best when used as planned: As the user browses through a virtual gallery of paintings, he or she can choose a "soundtrack" for the exploration. Recited poetry, meanwhile, punctuates the proceed-

It makes for a compelling sensory experience that moves beyond the region of edutainment and into the realm of enlightenment.

MARILYN A. GILLEN



GT Interactive Software's Oct. 13 CD-ROM release of "Mortal Kombat III" will benefit from a host of cross-promotions for the popular property, including a New Line home video, Williams Entertainment cartridge game, and New Line Cinema feature film.

BILLBOARD AUGUST 26, 1995

Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: No Video Game Conference 100 Video Previews: Raggedy-Ann & Andy 102

PICTURE THIS. By Seth Goldstein

HOMEWARD BOUND: Wal-Mart has accelerated its returns to Anderson Merchandising and Handleman, making room for titles bought directly from a growing roster of suppliers. The impact on both rackjobbers has been significant, observers indicate, but it's more obvious in the case of publicly held Handleman.

Although Handleman doesn't single out video, the latest financial statement clearly indicates that the medium is the unhappy message. Handleman had expected to earn 3-5 cents per share; instead, it's likely to lose 18-21 cents per share.

Rackjobbing suffered higher selling, general, and administrative expenses, due in part to what the company calls an "unexpected increase in customer returns."

Spokesman Tom Toriello says that Handleman has taken a one-time hit that won't be repeated once Wal-Mart has completed its change-over. Returns, normally high this time of year as mass merchants lay in fall inventories, were bumped up a notch, but "it was nothing that wasn't anticipated," says Toriello. "The next reporting period should be in line with the current situation." Toriello wouldn't comment on how much Wal-Mart business remains

According to a veteran homevideo executive, however, the answer is not much. By his count, Wal-Mart has reduced the number of racked stock-keeping units from 2,000-3,000 to less than 150. The reduction may have come at a price, he suggests: "The couple of stores I've seen were in very poor shape."

Some titles had sold out and hadn't been replaced. But, in his view, many others were oversupplied, particularly those from Columbia TriStar Home Video, one of the four majors selling direct (only Paramount and MCA/Universal are not). "Very few titles require more than a few copies at a time," he adds, and the studios as yet haven't determined how much is enough. Wal-Mart is letting them determine inventory, for the moment.

Meanwhile, a rumor is circulating that the mass merchant wants to assemble a catalog to promote titles to its customers either in-store or at home. "It's not their business," says a puzzled source, "but I've heard that."

Sell-Through Is No Children's Game Family, Adult Fare Needed For 4th Quarter

■ BY STEVE TRAIMAN

NEW YORK—If past is prologue, heads-up video retailers who know how to exploit both rental and sales can look forward to a bustling fourth quarter sell-through market.

Rentals turns may be disappointing, but stores continue to report cassette sales significantly ahead of last year, particularly for family and action flicks. And indications are that demand will remain high through the holidays, despite the absence of blockbuster releases on the scale of last year's "Jurassic Park" and "Snow White And The Seven Dwarfs" or the early 1995 release of "The Lion King."

Chains acknowledge nothing on the schedule has that kind of impact, but they do see compensations in a better mix of titles appealing to a broader audience—provided Hollywood produces a last-minute sell-through entry for the adult crowd. What's missing right now is a sleeper like FoxVideo's "Speed," says Peter Busch, video buyer for the Musicland Group, and John Thrasher, VP of video purchasing and distributing for Tower Records & Video.

"There's a dire need in the market for more titles aimed at the older demographic," Busch says. "It may be a crowded market with good titles like 'Batman Forever,' 'The Santa Clause,' and 'Casper,' but there's still nothing like 'Speed' or 'Pretty Woman' of a few years ago. There's a void for a non-PG family release to go along with a lot of good family-oriented sell-through."

Even so, catalog will be able to plug

the gaps as it has all year. Older movies, repriced from rental, are the profitable foundation of the business, enabling Tower to establish sell-through sections in all of its 95 stores. Thrasher reports sales up well over 25% compared to the first seven months last year.

"We're advertising more frequently on video, made possible, in part, by more direct to sell-through titles," he says. "While we did exceptionally well with 'Forrest Gump' and 'The Lion King,' we also had excellent sales for The Little Rascals, 'Little Giants,' The Jungle Book,' and 'The Mask.' "He also points to the chain's successful promotions of \$14.98 movie titles, with a thrice-yearly offer of "two for \$20" boosting sales of Japanimation titles, classics, and children's titles.

Like Busch, Thrasher is looking for that extra edge. He's confident about the selling power of "The Santa Clause" and "Batman Forever" and thinks Fox-Video's "Mighty Morphin Power Rangers: The Movie" and "Miracle On 34th Street" have promise, but says, "I would have liked to have seen an action hit like 'Die Hard With A Vengeance' or a romantic comedy like 'While You Were Sleeping.' "Neither is pegged for sell-through, however.

The elements of a strong fourth quarter are in place at Toledo, Ohiobased Video Connection. President John Day reports sell-through has jumped 44% this year at the 80 of the chain's 107 stores with budget departments; rental is up 8% by comparison.

"We've adopted an aggressive marketing and pricing program to compete with everyone," he says. "All top titles are offered at minimum advertised price—all competitive with mass merchants, price clubs, and superstores. We've also adopted dump bins with a '\$7.99 or less' banner that we keep stocked with closeouts and inventory sell-offs." Video Connection loads the bins with new product, mostly from Simitar Home Video and LIVE Home Video's Avid label.

The chain has a tie-in with the local 7Up bottler so it can offer specially priced titles with the bonus of a 2-liter bottle. Day posts unadvertised bargains every week and was able to sell off the previously viewed remains of a 5,000-copy order of "Speed" at \$7.99. "We were left with only minimum inventory," he adds.

Holiday demand should override the lack of a "Jurassic Park," according to Day, who expects big help from "Batman" and "Clause." LIVE's repriced "Stargate" is also expected to do well. "It's a two-way street for retailers who are participating in the game," he says. "It's very tricky to buy deep enough on top sell-through titles like 'Forrest Gump'—but not too deep to be caught with inventory you can't sell."

Bob Stilson, buyer for the 28 Video Factory stores in the Buffalo, N.Y., area, has seen sell-through improve considerably since the chain limited inventory to 30-50 top titles. Video Factory takes its profits from rentals and then slashes prices. "We'll buy a fair-sized prepack on major titles as a convenience to our customers, as we can't compete with a Media Play or a Wal-Mart that prices tapes at cost," says Stilson. "Our big advantage is buying a larger number for rental, then moving them to previously viewed faster, and selling lower than the competition.

"Our strongest sell-through genre is family and children's classics, with titles like 'The Secret Garden' and 'Black Beauty' doing OK. 'Angels In The Outfield' was exceptional, and we probably could have used a small prepack in each store."

Video Factory figures to go long on "Clause," purchasing 150 per store for rental and a 48-unit prepack for sell-through. As for Disney's "Cinderella," "I'll be interested in seeing how well it performs," Stilson adds.

Other video specialists, traditionally indifferent to sell-through, have also mounted the bandwagon. J.T. Fauber, rental and sales director for the 29-store Video World chain in Richmond, Va., reports significant revenue gains this year after dropping at least 75 titles to \$8.88 from \$9.99.

(Continued on page 104)

Capra Classic Anniversary Set To Be Released

■ BY MOIRA MCCORMICK

CHICAGO—Perennial holiday favorite "It's A Wonderful Life" turns 50 this year, and Republic Pictures Home Video is set to launch a golden anniversary rerelease of the Frank Capra classic.

As part of the celebration, Republic has signed its first major cross-promotion with Borden, running Oct. 15-Feb. 29. Both parties think they can tap into undiscovered demand for the James Stewart/Donna Reed movie, which has been a cassette staple from the day home video became a business.

For collectors, the full package is a treasure trove. The limited edition, priced at \$79.98, includes a digitally remastered version of the movie, a "making of" featurette, a 365-page hard-bound book, the original 1946 trailer, behind-the-scenes photos, lobby cards, a CD featuring music inspired by the feature, and a letter from Frank Capra Jr. Shoppers looking to spend less can get the video and audiocassette of the music for \$19.98; the movie alone is \$14.98.

Packaging throughout will be unified by green and gold colors. Each piece will feature the "50th Anniversary" logo. Release date is Sept. 19.

Republic expects to move 500,000 cassettes, according to Republic Entertainment Inc. VP of marketing Charlie Weinryt, despite the title's longevity and popularity. "Republic has the only version duplicated from the film's negative," he says. "As each generation grows up, the film garners newer and newer fans." Weinryt adds, "There's less public-domain product out there this year."

In 1994, Republic successfully canceled public-domain status of "It's A Wonderful Life." Its ownership of the movie's underlying rights—story and soundtrack—and a batch of lawyer's letters forced unauthorized versions out of stores and off television. Once ubiquitous on the tube from Thanksgiving through Christmas, "It's A Wonderful Life" was limited to a solitary NBC telecast last year.

Joe Pagano, merchandise manager of retailer Best Buy, expects the anniversary releases to be popular items. Acknowledging the many copies in household collections, Pagano says, "There are 93 million

(Continued on page 103)



Fly Me To The Moon, And Beyond. "Star Trek" veteran Paramount Home Video launches "From Here To Infinity" on Aug. 22. The documentary was screened during a party hosted by Jet Propulsion Laboratory in Pasadena, Calif., which let guests tour the facility. Before a Voyager mock-up, from left, are Paramount Home Video executive VP Jack Kanne, actor Corbin Allred, producer Bob Goodman, writer/director Don Barrett, and JPL astronomer Stephen Edberg.

VSDA Kills Game Confab; Radio Jeopardy! An Answer

VIDGAME CONFAB CRASHES: Lack of interest has forced the Video Software Dealers Assn. to cancel its second annual Video Game & New Technology Conference, scheduled for Sept. 19-20 in Las Vegas.

Sept. 19-20 in Las Vegas.

"There was not a problem from the manufacturers' side," says VSDA director of communications Bob Finlayson. "It was a lack of interest on the part of the video retailers." Finlayson says that enough suppliers had signed up to exhibit, but the transition from 16-byte cartridge-based games to disc systems such as the Sony Playstation

and the Sega Saturn have left dealers in the cold.

Although new game platforms are emerging, video specialists are last in line to carry them.

Meanwhile, the interest in the 16-byte systems they do stock is declining, Finlayson says.

"Last year, there was a great deal of interest in video games and new technology, and there was no conference to meet that interest," he notes. "This year the transition in the game industry has effected the video industry in a negative way."

In addition, conferences, such as Electronic Entertainment Expo, have provided retailers with more than enough opportunity to find out about new game developments. VSDA isn't nixing the idea of a future video-game confab, but for now, all game issues will be folded into its 1996 convention in Los Angeles next July.

In other scheduling changes, VSDA has moved its August Retailer Symposium to San Francisco Sept. 10-11. The meeting is run by the Laennec Group, which won the assignment earlier this year.

Members pay \$295 for the two-day seminar. Nonmembers pay \$395. Additional symposium dates and locations can be obtained from VSDA at 818-385-1500.

In one meeting that actually happened when it was supposed to, the digital videodisc packaging task force came up with a few recommendations. At the July 28 session, 11 retailers and VSDA president Jeffrey Eves suggested that DVD packaging be identical to the width of audio CD packages, with a height of 7-9 inches. Music CDs are approximately $4\frac{1}{2}$ inches high.

The added height would make the package close in size to a video box; dealers believe this is necessary to properly merchandise cover art. It would also allow DVDs to fit into existing video fixtures.

Other packaging elements, such as antitheft source tagging and shrink wrap, were also recommended. Dealers also want a protective coating on the disc to guard against scratching or spillage when the product is rented.

A complete copy of the task force's recommendations has been forwarded to all studios and independents, the VSDA board of directors, the National

Assn. of Recording Merchandisers, and the National Assn. of Video Distributors.

THE QUESTION IS: Television's top-rated game show, "Jeopardy!," is coming to radio, but the answers will be limited to Columbia TriStar Home Video product.

Through a promotion between the supplier and sister division Columbia TriStar Television, which produces the syndicated game show, a 90-second "Radio Jeopardy!" will begin running in October in the U.S. and Can-

ada.

About 100
markets are expected to carry
the edition,
which will
award Columbia
TriStar videos
and advertise
upcoming sell-

through releases between questionand-answer portions. The spots will be hosted by "Jeopardy!" quiz master Alex Trebek. Stations will air the contest at least three times a day, five days a week, according to Columbia VP of marketing Lon von Hurwitz.

VP of marketing Lon von Hurwitz.

"'Jeopardy!' has never been brought to radio," says von Hurwitz.

"And radio is one of the most underutilized marketing tools."

The answers will be taken from Columbia's vast library, and listeners who come up with the right questions will be awarded rental titles in current release. "It's product that is perceived as more exclusive and valuable than catalog sell-through product," he says.

The first movies to be advertised on "Radio Jeopardy!" will be "Legends Of The Fall," due in stores Sept. 26. "Little Women," a late fourth-quarter release, will be dropped in once it hits stores.

"Legends" is priced at \$19.95 and comes with a free on-pack poster offer. Consumers who purchase it and either "A River Runs Through It," "Rudy," "The Last Action Hero," or "In The Line Of Fire" can receive a \$5 mail-in rebate.

Retailers can get a life-size standee of **Brad Pitt** when they order a 36- or 96-unit floor display.

POOR "LITTLE PRINCESS": Retailers who spotted Warner Home Video's distributor mailer ad for "The Little Princess" won't be seeing the same cover art when the title arrives in stores Sept. 19.

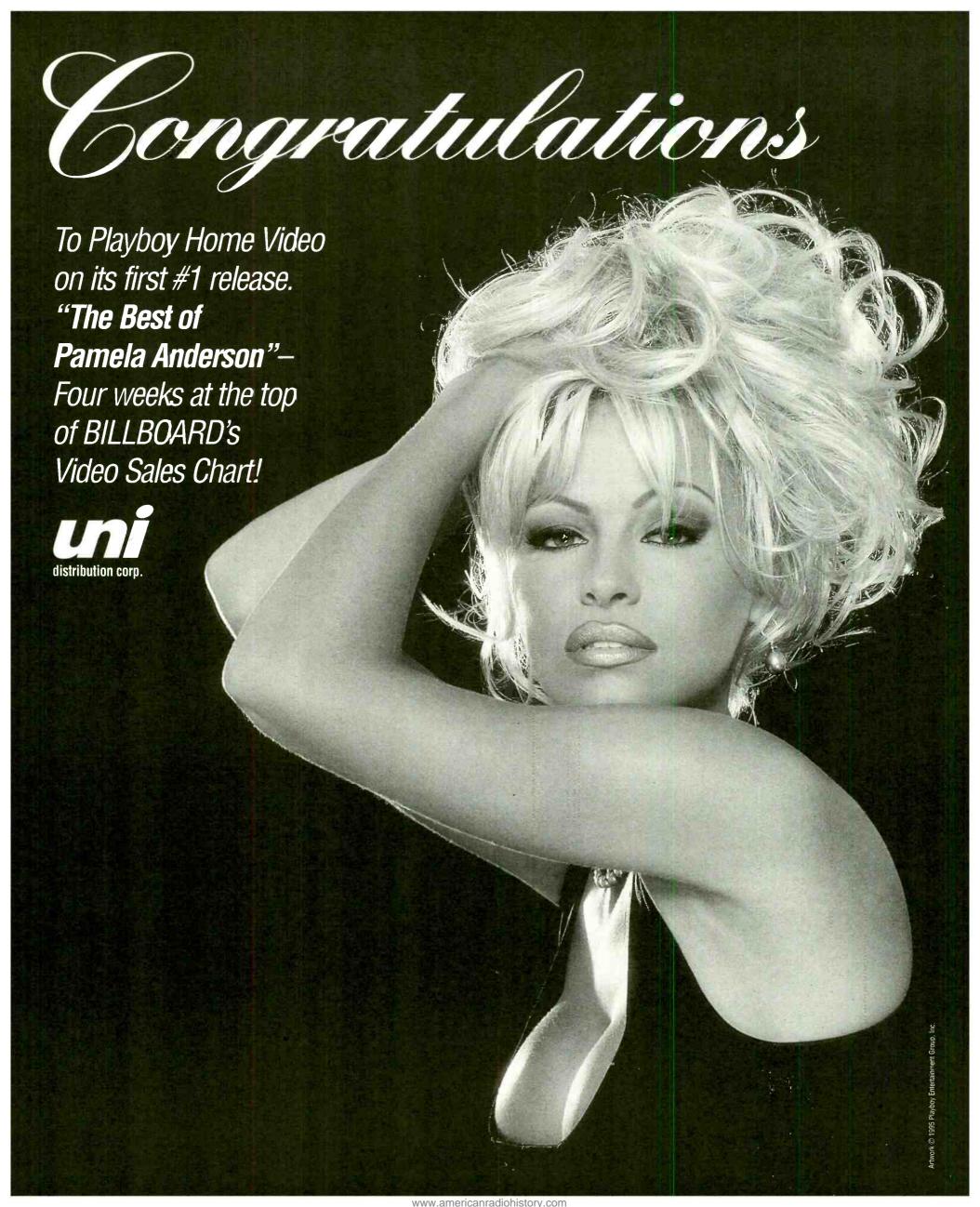
The mix-up happened because Warner Bros. prepared a new campaign for the movie, which was rereleased in theaters in mid-July. The new ads feature young newcomer Liesel Mathews instead of two little girls dancing in a circle inside a yellow and pink border. But the new art wasn't done in time to change mailer ads that appeared the week of Aug. 1, according to a Warner Home Video spokeswoman.

The snafu is the latest marketing glitch to plague the family title, which, (Continued on page 103)

Top Video Sales...

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NA	NAME OF RETAIL STORE SALES F Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	PLAYBOY: THE BEST OF PAMELA ANDERSON	* * * No. 1 * * * Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.9
2	2	15	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.9
3	3	9	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.9
4	NE	N Þ	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.9
5	4	24	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.9
6	7	3	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.9
7	6	10	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.9
8	10	2	BORN TO BE WILD	Warner Home Video 14500	Wil Horneff Helen Shaver	1995	PG	19.9
9	9	13	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.9
10	5	8	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.9
11	8	11	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger	1994	R	19.9
12	11	13	PLAYBOY: PLAYMATE OF THE	Playboy Home Video	Jamie Lee Curtis Julie Lynn Cialini	1995	NR	19.9
13	13	3	YEAR 1995 LITTLE RASCALS COLL.: VOL. 13	Uni Dist, Corp. PBV0773 Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.9
14	17	12	BEAVIS & BUTT-HEAD: THE	MTV Music Television	Animated	1995	NR	14.9
15			FINAL JUDGEMENT ◆	Sony Music Video 49658 Island Video				
-	24	25	THE BOB MARLEY STORY ●	PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.
16	14	5	BARAKA	MPI Home Video 7060 MTV Music Television	Various Artists	1995	NR	29.
17	12	5	THE JERKY BOYS: DON'T HANG UP FAR FROM HOME: THE ADVENTURES	Sony Music Video 49682	The Jerky Boys Mimi Rogers	1995	NR	14.5
18	15	8	OF YELLOW DOG	FoxVideo 8730	Bruce Davison	1994	PG	19.9
19	22	2	LITTLE RASCALS COLL.: GIFT BOX	Cabin Fever Entertainment 1341	The Little Rascals	1995	NR	112.
20	21	13	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist, Corp. PBV0780	Various Ar <mark>tist</mark> s	1995	NR	19.9
21	25	16	UNDER SIEGE	Warner Home Video 12569	Steven Seagal	1992	R	14.9
22	16	15	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.9
23	31	49	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.
24	NEW		THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.9
25	32	8	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Enfertainment 50794-3	Sex Monks	1995	NR	19.
26	18	45	JURASSIC PARK ♦	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.
27	RE-E	NTRY	LITTLE RASCALS COLL.: VOL. 14	Cabin Fever Entertainment 135	The Little Rascals	1995	NR	14.
28	30	12	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.
29	34	8	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.
30	27	10	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.
31	RE-E	NTRY	CYNDI LAUPER: TWELVE DEADLY CYNSAND THEN SOME	Epic Music Video Sony Music Video 49196	Cyndi Lauper	1995	NR	19.
32	26	11	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin	1994	PG	22.
33	28	6	THE GRIND WORKOUT HIP HOP	MTV Home Video	John Larroquette Various Artists	1995	NR	12.
34	23	74	AEROBICS YANNI: LIVE AT THE ACROPOLIS ▲5	Sony Music Video 49659 BMG Video 82163	Yanni	1994	NR	19:
35	36	42	GREASE A*	Paramount Home Video 1108	John Travolta	1977	PG	14.5
36	NE		LITTLE RASCALS COLL.: VOL. 15	Cabin Fever Entertainment 136	Olivia Newton-John The Little Rascals	1995	NR.	14.
37	37	30		MCA/Universal Home Video	John Goodman	1994	PG	14.
		5077	THE FLINTSTONES	Uni Dist. Corp. 42150	Rick Moranis Keanu Reeves	-		-
38	35	39	SPEED	FoxVideo 8638	Dennis Hopper Bruce Willis	1994	R	19.
39	19	58	DIE HARD	FoxVideo 1666	Bonnie Bedelia	1988	R	14.5
40	40	55	BATMAN	Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	3

■ 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.



EDITED BY CATHEDINE APPLEEELD

CHILDREN'S

"The Adventures Of Raggedy-Ann And Andy," CBS/Fox Video, 30 minutes each, \$9.98 each.

The animation is nothing out of the ordinary, and the characters are as oldfashioned as they come. But there's something wholesomely charming about these timeless stuffed dolls that continues to make the "Raggedy-Ann And Andy" series so successful. CBS/Fox has released four new titles, each of which contains a complete which complete half-hour caper: the eggs-centric "The Magic Wings Adventure"; "The Pixling Adventure," a royal race; "The Little Chicken Adventure," a magical unicorn story; and the Egyptian-spirited "The Sacred Cat Adventure."

SPORTS

"The Extreme Games,"
ESPN Home Video/ABC
Video, approximately 60
minutes, \$14.95.



The traditionally traditional cable network ESPN suitably donned the in-your-face attitude of a true Generation X'er when it hosted the inaugural Extreme Games competition earlier this summer. Now the highlights of the weeklong activities are available on video in a pastiche of quick cuts and robust commentary. Off-the-beaten track events include skateboarding, bungee jumping, mountain biking, street luge racing (use your imagination for this one) at 75 miles per hour, inline skating, sky surfing, and an "extreme marathon" where participants must kayak, bike, hike, and swim across 250 miles of rugged terrain. Ideally suited for vicarious thrillseekers.

"Table Tennis—The

Sport," (719-685-1725), 60 minutes, \$19.95.



Here's the video to prove

that table tennis really is a serious sport. Scott Preiss, U.S. national touring coach, takes viewers on a tour of the game and demonstrates the moves, stances, strategies, and other intricacies that will make the difference between a casual player and competitive expert. Topics detailed include rotation and stance. timing, handling the handle, starting the point, trick shots, and more. To further hit home, Preiss turns to computeranimated sequences as well as footage taken from actual competitions and his own practices with Huang Tong Sheng, a former member of the Chinese national team. This video is for only those who are serious about playing table tennis; those with only a mild interest in the game are instructed to hit the nearest rec room.

"The Official 1995 NHL Stanley Cup Championship Video," CBS/Fox Video, 55 minutes, \$19.98.

First fruit of a new joint venture between CBS/ Fox and the National Hockey League takes hockey fans rinkside at this year's Stanley Cup competition. Featured are highlights of the playoff and championship games between the Detroit Red Wings—who hadn't won a Stanley Cup in 40 years— and the New Jersey Devils—seeking their first trophy. Video-only extras include exclusive off-ice and locker-room footage and interviews with the key players. Fast and furious, this video should find a warm welcome from that unique brand of sports fans who are hockey lovers.

DOCUMENTARY

"Apollo 13: The Untold

Story," White Star Video (908-229-0066), 50 minutes, \$19.95.

White Star shows subtle humor in its selection of actor Bill Mumy, who portrayed Will Robinson in television's "Lost In Space," to narrate this fact-filled documentary on the United States' ill-fated third mission to the moon. A perfect companion to the red-hot Hollywood film, the video reveals the details of the so-called 'Apollo 13 jinx" in the words of real NASA astronauts Thomas "Ken" Mattingly, Charles Duke, Charles Conrad, Richard Gordon, and others, as well as Al Reinert, who co wrote the movie screenplay. Commander James Lovell provides authority via voice-over. and the government provides lots of actual footage, Retailers don't need Marketing 101 to see this video's market potential.

COMEDY

"Pat Paulsen For President," "Pat Paulsen's Greatest TV Bits," Sanro Entertainment (213-874-3121), approximately 60 minutes each, \$19.95 each.



Comedian Paulsen, whose perfectly poised, deadpan delivery cleverly pushed the envelope in censorship and taste throughout the late '60s and early '70s, launched his first presidential bid (a lighthearted "Bob Roberts" of sorts) in 1968. Now with a new political race under way, fans old and new can relive Paulsen's antics. "Greatest TV Bits" recalls classic Paulsen sketches from his own series, "Pat Paulsen's Half A Comedy Hour," as well as notable moments from "The Smothers Brothers
C medy Hour" and "The
G.en Campbell Goodtime
Hour." Sanro is marketing

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

the videos via the traditional schemes as well as over the Internet.

NATURE

"Inner Peace," Ark Media Group Ltd. (415-863-7200), 32 minutes, \$19.95:



Abstract animated images and real-life nature scenes meld in a swirl of feel-good sights and sounds meant to provide viewers with a safe harbor from the hectic trappings everyday life. As these new age videos go—and more of them are increasingly crowding retail shelves "Inner Peace" is pretty standard fare, with visuals provided by four artists and a flowing instrumental soundtrack courtesy of Steven Halpern. What makes this one stand out is its juxtaposition of computergenerated and live-action footage. Also available from Ark Media are the similarly soothing "Prosperity" and "Self-Healing."

THEATRICAL

"The Carole Lombard Collection," MCA/ Universal Home Video, lengths vary, \$14.98 each.

MCA/Universal follows its Barbara Stanwyck tribute with a collection of movies showcasing the classic comedic grace of Carole Lombard. The featured titles, handsomely packaged, are "The Princess Comes Across," "Hands Across The Table," "Super-natural," and "No Man Of Her Own"—the only picture in which Lombard shared billing with her soon-to-be-husband Clark Gable. The actress, who died in a plane crash in 1942 at age 34, brought an everyperson's charm to the silver screen and during her heyday was the highest-paid Hollywood star at \$465,000. A collection fans will treasure.

Billboard.

FOR WEEK ENDING AUGUST 26, 1995

Top Video Rentals.

THIS WEEK	AST WEEK	S. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORT. Label Principal				
Ξ	LAS	WKS.	TITLE (Rating)	Distributing Label, Catalog Number			
1	3	* * NO. 1 * * * 3 4 STAR TREK GENERATIONS (PG) Paramount Home Video 32988			William Shatner		
2	2	8	DUMB AND DUMBER (PG-13)	New Line Home Video	Patrick Stewart Jim Carrey		
3	1	8	DISCLOSURE (R)	Turner Home Entertainment 4036	Jeff Daniels Michael Douglas		
4	7	3		Warner Home Video 13575	Demi Moore Whoopi Goldberg		
			BOYS ON THE SIDE (R)	Warner Home Video 13570	Mary-Louise Parker Shelly Long		
5	11	3	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Gary Cole Jodie Foster		
6	4	4	NELL (PG-13)	FoxVideo 8737	Liam Neeson Sean Connery		
7	26	2	JUST CAUSE.(R)	Warner Home Video 13623	Laurence Fishburne		
8	5	4	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins		
9	13	3	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman		
10	8	8	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon		
11	6	10	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt		
12	33	2	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson		
13	9	10	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins		
14	10	6	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins		
15	15	4	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini		
16	12	18	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman		
17	NE	w Þ			Matthew Modine		
18	17	9	DROP ZONE (R)	Paramount Home Video 32734	Randy Quaid Wesley Snipes		
19	18	4	BAD COMPANY (R)	Touchstone Home Video	Gary Busey Ellen Barkin		
20	16	7	LITTLE WOMEN (PG)	Buena Vista Home Video 2757 Columbia TriStar Home Video 01023	Winona Ryder		
21	14	9	JUNIOR (PG-13)	MCA/Universal Home Video	Susan Sarandon Arnold Schwarzenegger		
22	20	2		Uni Dist. Corp. 42394 MCA/Universal Home Video	Danny DeVito Billy Zane		
			DEMON KNIGHT (R)	Uni Dist. Corp. 82325 Hollywood Pictures Home Video	William Sadler Sarah Jessica Parke		
23	24	2	MIAMI RHAPSODY (PG-13)	Buena Vista Home Video 2752 New Line Home Video	Mia Farrow		
24	25	2	IN THE MOUTH OF MADNESS (R)	Turner Home Entertainment 2680	Sam Neill Ethan Hawke		
25	21	3	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Julie Delpy		
26	19	13	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman		
27	27	2	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Ecclestor		
28	NE	WÞ	THE SWAN PRINCESS (G)	Turner Home Entertainment 8021	Animated		
29	28	3	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintgnan		
30	30	6	SCARLETT (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilme Timothy Dalton		
31	23	6	THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman		
32	22	7	STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damm		
33	29	5	DEATH AND THE MAIDEN (R)	New Line Home Video Turner Home Entertainment 3011	Sigourney Weaver Ben Kingsley		
34	39	2	BORN TO BE WILD (PG)	Warner Home Video 14500	Wil Horneff Helen Shaver		
35	NE	EW► OUTBREAK (R) Warner Home Video 13632		Dustin Hoffman Morgan Freeman			
36	35 11 CLERKS (R)		CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson		
37			THE WALKING-DEAD (R)	HBO Home Video 91223	Allen Payne		
38	40	6	COBB (R)	Warner Home Video 13365	Joe Morton Tommy Lee Jones		
39	37	13	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment	John Cusack		
40	32	16	QUIZ SHOW (R)	Buena Vista Home Video 4368 Hollywood Pictures Home Video	John Turturro		
70	عد		tification for a minimum of 125,000	Buena Vista Home Video 2558	Rob Morrow		

♦ 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.

CAPRA ANNIVERSARY

(Continued from page 99)

VCR homes, and certainly they all don't have the video. Plus, when a release is wrapped in a milestone like a 50th anniversary, a whole new marketing spin comes into play; it's not just a repromote of a catalog item."

Pagano says he expects the \$79.98

collectors' edition to do "quite handsomely, especially considering the extra footage and premium offers. We've courted that customer in the past." Even those consumers who already own the video may be tempted to add the anniversary edition, "given Republic's [reputation for] quality," he says

Kmart spokesman Dennis Wigent



"It's A Wonderful Life": Republic Pictures Home Video hopes 50th anniversary sales are worth celebrating.

figures that the anniversary release will trigger gift purchases. "It's part of our Christmas advertising, but we don't expect it to be of blockbuster proportions," he says.

Borden will spread the word via three seasonal products: Eagle Brand sweetened condensed milk, Nonesuch mincemeat, and Borden eggnog. A \$5 rebate can be claimed when a cassette and two Borden items are bought. Some 2 million mincemeat jars will carry point-of-purchase hang tags as part of a special merchandising display in approximately 35,000 grocery stores.

"We've wanted to have the opportunity to work with a company like Borden for some time and put our product in stores and supermarkets where you wouldn't ordinarily see it," says Weinryt. "It will probably open new markets for both companies." Weinryt adds that the Borden promotion will serve as a prototype for future partnerships.

SHELF TALK

(Continued from page 100)

despite excellent reviews, has grossed only \$9 million at the box office. Up against Universal's surprise hit, "Babe," the new marketing campaign did little to boost theatrical attendance. The movie is based on the book by Frances Hodgson Burnett, who also wrote "The Secret Garden," which was a theatrical and video hit for Warner in

"The Little Princess," priced at \$24.94, has a \$5 rebate from St. Ives with purchase of the video and selected products from the skin-care manufacturer. A brass locket, similar to that worn by the title character in the film, will also be packaged with the video. Retail value of the trinket is \$10.

When Jane Fonda Trains Your Customers, You see the Results

JANE FONDA'S PERSONAL TRAINER SERIES

Jane Fonda, America's #1 fitness choice, shares her personal fitness programs and on-camera motivation to shape up your sales! Everyone wants quick, simple and effective workouts and Jane delivers with her new 3-part video collection,

Personal Trainer Series. Each video contains 2 unique 20-25 minute workouts ideal for all fitness levels. Everything for

complete body conditioning and shaping:

• Aerobics • Body Toning & Sculpting • Stretching • AND JANE!

