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New Songs To Follow Beach Boys Reissues?

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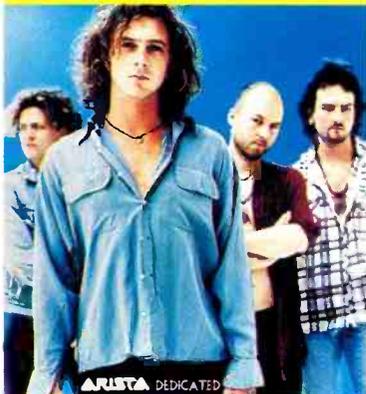
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 27, 1994

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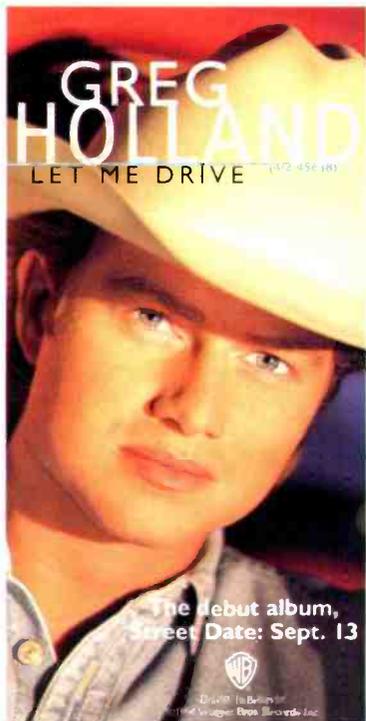
PICTURE A MULTI-FORMAT BREAKTHROUGH

THIS PICTURE



"HEART OF ANOTHER MAN"

The band that delivered the #1 Alternative hit "NAKED RAIN" returns to explore new musical terrain. The first single from their new album CITY OF SIN. Now at Rock, Modern Rock and AAA. Coming to Top 40 on 8/22.



Sony's Laing Glad To Return New Zealander Sets Sights On U.S.

BY GRAHAM REID

AUCKLAND—New Zealand singer Shona Laing, who earned a high profile in her homeland and a cult following worldwide with such provocative songs as "Glad I'm Not A Kennedy," has once more set her sights on an American breakthrough with her current album, "Shona."



LAING

Released July 26 in the U.S. by Sony's TriStar Music label,

Laing's new album is more personal and less political than some of her earlier work. It builds on the success of her 1988 debut album, "South," which sold some 100,000 copies in the U.S., according to Sony, and the international exposure of her 1992 release "New On Earth." Although "New On Earth" reaped only modest sales of 25,000 worldwide, it was released by Epic Records in (Continued on page 135)

Warner's Waronker Vows To Keep Ostin's Artist Legacy

BY CRAIG ROSEN

LOS ANGELES—Lenny Waronker, Mo Ostin's handpicked successor, vows that the label will maintain Ostin's famed "artist-oriented" philosophy when Ostin steps down as chairman of the board and CEO on Jan. 1, 1995.



WARONKER

Waronker, currently the company's president, will assume the title of CEO in January. The company has

not named a new chairman of the board.

The Aug. 15 announcement of Ostin's departure put an end to months of speculation, that reached a high pitch following the appointment of Doug Morris as president/COO of Warner Music-U.S. and the subsequent resignation of Elektra Entertainment chairman Bob Krasnow (Billboard, (Continued on page 126)



RECORDS

ALTERNATIVE TEXAS: NEW MUSIC BUILDS ON TRADITION

San Antonio Retailer Drives Buyers Hogwild

SAN ANTONIO—Dave Risher remembers when he decided to turn his hobby—selling cutout records at flea markets on weekends—into a full-time profession. "I got tired of the gun dealers with booths around me using my merchandise [for target practice] as they were aiming their guns."



That was 1982, and little did the owner of Hogwild Records & Tapes know that the gun dealers would look pretty good compared with what he would have to deal with eight years later. But that's jumping ahead.

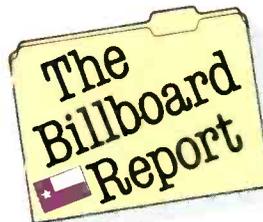
Risher traces his entry into the music business back to 1977, when he was a graduate student in economics and "thought the first Elvis Costello record was a lot more important than what I was being taught." So he and a friend tried to launch a record label.

(Continued on page 99)

Lone Star State Shines With Regional Rock Scenes

BY MELINDA NEWMAN

TEXAS—Few states have provided the world with as rich a musical legacy as Texas. The state has spawned masters representing virtually every genre, from country to blues, tejano to rock. Blind Lemon Jefferson, Leadbelly, T-Bone Walker, Ernest Tubb, Bob Wills, Roy Orbison, Buddy Holly, George Strait, Don Henley, the members of ZZ Top and Asleep At The Wheel, and, of course, Willie Nelson are just a few of the artists raised on Texan soil.



From roadside honky-tonks to 60,000-seat stadiums, music still pours out onto the streets of Texas, much of it now made by young alternative rock bands eager to make names for themselves outside their hometowns.

"Each major city has developed a support network of varying degrees for its beginner rock bands," says Casey Monahan, executive director of the Texas Music Office, a government organization that promotes and supports all kinds of music emanating from the Lone Star State. "It involves a (Continued on page 38)



THE NIXONS

Trance Syndicate Has Austin Under Its Spell

BY MELINDA NEWMAN

AUSTIN—Austin has long been heralded a great music town, but when it came to cutting-edge alternative rock, it was sorely lacking. At least until Trance Syndicate came along, that is. The 4-year-old label, helmed by Butthole Surfers drummer King Coffey, is a critical and commercial success that has spawned a legion of underground rock labels here.

"The Butthole Surfers had to go to (Continued on page 47)



SEE PAGES 53 AND 77

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Woodstock II: The Sound And The Fury

PAGES 17 & 114



Freedy Johnston

"★★★★. Nobody sounds like Freedy Johnston. He's an American original." - ROLLING STONE
 "A remarkable batch of tough, literate, haunting songs. A gem." - THE NEW YORKER
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 "A masterpiece of pure pop." - SEATTLE ROCKET

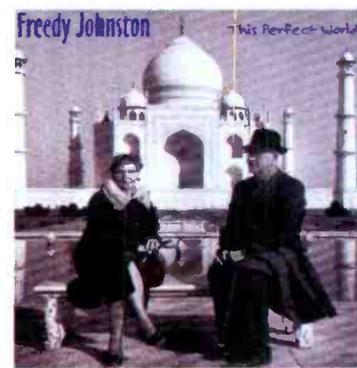
This Perfect World

featuring the single and video "Bad Reputation" Top 5 at AAA radio. On tour now.

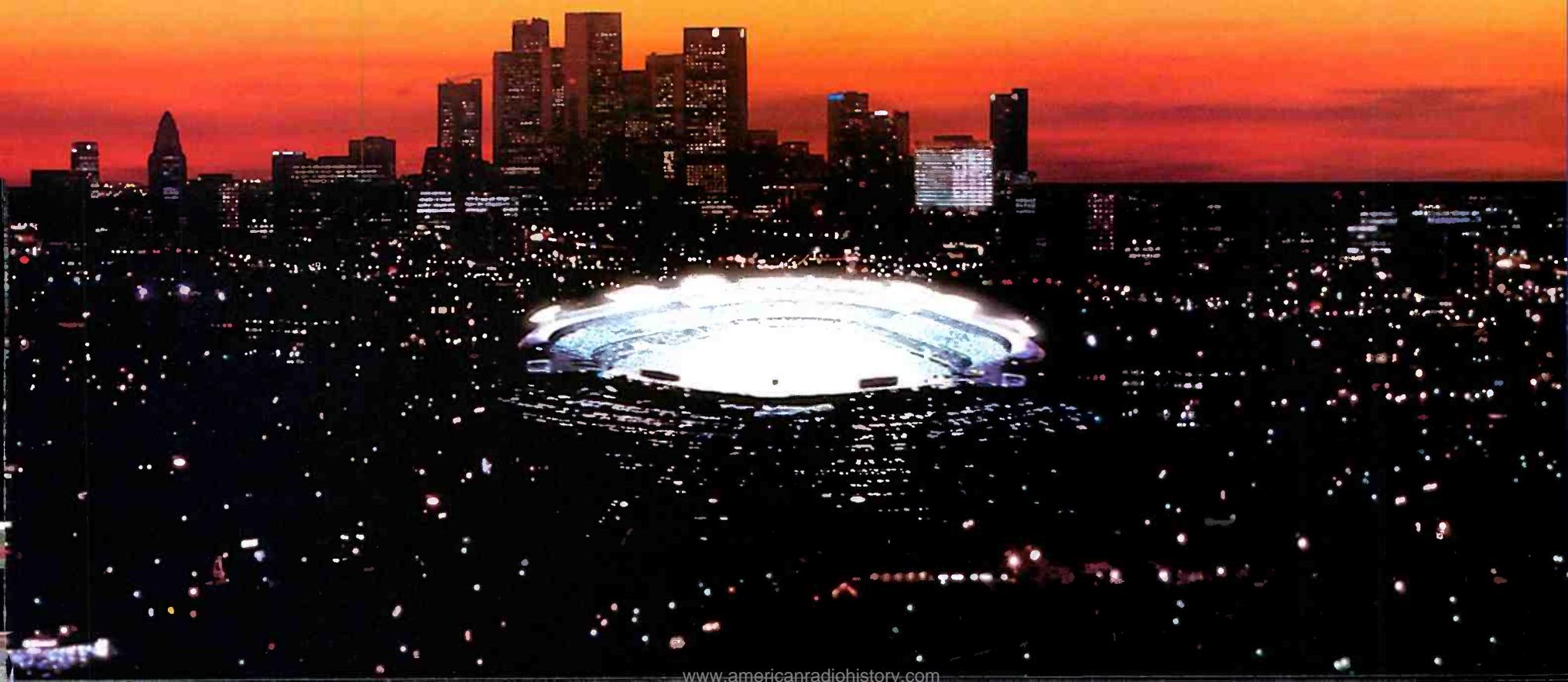


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TOP VIDEO

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Joni Mitchell's Many Shades of 'Indigo'

A woman driving through the Brentwood section of Los Angeles on the last day of the city's 1992 riots pulled up behind a long, white luxury car paused at a stop signal. The pale automobile's license plate read "JUST ICE." And the woman, who happened to be one of the world's finest songwriters, couldn't help wondering if justice really *was* merely the means to be cold. "I still believe in the power of the word, that words inspire," says Joni Mitchell, and in considering the proposition that chance and a traffic sign had placed before her, she later turned to Plato's *Republic*, a philosophical discussion of moral ideals written and dramatized four centuries before Christ. "I also believe in the idea that the performing arts, including songs and plays, are capable of slowing people down and touching their souls in order to generate thoughtfulness. The premise of Plato's play is the presentation of the argument that the strong do what they can, and the weak suffer what they must, debating if that's both true and fair."

In the act of exploring these and other related notions, Mitchell would create an inspiring, 10-song series of musical dialogs and playlets that comprise this autumn's "Turbulent Indigo" (Reprise, due Oct. 25), one of the most commanding statements of a peerless, 17-album career that has itself questioned most accepted precepts in popular music. "The arts are an important part of cultural justice," says Mitchell, "and truth and beauty are the essence of their greatness, so artists have a big responsibility in every era to probe the rules by which we live, inquiring whether they serve us well."

By means of "Turbulent Indigo" material like "Magdalene Laundries" (named for the Irish work convents to which alleged disreputable women were given life sentences), "Not To Blame" (a pre-O.J. Simpson parable of battered spouses), and "The Sire Of Scrow (Job's Sad Song)," (based on the Old Testament tale showing that suffering need not be associated with sin), Mitchell asks why the current quality of mercy is so strained, and why daily evidence of fairness is so elusive. And if pain in its many forms is the teacher that turns arrogance into humility and selfishness into sharing, how does one avoid the bitterness that short-circuits such lessons?

Each of these questions is at least as old as the Book of Job, and at a time when many insist that success and self-fulfillment should be standard rewards, such issues boil down to modern society's single most resounding demand: justice. We want it from our friends and enemies, from shopkeepers and public officials and the Supreme Court. And yet, since Biblical times, the original and ultimate definition of justice was not institutional but personal.

Justice as displayed in Plato's *Republic* is the restraint of one's own selfish aims when they conflict with the well-being of others. Thus, until the day that each citizen is willing to do good while expecting absolutely nothing in return, there shall be no justice.

In musical spirit and emotional hue, "Tubulent Indigo" most closely resembles Mitchell's landmark 1971 "Blue" album—a timely, stylistic irony, since the new record is her first in 23 years for Reprise, the label she left shortly after "Blue." And the resplendent pop motets that rank with "All I Want" and "A

Case Of You" for sheer unshakability are Joni's elevating cover of James Brown's 1986 "How Do You Stop" and "Sex Kills," with its shattering chorus regarding callous desire: "Sex sells everything/And sex kills."

"For the second time in recent historic memory, we have a sexually transmitted plague," says Mitchell. "Before the discovery [in 1928] of penicillin, the earlier scourge was syphilis, and the cultural response during Queen Victoria's reign [1837-1901] was a prudish conservatism that made open pregnancy indiscreet and put long skirts on everything, including piano legs! Meantime, I'm told the London warehouses were never so popular. Back then, the fearfulness created some public courtesies, but these days the family structure is rocking and nihilism is rampant among the young."

"But I don't like using scary or tragic chords in heavy material like 'Sex Kills.' Music provides the emotional skeleton for a lyrical plot, and songs need to be more direct than poetry because the hybrid of pretty sounds and serious images creates pathos. So I try to lighten up melodically to open the listener's heart."

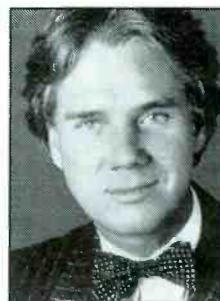
A native of Alberta, Canada, Mitchell was born Roberta Joan Anderson Nov. 7, 1943, her adult surname being the result of a brief mid-'60s marriage to fellow folksinger Chuck Mitchell. At age 9, Joni contracted polio in an epidemic that swept her country, "and it was predicted I might never walk again." Like Job, she resisted the temptation to curse the Almighty for her ill fortune, though she does recall screaming out Christmas carols in her hospital ward as a gesture of secular defiance. Regaining her health, she devoted herself to artistic modes of self-improvement, principally dancing, painting, and music. In 1967, she was signed by Reprise and recorded her first album with the guidance of longtime friend David Crosby, with whom she co-wrote the song "Yvette In English" on "Turbulent Indigo."

"The title song of the new record comes from a conference of the Canadian Council of the Arts that I spoke at in the early '90s," she explains. "The name of the conference was 'Making van Goghs,' and they said they wanted to focus on indigenous peoples, ethnic groups, and women. I opened my talk by saying you cannot make van Goghs, and that artists can be encouraged or even groomed but not manufactured. Art is the result of experience, and van Gogh's despair and suicide are not what you'd want to duplicate." As Joni laments in the lyrics: "You wanna make van Goghs/Raise 'em up like sheep/. . . You see him with his shotgun there/Bloodied in the wheat/Oh what do you know about/Living in turbulent indigo?"

In other words, the pursuit of art, like the presence of justice, is a personal responsibility. Mitchell's latest acoustic guitar-entwined tour de force was co-produced with bassist Larry Klein, and includes guest appearances by Seal and textural/timbral jazz sax colorist Wayne Shorter. But its triumph of mood-*can*-message—a brave blend of romantic faith and fervid realism—is her most devoutly individual discourse in a decade.

"I've never been a feminist, because I believe in male-female relationships without apartheid," she summarizes. "And I've never been a nihilist, because I continue to feel the heart is the healer."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

SPECIAL-INTEREST VIDEO TAKES OFF

The fourth quarter is expected to set a new standard for sales of special-interest video, with several suppliers readying high-profile titles in genres from sports to health to kid vid. Seth Goldstein has the story. **Page 105**

WARNER INT'L SETS LATIN MUSIC PUSH

Eager to improve Latin music's market standing in Europe and the Americas, Warner Music International is planning a major promotional campaign for a CD and video of performances from this year's Montreux Jazz Festival. John Lannert and Thom Duffy report. **Page 131**

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Commentary

What Happened To Mutual Support?

BY PINO SAGLIOCCO

When I first started in the concert promotion business, promoters were involved in all sides of the business. It was a natural communion between artists and promoters. We knew how to present the artists, we knew who were the best radio, TV, and press people around. Even with the record companies, we always had the right guy to speak to and we helped develop the artists together.

It was a really creative job, and we all felt a part of it.

Promoters have been the ones who have always given everything for the artist. But we really felt we were special people, living always on the edge. It was our life, and we loved it.

The big difference today is that the promoter has no future in this business. Deals will be made directly between the venue and the artist. Tickets will be sold and owned by computerized-system corporations. Lawyers, accounting firms, tax advisers, etc. will take over the business completely, without having any kind of trust in one another. The record companies have become manufacturers of software, replacing the A&R and creative people—whose backgrounds were as “street people”—with marketing executives, controllers, and auditors coming out of Harvard or Oxford universities with master's in economy or marketing. Unnecessary lawyers have scared every-

one, and no one moves without consulting them. They strike deals that kill the soul of an artist before that artist has even had the chance to start.