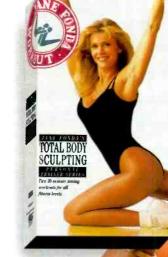
Abs, Buns & Thighs Cat. #55031-3 Two workouts with aerobic intervals and toning segments to maximize fat burning and sculpting.

Total Body Sculpting Cat. #55033-3 Two toning and sculpting workouts for great definition.

Low Impact Aerobics & Stretch Cat.#55032-3 Fun, easy-to-follow aerobics for fat burning AND a relaxing full-body stretch to

enhance flexibility & feel great!





Contact your WHV representative for more information. P Design and Photography ©1995 Jane Fonda. All rights reserved. Distributed by Warner Fision Entertainment. A Warner Music Group Company. All rights reserved. Printed in USA



Pretested across

America,

consumers have

overwhelmingly

endorsed Jane's

PERSONAL

fun workouts that

get results!

TRAINER SERIES

Price: \$19.98 each Running Time: Approx. 50 Minutes Each Pre-Order Date: 10/17/95 **Street Date: 11/7/95**







Home Video

Top Music Videos...

HIS WEEK	AST WEEK	G. ON CHAR	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® **TITLE, Label** Principal**		8	Spested
Ξ	LAS	WKS	Distributing Label, Catalog Number	Performers	Type	Su
1	1	* * NO. 1 * * VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123		Michael Jackson	LF	19.
2	2	9	PULSE Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.
3	3	75	LIVE AT THE ACROPOLIS ▲5 BMG Video 82163	Yannı	LF	19.
4	4	26	YOU MIGHT BE A REDNECK IF	Jeff Foxworthy	vs	7.5
5	5	38	Warner Reprise Video 3-38416 HELL FREEZES OVER ▲²	Eagles	LF	24
6	6	4	Geffen Home Video Uni Dist. Corp. 39548 KEEPER OF THE STARS	Tracy Byrd	SF	9.
7	7	39	MCA Music Video Uni Dist. Corp. 11315 LIVE! TONIGHT! SOLD OUT!! ▲	Nirvana	LF	24
	_		Geffen Home Video Uni Dist. Corp. 39541 REBA LIVE			+
8	12	2	MCA Music Video Uni Dist. Corp. 12743 MURDER WAS THE CASE	Reba McEntire	LF	19
9	10	26	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16
10	8	42	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14
11	11	9	PARALLEL Warner Reprise Video 3-38426	R.E.M	LF	19
12	13	69	LIVE Curb Video 177706	Ray Stevens	LF	16
13	14	6	THIRD WORLD CHAOS Roadrunner Video 0994-3	Sepultura	LF	19
14	15	15	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14
15	9	22	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14
16	17	46	BARBRA-THE CONCERT ▲³ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24
17	19	50	THE 3 TENORS IN CONCERT 1994 ▲4	Carreras, Domingo, Pavarotti (Mehta)	LF	29
18	16	48	BOYZ II MEN THEN II NOW Boyz II Men		LF	19
19	NE		Motown Home Video PolyGram Video 8006326553 THE GRATEFUL DEAD MOVIE	Grateful Dead	LF	39
20	18	18	Monterey Home Video 133630 NO QUARTER (UNLEDDED)	Jimmy Page &	LF	29
		_	WarnerVision Entertainment 52000-3 SO FAR ●	Robert Plant Grateful Dead	LF	29
21		NTRY	6 West Home Video BMG Home Video 5701 CROSS ROAD ●			+
22	21	41	PolyGram Video 8006367773 BIG ONES YOU CAN LOOK AT ●	Bon Jovi	LF	19
23	37	39	Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24
24	24	36	THE CREAM OF ERIC CLAPTON PolyGram Video 440081189	Eric Clapton	LF	14
25	25	8	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19
26	27	97	MOONWALKER ▲8 Columbia Music Video Sony Music Video 49009	Michael Jackson	LF	24
27	31	80	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 49164	Michael Jackson	LF	19
28	20	4	TWELVE DEADLY CYNSAND THEN SOME Epic Music Video Sony Music Video 49196	Cyndi Lauper	LF	19
29	29	38	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19
30	23	14	EVOLVER: THE MAKING OF YOUTHANASIA Capitol Video 77794	Megadeth	LF	14
31	22	89	LIVE SHIT: BINGE & PURGE ▲° Elektra Entertainment 5194	Metallica	LF	89
32	26	42	THE GATE TO THE MIND'S EYE ▲	Thomas Dolby	LF	19
33	33	23	BMG Video 80101-3 LIVE AT RED ROCKS ▲ John Tesh		LF	19
34	34	30	Video Treasures 33003 LIVE AT THE MAX Rolling Stones		LF	19
			PolyGram Video 8006332193		LF	14
35	32	93	6 West Home Video BMG Video 15725 3			+
36	30 39 Virgin		Virgin Music Video 77796 BACKSTAGE PASS	Janet Jackson	LF	19
37	RE-ENTRY		Grateful Dead Merchandising, Inc.	Grateful Dead	LF	19
38	39	53	Island Video PolyGram Video 8006313733	U2	LF	1
39	36	36 11 OUTLANDOS TO SYNCHRONICITIES PolyGram Video 8006348273		The Police	LF	15
40	Dr.	NTRY	WOODSTOCK '94 ▲	Various Artists	LF	2

O RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; \triangle RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; \Diamond RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. @1995, Billboard/BPI Communications.

Casper The Friendly Budget-Priced Disc

Akira Kurosawa, Orson Welles Člassics Also Debut

THX GHOST: MCA/Universal bows "Casper" on laserdisc (wide, THX, \$34.98) Oct. 10, day-and-date with the VHS version. This low price for a THX edition should significantly boost the movie's laser sales.

AKIRA KUROSAWA'S "Dersu Uzala" is a hauntingly beautiful tale about a Russian soldier who embarks with his men to survey forbidding Siberian wilderness and ends up joining forces with a canny, mystical hunter whose name gives the feature its title. The 1975 Japanese/Soviet co-production makes its laserdisc debut in a Voyager Company Criterion Collection edition (wide, \$69.95) that presents this masterwork's stunning landscapes and remarkable adventures with 2.35:1 aspect ratio intact and offers a choice of the original Russian soundtrack or dubbed English dialog. Don't miss it on

ORSON WELLES is spotlighted in another Voyager disc, "Othello" (restored, new digital transfer, director's cut, extras, \$99.95), which presents the director's original version that won the

LASER SCANS...

by Chris McGowan

Palme D'Or award at the 1952 Cannes Film Festival. The black-and-white movie has been painstakingly restored, and Welles' brilliant interpretation of the Shakespearean story is accompanied here by commentary from filmmaker Peter Bogdanovich and film scholar Myron Meisel. Included are excerpts from two different documentaries about the movie.

MAGE has "While You Were Sleeping" with Sandra Bullock (wide, THX, \$39.99), "Exotica" (wide, \$39.99), Mike Nichols' "The Day Of The Dolphin" (wide, \$39.99), "The Rocky Horror Picture Show 20th Anniversary Special Edition" boxed set (wide, THX, extras, \$124.98), and the controversial "Priest" (wide, \$39.99) due in October. "The Santa Clause" with Tim Allen (wide, \$29.99) arrives Dec. 5. Barbet

Schroeder's "Kiss Of Death" (wide, \$39.98) with Nicolas Cage, Samuel L. Jackson, and David Caruso precedes the above on Sept. 27.

THX TOP GUN: On Oct. 10, Pioneer offers a new laser edition of "Top Gun" (wide or pan-scan, remastered, THX, \$39.98).

BOXED STOOGES: Columbia Tri-Star Home Video will launch "The Three Stooges Comedy Classics" boxed set (six sides, \$99.95) on Oct. 17, bringing together 18 shorts by Larry, Moe, and Curly. Spanish audio is available on the analog tracks.

MAGE's splendid "The Day The Earth Stood Still" special edition (extras, \$69.98) adds commentary by director Robert Wise and Nicholas Meyer, filmed interviews with Wise and actors Patricia Neal and Billy Gray, and more to the sci-fi classic. An autographed limited edition is also available (\$149.98) that is signed by the director and includes a lavishly illustrated book about his career, plus a (Continued on next page)

Blockbuster Gears Site For Online Consumer Services

■ BY EILEEN FITZPATRICK

LOS ANGELES—Everyone's on board, so why not us?

Viacom subsidiary Blockbuster Entertainment is the latest retailer to answer that question by jumping on the World Wide Web bandwagon.

For the past several weeks, Internet browsers have been able to click on the Blockbuster site to preview clips of new videos, review charts, and learn about video game releases. Among the ads are national promotions, such as Blockbuster's Bonus Box rental program.

What users can't do is reserve a copy of a hot title at their local store or purchase any product online. "Initially, we're using this as an advertising tool," says Blockbuster Entertainment Group VP of technology Bob Carberry.

Carberry says many sites on the Web aren't set up to secure credit card orders, and Blockbuster isn't set up to distribute consumer orders yet. Content providers must set up their own fulfillment systems, unlike on America Online, which provides that service. Tower Records, for example, sells a limited amount of videos and books through its AOL site.

By the end of the year, Carberry expects to have "some portion of the Blockbuster environment" on AOL while it fine-tunes its Web site in preparation for direct consumer services.

For the time being, information on the Blockbuster page will be gleaned from the retailer's in-store monthly newsletter, News & Previews, which has a circulation of 2 million. Carberry, in turn, will use News & Previews to promote the site by printing the Internet address.

The move to establish a Web site was prompted by customer data information. Says Carberry, "Of our 50 million Blockbuster members, the percentage that own multimedia computers is in the low teens." He

'The technology is working for us'

considers this number to be significant.

Surveys indicate that 60%-70% of the computers sold this holiday season will have built-in modems for easy Internet access. "The technology is working for us," Carberry

With nearly every entertainment supplier online, other retailers are prepping sites. Musicland is expected to have a site up and running by the end of the year, notes spokeswoman Marcia Appel. A prototype is based on its in-store magazine, Request.

The site will be Musicland's second ride online. The retailer was on Prodigy but closed the location over a year ago, Appel says. Also due in 1995 are sites from Good Guys!, Best Buy, and Fry's Electronics, while Blockbuster Music is considering a separate page.

SELL-THROUGH

(Continued from page 99)

"We've done real well with Orion's [extended play] version of 'The Silence Of The Lambs' and double-feature classic movies from Simitar and Eddy Entertainment, including 'B' and mature titles," says Fauber. "We see more of the major labels meeting this price point, with titles like 'Jumping Jack Flash' fitting in nicely."

Fauber reports success with pre-sell promotions. Video World's Colonial Heights, Va., store booked 29 orders for FoxVideo's \$50 "Star Wars Trilogy" to order date. Meanwhile, the chain keeps selling more previously viewed copies of titles like "Jurassic Park," reduced to as low as \$9.95. Fauber says fourth-quarter prospects "look great. We expect a lot of good action."

So does Video Vault in Louisville, Ky., which will have 17 stores by yearend. Partner Chris Klapheke says, "The main growth has been in sell-through, not including very good sales in previously viewed product." Late last year, the chain added a \$9.98 movie rack with about 300 titles from Simitar, Anchor Bay Entertainment, and, in increasing quantities, the studios. "We've tried a \$14.98 rack, dis-

"We've tried a \$14.98 rack, discounted to \$12.98, with about 200 titles per store," Klapheke says. "Sales have been excellent" for a number of titles including "Die Hard," "Dirty Dancing," "Pretty Woman," and "Blazing Saddles."

To compete against all comers, "you have to load in for rental, then aggressively sell previewed copies," Klapheke says. "Last year, we bought 200-plus copies per store and a 48-pack to sell of 'The Flintstones,' 'Jurassic Park,' 'Speed,' and 'Sleeping Beauty.' On one day, Dec. 19, we priced them all for \$4.99 and took in over \$35,000 at just nine stores."

He plans to repeat the strategy with this year's crop. "It's a very low-risk proposition."

LASER SCANS

(Continued from preceding page)

gold CD of Bernard Herrmann's

MORE LASER HORROR: MCA/ Universal Home Video delves into the supernatural Oct. 17 with John Carpenter's "Village Of The Damned" (wide, \$34.98), featuring Christopher Reeve and Kirstie Alley, and "The Haunting Of Seacliff Inn," with Ally Sheedy (\$34.98). Just out: "Phantom Of The Opera"/"The Paranoiac" (doublebill, \$59.98) and "Tales From The Crypt: Demon Knight" (wide, \$34.98).

JULY DIP: Laserdisc hardware sales hit 130,300 units, a minuscule 0.8% gain in the first six months of 1995

Billboard

compared to the same period last year, when 129,304 players were purchased, according to Electronic Industries Assn. figures. Then came the first three weeks of July, when sales dipped to 7,007 players, a decline of 25.5%, from 9,404 in the same period in 1994.

ANIMEIGO is a label based in Wilmington, N.C., that distributes Japanese animation. New titles include 'Arcadia Of My Youth" (\$59.95), "Bubblegum Crisis #2" (\$39.95), "Rupan III, Part I: The Fuma Conspiracy" (\$39.95), "Rupan III, Part II: Legend Of The Gold Of Babylon" (\$39.95), and "Baoh Hybrid" (\$44.95). AnimEigo can be reached at 910-251-1850.

p Laserdisc S

LASTWOOD QUARTET: Warner has released four titles directed by and starring Clint Eastwood: "The Outlaw Josey Wales" and "Pale Rider" (both wide, \$34.98) and "The Gauntlet" and "Firefox" (each wide, \$39.98).

MOPELESSLY TWISTED: Pioneer's "Up In Smoke" (wide, remastered, \$39.98) finds Cheech & Chong up to their trademark stoned antics, directed by Lou Adler and backed by Tom Skerritt and Stacy Keach.

VIDEO CDS: On July 31, Philips Media launched "Star Trek: Generations" on Video CD, its second dayand-date release with a Paramount Pictures home video. In April, Philips bowed "Forrest Gump" on Video CD concurrently with Paramount's VHS version. Video CDs offer near-VHS visual quality and can be played on computer systems and CD-i players with MPEG-1 boards. Philips plans to release 100 more Video CD titles in the U.S. by year's end.

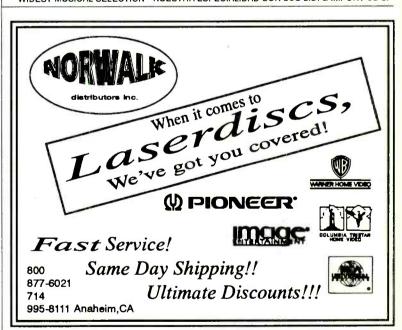


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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

FOR WEEK ENDING AUGUST 26, 1995

2 WKS AGO	WKS. ON CHA	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	STAR TREK GENERATIONS	** No. 1 ** Paramount Home Video Pioneer-Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1995	PG	44.98
2	9	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
NE	N Þ	JUST CAUSE	Wamer Home Video 13623	Sean Connery Laurence Fishburne	1995	R	34.98
3	5	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95
NE	N Þ	IMMORTAL BELOVED	Columbia TriStar Home Video 74766	Gary Oldman Isabella Rossellini	1995	R	39.95
6	7 DISCLOSURE		Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
4	5	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39 98
8	13	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
NE	N Þ	IN THE MOUTH OF MADNESS	New Line Home Video Image Entertainment 2680	Sam Neill	1994	R	39.99
5	7	DUMB AND DUMBER	New Line Home Video Image Entertainment 3004	Jim Carrey Jeff Daniels	1994	PG-13	39.99
13	3	LITTLE WOMEN Columbia TriStar Home Video 01026 Winona Ryder Susan Sarandon		1994	PG	34.98	
11	15	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
NEW		READY TO WEAR	Miramax Home Entertainment Image Entertainment 4438	Julia Roberts Tim Robbins	1994	R	39.99
7	5	Touchstone Home Video Jo		Johnny Depp Martin Landau	1994	R	39.99
NEW >		DEMON KNIGHT	MCA/Universal Home Video Uni Dist. Corp. 42441	Billy Zane William Sadler	1994	R	34.98
10	7	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98
12	21	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
9	13	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
14	3	RED	Miramax Home Entertainment Image Entertainment 4373	Irene Jacob Jean-Louis Trintgnant	1994	R	39.99
NE	w Þ	THE BRADY BUNCH MOVIE	Paramount Home Video Pioneer Entertainment (USA) L.P. 32952	Shelly Long Gary Cole	1995	PG-13	39.98
16	27	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
NE	w >	SHALLOW GRAVE	PolyGram Video Image Entertainment 8006352751	Kerry Fox Christopher Eccleston	1994	R	34.95
17	5	THE LAST SEDUCTION	PolyGram Video Image Entertainment 8006344611	Linda Fiorentino Bill Pullman	1993	R	34.95
15	3	BAD COMPANY	Touchstone Home Video Image Entertainment 2757	Ellen Barkin Laurence Fishburne	1995	R	39.99
23	3	BOYS ON THE SIDE	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker	1995	R	34.98
	1 2 NEV 3 NEV 6 4 8 NEV 5 13 111 NEV 10 12 9 14 NEV 16 NEV 17 15	% NEW 3 5 NEW 6 7 4 5 8 13 NEW 7 13 3 11 15 NEW 10 7 5 NEW 10 7 12 21 9 13 14 3 NEW 14 3 NEW 16 27 NEW 17 5 15 3	TITLE STAR TREK GENERATIONS	Second Procession	TITLE Label Distributing Label, Catalog Number Principal Performers ** ★ NO. 1 ★ ★ Paramount Home Video Performers ** ★ NO. 1 ★ ★ NO. 1	TITLE	TITLE

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Pro Audio

Sonic Solutions Sets Its Sights On Multimedia Future

BY PAUL VERNA

For three people who started a company with one computer in a small apartment, Bob Doris, Mary Sauer, and Andy Moorer have done pretty well for themselves.

Collectively known as Sonic Solutions, the magic trio has become a huge force in the entertainment industry, setting the state of the art in the audio post-production, CD prep, digital editing, noise reduction, and broadcast industries.

In fact, the success of the San Rafael-based firm has been so dramatic that its staff has grown to 75 people, with annual sales of more than \$20 million.

While many would be content to rest on such impressive laurels, the founders of Sonic Solutions believe their best days lie ahead. They point to such indicators as high-density CDs for audio and video and interfacility networking as two dynamic growth areas.

Doris, the company's president, says, "Our view is that things like CD Plus and—to some extent—the current CD-ROM work are precursors to a much more significant change, and that is the advent of higher-density CDs. Which standard is going to be the ultimate standard I leave to you and

your readers to consider. The interesting thing is both proposed standards involve adding high-quality, compressed video and multiple tracks of compressed audio to that video, plus basic levels of interactivity. And both have the potential in a straight audio world to usher in higher-resolution audio. At Sonic, we have work under way in all of those areas."

To ensure that it secures a solid footing in the interactive CD world, Sonic has just signed an agreement with New York-based CD-ROM developer Rev Entertainment to collaborate on multimedia solutions for customers interested in working in the new Blue Book CD standard, otherwise known as CD Plus.

"The basis of the agreement," says Doris, "is that one of the major segments in which we sell our audio systems is the CD prep segment. Most, if not all, of the record labels' CD plants have Sonic audio workstations that they use for the the process of assembling audio tracks for CD. With Rev, we're making it easier for mastering engineers to do their audio work and then incorporate the CD-ROM interactive end of CD-Plus CDs with the already mastered discs."

VP of marketing and operations Sauer says another of Sonic's growth areas is the development of networks that allow studios the luxury of transmitting digital data from room to room.

"We were the first announce networking—the idea that working on these systems in isolation in lonely rooms isn't the optimal setup," she says. "We delivered a true multi-user network, where multiple people can work in the same file at same time. We've worked to set the technical agenda."

Doris adds, "We originally had built a network to link our audio workstations, but over the past year, we've generalized that for the media network marketplace."

The natural evolution of intrastudio networking is to link facilities to each other, permitting the transfer of data between remote locations. Already, studios are using the ISDN digital protocol to transmit compressed audio signals from point A to point B.

Most recently, Miami recording studio Crescent Moon and Portland, Maine, mastering facility Gateway Mastering participated in a test transmission of uncompressed audio, setting a new standard of networking that Sonic plants to capitalize on (Billboard, Aug. 19). In fact, Gateway owner Bob Ludwig downloaded the received audio

file into his Sonic Solutions workstation.

But until such networking solutions become affordable to a wide cross section of the recording industry, Sonic is focusing its efforts on its core businesses.

"We sell to three major market segments: music editing/CD pre-mastering, sound for picture/audio post, and radio broadcast," says Sauer. "In each of those market segments we sell the full range of our products."

That product roster includes a Macintosh-based digital signal processing card and software bundle that ranges in price from \$3,000 for the simplest, most bare-bones system to \$50,000-\$70,000 for the top-of-the-line, fully loaded version, according to Doris.

In all, Sonic has sold approximately 2,000 systems in the nine years since it went into business. So far, all of its DSP cards are Mac-based, but a PC system is in the works, says Doris.

Many of the systems sold by Sonic are hardware and software combinations, since the performance requirements of the user base are usually greater than software- or hardware-only solutions can accommodate, Doris adds.

In the audio realm, Sonic excels at making high-end digital audio work-stations that have become the de-facto format for operating in 20 bits.

"That's why we're excited about the advent of high-density CDs," says Doris. "It's now possible to think about putting 20- or 24-bit audio on a CD. What's likely, judging by discussions we had at the Tokyo Audio Engineering Society convention, we'll see a higher word width and sampling rates of 88 kilohertz or 96 kilohertz."

The film world has also embraced 20-bit sound, according to Sauer. "There have been a number of leading film score people who have held out on digital because they felt 16-bit wasn't enough," she says, noting that the "Apollo 13" soundtrack was the latest high-profile film project done in 20-bit audio.

Sonic's leadership in the film sound and music arenas belies its onetime status as an uncertain start-up in an unproven field. The company was founded in 1986, when Doris, Sauer, and VP of audio development Moorer left their posts at Lucasfilm digital media subsidiary Droid Works.

"In the mid-'80s, Lucasfilm went through a period where they refocused on their core businesses, and Droid Works ramped down. So the three of us found ourselves with opportunities in front of us," recalls Doris. "We had found the involvement with digital toolmaking for the entertainment community so interesting and on the verge of such a revolution that we thought it'd be great to start our own company."

Sonic's initial focus was on noise reduction—a ripe area at the time, given the explosion of the CD market and the resultant demand for digital restoration of decaying analog masters

"As CDs became more popular, every label was reissuing every record on CD, in all genres. We thought this would be an ideal opportunity for this technology, and that led to the No Noise business," says Doris, referring



The three founders of Sonic Solutions outside their San Rafael, Calif., head-quarters. Shown, from left, are Andy Moorer, Mary Sauer, and Bob Doris.

to Sonic's trademark noise-reduction algorithm.

Sauer says the reaction from the major record companies to the new sound of their old masters was so favorable that word spread quickly in the entertainment community, and suddenly Sonic had carved its first major market niche.

"We effectively ran a town dry-cleaning service for the first year," she says. "It became clear quickly that our customers who were major record companies wanted to get their own systems in house, so we decided we would need to develop some other platform. At the time Apple had introduced the Mac II, so we thought, 'Let's put a powerful signal-processing card in the Mac.' So at that point we shifted from being a dry-cleaning business to being a tool provider."

The next step in the evolution of Sonic Solutions was to "take the audio that was being cleaned up on a Mac and edit it," says Sauer. "Then, of course, our long-term objective was not just noise reduction, but general-purpose editing."

From there, Sonic expanded into other related areas, especially the CD prep segment.

"At the time, in the early '90s, digital audio workstation manufacturers were interested in the audio post market," says Sauer. "The CD prep market was an afterthought, maybe because Sony had such a stronghold with the 1630 Umatic format."

Following Sonic's successful foray into the CD prep market, the company turned its attention to an area that was all-too familiar to its principals: sound for picture. Having already established a foothold in the high-end recording studio circuit, moving into the post world was a natural step, according to Sauer. So was the broadcast market, given its need for multi-tasking, networking, and digital signal processing—areas that also apply to music and film work.

Using its multidisciplinary Media Net system, Sonic allows broadcast centers to process sound gathered in the field as quickly and seamlessly as deadlines demand, according to the company's principals.

By early 1994, Sonic's presence in each of its market areas was so widespread that the company decided to go public. "It seemed like an opportune time," recalls Doris. "We'd gotten to a (Continued on page 108)

Agnello Masters Live-In-The-Studio Sound

Producer/Remixer Admits Pros, Cons To Recording Live

BY RICK CLARK

Any fan of modern alternative pop/rock who checks out producer credits should be aware of New York-based producer/engineer/mixer John Agnello, whose discography includes Dinosaur Jr., the Breeders, Redd Kross, Buffalo Tom, Dish, Chainsaw Kittens, and upcoming releases by Bivouac, Walt Mink, Grither, Mike Johnson, and the hotly anticipated debut by

PRO FILF ipated debut by Triple Fast

Action.
One of Agnello's recent productions, Buffalo Tom's "Sleepy Eyed" album, exemplifies his live-in-the-studio approach.

"Most of Buffalo Tom was recorded very live," he says. "A

lot of the vocals are live. They used monitors instead of headphones, and all the amps were blowing in the room. Nothing was isolated."

Although Agnello prefers the live method, he is quick to acknowledge its pros and cons.

"There is a kind of sonic trade-off that you make when you do that," he says. "Instead of the record sounding very defined, like, 'There is the guitar, and here is the bass,' it is all like a ball of sound that can be pillowy sounding. It is because of the leakage into all of mikes. That can be a cool effect, if you want it." Agnello adds, "The good thing

Agnello adds, "The good thing about it is the band members don't need to wear headphones, and they can feel free to play live, and that is what they do. If you listen to the vibe of the Buffalo Tom record, it really sounds like a live recording."

The Buffalo Tom project, on Elektra, was recorded at Dreamland, near Woodstock, N.Y., and mixed at the Magic Shop in New York

Currently, Agnello is recording Mike Johnson, the bassist for Dinosaur Jr., at Bad Animals in Seattle for Atlantic Records.

"This is more moody and acoustic-based than Dinosaur Jr.," says Agnello. "Mike is singing and playing acoustic guitar mostly, and the instrumentation is more like brushes, acoustic bass, and violin. You could say it is more of a natural singer/songwriter's record, as opposed to grunge rock or rock."

Besides production, Agnello gets a steady amount of remixing work, as in the case of the upcoming Capitol Records debut by Chicago band Triple Fast Action.

"When we mixed it, we basically re-ran the drums out into the Magic Shop and miked the monitors, recreating a room sound with the drums," Agnello explains. "Then we re-amped the bass through an Ampeg SVT amp off of their direct box. I ran the snare drum through a speaker and set a snare drum on

top of that and miked it, getting more snare rattle out of that setup. We also had guitars periodically going through leslies. When you walked into the studio, there was a ton of stuff going on. It wasn't just mixing. It was like there was a band out there playing."

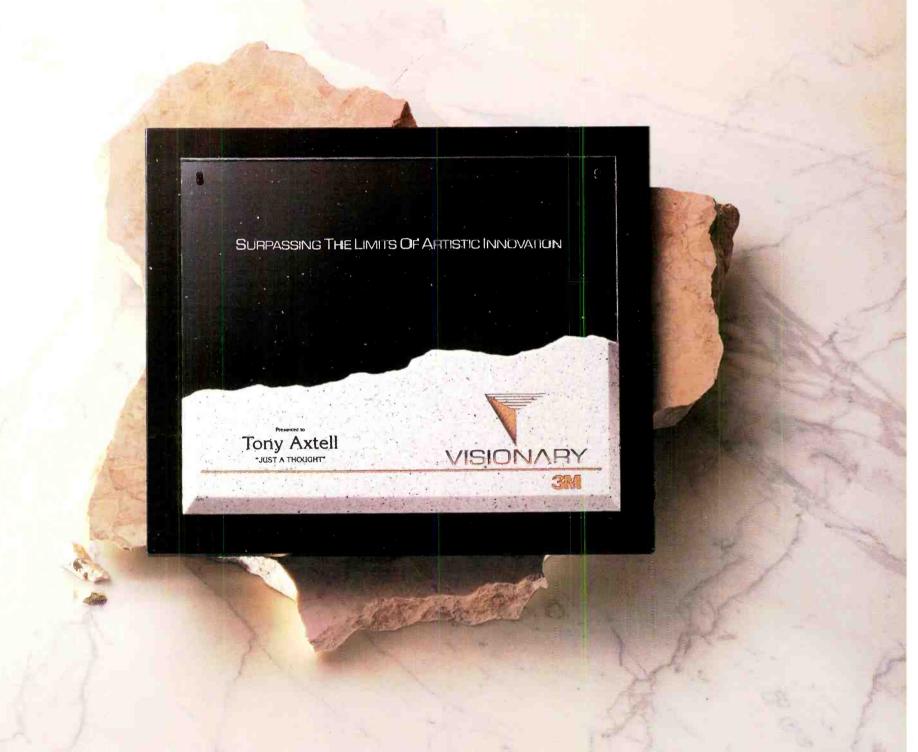
While Agnello has recorded in various studios, he is a big fan of mixing at the Magic Shop.

"The Magic Shop has an early '70s, vintage Neve Broadcast console that is really warm sounding," he says. "The stuff that comes out of that, just running a tape and bringing up a fader, sounds better than a lot of consoles I have listened to." Concerning recording and mixing, Agnello likes cutting hot to analog and mixing to half-inch analog tape at elevated levels to get tape compression.

"My favorite tape machines are old Ampex ATRs," Agnello says. "Obviously, Ampex doesn't make that machine anymore, but they have been around forever, and they are really reliable. They have a really cool low-end bump. At 30 [inches per second], I believe it is around 100 hertz. At 15 ips, it is around 50 hertz. The bump really makes things sound warm. As you hit the tape harder, like at +9 [decibels] on Ampex 456, your noise floor is lower.

"Some people say that it is not safe to do that, but I have been doing it for about eight years and (Continued on page 108)

106



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Pro Audio

AGNELLO MASTERS LIVE-IN-THE-STUDIO SOUND

(Continued from page 106)

haven't had any problems. I get some really insane kinds of drums sounds when the snare hits the machine too hard," continues Agnello. "When you get to that stage of tape compression, you actually have so much signal on tape that it just tightens things up."

Agnello says the distorted analog sound reminds him of '50s singles "where you can hear the mike dis-

SONIC SOLUTIONS

(Continued from page 106)

sufficiently large size—we were doing \$15 million a year in revenue, looking toward \$20 million. We were profitable and had been for a long time, but felt that as a public company we'd have access to greater capital. So we felt it was imperative for us to shed our private-company skin."

Doris adds, "Our going public mirrored what was happening in our industry, from being peripheral players with interesting technology but not being used by mainstream producers to becoming they way things are done."

Doris attributes the company's success to its leaders' love of technology. "Back when we were three people in an apartment, we wondered what we were doing there, and would it ever work out. But we were driven by our own intrigue and fascination with the technology."

torting. That stuff is amazing. To me that is one thing that digital doesn't help you get."

Agnello is also a fan of bus compression and dry mixes. "With the Dinosaur Jr. song 'Feel The Pain,' which I recorded and mixed, there are two different things going on," he explains. "That song is bone dry, except for a little plate reverb on the vocals. Because it is so dry, it jumps out more. I think you reap the benefits of sounding good on music television when you do that.

"Bus compression is the other thing happening on 'Feel The Pain.' I would say the compression ratio was 3:1 and 5:1 with an old broadcast-type compressor called a Compex," says Agnello. "These are not really huge ratios, because I still want the radio to do its work. You still want stuff to change a little bit. Besides, I find that it is really hard to trick radio compression, so I just go with it."

Unlike many producers, Agnello is not affiliated with a rep, nor is he looking for one. "For now, repping myself is working [well]. It's not like my stuff is an all-day kind of job. I've been handling everything with my girlfriend for the last four years," he says, referring to entertainment lawyer Melinda Cody. "We do everything together, and it just works better, because it is so much more momand-pop-ish. I'm able to do the projects I want to do and work with [great] people."



Pearl Jam Member Cuts Lcose Groove. Stone Gossard, of Pearl Jam fame, takes a break from producing Loosegroove Records act Weapon Of Choice at NRG Recording Services in Hollywood, Calif. Shown in the back row, from left, are Weapon Of Choice backing vocalist Audra, band manager Von, bassist Lonnie, trombonist Tombone, engineer Matt Wallace, and keyboardist Keefus. In the front row, from left, are Regan Hagar (co-owner with Gossard of Loosegroove Records), backing vocalist Mark, guitarist Finn, second engineer John Ewing Jr., and Gossard.