The only philosophy predominating at the moment is “get the money and run,” a short-term business venture.

Sponsors will make promotional and marketing plans for the tours, orienting all their publicity campaigns to the tar-

'Have we really thought why most promoters dislike each other?'

Pino Sogliocco is president of Creative European Group, a concert promotion firm based in Spain.

gets of their products.

Managers and agents will become the brokers of the business, as well as being nannies, valets, and tea boys. But they will always know how much money they are going to make before a tour starts, getting greedier and greedier.

Is this our future? All of us should agree to share the risk, to put ourselves in a position where our expertise, our contacts, and our work get the same evaluation in terms of the profit as others involved in the process.

Why isn't it possible to draw up and set conditions such as no sold-out guarantees and work on percentage splits, depending on the venue? We can, of course, still

fight each other, but it would be a creative and a promotional fight over who will make the event better, because the price and conditions would have been already settled.

Have we really thought about why most promoters dislike each other? Is this profession harder and tougher than others? With all the time we give to this business, sometimes we even end up making a mess of our personal lives due to the stress, tension, and the little time we dedicate to our families.

Where are those people who for years have been dealing in the business with respect, success, and hard work, but in one bad year have lost everything? After all the effort they have put into the business, are the people with whom they have always worked still supporting them?

It's about time promoters put our egos behind and started caring about each other, sharing the risks, and putting our business in place in a much safer way.

I would love to be in a position to share a dinner, a sport, or anything else with my promoter colleagues, and maybe this could put a stop to all this “power-shit” attitude. It is time for us to care more about each other and the environment of the world we live in—to give our life more quality moments.

Excerpted from a speech given by Pino Sogliocco at the I.L.M.C. conference in May.

Say It Ain't So, Mo: A Tribute To Warner's Retiring Chairman

BY DAVID A. BRAUN

Say it ain't so, Mo. Say you're not leaving at the end of this year. Say that the newspapers are wrong; that some reporter picked up some bad gossip, or had the wrong guy; or that there is another Mo Ostin. Tell us our favorite head guy is still at the helm, that the trades were only floating a bad idea, that when we wake up, the world we work in will not have changed.

Tell us lawyers we still have someone we can trust and confide in, a real person who understands our job, who doesn't presume on our friendships and helps us close the tough ones, and never rides us hard when we don't have the muscle.

Tell us artists we still have a caring and concerned chairman who knows that the muse doesn't always operate in harmony with corporate projections and cash-flow needs.

Tell us company employees, from clerks to executive VPs, that a lean year doesn't mean the end of our careers or the embarrassment of public ridicule, and that a bad judgment call is not our death knell.

Tell those of us who labored for years, and produced for the company and the public the finest popular music in the world—and a roster of artists and producers that are the envy of the industry—that our work has not been sub-

sumed by the need to produce ever-increasing numbers on a current basis without regard to longevity and quality.

Tell us whether we will ever again have such a loyal, gracious friend and host, or such a lovely first lady of the record industry.



'Tell us you are not going far away.'

David A. Braun, an entertainment attorney, is a partner in the law firm of Monasch, Plotkin & Braun.

Tell us how we can ever replace the heart and soul we were lucky enough to know and work with for all these years.

Tell us when we can ever again find a civility and a gentleness combined with a firmness and sense of fairness that has been our good fortune to share for so long. And tell us with whom we can share our ideas, fears, dreams, and ambitions without fear of disclosure. And, finally, tell us you are not going far away, that you will remain part of us.

Tell us it ain't so, Mo, 'cause you were and are the best, and will always be our Chairman of the Board. Godspeed!

LETTERS

VSDA'S LONG RELATIONSHIP WITH VALENTI

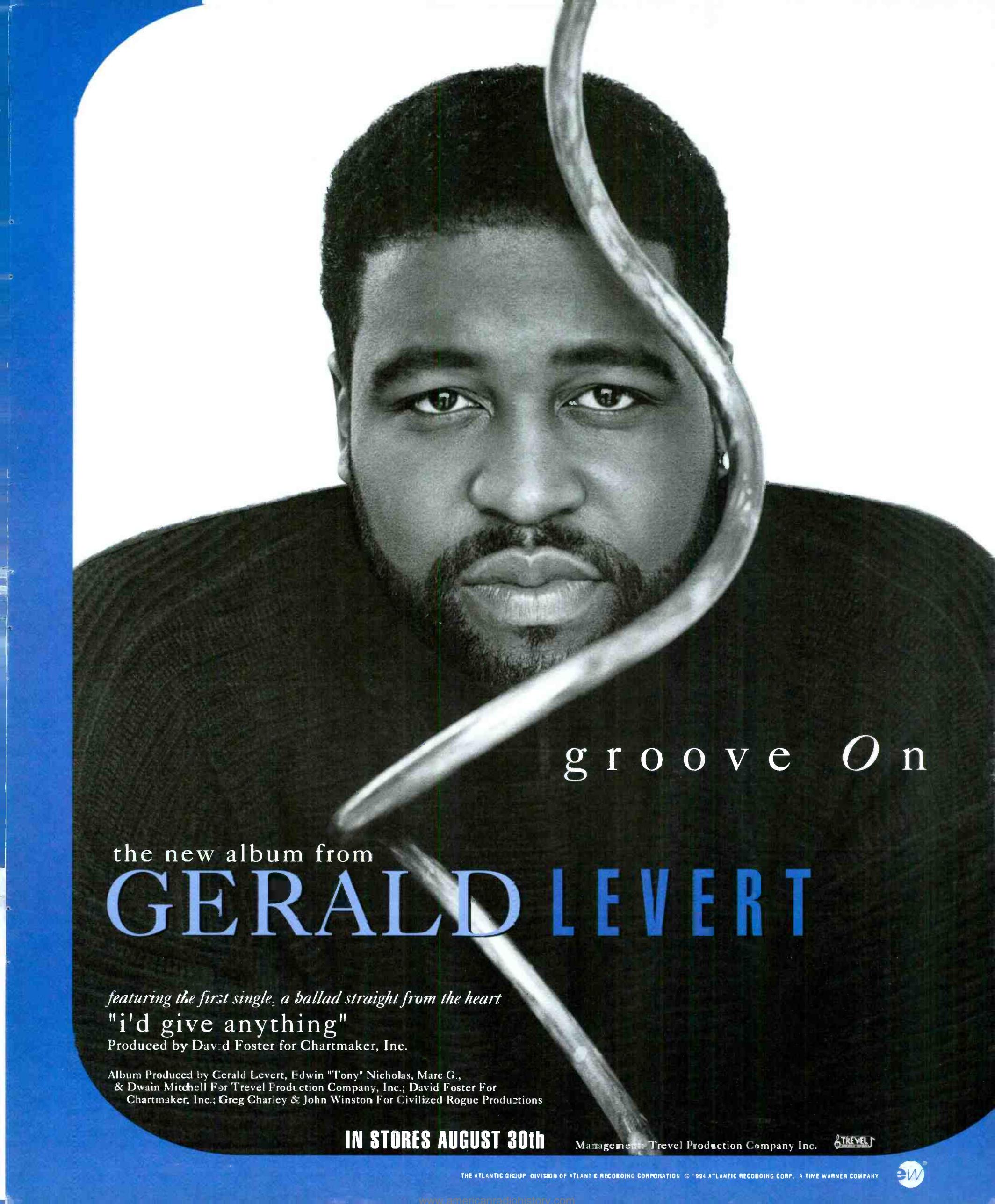
Regarding the interview with Video Software Dealers Assn. president Jeffrey Eves (Billboard, July 30), as a former executive VP at VSDA I felt it incumbent upon me to set the record straight regarding meetings between the chief staff officer at VSDA and Jack Valenti, president of the MPAA.

In 1983, during my tenure as executive VP, when the motion picture studios were mobilizing their efforts to destroy the right of first sale for video retailers, VSDA mobilized the efforts of its grass-roots constituency in every state to preserve that right. It was during that battle that Valenti attended a VSDA board meeting in Washington, D.C., in an attempt to reach a meeting of the minds on this critical issue for video retailers.

Although our first meeting ended on a somewhat discordant note (because, through the efforts of VSDA and its members, the right of first sale was preserved), both Valenti and I realized that we had many battle-grounds on which we were allies. He became a staunch supporter of VSDA as we worked together on a number of censorship and piracy issues. He attended a number of VSDA conventions during my tenure (I retired in 1989), served as a keynote speaker, and received VSDA's coveted Presidential Award.

It is to Eves' credit that he has chosen to maintain the long and fruitful relationship between VSDA and MPAA.

Mickey Granberg
Director of government relations and public affairs
National Assn. of Recording Merchandisers
Marlton, N.J.

A black and white portrait of Gerald Levert, a man with a beard and mustache, looking directly at the camera. A saxophone is positioned in front of him, with its neck and keys visible. The background is a plain, light color.

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GERALD LEVERT

featuring the first single, a ballad straight from the heart

"i'd give anything"

Produced by David Foster for Chartmaker, Inc.

Album Produced by Gerald Levert, Edwin "Tony" Nicholas, Marc G.,
& Dwain Mitchell For Trevel Production Company, Inc.; David Foster For
Chartmaker, Inc.; Greg Charley & John Winston For Civilized Rogue Productions

IN STORES AUGUST 30th

Management: Trevel Production Company Inc.



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© 1994 Warner Music International, A Division of Warner Communications Inc. A Time Warner Company Photo: Illustration by Peter Michalek

New Bill Would Require Printing Of Tix Charges

WASHINGTON, D.C.—Rep. John D. Dingell, D-Mich., chairman of the House Commerce Committee, will introduce legislation before the congressional summer recess that would make ticket companies disclose the service charges they add to each ticket.

The form of disclosure—whether it would be in print on each ticket or through a consumer phone line—would be determined by the Federal Trade Commission, according to a representative from Dingell's office.

“Both performers and the public have expressed concern that consumers are not properly informed of the charges for ticket services,” Dingell says. “This is a modest and simple proposal to address their concerns.”

Ticketmaster spokesman Larry Solters says the company will support the Dingell proposal. “Sure we support it; we’ve always done it anyway [printing charges on tickets],” says Solters. “They can’t

fault us on this one.”

Dingell's plan underscores the feeling of some on the Hill that the matter should have been brought to his committee initially, instead of the Subcommittee on Information, Justice, Transportation and Agriculture (Billboard, July 9). Rep. Gary Condit, D-Calif., who chaired the July hearing, is a co-sponsor of Dingell's proposal.

If introduced, the bill probably would not see action until Congress returns Sept. 6.

Announcement of the legislation comes as the Justice Department investigates charges of anti-competitive practices in the ticket industry, a probe triggered by a complaint filed by Pearl Jam against Ticketmaster (Billboard, June 11).

In the Justice Department complaint, Pearl Jam accused Ticketmaster of monopolistic behavior and of using its power to stymie the group's plans for a low-price tour this summer. **BILL HOLLAND**

Atlantic To Distrib Curb Releases 'Unique' Deal Will Yield A New Label

■ BY PAUL VERNA

NEW YORK—The Atlantic Records Group has entered what it calls “a multilevel” pact with country-oriented indie Curb Records. Under the agreement, announced Aug. 16, the majority of Curb's recordings will be distributed in the U.S. by Atlantic through WEA Distribution.

The pact is scheduled to take effect Jan. 1, 1995, following the expiration of Curb's current P&D arrangement with Cema Distribution.

The agreement calls for the formation of a new label, Curb AG, that will serve as a home for newer projects that Atlantic “will be more involved with,” according to Atlantic Records president Danny Goldberg.

Warner Music-U.S. president/COO Doug Morris says Curb Records president and owner Mike Curb “is among a handful of figures in our industry who have remained visionary and vital throughout the years, as his phenomenal success in 1994 alone amply demonstrates.”

Goldberg adds that Curb continues to prove his mettle as a record man.

“I’m sure that he’s going to come up with other artists just as big as [double-platinum country singer] Tim McGraw. This guy for 25 years has been coming up with hits. So not only are we excited to have what’s there now, but we’re convinced that he’s going to come up with several more.”

While details of the agreement were sketchy at press time, Warner Music-U.S. executive VP Mel Lewinter notes that the deal is a combination of pressing-and-distribution and joint venture. He says the decision on the level of cooperation between the two companies will be made on a project-by-project basis.

“It’s not a pure distribution deal, it’s not a pure joint venture—it’s a unique deal that Mike and we worked out over many many hours of going through what works for him and what works for Atlantic,” says Lewinter.

Goldberg—who says there is some equity interest on the part of Atlantic—calls the pact the “biggest move of market share in the record business this year.” According to reliable estimates, Curb posted a 1.86% mar-

ket share in the first seven months of 1994, led by McGraw's smash album “Not A Moment Too Soon.”

Other Curb artists currently or recently on the Billboard charts include Boy Howdy, Hal Ketchum, Mary Black, Hank Williams Jr., Lyle Lovett, Delbert McClinton, the Judds, Sawyer Brown, and the Four Seasons.

Two of those, Lovett and Wynonna, are part of Curb's joint-venture deal with MCA and will not immediately figure into the Atlantic agreement, according to Curb. He says Lovett has two albums left to deliver to MCA, at which point he may join the WEA deal. Curb says he prefers not to comment on the fate of Wynonna's contract.

The outcome of a legal dispute between Capitol and Curb (see story, page 16) is likely to determine the fates of some of Curb's artists, such as Junior Brown. If the Capitol/Curb venture survives, Brown and a handful of other Curb acts are likely to remain in the Capitol family. However, if the venture is dissolved, those acts

(Continued on page 128)

GATT Bill Would Up Protection For C'right Holders

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. lawmakers are nearing a vote on a GATT ratification bill that would close two gaping loopholes in copyright protection of U.S. intellectual property overseas.

Members of the Senate and House Intellectual Property subcommittees began studying the intellectual property sections of the GATT-enabling legislation at a hearing Aug. 12. The U.S. cannot pledge to be a member of GATT until Congress approves the legislation. Final ratification of the treaty is expected early next year.

The copyright protection provisions of GATT, known as TRIPS (Trade Related Intellectual Property) include a measure that will create the first-ever criminal penalties for bootleggers—those who take live recordings and sell them without permission—which rob the industry of an estimated \$1 billion annually. U.S. copyright interests thus far have focused their efforts mainly on piracy.

TRIPS also includes a measure that will provide international protection among member nations for a limited number of works that are still protected in their country of origin. Known as retroactivity, this would enable copyrighted works that are current in their country of origin but may have fallen out of protection in another country to continue receiving protection in that country. This would rescue certain films and sound recordings from the public domain in some countries.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, explained the value of retroactivity in written testimony to the subcommittee. “As you might

(Continued on page 24)



Tour De Force. Sony Music Entertainment honors Columbia recording artist Barbra Streisand with a reception following her SRO concert in Washington, D.C., part of her first tour in more than two decades. Shown from left are Michele Anthony, executive VP, Sony Music Entertainment; Don Jenner, president, Columbia Records; Streisand; and Tommy Mottola, president/COO, Sony Music Entertainment.

Two New Audio Labels Spring From Power Rangers' Creator

■ BY CARRIE BORZILLO

LOS ANGELES—Saban Entertainment is hoping to capitalize on the success of the “Mighty Morphin Power Rangers” children's TV series with the creation of two audio labels, Saban's Cool Kids Records and Saban Records.

Saban's Cool Kids Records will primarily release audio books with dialog and music from its “Mighty Morphin Power Rangers” episodes, along with soundtracks to the company's other children's shows. TW Kids, a division of Time Warner Audio Books, will distribute the label.

Saban Records, which will be handled by Atlantic Records and distributed by WEA, will feature releases geared toward the pre-teen and teen market. Both im-

prints will release titles on cassette only.

Los Angeles-based Saban Entertainment actually began as Saban Records, a French label, in the '70s. While the company has shifted its focus away from the record industry, it has continued releasing albums outside the U.S., including a cartoon-themes compilation released through Warner France this spring, according to Ron Kenan, senior VP of Saban Music.

Since the firm has been selling music worldwide for years, “it seemed odd not to be selling kids' records in the U.S.,” says Kenan. “With the recent explosion in our company with ‘Mighty Morphin Power Rangers,’ this was almost unavoidable.”

(Continued on page 131)

United American Eyes The Video Big Time Budget Label Begins Producing Original Titles

■ BY SETH GOLDSTEIN

NEW YORK—United American Video, which has made a tidy business for itself in budget releases, aspires to be a big fish in a still bigger pond. The Fort Mill, S.C.-based company is pumping close to \$5 million into original productions that president Jerry Pettus Jr. hopes “will take us to a different level” in the market.

UAV has targeted two bellwethers, a fitness series featuring Sports Illustrated swimsuit model Kathy Ireland and children's animation, as the way to raise its consumer profile above the level of public-domain movies. GoodTimes Entertainment, with annual sales of about \$500 million, took the same route some years ago. In fact, UAV and GoodTimes share the ability to sell direct to mass-merchant ac-

counts, including Wal-Mart.