Billboard

CATEGORY HOT 100

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 19, 1995)

COUNTRY ALBUM ROCK ADULT CONT.

R&B

CATEGORT	HO1 100	R&B	COUNTRY	ALBUM RUCK	ADULI CONT.
TITLE Artist/ Producer (Label)	WATERFALLS TLC/ Organized Hoize (Laface/Arista)	ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	YOU'RE GONNA MISS ME WHEN I'M GONE Brooks & Dunn/ S. Hendricks D. Cook (Arista)	AND FOOLS SHINE ON Brother Cane/ M. Frederiksen Brother Cane (Virgin)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	SOUNDSHOP (Nashville) Mike Bradley	TRICLOPS SOUND (Atlanta, GA) Jeff Tomei	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	Trident Vector 432	Neve 8088 MK II	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Sony 3348	Studer A800 MK II	Studer A827/A80
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Westlake DBSM 15 Yamaha NS10	Tannoy System 10 DMT/Yamaha NS10M	Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	STUDIO LACCCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	THE CASTLE (Nashville) Scott Hendricks John Kunz	LARRABEE WEST (Los Angeles) Tim Palmer	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimation	Neve VRP	SSL 4056G	SSL 4000G	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Sony 3348	Studer A800	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	UREI 813A, B&W	Custom Augsperger	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	FUTURE DISC Eddy Schreyer	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	EMI Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress (BPI Communications, Hot	Sonopress	Sonopress	EMI Manufacturing	WEA Manufacturing

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 19-20, Entertainment Entrepreneurs' Conference, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 21, Fourth Annual Bobby Hatfield Celebrity Golf Classic and Righteous Brothers Concert, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

Aug. 24-27, **The BLAST Music Convention,** Omni Hotel, Jacksonville, Fla. 800-725-2788.

SEPTEMBER

Sept. 6-9, National Assn. of Broadcasters

Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

Sept. 12, El Premio ASCAP Latin Music Awards, Fontainebleau Hilton Hotel, Miami Beach, Fla. 212-621-6232.

Sept. 14, T.J. Martell Foundation 20th Anniversary Gala and Humanitarian Award Dinner, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Sept. 16-18, **Focus On Video '95**, International Centre, Mississauga, Ontario. 416-531-2121

Sept. 16, **Second Vocal Tech Seminar**, presented by the Atlanta chapter of NARAS, Grand Hotel, Atlanta. 404-249-8881.

Sept. 30, **BMi Country Awards Dinner**, location to be announced, Nashville. 212-586-

OCTOBER

Oct. 2, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Oct. 4, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5, SESAC National Performance Activity Awards, Springhouse Golf Club, Nashville. 615-320-0055.

Oct. 5-8, Audio Engineering Society 99th Convention, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 12-14, Billboard/Monitor Radio Conference and Awards, Marriott Marquis, New York. 212-536-5002.

Oct. 20-25, NARM Wholesalers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 24-26, **East Coast Video Show,** Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700, x124.

NOVEMBER

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



'Session' Musicians. Jim Berk, executive director of the NARAS Foundation, left, and recording artist Natalie Cole mingle with music students at Interlochen Arts Camp. The meeting was part of Grammy Sessions, a program created by the NARAS Foundation and the Interlochen Center for the Arts in Northern Michigan. The program fosters interaction between professional musicians and the aspiring young artists who attend Interlochen Arts Camp and Interlochen Arts Academy.

GOOD WORKS

DONATION TO AIDS GROUPS: The David Geffen Foundation is donating \$4 million to two New Yorkbased AIDS organizations, Gay Men's Health Crisis and God's Love We Deliver. The gift is said to be the largest in the history of the disease. The money will allow the two groups to undertake major efforts in the areas of HIV prevention and education. GMHC, the nation's oldest and largest AIDS charity, started in 1981, provides direct services to those infected with HIV. GLWD, founded in 1986, prepares and delivers meals free of charge to homebound people with AIDS. Contact: GMHC, Daniel Wolfe at 212-337-1237; or GLWD, Alan Klein at 212-343-0220.

TONY HONOR: Singer Tony Bennett will be honored Nov. 11 by the Juvenile Diabetes Foundation at the Waldorf Astoria Hotel in New York. The event, known as the Promise Ball, has a committee that includes Sony's Michael Schulhof. A tribute committee includes Lena Horne, Michael Bolton, Billy Joel, Harry Connick Jr., Whitney Houston, k.d. lang, Frank Sinatra, Liza Minnelli, Madonna, and the Red Hot Chili Peppers, plus others to be named later. Contact: Terry Hodge Taylor, 212-721-1443.

BENEFIT: Music + Love, which

raises funds for charitable endeavors. is holding its second semi-annual benefit Aug. 29 for Hal House, a group that cares for infants born drug addicted or with AIDS and their immediate families. The event, to be hosted by WXRK (K-Rock) New York DJ Maria Milito at New York's Mercury Lounge, will feature such bands as the Rake's Progress, Interesting Guys, Black Flamingo, NY Loose, Handel, Invaders, Divers, among others. Music + Love has also raised funds for God's Love We Deliver and America's Future Through Academic Progress. Contact: Annie Ammann, 212-408-2285.

FIGHTING WORLD HUNGER: A benefit folk concert to celebrate the 20th anniversary for World Hunger Year will be held Sept. 28 at New York University's Loeb Center. Hosted by Peter Fornatale of WXRK (K-Rock) New York and Roger Dietz of Sing Out! magazine, the event will feature performances by Dietz, Jonathan Edwards, David Buskin, Tom Prasada-Rao, Kim & Reggie Harris, and George Wurzbach. Tickets are \$20; a \$100 donation includes a post-concert party with the performers. World Hunger Year was founded by Harry Chapin and its current director, Bill Ayres. Tickets are available through 800-5-HUNGRY. Contact: Erin Callahan or Sue Leventhal, 212-629-8850.

LIFELINES

BIRTHS

Boy, Jackson Henry, to Hank and Cynthia Tovar, June 2 in Flower Mount, Texas. He is director of regional sales for Capitol Nashville.

Girl, Madeline Gloria, to **Tony** and **Linda Thomas**, Aug. 1 in Seattle. He is PD of KMPS Seattle.

MARRIAGES

Dan Navarro to Claudia Stewart, July 29 in Los Angeles. He is a recording artist for Parachute/Mercury Records. She was formerly responsible for national promotion at Discovery Records.

Joseph Burrino to Susan Esposito, Aug. 5 in Staten Island, N.Y. He is manager of finance for Island Records.

Scott Townsend to Dina Stipkovich, Aug. 6 in Queens, N.Y. He is senior art director for PolyGram Classics & Jazz. She is manager of production for Island Records.

Dennis Scott to Lori Jenkins, Aug. 12 in Nashville. He is a Grammy Award-winning producer and composer. She is managing producer for Opryland Productions

Kent Masters Forward to Lisa Marie Nowell, Aug. 12 in Boulder, Colo. He is a songwriter and directories assistant at BPI Communications in Nashville.

Bill Thomas to Valerie Fitch, Aug. 12 in Norfolk, Conn. He is director of public affairs at ASCAP in New York.

DEATHS

Jeremiah Patrick "Jerry" Lordan, 61, after a short illness, July 24 in Shrewsbury, England. Lordan was a songwriter with EMI Music Publishing whose compositions were recorded by numerous British acts, including the Shadows, Petula Clark, Mark Knopfler, James Last, Cleo Laine, and Mike Oldfield. His first hit was "I've Waited So Long," which went to No. 3 in the U.K. for Anthony Newley in 1959. He continued to have

hits with "A Girl Like You" and "Good Times Better Times" for Cliff Richard, "I'm Just A Baby" for Louise Cordet, and "A House, A Car And A Wedding Ring" for Mike Preston. Recently he was awarded a BMI Award for 1 million performances of his instrumental "Apache" in the U.S. Twice married, he is survived by his wife, Claudine; his daughter, Erin; and his son, Stephen.

Doris Akers, 72, of cancer, July 26 in Minneapolis. Akers was a renowned gospel songwriter, recording artist, and choir director. Her best-known composi-tions include "Sweet, Sweet Spirit," "Lord, Don't Move That Mountain" (cowritten with Mahalia Jackson), "How Big Is God," and "Sweet Jesus." Her song "Trouble" was featured in the Broadway production of "Me And Bessie," the story of Bessie Smith. "Sweet, Sweet Spirit" and her song "Lead Me, Guide Me" were sung in Elvis Presley's final movie. Born in Missouri, Akers spent many years in Los Angeles, where she formed and directed the Sky Pilot Choir. Her choir directing style and arrangements are often emulated and referred to as the Doris Akers/Sky Pilot Sound. For the past several years, she had been director of music at Grace Temple Deliverance in Minneapolis, Recently she was featured in Bill Gaither's videos "Old Friends" and "Turn Your Radio On."

Aristides Jacobs, 41, after a protracted illness, Aug. 4 in Miami. Jacobs was a booking agent whose company, Performance Inc., booked many recording stars who appeared in south Florida and South America; the company's most famous client was Donna Summer. In 1977, he did a successful promotion for her song "I Feel Love" on behalf of Casablanca Records. He was one of the first to recognize the talents of singers Frances Joli and Martha Wash. He also founded SEDA, South Florida's first record pool. In March, Jacobs received an achievement award from the city of Miami Beach. He is survived by his parents, Aristides and Mercedes, and two sisters, Catalina and Mercy.

Phil Harris, 91, at his home Aug. 11 in Rancho Mirage, Calif. A bandleader/ drummer and comic foil on the popular Jack Benny radio show from 1936-52, Harris had several novelty hits, mostly on the RCA Victor label. His biggest, The Thing" in 1951, was preceded by "That's What I Like About The South' and "Smoke! Smoke! (That Cigarette)," both in 1947. Raised (but not born) in Nashville, Harris made his Southern background an important humor ploy throughout his career. Before his RCA Victor years, he also recorded for Columbia and ARA. On the latter, he had a No. 2 hit with "One-Zy, Two-Zy (I Love You-Zy)" and a No. 10 success, "The Darktown Poker Club." Harris also appeared in films, including a 1940 feature with Jack Benny, "Buck Benny Rides Again." Following years of relative obscurity, Harris was chosen by Disney to be the voice of Baloo the Bear in the 1967 animated movie "The Jungle Book." His song, "Bare Necessities," was nominated for an Academy Award. Harris is survived by his wife, actress Alice Faye, with whom he shared a successful radio show from 1946-54; two daughters; four grandchilden; and two great-grandchildren.

Charles "Chuck" Young, 70, of a heart attack, Aug. 12 in Cleveland. Young helped to launch many rock'n'roll hits in the '50s and '60s when he was head of music operations at KYW-AM (now WWWE-AM), where his job was deciding what records would be played on the air. Blessed with an ear for a hit, Young was credited with breaking the Big Bopper's hit "Chantilly Lace," which had been recorded as the B-side to another song, as well as the No. 1 hits "Splish Splash" by Bobby Darin, "Rock-in Robin" by Bobby Day, and "Born Too Late" by the Poni-Tails. From the late '70s until two years ago, Young co-owned Cleveland One Stop, that city's largest wholesale record distributor. At the time of his death, he was working on a book titled "The Cleveland Connection," offering his perspective on the formative years of rock, pop, and R&B. He is survived by his wife, Blanche; his daughter, Laura; and two brothers. His son, Doug, died in 1988.

GERSHWIN TRIBUTES

(Continued from page 37)

Gershwin," a juried selection of Gershwin songs and classical works; "MGM Gershwin," new orchestral backdrops to soundtrack performances featuring the likes of Fred Astaire, Gene Kelly, Judy Garland, and Ginger Rogers, among others; "Unknown Gershwin," Broadway stars with orchestra who will debut unpublished Gershwin songs; "George & Ira Gershwin, The Rock Years," rock stars sing Gershwin; "A Gershwin Trip To The Country," country stars sing Gershwin; and "Latin Rhythms: Amamos Gershwin!," Gershwin songs done in Spanish and English.

The Gershwin centennial celebrations follow—and are to be followed themselves—celebrations of other great writers who were born less than two decades apart, and, for the most part, not too far from each other in the city of New York. They include Jerome Kern (1885), Irving Berlin (1888), Cole Porter (1891), Harry Warren (1893), Larry Hart and Oscar Hammerstein II (both 1895). After the George Gershwin centennial, the next major birth centennial will be those of Richard Rodgers in 2002, and Harold Arlen in 2005.

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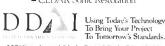


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CLASSICAL'S NEW GENERATION OF CHILD PRODIGIES

(Continued from page 1)

Meanwhile, more traditional classical vehicles are being used to promote the forthcoming releases of Josefowicz's prodigious peers-12year-old pianist Helen Huang (Teldec) and 14-year-old violinist Sarah Chang (EMI Classics).

As with all child prodigies, the labels and managers involved face the challenge of helping the artists make the transition from young phenom to successful adult.

Tom Bartunek, VP of programming and operations at classical WQXR New York, says the fate of child prodigies lies with the manager not "rushing them. Some don't last because they burn out themselves or because of the way they were managed. They need to develop gradually."

Says Lee Lamont, chairman of ICM Artists, who handles such musicians as Chang, Huang, and former prodigy Midori, "It's important that the career starts slowly, that they do more than play music. [They should] excel in school work and play with friends."

Edna Landau, managing director of IMG Artists, North America, agrees. She manages musicians including Josefowicz, 15-year-old violinist Hilary Hahn, who is attracting the attention of several labels. and former prodigies Evgeny Kissin and Joshua Bell.

"You want to make sure their schedule isn't too hectic for where they are at that point. You don't want the engagements to run their lives," says Landau. "In Leila's case, and with Hilary, we didn't push [the label deal] along. The longer they wait, they better off they are."

FROM PRODIGY TO 'ADULT'

Yet label executives stress that the quality of work from such gifted young people is anything but child's play. Even though Chang is 14 years old, EMI Classics is marketing her as an "adult" with the release of "Vieuxtemps: Violin Concerto No. 5/Lalo: Symphonie Espagnole" on Oct. 17.

"Sarah is now positioned as one of the leading classical violinists in the world," says Aimee Gautreau, VP of marketing and publicity at Angel Records. "Notice, the word 'prodigy' is not in that sentence. She is an adult-a fully accomplished violinist."

Since the album's release is two months away, the label is in the midst of finalizing its domestic and international marketing plans.

Gautreau says the campaign will entail advertising in such classical music publications as Gramophone and Tower Records' Classical Pulse.

"We will have a very active campaign targeting public classical stations and commercial classical stations with on-air advertising and airplay and promotions," she says.

Chang's previous three albums have sold a total of 37,000 units in the U.S., according to SoundScan. Her 1992 album, aptly titled "Debut," spent 13 weeks on Billboard's Top Classical Albums chart, peaking at No. 20 on Feb. 13, 1993. She was 9 years old when it was recorded.

"There's always that fear that [success won't continue into adulthood] with any child prodigy, whether it's Kissin or Midori," says Gautreau. "But time and again,



HELEN HUANG

we've seen more make the transition very easily. Sarah Chang has one of the most level heads of any child I've worked with ... A lot of that has to do with her managers and parents, who work very hard to keep a balance in her life between her art and being a 14-year-old and her schooling.

CROSSING OVER JOSEFOWICZ

Philips Classics' quest is to cross Josefowicz from the classical market to more mainstream audiences, and it is using Seventeen as its main vehicle to accomplish that.

Lisa Altman, VP of Philips Classics, U.S.A., says the promotion with the consumer magazine that targets girls not only is the first time the label has tied in with such a magazine, but also may be the first time any classical label has done so.

The label is advertising the artist's debut, "Tchaikovsky & Sibelius: Violin Concertos," in the September issue of Seventeen. The album was released in Japan in April, in the U.S. and Canada Aug. 15, and is due in the rest of the world in September.

The ad features a toll-free mailorder number to enable readers to hear snippets of the album, learn a little about Josefowicz, and order the album. CD One Stop is handling the orders.

In addition, Seventeen is devoting a full page to Josefowicz in its December "Seventeen At School" issue, which will be distributed to 40,000 teachers and more than 3.5 million students at junior and senior high schools nationwide.

"This is a real experiment for us," says Altman. "Young girls look for role models, and she's a good role model. She has that Noxema fresh face, she's all-American, and she's a true 17-year-old. We're just trying to build awareness at this point."

However, Philips isn't ignoring the traditional classical music audience in its marketing efforts. Ads are also running in such publications as CD Review, Classic CD, Classical Pulse, and Gramophone.

In accordance with Classical Music Month, which is September, Josefowicz is doing the lion's share of her performances in September and October in New York and Boston, during which time she will make her debut with the Boston Symphony Orchestra.

To tie in with the performances, she will team with the Boston Music Education Collaborative, in which students will be invited to a rehearsal and Q&A session with the violinist.

Retail promotional tours, an electronic press kit, and giveaways of her CD at classical radio are also being used to spread the word.

On the international front, a private recital is being held at Le Salon

de Musique Magne in Paris Sept. 15 for members of the press, retail, and radio. Another launch party is being held Sept. 17 in Amsterdam.

INTRODUCING HUANG

Oct. 3 marks the worldwide debut release from Huang on Teldec. The live recording comprises her performance of the Beethoven Piano Concerto No. 1 and Mozart Piano Concerto, K. 488 with the New York Philharmonic.

Kevin Copps, senior VP/GM of Teldec, says that in lieu of imposing too many obligations on the pianist, the label plans to spread the word via a promotional video, press, and advertising.

"When dealing with a child who's still in grade school, you have to be very careful and very conservative," says Copps. "She's a 12-year-old kid who goes to school and happens to play piano very well and made a recording. We don't want to impose scenarios of marketing mania on her life."

The 12-minute video, which is shown at sales meetings and serviced to the press, shows Huang performing at school for classmates on an upright piano and answering questions from classmates, along with footage of her with an orchestra and at home.

The goal is to show Huang, who made her debut with the Philadelphia Orchestra at age 8, as a "normal person and to keep her a 12year-old," says Copps.

Huang's touring schedule is minimal; Lamont says she recommends one or two performances a month for a young artist.

Copps agrees: "Too many concerts is certainly the wrong thing to do, and 12 years old could be too young for the wrong person. It comes down to how the record company and management and family manages the child. Our focus is press and advertising; here's the record, take it on its own merits."

That sounds like a good idea to Dieter Wilkinson, national buyer for the 1,040-store Minneapolisbased Musicland chain.

"If [consumers] read something about [a prodigy] in The New York Times, they may pick it up out of curiosity," says Wilkinson. "Many won't pick it up unless there's something unusual, unless there's a lot of talk and press.'

All three artists are recipients of the prestigious Avery Fisher Career Grant.

A LOOK BACK

Not all prodigies successfully make the transition from child wonder to successful adult musician.

For instance, RCA Victor's Eugene Fodor and Dylana Jenson started with high expectations at young ages, but have fizzled since, according to Jack Pfeiffer, executive producer for BMG Classics.

On the other hand, Midori and Kissin are enjoying success in their 20s after beginning as prodigies.

Melvin Jahn, manager of Tower Classics in Berkeley, Calif., says the best marketing of a prodigy was done with Kissin on RCA Red Seal. "It was almost nonmarketing," he says. "They didn't hype it. They let the music do the talking, and that's why Kissin really grabbed on. He's solid. The marketing of [Sony Classical's] Midori was the same way."

Radio



Brothers In Arms. Damon Johnson, lead singer of Virgin recording act Brother Cane, visits KISW Seattle. Pictured, from left, are Carolyn Padgham of Mckean Music Marketing; Johnson; Cathy Faulkner, music director at KISW; and Steve Walker, Virgin Northwest regional promotion.

WPLJ Gets To Heart Of London

New Station's Simulcast Turns Heads

■ BY MIKE McGEEVER

LONDON-The newest commercial station in London, Heart 106,2 FM, recruited American allies for its first skirmish in the battle for capital listeners, and by the end of the week it had rattled more than a few sabers. Not bad for a station that doesn't even go on the air officially until Sept. 5.

In a highly unusual move, AC-formatted Heart, owned by the Chrysalis Group, teamed up with CapCities/ ABC-owned WPLJ New York and simulcast the American station's programming live via satellite Aug. 7-13 as part of Heart's test transmissions. Yet the bold, unusual step proved a doubleedged sword for Heart PD Keith Prin-

gle. Before the week was out, he was forced to go on air with an apology to another U.K. broadcaster over a faux pas that brought the London/New York alliance to an abrupt end.

The unprecedented week in U.K. broadcasting kicked off Monday, Aug. 7, when WPLJ, calling itself "America's No. 1 adult radio station," began ringing loud and clear across London on Heart's assigned frequency, 106.2 FM. The next day, Pringle explained himself. "We wanted to catch people's attention with something other than [the usual pretransmission test] tapes. It's turned out that we're getting a great response." The programmer hoped listeners would pre-set their radios to the frequency in anticipation of Heart's launch in a couple of weeks.

Relaying the New York top 40/adult station 24 hours a day certainly created a buzz with London listeners who may have tuned into 106.2 by accident but quickly became hooked on all things American, especially WPLJ's "Scott And Todd" zoo-style (and very un-British) breakfast show, co-hosted by PD Scott Shannon.

Older artists seldom or never heard on British radio (such as Eddie Money and Styx), as well as current U.S. hits by Blues Traveler, Hootie & the Blowfish, and the Rembrandts, among others, were suddenly ringing around London, from Sloane Square to Shepherd's Bush.

WPLJ's "Whole Lot Of '80s" weekend Aug. 12-13 also recycled British hits by Culture Club, Fine Young Cannibals, the Belle Stars, Yes, and the Human League, back to London listen-

As the word spread about "those Yanks on the radio," Heart set up dedicated fax and phone lines to handle the deluge of requests from WPLJ's new (albeit short-lived) audience across the Atlantic. Relatives exchanged greetings across the ocean, and Heart's soon-to-be rivals in the increasingly competitive London broadcast landscape were keeping more than a curious ear on events.

Spots heavily promoting Heart, its DJs, and on-air date were seamlessly woven into WPLJ's morning programming; London traffic and weather were integrated into New York reports. Scott and Todd gathered a stable of regular characters, such as "the Git," who phoned daily from the U.K. with audio snapshots of British life. A contest for tickets to a WPL I free listenerappreciation concert in September, featuring Chicago and Blessid Union Of Souls at Brendan Byrne Arena in East Rutherford, N.J., was revamped to include U.K. listeners (winners' flights to New York are courtesy of WPLJ and

Pringle's on-air request for 1,000 listener faxes and calls to extend WPLJ's London tenure to a second week was easily met, and the New York station, warming to its new audience, prepared for further U.K. air time. And then things started to turn nasty.

On Wednesday, Aug. 9, the morning duo at the American station "good-naturedly" accused Talk Radio U.K.'s nighttime DJ, Caesar the Geezer, of

"ripping off" one of their humorous elements ("Phone Scam") and using it on his show. Caesar was then lampooned on the WPLJ/Heart morning program for the next two days.

On Thursday, during an on-air phone conversation with Scott and Todd, Pringle called Caesar "a lovely guy," but questioned his broadcasting abilities and incorrectly said that the talk show host was a regular recipient of fines from the Radio Authority (the British equivalent of the FCC).

On Friday, Pringle delivered an onair apology, but the damage was done, and later that day, Heart decided, for legal reasons, to pull the plug on WPLJ. Pringle said, "I was wrong. Therefore we pay. I'm truly sorry if I caused offense." (Unlike American radio battles, it's quite rare for U.K. competitors to trash one another on the

Pringle says that initially the New York transmission was only scheduled for a week. He is uncertain whether further action might be taken against him by Caesar, who was unavailable for

Tracey Mullins, head of press for Radio Authority, says it fielded only one complaint about the Caesar incident. Other calls were from people who said they "liked the Americans," and won-



dered why it was being broadcast or

sought more information about Heart. On Aug. 14, listeners hoping for another "Scott And Todd" show instead heard nonstop tapes of Heart's originally intended test transmissions. These will continue until the station's Sept. 5 launch date.

Asked if the artists now being played on 106.2 (including Phil Collins, Sheryl Crow, Paul Simon, and Tears For Fears) are indicative of the station's core artists, Pringle, not wanting to reveal Heart's cards too early, says. "You never know. But I think the music is pretty good."

Meanwhile, WPLJ's Shannon claims that London listeners were disappointed when they awoke to find the New York station off the airwaves. 'I'm surprised, because the reaction over there has been great," he says. The station also received dozens of trans-Atlantic faxes and calls wondering what happened to WPLJ.

Shannon says that his station's New York listeners also feel somewhat cheated, "People here loved it. They were fascinated by the English sense of humor and the personalities.'

This story is reprinted from Music Monitor in London.

Global To Debut Live Concert Program Syndicator Plans A Rock Series 'With Attitude'

■ BY CARRIE BORZILLO

LOS ANGELES-Global Satellite Network is getting into the syndicated concert business with its new program, "Live From The Pit," set to bow Aug.

While the Sherman Oaks, Calif.based radio syndicator has beamed con-



certs before (the Black Crowes' Oklahoma City benefit show and a Freddie Mercury tribute out of London), this is the company's first regularly sched-

uled modern rock concert program.

The 60- to 90-minute monthly show will feature one major modern rock act recorded live per program. The first broadcast will feature Trauma/Interscope act Bush performing from Washington, D.C.

MCI and Sony Electronics are the show's sponsors, which brings up an interesting conflict. Sony Corp. of America owns the fledgling radio network SW Networks, yet it is helping to bankroll this Global venture. (Sony purchased onetime SW partner Time Warner's stake in the network in March.)

A source says, "Sony Electronics has been slowly removing its several thousand dollar advertising commitment from SW Networks and placing it other places.'

However, Richard Johnson, Sony Electronics director of advertising, consumer products group, denies that Our relationship is as 100% strong with SW as it was from the beginning, and we're looking to expand our presence with them even further Ours is not an exclusive relationship, but it is one that we firmly sup-

"Live From The Pit" is hosted by Do-minic Griffin, an MTV "Real World" alumnus, and entertainment reporter Joe Fleischer.

Westwood One has long dominated the syndicated concert business, but

NETWORKS & SYNDICATION

Howard Gillman, president of Global, isn't worried about landing artists and exclusives for his show.

"These artists really enjoy the experience of doing [Global's] 'Modern Rock Live.' It's such a professional show, they would like to continue to do other things with us," says Gillman. "All artists that agree to do "Live From The Pit" give us a period of exclusivity that we support with ads in trade magazines and a full-page ad in Rolling Stone, which is a real benefit to the artists."

Rolling Stone, which worked with Global on the syndicated special "The 25 Year History Of Rolling Stone Magazine" and the defunct rock interview series "One On One," is footing the bill for the ads in exchange for presents rights to "Live From the Pit.

Gillman says he hopes that most of

"Modern Rock Live's" 60 affiliates, as well as album rock stations, will pick up "Live From The Pit."

Already, modern rock-leaning top 40 WHTZ (Z100) New York is on board. The program's other big affiliates include modern rockers WKQX (Q101) Chicago and CIMX (89X) Detroit and rock-leaning top 40 WPLY (Y100) Philadelphia.

This is something other than the normal 60-minute concert," says Gillman. "It's an alternative concert series with a real attitude, and that attitude is provided by Dom and Joe. The two have a real unique take on life, and it comes across great on the radio. Listeners will have a lot of fun listening to this show.'

The show, which will be recorded digitally from all over the world, will feature a bit of banter between the two hosts and interview snippets.

In addition to "Modern Rock Live" and "Live From The Pit," Global syndicates the famed "Rockline."



Packing In The Park. WJLB Detroit welcomed 100,000 fans to its Family Fun Day, which featured performances by Brandy, Usher, Subway, and Sean Levert, among others. Here, WJLB night jock Bushman, right, works the crowd while producer Anthony Singleton looks on.