Ireland's star power is expected to provide some of what UAV has lacked. Thus far, she appears to be drawing a crowd for her workout tape, due Nov. 10. Pettus reports advance orders of more than 500,000 cassettes as of mid-August, with another 200,000 anticipated over the next month. Sources indicate that Wal-Mart and Kmart are buying about 200,000 copies each, contributing heavily to a total that could hit 1 million.

Until now, “we haven't had a significant presence in fitness,” Pettus notes, discounting an earlier series that has sold a total of about 250,000 tapes.

UAV is raising its prices to match Ireland's status. Her tape will carry a \$19.99 suggested list, \$5 higher than the firm's most expensive re-

lease to date and probably \$10 above its average. Regardless of class of trade, Pettus claims, “We've met absolutely no resistance at all.”

Pettus, who says he spent more than \$300,000 on the production, will back Ireland with what he calls “an aggressive marketing and promotion” campaign involving major-market television ads and print, and some exposure on Home Box Office. “It's 90% sure” the pay-TV network will telecast a 30-minute “making of” program done in conjunction with the fitness video. UAV also should profit from Ireland's six appearances on Fox TV's popular “Melrose Place” series, which begin airing in November, plus her daily fitness show on ESPN.

Ireland, meanwhile, will be coming back for more, according to Pettus. **(Continued on page 127)**

Kid Rhino Seeks Bigger Market Chunk

■ BY IRV LICHMAN

NEW YORK—With a new philosophy, increased staffing, and growing marketing possibilities, Kid Rhino is primed for an invigorated role in the children's recording field.

Rhino Entertainment started the Kid Rhino line in February 1991 with a staff of two. Today, the expanded staff is headed by new senior VP of marketing Neil Werde, a recruit from Mattel Toys.

The executive roster also includes director Torrie Dorrell, formerly with Walt Disney Records, **(Continued on page 119)**

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* produced by david foster

management: tim o'brien

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Beach Boys Reissues Readied; Brian Wilson May Rejoin Group

BY CRAIG ROSEN

LOS ANGELES—As Capitol prepares to reissue limited quantities of the first 17 Beach Boys albums on vinyl Sept. 12 as part of an ambitious on-going catalog campaign, there are discussions that Brian Wilson may rejoin the group to write and record new material.

According to Phil Sandhaus, VP of strategic marketing for Capitol, the label is in the process of finalizing plans for several 1995 Beach Boys projects, including a greatest-hits album featuring material the group recorded for Capitol, CBS, and Warner Bros.; a second boxed set; a television documentary; and at least one rarities album.

"We're really trying to redefine the way we handle catalog, and look back as we move forward," Sandhaus says. The group's first boxed set, 1993's "Good Vibrations: Thirty Years Of The Beach Boys,"



THE BEACH BOYS

has sold more than 53,000 copies, according to SoundScan.

Meanwhile, Beach Boy Mike Love says the band is also looking to the future. "We're having some

(Continued on page 128)

Flack Celebrates 25 Years On Atlantic New Album Showcases Favorite Songs

LOS ANGELES—Roberta Flack will celebrate her 25th year as an Atlantic recording artist with an Oct. 4 release that features a diverse array of songs she has longed to record.

"What I wanted to do is record an album that feels like this is where I have evolved to after 25 years of recording for Atlantic—this is where I am," Flack says. "Hopefully, people would view that as a very creative attitude and approach for me, as opposed to doing to something that was comfortable and easy, expected, or predictable."

Atlantic Records co-founder/CEO Ahmet Ertegun, who served as executive producer of the album, says Flack "has an unmistakable signature to her voice, which people recognize immediately... On this album we're not really trying for any hit singles; we were just trying to make a beautiful album that people will play for many years to come."

At first, Flack wasn't quite sure how to mark the milestone, but "then I started thinking this is a great time

to do the songs that I've always wanted to do."

The 14-track album, simply titled "Roberta," includes Flack's interpretations of Buddy and Ella Johnson's "I Don't Care Who Knows (Baby, I'm Yours)," Duke Ellington's "In A Sentimental Mood," and B.B. King's "The Thrill Is Gone."



FLACK

Says Flack, who reportedly had more than 600 songs in her repertoire when she auditioned for Atlantic 25 years ago, "It was nice to pick from that big list of songs that represent so much of my

life in terms of my growth in general, and certainly my growth as a musician."

Al Green's soul classic "Let's Stay Together" was a song that Flack once recorded live in the studio in the '70s. During the session, one of Flack's backing musicians coughed. Flack never stopped singing, but the track was discarded. "When we got ready to go into the studio, that was one of the first songs that came into my mind," says Flack. She recorded the song as a smoldering ballad for her new album.

She also recorded "Looking For Another Pure Love" by Stevie Wonder, another one of her contemporaries. Yet much of "Roberta" was in-

(Continued on page 125)

Manhattan Transfer, Atlantic Reunite For Star-Studded Set

BY J.R. REYNOLDS

LOS ANGELES—The Manhattan Transfer's new album marks not only a reunion with Atlantic Records, but a union with some of the major artists of the last four decades.

The album, "Tonin'," features guest artists including Bette Midler, Frankie Valli, Ruth Brown, and Chaka Khan, joining the Manhattan Transfer in interpreting 11 popular songs from past decades. The album is due out Oct. 4.

Arif Mardin, senior VP at Atlantic Records, produced the project. He credits Doug Morris, Warner Music-U.S. president/COO, with coming up with the album's theme.

Says Mardin, "Doug Morris had this brilliant idea for the Manhattan Transfer to record songs from the '50s, '60s, and '70s—and do it with the original artists, and if not, work with fabulous guest artists."

On the album, Midler guests on "Gonna Take A Miracle"; Valli joins in for the old Four Seasons hit "Let's Hang On"; Brown vocalizes on the B.B. King classic "The Thrill Is



THE MANHATTAN TRANSFER

Gone" (with guitar work by King); and Khan performs on "Hot Fun In The Summertime."

Other artists on the set are Felix Cavaliere ("Groovin'"), James Taylor ("Dream Lover"), Laura Nyro ("La La")

(Continued on page 128)

Sledge Gets New Shot On France's Sky Ranch Label

BY EMMANUEL LEGRAND

PARIS—The soul singer whom Jerry Wexler of Atlantic Records helped bring to stardom almost 30 years ago is making a comeback. This time it's with the help of an independent label entrepreneur in France.

Percy Sledge has a voice that "sounds like honey, but cuts like a knife," Wexler once declared. More recently, he called Sledge's forthcoming album on Paris-based Sky Ranch Records "a fucking masterpiece."

The album, "Blue Night," is due for release next month in Europe, where Sky Ranch has an exclusive distribution deal with Virgin. This will be extended to the U.S. for the Sledge project, although details on the U.S. release plans were unavailable at press time.

The album was recorded in March at the Cherokee Studio in Los Angeles, and produced by Barry Goldberg and Saul Davis. Among the musicians are Bobby Womack, Steve Cropper and former Rolling Stones' guitarist Mick Taylor. Jerry Wexler wrote the liner notes.

"Saul told me in June 1992 about his project to get Percy Sledge to record a new album," explains Philippe Lebras, founder of Sky Ranch, who had previously worked with Davis.

(Continued on page 23)



Reprising Her Role. Singer/songwriter Joni Mitchell signs on to return to Reprise Records, where she launched her recording career in 1967. Shown in back row, from left, are Jonathan Haft, Mitchell's attorney; and Gloria Boyce and Peter Asher of Peter Asher Management. In front row, from left, are Lenny Waronker, president of Warner Bros. Records; Mitchell; and Mo Ostin, chairman of the board, Warner Bros. (See Music To My Ears, page 5.)

Sony Aims S'track At Anglo, Latin Ears

BY JOHN LANNERT

In an unprecedented bid to simultaneously capture Anglo and Latino markets, Columbia Records and its U.S. Latin counterpart, Sony Discos, are teaming to market English- and Spanish-language soundtrack albums for Columbia Pictures' upcoming film "I Like It Like That," a dramatic tale about a half black/half Latino woman from the Bronx who struggles to establish a career while holding her family life together.

The albums are due at retail Sept. 13, about one month before

the movie's Oct. 14 release date. The two records have in common the English-language title track, a



PUENTE

Latin-flavored R&B entry by the Blackout All-Stars, a mostly Latino cast of musical notables featuring vocalist Tito Nieves, Tito Puente, Grover Washington Jr., Paquito D'Rivera, Dave Valentin, Sheila E., and Ray Barretto. As the project's first single, the track is expected

to be serviced by each label to Anglo and Latin radio in early September.

"I Like It Like That, Vol. 1" consists mainly of English-language cuts by Latino artists, including previously unreleased tracks by C+C Music Factory and Lighter Shade Of Brown; K7's recent rap hit "Come Baby Come"; a remix of Cypress Hill's "Latin Lingo"; and a cover version of Otis Redding's classic "Try A Little Tenderness" by Latino pop vocal group the Barrio Boyzz.

Salsa-rooted, Spanish-language

(Continued on page 126)

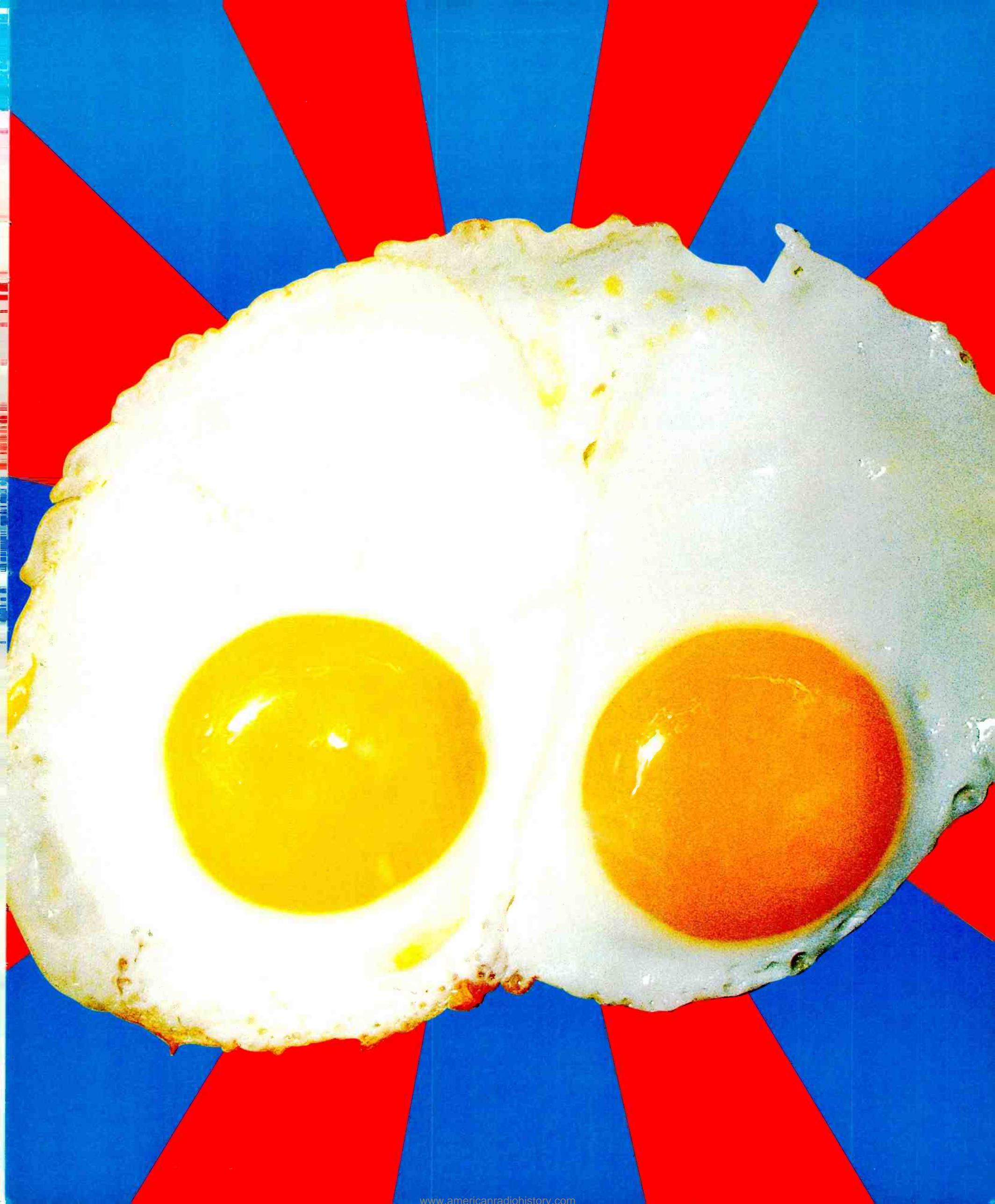
'Lion King' Bites Into Booming Asian Music Marketplace

BY MIKE LEVIN

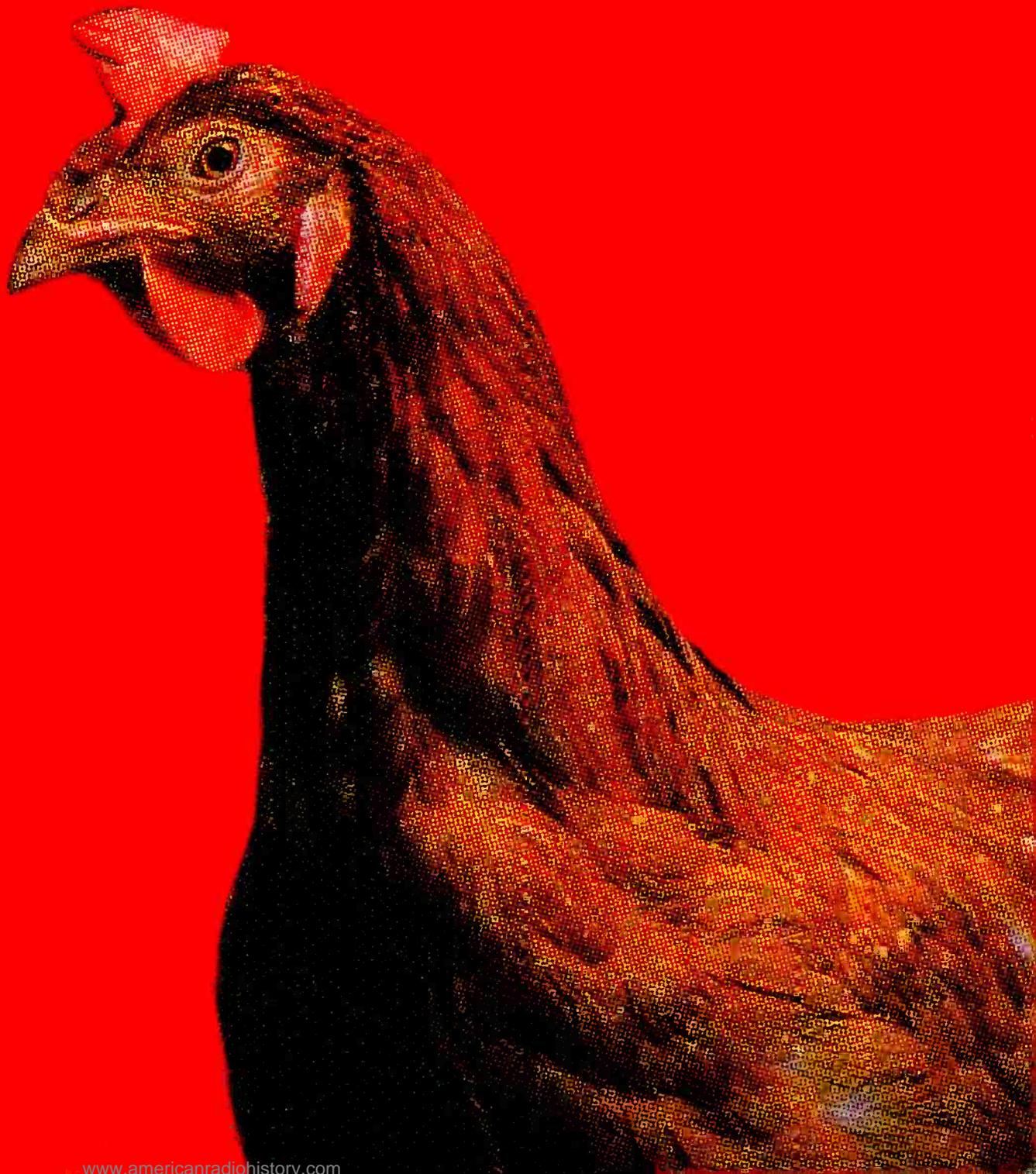
HONG KONG—Deng Xiaoping likes Mickey Mouse. In 1988, the paramount leader of 1.2 billion Chinese posed for photographers by the seaside with his two granddaughters. Each had a set of Mickey ears perched on her tiny head, a present from yeh yeh (grandpa).

If you poke around the closets of any affluent home in Asia, there would be enough Mickey ears, Goofy lunchpails, Donald

(Continued on page 125)



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Women's Group Enjoys Fast Start In Nashville

BY PETER CRONIN

NASHVILLE—It's been slightly more than six months since the Women In Music Business Assn. opened its doors in Nashville, and, with membership approaching the 300 mark, the organization has formed a 12-person advisory group and is planning several projects, including a conference, a business directory, and a CD.