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	LAS VEGA	15-	(51	5)		
KUUL	LAS VEGA	8.8	7.4	9.2	8.7 7.3 7.3	9.1
KSNE	AC	5.6	7.6	7.8	7.3	8.
KI UC	top 40		9.1	8.7	7.3	6.
KWNR	country	6.1	6.7	7.8	9.0	6.
KWNR KEDG KOMP	modern	6.1 5.6 5.4 5.9	4.9 5.4	6.6	9.0 6.2 4.4 5.8 5.1 4.0	5.4
KOMP	album	5.4	5.4	4.4	4.4	5.3
KUMP KMZQ KFMS KXTZ KKLZ	AC	5.9	5.4	5.1	5.8	5.2
KFM2	country	5.6	5.8	5.6	5.1	5.0
MIZ	country top 40/rhythm	5.4	4./	4.1	4.0	4.8
KKLZ	CIS rock	4.4	5.2	3.4	2.9	4.6
KDWN KFBI	N/I	4.2	4.0	2.5	3.3	3.9
KEYV	COUNTRY	2.0	2.4	2.0	3.3	3.0
KRR)	oldies	2.0	2.4	1.7	2.0	3.0
KXPT	album	2.4	2.4	2.7	2.0	2.9
KDOL	cls rock N/T cls rock country oldies album Spanish	5.9 5.4 4.4 4.2 4.0 2.8 .7 2.4 2.4	2.4 2.4 2.4 3.0	2.4	2.9 3.3 3.5 3.2 2.0 2.8 2.6	2.2
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KPRR EL	PASO, TE top 40/rhythm Spanish album AC	13.7	10.5	13.1	13.2	13.6
KBNA-AM-FM	Spanish	11.4	12.8	14.3	13.2 10.5	13.0
KLAQ	album	9.4	10.2	10.5	10.0	9.7
KTSM-FM	AC	9.8	9.6	10.5		8.8
KHEY-FM	country	9.8	10.5	9.6	5.8	R 3
KOFX	oldies	5.1	3.6	4.8	5.2	5.8
KINT	album AC country oldies Spanish	5.6	5.0	3.1	4.4	5.1
KAMZ	cls rock	4.5	4.6	3.1	3.7	3.3
KINT KAMZ KSET KAMA KTSM-AM XHH/XJPV	cls rock country Spanish N/T Spanish	9.8 9.8 5.1 5.6 4.5 3.6 1.4 5.2 3.2	3.5	2.4	3.4	3.3
KAMA	Spanish	1.4	2.3	2.2	3.4	2.6
KTSM-AM	N/T	5.2	3.6	3.8	3.8	2.6
XHH/XIPV	Spanish	3.2	2.1	2.2	2.1	2.1
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WKBN	N/T country top 40 oldies	121		122	· · ·	13.4
WOXK	country	13.8		13.4		125
WHOT-FM	top 40	9.8		91		11.0
WBBG	oldies	8 1		7 3	_	
WKBN-FM	AC	8.5	_	7.9	17000	6.8
	album	8.1	1766cc	5.5	_	6.7
WNCD WRBP	R&B adult	4.8		8.3	_	4.3
WYEM	'70's oldies	4.4		5.1		3.9
WYFM WSOM	adult std	13.8 9.8 8.1 8.5 8.1 4.8 4.4 2.7	_	1.7	_	3.5
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KFD1-FM	ICHITA, K country country top 40 album country	10.2	8.6	11.0	12.1	11.6
KZSN-FM	country	12.0	10.7	10.0	9.0	9.3
KKRD	top 40	9.4	10.0	10.3	9.3	8.2
KICT	album	7.3	6.6	4.7	5.6	5.9
KYQQ KDLE KFDI-AM	country	3.0	3.6	3.3	9.0 9.3 5.6 4.2	5.9
	MOED STUTE	.9	_	4.4	3.9	5.4
	country	5.5	5.6	5.4	6.3	5.4
MEDD	AC	6.6	6.9	6.2	4.3	5.3
KRZZ	album	7.6	6.1	6.7	5.7	5.3
KEYN	oldies N/T	1.0	5.1	1.5	0.3	4.8
KUE2	11/1	4.3	4.0	5.9	3.6	3.9
KEYN KNSS KXLK	easy AC	3.3	4.J	4.2	J. I	3.5
KTLI		2.1	J.D	2.5	1.0	3.4
KLLS	religious '70's oldies	12.0 9.4 7.3 3.0 9 5.5 6.6 7.6 7.6 7.3 5.5 4.9 2.1	4.1	2.3	3.9	2.8
		IOM	IA	10	(0)	
KGGO DE2	MOINES,	12 4	t a n	140	136	17.3
WHO	N/T	15.3	14.4	14.8	13.8	14.1
UJY	country					12.9
STZ	AC	7.5	10.4	8.7	7.5	7.4
	album oldies	4.6	4.8-	4.9	6.1	7.4 6.9
(FMG	1.12	8.0	5.6	7.2	6.7	6.0
(FMG (IOA-FM	oldies			0.5	5.0	6.0
	AC	7.3	8.8	6.0	3.3	
(IOA-FM (LYF	AC adult std	7.3 6.5	8.8	5.5	4.6	
(IOA-FM (LYF	AC adult std	7.3 6.5 3.1	8.8 4.0 2.0	5.5	4.6	4.8
(IOA-FM (LYF (RNT (RUU	adult std country country easy	7.5 4.6 8.0 7.3 6.5 3.1 3.7 3.1	8.8 4.0 2.0 4.4	5.5 2.7 3.5	4.6 3.9 3.9 3.4	4.8 3.1 2.7

AR	BIT	R	O	N	K		Call	Format	'94	'94	'94	'95	'95
				_			WGNE-FM WJHM	country R&B	6.5 3.5	_	7.3 4.5	_	6.6
(#) indicat	es Arbitron	mark	of m	mb	Com	,,_	WOMX-FM	AC	5.4		5.0		5.5
	roduced with						WWKA	country	3.2		4.0		5.5
aoiea or rep	rouncea wara	nu uu	pre	<i>or</i> u	ruu	m	WROD	adult std	6.4	_	4.8	_	5.3
						_	WJRR	modern	4.9	_	7.8	_	5.1
		C-	C	F -			WTKS	N/T	2.1		4.2		4.5
		Sp	Su	Fa	W	Sp	WDIZ	album	3.7	_	3.6	-	4.2
Call	Format	'94	'94	'94	'95	'95	WFKS WHTQ	top 40	2.9		3.6	_	4.1
-							WNDB	cls rock	4.5	_	3.5		3.1 2.8
CO	LUMBIA,	SC	_	91	}		WCFB	AC	4.3		5.5	_	2.7
WWDM	R&B	17.1	17.1		17.5	17.6	WSBB	adult std	2.9		4.0	_	2.5
WCOS-AM-FM			10.6	13.1	13.0	11.9	WLOQ	jazz/AC	.8		.5	_	1.9
WNOK	top 40	8.3	6.5	9.8	8.0	9.1	01147	T					
WTCB	AC	7.9	6.3	7.4	6.7	7.4	CHAI	TANOOGA	A, IE	NN		(97)
WSCQ	adult std	5.6	6.8	4.3	5.1	6.7	WUSY	country	23.5	22.9	20.5	22.9	20.2
WFMV WVOC	religious	5.9 5.3	4.4 7.4	5.1	7.7	5.6	WDEF-FM	AC *	7.9	9.8 7.7	8.8	9.8 7.1	9.6
WARD	N/T album	5.3	3.9	7.9	5.1	4.8 4.6	WSKZ WJTT	cls rock R&B	5.5 8.2	8.4	7.6 9.3	6.6	9.2 5.8
WMFX	cls rock	5.1	7.7	5.2	5.1	4.3	WZST	top 40	0.2	0.4	1.9	5.0	5.3
WOMG	oldies	5.4	4.2	6.0	5.3	4.2	WLMX	AC	5.8	5.2	4.5	4.0	4.6
WHKZ	country	5.0	4.0	2.2	3.9	3.5	WDOD-FM	country	4.0	3.6	4.5	4.5	4.1
WOIC	R&B adult	1.5	1.9	1.3	2.0	2.7	WDOD-AM	adult std	2.7	2.1	2.5	1.4	3.8
WLQE/WYMY	adult std			1.0	1.5	2.4	WKX	top 40	3.6	3.2	3.2	3.4	3.2
CDC	WANE W	ACL	i	101			WNOO	R&B adult	2.4	2.5	2.9	3.1	3.1
	KANE, W			-(92	۷,	••	WGOW	N/T	3.6	3.2	3.9	3.1	2.7
KDRK KZZU	top 40	9.2	11.0	10.0	8.4 9.6	10.5 9.9	WOGT	oldies	3.8	4.5	3.9	2.1	2.4
KKZX	cls rock	10.8	9.8	7.7	7.4	9.3	MFI	LBOURNE	FL/	Δ_	-(9	R۱	
KEYF-AM-FM	oldies	8.0	7.0	7.4	5.1	7.4	WWKA	country	7.1	٠.	7.6	٠,	9.9
KISC	AC	8.0	8.0	7.7	6.8	6.7	WMMB	adult std	8.5	-	9.7	_	9.4
KXLY-FM	AC	5.1	5.3	5.4	6.1	6.4	WJRR	album	6.8	_	7.1	_	6.5
KAQQ	adult std	4.4	5.7	6.4	6.5	6.1	WLRQ-FM	AC	5.0		5.9	_	6.0
KEZE	album	6.2	6.5	4.4	6.3	4.7	WAGA	top 40	5.6	_	6.2	_	5.7
KCDA	country	4.6	2.7	4.6	3.5	4.4	WDIZ	album	4.6	_	2.6	_	5.0
KGA	N/T	3.1	5.5	4.8	6.5	4.3	WHTQ	album	7.1	_	4.3	_	4.9
KNFR KXLY-AM	country	3.6	4.8 6.5	6.1	7.7	4.3	WOMX-FM WHKR	AC	4.5	_	4.4	_	4.7
KNJY	N/T album	3.4 1.5	2.2	5.1	4.6	4.1 3.0	WTKS	country N/T	5.0 4.5	_	5.4 3.3	_	4.5
KTSL	religious.	1.5	2.2	1.0	3 3	2.7	WMGF	AC	2.5	_	3.8		3.9
KKCH	country	3.1	2.5	1.6	1.8	2.1	WGGD	oldies	3.6		3.9		2.8
							WTAI	N/T	3.5	***	3.8	-	2.7
	ITIES VA.			—(94)		WHLW	R&B	2.7		3.9	_	2.5
WXBQ-FM	country	32.4	_	33.2		31.0	WOCL	oldies	2.7	_	1.6	_	2.5
WTFM	AC	12.8	_	12.6		11.4	1.0	FAYETTE	1.0	11	001		
WQUT	album AC	10.7	a Patricia	10.0		12.6	KXKC		, LA.	—(:	99) 13.5		
WICW	N/T	4.8		7.1		6.0 4.1	KSMB	country top 40	8.6		8.0		13.8 10.6
WKOS	oldies	3.5		1.9	-	3.6	KTDY	AC	7.3	_	6.6	_	6.9
WIMZ-FM	album	3.0		2.3	_	2.9	KFXZ	R&B	2.7	_	6.9		6.3
WKPT	adult std	3.0	-	2.6	_	2.8	KJCB	R&B	4.3	_	6.5	_	5.8
							KMDL	country	8.2	-	6.6	_	5.7
FOR	TWAYNE	, INI	D .—	-(9			KVOL-FM	R&B adult	6.1	_	4.0	_	4.8
WAJI	AC	11.2		9.9		11.5	WYNK-FM	country	.6	-	7	_	4.5
WQHK-FM WFWI	country	5.6	_	8.6	_	10.1	KNEK-FM	R&B	4.7	_	2.5	-	4.2
WBYR	'70's oldies album	1.9 9.8		1.9	-	7.2 7.0	WTGE KAJN	cls rock religious	6.3 3.1	_	3.2		3.1 3.0
WBTU	country	7.5	19440	10.1	_	6.3	KPEL-FM	N/T	2.9	_	2.9		2.8
WLDE .	oldies	5.6	_	5.8	******	5.4	KFTE	cls rock	1.2	_	3.3		2.5
WOWO	oldies	6.7	_	7.4	_	5.4							
WMEE	AC	7.0	_	5.4	_	5.0		DANOKE,			00)		
WXKE/WEXI	album	5.9	_	4.0	_	5.0	WYYD	country	18.8	— 1	13.8	— 1	13.9
WDJB	top 40	6.2	-	6.6	_	4.3	WROV-FM	album	8.5	_	7.4	_	9.5
WGL-AM WJFX	N/T R&B	4.4	=	3.7	_	3.1	MIJ2/MJJX MLAK/MXFK	top 40	9.7	_	9.4	_	9.4
WMRI	easy	2.3	-	2.7	_	3.1 3.1	WSLQ	top 40/rhythm AC	5.9	_	6.9 6.6	Τ.	9.0 6.8
WGL-FM	N/T	2.2		2.7	_	2.0	WJLM	country	5.9		7.2		5.9
							WPVR	AC	6.9	_	8.5	_	5.0
DAYTO	NA BEAC	H, F	LA	.—(96		WFIR	N/T	6.5	_	4.3	_	4.0
WMGF	AC .	12.2	_	11.1	_	9.7	WSLC	country	4.2	_	3.1		3.8
WOCL	oldies	6.0	_	5.7	_	7.0	WLDJ/WRDJ	oldies	3.7	_	3.3	_	2.9

Rock'n'Roll Reunion. With the mayor of Albany, N.Y., recently declaring a "Rock And Roll Radio Great Weekend," WPTR reunited many former Albany top 40 jocks. Pictured in the back row, from left, are Bob "Baby Huey" Lawson, Boom Boom Brannigan, Joan Fisher (promotion director), George Lezotte, Karen Scariatta (promotion director), and Ralph "Bruce Wayne" lannotti. Kneeling, from left, are Doug Myers, Buzz Brindle, Joe Condon, and Rick Snyder

Lesley Olsher Tops The Critics Chart



Olsher... Full of live instru-ments, "Anyone In Love's" 70s-like production will surprise those used to a high-tech approach to contemporary pop Alex Henderson,
 JAZZIZ Magazine

LESLEY OLSHER

"Lesley's voice is ... extraordinarily airy ... ambient as the day is long. You'll thrill! You'll chill! You'll PLOTZ! I know I did."

Black Dahlia Music, Santa Fe's premiere record label, presents Lesley Olsher & The Santa Fe Sound Machine's terrific album: "Anyone In Love."

- Anyone In Love' to be featured on an upcoming Radio Asylm, Hollywood, CA. Syndicated to approximately 100 college radio stations
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Hot Adult Contemporary...

TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST * * * No. 1 * * * (1) KISS FROM A ROSE I'LL BE THERE FOR YOU **◆ THE REMBRANDTS** 2 **COLORS OF THE WIND** ◆ VANESSA WILLIAMS 3 3 2 I CAN LOVE YOU LIKE THAT 4 ◆ ALL-4-ONE 6 7 12 WATER RUNS DRY ◆ BOYZ II MEN 5 5 5 17 HAVE YOU EVER REALLY LOVED A WOMAN? **♦ BRYAN ADAMS** 4 3 21 ◆ DIONNE FARRIS 7 8 29 AS I LAY ME DOWN **◆ SOPHIE B. HAWKINS** 8 12 12 LET HER CRY ◆ HOOTIE & THE BLOWFISH 8 6 19 RUN-AROUND **♦ BLUES TRAVELER** (10) 10 11 12 I BELIEVE BLESSID UNION OF SOULS 11 9 9 27 IN THE HOUSE OF STONE AND LIGHT ◆ MARTIN PAGE 11 39 10 WALK IN THE SUN **♦** BRUCE HORNSBY 13 13 14 ONLY WANNA BE WITH YOU 14) 20 27 6 ◆ HOOTIE & THE BLOWFISH MADE IN ENGLAND ♦ ELTON JOHN 15 14 13 8 HOLD MY HAND ◆ HOOTIE & THE BLOWFISH 16 15 16 36 BELIEVE ◆ ELTON JOHN 17 17 17 25 TAKE A BOW ◆ MADONNA. 18 16 15 YOU GOTTA BE ◆ DES'REE 19 19 20 ◆ AMY GRANT WITH VINCE GILL HOUSE OF LOVE 20 18 18 40 * * * AIRPOWER * * *

21	21	13	20	ATLANTIC 87240	
28	28	28	11	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
29	25	24	13	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
30	NE	wト	1	* * * HOT SHOT CAN I TOUCH YOUTHERE?	
31	30	25	15	LEARN TO BE STILL GEFFEN ALBUM CUT	◆ EAGLES
32)	35	36	4	WATERFALLS LAFACE 2-4107/ARISTA	♦ TLC
33	32	32	5	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
34	31	22	24	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
35	37	-	2	ROLL TO ME A&M 1114	◆ DEL AMITRI
36	33	31	7	REMEMBER ME THIS WAY MCA 55046	◆ JORDAN HILL
(37)	39	_	2	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
38	36	37	7	SOMEONE TO LOVE YAB YUM.77895/550 MUSIC ◆ JC	ON B. FEATURING BABYFACE
39	40	-	2	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
40	38	33	20	CAN'T STOP MY HEART FROM LOVIN A&M 1038	IG YOU ◆ AARON NEVILLE

KEEPER OF THE FLAME

I COULD FALL IN LOVE

THIS AIN'T A LOVE SONG

YOU ARE NOT ALONE

BACK FOR GOOD

BIG YELLOW TAXI

HOLD ON

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

HAT ABILT CONTENADODADY DECHIDOCAL

			UI A	DULI CUNIEMPUKAKY	KEGUKKEN I
1	1	1	1	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	◆ EAGLES
2	4	2	21	WILD NIGHT MERCURY 858 738 ◆ JOHN MELLI	ENCAMP/ME'SHELL NDEGEOCELLO
3	2	5	24	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
4	3	3	19	IF YOU GO SBK 58165/EMI	◆ JON SECADA
5	5 .	4	9	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
6	6	6	25	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
7	7	7	46	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8			14	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
9	8	8	14	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
10	_	_	1	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billocard Wonitor

seminar and a w a r d s

October 12 – 14 The New York Marriott Marquis

DISCOUNT AIRLINE INFORMATION

You are eligible for special discount fares from American Airlines for travel to New York City, October 10 – 15, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1–800–547–9420. Please identify yourself as a BILLBOARD RADIO SEMINAR attendee to receive discount.

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reservations must be
made by September 21st.

CONTACT INFORMATION

MAUREEN P. RYAN, Special Events Manager BILLBOARO/AIRPLAY MONITOR RADIO SEMINAR & AWAROS (212) 536-5002 PH (212) 536-5055 FAX

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by September 29th
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After September 29th and walk-up

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October 12-14

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American Goes On Major Shopping Spree; Detroit Bids J.P. Adieu; New Arbitron Service

AMERICAN RADIO SYSTEMS had a busy week, scooping up three highprofile East Coast properties. Total purchase price: \$50 million.

First up was WTIC-AM-FM Hartford, Conn., the New England news/top 40 combo powerhouse that once dominated Connecticut radio ratings. Still major players, their fortunes (particularly on the FM side) have faded somewhat in recent years. ARS, which agreed to pay Chase Broadcasting \$42 million, must wait for station caps to be eliminated by Congress for the deal to go through. ARS already owns WRCH/WZMX/WNEZ Hartford.

Days later, ARS signed on to purchase WBLK Buffalo, N.Y., from Lorenz Broadcasting for \$8 million. ARS already owns two FMs in Buffalo (WYRK/WJYE) and, again, is hoping for a little deregulation help from D.C.

A moment of silence was observed by Detroit radio for WJR morning man legend J.P. McCarthy. The host, a Motor City fixture for 30 years, died of cancer on Aug. 16.

In other news, Arbitrend highlights: In New York, nobody's even coming close to breaking up Emmis' one-two ratings punch of WRKS (Kiss-FM) and WQHT (Hot 97); same old, same old in Los Angeles; In Chicago, R&B-flavored WGCI-FM, WBBM-FM, and WVAZ all enjoy Second City summer bumps, as does rocker WRCX.

Arbitron unveiled a new qualitative research service for radio, TV, and cable to debut next year in 38 medium-sized markets, dubbed RetailDirect. Information, including media usage, will be gathered via diary surveys and phone interviews.

This fall, ABC Radio Networks will launch a World Wide Web news site, providing 24-hour-a-day audio news and information for Internet users.

Go to any major radio convention these days and you'll find scores of international broadcasters in attendance picking up pointers and trying to imitate American music formats, deservingly regarded as entertainment models around the world. Yet sometimes you have to wonder who should learn from whom. Case in point: two recent on-air rivalries and how they were handled here and abroad.

As detailed on page 113, WPLJ New York's unusual simulcast on Heart FM in London (which turned out to be a huge hit with Brits) was terminated partly because Heart's PD, egged on by the WPLJ morning team, questioned the qualifications of an on-air competitor. Heart executives were aghast at the breach of British protocol. Although the PD apologized the next day, the damage had been done and the plug was soon pulled on WPLJ.



by Eric Boehlert with reporting by Douglas Reece

Compare that admittedly uptight reaction to the battle raging between Howard Stern, syndicated morning man on WXRK (K-Rock), and Mancow Muller of WRCX Chicago, where bad taste flows but few blink, let alone object.

Muller recently turned the tables on Stern and held a mock funeral for the so-called "King of All Media." Five thousand people reportedly turned out for the procession, which included a dummy of Stern filled with real pig's blood.

Meanwhile, Stern trashed Muller with every junior high school locker room taunt in the book and proclaimed the jock to be "yellower" than Judge Ito.

Somewhere, somebody is trying to emulate this?

WLW/WEBN Cincinnati traffic reporter John Phillips was cited and released by Blue Ash, Ohio, police after he fired .45-caliber shots at a groundhog from inside his helicopter. The charge: endangering aircraft operations. Must have been the fumes.

PROGRAMMING: ROBERTS TO DENVER

Rob Roberts is the new PD at KXKL-AM-FM Denver, replacing Sky Walker, who exits.

WQDR Raleigh, N.C., PD Len Shackleford adds VP/programming stripes for the Curtis Media Group, including North Carolina country outlets WPCM Burlington and WKTC Goldsboro. Cathy Larson from WWQQ-FM Wilmington, N.C., is the new morning anchor at WQDR.

KKOS San Diego readies its change to new calls, KUPR.

Lots of activity in Wichita, Kan. KFH/KQAM/KEYN/KXLK recently hired GM John Gutbrod, former president of advertising agency Admo in St. Louis. He replaces interim GM Jay Meyers, who exits to consult.

Also, KEYN PD Dennis Kincaid is upped to OM of KEYN and KXLK. KXLK has been without a permanent leader since PD Jeff Couch exited in the spring.

Meanwhile, the sale of Portalis Broadcasting's Lincoln, Neb., and Wichita stations to Triathlon should be completed by month's end. Wichita stations purchased will include KKRB-FM/KXLK/KFH/KQAM. KEYN will be retained by Portalis, but the two parties have entered a joint sales agreement in which Triathlon will handle sales functions at the station.

PEOPLE: BRIAN WILSON'S RETURN

Brian Wilson returns to WOCT Baltimore for mornings, the job he held at the station during the '80s—then WBSB—as part of "Brian And O'Brien." Wilson was last at crosstown WCBM. Mark Williams, who had been handling WOCT mornings, moves to afternoons, replacing Karen Aylor, who moves to middays. Former midday host Dave Gamble moves to off-air production

Jason Silva officially lands assistant PD/music director stripes at KSOL San Francisco. He replaces Karen Yamamoto, who had left the station. Meanwhile, Susan Reynolds, former promotion director at crosstown KSFO, arrives as promotion and marketing director.

Newly arrived afternoon driver Lorenzo "Ice-Tea" Thomas has been named MD at WXYV (B-103) Baltimore, replacing Mike Johnson.

WHQT (Hot 105) Miami midday jock Jane Carnegie exits: T&Rs to PD Tony Kidd . . . WIZF Cincinnati PD Phil Davis is also accepting T&Rs, looking for a morning host following the departure of Freddie Red ... KMXV Kansas City, Mo., MD Jon Anthony exits, as his position is eliminated. PD Steve Wall handles music duties ... WRQX Washington, D.C., ups p.m. driver Carol Parker to MD, replacing Linda Silver, now at WMXV New York ... WZEE (Z-104) Madison, Wis., MD Dana Lundon is upped to APD ... Curt Williams has been named midday jock at KSSK-FM Honolulu, replacing Michael T., recently promoted to operations manager at KSSK-AM-FM, Williams returns to the station he began at 10 years ago as an intern ... Jerry D., associate morning producer at WPLJ New York, crosses to WYNY as morning producer ... Robert Murphy, former WLS-AM Chicago jock, arrives as morning man at WRMF West Palm Beach, Fla. Don Right, who had been handling duties temporarily, heads back to afternoons ... WNUZ Norfolk staffer Diane Letterman joins the morning show team.

Anything Goes At Free-Form WFMU—Except Show Tunes

Billboard.

OF THE WEEK

KEN FREEDMAN

Station Manager

WFMU New York

As befits the modus operandi at noncommercial WFMU New York, what would be an unusual simulcast anywhere else is something approaching a tradition at this outpost of eclectic broadcasting.

On the last evening of its most recent fund-raising marathon, WFMU station manager Ken Freedman dialed up Vin Scelsa of WXRK (K-Rock) New York on the air. Together, the two simulcast Freedman's appeal to listeners by merging their shows through telephone wires; their different positions offered a parallax view of nonformat radio. Scelsa is the New York veteran DJ who helped lead WFMU to its first "hot blast of free-form" in 1968.

More than 25 years after the move to free-form, WFMU remains perched at the edge of the campus of the recently closed Upsala College in East Orange, N.J., beaming into New York City, where it's become a darling of

music critics and serious music fans. It is poised to grow beyond its well-worn underdog status.

Freedman, who became WFMU's "supermensch" nine years ago after a stint with community access television in Westchester, N.Y., talks frankly about the pressures he and the station staff face in running WFMU: "We're always in crisis modethere's always fires to take out." He sees the station's new chapter as one resplendent with digital technol-

ogy, satellite communications, and, of course, "no show tunes."

"That's a joke that I started many years ago, and some of our listeners got quite upset," he says. Yet the notion that any kind of music would be outlawed at anthing-goes WFMU ruffled the feathers of listeners, proving that the station's audience takes WFMU quite seriously. It's this audience that maintains the station's independence through personal donations, which frees WFMU from shopping around for underwriters. Aside from the annual marathon, WFMU raises money through a biannual record fair and a mail-order catalog.

Freedman is excited about the audience-expanding and money-increasing potential of the new-fangled technology that is emerging on the horizon.

"Anybody in telecommunications would tell you we are at the beginning of a new era of communications, where audio and video are both going to be available through new means. That telecommunications bill that's in Congress breaks down all these barriers for cable TV companies, retail phone companies, long-distance phone companies, cable TV stations. That's going to also mean that radio and video are going to have these new networks to distribute on, by cable, by telephone, by Internet."

Freedman anticipates having WFMU on satellite by the end of the year, which, he says, would mean that "we can make our signal available to other cable stations, other radio stations, and even other Internet sites that might be willing to make our audio available."

Tapping into that technology to increase the audience outside of the New York metro area will do much to relieve the burden of the station's current physical restrictions. First, there is the matter of a new transmitter site to replace the previous one, which was blown over in a storm. Second, with Upsala College closed and the campus property having entered the nebulous domain of bankruptcy trustees and receivership, the station's home, a twostory, chipped-beef-gravy-colored house, is anything but secure. Freedman is looking for both a new transmitter site and property in Hoboken/

Jersey City, N.J., which would ease the commute for staff and volunteers. Still, the prospect of moving is daunting and expensive.

Yet it's these constant obstacles, he says, that have given WFMU the drive to take control of its future and rise above the status of a cool, little collective of DJs. Case in point: WFMU finally purchased its license (but not its home) from Upsala College.

Freedman realizes that the station has to

implement other changes in order to anticipate the future. "Twenty years ago, the average staff age was 20; now it's almost 40. We're trying to encourage younger people to get involved in the staff and management." This is paying off, as the staff currently includes the oldest and youngest DJs in the history of the station: Nick Marantz (15 years old, spinning "guitar debris" rock) and Brother Paul (in his 50s and offering Christian samples).

Freedman is also preparing to downsize his role at the station, but says, "That's been difficult to do because of all the problems we've had. I'll still be involved in the station, but I will no longer be station manager and program director, but I hopefully will still be a DJ as well. Burnout is something I've been battling for nine years."

Here is a selection of music from of one of Freedman's recent shows (which airs Wednesdays, 9-12 a.m.): Xavier Cugat, "Begin The Beguine"; Ennio Morricone, "March Of The Beggars"; Charles Brown Superstar, "Cars"; Flex Time, "Opening Rock '94"; Jah Wobble & Invaders Of The Heart, "So Many Years"; Os Mutantes, "Magical"; Zelwer, "Le Jour Ou Allah Bouddah"; and "You're Out Of The Woods" (rehearsal) from "The Wizard Of Oz" soundtrack.

BETH RENAUD



KEN CHRISTENSEN is the new VP/GM at KYSR/KXEZ Los Angeles, replacing Bob Griffith. Christensen arrives from crosstown KFI/KOST, where he was general station manager.

CHARLIE SERAPHIN exits as GM at KYXY/KMKX San Diego.

CHRIS KARB has been named group head for Flinn Broadcasting in Memphis, Karb was most recently GM at WWTN Nashville.

STATION SALES: KGBS-AM Dallas, from Greystone Broadcasting to Salem Communications; WJLW Green Bay, Wis., from American Communications to Woodward Communications, for \$2.3 million; KRUZ Santa Barbara, Calif., from the Schuele Organization to Christian/Grafman Group.

COTLAND'S EDWYN COLLINS sings the joys of home recording—and disses a younger generation of performers—when assigning credit for his summer club gem, "A Girl Like You." It is No. 38 on the Modern Rock Tracks chart.

"It came together very, very quickly," the singer says. "The song was largely written in my studio. It started out as a musical experiment with a Motown snare sample—I won't say from which record—and we made a loop. The next thing to go down was the rhythm guitar, and I wanted this pedal feel, this constant drone. Then I wanted the call and response between the vocal and the guitar.

"We were inspired by all these different things, which is what I like to happen in the studio, and one thing I actually try to encourage when I'm producing other peo-

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ple. But it never happens. There's always far too much deliberation and debate. I like to have a certain type of momentum, [capturing] that sense of going back to the '50s, [when] the red lights were on in the studio," and performers were forced to react. "I found once you get



this impedance going, one idea leads to another."

FOR WEEK ENDING AUGUST 26, 1995

A key in piecing the puzzle together was coming up with the song's bridge: "Too many protest singers/Not

enough protest songs." Collins says, "That was actually kind of improvised as I sang it. And I really like the commitment that comes across, because, to a certain extent, if you've already written a song down, it's not really in the blues tradition of improvising. It's already stated. The first time you see something, it has a real authority. Maybe it's getting too metaphysical, but for me it comes across on the record."

Looking back, he suggests that the line refers to the fact that "there are too many twentysomething people effecting this stance of the protest singer. They actually pride themselves on being amoral and apolitical. Their songs are quite nihilistic and usually, 'Me, me, woe is me. I'm a poor little rich kid.' To protest about something, you have to have a world view, which they don't seem to have. They have a self view."

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FOR WEEK ENDING AUGUST 26, 1995

Album Rock Tracks.

	П		u		HUUR HUUR	LU ™
1	T. WK.	ا. ¥K	Z WKS.	WKS.		
2	1	1	1	9	AND FOOLS SHINE ON 3 weeks	at No. 1 ♦ BROTHER CANE
3 3 2 13	2	2	5	12		
4	3	3	2	13	ALL OVER YOU	
3	4	6	9	8	TOMORROW	
(S) 8 8 8 THIS IS A CALL FOO FIGHTERS FOO FIGHTERS ROSMELDATION ROSMELDATION (T) 13 19 4 YOU DUGHTA KNOW ◆ ALANIS MORISSETTE 8 5 3 12 *HOLD ME, THRILL ME, KISS ME, KILL ME SUBADIALATION ◆ GIN BLOSSOMS 10 7 6 9 DOWNTOWN ◆ NEIL YOUNG AMM 11 10 11 12 POSSUM KINGDOM RINGROBM ◆ TOADIES 12 11 15 8 IMMORTALITY PEARL JAM MINGROBM AMMORTALITY 13 12 14 6 A HIGHER PLACE MARKER BROK. *DOWNTOWN AMPRICAL BROKER BROK. 13 12 14 6 A HIGHER PLACE MARKER BROK. *DOWNTOWN AMPRICAL BROKER BROK. 14 15 13 16 RUN-AROUND PEAL BROKER BROK. *BETTER THAN EZRA. 15 21 22 5 IN THE BLOOD BLUKE STRAVELER BROK. *BETTER THAN EZRA. 16 9 7 14 MISERY *SOUL ASYLUM 17 16 </td <td>5</td> <td>4</td> <td>4</td> <td>19</td> <td></td> <td></td>	5	4	4	19		
	6	8	8	8		
3	7	13	19	4		
19	8	5	3	12	HOLD ME, THRILL ME, KISS ME, KI "BATMAN FOREVER" SOUNDTRACK	
10	9	14	21	3	TIL I HEAR IT FROM YOU	
11	10	7	6	9	DOWNTOWN	
12	11	10	11	12		
13	12	11	15	8	IMMORTALITY	PEARL JAM
14	13	12	14	6	A HIGHER PLACE	TOM PETTY
15 21 22 5	14)	15	13	16	RUN-AROUND	◆ BLUES TRAVELER
16	15	21	22	5	IN THE BLOOD	◆ BETTER THAN EZRA
17	16	9	7	14	MISERY	◆ SOUL ASYLUM
18	17	16	10	17	LITTLE THINGS	◆ BUSH
19	18	20	18	8	MUDDY JESUS	IAN MOORE
20	19	23	26	3	COMEDOWN	◆ BUSH
22 25 3	20	17	12	20	GOOD	◆ BETTER THAN EZRA
22 26 30 4	(21)	22	25	3	J.A.R.	GREEN DAY
23 31	22	26	30	4	★ ★ ★ AIRPOWE	R★★★ ◆LIVE
25	23	31	_	2	SMASHING YOUNG MAN	◆ COLLECTIVE SOUL
26 18 16 13 MOLLY ROTTING PINATA ◆ SPONGE WORK WORK 27 30 39 3 CRUSH WITH EYELINER MONSTER ♠ R.E.M. WARNER BROS. 28 28 27 4 NOT ENOUGH BALANCE ♦ VAN HALEN WARNER BROS. 29 27 24 7 WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL INTERSCOPE 30 29 28 5 STARS YOU'D PREFER AN ASTRONAUT ♠ DAVE MATTHEWS BAND RCA 31 32 32 6 ANTS MARCHING UNDER THE TABLE AND DREAMING ♠ DAVE MATTHEWS BAND RCA 32 25 23 16 HEY MAN NICE SHOT REPRISE ♠ BLIND MELON CAPITOL 33 35 — 2 GALAXIE SOUP ♠ BLIND MELON CAPITOL 34 34 34 5 I GOT A GIRL ISMAN ELASTIC FIRECRACKER ♠ TRIPPING DAISY 35 33 33 9 I WALKED PRIZE WANDERLUST PRIZE 36 NEW ▶ 1 WEIRD-OUT DYSLEXICON RUFFHOUSE/COLUMBIA ♠ DAN DELION RUFFHOUSE/COLUMBIA 37 36	24	19	17	19		
26	25	24	20	5	I DON'T KNOW ANYTHING	
28	26	18	16	13		
29 27 24 7	27)	30	39	3		
29 27 24 7 TALES FROM THE PUNCHBOWL INTERSCOPE	28)	28	27	4		
31 32 32 6 ANTS MARCHING UNDER THE TABLE AND DREAMING DAVE MATTHEWS BAND RCA 32 25 23 16 HEY MAN NICE SHOT FILTER REPRISE	29	27	24	7		
32 32 32 32 33 34 34 34	30	29	28	5		
32 25 23 16	31)	32	32	6		
33 35	32	25	23	16	HEY MAN NICE SHOT	◆ FILTER
34 34 34 5 I GOT A GIRL MAN ELASTIC FIRECRACKER SLAND 35 33 33 9 I WALKED PRIZE RCA 36 NEW	(33)	35	_	2	GALAXIE	
35 33 33 9 I WALKED PRIZE RCA	34)	34	34	5	I GOT A GIRL	◆ TRIPPING DAISY
36	35	33	33	9	I WALKED	WANDERLUST
37 36 35 22 RIVER OF DECEIT ABOVE COLUMBIA COLUMBIA	36	NE	wÞ	1	WEIRD-OUT	
38 NEW 1 JUST LIKE ANYONE	37	36	35	22	RIVER OF DECEIT	◆ MAD SEASON
39 NEW 1 STUCK IN THE MIDDLE WITH YOU THE JEFF HEALEY BAND COVER TO COVER TO COVER MAIDS OF GRAVITY 40 NEW 1 ONLY DREAMING MAIDS OF GRAVITY	38	NE	w Þ	1	JUST LIKE ANYONE	◆ SOUL ASYLUM
(40) NEW 1 ONLY DREAMING MAIDS OF GRAVITY	39	NE	w Þ	1	STUCK IN THE MIDDLE WITH YOU	
	40	NE	w >	1	ONLY DREAMING	

Modern Rock Tracks...