"I'm not really surprised because I knew there was a void," says WMBA executive director Catherine Masters. "It does surprise me that it took off this quickly, and I'm delighted with the response."

With good-natured references to the "good old girl" network, Masters has announced a Global Women In Music Conference and Industry Summit, to be held at Nashville's Loews Vanderbilt Plaza Hotel Nov. 18-20. The conference, which is expected to attract 500-1,000 participants, will include seminars on such topics as picking the right management, finding a music publisher, promotion and marketing, music video, and recording options, as well as a luncheon, cocktail parties, showcases, and a keynote

speaker.

"The women in this industry have never gotten together *en masse* in the same place at the same time," Masters says. "I thought it would be great to get these women together for networking, making contacts, and gathering information."

Masters is finding that one good idea leads to another. Inspired by the number of aspiring artists and songwriters the WMBA has attracted, Masters plans to release a compilation CD of up-and-coming female talent. Looking for ways to finance that project led to the idea of a not-necessarily music business directory to be titled "Women You Should Know In

(Continued on page 135)



It's Miller Time. Steve Miller celebrates his new worldwide administration agreement with BMG Music Publishing for his catalog and future compositions. The agreement covers Miller's Sailor Music (ASCAP) and Silk Stocking Music (BMI), which contain such hits as "The Joker," "Fly Like An Eagle," and "Abracadabra." Shown in BMG's New York office, from left, are Nick Firth, president, BMG Music Publishing Worldwide; Miller; and Linda Komorsky, VP of international acquisitions and marketing, BMG Music Publishing.

Capitol Sues To End Curb Joint Venture

BY CHRIS MORRIS and PAUL VERNA

LOS ANGELES—Capitol Records has filed a lawsuit against Curb Records in federal court here, in an apparent attempt to formally end a joint venture between the two labels.

In its action, filed Aug. 11 in U.S. District Court in L.A., Capitol alleges that in June 1992, the two labels agreed to terminate a joint venture agreement that began in January 1990 and was to have run through December of this year.

Capitol is seeking a declaratory judgment that the venture was dissolved in 1992, a decree of dissolution, an accounting, and unspecified damages.

While an attorney for Capitol will not comment on the action, Curb Records owner and president Mike Curb says he never agreed to dissolve the joint venture, but rather was negotiating with Capitol to try to terminate it. When the two sides could not agree on terms of dissolution by a previously established June 1994 deadline, Curb says he sent a letter to Capitol—referred to in the filing—seeking to exercise his option to extend the term of the venture for another year.

The suit paints an acrimonious picture of relations between the companies: "[A]most from the beginning, the parties vehemently disagreed on various matters related to the joint venture and other agreements [Curb] had contemporaneously entered into with Capitol and its distribution arm, Cema."

According to the suit, in 1990 Curb and Capitol also entered a manufacturing agreement; Cema also supplied Curb with a \$1.5 million credit line, and agreed to distribute Curb product exclusively for five years.

The action alleges that beginning in 1991, a series of disputes—involving Curb's right to sell budget prod-

(Continued on page 128)

Reba, Vince, Alan Are Top CMA Nominees

BY EDWARD MORRIS

NASHVILLE—Reba McEntire, Vince Gill, and Alan Jackson will compete for the most honors Oct. 5 at the Country Music Assn. awards show. McEntire has six nominations; Gill and Jackson have five each.

The most surprising element that emerged from the Aug. 16 announcement was that only two albums by individual acts made it to the finals in the album of the year category. The other three nominees in this division are projects by various artists.

Contenders for the Horizon

award—which is sometimes viewed as the category for acts on the verge of a popularity breakthrough—include one act that has already gone multiplatinum (Tim McGraw), one that has two platinum albums (John Michael Montgomery), and one that has a gold record (Faith Hill).

The awards show will be broadcast from 8-11 p.m. Eastern on CBS-TV.

Here is the complete list of categories and contenders:

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

Female vocalist: Mary Chapin Carpenter, Reba McEntire, Pam Tillis, Wynonna, Trisha Yearwood.

Male vocalist: John Anderson, Vince Gill, Alan Jackson, George Strait, Dwight Yoakam.

Horizon: Faith Hill, Martina McBride, Tim McGraw, John Michael Montgomery, Lee Roy Parnell.

Vocal group: Alabama, Confederate Railroad, Diamond Rio, Little Texas, Sawyer Brown.

Vocal duo: Bellamy Brothers, Brooks & Dunn, Brother Phelps, Or-

(Continued on page 128)

MCA's Horowitz Adds COO Stripes

LOS ANGELES—Zach Horowitz has been named to the newly created position of COO of MCA Music Entertainment Group.

Al Teller, chairman/CEO of the Music Entertainment Group, says that the new title for Horowitz, who most recently served as executive VP, reflects the veteran executive's growing responsibilities within the company.

Horowitz views his new position as "an expansion of my duties, and it reflects the role I've taken on in the last few years at the company, and the move of the company into a variety of new areas." Horowitz

notes that while 66% of sales industry-wide are outside the U.S., MCA's foreign sales run at about one-third that level. "We've embarked on a very rapid expansion overseas. I'll be very intimately involved in that."



HOROWITZ

tionally is a major agenda item, [as is] positioning ourselves for the world of electronic delivery, and

growing our businesses as precisely and intelligently as we can."

Horowitz joined MCA Records in 1983 as head of business affairs and general counsel. He was promoted to executive VP of the Music Entertainment Group five years ago.

The Music Entertainment Group comprises MCA and GRP Records, MCA Music Entertainment International, merchandiser Winterland Productions, Uni Distribution Corp., MCA Music Publishing, Facility Merchandising Inc., and MCA Inc.

CHRIS MORRIS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Frymire is promoted to senior operations director, promotion and marketing, for Virgin Records in Los Angeles. He was national operations director, promotions.

Wingolf Mielke is appointed executive VP and CFO of PolyGram GmbH in Germany. He was executive VP and CFO of PolyGram Group Canada Inc.

Peter Fassler is named executive VP and CFO of PolyGram Group Canada Inc. in Toronto. He was VP and controller of PolyGram Holding Inc. in New York.

Ed Simek is appointed VP and GM of operations for Select Records in New York. He was VP of production and purchasing at Profile Records.

Jason Linn is promoted to director of college marketing for Atlantic Records in New York. He was college marketing coordinator.

Mary Ann Daniel is promoted to



FRYMIRE



SIMEK



LINN



DANIEL



PEEPLS



DORN



WILSON



HART

director of production and creative services for MCA Records/Nashville. She was manager of creative services.

Rhino Records in Los Angeles promotes **Stephen K. Peeples** to senior director of media relations and **David Dorn** to director of media relations, and names them co-directors of the media relations department. They were, respectively, director of press and editorial and manager of national publicity.

Steve Wilson is appointed director of product development, music divi-

sion, for K-tel International in Plymouth, Minn. He was manager of product development.

Capitol Records in New York names **Bonnie Burkert** associate director of visual marketing for the South and West regions, and **Gina Core** associate director of visual marketing for the Northeast and Midwest regions. They were, respectively, national singles sales manager for Elektra and coordinator of video promotion at Elektra. Capitol in Los Angeles names **Rach "Goner" Simien** associate director of promotion and

Jane Bogart associate director of advertising. They were, respectively, owner of Sure Shot Marketing and copywriter at Warner Bros. Records.

Sparrow Communications Group in Brentwood, Tenn., names **Kyle Fenton** associate director of national promotion, **Paul Bordenkircher** coordinator of national promotion, video/special projects, and **Scott Mills** coordinator of national promotion, inspirational, top 40, rock, and Christian country. They were, respectively, manager of national promotion for Sparrow, administrative assistant for

Sparrow, and concert promotion coordinator for Steve Green Ministries.

PUBLISHING. Randy Hart is named senior director of creative for BMG Music Publishing's Nashville division. He was VP of the Nashville division of Famous Music.

RELATED FIELDS. Fred Levy is named East Coast regional sales manager for the multimedia division of Denon Digital Industries. He was partner and VP of sales at The Music Connection Inc.

Peart Pays Tribute To A 'Buddy'

All-Star Drummers Assembled For Atlantic Set

■ BY LARRY LeBLANC

TORONTO—You probably would not expect Rush's Neil Peart, one of rock's premier drummers, to be the driving force behind "Burning For Buddy," a recorded tribute to late drummer/bandleader Buddy Rich, being released by Atlantic Records Oct. 4.

But Peart talks knowledgeably about Rich, as well as Chick Webb, Sid Catlett, Jo Jones, Gene Krupa, Cozy Cole, and Dave Tough, many of the great swing drummers who came forward in the '30s. And Peart, incidentally, is a keen Frank Sinatra fan.

"The only other style of music, other than what I do with Rush, that I find satisfying playing is swing, because it's structured, and yet free," Peart says. "When I first met [Atlantic CEO] Ahmet Ertegun when Rush signed with Atlantic, he said, 'I've got to get you playing some jazz.' When he came to the [Rich] sessions, I told him, 'You're the one who planted the seed.'"

Rich, who worked with the Bunny Berigan, Artie Shaw, Tommy Dorsey, Benny Carter, and Harry James bands, and with his own groups and big bands, died in 1987. He is considered one of jazz's great drummers.

Joining Peart and a 15-piece band (all but two members are Rich alumni) to perform 17 songs from Rich's original charts was an array of jazz and

rock-style drummers, including Ed Shaughnessy, Joe Morello, Max Roach, Rod Morgenstern, Billy Cobham, Steve Gadd, Kenny Aronoff, Steve Smith, Bill Bruford, Steve Ferrone, Omar Hakim, Simon Phillips, Dave Weckl, Marvin "Smitty" Smith, Manu Katche, Mino Cinelu, and Matt Sorum (of Guns N' Roses).



PEART

"What a fun album to listen to no matter what music you're a fan of," says Vicky Germaise, VP of product development for Atlantic Records. "It's one of those records people are going to hear and ask, 'What is that?' The rock kids are going to love it, and the jazz aficionados are going to be very surprised."

Germaise figures that the name recognition of Rich and Peart, coupled with recognizable jazz and rock drummers, will immediately spark interest in the album in both rock and jazz circles.

"We're going to pitch the album to both rock and jazz outlets at radio and media, and do rock and jazz print buys," she says. "We will also seek major retail airplay, and airplay in such nontraditional [retail] outlets as restaurants and boutiques. We're prepared to

do a large number of promotional copies of this. There're also several [computer] bulletin boards on Rush which we will also try to use."

Peart's interest in the Rich recording project came from performing at a Buddy Rich Memorial Scholarship concert, organized by Rich's daughter Cathy, in New York with the Buddy Rich Big Band in 1991. But afterward he was unhappy with his performance. Despite his experience as a rock drummer, he discovered he had no idea how to push a big band.

"The audience was all drummers, so the pressure was intense and, consequently, the letdown was intense as well," Peart recalls. "Afterwards, I was

(Continued on page 20)



The Cowboy Way. Members of the Auteurs meet with Vernon Yard/Virgin Records executives backstage after the band's show at the Whisky in Los Angeles. Shown, from left, are band members Steve Walker and Luke Haines, Vernon Yard president Keith Wood, Virgin VP of promotion Jeffrey Naumann, and the Auteurs' James Banbury, Barney Crockford, and Alice Readman.

Three Days Of Music, Mud & Myth: A Woodstock 1994 Survivor's Diary

DEAR DIARY,

FRIDAY, AUG. 12, 10:15 A.M.: I leave for Woodstock '94 with fellow Billboard writer Paul Verna. I have my Band-Aids, aspirin, bug spray, sunscreen, and ear plugs. I'm looking forward to quite a few of the bands, including Aerosmith, whom I've never seen.

12:55 p.m.: We get stopped no fewer than four times by polite patrolmen who check for our tickets as we make our way to the Friar Tuck Inn in Catskill, N.Y. My small room stinks, the carpet looks like corrugated cardboard but is not as nice, the TV doesn't work, a few coathangers hang forlornly on a corner rack in lieu of a closet, and there's a rotary phone as well as plastic cups. All for \$245 a night. Is camping still an option?

3:30 p.m.: I've been on the site for a few hours. Time to use a Port-O-San. Afterward, I decide that if I must choose between suffering from dehydration and using the Port-O-San again, dehydration wins hands down.

4:40 p.m.: I tromp around the south stage area. Though the crowd estimate is only 75,000 so far, the grounds are already trashed. Some of the tent people have created elaborate setups out of nothing, kind of like the Professor on Gilligan's Island constructing a radio out of coconuts.

7 p.m.: I go to the press catering trailer. A man is standing there gently pleading with the server, who refuses to give him a burger. The man asking for food is Michael Wadleigh, who won an Oscar for directing the original Woodstock documentary.

7:15 p.m.: An ugly grease fire breaks out in the catering trailer, and no fire extinguisher can be found. Food service is over for the night. Wadleigh smiles.

9 p.m.: King's X is on the north stage, and the mosh pit undulates. In a misguided attempt at rock star machismo, lead vocalist Doug Pinnick tries to smash his bass and throw it out into the audience, but he hurls it no further than the security guards lining the stage. They hand it back, and he tosses it successfully this time. I'm really embarrassed for the guy.

11 p.m.: Obnoxious MC Brother Wease, from Rochester album rock station WCMF-FM, brings on Denny Dent and His Two-Fisted Art Attack. To the strains of Jimi Hendrix, this aging hippie begins throwing paint seemingly at random on a black canvas. He flips the canvas upside down, and, lo and behold, it's a perfect painting of Hendrix. I'm impressed, but what I want to know is this: If we play "Re-united" and "Shake Your Groove Thing," can he do a painting of Peaches & Herb?



SATURDAY, AUG. 13, 11:30 A.M.: Though it's only 10 miles from our hotel to the parking lot, it takes more than an hour to get there. There are thousands of people walking along the road, all making a pilgrimage to Woodstock. Many are balancing laundry baskets full of beer on their shoulders. Down the road, people are cutting holes in the fence and sneaking in for free. Today, I get to see Aerosmith.

2 p.m.: I venture into the north stage crowd. There are bodies everywhere. Like settlers traveling westward, people have plopped down on the first available plot of land, seemingly too exhausted to go on. I'm stepping over arms and legs, as well as overflowing garbage bags. Despite the overwhelming congestion, everyone is nice and polite. On stage, Blind Melon lead singer Shannon Hoon has his shoulder-length hair parted in the middle and pinned back on each side with plastic barrettes. His eyes are ringed with black eyeliner. He looks like a demented, brunette Meg Ryan.

4 p.m.: At a press briefing, promoter/PolyGram executive John Scher starts to show signs of battle fatigue. He denies that security has broken down, but by his own estimate there are more than 250,000 people on the grounds and fewer than 200,000 tickets sold. Col. James O'Donnell of the New York State Police has little to add, other than that his forces wear Stetsons and "are very proud of it." The rain has turned the 840-acre site into a muddy, treacherous mess. It starts to feel more like an endura-thon than a festival.

6:45 p.m.: Crosby, Stills & Nash are on stage. There is a beautiful, muted light shining through the clouds onto the audience, which extends back as far as I can see. As I listen to CSN perform some of the songs they played at the original Woodstock, I try to find wisdom in their harmonies, some guidance that will help steer me through the next 25 years. I find none.

10:40 p.m.: During Metallica's electrifying, menacing set, the enthusiastic crowd is so thick that EMS workers can no longer get through with supplies. Instead, one crew hands empty stretchers to the moshers, who pass the stretchers over their heads back to the injured parties, where another EMS crew takes over.

1:30 a.m.: Without warning, a thunderstorm begins. Soaked, I run to one of the last shuttle buses. Just as it pulls away, Aerosmith takes the stage, launching into "Eat The Rich." Have I mentioned that Aerosmith is the one band I really wanted to see?

2:30 a.m.: As Paul and I drive back to the hotel in the rain, the poorly lit roads are lined with scraggly, dazed concertgoers. It's like a scene from "Night Of The Living

(Continued on page 20)

Mercury Bets Touring Will Add Might To The Bosstones' Sales

■ BY JIM BESSMAN

NEW YORK—Having toured extensively behind two indie albums, the Mighty Mighty Bosstones came to Mercury Records last year with an identity the label chose not to tamper with.

"Many record companies strive to create buzzes on bands, but the Bosstones already had a real street buzz and an avid fan base," says Josh Ziemann, senior marketing director for Mercury Records, which will release "Question The Answers," the follow-up album to the Boston ska-core group's 1993 Mercury debut "Don't Know How To Party," on Oct. 4.

"Kids who are into hardcore are also very selective about the types of music they support, and rarely do they support a national major label band," continues Ziemann. "So the Bosstones project from the start was never positioned as a major label release. We didn't treat them like we might treat Bon Jovi or Tears for

Fears—and they wouldn't have had it that way."

Such respect for the band and its fans is again central to the promotion of the new album, Ziemann says. A campaign will last close to a year but will differ from the past by being "frontloaded" in terms of prerelease consumer awareness.

"We believe the fan base will come out early to pick up 'Questions And Answers,' so there will be prerelease ads in the form of postcard mailings to the Bosstones fan club of over 10,000, along with consumer print in fanzines in September teasing the release," says Ziemann. "There are also flyers and posters teasing the release being used while they're on tour—they've already been out since the end of July and will stay out until the album release."

The album's first emphasis track is "Kinder Words," and will be worked first at Bosstones college/alternative and metal strongholds, then spread out into the modern rock realm, says Ziemann.

Ziemann adds that as the band also received major MTV support on the "120 Minutes" and "Alternative Nation" programs, a hosting slot on one of the shows is planned for September, when the video for "Kinder Words" will be serviced to all national and local outlets.

Another carry-over from "Don't Know How To Party" is the new album's release on vinyl through the

(Continued on next page)



THE MIGHTY MIGHTY BOSSTONES

Past And Present Meet in D Generation Glitter-Punk Band Makes Its Debut on Chrysalis

BY DAVID SPRAGUE

NEW YORK—There have been a few periods—most recently the mid-'70s heyday of bands such as T. Rex and Cheap Trick—when the hard edge of rock'n'roll and the soft center of radio-conscious pop melded seamlessly, making for a slightly edgy, gloriously catchy singles chart. That raw-but-right spirit is at the core of the self-titled Chrysalis debut from D Generation, which is set for an Oct. 4 release.

"We're not a throwback and we're certainly not a revival band," says Jesse Malin, the front man of the New York-based quintet. "All we do is what all the bands we love—from the Stones to the Clash—did. We play rock'n'roll like it was the most important thing in the world to do, not like it was a job. Everybody's in a band now, and it shouldn't be that way—it's a conviction, a lifestyle."

In just over two years, the quintet—which derives much of its glitter-punk power from the propulsive twin-guitar tandem of Richard "Atomic Elf" Bac-



D GENERATION: From left are Michael Wildwood, Howie Pyro, Jesse Malin, Danny Sage, and Richard Bacchus.

chus and Danny Sage—has alchemized that philosophy into a sound that rivals its idols in volume and vivacity. The band's rowdy stage presence—equipment trashing is a set-ending rule, rather than an exception—hasn't hampered its rise to prominence on New York's downtown club scene.

"I fell in love with D Generation because they made me feel like I did when I was 14 and bands could still

change your life," says Debbie Southwood-Smith, who signed the band to Chrysalis. "I bought into the myth when I was a kid, and I think part of it has stayed with me."

Southwood-Smith says the label will work the band first in the Northeast, branching out from what's already a strong New York base. "They've got a really strong live show, so we'll be touring them incessantly," she says. "And by their nature, they generate press wherever they go."

In addition to a vigorous press campaign, Chrysalis is targeting radio—primarily commercial alternative and harder-edged album rock outlets—for the first single, "No Way Out."

D Generation's roots stretch back to the embryonic days of the New York punk scene, when bassist Howie Pyro was part of a teenage combo known as the Blessed. A few years later, Malin gained notoriety as front man for the pioneering hardcore band Heart Attack (a period recalled on the album-closing "Degenerated," which updates a song from the catalog of the now-defunct, fellow New York band Reagan Youth).

"I look at all those bands as our schooling," says Malin. "We all grew up hanging out at Max's and [CBGB's], and saw things getting worse and worse around us. That punk rock attitude is still at the heart of what we do, but we're channeling that negativity into something thought-provoking and positive."

Songs like "Vampire Nation" and "Waiting For The Next Big Parade" do, in fact, echo the angst-heavy days of the first punk wave. But crunching glam-rock riffs and Malin's evocatively raspy voice (which recalls "Killer"-era Alice Cooper) add an all-important buoyancy, while a shared penchant for sartorial flash lends D Generation a distinctly non-grunge image.

"We all really love pop songs," says Sage. "But if all you have is some nice songs, you blend in with the wallpaper. Sure, people may prejudge us based on a look, but we've all always thought if you were in a band, you should think like a gang and look like a gang. As long as we get a strong reaction, it almost doesn't matter whether it's positive or negative."

MERCURY BETS ON BOSSTONES

(Continued from preceding page)

Bosstones' Caroline-distributed Big Rig indie label. A 2,500-piece limited edition of the first Mercury album in picture-disc vinyl, packaged together with a colored-vinyl 10-inch of the preceding Mercury EP "Ska-core, The Devil And More," sold out in a month. Big Rig will now release "Question The Answers," probably in two 10-inch colored vinyl discs in a gatefold package, two weeks prior to Mercury's CD date, and probably in a bigger limited edition.

Mercury's album packaging and merchandising materials "reflect the colors and the punk attitude" of the late '70s/early '80s music scene, which "Question The Answers" itself represents in sound and energy, Ziemann says. Bosstones frontman Dicky Barrett agrees that the new album has a "punkier" sound, due largely to its "hit-and-run" recording schedule.

"We'd take two weeks in the studio and do three or four songs at a time, instead of [doing] all of them at once

over a longer period [like before]," says Barrett.

Seeking greater "texture" this time, Barrett notes that several producers were variously employed—Paul Kolderie, who produced the first two Bosstones albums, the band's live soundman Ross Humphrey, and the Butcher Brothers (Joe and Phil Nicolo).

"We came to the conclusion that since we won't limit ourselves with our music, why limit the production of our music? Whatever a producer can add always makes things more interesting, so we wanted to use four or five producers and keep going," Barrett says.

For now, it's back to the road for the Bosstones. "Nothing's really changed—I don't even think we 'work' a record. The board doesn't meet and say, 'We'll heavily tour.' We just happen to be on the road and the record comes out," Barrett says. "We've done that for years on indie labels, and hope to continue to do it."

ABC Music To Grow Into Full-Blown Publishing Unit

THE ABC'S OF PUBLISHING: The ABC Television Network, long gone from the label wars after its recording company interests were sold to MCA in 1979, has held onto a music publishing unit, ABC Music, since the label operation set it up in the mid-'70s. However, as it is duly noted by a spokesperson for the parent company, it "atrophied into a service organization," meaning that it became a repository of music it owned on ABC-owned television programs, especially soap operas, while also maintaining a clearance and licensing unit for ABC-TV programs, and a music library of more than 80,000 recorded musical performances.

Now, intentions are to create a full-blown music publishing operation, according to David Sherman, an 18-year ABC Television Network veteran who last year was given the assignment of revitalizing the company. "The whole concept is to go forward, own all the music we can, and become an aggressive force in the industry," he says. The operation has two publishing units, one the ASCAP-cleared American Broadcasting Music, the other the BMI-cleared ABC-Dunhill Music. Together they house about 1,500 song copyrights.

With some ways to go before developing a staff that can deal with those seeking affiliation with ABC Music, Sherman, who carries the title of VP of music and business affairs, says that "we've been able to make up for about five years over the past year, but not 25." Of course, one way to make an immediate splash on the publishing is to buy into a large catalog that's up for sale—Famous Music, for instance. Is ABC Music prepared for such an investment? "We consider everything," says New York-based Sherman. "They're all smart people at Cap Cities/ABC. I'd say they're the smartest."

THERE ARE LOTS of entertainment companies—labels and movie studios included—who offer services on the information superhighway, two of the latest are performance rights groups ASCAP and BMI.

At ASCAP, those with modern-equipped personal computers can join CompuServe's Entertainment Drive 2.2 million worldwide subscribers for direct access to ASCAP events, membership updates, workshop and showcase information, and press releases. Of particular future interest, ASCAP president Marilyn Bergman says, is access to ASCAP's writer membership wherein questions can be addressed directly to them.

On Sept. 18, BMI launches *bmi.com*, an interactive domain on the Internet following an agreement between BMI and On Ramp, which is building and managing the domain.

The service will feature audio/visual interfaces covering searchable databases, photos and graphics, text, interactive requests forms, and e-mail addresses to communicate directly with BMI executives, according to president/CEO Frances Preston. The domain will also be accessible to commercial on-line subscribers through Internet gateways provided by Delphi and the PAN network, the online service designed specifically for the music industry. Also, *bmi.com* e-mail addresses are accessible through the gateways provided by

America Online, CompuServe, and other commercial online services.

JULIE'S New Gold: "We had three Cherry Lane

writers compose songs [and] the producers chose Julie's," says Cherry Lane Music Publishing president/CEO Peter Primont. He's referring to Julie Gold, who won a Grammy for best song for "From A Distance" in 1990. And the song Primont has in mind is Gold's "Thanks To You," which is featured in the new Paramount film "Andre" as performed by Tyler Collins on the soundtrack and on a Warner Bros. single.

In addition to the film and recorded versions, Cherry Lane has prepared an "Andre" folio, which contains not only Gold's song but 11 oldie-but-goodie rock hits and a new children's song called "You're My Best Friend" by Craig Taubman. In an unusual move in the world of folios, but logical in view of the film's children-market target theme of a girl and her seal, a colorful pullout poster is included.

Cherry Lane is also connected to both songs via varying publishing arrangements. Gold's material penned since last fall comes under a co-publishing deal with the publisher and Gold, while Cherry Lane administers her works, including "From A Distance," written before her new ties. "You're My Best Friend" is a one-time deal with Taubman and his publishing firm Craig Film Music. Paramount's BMI-cleared publishing firm, Ensign, is also a co-publisher of both songs.

NOT TO MENTION: Among the staffers that should have been noted in last week's interview with Holly Greene, VP/GM of PolyGram Music Publishing is Dwayne Alexander, creative, manager, R&B.

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

1. Soundgarden, Superunknown
2. Sepultura, Chaos AD
3. Bonnie Raitt, Longing In Their Hearts
4. Metallica, Riff By Riff
5. Metallica, Selections From Live: Binge & Purge.



by Irv Lichtman

Meet two of the most beautiful voices in contemporary music.

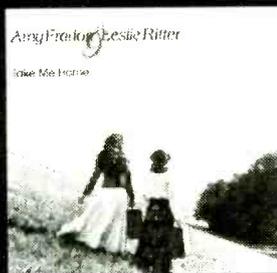
Amy Fradon & Leslie Ritter

"I think this record is great! There's definitely radio friendly material here!"

— Violet Brown, Wherehouse

"Your Move" is my favorite record and a great song. We love it!"

— Joe Hann, WRCH, Hartford



Their Shanachie/Cachet debut album "Take Me Home" featuring the single Your Move.

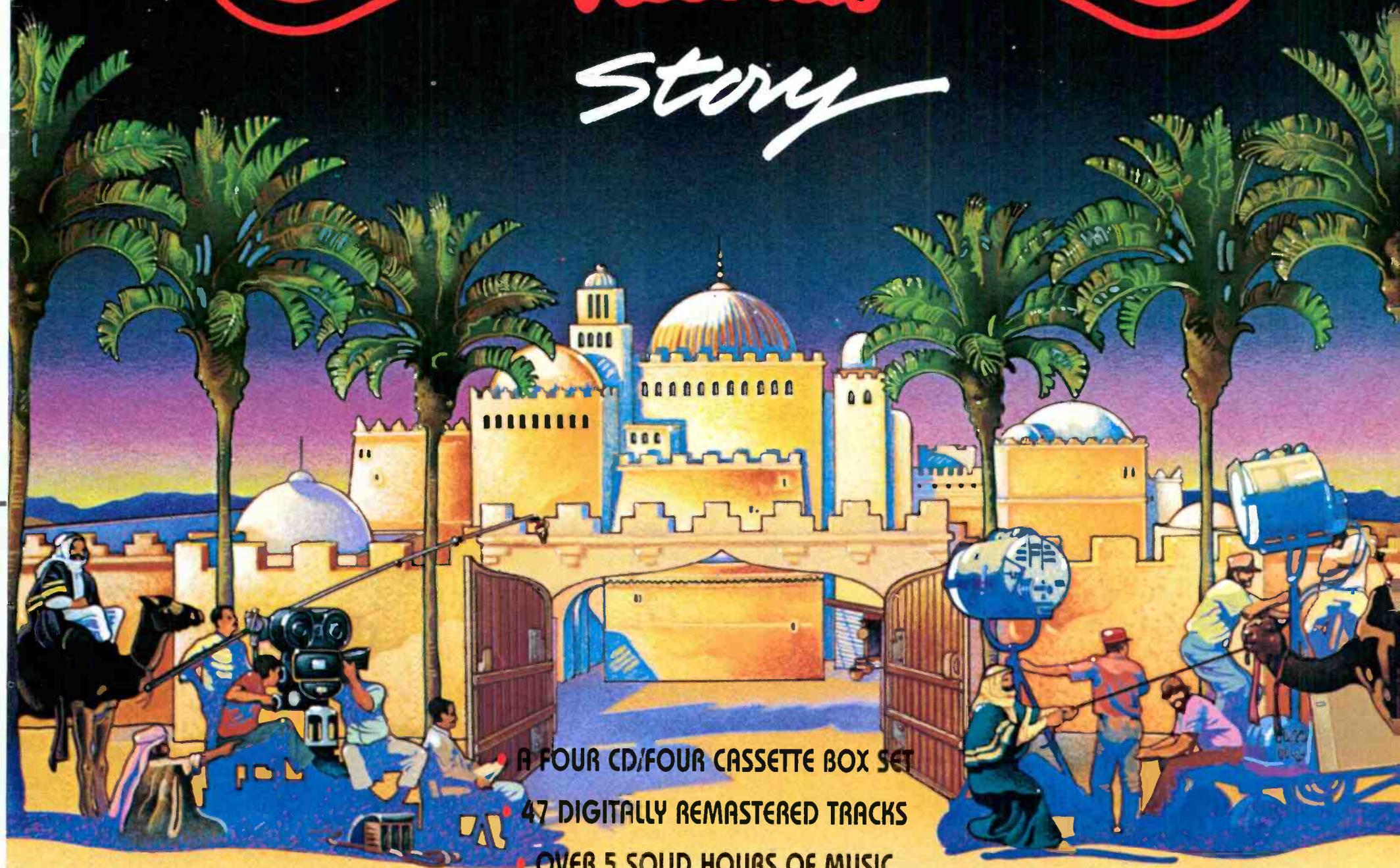
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PEART PAYS TRIBUTE TO A 'BUDDY'

(Continued from page 17)

so disappointed. Then I started thinking I had to do it again, and I'd feel better."

Cathy Rich helped recruit many of the ex-Rich players and drummers needed, and Rush tour manager Liam Burt handled studio logistics and travel for the players.

About his preparation for the sessions, Peart says, "I got a hold of as many [Rich] records as I could so I could research the music."

Peart says he and Rush manager Ray Danniels also reached into their own pockets to absorb a sizable portion (which he won't reveal) of the \$250,000 cost of the project.

Peart worked with two drummers a day, and up to five songs were recorded daily, from 9 a.m. to 7 p.m. (many players had Broadway and local club gigs). Recording was done on a vintage Neve console and a 24-track Studer analog machine, with final mixing on a computerized SSL board.

Peart says it was an exhilarating experience. "It was really satisfying that it [recording] happened so fast," Peart says. "I found myself going into the studio every morning so excited, wondering what was going to happen that day. Each job was such a focus that walking home later I was unable to remember the last tune we recorded."

While the drummers with a jazz background were challenged by the sessions, the rock-based drummers really had to stretch their styles for Rich's music.

"Both Kenny [Aronoff] and I chose really traditional swing stuff because it was the biggest departure for us," Peart says. "He did Thelonius Monk's 'Straight No Chaser' and I did [Duke Ellington's] 'Cotton Tail.'"

"Matt Sorum was so excited to be there. The first time we ran down [Don Menza's] 'Belulah Witch,' one of the horn players asked, 'Hey, who is this guy?' Matt stood up and yelled, 'I'm the

heavy metal drummer.'"

Peart hopes the album will be the first of three to emerge from the sessions, if it is commercially successful. In picking the performances for "Burning For Buddy," he chose more contemporary and rock-styled repertoire. "I want to seduce people into liking this music for its greatness," he explains. "I opened with 'Dancing Men' and 'Mercy Mercy Mercy,' which have the rock and funk feel people today are familiar with. I then introduce the swing feel bit by bit. I didn't want this album to be just for drummers or just for jazz fans."

Atlantic Records has yet to choose a focus track from the recording. Germaise says, "The album is now with the jazz, triple A, and AOR departments and they will likely come back with different cuts to emphasize."

THE BEAT

(Continued from page 17)

Dead," but instead of rotting flesh falling off their corpses, it's sagging, wet, tie-dyed T-shirts.

SUNDAY, AUG. 14, 9:30 A.M.: I'm supposed to ride back to New York with CeCe Peniston, Thelma Houston, Mavis Staples, and Phoebe Snow, who, dubbed the Sisters Of Glory, are performing a gospel program at 10 a.m. On the way to the parking lot where I am to catch a shuttle bus to the press area, Paul and I see thousands of soggy, exhausted people waiting in a light rain for the shuttle; it's like trying to catch the last flight out of Saigon. Just after Paul drops me at the press shuttle, I am informed that my bus will not stop outside the press tent because the driver is too "skittish"—people are so desperate to leave they are jumping on the hoods of the buses. I worry that I can't get to my meeting point with the Sisters Of Glory and will be stranded. Because of rerouted traffic, Paul comes back to the parking lot. As if that weren't a clear enough sign to head home, the rain turns from a drizzle into a downpour. I hop back into Paul's car, and we make an early escape back to Manhattan. The Lord works in mysterious ways.