¥	ڊ K	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				N	0.1
	2	3	5	J.A.R. "ANGUS" SOUNDTRACK	1 week at No. 1 GREEN DAY REPRISE
2	1	1	11	YOU OUGHTA KNOW JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
3	3	4	10	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
4	4	2	8	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
5)	6	12	4	TIL I HEAR IT FROM YOU	◆ GIN BLOSSOMS
<u>6</u>	9	11	6	EMPIRE RECORDS SOUNDTRACK COMEDOWN	◆ BUSH
7	5	6	10	IN THE BLOOD	TRAUMA/INTERSCOPE ◆ BETTER THAN EZRA
8	7	9	10	I GOT A GIRL	ELEKTRA/EEG ◆ TRIPPING DAISY
9	11	7	12	SAY IT AIN'T SO	ISLAND ◆ WEEZER
10	10	10	8	WEEZER STUTTER	DGC/GEFFEN ◆ ELASTICA
	_	-		GALAXIE	DGC/GEFFEN ◆ BLIND MELON
11)	14	25	3	SOUP	CAPITOL ◆ NATALIE MERCHANT
12	13	13	11	TIGERLILY MOLLY	ELEKTRA/EEG ◆ SPONGE
13	8	8	16	ROTTING PINATA HOLD ME, THRILL ME, KISS	WORK
14	12	5	12	"BATMAN FOREVER" SOUNDTRACK	ISLAND/ATLANTIC
<u> </u>				★★★AIR	POWER ★ ★ ★ ◆ DANDELION
<u>15</u>)	21	26	4	DYSLEXICON	RUFFHOUSE/COLUMBIA
16	17	24	5	WHITE, DISCUSSION THROWING COPPER	♦ LIVE RADIOACTIVE/MCA
17	15	14	13	STARS YOU'D PREFER AN ASTRONAUT	◆ HUM RCA
					POWER★★★
18	28	40	3	A BOY NAMED GOO	GOO GOO DOLLS METAL, BLADE/WARNER BROS.
19	19	18	9	ANTS MARCHING UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
				Manager of the Control of the Contro	POWER★★★
20	29		2	LUMP THE PRESIDENTS THE PRESIDENTS OF THE UNITED STATE	OF THE UNITED STATES OF AMERICA COLUMBIA
21	16	15	17	ALL OVER YOU	LIVE RADIOACTIVE/MCA
(22)	22	30	4	THROWING COPPER AWAKE	◆ LETTERS TO CLEO
23	18	16	18	WHOLESALE MEATS AND FISH DECEMBER	GIANT ◆ COLLECTIVE SOUL
24	24	20	18	HEY MAN NICE SHOT	ATLANTIC ◆ FILTER
25	23	22	9	SHORT BUS ONLY WANNA BE WITH YOU	
26)	33	36	4	CRACKED REAR VIEW WAKE ME	ATLANTIC ◆ RUSTY
27	26	27	22	FLUKE RUN-AROUND	HANDSOME BOY/TAG/ATLANTIC ◆ BLUES TRAVELER
		21		FOUR JUDY STARING AT THE SUN	CATHERINE WHEEL
28)	40	17	2	HAPPY DAYS BETTER THAN NOTHING	MERCURY ◆ JENNIFER TRYNIN
29	20	17	10	COCKAMAMIE MORE HUMAN THAN HUMAI	SQUINT/WARNER BROS. ♦ WHITE ZOMBIE
30	27	23	19	ASTRO-CREEP: 2000 HAND IN MY POCKET	GEFFEN ◆ ALANIS MORISSETTE
(31)	NE	N	1	JAGGED LITTLE PILL	MAVERICK/REPRISE
32)	38		2	SOFTER, SOFTEST LIVE THROUGH THIS	HOLE DGC/GEFFEN
33	34	37	3	CRUSH WITH EYELINER MONSTER	◆ R.E.M. WARNER BROS.
34	37	39	3	WE'RE THE SAME 100% FUN	◆ MATTHEW SWEET ZOO
35	25	19	12	WYNONA'S BIG BROWN BEA TALES FROM THE PUNCHBOWL	INTERSCOPE
36	31	28	26	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
0.7	30	29	21	LITTLE THINGS SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
37				A GIRL LIKE YOU	EDWYN COLLINS
38	NE	NÞ	1	GORGEOUS GEORGE	BAR/NONE/A&M
_		N ►	1		

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TOKIO IN HITS!

Week of August 6, 1995

- ① What's All This About / Linda Lew
- ② Carnival / Cardigans
- 3 Shy Guy / Diana King
- Jealousy / Charles & Eddie
- ⑤ In The Summertime / Shaggy
- 6 You Oughta Know / Alanis Morissette
- Scatman / Scatman JohnDowntown / Neil Young
- DOWNTOWN / Nell Tour
- @ Rough 'N' Smooth / C. J. Lewis
- 1 Scream / Michael Jackson
- 1 Waterfalls / TLC
- 1 Lovin' You / Suburban Soul
- 13 Colors Of The Wind / Vanessa Williams
- 1 Insert A Medicine / Guru
- (9) Can't Stop This Feeling / Matt Bianco
- Power To Move Ya / Ziggy Marley And The Melodymakers
- ① Love Enuff / Soul II Soul
- ® Misery / Soul Asylum
- Anokorononatsuni Bokuraha / Hooper
- 100 Too Late To Be Good / Tuesday Girls
- Til You Do Me Right / After 7
- This Ain't A Love Song / Bon Jovi
- ${\mathfrak S}$ Love Love Love / Dreams Come True
- Summer Jam '95 / Scha Dara Parr

 S I Can Love You Like That / All 4 One
- @ Hey! Get Out Like That / Cardigans
- Hey! Get Out Like That / Cardigans
 Got To Keep Moving / Think Twice
- 3 Adiemus / Adiemus
- 3 Remember Me This Way / Jordan Hill
- 3 Hyperbeat / Dulfer
- ② All The Way /
- Lady Lynett And The Spokesmen
- 3 Army Of Me / Bjork
- 39 You Can Cry Dn My Shoulder / Ali Campbell
- 39 Keep This Thing Together / Gary Barnacle
- This Is A Call / Foo Fighters
- 3 Too Many Fish /
- Frankie Knuckles Featuring Adeva

 39 Only Words / The Federation
- Make It With You / Carroll Thompson
- Gotta Know Remix / Supergroove
 Anatadakewo / Southern All Stars
- Anatadakewo / Southern All Stars
 Life (Standin' On This World) / Ice
- Near The Black Forest / Vanessa Oaou
- 4 Marta's Song / Deep Forest
- 1 This Time / Curtis Stigers
- 🚳 Saving All My Love For You / Patsy Moore
- Treek' N You / Jodeci
- Don't Take It Personal (Just Dne Of Dem)
- Days) / Monica
- Some Might Say / Oasis
- Have You Ever Really Loved A Woman? / Bryan Adams

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 60 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 800 detections (Modern Rock) for the first time.
Videoctip availability. © 1995, Billboard/BPI Communications

DOES NEW AUDIENCE AWAIT CLASSICAL SUPERSTORES?

(Continued from page 1)

Scan reports that 11.5 million classical albums were sold at retail this vear through July 16, 3.9% of all albums sold. In the same period last year, retailers sold 12.6 million units, or 4.4% of the total.

Although some label executives insist that their classical sales are up this year, retailers see a market that is flat to down. The reasons, they say, are that the novelty of monks and tenors has worn off and that consumers are trading down from full-priced to budget-priced recordings.

Nevertheless, classical marketers say "crossover" and "event" recordings, as well as lower-priced releases, prove that demand for their product is growing. Despite this year's sluggishness, they see a potentially big market as graying baby boomers tune out rock and tune in classical.

Fueling the trend, they say, is the expansion of the superstore, particularly retailers that mix music with other products. This concept is not new-in the '50s, many record stores also sold consumer appliances. But it is an idea that seems right for a time when customers are demanding convenience, selection, and, above all, lower prices.

Some say these stores will bring classical out of the cities, where it traditionally has had the strongest sales, to a broader audience.

The new superstore could be a concept like Musicland's Media Play, a fast-growing chain of 45,000-squarefoot stores that sell music, video, books, and computer software. Or it could be the electronics/software chains like Best Buy and Circuit City, which have aggressively merchandised music at exceptionally low prices in recent years.

But many say the likeliest catalyst for classics growth is the big bookstore. Two chains, Borders Books & Music and Barnes & Noble, have been rapidly opening superstores combining books and music. Borders is given high marks by labels and competing retailers for effective marketing of music.

Mona DeQuis, classical buyer for Borders, says that 15,000-20,000 classical titles are sold in its 69 superstores and that the genre accounts for 20% of music sales. Unlike Barnes & Noble, Borders buys product direct from manufacturers, which allows better pricing.

The theory is that book buyers represent a hidden, untapped audience for classical music. Readers are classical listeners, goes the refrain, many of whom have not ventured into a record store since their youth. Borders tells its suppliers that 90% of its music consumers do not shop in record stores. By putting music departments in bookstores, the argument goes, customers who find record shops disorienting and intimidating can browse for music in a nonthreatening environment.

'The [pairing] of a deep catalog bookstore and a deep catalog music store seems to be a winning combination," says Joe Micallef, president of independent classical distributor Allegro.

But others say the bookstore chains and the hybrid stores like Media Play are not so much creating a bigger consumer base as they are dividing the pie of classical buyers into smaller pieces. They also point out that chains like Borders, Best

Buy, and Media Play sell more pop music than classical and that lovers of classics are knowledgeable about where to buy their music.

"Classical consumers are reasonably savvy entertainment consumers," says Steve Vining, VP of sales and marketing at BMG Classics. "What Borders and Barnes & Noble and Media Play are doing is making it easier for them to buy all their entertainment in the same place."

CITIES ARE CLASSICAL CENTERS

For years, big cities like New York and San Francisco have had chains like Tower Records, which carries a large, deep selection of classics, as well as independent stores that specialize in the genre.

The biggest metropolitan areas remain the best markets for classical. According to SoundScan, 13.9% of all classical albums sold in the U.S. through mid-July were in New York.

Raymond Edwards, national classical manager for Tower, says that the 4,000-square-foot space devoted grown, however, the classical-only store has joined the mom-and-pop record shop as an endangered species. Just a handful remain.

Diane Dragone, owner of Star Classics in San Francisco, says classical sales are "diminishing" and warns that "in another 10 years, we may completely lose our market." Star Classics is separated by two sets of doors and a large recital room from its sister store, which sells dance and hip-hop music.

Another classics-only store in the Detroit suburb of Royal Oak, Mich., is actually part of the 38-unit Harmony House chain. Senior buyer Roy Burkhert says customers like patronizing this store because they do not have to deal with pop music and its devotees.

"Our classical buffs come from quite a ways to get this environment," savs Burkhert.

For traditional music retail chains, the strategy has not been to increase the amount of square footage for the classics, but rather

The Three Tenors, with conductor Zubin Mehta in foreground.

to the classics in its Greenwich Village store was considered adequate when it opened in 1983, but "now we know we need more." When the chain reopens in its former Lincoln Center location in two years, it will boast a 10.000-square-foot classical section.

Tower and other classical-friendly merchandisers are located in or near major cities that generally support a symphony orchestra and music conservatories. But what chains like Media Play and Borders may succeed in doing, according to many observers, is bring a wider selection of classics and greater merchandising expertise to the smaller cities and markets that were previously neglected.

"The big question facing everybody in the business is, Is the population big enough in secondary markets to support the inventory?" says David Neidhart, VP of sales for PolyGram Classics and Jazz, which is the classical market share leader, with 21.4%. "Time will tell."

Labels have learned that mass merchants like Kmart, Wal-Mart, and Target can sell classical music when it is priced and merchandised attractively. This means that there may indeed be a vast untapped market for classics away from the affluent cultural centers.

CLASSICAL-ONLY IN DANGER?

As chains and superstores have

to realign the space allotted to them. Some chains are said to have reduced overall classical inventory, while others maintain they have just rearranged it. Camelot is said to have decreased the number of stores with full classical inventory. from more than 300 to about 60. After determining that classics do not sell in a particular location, some retailers will leave only the hits there and ship the catalog to stores that can move it.

For Musicland, the process is to identify the winners rather than the losers. Says Dieter Wilkinson, national buyer, "What we're doing is ferreting out the stores that actually do the business and putting the advertising and promotion money into those stores to increase that business.'

TOO MUCH PRODUCT

But sources say it will take more than bookstore ambience, budgetpriced merchandise, and redeployed inventory to build a new audience. And all is not harmonious between the manufacturers and retailers of classics.

Retailers grouse that labels continue to dump too many releases on them and don't support them with adequate or imaginative marketing programs. "I don't think the labels know how to promote a classical CD," says Steve March, classical buyer for a Rose Records store in Chicago that has been acquired by

Tower. "They're trying to promote the ultimate crossover CD.

Most retailers say that a product glut remains, despite contentions by major labels that they have cut back on new releases. PolyGram says it has trimmed the number of classical titles this year by 30% from last year. It is the independent labels that are often accused by retailers of bringing too much product to the market. But those labels say they are aware of retailers' budgetary and space constraints.

Says Eric Lowenhar, national marketing manager for independent Denon Records, "I don't try to overload. I'd rather ship 50 and sell through, [instead of] 100 and get them back. We get enough in there to be covered."

Demand, rather than supply, is the problem, and manufacturers and merchants blame each other for not doing enough to stimulate it. Retailers say labels could do more to market their wares, while labels counter that retailers are not making enough of a commitment to merchandise it.

Old merchandising methods like end caps and posters do not seem to have much value. Co-op advertising dollars are never as plentiful as for pop releases. Appearances by classical artists are popular sales boosters, but in-stores are infrequent and dependent upon artists' schedules and the stores' proximity to big-city concert venues.

Retailers are hard pressed to come up with concrete examples of merchandising campaigns that have significantly boosted classical sales. Harmony House says it has had success featuring the director of the Detroit Symphony Orchestra in its ads. BMG trumpets its Nipper's Choice program, which features two titles a month and incentives for retailers that promote the releases.

But what seems to have the most important effect on awareness and sales is the listening station. Chains and independent stores that have made the biggest commitment to letting customers play albums before they buy them have seen the best increases in sales. Borders has a store in Chicago with 300 CD listening stations with five titles each. which means customers can hear 1.500 different albums. The chain says this has had a measurable effect on sales.

THE BOTTOM LINE

As for the labels, one abiding complaint is spending advertising dollars on retailers that prominently display their own in-house budget classical lines, while the labels' full- and midpriced product languishes in classical ghettos in the back of the stores.

Often, the so-called superbudget classics are the "lowest-priced CDs in the entire store, which makes them very inviting for customers who want to collect an assortment of music." says Amos Alter, president of the independent Madacy Entertainment Group, which has developed budget lines for retailers like Musicland and rackjobbers like Handleman.

Musicland's Excelsior label began nearly two years ago as a storebrand classical imprint and has branched out into other musical genres.

The reason for these lines is compelling: Store-brand merchandise carries higher profit margins than

other product. Retailers say they were forced to start their own lines after manufacturers flooded them with budget releases, many of which were just differently packaged versions of the same concerts.

"I can see why they're doing it," says Mark Forlow, national accounts manager of Angel Records. They were approached with so much superbudget product, it is hard to digest it and present it.

There is no denying that gross margin is a prime consideration for retailers. Electronics chains, the Media Plays, and the Wal-Marts have deployed price as a primary promotional tool. Traditional music retailers, which don't have a wide variety of higher-margin products and don't use music as a loss leader, find it hard to compete on price.

Merchandisers are divided on the best price mix of classics. Some labels maintain they make the most money on full-priced front line titles, but retailers see a lot of those releases collecting dust on the shelves. Budget manufacturers say that their titles yield the best percentage return, but other labels dismiss that as a business of pennies with no profit.

Many believe that the midpriced category—albums listing between \$7-\$10—are the best profit producers. These are often reissues of exceptional performances of standard reper-

Another reason for shrinking profit margins is the steady decline in cassette sales. Many labels release classics on CD only, except for the hits. Retailers say that the falloff in cassette sales is not counterbalanced by an upswing in CD sales. The so-called library factor—in which consumers replaced vinyl albums with CDs-is a thing of the past.

"The CD format is so good it never wears out," says Musicland's Wilkinson, "unlike the LP or tape, where the customer would buy a new piece. Now people aren't rebuying."

SONY CLASSICAL

(Continued from page 8)

ation has approximately 80 employees, and it was not known at press time how many would relocate or lose their jobs.

Insiders say some reorganization has been expected since the departure last December of the company's president. Gunther Breest, and the accession in April of Sony Classical U.S. president Peter Gelb to the worldwide post (Billboard, March 18). However, a wholesale closure of Hamburg was not anticipated.

In a statement from Sony Classical, executive VP Jean-Hugues Allard says that London's status was one reason for the move: "London is one of the leading centers for classical music in the world. We will also benefit from the planned expansion of Sony Music's London studio facilities.

As for Breest, he found himself at odds with the views of senior Sony management in the U.S., who wished to concentrate on developing contemporary composers, such as Geoff Smith (Billboard, July 29) and jazz/classical fusionists Bang A Can, and who were prepared to use pop marketing campaigns in order to achieve crossover success.

New York-based Gelb, president of Sony Classical, said in a prepared statement, "With London and New York as our dual headquarters, we are now ideally positioned to accomplish our strategic goals."

LONDON'S NYMAN MAY SCORE WITH NEW SOUNDTRACK

(Continued from page 10)

Hampton, to use some of the composer's existing music as a temporary template. Following that guide, Hampton chose Nyman's third string quartet as a surrogate main theme, but when Nyman was presented with the task of replacing it with a new composition, he was daunted in trying to come up with something equally apt.

"The feelings of regret and sadness in the music were so appropriate to the characters' situations that I thought, 'Why should I replace it?' It's mind-blowing to see this music work so uncannily well in this film about this doomed pair of characters," Nyman says. "The new context reveals emotions within the music that I didn't know were there."

Starring Emma Thompson and Jonathan Pryce, "Carrington" traces the poignant love affair between painter Dora Carrington and essayist Lytton Strachey. Carrington and Strachey met in 1915 England as part of Victorian intellectual society. And even though Strachey was 13 years Carrington's senior and homosexual, the couple's platonic love endured through the years, her marriage, and various lovers. As with his other haunting scores, Nyman's swelling music serves to outline the often tormented emotional land-scape of the film.

Nyman made a name for himself producing startlingly distinctive music for such Peter Greenaway films as "The Draughtman's Contract," "Drowning By Numbers," "The Cook, The Thief, His Wife And Her Lover," and "Prospero's Books." His name became one of the household variety after he composed the score to Jane Campion's award-winning film "The Piano." Released on Virgin in 1993, the soundtrack to "The Piano" has sold 603,000 coptes in the U.S., according to SoundScan.

"I'm not sure 'Carrington' is another 'Piano,' but we think the music plays such a strong role in the film that it would be hard for people to not be affected by it," says Greg Barbero, VP of London Records. "The album has the potential to sell to a broad audience."

The album will be out five weeks before the movie opens, in order to "give
the record a life of its own before and beyond that of the film," Barbero says,
adding that the label plans its most intense artist-oriented promotional campaign of the year for "Carrington."

"We're going to have a very aggres-

"We're going to have a very aggressive marketing program," Barbero says. "We've been out early with the promotion, sending advance cassettes to retailers, distributors, and the press. It's an indication of our faith in the music that we're out there so early; we think it's a gorgeous piece of work."

London is working with the magazine Vanity Fair on "Vanity Fair Presents" evenings, at which Nyman will speak on the nature of composing for films and the difference between his concert music and movie scores. For the benefit of various opinion leaders, the Vanity Fair events will be held on Oct. 2 in Los Angeles, Oct. 3 in San Francisco, and Oct. 5 in New York, and will include a film screening of "Carrington."

The movie, produced by PolyGram Filmed Entertainment, is scheduled to open on 30-50 screens in the U.S. in early November, with plans for expansion to nearly 200 by Thanksgiving.

The "Carrington" soundtrack was released Aug. 14 in the U.K., and the film opens there Sept. 22. At press time, Argo had no special promotional plans other than an extensive retail display program and an intensive press campaign. In Europe, the album was issued in late May to coincide with the film's

debut at the Cannes Film Festival. The album has sold approximately 20,000 copies in Europe, reports Argo.

CAN LIGHTNING STRIKE TWICE?

At radio and retail, new Nyman music is welcomed, though most agree that a repeat of the broad commercial success of "The Piano" could be an instance of lightning striking the same place twice.

Sue Leonardi, soundtracks buyer with Tower Records in San Francisco, says, "Michael Nyman always does really well here with both classical and crossover buyers. Even so, it'll be tough to match 'The Piano' as a mainstream bit."

Leonardi says she plans to make a 50% greater initial order for "Carrington" than she would for the typical high-profile soundtrack.

Even though a star-laden film affords a record label considerable marketing synergy, Nyman's film scores exist as independent works of art as perhaps no others do. Whether or not "Carrington" wins at Cannes or becomes a left-field hit, such as "The Piano," Nyman's album has potential independently.

"People who like his music like it for what it is—not for what it accompanies," says John Schaefer, music director of WNYC New York. "A lot of people bought "The Piano' before they even saw the movie."

According to Schaefer, Nyman's appeal among connoisseurs of cult composers is strong, and his fans are loyal. "Nyman's never been a bigger name in the business than he is right now," Schaefer says. "Because his music is painted with broad, colorful strokes, it won't be played on a mainstream classical station. But public radio stations can break this record. Though really, it's mostly word-of-mouth for Nyman or composers like him, such as Gavin Bryars. They sell records even without a lot of radio airplay."

Nyman's dual relationship with London and Virgin allows him to choose which projects will be released by which company. Since "The Piano," Nyman has been prolific, releasing several albums in two years. The release of "Carrington" follows Argo's spring issue of Nyman's challenging song cycle "Noises, Sounds And Sweet Airs," which has shipped about 10,000 copies in the U.S., according to the label.

Last year, Virgin released the Michael Nyman Band's concert album "Live," which the label says has sold approximately 150,000 copies in the U.S. Also in 1994, Virgin issued the sound-track to the French film "Six Days, Six Nights," and Argo released "The Piano' Concerto."

Nyman's work in the traditional concert realm with quartets, concertos, and song cycles has grown in stature, even though the sales of those albums haven't kept pace with his film work. Nyman says he's most proud of such

ambitious works as "The Upside Down Violin," which appears on the "Live" album, and "Noises, Sounds And Sweet Airs."

"There's more of me in that music," he says. "And if there's a huge discrepancy in sales between something like the 'Live' album or the quartets and a film score, well, that's more a trick of promotion and marketing than anything to do with the music. Perhaps that will change."

Beyond "Carrington," Nyman will continue to split his work between record companies and among film scores and concert music. Virgin will soon release his score to "The Diary Of Anne Frank," and Argo should issue Nyman's fourth string quartet next year. The composer is at work completing a concert for viola virtuoso Kim Kashkashian, and he is scheduled to reunite with Campion to score her film "A Portrait Of A Lady."

CLASSICAL STATIONS SEEK RATINGS BOOST

(Continued from page 1)

splashy ad campaigns, hip presenters, and short musical selections.

Thus far, the results of their efforts have been mixed. A handful of stations in the format are drawing slightly higher Arbitron ratings than they were a year ago, including WDFC-AM-FM San Francisco, WCLV Cleveland, and KKGO Los Angeles. But for the most part, major-market classical radio stations posted a decline in the spring ratings book.

The ratings picture is no brighter for those classical stations that have maintained a conservative approach. For example, KKGO-AM-FM Los Angeles, which has not embarked on any unconventional classical programming, went from 1.8-1.5 in the spring ratings.

Previous efforts to mainstream the format have failed, too.

FROM CLASSICAL TO ROCK

In 1993, classical WNCN New York switched to hard rock after its attempt to become a "hip" classical outlet met with mediocre results. In fall 1993, the final book before the station flipped to hard rock, its ratings remained flat at 1.5.

Former WNCN program director Mario Mazza, who is now applying a progressive programming strategy as PD at WCRB Boston, says many listeners want their classical stations to be more accessible. WCRB is playing sections or movements of works, rather than complete performances.

"A great deal of listeners don't know the difference between a romantic piece and a baroque," says Mazza. "All they care about is hearing what they like. That is the case with any genre. Why should classical radio be any different?"

In the spring Arbitrons, WCRB slipped from a 3.9 to a 3.7 share.

Other stations are trying their own variations on the progressive theme. At WQXR New York, classical selections from new composers are being added to the programming mix.

"We're getting more adventurous," says Warren Bodow, WQXR's president/GM. "What WQXR and stations like us have done over the last 10 years is come off our pedestal with a more approachable attitude. We're attempting to program more new music, like Ellen Taaffe Zwilich."

KUSC Los Angeles is infusing a variety of ethnic music into its tradition-

al classical mix, according to GM Wally Smith.

Each week, KUSC airs "Concierto Latino Americano," which is a block of classical music by Hispanic composers and performers, including Leo Brouwer, Alberto Ginastera, and Carlos Chayez.

In addition, the station plays blocks of folk and Celtic music.

"I think I'm getting ready for the next generation," says Smith. "Everyone else thinks I've lost my mind. The future is pretty grim for classical music if we don't find some ways to make it appeal to a contemporary audi-

Other stations are integrating movie scores into

Classical

KKGO

RADIO STATION



the sale of records across the country, [the film scores to] 'Pocahontas' and 'Apollo 13' are very [mainstream]," says y, GM of W.C.

Catherine Meloy, GM at WGMS Washington, D.C. "There's nobody else in town that can play that music except for us. People used to think that you had to have a degree in classical music just to listen to it. The entertainment industry, through popular films, has really helped change that whole perception."

Lynn Farmer, PD at WTMI Miami, agrees. "Films using classical music are on the rise," she says. "We do pay attention to what is happening on the film scene."

Executives at Sony's SW Networks are optimistic about its adventurous Classic FM, an upbeat, 24-hour, classical service that is already available in England. Classic FM has signed on seven affiliate stations since its inception July 10.

The fledgling American version of the satellite-delivered Classic FM sports a "hipper attitude" than some local classical radio stations, according to president/CEO Susan Solomon.

"We believed that if we created an environment where we weren't teaching you or we weren't talking down to you, but rather just playing the music that you like to hear in a way that you felt comfortable with, then people

would listen," Solomon says.

In addition to a shrinking audience, local broadcasters are facing some tough competition from a new crop of companies that are offering programming via satellite broadcasts and digital cable.

Satellite-delivered radio services, such as CD Radio, are preparing to offer digital-quality sound to a nationwide audience before the year 2000.

Another emerging competitor for local classical radio programmers is the advent of digital programming delivered by direct broadcast satellite.

Within the last year, classical music has found a new potential nationwide audience in excess of 1.5 million via DBS television transmissions.

Digitally delivered, commercialfree classical music is available on DirecTV through Music Choice, while PrimeStar subscribers can tune into Digital Music Express.

Some local broadcasters are hoping to avoid being bypassed by the hi-tech invasion by embracing the online community. Many stations are establishing a presence on the World Wide Web, which is the user-friendly, graphics-heavy portion of the Internet.

Among the classical stations that have sites on the World Wide Web are KDFC San Francisco, WUOM Ann Arbor, Mich., WFUM Flint, Mich., and WVGR Grand Rapids, Mich.

FIGHTING BACK

The overall problems for the format are reflected in the declining number of classical stations in the last few years. According to The M Street Journal, there were 48 commercial and 275 noncommercial classical stations in 1992. By 1994, the number of stations carrying the format had declined to 44 commercial and 239 noncommercial.

But there are statistics that provide hope. A 1995 study of the top 50 U.S. markets indicates that 17% of radio listeners aged 12-54 have a strong appreciation for classical music, according to Jon Coleman of Research Triangle Park, N.C.-based Coleman Glesearch. Classical ranked higher than country, album rock, top 40/rhythm-crossover, and AC formats.

"This does not mean that 17% of that age group necessarily would choose to listen to classical music as it is presented on a radio station," says Coleman. "But it does indicate that there is a large appreciation for this type of music. It is up to the radio stations to harness that interest."

Coleman says that classical radio might benefit by echoing elements of other hit-driven formats—including aggressive advertising campaigns.

Tom Bartunek, VP of programming and operations at WQXR, says that emulating the promotion techniques of nonclassical formats can draw in new listeners. WQXR and others have copied the ticket giveaway strategies used by other formats.

"Pavarotti is our Bruce Springsteen," says Meloy. "The things that a station would do that plays Bruce Springsteen... we will do to a T with

91.5 KUSC FM

Pavarotti."

Meloy says a recent Pavarotti giveaway package included backstage passes and T-shirts with the station's

WCRB is aiming to build a hipper identity in its advertising campaign by using black and shocking pink colors in its logo. In addition, some bill-boards are using in-your-face slogans such as "Up Your I.Q." in big black-and-white letters.

"Complacency no longer works for classical stations," says Mazza. "We have to cut through the clutter and be effective and quick. We've become much more aggressive."

Although many stations are re-evaluating their programming and promotion strategies, some classical programmers say that any overt move to court a younger demographic is a mistake.

"I really feel that this whole concern about 'getting younger' is a very erroneous position that some operators are taking," says Saul Levine, GM of KKGO.

"We have no intention of changing our programming to bring in so-called 'young groups' of people," says Levine. "Naturally, young people sometimes have to evolve into an appreciation of classical music, but it's very unlikely that anything that anybody will do is going to get 20-year-olds en masse to listen to classical music."

BILLBOARD AUGUST 26, 1995

Www.americanradiohistory.com

ALREADY BIG IN U.S., DECCA'S BARTOLI SETS SIGHTS ON U.K.

(Continued from page 10)

Bartoli has attracted a loyal following in New York, San Francisco, and Washington, D.C., thanks to the success of her concerts there and the enthusiastic public response to her charming personality and glamorous appearance.

Barbero hopes to extend the profile Bartoli enjoys in those cities, where she consistently ranks among the 100 best-selling recording artists, to Los Angeles, Miami, Dallas, Houston, and other significant U.S. centers.

"Cecilia really broke out in New York when she gave her first recital there," says Barbero, "so the public feels a sense of ownership. She's had a series of incredible reviews for her phenomenal concerts in New York and San Francisco. For her U.S. tour this fall, we're aiming to re-create the same level of visibility elsewhere."

The U.S. tour will start Sept. 17 in San Diego and move south, ending in Orlando, Fla., on Dec. 1. A second leg will take the artist north beginning Feb. 8 and culminating March 24 at New York's Carnegie Hall.

Bartoli has recognized the importance of giving press, radio, and television interviews, and her willingness to make personal appearances at major U.S. music stores has already paid dividends in over-the-counter sales and retail support.

"The big retailers in New York and San Francisco have always been in step with London's strategy for Cecilia," Barbero says. "They would walk that extra mile for her, which really matters. The Americans like this type of artist, who has such effervescent charm and vitality. She's had an amazing response, which we haven't seen since the heyday of Pavarotti."

Bartoli is signed exclusively to Decca in the U.K., and her records are released in the U.S. on London. Her recorded output for Decca has included Rossini's "The Barber Of Seville" and Puccini's "Manon Lescaut," as well as collections such as Rossini's "Arias," "Songs," and "Heroines" and albums of Italian lieder by Mozart, Beethoven, and Schubert. Her performance of Mozart's "Requiem" at the Vienna Cathedral with Sir Georg Solti and the Vienna Philharmonic was televised worldwide and released on sell-through video.

Bartoli is set to make her debut at New York's Metropolitan Opera in February, when critics will no doubt be eager to hear if the alluring mezzo has the vocal carrying power necessary to please those farthest from the stage. Whatever the critical verdict, a Carnegie Hall recital and the possibility of two television broadcasts in the spring should ensure that Bartoli becomes the talk of the town.

"We're lucky that she'll have such a high-profile platform," says Barbero. "You certainly don't need to hype such an important event as her Met debut."

Even so, London Records will devote considerable resources to a local television marketing campaign and strategically placed billboards advertising the "Portrait" disc, all planned to capitalize on New York's evident love for La Bartoli.

Jack DeSalvo, classical manager for Tower Records' downtown New York store, says, "I'm expecting it to be very good. All of her records have been and continue to be."