6 p.m.: As I step into my elevator, a neighbor turns to me and says, "It looks like Woodstock got rained out." I say I just returned from there. She asks, "Was it great?" And after a short pause, I answer, "Yes, it was."

And the myth begins anew.

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Great Woods Center Mansfield, Mass.	Aug 5-7, 9-10	\$5,129,091 Gross Record \$97/\$79.50/ \$59.50/\$45.50	82,777 five sellouts	Don Law Co.
GRATEFUL DEAD	Giants Stadium East Rutherford, N.J.	Aug. 3-4	\$3,503,825 \$32.50	107,810 two sellouts	Metropolitan Entertainment
BILLY JOEL ELTON JOHN	Ohio Stadium Ohio State University Columbus, Ohio	Aug. 6	\$2,710,335 Gross Record \$70/\$37.50	67,606 sellout	Cellar Door Sunshine Promotions Belkin Prods.
BILLY JOEL ELTON JOHN	Busch Memorial Stadium St. Louis	Aug. 9	\$2,445,245 Gross Record \$85/\$45	50,807 sellout	Contemporary Prods
BILLY JOEL ELTON JOHN	Three Rivers Stadium Pittsburgh	Aug. 2	\$2,203,037 Gross Record \$85/\$46	48,829 sellout	DiCesare-Engler Prods. PACE Concerts
EAGLES Polaris	Amphitheatre Columbus, Ohio	Aug. 12-13	\$2,088,744 Gross Record \$112/\$87/ \$42	36,487 two sellouts	Belkin Prods.
GRATEFUL DEAD	Buckeye Lake Music Center Hebron, Ohio	July 29	\$1,732,500 Gross Record	\$31.50 55,000 sellout	Metropolitan Entertainment Belkin Prods.
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS GREEN DAY	Downing Stadium Randall's Island New York	Aug. 5-6	\$1,653,135 \$33	50,095 two sellouts	Delsener/Slater Enterprises
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST GREEN DAY	Coca-Cola Lakewood Amphitheatre Atlanta	Aug. 12-13	\$1,078,769 \$31	34,799 37,840 two shows, one sellout	MCA Concerts
GRATEFUL DEAD	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 1	\$1,050,698 \$26.50	39,849 sellout	Metropolitan Entertainment Cellar Door

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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BERKELEY, CALIF.: The San Francisco Bay Area has enjoyed its share of success recently with the ascent of Green Day and Counting Crows. The latest band to stir the proverbial waters is Engine. To keep the group from being lumped in the "dork-punk-rock" category, drummer David Hawkins says, "We're dork rock with an edge. We focus equally on lyrics, music, and arrangement, yet we wear Converse [tennis shoes], thick glasses, and Tom plays a Flying-V guitar. What else do you want?" Together for nearly two years, Engine is composed of Damon Wood and Hawkins, both formerly of the Smoking Section; vocalist/guitarist Tom Barnes, previously with Sordid Humor; and Eric Knight on bass. Engine will release a new 7-inch single this fall on No Life Records. Combining the sounds of the Pixies, Fugazi, Gang of Four, and Pavement, Engine pumps out high-energy music with twisted imagery. Produced by Kevin Army, whose work includes Samiam, Operation Ivy, and Tilt, the band sought a raw sound without any effects. "Sonically, we wanted to achieve something closer to our live show, so we used dry mixes venturing away from an overly produced, slick sound," says Wood. The band's first release on its own indie label, Shut Up & Drive, sold well. With their single charting well on college radio, Engine is preparing to embark on an eight-city tour with Counting Crows this September. The tour will end up in Los Angeles for three nights at the Greek Theater. Contact Hawkins at (510) 652-1615. JEFF BLUE

GAINESVILLE, FLA.: With an uncommon name for an uncommon group, For Squirrels has taken Florida by storm, playing knockout live shows and impressing jaded clubgoers and music managers alike. Their first independent release, a 10-song CD called "Baypath Road," caught the attention of Miami's Rich Ulloa of Y&T Records. Y&T has previously released CDs by the Mavericks and Mary Karlzen, both of whom are now signed to major labels. "They really proved themselves to me live," says Ulloa. "I loved the CD, but the live shows bring out so much of the personality of the band. It's a young group, but to have written and produced all this material by the time they got out of college is amazing." Aiming straight at the alternative/college market and radio, For Squirrels plays high-energy pop rock with unusual themes, many of them inspired by American history studies. "Flag-boy" is about the young boy who carried the flag into battle during the Civil War. If he was killed, another would have to take his place. Other songs are "Plymouth," about the rock, and a state of mind, and "R.O.," about family life. Jangly guitars anchor most of the tunes, with a high-voltage rhythm section and singer Jack Vigliatura's earnest vocals chiming in. For Squirrels has already played dates with the Smithereens and Live. Y&T is releasing an EP in late August called "Plymouth" that will be sent to all the CMJ-reporting stations in the U.S. From there, the band goes out on the "\$5 a Day Tour" on Aug. 24, which will take them up the East Coast to Massachusetts, then south and west, ending in L.A. in mid-December. Contact Y&T Music at (305) 665-3305. SANDRA SCHULMAN



FOR SQUIRRELS

ST. LOUIS: For the third straight year, the Boorays have landed a song on the "Winners" compilation CD, from the Blueberry Hill Records' songwriting contest. "Hollow in the Middle," which made the cut in the 8th Annual St. Louis Music Contest in the alternative category, is also the title track on a new indie full-length CD from the band, which has been together for four years. "You

Move Me Like A Slug" and "Too Bad" won in previous contests, and the band has released its catalog of songs through Faye Records on two 7-inch singles and a previous full-length CD, "Pumpkin Pie Crustacean." Although the Boorays' recorded work has won its greatest acclaim from local music critics, drummer/co-lead vocalist Bob Kaemmerlen is quick to point out the band's strong European audience: "Our latest fan mail came from Finland, and we charted on a radio station in Slovenia." Closer to home, the Boorays have built a faithful club following around a rootsy, mid-American rock'n'roll style that's focused on strong pop melodies. The Boorays are scheduled to appear Sept. 8-10 at the Mississippi River Music Festival here. Contact: 314-727-9290. BRIAN Q. NEWCOMB



THE BOORAYS

strong pop melodies. The Boorays are scheduled to appear Sept. 8-10 at the Mississippi River Music Festival here. Contact: 314-727-9290.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	48	MARTINA MCBRIDE	THE WAY THAT I AM
2	2	43	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
3	10	6	HOOTIE & THE BLOWFISH	CRACKED REAR VIEW
4	5	5	L7	HUNGRY FOR STINK
5	4	24	RACHELLE FERRELL	RACHELLE FERRELL
6	15	2	IMMATURE	PLAYTYME IS OVER
7	16	3	WEEZER	WEEZER
8	8	4	BIG MOUNTAIN	UNITY
9	12	35	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...
10	11	2	GEORGE HOWARD	A HOME FAR AWAY
11	7	2	ILL AL SKRATCH	CREEP WIT' ME
12	3	8	MELVIN RILEY	GHETTO LOVE
13	9	7	SOUNDS OF BLACKNESS	AFRICA TO AMERICA...
14	6	3	LIGHTER SHADE OF BROWN	LAYIN' IN THE CUT
15	13	77	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
16	14	12	AHMAD	AHMAD
17	22	7	LOREENA MCKENNITT	THE MASK AND MIRROR
18	19	4	TERROR FABULOUS	YAGA YAGA
19	—	1	BOOGIEMONSTERS	RIDERS OF THE STORM...
20	17	10	PRIDE & GLORY	PRIDE & GLORY

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. © 1994, Billboard/BPI Communications.

21	18	29	PRONG	CLEANSING
22	25	12	CAUSE & EFFECT	TRIP
23	20	9	FUGEES	BLUNTED ON REALITY
24	29	2	B-TRIBE	FIESTA FATAL!
25	23	13	CRYSTAL WATERS	STORYTELLER
26	26	2	LOVE SPIT LOVE	LOVE SPIT LOVE
27	30	9	BLUR	PARKLIFE
28	24	4	2 UNLIMITED	REAL THINGS
29	—	1	DEADEYE DICK	A DIFFERENT STORY
30	21	10	BORN JAMERICANS	KIDS FROM FOREIGN
31	34	5	311	GRASSROOTS
32	27	5	BONEY JAMES	BACKBONE
33	35	5	EVERETTE HARP	COMMON GROUND
34	28	7	SELENA	AMOR PROHIBIDO
35	31	7	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN
36	32	5	TYPE O NEGATIVE	BLOODY KISSES
37	33	4	NOFX	PUNK IN DRUBLIC
38	36	5	SHENANDOAH	UNDER THE KUDZU
39	—	17	JIMMIE VAUGHAN	STRANGE PLEASURE
40	—	1	ART PORTER	UNDERCOVER

POPULAR UPRIISINGS

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

BAY AREA HEAT: With a success story already unfolding in the San Francisco area, Chrysalis/EMI is hoping to spread the excitement for **Rappin' 4-Tay's** debut, "Don't Fight The Feelin'," nationwide. The album originally was released on the rapper's own label, Rag Top Records, in March. Chrysalis/EMI will re-release the album Sept. 6 with its original artwork and two

Fight The Feelin'" is the No. 1 R&B album in the San Francisco area for the week ending Aug. 7.

"We want to mirror what Rag Top did originally to set up the record," says Gary Beech, director of marketing at EMI. "We will go to the clubs and rap radio to establish a firm foothold, and build the buzz back to [mainstream] radio."

Top 40/rhythm KMEL San Francisco started the ball rolling on the title track, which the label will release commercially Aug. 29.

Beech says the label is planning radio promotions centered on the second single, "Playaz Club." The plan is to host "Playaz Club Nights" during key radio stations' club nights.

MAIDEN Video Voyage: Sub Pop is hoping the exposure of **Sebadoh's** first video will expand the band's underground following.

The band has released a slew of 7-inch singles, EPs, and full-length albums in its six-year history, but has never made a video.

The clip for "Skull," the first single off the band's "Bakesale," due Tuesday (23), has been accepted for MTV's "120 Minutes." The single is already receiving a warm response at modern rock WFNX Boston.

Bobbi Miller, national mar-



Shooting Stars. SBK/EMI's Superstar is gearing up for a six-week national tour, set to kick off in mid-September. "Feels Like Forever," from the group's self-titled debut, is garnering airplay at modern rock outlets WHFX Washington, D.C., WREV/KREV Minneapolis, and WCBR Chicago.

Records in Atlanta, Cactus in Houston, and a still-to-be-announced store in Minneapolis, where modern rock WREV/KREV (REV 105) is supporting the band.

A nationwide headlining tour will run from Sept. 18 through Oct. 23, when the quartet heads to Europe for six weeks. The second leg of the U.S. tour will kick off in January.

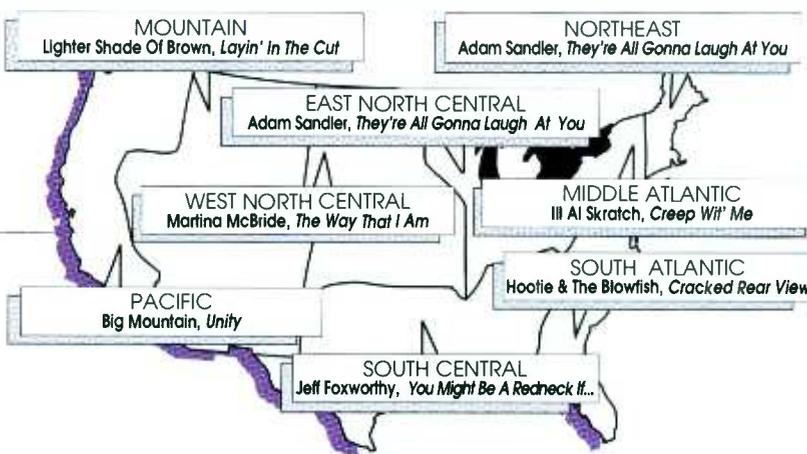
Sebadoh is included on a Sub Pop sampler created in

a major force and a big part of the plan."

Modern rock KROQ Los Angeles has already begun playing the first single, "Mockingbirds," in regular rotation. However, the label isn't officially servicing the track to modern rock and album alternative for another two weeks.

"We're planning on taking this to album rock and [top 40] later, and going for MTV more

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH ATLANTIC
1. Big Mountain, Unity	1. Jeff Foxworthy, You Might Be A Redneck...
2. Rappin' 4-Tay, Don't Fight The Feelin'	2. Selena, Amor Prohibido
3. Lighter Shade Of Brown, Layin' In The Cut	3. Immature, Playtime Is Over
4. Weezer, Weezer	4. Martina McBride, The Way That I Am
5. Martina McBride, The Way That I Am	5. Melvin Riley, Ghetto Love
6. B-Tribe, Fiesta Fatal!	6. Adam Sandler, They're All Gonna Laugh...
7. C-80, Autopsy	7. George Howard, Home Far Away
8. NOFX, Punk In Drublic	8. Rachelle Ferrell, Rachelle Ferrell
9. Loreena McKennitt, The Mask & Mirror	9. La Mafia, vida
10. L7, Hungry For Stink	10. B-Tribe, Fiesta Fatal!



They're Back. New Jersey's the Cucumbers are back with their first album in five years. "Where We Sleep Tonight" is due on Zero Hour Aug. 30. "That Is That" is the first offering for college and modern rock radio. The duo—Deena Shoshkes and Jon Fried—will tour the East Coast in September and October.

new tracks.

Sources say Atlantic, Hollywood Basic, Jive, and Epic Street were also interested in the rapper.

"Don't Fight The Feelin'" moves from No. 3 to No. 2 this week among Heatseeker titles in the Pacific region. According to SoundScan, "Don't

keting director at Sub Pop, says, "I think this [song] is a little more accessible, and they just determined that they are at a point in their career that

it made sense to do a video."

The label is planning in-stores at such hip alternative mom-and-pop retailers as Waterloo in Austin, Texas, Crimi-

conjunction with the clothing chain Urban Outfitters. The compilation, which features "Skull" along with songs by Sub Pop acts **Combustible Edison**, **Jale**, **Sunny Day Real Estate**, **Codine**, **Red Meat**, and the **Spinanes**, is part of a back-to-school promotion. Customers receive the CD with a purchase at Urban Outfitters of \$50-\$75 (it varies from store to store).

THE MIGHTY Buffalo: Slash/Reprise is embarking on a "mainstream pop campaign instead of a niche campaign" for **Grant Lee Buffalo's** new album, "Mighty Joe Moon," due Sept. 20, according to Warner Bros. product manager **Geoffrey Weiss**.

"We're going for across-the-board airplay," he says. "Triple A was once just a blip on the radar screen, but now it's



Russia Rising. Chip Davis' American Gramophone release "To Russia With Love" moves 21-11 in the West North Central region and debuts at No. 19 in the Mountain region among Heatseeker titles this week. The Mannheim Steamroller founder is on the road through Sept. 3 with six balalaika players.

seriously," adds Weiss.

On the retail side, the label plans cassette-sampler giveaways with key retailers in the top 20 markets.

The band is touring Europe in September and October, and the U.S. in November and December.

Assistance provided by Silvio Pietrolungo.

Warner Hopes White's Set Will Do Right By Radio

BY J.R. REYNOLDS

LOS ANGELES—Like most people, Karyn White does her share of second-guessing.

"On the first album, we recorded what we thought was right for me," says the Warner Bros. artist, whose 1988 debut went to No. 1 on the Top R&B Albums chart and was certified platinum.

"With the second album, we thought we knew what the public wanted, so we recorded that," White adds. The results were disappointing. "Ritual Of Love," released in 1991, stopped at No. 7 on the R&B chart and only attained gold certification.

For her new album, "Make Him Do Right," which drops Sept. 27, White went back to her original creative method. "It's back to trusting our gut," she says. "We recorded what we felt was best, and didn't play the guessing game."

White acknowledges that her previous release was unfocused, largely because she was trying to second-guess her audience. "I was in too

many places, because I was thinking about the fans, radio—everyone but what it was that I wanted," she says.

White also agrees with Warner executives that image was a problem with the second album. "Her image this time will be more down to earth," says Carolyn Baker, VP of A&R development for Warner/Reprise.



WHITE

"You'll see a much more comfortable-looking Karyn. Last time, her image was diva-like, and that's not who she is. Photographers tend to want to glamorize her because she's so beautiful and sophisticated. But we think this look is more honest and right for her."

As for content, White says the new album "has mostly midtempo ballads, with some tracks more up. Theme-wise, the album is coming more from a woman's point of view."

White co-produced seven songs

and wrote a lot of the material for "Make Him Do Right." Joining White in production duties were Jimmy Jam & Terry Lewis and Babyface.

The first single from "Make Him Do Right" is the rhythmically seductive "Hungah For Your Love." White says the song is a good re-introduction to the public. "It sounds like me and is dance oriented, sensuous, and deals with male/female relationships."

According to Hank Spann, VP of black music promotion for Warner Bros., "Hungah" is being released in two phases. On Aug. 17, a 12-inch vinyl version was sent to radio and clubs. The same day, a video was serviced to the Box, MTV, BET, and appropriate local outlets. On Wednesday (24), radio and clubs will get the official CD single.