Barbero is adamant that the drive to sell Bartoli to the record-buying public should not compromise her artistic integrity. "To mess around with that in any way would be the kiss of death. People would instantly sense the insincerity. We won't be trying to turn her into a movie star, but we will concentrate on presenting her as she is, which is a beautiful, talented person."

London Records remains optimistic that the Bartoli album's late summer launch will retain its appeal into the holiday season and remain in vogue until she arrives at the Met.

"What we hope will keep it afloat is that Cecilia is going to be so visible throughout the fall and into the new year here," says Barbero. "We're not spending all our ad money out of the box at once, so we'll be savvy with our advertising and keep the pot boiling."

However, some Bartoli fans were hoping for more from the artist. Dieter Wilkinson, national buyer for the Minneapolis-based Musicland Stores chain, says, "It's too bad it's just a greatest hits package. I thought she could do a couple of new songs to

spice it up. On the other hand, I expect it to do real well for us and we're going to get behind it."

Meanwhile, in the U.K., Paul Moseley, head of marketing for Decca, sees the Bartoli release as a perfect opportunity to build the singer's British audience base. "It seemed about the right time to put the more popular Mozart and Rossini pieces together with some of the arie antiche to create a disc that would appeal to an even wider audience than she's managed to reach so far."

Bartoli is the top-selling young singer in the U.K., along with Welsh baritone Bryn Terfel (see story, page 1), although she has yet to establish the level of public attention she presently enjoys in the U.S.

"Her recent Mozart disc sold more than 200,000 copies in the States," says Moseley, "and her last Carnegie Hall recital with Sir Neville Marriner was broadcast live on [U.S.] national television. We can't hope to compete with that, but by the standards of normal classical discs, her releases have already sold very well [in the U.K.]. That suggests that the potential remains enormous."

The singer's previous Decca releases have sold approximately 20,000 units each in the U.K., with Moseley looking to at least double that number for "Portrait."

"Because she's not touring in the U.K. at the time of the release, it will be harder for us to get widespread media coverage," Moseley says. "We'll have to market the product very strongly, which does leave us open to allegations that she is being hyped. The truth is that we are only highlighting something that is wonderful, but we do have to overcome the problem that she is not often in this country."

Bartoli has yet to make her debut at the Royal Opera House, Covent Garden, another sticking point in any campaign to raise her U.K. profile. "I want to get this record into stores that have so far proved a bit reluctant to stock what they see as Cecilia's specialist discs, such as the W H Smith and Woolworth's chains," says Moseley. "They won't take something unless they are convinced that the disc has the potential to sell."

Moseley adds that radio advertising will be the key to Bartoli's U.K. campaign, with the national radio network Classic FM serving as the main outlet. "This is the sort of record that Classic FM will take, and we also intend to pitch it at the BBC Radio 2 "Album Of The Week" slot. Once people hear the voice on air, then they'll realize how wonderful she is."

TELDEC'S LARMORE, AN ATLANTA MEZZO, SEEKING U.S. FAME

(Continued from page 10)

bum. "It's stuff that I love to do. I figured if I liked [the Handel and Mozart arias], everybody else would like them, too."

"Where Shall I Fly" was recorded with Switzerland's Orchestre de Chambre de Lausanne, which is conducted by Jesus Lopez-Cobos.

"She has the most impressive mezzosoprano voice [heard] in 15 years," Copps says. "It's a big, lush voice with a big range, and she can sing a great range of repertoire. She's an amazing talent. And on top of that, she's very photogenic, and video is a natural with her," he says. "We feel video is a long-term investment in her career; it's developing her profile and image for the future."

Promotional videos for classical songs are fairly rare. Atlantic has created a clip for the album, which Copps says is a statement in itself. "We've got all these records coming out in the fall, but we're singling out this one for special treatment," notes Copps.

Larmore's video, for the aria "Ombra Mai Fu" from Handel's opera "Xerxes," is being used internally to inspire label sales staff, as well as to expose Larmore to retail and the press. The label also sent out a 3-track promo CD.

Larmore's friendly demeanor lends itself to the store visits the label is planning to coincide with her U.S. opera appearances this fall and winter, particularly those in New York. "She's great with meeting people, and we'll go to local stores and the sales branch to establish the kind of rapport that is essential," Copps says.

Larmore has also been getting a lot of publicity, including a cover story in New York's Opera News last February and a recent brief profile in Vanity Fair. The label will continue the push for press coverage and plans to advertise in classical music magazines.

According to Ron Pollard, classical buyer at Tower Records on New York's Upper East Side, the comparisons to Bartoli are inevitable, but he says, "I wouldn't trade either one." Pollard expects "Where Shall I Fly" to do very well. "It has some standards and some opera rarities, which makes the disc more valuable and will draw a lot more interest and attention to her. Plus, she's coming to the Met in November, so it's really good timing," he says.

Larmore made her operatic debut in 1986 as Sesto in "La Clemenza Di Tito," with L'Opéra de Nice in France. She quickly established a name for herself in Europe with her rich vocal tone and dexterity in the bel canto and baroque repertoire. She has performed on many of Europe's great stages, including the Paris Opera, the Royal Opera House and Covent Garden in London, and La Scala in Milan.

Larmore made her New York debut at the Metropolitan Opera in February as Rosina in Rossini's "The Barber Of Seville," which she reprised at the Met this season. Larmore will also appear in January at the Los Angeles Opera Music Center as Isabella in the composer's "Italian Girl In Algiers." Plans for fall 1996 include her first nationwide U.S. recital tour, as well as appearances with the San Francisco Opera and at Carnegie Hall. "She gets great reviews wherever she sings," Copps says, "and that helps the whole process."

Since Larmore signed with Teldec in 1994, she has appeared on five discs for the label, including a recording of Rossini's comic opera "La Cenerentola," which was released in the spring. Gramophone magazine described her performance as "a most sympathetic Cenerentola." Her other discs for Teldec are "The Barber Of Seville," Verdi's "Rigoletto," Humperdinck's "Hänsel Und Gretel," and Duruflé's "Requiem." She also appears on numerous recordings from Harmonia Mundi and Deutsche Grammophon.

Larmore has played the role of Rosina in "The Barber Of Seville" "hundreds of times," she says. She will continue to perform Rosina as long as she can, acknowledging that with "natural maturity there came a natural progression" in roles. She has begun to expand her repertoire and to incorporate more challenging material.

She will record Bizet's "Carmen" in December and has begun to perform in Richard Strauss' "Der Rosenkavalier." She has also performed in Mahler's "Rückert Lieder" in Vienna and Amsterdam.

"These are all just growing out of me, because my voice is getting deeper," she says. "I had suspicions that my voice was going to go up into the soprano range, but instead it has gone down. I am a real mezzo-soprano now."

Larmore's vitality is part of her career, and it comes as no surprise that Romeo is one of her favorite roles. "I love Romeo because I'm such a ham," she says, "and I love the passion of the character, the sword play, and the music. It's the kind of music that you can let yourself go on; you don't have to keep anything back."

Currently in the studio in Wales recording her next solo album of arias for "pants roles," Larmore says, "I have a really wide range of roles, and it's important that people realize that I am able to do a lot of different things, but never do I push my voice. It's been a process of elimination throughout my career. I know what I can do, what I can't do, and what I don't want to do."

NEVILLE'S 'ANCESTORS' GETS NEW LIFE ON IGUANA

(Continued from page 10)

love and relationships.

Neville has also spent time in Keith Richards' Expensive Winos group, was a member of the post-Chaka Khan Rufus, played keyboards and sang backup on eight songs on the Rolling Stones' "Voodoo Lounge" album, and has appeared with the Neville Brothers.

Stein is banking on Neville's constant touring to help promote the release. He also says he's "continuously looking for licensing deals for film and TV" for Neville.

The singer already has had some of his songs in movies. "Not Just Another Girl" was featured in the end credits of "My Stepmother Is An Alien"; "Falling Out Of Love" was featured in "Skin Deep"; and "Why Can't I Fall In Love?" was in "Pump Up The Volume."

At press time, Stein says Neville's songs were up for a few major films with accompanying soundtracks. Stein is also working on solidifying a deal for international distribution.

On the radio front, the plan is to service triple-A outlets with the album in early September. The label is also contemplating which song should be serviced to AC and album rock radio. "Money Talks" is the likely candidate; but "Up To You," "Another Day's Gone By," and "After All This Time," which features Aaron Neville, are being discussed as

well

"We had a lot of success with AOR before, and we've been working 'Don't Cry Now' from 'Thanks' with Bonnie Raitt at AC for a while. So he has a base there now," says Stein. "And, now with triple-A, this is a whole new thing since ['If My Ancestors Could See Me Now'] first came out."

Warren says he'll probably play a few more tracks from the album and add them to the station's library.

"I'm looking forward to it coming out because we only have an old vinyl copy of it and 'Not Just Another Girl' is a regular library track for us," he says. "We may put a few more tracks in the library, but we wouldn't add it like a new record"

Kortchmar says now "the world may be a little more ready for" the album than it was in 1988.

"The album still holds up," Kortchmar says. "The songs and singing are soulful and heartfelt, which is the rarest of things... It was a joy to do all around. I looked forward to working on this every day. We all went the extra mile; it was a real labor of love for all involved."

Kortchmar notes that the late drummer Jeff Porcaro appears on the album. "At the time he was the top drummer in the country, and he put his heart and soul into it," he says. "It was thrilling to

have him there. That's one of the reasons it came out so good."

Jim Dimas of Portland, Ore.-based Music Millennium is also enthusiastic about the release.

"I had it on [vinyl] and I was looking to get it on CD... and I couldn't find it," says Dimas. "I'm sure some of his newer fans will feel the same way."

At press time, the game plan for pricing and positioning at retail was being mapped out, according to Stein.

"From the initial solicitation stage, we're working this as a worthwhile catalog piece [that] still gets lots of requests, and stations are still playing it," Stein says. "We should have a decent time getting this into stores. Fourth quarter is a good time for it, yet it's still before the fourth-quarter deluge."

Stein says the reissue will especially please Neville's new fanbase from "Thanks" and from his recent tour, since he plays many songs from "If My Ancestors Could See Me Now" in his live set.

To promote the release, Neville will do an in-store appearance at Tower Records in Chicago on Aug. 31 and at Tower in New Orleans on Sept. 8. His album release party is at Tipitinas in New Orleans on Sept. 7, and he will play the House of Blues in New Orleans on Sept. 8. Other tour dates will follow.

REPRISE'S 'FAUST' A NEWMAN FEAST

(Continued from page 10)

A Good Man Down" moves the plot of "Faust" along, Reprise artist development executive Gary Briggs views the track as a viable single that works well outside the confines of the album.

"It's a classic Randy Newman composition in that it's very catchy, has a lot of personality, and is quite clever," Briggs says. "It's an excellent way to introduce this project to radio."

Ned Horton, PD at WRLT Nashville. agrees. "He's a perfect artist for this format. He's got longevity, intelligence, and a good sense of humor—all of which are qualities that are extremely attractive to adult listeners."

Reprise does not have commercialsingle rights for any of the songs by the set's guest artists. However, Briggs expects programmers will warm up to Raitt's "Feels Like Home" and Henley's "The Man" as album tracks.

"Actually, once radio [programmers] get to hear the entire album, they're going to jump on a number of different

cuts," Briggs says. "There's incredible depth to this project and great potential to appeal a variety of tastes."

Horton notes that, while the project has considerable star power, Newman will likely prove to be as big a draw for triple-A programmers. "He's attractive because he's not as burned out as some of the other artists on the album in terms of exposure in other formats.'

In terms of initial retail interest, the conceptual nature of "Faust" may prove to be a difficult sell. "It would be easier to move a Randy Newman album with 12 great new songs than it will be to sell something that is sort of a soundtrack. says Roy Burkhert, buyer for the 37store Harmony House chain based in Troy, Mich. "The lineup of guest artists will help a lot. It'll bring fans who want complete collections of any one of these artists' work. I'm still not sure this will reach more than those people and, of course, core Randy Newman fans."

Newman plays the Devil on the album

version of "Faust," which tells the tale of his character's rivalry with the Lord and the havor they wreak on the lives of several people on Earth. The Lord is played by Taylor. "It's a project that I've been working on for a number of years now," Newman says.

Assembling the lineup of performers for the album, which features musicians Kenny Aronoff, Benmont Tench, and Bill Payne, was a simple matter of New-

man extending invitations to longtime friends. "That made the process so much more fun," he says. "Everyone was so generous with their time."

Although Newman is concentrating on putting the final touches on the La Jolla production of "Faust," directed by Michael Greif, he may eventually hit the road to do concert dates before the end of 1995. He has already done several surprise gigs over the summer on the West Coast, performing portions of the album with only piano accompaniment.

"I still very much enjoy getting on stage," says Newman, who is also devoting a large portion of his time to composing film scores. "You go through phases in life where you are locked away writing and working under the various deadlines of the projects at hand. And every once in awhile, it feels great to just get on stage and play."

Newman To Be Reprise's 1st CD Plus

■ BY MARILYN A. GILLEN

LOS ANGELES-Randy Newman's "Faust" will extend its reach into another realm this fall as the first enhanced CD project from Reprise Records.

The interactive disc is targeted for November release, following the audio-

adds, "have already seen the bene-

cally revised its 10-year-old weekly

retail mailer, incorporating what

Kirkpatrick describes as a "totally

new" and permanent sell-through sec-

tion that includes sales tips, title information, and charts. The first edition,

dated Aug. 7, spotlighted a list of

WaxWorks' top 200 sell-through ti-

Kirkpatrick claims it generated or-

ders for titles that were long thought

dormant, including "Grease," "Dirty Dancing," and "Caddyshack." Next

month, qualified customers will re-

ceive 25% return privileges and have

The new emphasis has drawn an

'ecstatic" response from the studios,

Kirkpatrick says. "They know where

60 days to pay for their purchases.

To that end, WaxWorks has drasti-

only version of the album, which streets Sept. 19. Pricing has not been set for the interactive title, which will be packaged in a jewel box and is targeted for distribution to music and computer software channels.

A portion of the interactive disc will be included on a forthcoming multiartist CD Plus sampler being developed by Redmond, Wash.-based Microsoft as a promotional item in support of its Windows '95 software launch. Further details on the music sampler. which is expected to be bundled with Windows '95-equipped computer hardware systems, are still pending, according to a Microsoft executive.

The Microsoft disc, expected in September, will be previewed at the Windows '95 launch party Thursday (24) in Redmond, at which several participating artists, including Newman and Seattle band Sky Cries Mary, are expected to be on hand.

Reprise had not committed to any particular interactive production approach for the full "Faust" project by press time, referring to it only as an 'enhanced CD." In addition to the multisession-based CD Plus, potential approaches include so-called "expanded pregap," which hides the computer data before the first album track.

There are still some larger issues that need to be worked out before we make that kind of decision," says Georgia Bergman, VP of creative at Warner Bros. Inc., which encompasses the Warner Bros. and Reprise labels.

In addition to the full album of music, which can be played on standard audio CD players, the interactive "Faust" will include extensive interview footage with Newman and artists appearing on the project, including Bonnie Raitt, James Taylor, and Don Henley.

'You'll also be able to listen to the original demos that Randy did and then click onto the finished tracks," says Bergman, "Or you can call up a page from the story of 'Faust' and see Randy's notations all over the page. There is a lot of that kind of thing, taking you right into the creative process

The disc also includes a complete Newman discography, with information on and audioclips from select

Reprise plans to promote the interactive album extensively on its new Internet World Wide Web site, as well as in more traditional avenues.

There's a perfect overlap for all our CD Plus titles," says Jimmy Dickson, VP of new media for Reprise. "Here we can take a multimedia project and use multimedia to promote it.

Bergman adds, "We're expecting to reach a whole other group of people who maybe aren't Randy Newman fans right now, but should be. It will be a whole second-wave campaign for the al-

DISNEY VID DEAL BREAKS \$10 BARRIER

(Continued from page 8)

tor, WaxWorks/VideoWorks in Owensboro, Ky., to pay much greater attention to sell-through than it had previously, "Customers will tell you that rental has really settled down," says sales VP Kirk Kirkpatrick. "The opportunities are in sell-through." WaxWorks, which sells mostly to video stores favoring rentals, estimates that sell-through revenues will vault from 30% - 50% of dollar volume by 2000.

Buena Vista should be a big contributor soon. The studio began taking orders Aug. 11 for titles to be shipped within the following two weeks. Among those chosen were "Adventures In Babysitting,"
"Arachnophobia," "Billy Bathgate,"
"Down And Out In Beverly Hills," "Ernest Goes To Camp," "Outrageous Fortune," "Ruthless People," "The Doctor," "Tin Men," and "Tough Guys."

None is likely to upset the family entertainment values espoused by the mass merchants, Disney's target audience. And the titles have sufficient star power, with Bette Midler, Danny DeVito, Dustin Hoffman, William

BUBBLING UNDER.

ARTIST (LABEL/DISTRIBUTING LABEL)

PARTY ALL NIGHT IFFF FOXWORTHY (WARNER BROS.)

SEND ME ON MY WAY

WHY
JAMIE WALTERS (ATLANTIC)

GIRLSTOWN SUPER CAT (COLUMBIA)

ONE BOY ONE GIRL

NOT ON YOUR LOVE

SULTRY FUNK

RELAX CRYSTAL WATERS (MERCURY)

HEY NOW (GIRLS JUST WANT . . .)

DAUGHTER/YELLOW LEDBETTER

A WHITER SHADE OF PALE

3

3 1

4 2

6 15

7 23

9 18

10

2

4

8

11

12

5 8 3

4

Hurt, Burt Lancaster, and Richard Drevfuss, to attract vital spur-of-themoment purchases. Eight more features arrive Nov. 1, including \$9.99 reissues of "Good Morning, Vietnam," starring Robin Williams—a major sell-through title when it was first released-and "Fire Birds," with Tommy Lee Jones and Nicholas Cage.

Features for less than \$10 "are selling great," says Kirkpatrick. "There certainly is a market." Although most of his accounts are small independents raised on rentals, Kirkpatrick says, "We're going to do our best to lead our retailers to water and get them to drink.

Moreover, WaxWorks thinks it can convince stores that they can steal business from the mass merchants, at least this year. With the plethora of fourth-quarter direct-to-sell-through hits, such as "Batman" and "Casper," Kirkpatrick doubts that the big chains will devote much attention to the studios' budget lines. "They won't be giving them away," he says. "It's a real opportunity for our accounts to stock these and make some nice profits." The better ones, Kirkpatrick

HOT 100®

ARTIST (LABEL/DISTRIBUTING LABEL)

1, 2 PASS IT THE D&D PROJECT (ARISTA STREET/ARISTA)

WHATZ UP, WHATZ UP

NEVER GONNA LET YOU GO

BRIGHT AS YELLOW

DON'T EVER TOUCH ME (AGAIN)

THE MANY WAYS

HERE FOR YOU

CURIOSITY

DOM PERIGNON

LITTLE OF THIS GRAND PUBA (ELEKTRA/EEG)

IMMORTALITY

WE'RE THE SAME

BROTHERS BEHIND NEWLEAF EMBARK ON NEW VENTURE

(Continued from page 8)

the growth is.'

claims, has a still more efficient way to turn out cassettes on demand, enabling the consumer to replace old movies with new ones using the same tape.

Moreover, the patent-pending digital process could be applied to high-volume dubbing of the kind practiced by Rank Video Services America and Technicolor Video Services, Richard Allen says. Manufacturing could be done in the cassette shell at 40 times the normal speed, he maintains. "This is significant tech-

To operate that fast now, duplicators have installed high-speed systems that are fed tape from huge pancakes. Finished tapes are packaged separately. The studios, fearing loss of quality, generally stick to real time for movies

"We think there can be a smooth transition that would not upset current distribution," notes Richard Allen, who won't say how this would be accomplished. He claims to have had some "behind the scenes" conversations with the studios, but hasn't formally pitched Maximum Video. "Lots of people have wanted me to do this," Allen adds. "It

TO OUR READERS

Hot 100 Singles Spotlight is on vacation this week. It will return next week.

was something I didn't achieve at NewLeaf."

Maximum Video and NewLeaf have little in common except the Allen brothers, who help each other but otherwise are independent. David Allen runs NewLeaf, which evolved from the Allens' original company, Soundsational, at the same Englewood, Ohio, address.

Two years ago, IBM and Blockbuster formed a pair of joint ventures, Fairway Technologies and New Leaf, to further Soundsational's developments. The Allens were minority investors in NewLeaf, which in turn owned 49% of IBM-controlled Fairway, NewLeaf's biggest achievement was the Game Factory, an electronic delivery system for video games that Blockbuster tested in a number of stores in 1994.

But Blockbuster never convinced the record labels to authorize NewLeaf to start electronic delivery of music, and the IBM deal ended earlier this year with the dissolution of the Fairway partnership. Blockbuster kept selected NewLeaf assets and personnel while continuing to explore in-store delivery, says spokesman Mike Caruso.

Caruso claims Blockbuster also retained certain other audio and video rights, but adds, "It's not something we're discussing publicly.'

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Bubbling Under lists the top $25 \ \mathrm{singles}$ under No. $100 \ \mathrm{which}$ have not yet charted. **CRUSH WITH EYELINER**

14 11 3

15 5 2

16 9 2

17 | 14 | 10

19 16 3

18 21 2

20 19

21

22 13 9

23 12

24 22 3

5

121

BILLBOARD AUGUST 26, 1995 www.americanradiohistory.com

Hot 100 Airplay TM

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 226 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.

FOR WEEK ENDING AUGUST 26, 1995

,,,	usci	J 111 L	the ribt 100 Singles chart.				
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO.1 * *	38	33	16	ALL OVER YOU LIVE (RADIOACTIVE/MCA)
	1	9	KISS FROM A ROSE SEAL (ZTT/SIRE/WB) 2 WKs at No. 1	39	38	8	THIS IS A CALL FOO FIGHTERS (CAPITOL)
2	2	25	WATERFALLS TLC (LAFACE/ARISTA)	40	31	12	HOLD ME, THRILL ME, KISS ME, KILL ME U2 (ISLAND/ATLANTIC)
3	3	15	I'LL BE THERE FOR YOU THE REMBRANDTS (EASTWEST/EEG)	41)	47	38	WHEN I COME AROUND GREEN DAY (REPRISE)
4	4	20	RUN-AROUND BLUES TRAVELER (A&M)	42	42	30	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)
5	5	13	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)	43	37	28	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	7	8	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)	44)	56	3	BACK FOR GOOD TAKE THAT (ARISTA)
7	6	31	WATER RUNS DRY BOYZ II MEN (MOTOWN)	(45)	52	4	1 WANNA B WITH U FUN FACTORY (CURB-EDEL)
8	10	7	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)	46)	59	4	COME DOWN BUSH (TRAUMA/INTERSCOPE)
9	8	20	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	(47)	48	6	PLAYER'S ANTHEM
10	9	8	I COULD FALL IN LOVE SELENA (EMI LATIN/EMI)	(48)	53	4	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC) WALK IN THE SUN RELICE HORNICO (DOA)
11	11	10	COLORS OF THE WIND VANESSA WILLIAMS (HOLLYWOOD)	49	49	5	IN THE BLOOD
(12)	18	4	TIL I HEAR IT FROM YOU GIN BLOSSOMS (A&M)	50	46	5	BETTER THAN EZRA (ELEKTRA/EEG) THE BOMB! (THESE SOUNDS)
(13)	15	17	DECEMBER COLLECTIVE SOUL (ATLANTIC)	51	51	9	THE BUCKETHEADS (HENRY STREET/BIG BEAT) SAY IT AIN'T SO
14	12	20	HAVE YOU EVER REALLY LOVED BRYAN ADAMS (A&M)	52	41	13	WEEZER (DGC/GEFFEN) THIS AIN'T A LOVE SONG
(15)	17	11	YOU OUGHTA KNOW ALANIS MORISSETTE (MAVERICK/WB)	(53)	67	2	BON JOVI (MERCURY) LUMP
16	13	16	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)	54	45	14	THE PRESIDENTS OF THE USA (COLUMBIA) MOLLY
17)	19	19	SOMEONE TO LOVE JON B. FEAT, BABYFACE (YAB YUM/550 MUSIC)	55	50	11	SPONGE (WORK) SOMEBODY'S CRYING
18	25	7	AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA)	56	43	15	CHRIS ISAAK (REPRISE) MISERY
19	14	31	I KNOW DIONNE FARRIS (COLUMBIA)	57	54	6	I GOT A GIRL
20	20	9	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)	(58)	64	5	TRIPPING DAISY (ISLAND) I WISH
21	16	26	I BELIEVE BLESSID UNION OF SOULS (EMI)	59	61	4	SKEE-LO (SUNSHINE/SCOTTI BROS.) ANTS MARCHING
(22)	24	18	SHY GUY DIANA KING (WORK)	(60)	72	2	HAND IN MY POCKET
23	22	6	J.A.R. GREEN DAY (REPRISE)	61)	66	2	LET ME BE THE ONE
<u> </u>	26	18	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)	(62)	74	2	BLESSID UNION OF SOULS (EMI) NAME
25	23	25	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)	63	57	5	GOO GOO DOLLS (METAL BLADE/WB) STUTTER
<u> </u>	30	12	CARNIVAL NATALIE MERCHANT (ELEKTRA/EEG)	64	44	9	FEEL ME FLOW
27	21	18	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	65	55	11	NAUGHTY BY NATURE (TOMMY BOY) BEST FRIEND
	34	6	ROLL TO ME DEL AMITRI (A&M)	66	60	7	BRANDY (ATLANTIC) MADE IN ENGLAND
29	27	12	ONE MORE CHANCE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	(67)	73	2	GALAXIE
30	28	11	BOOMBASTIC SHAGGY (VIRGIN)	(68)	_	1	RUNAWAY
31	32	6	TOMORROW SILVERCHAIR (EPIC)	69)	_	1	JANET JACKSON (A&M) FEEL THE FUNK
<u> </u>	35	25	GOOD BETTER THAN EZRA (ELEKTRA/EEG)	(70)	_	1	BROKENHEARTED
33	36	7	CAN'T CRY ANYMORE SHERYL CROW (A&M)	71	63	4	BROWN SUGAR
34	29	14	COME AND GET YOUR LOVE REAL MCCOY (ARISTA)	72	62	16	D'ANGELO (EMI) SICK OF MYSELF
 35)	40	6	1ST OF THA MONTH BONE THUGS-N-HARMONY (RUTHLESS)	(73)		1	MATTHEW SWEET (ZOO) CAN I TOUCH YOUTHERE?
36	39	8	I GOT 5 ON IT LUNIZ (NOO TRYBE)	74)		1	WEIRD OUT
(37)			GANGSTA'S PARADISE	75	50	-	PRETTY GIRL

37 - 1 GANGSTA'S PARADISE COOLIO FEATURING L.V. (MCA) 75 69 5 PRETTY GIRL JON B. (YAB YUM/550 MUSIC) Records with the greatest airplay gains. © 1995 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	1	2	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)
2	2	3	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)
3	4	8	ANOTHER NIGHT REAL MCCOY (ARISTA)
4	3	8	YOU GOTTA BE DES'REE (550 MUSIC)
5	5	7	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.
6	7	35	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)
7	12	16	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)
8	9	2	BETTER MAN PEARL JAM (EPIC)
9	6	2	CORDUROY PEARL JAM (EPIC)
10	8	4	HOLD ON JAMIE WALTERS (ATLANTIC)
11	19	106	TWO PRINCES SPIN DOCTORS (EPIC)
12	10	23	ALL I WANNA DO SHERYL CROW (A&M)
13	23	21	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)
_			

14	16	9	CREEP TLC (LAFACE/ARISTA)
15	14	19	HOUSE OF LOVE AMY GRANT WITH VINCE GILL (A&M)
16	22	37	MR. JONES COUNTING CROWS (DGC/GEFFEN)
17	11	24	WILD NIGHT JOHN MELLENCAMP (MERCURY)
18	13	14	ON BENDED KNEE BOYZ II MEN (MOTOWN)
19	15	59	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)
20	18	16	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)
21	25	46	THE SIGN ACE OF BASE (ARISTA)
22	21	20	100% PURE LOVE CRYSTAL WATERS (MERCURY)
23	17	37	DON'T TURN AROUND ACE OF BASE (ARISTA)
24	_	4	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)
25	_	16	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
			itles which have appeared on the Hot 100 eks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo.

Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Chapter 8, BMI/Woodsongs, BMI) ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER? (Loon Echo, BMI/Zomba, ASCAP) WBM

AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL

RABY RABY (Rovx-SRO GEMA)

BABT HOOK-SHO, GEMAI BACK FOR GOOD (EMI Virgin, ASCAP) HL BEST FRIEND (Human Rhythm, BMI) BIG YELLOW TAXI (Siquomb, BMI) WBM THE BOMB! (THESE SOUNDS FALL INTO MY MIND)

(K-Dope/Northcott, BMI/Johnnick, BMI)
BOOMBASTIC/IN THE SUMMERTIME (LivingSting. 3

ASCAP/Malaco, BMI) HL

ASCAP/Malaco, BMI) HL
BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)
BROWN SUGAR (Ah-Choo, ASCAP/12-00 AM, ASCAP/
PolyGram Int'I. ASCAP/Jazz Merchant, ASCAP) HL
CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old
Crow, BMI/Ignorant, ASCAP) WBM
CARNIVAL (Indian Love Bride, ASCAP)
COLORS OF THE WIND (FROM POCAHONTAS)
(Mondred, BMI/MSI) (Increm. ASCAP) HI
Mondred BMI/MSI (Increm. ASCAP) HI (Wonderland, BMI/Walt Disney, ASCAP) HI

COME AND GET YOUR LOVE (EMI Blackwood

BMI/Novalene, BMI) HL
CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros.,
ASCAP/Caledonia Soul, ASCAP) WBM
DECEMBER (Roland Lentz, BMI/Warner Chappell, BMI) WBM 77

DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)
(DA R.P., ASCAP/Atro Dredite, BMI/Nu Rhythm And Life,
BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology,
ASCAP/Def Jam, ASCAP/Full Keel, ASCAP/Deep Technology,
ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul,
ASCAP/WB, ASCAP/Ewlle, ASCAP/Taking Care Of Business.
BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
FEEL ME FLOW (Naughty, ASCAP/WB,
ASCAP/Rhinelander, ASCAP) WBM
FEELS SO GOOD (So So Def, ASCAP/EMI April,
ASCAP/Ari Control, ASCAP) HL
FREAK LIKE ME (Hanes, Hill And Valentine,
ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL
FREAK ME BABY (Pottsburg, BMI/Ujima, ASCAP/Hey
Skimo, BMI) DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)

Skimo, BMI)
FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
GANGSTA'S PARADISE (FROM DANGEROUS MINDS)
(T-Bøy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry
Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL
GLACIERS OF ICE/CRIMINOLOGY (Ramecca,
BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke,
BMI/Memory Lane, BMI) HL
GOOD (Tentative, BMI)

HAVE YOU EVER REALLY LOVED A WOMAN? 29

HAVE YOU EVER REALLY LOVED A WOMAN?
(Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
HE'S MINE (All lint, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL HEY MAN NICE SHOT (Buddy Doiwer, BMI) HL HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN EDGEWER) (PROBLEGED INT. ASCAP).

BATMAN FOREVER) (PolyGram Int'I, ASCAP) HL HOW HIGH (FROM THE SHOW!) (Funky Noble. ASCAP/Zomba. ASCAP/Erick Sermon, ASCAP/Careers-

BMG, BMI/Wu-Tang, BMI)
HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/
Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman,
ASCAP/EMI April, ASCAP/HL/WBM
I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro

I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL I CAN LOVE YOU LIKE THAT (Diarnond Cuts, BM/ Wonderland, BM/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM I GOT 5 ON IT (Stacklas, BM/Tine Science, ASCAP/Tiple Gold, BM/I/I/I KERN BM/Score Of Markers, BM/Marker Lampdron

I GOT 5 ON IT (Stackna, BM/I/rue Science, ASCAP/Inpie Gold, BM/I/s Mig N, BM/Songs Of All Nations, BM/I/Wamer-Tamertane, BM/O/B/O Ibself, ASCAP/Sciencid Decade, BM/I WBM/H-I, I KNOW (Sony, BM/I/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) H.

LIKE IT, LLOYE IT (Emdar, ASCAP/Texas Wedge, ASCAP)
I LIKE (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO
EET BY (Carper, BMI). BMI/WIL Taru, BMI/Gampros.

GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM

DIMUJODETE, ASCAP/ HL/WBM
LLOYE YOU/YOU BRING ME JOY (MCA, ASCAP/Mary
J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey,
ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
I WANNA B WITH U (Big Ears, BMI/WarnerTampelage, BMI) WEMP

Tamerlane, BMI) WBM
I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony.

BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM I WISH (Orange Bear, BMI)

I WISH (Orange Bear, BMI)
JEREMY/YELLOW LEDBETTER (Innocent Bystander,
ASCAP/PolyGram Int'i, ASCAP/Scribing C-Ment, ASCAP) HL
KEEPER OF THE FLAME (EMI Virgin, ASCAP) HL
KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ BMI)
LET HER CRY (Monica's Reluctance To Lob,
ASCAP/FMI Ancil ASCAP) HI

LET ME BE THE ONE (Hit & Run, ASCAP/Tosha, ASCAP/

Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM MADE IN ENGLAND (William A.Bong, PRS/Hanio. 56

MADE IN ENGLAND (WIIIIAM A.Bong, PRS/HANIO ASCAP/WB, ASCAP) HL MISERY (WB, ASCAP/LFR, ACAP) WBM MISSING (Sony, BMI) HL MOLLY (SIXTEEN CANDLES) (It Made A Sound.

BMI/Plunkies, BMI/EMI Virgin, BMI) HL
MY LOVE IS FOR REAL (BMG, ASCAP/Rhett Rhyme. 83 ASCAP/PJA, ASCAP) HL
MY UP AND DOWN (Chile, ASCAP/Maximum Strength

82 MT UP AND DUWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP) NOT ENOUGH (Yessup, ASCAP/MB, ASCAP) ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin. ASCAP/EMI April, ASCAP) HL
ONLY WANNA BE WITH YOU (Monica's Reluctance To

Lob, ASCAP/EMI April, ASCAP) HL ON THE DOWN LOW (Cancelled Lunch

ASCAP/PolyGram Int'l. ASCAP) HI

ASCAP/PolyGram Int'I, ASCAP) HL
PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk,
BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
PULL UP TO THE BUMPER (Ackee, ASCAP/Grace
Jones, ASCAP/Just, BMI/Island, BMI) HL
REMEMBER MET HIS WAY (FROM CASPER)
(Warner-Tamerlane, BMI) HL/WBM
ROLL TO ME (PolyGram, ASCAP) HL
PUNNIN E, PUNNIN (Explose, ASCAP Wayning) 60

ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP)

RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (Iceberg,

Hot 100 Singles Sa

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.

WEEK	WEEK	NO S		WEEK	WEEK	NO.	
THIS V	LAST V	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS V	LAST V	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* ★ ★ NO.1 ★ ★	38	37	13	BEST FRIEND BRANDY (ATLANTIC)
1	1	14	BOOMBASTIC/IN THE SUMMERTIME SHAGDY (4/RGIN) 2 Was at No. 1	39	48	5	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)
2	3	12	WATERFALLS TLC (LAFACE/ARISTA)	40	35	10	HUMAN NATURE MADONNA (MAVERICK/SIRE/WARNER BROS.)
3	16	2	GANGSTA'S PARADISE COOLIO FEATURING L V. (MCA)	41	44	9	GOOD BETTER THAN EZRA (ELEKTRA/EEG)
4	4	9	COLORS OF THE WIND VANESSA WILLIAMS (HOLLYWOOD)	42	40	23	KEEP THEIR HEADS RINGIN' DR. DRE (PRIOR)TY)
5	5	9	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.)	43	38	10	SPRINKLE ME E-40 (SICK WID' IT/JIVE)
6	6	10	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)	44	46	4	PULL UP TO THE BUMPER PATRA (550 MUSIC)
1	8	11	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)	45	39	9	MISERY SOUL ASYLUM (COLUMBIA)
8	2	10	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	46	42	7	GLACIERS OF ICE/CRIMINOLOGY RAEKWON (LOUD/RCA)
9	10	12	I GOT 5 ON IT LUNIZ (NOO TRYBE)	47	43	17	FREAK ME BABY
10	9	5	PLAYER'S ANTHEM	48	51	3	ON THE DOWN LOW
11	7	18	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC) DON'T TAKE IT PERSONAL	(49)	57	2	BRIAN MCKNIGHT (MERCURY) HEAVEN
12	14	3	MONICA (ROWDY/ARISTA) SOMETHIN' 4 DA HONEYZ	50	45	21	SOLO (PERSPECTIVE/A&M) CAN'T YOU SEE
13	11	11	MONTELL JORDAN (PMP/RAL/ISLAND) FREEK'N YOU		54	3	ONLY WANNA BE WITH YOU
—		_	JODECI (UPTOWN/MCA) I CAN LOVE YOU LIKE THAT	(51)		-	WHEN YOU SAY NOTHING AT ALL
14	12	11	ALL-4-ONE (BLITZZ/ATLANTIC) YOU USED TO LOVE ME	52	49	16	ALISON KRAUSS & UNION STATION (BNA) AS I LAY ME DOWN
15	13	9	FAITH (BAD BOY/ARISTA) BROWN SUGAR	(53)	71	2	SOPHIE B. HAWKINS (COLUMBIA)
(16)	17	11	D'ANGELO (EMI)	54	47	20	BRIAN MCKNIGHT (MERCURY)
(17)	23	7	SUGAR HILL AZ (EMI)	55	52	24	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)
18	15	16	ANY MAN OF MINE/WHOSE BED HAVE SHANIA TWAIN (MERCURY NASHVILLE)	(56)	_	1	THE DOVE SHACK (G FUNK/RAL/ISLAND)
19	18	12	NAUGHTY BY NATURE (TOMMY BOY)	57	53	13	I WANNA LOVE LIKE THAT TONY THOMPSON (GIANT)
20	20	10	FEELS SO GOOD XSCAPE (SO SO DEF/COLUMBIA)	58	59	7	JEREMY PEARL JAM (EPIC)
21	19	15	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	59	55	11	FOE LIFE MACK 10 (PRIORITY)
22	24	11	COME AND GET YOUR LOVE REAL MCCOY (ARISTA)	60	62	10	DECEMBER COLLECTIVE SOUL (ATLANTIC)
23	26	18	SHY GUY DIANA KING (WORK)	61	50	11	MY LOVE IS FOR REAL PAULA ABDUL (CAPTIVE/VIRGIN)
24	22	11	SCREAM MICHAEL JACKSON & JANET JACKSON (EPIC)	62	67	2	PARTY ALL NIGHT JEFF FOXWORTHY (WARNER BROS.)
25	21	12	THIS AIN'T A LOVE SONG BON JOVI (MERCURY)	63	61	5	WALKING TO JERUSALEM TRACY BYRD (MCA)
26	27	19	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	64	56	7	MY UP AND DOWN ADINA HOWARD (MECCA DON/EASTWEST/EEG)
27	28	8	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	65	74	4	LIVE!!! ONYX (DEF JAM/RAL/ISLAND)
28	25	16	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)	66	75	2	A WHITER SHADE OF PALE ANNIE LENNOX (ARISTA)
29	29	10	HOLD ME, THRILL ME, KISS ME, KILL ME U2 (ISLAND/ATLANTIC)	67	68	10	SHIMMY SHIMMY YA OL' DIRTY BASTARD (ELEKTRA/EEG)
(30)	36	15	RUN-AROUND BLUES TRAVELER (A&M)	68	65	24	NO MORE ``I LOVE YOU'S'' ANNIE LENNOX (ARISTA)
31	33	5	I CAN'T TELL YOU WHY	(69)		1	CAN'T CRY ANYMORE
32	30	16	BROWNSTONE (MJJ/EPIC) I'LL BE THERE/YOU'RE ALL I	(70)	_	1	SHERYL CROW (A&M) SCATMAN (SKI-BA-BOP-BA-DOP-BOP)
33	32	17	METHOD MAN/M.J. BLIGE (OEF JAM/RAL) WATER RUNS DRY	(71)	_	1	SCATMAN JOHN (RCA) I WANNA B WITH U
34	34	29	FREAK LIKE ME	72	64	6	FUN FACTORY (CURB-EDEL) LISTEN ME TIC (WOYOI)
35	41	5	ADINA HOWARO (MECCA DON/EASTWEST/EEG) YOU HAVE THE RIGHT TO REMAIN SILENT	73		3	INI KAMOZE (EASTWEST/EEG) THE BOMB! (THESE SOUNDS)
		\dashv	PERFECT STRANGER (CURB) SO MANY TEARS		72		THE BUCKETHEADS (HENRY STREET/BIG BEAT)
36	31	7	2 PAC (INTERSCOPE)	74	60	21	KUT KLOSE (KEIA/ELEKTRA/EEG) FROGGY STYLE
(37)		l l	I LIKE IT, I LOVE IT TIM MCGRAW (CURB)	75 Table 1	63	14	NUTTIN' NYCE (POCKET TOWN/JIVE)
	reco	rus W	ith the greatest sales gains. © 1995, Billt	Joard/E	ori C	omn	numerations and SoundScan, Inc.

ASCAP/EMI_ASCAP/BMG_ASCAP/Edition Scales_ASCAP) HI

ASCAP/EMI, ASCAP/EMG, ASCAP/Edition Scales, ASCAP) HL
SCREAM/CHILDHOOD (FROM FREE WILLY 2) (EMI
April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/WarnerTamerlane, BMI/Black Ice, BMI) WBM
SHIMMY SHIMMY YA (Wu-Tang, BMI/Ramecca, BMI) HL
SHY GUY (FROM BAD BOYS) (Diana King, BMI/World
Of Andy, ASCAP/W NR, ASCAP/Kingsley Gardner
Nation Of Soul, BMI/EMI Blackwood, BMI) HL
SICK OF MYSELF (EMI Blackwood, BMI/Charm Trap, BMI) HL

SICK OF MYSELF (EMI Blackwood, BMI/Charm Trap, BMI) HL SO IN LOVE WITH YOU (Bill-Man, BMI/One Four Three, BMI/Hows Sound, BMI/Pearmusic, BMI/Linda's Boys, BMI/Wamer-Tamerlane, BMI/Brandon Brody, BMI) HL,WBM SO MANY TEARS (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Pubhowayalike, BMI/Triboy, ASCAP/Black BMI/LASCAP/Libeta ASCAP) WBM Bull, ASCAP/Jobete, ASCAP) WBM

Buil, ASCAP/Jobete, ASCAP) WBM
SOMEBODY'S CRYING (C.Issak, ASCAP) WBM
SOMEONE TO LOVE (Sony, BMI/Ecaf, BMI) HL
SOMETHIN' 4 DA HONEYZ (Mo' Swang, ASCAP/Oji's,
BMI/Madcastle, BMI/Chrysalis, ASCAP/NomadNoman, BMI/Warner-Tamerlane, BMI/Songs Of
PolyGram, BMI/Second Decade, BMI) HL
SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T,
BMI/Sam & Mike, BMI) WBM
STUTTER (EMI, PRS/EMI Blackwood, BMI) HL
SUGAP HAIL (Ticky, Track, BMI)

SUGAR HILL (Tricky Track, BMI)

SUMMERTIME IN THE LBC (Big Nuts, BMI/EMI, BMI/Tri World BMI) I

SURVIVAL OF THE FITTEST (Careers-BMG, BMI/BMG, ASCAP/Juvenile Hell. ASCAP/Albert

lohnson ASCAP) HI

BMI) HL/CLM

Johnson, ASCAP) HL
TAKE YOUR TIME (DO IT RIGHT) (Avant Garde.
ASCAP/Sigidi's Song, BMI/Interior, BMI)
TELL ME (Almo, ASCAP/Groove 78. ASCAP/Jizop.
BMI/Sony, BMI/Dream Team, BMI)
THIS AIN'T A LOVE SONG (Bon Jove.

ASCAP/Agressive, ASCAP/April, ASCAP/Desmobile, ASCAP/PolyGram Int'l, ASCAP) HL

ASCAP/PolyGram Int1', ASCAP) HL
THIS IS HOW WE DO IT (Chrysalis, ASCAP/Mo'
Swang, ASCAP/Oji's, BMI/Def American, BMI/WarnerTamerlane, BMI/Nomad-Noman, BMI) WBM
'TIL YOU DO ME RIGHT (Sony, BMI/Ecaf, BMI/Ymel, BMI) HL
TOTAL ECLIPSE OF THE HEART (Edward B. Marks.

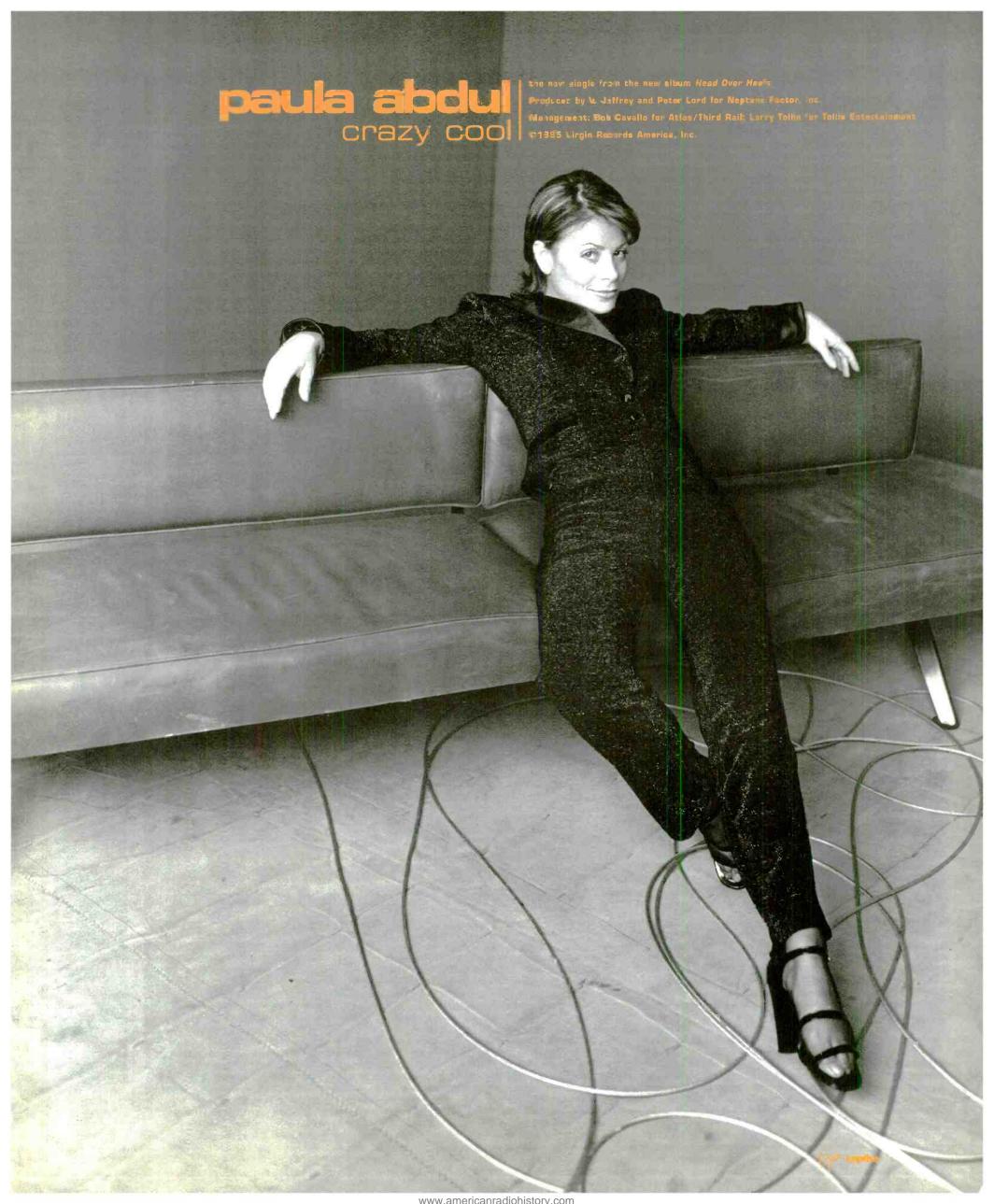
BMI/Lost Boys, BMI) HL
WALK IN THE SUN (WB, ASCAP/Basically Zappo, ASCAP)

WALK IN THE SUN (WB, ASCAP/Basically Zapop, ASCAP)
WARM SUMMER DAZE (Irving, BMI/Songs Of PolyGram,
BMI/Long Dough, BMI/Lean Slates, BMI) WBM
WATERFALLS (Organized Noize, BMI/Stiff Shirt,
BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbitone, ASCAP)
WATER RUNS DRY (Sony, BMI/Ecaf, BMI) HL
WE MUST BE IN LOVE (Played Like A StepSun,
ASCAP/Art Of War, ASCAP)
WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don
Schitz, ASCAP/Scrept Gers, ASCAP/Scrept Moon

Schlitz, ASCAP/Screen Gems, ASCAP/Scarlet Moon

YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart,

YOU USED TO LOVE ME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING AUGUST 26, 1995



WEEK					
	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1	2	2	57	★ ★ ★ No. 1 ★ ★ HOOTIE & THE BLOWFISH ♣ 6 ATLANTIC 82613/AG (10.98/16.98) TS 7 weeks at No. 1 CRACKED REAR VIEW	1
2	1	1	3	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
3)	7	7	9	ALANIS MORISSETTE MAYERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) [TS] JAGGED LITTLE PILL	3
	_			* * GREATEST GAINER * *	
4	22	130	3	SOUNDTRACK MCA 11228* (10.98/17.98) DANGEROUS MINDS	4
5	5	4	39	TLC ▲ 5 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	3
6	3	3	4	SELENA EMI: LATIN 34123/EMI (10.98/16.98) DREAMING OF YOU	1
7	9	8	24	SHANIA TWAIN ▲2 MERCURY NASHVILLE 522886 (10.98 EQ/15.98) IS THE WOMAN IN ME	6
8	8	5	4	JODECI THE SHOW, THE AFTER PARTY, THE HOTEL	2
9	11	11	68	UPTOWN 11258*/MCA (10.98/16.98) LIVE ▲ 5 RADIOACTIVE 10997*/MCA (10.98/15.98) THROWING COPPER	1
10	4		2	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX	4
				LOUD 66663*/RCA (10.98/16.98)	
11	10	6	11	SOUNDTRACK WALT DISNEY 60874 (10.98/16.98) POCAHONTAS	1
12	6	10	2	JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98) BAROMETER SOUP	5
13 14	12	10	10	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98) BATMAN FOREVER JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY	9
15)	15	13	37	BLUES TRAVELER ▲ A&M 540265 (19.98/15.98) FOUR	9
	-			MICHAEL IACKSON A4	-
16	14	12	8	EPIC 59000* (23.98 EQ/32.98)	1
				* * * PACESETTER * * *	
17)	24	32	7	SILVERCHAIR ♠ EPIC 67247 (10.98 EQ/15.98) IS FROGSTOMP	17
18	18	18	45	DAVE MATTHEWS BAND ▲ UNDER THE TABLE AND DREAMING RCA 66449 (9.98/15.98)	11
19	19	20	58	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL	19
20	17_	15	8	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
21	16	14	20	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98) JOHN MICHAEL MONTGOMERY	5
				* * * HOT SHOT DEBUT * * *	
22)	NE	N >	l	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98) I REMEMBER YOU	22
23	20	16	18	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98) ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
24	23	21	31	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) IS SIXTEEN STONE	17
25	21	17	50	BOYZ II MEN ▲* MOTOWN 0323 (10.98/16.98)	1
26	25	19	35	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS	1
27	26	25	6	LUNIZ NOO TRYBE 40523 (9.98/13.98) OPERATION STACKOLA	20
28	28				-
		23	12	THE REMBRANDTS ■ EASTWEST 61752/EEG (10.98/15.98) LP	23
29	27	29	10	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS	23 27
29 30	27 34	29	10	ALL-4-ONE ■ BLITZZ/ATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK	23 27 25
29 30 31	27 34 31	29 33 30	10 4 22	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL	23 27 25 23
29 30 31 32	27 34 31 38	29 33 30 35	10 4 22 45	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE	23 27 25 23 6
29 30 31 32	27 34 31	29 33 30	10 4 22	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL	23 27 25 23
29 30 31 32 33	27 34 31 38	29 33 30 35 31 22	10 4 22 45 27 10	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ SLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲	23 27 25 23 6 13
29 30 31 32 33 34	27 34 31 38 32	29 33 30 35 31	10 4 22 45 27	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98)	23 27 25 23 6 13 6 23
29 30 31 32 33 34 35 36	27 34 31 38 32 29 30 35	29 33 30 35 31 22 27 28	10 4 22 45 27 10 6	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ SLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98)	23 27 25 23 6 13 6 23
29 30 31 32 33 34 35 36	27 34 31 38 32 29 30	29 33 30 35 31 22 27	10 4 22 45 27 10 6	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) ISS NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS	23 27 25 23 6 13 6 23 12
29 30 31 32 33 34 35 36 37 38	27 34 31 38 32 29 30 35 33 40	29 33 30 35 31 22 27 28 26 47	10 4 22 45 27 10 6 19 7	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ SLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98) BON JOVI MERCURY 528181 (10.98/16.98) THESE DAYS BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) DELUXE	23 27 25 23 6 13 6 23 12 9
29 30 31 32 33 34 35 36 37 38 39	27 34 31 38 32 29 30 35 33 40 36	29 33 30 35 31 22 27 28 26 47 34	10 4 22 45 27 10 6 19 7 19 40	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ♣ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ♣ ROUNDER 0325* (9.98/15.98) ■ SOUL ASYLUM ♣ COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) THIS IS HOW WE DO IT BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) ■ BELL FREEZES OVER	23 27 25 23 6 13 6 23 12 9 38
29 30 31 32 33 34 35 36 37 38 39	27 34 31 38 32 29 30 35 33 40 36 45	29 33 30 35 31 22 27 28 26 47 34 45	10 4 22 45 27 10 6 19 7 19 40 5	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) SHAGGY VIRGIN 40158* (10.98/15.98) BOOMBASTIC	23 27 25 23 6 13 6 23 12 9 38 1 40
29 30 31 32 33 34 35 36 37 38 39 40	27 34 31 38 32 29 30 35 33 40 36 45 42	29 33 30 35 31 22 27 28 26 47 34 45 38	10 4 22 45 27 10 6 19 7 19 40 5	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) BONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) SHAGGY VIRGIN 40158* (10.98/15.98) BOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG	23 27 25 23 6 13 6 23 12 9 38 1 40
29 30 31 32 33 34 35 36 37 38 39 40 41	27 34 31 38 32 29 30 35 33 40 36 45 42 43	29 33 30 35 31 22 27 28 26 47 34 45 38	10 4 22 45 27 10 6 19 7 19 40 5 4	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL THE CRANBERRIES ♣ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ♣ ROUNDER 0325* (9.98/15.98) ■ NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM ♣ COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN ♠ PMP/RAL 527179*/ISLAND (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) ■ BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) ■ SHAGGY VIRGIN 40158* (10.98/15.98) MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ♠ ARISTA 25717 (10.98/16.98) MEDUSA	23 27 25 23 6 13 12 9 38 1 40 36 11
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	27 34 31 38 32 29 30 35 33 40 36 45 42 43	29 33 30 35 31 22 27 28 26 47 34 45 38 40	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20	ALL-4-ONE BLITZZIATLANTIC 82746/AG (10.98/16.98) AND THE MUSIC SPEAKS XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98) COLLECTIVE SOUL THE CRANBERRIES SA ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) SE BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BOOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ARISTA 25717 (10.98/16.98) MEDUSA REAL MCCOY ARISTA 18778 (10.98/15.98) ANOTHER NIGHT	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) SHAGGY VIRGIN 40158* (10.98/15.98) SHAGGY VIRGIN 40158* (10.98/15.98) ANNIE LENNOX ▲ ARISTA 25717 (10.98/15.98) REAL MCCOY ▲ ARISTA 18778 (10.98/15.98) WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) WEEZER WEEZER	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56 37	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57 24	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20 53	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ SLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) THIS IS HOW WE DO IT BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) SPOUNDER 0325* (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ▲ ARISTA 25717 (10.98/15.98) MEDUSA REAL MCCOY ▲ ARISTA 18778 (10.98/15.98) MEDUSA REAL MCCOY ▲ ARISTA 18778 (10.98/15.98) MEEZER ▲ DOC 24629/GEFFEN (10.98/15.98) TALES FROM THE PUNCH BOWL	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13 16 8
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56 37 46	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57 24 42	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20 53 10 12	ALL-4-ONE ● BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) ISS NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98) THIS IS HOW WE DO IT BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) ISS DELUXE EAGLES ▲ GEFFEN 24725 (12.98/17.98) HELL FREEZES OVER SHAGGY VIRGIN 40158* (10.98/15.98) MISS THANG ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98) MEDUSA REAL MCCOY ▲ ARISTA 18778 (10.98/15.98) WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) TALES FROM THE PUNCH BOWL CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98) FOOREVER BLUE	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13 16 8
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56 37 46 41	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57 24 42 39	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20 53 10 12	ALL-4-ONE BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES SA ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) THESE DAYS BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BOOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ARISTA 25717 (10.98/15.98) MEDUSA REAL MCCOY ARISTA 18778 (10.98/15.98) MEDUSA REAL MCCOY ARISTA 18778 (10.98/15.98) TALES FROM THE PUNCH BOWL CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98) FOREVER BLUE SOUNDTRACK PRIORITY 53959* (10.98/15.98) FRIDAY FRIDAY FRIDAY	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13 16 8 31
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56 37 46 41 58	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57 24 42 39 88	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20 53 10 12 18	ALL-4-ONE BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES SISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) NOW THAT I'VE FOUND YOU: A COLLECTION SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONTELL JORDAN PMP/IRAL 527179*/ISLAND (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BEAGLES SIGNEFEN 24725 (12.98/17.98) BEAGLES SIGNEFEN 24725 (12.98/17.98) BOOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ARISTA 25717 (10.98/15.98) REAL MCCOY ARISTA 18778 (10.98/15.98) REAL MCCOY ARISTA 18778 (10.98/15.98) REAL MCCOY INTERSCOPE 92553*/AG (10.98/15.98) TALES FROM THE PUNCH BOWL CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98) FRIDAY VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13 16 8 31 1
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	27 34 31 38 32 29 30 35 33 40 36 45 42 43 39 56 37 46 41	29 33 30 35 31 22 27 28 26 47 34 45 38 40 41 57 24 42 39	10 4 22 45 27 10 6 19 7 19 40 5 4 22 20 53 10 12	ALL-4-ONE BLITZZIATLANTIC 82746/AG (10.98/16.98) XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98) THE CRANBERRIES SA ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE ALISON KRAUSS NOW THAT I'VE FOUND YOU: A COLLECTION ROUNDER 0325* (9.98/15.98) LET YOUR DIM LIGHT SHINE FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) BON JOVI MERCURY 528181 (10.98/16.98) BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) THESE DAYS BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) BOOMBASTIC MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG ANNIE LENNOX ARISTA 25717 (10.98/15.98) MEDUSA REAL MCCOY ARISTA 18778 (10.98/15.98) MEDUSA REAL MCCOY ARISTA 18778 (10.98/15.98) TALES FROM THE PUNCH BOWL CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98) FOREVER BLUE SOUNDTRACK PRIORITY 53959* (10.98/15.98) FRIDAY FRIDAY FRIDAY	23 27 25 23 6 13 6 23 12 9 38 1 40 36 11 13 16 8 31

			®	AUGUST 26, 1995		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
_				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EC		-
52	49 57	52 48	8	MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10	33
53			7	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
54)	62	58		SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	54
55	47	43	22	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
56	54	51	76	SHERYL CROW ▲ 5 A&M 540126 (10.98/16.98)	TUESDAY NIGHT MUSIC CLUB	3
57	52	53	48	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.		15
58	53	50	79	GREEN DAY ▲® REPRISE 45529*/WARNER BROS. (9.98/15.98)		2
59	48	37	7	NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
60	55	46	11	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
61	50	49	58	SOUNDTRACK ▲ 4 EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98	FORREST GUMP	2
62	59	62	16	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98)	SHORT BUS	59
63	60	54	65	OFFSPRING ▲5 EPITAPH 86432* (8.98/14.98) IS	SMASH	4
64	69	71	59	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
65	63	60	20	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
66	64	66	53	JEFF FOXWORTHY ▲2 WARNER BROS. 45314 (10.98/15.98) ■ WARNER BROS. 45314 (10.98/15.98)	YOU MIGHT BE A REDNECK IF	38
67	66	59	7	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	46
68	72	70	46	BRANDY ▲² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
69	70	73	17	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE	69
70)	73	69	4	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
71	67	63	28	SPONGE → WORK 57800/COLUMBIA (10.98 EQ/15.98)	ROTTING PINATA	58
72)	74	75	4	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
73	71	64	63	SOUNDTRACK ▲ ⁸ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
74	68	61	8	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
75	65	44	4	TRACY BYRD MCA 11242 (10.98/15.98)	LÖVE LESSONS	44
				PERFECT STRANGER		
76	94	109	5	CURB 77799 (9.98/15.98) IS YOU HAVE	THE RIGHT TO REMAIN SILENT	76
77	79	82	29	VAN HALEN ▲2 WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
78	85	76	44	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
79	75	77	42	BOB SEGER & THE SILVER BULLET BAND ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
80	82	68	7	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
81)	89	85	9	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
82	78	72	99	MELISSA ETHERIDGE ▲ 5 ISLAND 848660 (10.98/16.98)	YES I AM	15
83	80	83	41		MTV UNPLUGGED IN NEW YORK	1
84	88	90	75	NINE INCH NAILS ▲² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16		2
85	84	89	209	METALLICA ▲ 8 ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
86	77	74	38	PEARL JAM ▲ EPIC 6690p* (10.98 EQ/16.98)	VITALOGY	1
87	76	78	73	TIM MCGRAW & CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
88	98	97	21			13
	92		46	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	
89	_	101		BROOKS & DUNN ▲² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
90	96 NE	93	17	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
91)	NE		1	VARIOUS ARTISTS DGC 24824/GEFFEN (4.97)	BUY-PRODUCT	91
92	90	81	11	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	IRTHER DOWN THE SPIRAL (EP)	23
93	86	87	68	REBA MCENTIRE ▲ 3 MCA 10994 (10.98/15.98)	READ MY MIND	2
94	91	80	24	BRUCE SPRINGSTEEN ▲2 COLUMBIA 67060* (10.98 EQ/16.98	GREATEST HITS	1
95	83	67	9	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
96	103	102	31	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
97	99	96	41	TOM PETTY ▲3 WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
98	93	92	12	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98)	BONAFIDE	79
99	81	94	4	CYNDI LAUPER	EADLY CYNSAND THEN SOME	81
100	107	118	57	BONE THUGS-N-HARMONY ▲3	CREEPIN ON AH COME UP (EP)	12
				RUTHLESS 5526*/RELATIVITY (7.98/12.98)		
101)	125	159	6	ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER	101
102	102	100	37	MARY J. BLIGE ▲2 UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
103	87	79	5	BUSHWICK BILL RAP-A-LOT 40512/NO0 TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	43
	101	86	10	ROD STEWART ● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
104	101					
104 105	97	95	62	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30

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. Is indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

6		D	O	ard. 200. continued FOR WEEK E	NDING	AUGUS	ST 26	, 199	5
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS	LAST WEEK	2 WKS AGO	WKS ON
107	110	98	76	YANNI ▲³ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5	154	137	128	2
108	108	111	191	PEARL JAM ▲ 9 EPIC 47857* (10.98 EQ/16.98) TEN	2	155	156	155	7
109	112	108	91	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ GREATEST HITS MCA 10813 (10.98/17.98)	5	156	161	160	2
110	104	91	4	GURU CHRYSALIS 34290/EMI (10.98/15.98) JAZZMATAZZ VOL.II NEW REALITY	71	157	160	151	3
(111)	134	136	111	THE CRANBERRIES ▲³ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	158	NE	NÞ	
112	100	56	3	ISLAND 514156 (10.98 EQ/16.98)	56	159	150	140	1
113	106	104	59	ALAN JACKSON ▲3 ARISTA 18759 (10.98/15.98) WHO I AM	5	160	162	154	2
114	121	116	19	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) IS HOME	78	161	NE	N Þ	
115	119	105	7	HUM RCA 66577 (7.98/15.98)	105	162	172	170	-
116	127	139	24	SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98) BOYS ON THE SIDE	17	163	159	165	1
117	126	129	40	SADE ▲ EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	9	164	NE	N Þ	
118	118	124	22	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98) ABOVE	24	165	155	191	
119	105	99	16	MOBB DEEP LOUD 66480+/RCA (9.98/15.98) THE INFAMOUS	18	166	146	112	
120	123	117	143	KENNY G ▲® ARISTA 18646 (10 98/15 98) BREATHLESS	2	167	154	141	1
121	122	132	197	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND	1	168	180	195	
122	115	119	22	ELASTICA DGC 24728*/GEFFEN (10.98/16.98)	66	169	178	176	1
123	129	123	8	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98) BOHEME	62	170	169	149	1
124	113	106	4	MEGADETH CAPITOL 33670 (11.98 CD) HIDDEN TREASURES (EP)	90	171	157	150	-
125	117	144	6	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) ISS AZZ IZZ	117	172	16 6	177	
126	138	127	48	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98) GOLD	63	173	148	114	
127	111	103	42	MADONNA ▲ 2 MAYERICK/SIRE 45767/WARNER BROS. (10.98/16.98) BEDTIME STORIES	3	174	182		
128	124	125	43	BON JOVI ▲ 3 MERCURY 526013 (10.98 EQ/16.98) CROSS ROAD	8	175	170	164	
129	139	137	87	COUNTING CROWS A 5 DGC 24528/GEFFEN (10.98/15.98) S AUGUST & EVERYTHING AFTER	4	176	164	158	(
130	128	135	47	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98) I SEE IT NOW	28	177	171		
131	143	133	78	SARAH MCLACHLAN A NETWERK 18725/ARISTA 19.98/15.98) ES FUMBLING TOWARDS ECSTASY	50	178	168	152	-
132	145	173	3	THE JAZZMASTERS IVC 2049 (9.98/15.98) ISS THE JAZZMASTERS II	132	179	173	184	
133	120	121	21	SELENA A EMILATIN 28803 (8.98/12.98) IS AMOR PROHIBIDO	29	180	179		
134	132	134	41	AEROSMITH ▲ 2 GEFFEN 24716 (12.98/17.98) BIG ONES	6	181	177	182	
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143	133	126	92	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98) ANOTHA DAY ANOTHA BALLA CELINE DION A 3 CONTROL OF THE COLUMN O	4	190	187	178	
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145				BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98) NATURAL MYSTIC	-	192	165	167	
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154	137	128	20	OL' DIRTY BASTARD ELEKTRA 61659 / EEG (10.98/15.98) RETURN TO THE 36 CHAMBERS		
155	156	155	74	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98) BLACKHAWK		98
156	161	160	234	ENIGMA ▲2 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
157	160	151	39	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98	TICAL	4
(158)	NE	w Þ	1	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN	158
159	150	140	43	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
160	162	154	23	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
161	NE	w Þ	1	BODEANS SLASH/REPRISE 45945 WARNER BROS. (19.98/24.98)	JOE DIRT CAR	161
162	172	170	40	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
163	159	165	68	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.9	98/15.98) DAZED AND CONFUSED	70
164	NE	w Þ	1	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	164
165	155	191	3	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	REDNECK TEST VOLUME 43	155
166	146	112	12	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
167	154	141	21	SOUNDTRACK • WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
168	180	195	3	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON	168
169	178	176	193	ENYA ▲ 4 REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
170	169	149	22	MATTHEW SWEET Z00 11081* (10.98/15.98)	100% FUN	65
171	157	150	25	SOUNDTRACK ♠ RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
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173	148	114	11	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
174	182	_	2	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE	174
175	170	164	59	69 BOYZ ▲ RIP-IT 6901 (9.98/15.98) IIS	NINETEEN NINETY QUAD	59
176	164	158	62	STONE TEMPLE PILOTS A 3 ATLANTIC 82607*/AG (10.98/1	6.98) PURPLE	1
177	171		2	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	171
178	168	152	43	GLORIA ESTEFAN ▲ ² EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
179	173	184	30	WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98)	OLD ENOUGH TO KNOW BETTER	99
180	179	_	2	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98) IS	TOUGHER THAN LOVE	179
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182	186	=	4	ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.9B)	FREE LIKE WE WANT 2 B	170
183	181	175	32	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
184	200	_	88	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98)	RAGE AGAINST THE MACHINE	45
185	176	174	17	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
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187	174	161	12	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15	i.98) DWIGHT L(VE	56
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192	165	167	70	ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
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195	152	138	8	GRAND PUBA ELEKTRA 61619 (10.98/15.98) 200		48
196	189	179	81	JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP		1
197	197	188	102	MARIAH CAREY ▲® COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX		1
198	NE	w Þ	1	DEL AMITRI A&M 311 (9.98/15.98) TWISTED		198
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INTERSCOPE SUIT SAYS TUCKER TRIED TO MOVE IN ON RAP BIZ

(Continued from page 8)

Time Warner for its release of what she calls ultraviolent and misogynistic rap music. Time Warner is the parent of Atlantic, which distributes Interscope.

Interscope's roster includes rapper 2Pac; Death Row handles Dr. Dre, Snoop Doggy Dogg, and Tha Dogg Pound. These acts have been at the center of a debate ignited by a May speech by Republican presidential candidate Sen. Robert Dole, R-Kan., who criticized Time Warner.

Tucker and William Bennett, head of the conservative group Empower America and a former member of both the Reagan and Bush cabinets, have echoed Dole's outcry in frequent joint press statements and public appearances.

However, in its suit, Interscope makes the charge that Tucker engaged "in a conspiracy to destroy Interscope by committing extortion, threats, and other unlawful acts," which were pursued "in order to create a record distribution company to distribute recordings produced by Death Row Records and

other record companies and recording artists, for her own personal and financial gain."

Specifically, the filing claims that in July or August, Tucker "attempted to pressure Death Row Records into severing its relationship with Interscope and appointing Tucker and her associates as Death Row Records' exclusive representative to negotiate a production and distribution agreement directly with Time Warner."

The suit alleges that Tucker presented this idea to Death Row chairman Marion "Suge" Knight and label attorney David Kenner in a meeting in Seattle. At that time, it continues, Tucker said that she had "numerous private conversations about her plan" with Time Warner chairman Gerald Levin and Warner Music Group chairman Michael Fuchs and that "they were prepared to support Tucker by putting up 'incredible amounts of money.'"

She allegedly added that Levin and Fuchs would go along with her only if they believed she "had the ability to con-

trol the lyrics on recordings produced by Death Row Records." The action claims that while Knight would not permit such control, Tucker "sought to have Knight agree to a false and fraudulent press release" and to make untrue representations at a press conference.

Interscope alleges that in subsequent phone calls and meetings, Tucker threatened that if Death Row failed to break with Interscope, she would "use her power and influence and would cause Time Warner to use its power and influence to get the government 'to go after' Knight and his attorney by investigating and prosecuting them." The suit alleges that Tucker claimed "Time Warner would use 'billions of dollars to manipulate the press' " to destroy Knight and the label.

But, the action continues, Tucker said that if Knight went along with the plan, Time Warner would pay him \$80 million and build two state-of-the-art studios for him

According to the suit, Tucker and her associates told Knight Aug. 7 that Fuchs

was flying to Los Angeles "to close the deal" and delivered a letter to Knight appointing Tucker and her group as "exclusive representatives to negotiate an 'acceptable contract relationship with Time Warner regarding the production and distribution' of Death Row Records' recordings."

The suit claims that though Fuchs waited at singer Dionne Warwick's home Aug. 8 to meet with Knight, he flew back to New York that day without meeting with the Death Row executive or sealing a new deal.

In her own version of the events, Tucker says that Omar Bradley, the mayor of Compton, Calif., arranged a meeting between Knight and Tucker during the NPCBW's national convention in Seattle in July. Bradley and members of the NPCBW's entertainment commission attended.

Tucker says of the encounter, "I walked over to [Knight] and I put his face in my hands and I looked him dead in the eyes and I patted him on the cheek, and I sat down and I told him that (Continued on next page)

BETWEEN THE BULLETS

by Geoff Mayfield

HE WAKE: Perhaps even die-hard Deadheads were astonished at the amount of coverage that the death of **the Grateful Dead's Jerry Garcia** received in the mainstream press, including front-page coverage in USA Today, Newsweek, and The Los Angeles Times. Given that attention and the devotion of fans who made the Dead's music a leading box-office draw during the past 10 years, it's no surprise that record stores are moving boxes of the band's albums. "The Best Of Skeletons From The Closet" vaults 30 places to the top of Top Pop Catalog Albums, with a 270% increase in sales over the prior week. With a one-week total of about 17,500 units, the title would stand at No. 64 on The Billboard 200 if it were eligible for that chart.

Beyond that, six other Dead sets make first appearances on the catalog list. In the four years and three months that Billboard has printed Top Pop Catalog, the only act to place more titles on the chart in a single week was **the Beatles**, who, with the help of a major Capitol promotion, were represented by 11 titles in the Nov. 14, 1992, issue. The Dead's seven titles also stand second only to the Beatles (14) for total albums placed in the chart's history. Second place previously belonged to **Pink Floyd**, which has placed six different catalog albums over the course of this chart's run.

Sales this week of the seven Dead sets amount to about 52,500 units, representing 16.6% of the volume on this 50-position chart.

THE BIG CHART: Despite a 4.6% decline from prior-week sales, 184,000 units is enough to return Hootie & the Blowfish to No. 1 on The Billboard 200. Although a 29% slide drops Bone Thugs-N-Harmony to the runner-up spot (162,000 units), the Cleveland rap act still rules traditional music outlets, logging No. 1 reports from the Musicland Group, Camelot Music, Trans World Music Corp., and Blockbuster Music, among others. But Bone's lyrics stymie that act at rackjobber-serviced stores. Thus, Hootie comes out on top. Bone, by the way, is the first No. 1 that distributing label Relativity has ever placed on the big chart and is the first for Ruthless since N.W.A hit the summit in June 1991 . . . Last week, the first eight titles on The Billboard 200 sold more than 100,000 units, a high yield for this time of year. But this week, only the top six earn that distinction.

AT TRICK: The box-office-topping debut of "Dangerous Minds" propels a 163% increase and Greatest Gainer honors for the film's soundtrack (22-4). With **Jodec**i holding at No. 8 and **Live** moving 11-9, MCA is the distributing label for three top 10 titles for the first time since Feb. 5 of last year. Jodeci was one of the torchbearers that week, too, as were **Tom Petty** and **Meat Loaf**, at Nos. 3, 5, and 9, respectively.

NEW MATH: My office received an unusual call at the start of 1994, as the staffer from a superstar's management company questioned why her client's latest album showed a platinum certification for 1 million units moved when his title had "sold" only about 500,000 units—good for the Recording Industry Assn. of America's more modest gold certification. The confusion resulted from the fact that the RIAA bases its certifications on net shipments, while SoundScan, which compiles Billboard's music sales charts, bases its projections on actual point-of-sale data from a universe of stores that represents more than 85% of U.S. music retail volume.

That call was unique, as artist managers and record companies are typically tempted to inflate, rather than undermine, an album's illusion of success. In fact, the RIAA constantly wards off pressure from some of its members to waive the 60-day window that stands between release date and certification eligibility—a provision installed to factor in possible returns—so that labels can more quickly brag of accomplishments that do not necessarily mirror actual consumer pur-

But, some RIAA members swim the other direction, saying that like Billboard's old chart system, which based its sales charts on ranked reports rather than specific units counts, shipment-based certifications once made sense because no better method of computation was yet available. Given that SoundScan can now track a title's movement with more speed and accuracy, these members believe the industry should embrace a more technologically advanced system to measure its successes. This columnist and Billboard's management agree with that stance and point out that, among other advantages, a POS-based system would provide a legitimate reason to scuttle that 60-day window.

WILL THYRET BE THE CHARM FOR WARNER BROS.?

(Continued from page 8)

This is a great choice and an excellent move toward bringing everyone together and restoring stability. I wish him only the best. I love the guy."

Thyret had been vice chairman of the label. On Aug. 14, he replaced Goldberg, who was appointed to the chairmanship by his mentor, former Warner Music U.S. chairman/CEO Doug Morris. Morris was ousted June 22 by new Warner Music Group chairman/CEO Michael Fuchs.

Following the firing of Morris, speculation was rife that Goldberg would soon depart Warner Bros. "It just wasn't the right fit," says Fuchs. "First of all, Danny wanted to stay in New York. We thought that was a little bit of a difficult geographical situation." While Warner Bros. has its corporate headquarters in New York, the WB label is based in Burbank, Calif.

In tapping Thyret, an executive with proven "ears" who was instrumental in bringing Prince to the label, Fuchs went with a Warner-bred veteran who, in the tradition of Ostin, is well-liked by the staff and artists. Fuchs' predecessor, Bob Morgado, who was ousted as Warner Music Group chairman/CEO earlier this year, attempted a similar move by allowing Ostin to name his longtime sidekick, Warner Bros. Records Inc. president Lenny Waronker, as his successor. However, Waronker rejected the post (Billboard, Nov. 5, 1994), paving the way for Morris' appointment of Goldberg.

"Russ has been there for 24 years, and he's done everything in the company," says Fuchs. "That is a company that has a lot of family dynamics to it... It's got a very special team atmosphere, and he is really the guy in that company, in terms that he personifies that kind of chemistry. I'm a big believer in chemistry in that organization."

Insiders at Warner Bros. are said to be happy with the move, which returns the reins of the company to a longtime employee,

This is a marked contrast to the initial response to Goldberg's appointment. At the time, insiders quipped that the label's name would be changed to "Pacific Records," because under Goldberg, they feared, it would be turned into the West Coast version of Atlantic Records.

Says Thyret, "I'm really, really happy about this. When you get to work

with an artist roster like this and a staff of people like this, it makes life very enjoyable."

He is also confident that the label is moving forward. "Whatever turmoil may have existed, I truly and honestly mean it's over."

Managers of some of Warner Bros.' biggest acts also applaud the move. Jefferson Holt, who manages R.E.M., says, "We have had a very, very good working relationship with Russ in the past. From the perspective of knowing the company inside and out and all the different aspects, as well as knowing how other people hold him in such high regard, it's a real positive move all around."

Arnold Stiefel, whose Stiefel Phillips Entertainment represents Rod Stewart, says he is "absolutely delighted" with Thyret's appointment. "Russ is a very special breed of cat," he says. "He's not like anyone else I know in the business. It's very lucky for Michael Fuchs to have someone right there at Warner Bros. in Burbank who is so ideally suited to take charge."

Thyret says that he has nothing but respect for Steven Baker and Howie Klein, the presidents of the Warner Bros. and Reprise labels, respectively, and will give them free rein over their labels.

Warner Bros. is likely to face growing competition for acts and market share from the new crop of labels, including MCA-associated DreamWorks SKG and Morris' Rising Tide. Those labels can be expected to bid aggressively for new artists and to attempt to lure away Warner's veteran acts. It's been widely speculated that Ostin and Waronker will resurface at Dream-Works, which would pit Thyret against his former colleagues.

Thyret says, "I don't have any misgivings about going head-to-head with any company . . . I'd rather have great competitors to go head-to-head with than to win by forfeit or default."

In addition to the Warner and Reprise labels, Thyret's responsibility includes such affiliated labels as Maverick, Qwest, American, Giant, Warner Bros. Nashville, Warner Alliance, 4AD, and Luaka Bop.

The Warner Bros. labels have a healthy slate of fall releases, including the Red Hot Chili Peppers' "One Hot Minute," due Sept. 12; Green Day's second Reprise album, set for Oct. 10; and an all-star Quincy Jones collection, "Q's Jook Joint," due Oct. 24 on Qwest/Warner Bros.

Fuchs says he does not expect changes at Elektra Entertainment Group or Atlantic Records Group. The chairs of these companies, Sylvia Rhone and Val Azzoli, respectively, were also Morris protégés.

"The waters have been getting much calmer; you could tell that from reading some of the press," says Fuchs. "Certainly for Warner Bros., where there has been some uncertainty with a lame duck at the company, this will make everyone happy and calm."

Fuchs declined to discuss the fate of Interscope Records. It has been widely speculated that Warner Music Group may sell its 50% of the company, which distributes the profitable but controversial Death Row Records imprint, back to principals Jimmy Iovine and Ted Filed. Interscope filed a suit against gangsta rap protester C. De-Lores Tucker and Atlantic on Aug. 15 (see story, page 8).

Goldberg, who, some insiders say, might join Morris at Rising Tide, would not directly address his future plans. "I'm still formulating my plans and looking at various options," he says.

In another development, Ken Sunshine, named senior VP at Warner Music U.S. last April by then chairman Doug Morris, has worked out a settlement of his three-year contract with the company (Billboard, Aug. 12). "It was fair and amicable," says the veteran PR executive, who would not divulge details of his departure terms. Also leaving the Warner Music unit is Sunshine's aide, Peter LoFrumento. Sunshine plans to return to his New York consultancy firm, which he established before joining Warner Music US

Of the highest echelon of Warner Music U.S., only executive VP Ina Meibach remains, along with senior VP Paul Cooper, who is located on the West Coast. They could not be reached at press time, although sources say that Meibach is also negotiating a settlement of her contract.

Assistance in preparing this story was provided by Irv Lichtman in New York.

EPIC 'DESPERADO' SOUNDTRACK WEDS ROCK'N'ROLL TO CINEMA

(Continued from page 12)

avenge the death of his lover.

Music is essential to the story, says Rodriguez. "A lot of times, soundtracks seem like a company is just putting a bunch of bands together as an afterthought. You hear music come out of a radio [in the film] for a few seconds to justify a hit single," he says. "But this one really lends itself more to music, because the hero is actually an artist. He can't play music anymore, but he still feels and sees and hears music everywhere he goes."

Since the music is so essential to the film, Columbia Pictures offered a reel, which contains the first 11 minutes of the film, to Epic to help promote the soundtrack. The video—a monolog by actor Steve Buscemi, featuring cameos by Larriva and Cheech Marin and a Banderas musical performance—was distributed to various Sony Music sales. promotion, and publicity staffers to show to retailers, radio programmers. and journalists. "It was all designed to create word-of-mouth," says Brunman.

In addition, Columbia Pictures screened the film extensively for radio programmers, retailers, and press.

Two videoclips have been completed in support of the soundtrack. The first features Banderas' performance of "Cancion Del Mariachi," which was culled directly from the film, with various other scenes inserted by Rodriguez. Los Lobos is not featured in the video.

A second clip, Tito & Tarantula's "Back To The House That Love Built," was directed by Frank Sacramento but includes editing by Rodriguez. $\,$

The Banderas clip is already receiving airplay on MTV Latino. Brunman also expects extensive airplay on various TV entertainment news programs. There is a universal appeal of the video because of the power of the artist involved," he says. "He's breaking through as a big movie star, and this is his first major starring role.

In international territories, including Latin America, Europe, and New Zealand, 35 mm versions of the video will be circulated for screening in movie theaters.

On the radio front, Sony Discos is working the Banderas/Los Lobos track at Spanish-language radio, while the Epic promotion department is attempting to garner play of the track on English-language morning shows.

In addition, there are plans for Epic to work "Back To The House That Love Built" at album rock and triple-A.

To drum up interest in the album, Epic Soundtrax will give away a sampler cassette, which includes the Banderas/Los Lobos and Tito & Tarantula tracks, to moviegoers attending screenings in 20 markets when the film opens on Friday (25).

The full soundtrack, which includes dialog from the film, gives consumers an aural souvenir, since the music is sequenced in virtually the same order as it appears in the movie.

To score the film, Rodriguez turned to Los Lobos, the band whose greatest commercial success was its work on the soundtrack to "La Bamba." In 1987, the soundtrack to the Ritchie Valens biopic topped The Billboard 200.

Yet Rodriguez's interest in Los Lobos can't be attributed to "La Bamba." The director was far more interested in the band's recent recordings, such as its 1992 album, "Kiko" and the 1994 album by Los Lobos spinoff group the Latin Playboys. He used the group's material as temporary tracks in the early stages of the film.

"I like that they still experiment, even though they have been playing together for 20 years," Rodriguez says. "They were getting into the old Mexican instruments and playing all kinds of weird sounds. I wanted them to do the soundtrack so they could keep that sort of experimentation up."

For the members of Los Lobos, working on "Desperado," which marks the group's deepest involvement in a film to date, was an ideal situation.

'Robert, as a musician, was intimatelv involved," says Los Lobos' Steve Berlin. "He actually played on a few of the cues himself . . . For composers, it is a lot easier to work with someone that can say, 'I think that should be in A minor instead of F major,' rather than have someone say, 'It doesn't feel the

way I want it to feel."

Yet the film offered its challenges. Berlin says, "A lot of the action cues are so packed with gunshots and bodies falling, it was kind of hard to get some richly textured music in, so most of the action cues are go-for-the-throat."

Aside from the new material in the film by Los Lobos, Tito & Tarantula, and a song by the film's female lead, Salma Hayek, Rodriguez turned to a few obscure oldies including "Jack The Ripper" by Link Wray & His Ray Men and "Pass The Hatchet" by Roger & the Gypsies.

Songs by Dire Straits and Santana round out the soundtrack. "There's a pretty good mix in this album," says Rodriguez. "But as we go on, I want to get more and more into creating the music from the ground up, specifically for the picture.

INTERSCOPE SUIT SAYS TUCKER TRIED TO MOVE IN ON RAP BIZ

(Continued from preceding page)

I was delighted that the mayor had arranged this meeting, because I wanted to tell him [of] the harm that he was doing to young people . . . I wanted to tell him that we wanted for him to stop this."

Tucker says that entertainment commission chair Warwick had several subsequent conversations with Knight, and that Knight and Snoop Doggy Dogg played a "positive record" for Warwick.

Tucker says, "We didn't want to hurt these young people who Dionne Warwick said had talent. [This was] the only way we could keep them from being out of a job-since we knew Time Warner was going to separate themselves from Interscope, they were gone. They would have no distributor."

She says, "[Knight] said yes, he would come and meet to see about not losing distribution, and if he cleaned it up, our position, Dionne's position, the entertainment commission['s position], was that we will try to see if Time Warner would keep you. You would have distribution, but you would have to clean up and agree that you would no longer do this misogynist, pornographic, filthy

Following these discussions—which, Tucker admits, Interscope was not aware of-the NPCBW drafted a letter for Knight to sign.

The letter, as read by Tucker to Billboard, said, "This is to state and confirm that as chairman and CEO of Death Row Records, I hereby designate and authorize the National Political Congress of Women [sic] to negotiate an acceptable contract relationship with Time

Warner regarding the production and distribution of our music products.

"I hereby understand that the above relationship is based on the fact that my company will cease and desist from the production and distribution of misogynist, obscene, and pornographic music. This is in accordance with the discussion and agreement in principle that took place July 7, 1995, in Seattle, Wash., at the Red Lion Hotel between you, myself, Dionne Warwick, Melba Moore, and Mayor Omar Bradley of Compton,

"This authorization is submitted to demonstrate my good faith in cooperating with the NPCBW in every way possible to reverse the negative trends in African-American music.'

Asked if Knight signed the letter, Tucker says, "He didn't sign it, but he told [Warwick] it was OK, he had no problems with it at all."

Tucker says that she had no discussions with Knight about the nature or duration of Interscope's distribution agreement with Death Row, which an informed source indicates is in force through the year 2000. She did determine, however, that the nature of the labels' business was strictly a distribution agreement.

She calls the Interscope suit's claim

that she sought to enrich herself "bunk," and its allegation that she threatened Knight with a jail term "an outright lie."

with Interscope. My record will speak for itself, and their record, and their records, will speak for them.'

by Death Row may be pending; none had been filed at press time.

Death Row's attorney Kenner says, Lores Tucker has demeaned both Suge Knight and the company, that she has misrepresented herself ... and it's our view, based upon what we've seen and heard, that her publicly stated motives are not aligned with her private inten-

Through a spokesman, Time Warner issued a statement: "Based on the information currently available to us, we do not believe that this litigation is a sensible way to resolve differences. Any efforts that may have been undertaken by Ms. Tucker were done by her as a volunteer, without any authorization from Warner Music or Time Warner.'

While Interscope has been rumored to be in negotiations for weeks to end its deal with Time Warner, a well-placed source says discussions involving the distribution pact remain unresolved.

She adds. "I welcome the day in court

Sources say a lawsuit against Tucker

It is Death Row's position that De-





Lending Their Voices. Taking a break during recording sessions for Reeves Gabrels' solo debut, "The Sacred Squall Of Now," from left, are Gabrels; actress Isabella Rossellini; actor Gary Oldman, who sings with David Bowie on the track 'You've Been Around"; and engineer Tom Dube. Rossellini showed up to watch her companion, Oldman, record. Known for his fiery quitar playing, Gabrels enlisted Bowie, Oldman, Frank Black, Jeffrey Gaines, and Charlie Sexton to sing on the project.



CLASSICAL

ISSUE DATE: SEPTEMBER 9 CLOSED

SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9 CLOSED

Retooling of Retail I: **NON-MUSIC PRODUCT**

ISSUE DATE: SEPTEMBER 9 AD CLOSE: AUGUST 15

TOMMY LIPUMA

35th Anniversary

ISSUE DATE: SEPTEMBER 16 AD CLOSE: AUGUST 22

Retooling of Retail II: **STORE FIXTURES**

ISSUE DATE: SEPTEMBER 16 AD CLOSE: AUGUST 22

NETHERLANDS

ISSUE DATE: SEPTEMBER 23 AD CLOSE: AUGUST 29

DOVE AUDIO

10th Anniversary

ISSUE DATE: SEPTEMBER 23 AD CLOSE: AUGUST 29

Retooling of Retail III: RETAIL SYSTEMS/SOFTWARE

ISSUE DATE: SEPTEMBER 23 AD CLOSE: AUGUST 29

AUSTRALIA

ARIA Awards

ISSUE DATE: SEPTEMBER 30 AD CLOSE: SEPTEMBER 5

Retooling of Retail IV: **DISTRIBUTORS**

ISSUE DATE: SEPTEMBER 30 AD CLOSE: SEPTEMBER 5

COUNTRY MUSIC

ISSUE DATE: OCTOBER 7 AD CLOSE: SEPTEMBER 12

PROFESSIONAL SOUND ISSUE DATE: OCTOBER 7

AD CLOSE: SEPTEMBER 8

WORLDWIDE DANCE

ISSUE DATE: OCTOBER 14 AD CLOSE: SEPTEMBER 19 UK II

ISSUE DATE: OCTOBER 21 AD CLOSE: SEPTEMBER 26 Billboard/Monitor

RADIO CONFERENCE

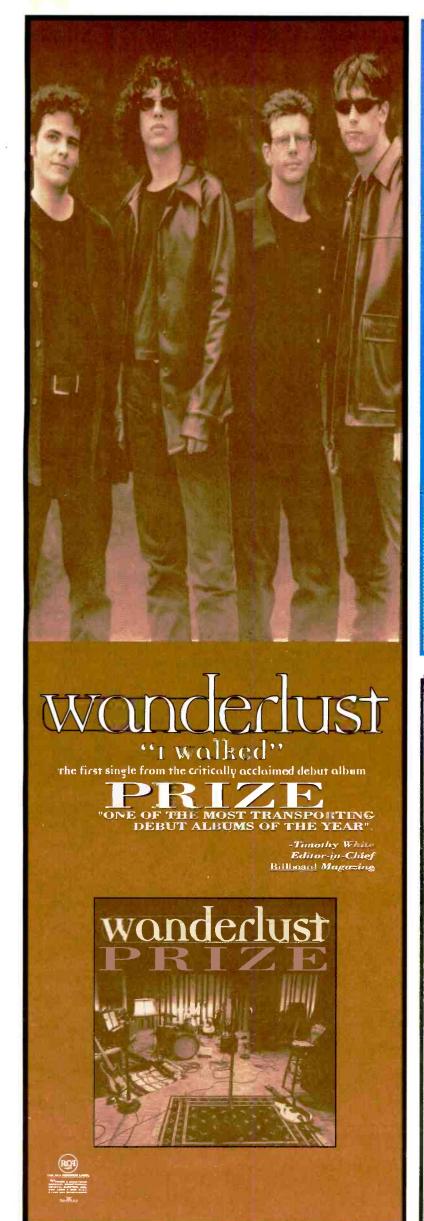
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MARKET WATCH

YEAR-TO-DATE OVERALL UNIT SALES

TOTAL 387,402,000 389,116,000 (UP 0.4%)
ALBUMS 327,790,000 333,671,000 (UP 1.8%)
SINGLES 59,612,000 55,445,000 (DN 7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

CD 189,587,000 213,398,000 (UP 12.6%)

CASSETTE 137,857,000 119,770,000 (DN 13.1%)

OTHER 346,000 503,000 (UP 45.4%)

OVERALL UNIT SALES THIS WEEK

12,775,000

LAST WEEK

13,474,000

DOWN 5.2%

HIS WEEK

12,644,000

CHANGE

UP 0.8%

15,000

CASSETTE

ROUNDED FIGURES

OTHER

ALBUM SALES THIS WEEK

10,715,000

LAST WEEK

11,268,000

CHANGE

DOWN 4.9%

THIS WEEK

10,588,000

UP 1.2%

SINGLES SALES THIS WEEK

2,061,000

LAST WEEK

2,206,000

CHANGE

DOWN 6.6%

THIS WEEK

2.055.000

CHANGE

UP 2.9%

ALBUM SALES BY FORMAT THIS WEEK CHANGE 1994 CHANGE 7,055,000 7,272,000 DOWN 3% 6,178,000 UP 14.2% 3,645,000 3,982,000 DOWN 8.5% 4,398,000 DOWN 17.1%

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

14,000

SoundScan a

UP 25%

Seal's 'Kiss' Improves Batting Avg.

by Fred Bronson

UP 7.1%

AFTER SEVEN WEEKS, TLC's "Waterfalls" falls from the No. 1 spot on the Hot 100, yielding to Seal's ZTT/Sire single "Kiss From A Rose." It's the second time a Batsingle has reached pole position on this chart; six years ago this month, Prince went all the way with "Batdance," his melange of music and dialog from the film "Batman" starring Michael Keaton. There was no hit single from the sequel, "Batman Returns," but that's only fair—there was

no plot, either. Now the third of the modern day "Batman" films (can't forget the Adam West/Burt Ward feature of the '60s) has come up aces again (no Joker jokes, please).

"Kiss From A Rose" is the first No. 1 on the Hot 100 for Sealhenry Samuel, but he's the 10th act in the history of the chart to peak at both No. 1 and No. 100, according to Whimsical Will Simpson, a frequent contributor to this column and

a news correspondent for Dr. Demento. Simpson adds Seal to the list of artists who have peaked at the top and the bottom: Aretha Franklin, Peaches & Herb, the Shirelles, Bert Kaempfert, Smokey Robinson & the Miracles, the Association, Tommy Edwards, Bobbie Gentry, and Peter, Paul & Mary. Seal bottomed out with "Killer" at No. 100 in March 1992.

Simpson admits he's not one to pass up a bizarre bit of trivia and adds that 15 years ago this week the Hot 100 foreshadowed Seal's current hit. Kiss was on the chart with "Shandi," and Bette Midler was moving down with "The Rose." It's a stretch, Will, but you get an 'E' for effort.

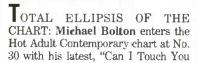
MICHELLE'S MOVIE: As hot as the "Batman Forever" soundtrack is, there's an even hotter one on The Billboard 200. In its second week, MCA's "Dangerous Minds" leaps 22-4. It can't hurt that Michelle Pfeiffer's film was No. 1 at the box office its first weekend out, but the album is definitely being fueled by a hit single. "Gangsta's Paradise" by Coolio featuring L.V. makes an impressive move on the Hot 100, rocketing 28-6 in its second week. A year ago this week, Coolio was No. 3 on the Hot 100 with "Fantastic Voyage."

12,000

NOW HEAR THIS: Last week's mention of the No. 4 de-

but for "Only Built 4 Cuban Linx . . ."
by Chef Raekwon Guest Starring
Tony Starks (Ghost Face Killer)
cited it as RCA's highest-debuting album ever. More accurately, the album

appears on the Loud label, with RCA as distributing label.



... There?" Bolton's biggest AC hit was "Said I Love You ... But I Lied," No. 1 for 12 weeks in 1993-94. Will his grammatic success ... repeat?

RE-VIEW: Hootie & the Blowfish moves to the top of The Billboard 200 for the fourth time. The group's Atlantic album, "Cracked Rear View," first went to No. 1 in May and remained there for four weeks. It returned on July 1 for one week and on July 29 for another. This latest move puts "Cracked" atop the chart for a seventh week, as the third single, "Only Wanna Be With You," is poised to become the third Blowfish song to reach the top 10. This week, it bullets 15-12.

WAIN TIME: Shania Twain's "The Woman In Me" is No. 1 for a sixth week on Top Country Albums. That's the longest run at the top for a country female solo artist since Billboard began using SoundSean data.

TOP POP TOP

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