"Hungah" will be worked at mainstream and adult R&B stations, along

with top 40/rhythm-crossover and dance-formatted outlets. Says Spann, "Follow-up singles will bring in mainstream AC [airplay] when the more traditional ballads begin dropping."

Of the decision to go with a more danceable tune as White's debut single, Spann points to radio's overall demographics during this time of the year. "Karyn is a ballad singer, but she wanted to put out an uptempo single because of the summer, while kids are still out of school and listening more to the radio," he says.

Warner's Baker says the label will take advantage of the information superhighway to market the album, with selected tracks becoming part of a new release preview program on America Online and CompuServe.

In addition, says Baker, "We'll be offering a focus track, 'I'm Your Woman,' on Sept. 27, after the release of the first single, but before the re-

lease of the album."

Baker says White also will be involved with a special "Hungah Day" promotion.

"Karyn has always been interested in the welfare of children," says Baker. "Doing this Hungah Day promotion through radio across the country is important to her."

On Sept. 23, the public will be invited to donate food and other goods to retail and radio. The items will be distributed to the needy, especially families with children.

Baker says the marketing strategy will include a major retail campaign featuring contests and giveaways, listening booths, product displays, and visits by the artist. "Karyn will have to do a lot of promo touring, especially to retail," says Baker.

A concert tour is being planned, but Baker says it probably won't kick off until late in the year, or in early '95.

TV Fame Spurs Norwood 15-Year-Old Rudies Atlantic Debut

LOS ANGELES—With an established base of fans garnered through her role as Denesha on the TV sitcom "Thea," Atlantic vocalist Brandy Norwood hopes to parlay her celebrity into album sales.

Though she's only 15 years old and this is her first album, Norwood has already performed on several television programs, including ABC-TV's "Rhythm And Jam," "The People's Choice Awards," and "Showtime At The Apollo."

Says Richard Nash, Atlantic senior VP of black music, "We'll definitely be taking advantage of Brandy's TV presence, in the form of celebrity appearances on the talk show circuit."

"Brandy" features 14 tracks of mature-sounding melodies and vocals that belie Norwood's adolescence. Still, the artist maintains that the lyrical themes on the album are in line with her age. "In my songs, I talk about being young, puppy love, and friendships," she says.

Listeners would never know from the textured melodies and emotion-packed vocals that Brandy is only a teen-ager. "Her strength is her personality and talent," says Nash. "She'll be a lot of fun, but at the same time she has a maturity that will allow her to participate in social commentary and address appropriate issues—in her music as well as on the street."

The first single is the midtempo "I Wanna Be Down." It goes to radio Aug. 22 and follows at retail the next day.

"Once the single is out at radio, we'll do showcases across the country and

meet with radio to show how talented and charismatic she is," he says.

The marketing campaign began with faxes and flyers going to retail and press. Following that will be a postcard mailing. An advertising campaign targeting the music industry is under way, which will roll over into a consumer campaign as the album's Sept. 27 release date draws nearer.

"She'll be involved in a promotion to go along with the Box's own seasonal push, called '94 Days Of Summer,'" Nash says. "It's a weeklong contest that culminates in a grand-prize winner escorting Brandy as she visits each of the seven Six Flags amusement parks across the country."

The promotion has begun with advertising teasers running Aug. 17-24, touting "Brandy's Great Adventure." The actual contest will run from Aug. 24-Aug. 30, with 8-10 spots airing each day.

Nash says the biggest challenge of working the project will be keeping comparisons with other young female artists, such as Aaliyah, to a minimum. "There's room for both of them because they're different," he says. "Aaliyah has more of a street edge, and image-wise she's harder. Brandy is a little more refined, with a sportier look."

Another thing that will draw attention to Brandy is her commitment to social causes. "I'm very community oriented," she says. "I'm an ambassador for the Sabriya House, and visit ill children in hospitals. I also help out with the Brotherhood Crusade. I may be young, but I can already see that you only get out of life what you put in, and music and TV aren't everything."

J.R. REYNOLDS

Portrait Knows What Truly 'Matters'; Ichiban Set To Bring Back Soul Classics

PAINTING A NEW MUSICAL HORIZON: Fans of Capitol recording act Portrait may have to wait until next year for the group's sophomore album, "All That Matters." That's a dang shame, too, because the set has the potential to steer R&B toward a kinder and gentler destiny. In the process, it could also catapult the quartet into the upper echelons of stardom.

In an era when the G-funk vibe and overdone, multi-layered harmonies rule, Portrait comes with beautifully simple melodies and straight-ahead vocal mixing that render a sort of nouveau-styling. The concept is not new; it's based on melodic structured components of the '70s, but is minus the clumsy flag-waving of wannabe retro-trendsetters.

Portrait manager Herb Trawick, who co-executive-produced "All That Matters" with Capitol A&R staffer Matt Robinson, mentions '70s groups such as **Kool & the Gang** and even the **Bee Gees** as inspirations for Portrait's '90s-cool sound.

"Portrait has a mixture of sounds," Trawick says. "They come from street-based music like hip-hop, but also are very melody-driven, like the great groups of the '70s."

Trawick says he and Portrait were able to convince the new management regime at Capitol to give the group the space and creativity it needed to take its sound in a new direction, and to the hoped-for next level of its career. Portrait wrote and produced the entire album by itself, a rarity among R&B groups these days.

The folk/pop trend that seems to be growing in R&B (Billboard, Aug. 6) is present on "All That Matters" in the form of Portrait's acoustic remake of the Bee Gees' hit "How Deep Is Your Love."

Though the album's release date is in limbo, the cool-breeze first single, "I Can Call," ships in early October.

ICHIN' FOR MORE CLASSIC R&B? Soul Classics is a new Ichiban-distributed label created as an outlet to reissue noteworthy, if not popularly acclaimed, '60s and '70s R&B records. The imprint is headed by Ichiban president **John Abbey**, and debuts Tuesday (23) with individually

released CDs by **Patti LaBelle & the Blue Belles**, **Doris Troy**, **Jackie Moore**, and **Margie Joseph**.

Abbey says none of the material released in the Soul Classics series has been issued on CD.

"Over The Rainbow: The Atlantic Years" by LaBelle & the Blue Belles is a collection of 20 tracks compiled from the act's first and second Atlantic albums, and recorded between 1965 and 1966.

"Just One Look: The Best Of Doris Troy" contains all 21 songs Troy released on Atlantic. Seven of those tracks have either never appeared on an album, or were never released in the U.S. All of the songs were originally recorded in 1963.

"Precious, Precious: The Best Of Jackie Moore" contains all the tracks from Moore's mid-'70s album, released on Atlantic, plus singles and B-sides not featured on that album.

"The Best Of Margie Joseph: The Atlantic Years" is a 14-track compilation that includes all of Joseph's charted singles on Atlantic and Cotillion Records.

Says Abbey, "All my life I've been into R&B, and there are a lot of artists who came out with material in the '60s and '70s that's not available anymore."

Warner Special Products licensed the first four albums on behalf of Atlantic, with the blessing of Rhino Records, which has been responsible for reissuing material from the Atlantic catalog over the last three years.

This is the first time Atlantic has opened its vaults to a label other than Rhino, according to Abbey, who says the timing was right to start up Soul Classics because of renewed interest in R&B music from the '60s and '70s.

The label is not aiming its product at the mainstream consumer. Rather, it is positioning the titles with the collector in mind. "We want it to sell, but we're looking more for records that are of a nostalgic or historic significance," Abbey says.

Each CD will be midline priced. The second batch of Soul Classics will feature compilations from the **Sweet Inspirations**, **Barbara Lynn**, and **Billy Vera & Judy Clay**. No release date was announced.



NORWOOD



by J. R. Reynolds



TERRI ROSSI'S RHYTHM SECTION

YOU BRING ME JOY: There's no point in beating around the bush; by now you all know there are some artists I just love. Anita Baker is one of them. She looks terrific, and when I saw her last week she was havin' a ball, meeting new people and greeting old friends. And now my sista has a new song, "Body & Soul" (Elektra), which debuts on the Hot R&B Singles chart at No. 18. R&B radio's not taking any chances, giving this one great spins: It enters the Hot R&B Airplay chart at No. 7. In its first week on the airwaves, the song gets No. 1 exposure at WYLD-FM New Orleans. It has top five airplay at 12 other monitored stations, including KJMS Memphis, WFXE Columbus, Ga., KJLH Los Angeles, WQQK Nashville, and WMXD Detroit. The album has been played at listening parties, but it is impossible to get a copy. Who knows—maybe the new chairwoman at Elektra, Sylvia Rhone, will allow faithful columnists to have a copy. But then again, maybe she won't. All my best to you, Anita!

NEW DAY: The top of the singles chart is sportin' lots of new music by other favorite artists, including some new ones. At No. 1, **Boyz II Men** holds with "I'll Make Love To You" (Motown), and it moves easily 5-1 on the radio-only chart. **R. Kelly** continues his magic as a writer/producer as "Stroke You Up" by **Changing Faces** (Big Beat) lines up at No. 2. It gets much love at radio, with 12 No. 1 rankings, including WJMI Jackson, Miss., KIPR Little Rock, Ark., and WOWI Norfolk, Va. New in the top 10 is "Never Lie" by **Immature** (MCA), which is No. 1 at three outlets: KJMZ Dallas, WXYV Baltimore, and WFXE Columbus, Ga. "Letitgo" by **Prince** (Warner Bros.) earns this week's airplay award, racking up an increase of 63% in radio points. It zips 54-23.

RAPUNZEL, RED, SNOW, AND CINDERELLA were all childhood friends of mine. The stories of magic and fairy godmothers served to paint a bright and hopeful picture of what life could be like—maybe for someone else, but an optimistic picture nevertheless. Many of today's young women feel that children should not be fed stories of shining white knights and happy endings, because so often the world just doesn't turn out that way. Maybe fairy tales would have been better for me had they included more realistic story lines. What those stories offered was an example of happiness and hope for a better life.

In last Sunday's New York Times, **Touré**, a writer of hip-hop culture, compared the content of East Coast versus West Coast rap. He makes the point that Los Angeles rappers rely on what they rap about, usually gangsterism. On the East Coast, what is important is the artist's "ability to create rhythm with words, what they call flow." Touré traces the differences in the two styles back to the original intention of hip-hop in each city, stating that many of the L.A. rappers used hip-hop to embrace the drug culture, while artists in New York used hip-hop to get away from it. Touré's analysis defeats those who justify gangsterism as a slice of life that deserves exposure.

We have choices. We can envision the world at its meanest levels, or we can choose to infuse our dreams with visions of hope. The source of all thought transcends the physical realm. In other words, *you can become what you think*. My world was shaped by fairy tales, biographies of African-Americans, Ebony, National Geographic, Motown, and **Ed Sullivan**. Reality will adjust your dreams, but the quality of your dreams and hopes determines what you strive for, and ultimately where you end up.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	3	IT'S YOUR BIRTHDAY	LUKE (LUKE)
2	18	2	THE CHOICE IS YOURS	EMAGE (MERCURY)
3	5	2	IN THE PJ'S	BIG DADDY KANE (MCA)
4	—	1	I'M ON MY KNEES	JONATHAN BUTLER (MERCURY)
5	1	5	WRONG SIDE OF DA TRACKS	ARTIFACTS (BIG BEAT/ATLANTIC)
6	3	5	ON POINT	HOUSE OF PAIN (TOMMY BOY)
7	8	4	CAUGHT IN THE MIDDLE	JULIET ROBERTS (REPRISE)
8	13	4	BLACK SUPERMAN	ABOVE THE LAW (RUTHLESS/RELATIVITY)
9	—	1	DISTORTION TO STATIC	THE ROOTS (DGC/GEFFEN)
10	22	2	NO DISTURB SIGN	BERES HAMMOND (ELEKTRA)
11	24	3	LUV ME DOWN SLOWLY	NITA WHITAKER (BLACK LION/SIN-DROME)
12	7	4	CHECK THE VIBE	DRED SCOTT (TUFF BREAK/A&M)
13	—	1	PARTY	DIS-N-DAT (EPIC STREET/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	EVERYBODY'S GOT SUMMER	ATLANTIC STARR (ARISTA)
15	21	13	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)
16	—	1	X IN YOUR SEX	EX-GIRLFRIEND (REPRISE)
17	17	16	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)
18	9	2	LIVE EVIL	FLATLINERZ (DEF JAM/RAL/ISLAND)
19	11	5	WINNIN' OVA YOU	MARGI COLEMAN (PRIORITY)
20	10	6	STRESS	ORGANIZED KONFUSION (HOLLYWOOD)
21	—	3	FOREVER LOVE	BOBBY WOMACK (CONTINUUM)
22	—	1	GET LOOSE	TROOP (BUST IT)
23	16	6	MONEY IS EVERYTHING	DOMINO (OUTBURST/RAL/COLUMBIA)
24	15	9	WHY GOODBYE	PEABO BRYSON (COLUMBIA)
25	4	12	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/CHIBAN)

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

R&B

PERCY SLEDGE

(Continued from page 12)

"He had seen different American labels, and no one seemed very excited [by Sledge]. It was before this new R&B wave. He asked me if I was interested, and I immediately said yes. It happened very easily."

Sky Ranch has specialized in blues, R&B, and American music since it was formed by Lebras in 1986. Among its previous releases are albums by Willy DeVille and Chicago blues singer Marva Wright. Davis has worked with Lucinda Williams and Jackie Lomax.

Sledge, known internationally for his 1966 hit "When A Man Loves A Woman," eventually signed a three-album deal with Sky Ranch, according to Lebras.

"Blue Night" includes material by Barry and Robin Gibb of the Bee Gees ("Your Love Will Save The World"); by George Green, co-writer of many of John Mellencamp's songs ("The Grand Boulevard," written with Carla Olson); and by Swedish rocker Mikael Rickfors, onetime lead singer of the Hollies. Rickfors, who wrote the album's title track, also duets with Sledge on a cover of the Temptations' "I Wish It Would Rain." Other tracks include Otis Redding's "I've Got Dreams To Remember" and Fats Domino's "Going Home Tomorrow."

Lebras says the album mixes vintage and contemporary sounds, and was designed to avoid resembling "When A Man Loves A Woman" in "a sort of fashionable 1994 version." He adds, "We have tried to respect as much as possible what [Sledge] stands for and who he is. I don't see the point of having a 'modern' sound for the sake of sounding modern. We have recorded a solid album, with top musicians and top engineers, in one of L.A.'s best studios, to get the best record."

It was, Lebras notes, the first time that Sledge had recorded in Los Angeles, "and the first time he had ever played with Steve Cropper. The mood in the studio was great, and you can hear it on the record."

The Sky Ranch chief says that all the artistic, financial, marketing, and promotion aspects of the album are being worked out from his Paris headquarters, in collaboration with Virgin. An eight-minute video showing Sledge with guests and musicians was recorded in the studio.

"Blue Night" was presented to Virgin Records staff worldwide at its recent international convention in Greece. The first single has not yet been picked, but Lebras says it will be either a ballad, "You Got Away With Your Love," or the more upbeat "Love Come Knocking."

Louisiana-based Sledge will visit Europe to promote the album in September and October, and Lebras plans to organize a series of concerts for him by year's end in the U.K., France, Holland, Germany, Italy, and Sweden.

Wexler's liner notes were part of Lebras' effort to put Sledge back in the limelight. It was Wexler who heard and arranged for the 1966 release by Atlantic Records of "When A Man Loves A Woman," after producer Quin Ivy sent him a tape.

"When Jerry got a first DAT copy [of "Blue Night"] fresh from the studio, he says he listened to it and then phoned [Warner Bros. chairman] Mo Ostin to tell him it was 'an album like in the good ol' days,'" Lebras says.

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Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 27, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	MC EHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98) 4 weeks at No. 1	WE COME STRAPPED	1
No. 1						
2	2	3	10	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
3	4	5	12	AALIYAH ● BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
4	3	2	7	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
5	6	6	7	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
HOT SHOT DEBUT						
6	NEW	1	1	GRAVEDIGGAAZ GEE STREET 524016*/ISLAND (9.98 EQ/15.98)	6 FEET DEEP	6
GREATEST GAINER						
7	12	19	8	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	7
8	5	4	7	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
9	11	10	12	HEAVY D & THE BOYZ ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
10	10	8	16	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
11	7	11	8	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
12	8	7	4	COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
13	15	18	11	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
14	9	12	40	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
15	13	9	10	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
16	16	15	46	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
17	14	13	4	JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
18	19	17	57	TONI BRAXTON ▲ ⁴ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
19	18	16	5	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
20	21	25	35	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
21	17	14	21	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
22	20	21	42	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
23	22	23	7	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
24	24	28	52	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
25	29	34	81	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
26	25	24	38	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
PACESSETTER						
27	45	—	2	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	27
28	32	—	2	GEORGE HOWARD GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	28
29	27	20	7	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
30	26	27	11	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
31	23	26	8	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
32	28	22	18	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
33	31	29	27	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
34	30	—	2	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	30
35	34	30	25	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
36	39	37	11	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
37	35	38	17	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
38	33	32	65	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
39	38	35	13	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
40	36	33	10	MC BREED WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	9
41	41	40	17	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
42	NEW	1	1	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) HS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
43	40	39	50	MARIAH CAREY ▲ ⁷ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
44	NEW	1	1	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	44
45	46	44	40	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8

46	48	47	3	VARIOUS ARTISTS NPG 71006*/BELLMARK (9.98/15.98)	1-800-NEW FUNK	46
47	37	41	14	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
48	44	43	11	EL DEBARGE REPRIS 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
49	43	42	34	JOCELI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
50	42	31	5	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
51	53	52	8	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	51
52	NEW	1	1	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
53	52	53	29	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
54	64	68	21	INCOGNITO TALKIN LOUD 522036/NERVE (9.98/13.98) HS	POSITIVITY	54
55	51	46	13	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
56	47	48	37	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
57	49	36	4	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
58	56	59	91	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
59	NEW	1	1	BOOTSY COLLINS WARNER ARCHIVES 26581/WARNER BROS. (7.98/11.98)	BACK IN THE DAY: THE BEST OF BOOTSY	59
60	73	85	4	RAPPIN' 4-TAY RAG TOP 4000 (9.98/15.98)	DON'T FIGHT THE FEELIN'	60
61	57	51	5	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
62	54	55	93	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
63	68	76	39	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
64	60	49	44	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
65	66	61	34	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
66	62	57	9	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
67	55	50	29	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
68	69	58	12	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
69	58	54	3	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98) HS	LAYIN' IN THE CUT	54
70	71	62	9	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	62
71	59	56	24	HAMMER ● GIANT 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
72	63	67	10	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
73	61	60	91	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
74	NEW	1	1	VARIOUS ARTISTS THE RIGHT STUFF 29140/CAPITOL (7.98/11.98)	SLOW JAM THE TIMELESS COLLECTION VOLUME 2	74
75	NEW	1	1	THE ISLEY BROTHERS LEGACY 57860/EPIC (7.98 EQ/11.98)	BEAUTIFUL BALLADS	75
76	50	45	7	NICE & SMOOTH RAL 523336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
77	72	72	46	E-40 SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
78	70	69	11	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
79	67	63	22	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
80	NEW	1	1	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY	80
81	97	73	9	ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
82	65	71	54	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
83	77	77	25	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
84	75	70	8	SHANICE MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
85	81	78	42	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
86	76	80	40	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
87	RE-ENTRY	20	20	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
88	79	66	12	AL JARREAU REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
89	RE-ENTRY	16	16	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
90	74	64	8	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
91	95	91	48	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
92	86	83	44	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
93	98	89	42	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
94	78	81	87	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
95	99	100	9	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
96	87	79	11	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
97	80	65	14	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
98	RE-ENTRY	42	42	MINT CONDITION PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
99	84	75	14	SWV ● RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
100	94	84	6	GIL SCOTT-HERON TVT 4310* (9.98/15.98)	SPIRITS	84

○ 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 artists removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.

GATT BILL WOULD UP PROTECTION FOR COPYRIGHT HOLDERS

(Continued from page 10)

imagine, there are vastly more U.S. works currently unprotected in foreign markets than foreign ones here, and the economic consequences of taking this action are dramatically in favor of U.S. industries. This is particularly true in the case of sound recordings."

According to Berman, U.S. sound recordings are unprotected in 70 countries, many of which are "transition" countries that were once Soviet bloc nations.

"The United States must make it

clear that the obligation to protect works still protected in the country of origin admits no exceptions," Berman said. "Failure to take this action could result in the inability to achieve protection for U.S. sound recordings created up until the year 2000."

TRIPS obligations would be effective for industrialized nations in January 1996; less developed nations, or those with economies in transition, will be required to meet TRIPS obligations beginning in

2000. More than 100 nations have agreed to participate in GATT.

Bootleg recordings of U.S. performers have always been an irritant to the industry, but Berman explained that with increased recording and cover art sophistication and the advent of CDs, "you won't believe what they can do, to the point that customs officials can't tell the difference" between legitimate recordings and bootlegs.

Berman added, "TRIPS represents the first international treaty

to which the United States is a party that secures a performer's ability to prevent bootlegging," and passage "will give us the effective means of curtailing an illicit trade currently generating about \$1 billion annually."

The RIAA says that the sophisticated bootleggers manufacture their bogus CDs in Germany and Italy.

Earlier this year, the GATT/TRIPS Agreement failed to secure two other major objectives of the

U.S. and its copyright industries: national treatment, which means that a nation must accord a foreign copyright holder the same level of protection that it accords its domestic rights holders; and market access, which would give businesses the opportunity for fair trade with other nations.

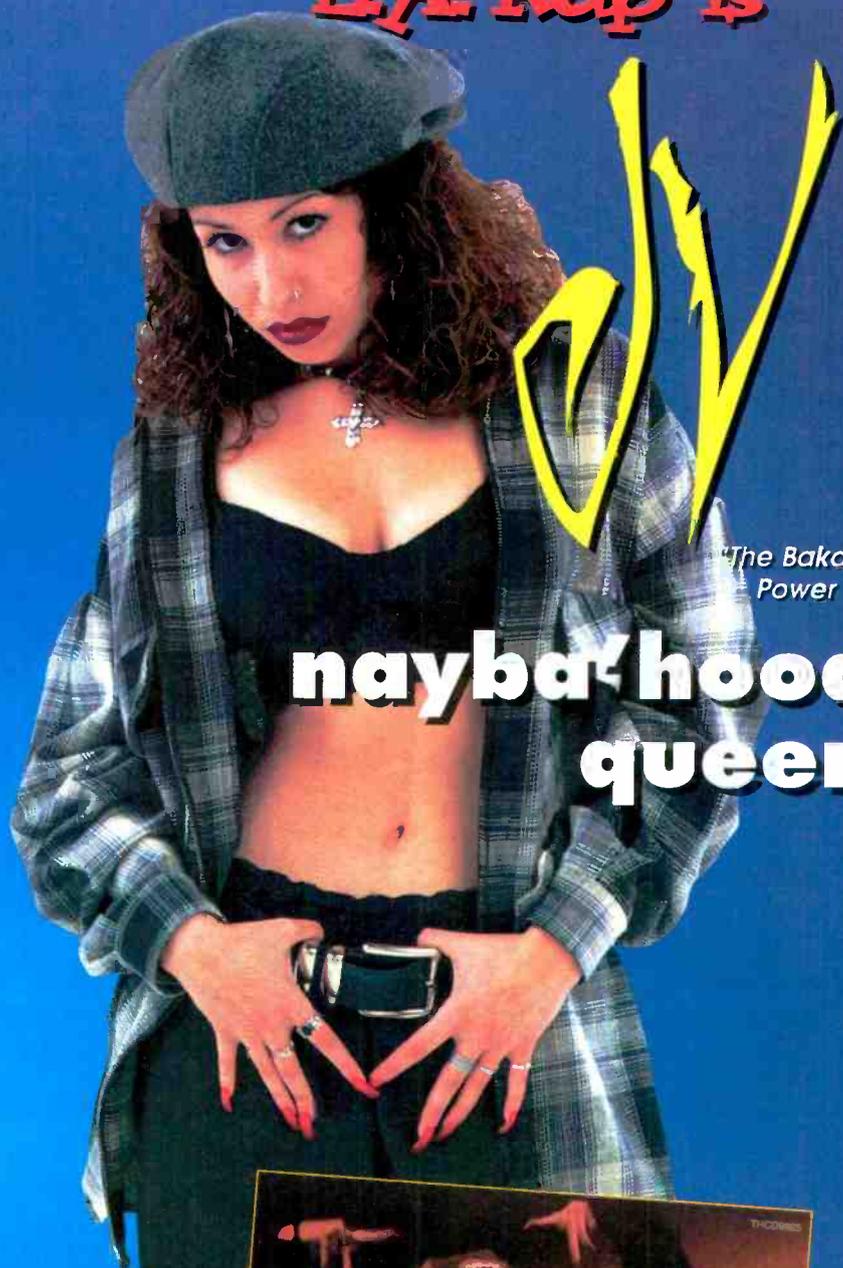
However, GATT/TRIPS will establish a world trade body that can threaten and bring sanctions against signees that fail to make good on the retroactivity and bootleg provisions.

Thump Records —
True To The

Old School

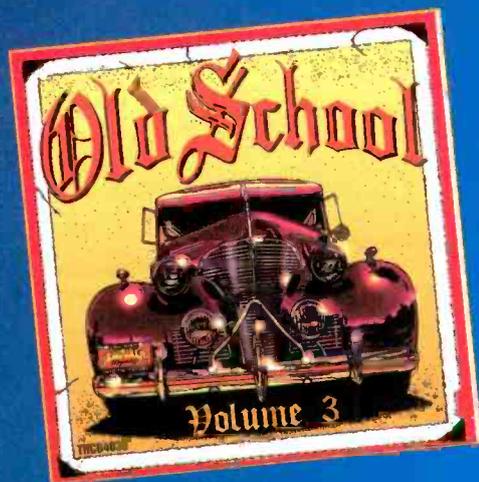
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The New Queen of
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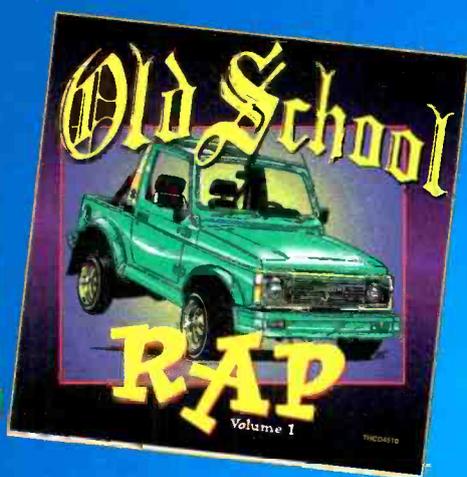


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Power 106

**nayba hood
queen**

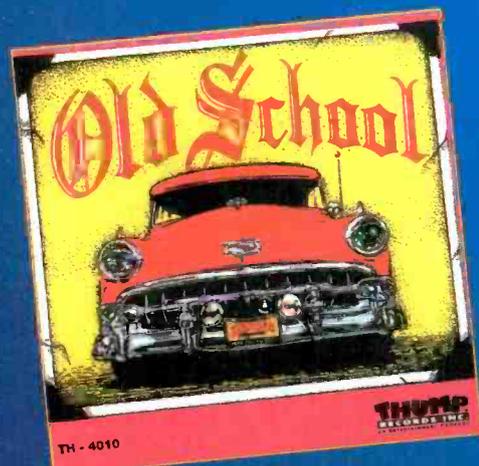


Old School
Volume 3

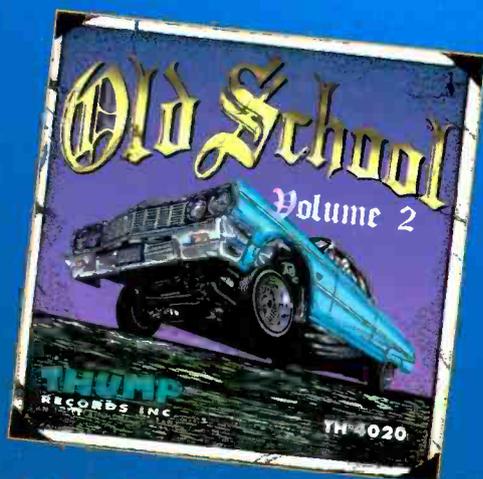


Old School Rap
Volume 1

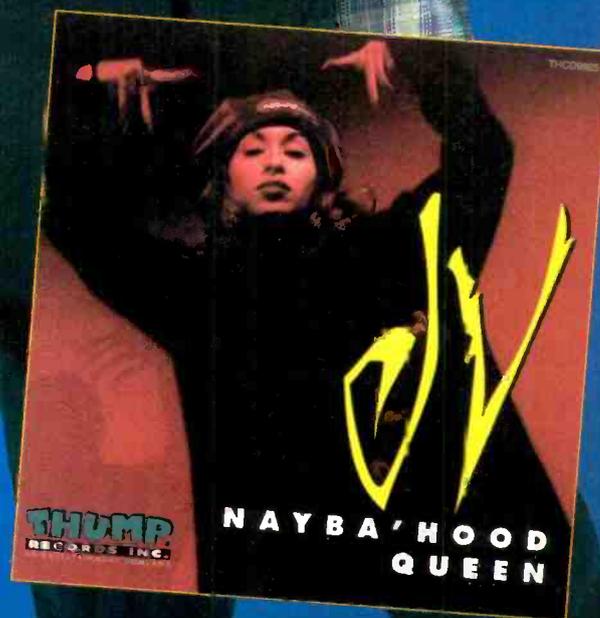
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Tercer Mundo Wins Clinton C'right Ruling

A federal judge in New York, reviewing conflicting ownership claims by two firms, has found that L.A.-based Tercer Mundo Inc. controls the copyrights to songs on four Funkadelic albums penned by the group's leader, George Clinton.

L.A.-based Priority Records filed a complaint in a U.S. District Court in New York last January, seeking to determine whether Tercer Mundo or Bridgeport Music Inc. in Southfield, Mich., was entitled to royalties from songs on the Funkadelic albums, which were released by Warner Bros. in the late '70s and reissued by Priority last year (Billboard, May 21).

Bridgeport had claimed that it obtained rights to the material from Clinton via assignments in 1982 and 1983. But Tercer Mundo's attorneys alleged that Bridgeport had obtained the

rights "by way of a forgery," and said that Tercer held assignments from Clinton signed in 1981 and 1992.

In an order issued July 19, U.S. District Court Judge Lawrence M. McKenna granted a summary judgment in Tercer Mundo's favor, and simultaneously denied a judgment sought by Bridgeport.

In his published order, McKenna noted that "Clinton did not sign the document that Bridgeport filed [with the U.S. Copyright Office]. Instead, he signed an earlier agreement that Bridgeport substantially altered into the 'agreement' it ultimately filed."

Bridgeport claimed it held power of attorney for Clinton that authorized altering the assignment documents, but McKenna said he took "a dim view of Bridgeport's apparent assertion that, vested with a power of attorney, a

party may with impunity retroactively construe in its favor the meaning of a document placed in its custody."

Priority's attorney, James Daniels, says McKenna's decision "tells Priority that Tercer is the one to pay." Priority has continued to deposit the disputed royalties in the District Court registry for future distribution.

A final judgment requiring Priority to pay Tercer Mundo has yet to be issued. A hearing on details of the judgment is pending. "[The judgment] would also nullify all of Bridgeport's licenses, because it licensed this music out to a lot of people," Daniels says.

Joe Della Maria, an attorney for Bridgeport, says that the company will file for an appeal in the 2nd Circuit Court of Appeals if Judge McKenna refuses to reconsider his decision.

CHRIS MORRIS

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	1	13	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT 11 weeks at No. 1
2	2	2	13	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
*** GREATEST GAINER ***					
3	5	9	3	FLAVA IN YA EAR (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
4	3	5	5	THIS D.J. (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
5	4	3	17	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
6	NEW ▶		1	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
7	6	4	17	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
8	7	6	11	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
9	9	10	5	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
10	15	20	4	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
11	8	8	7	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
12	10	17	3	AFRO PUFFS (C) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
13	12	13	8	SOUTHERNPLAYALISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
14	14	12	13	NAPPY HEADS (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
15	17	16	9	NUTTIN' BUT LOVE (C) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
16	19	11	8	TAKE IT EASY (M) (T) WEEDEE 20094*/NERVOUS	◆ MAD LION
17	13	14	14	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
18	16	22	5	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
19	11	7	17	REGULATE ▲ (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
20	21	23	7	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
21	18	15	9	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	◆ GRAVEDIGGAZ
22	20	18	20	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
23	22	24	4	RECOGNIZED THRESHOLDS OF... (C) PENDULUM 58184/EMI	◆ BOOGIEMONSTERS
24	49	—	2	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
25	31	—	2	GUCCI DANCE LIVE (M) (T) SIREN 109*	SAM THE BEAST
26	29	31	10	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN
27	26	36	5	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT/ATLANTIC 98285/AG	◆ ARTIFACTS
28	23	19	24	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
29	28	26	15	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
30	27	29	5	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	◆ RAYVON
31	38	—	2	IN THE PJ'S (C) (T) MCA 54884	BIG DADDY KANE
32	24	21	14	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE	◆ E-40
33	30	27	16	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
34	25	30	25	PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
35	34	25	39	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
36	32	39	11	THE WORLD IS YOURS (C) (T) COLUMBIA 77514	◆ NAS
37	41	33	7	DON'T STOP (C) (M) (T) (X) GIANT 18136/REPRISE	◆ HAMMER
38	37	37	11	OH MY GOD (C) (T) (X) JIVE 42212	◆ A TRIBE CALLED QUEST
39	33	28	9	OLD TO THE NEW (C) (T) RAL 853 238/ISLAND	◆ NICE & SMOOTH
40	43	42	4	ON POINT (M) (T) (X) TOMMY BOY 623*	◆ HOUSE OF PAIN
41	36	32	6	NONE OF YOUR BUSINESS/HEAVEN OR HELL ◆ SALT-N-PEPA (C) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ ABOVE THE LAW
42	42	47	4	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ SMIF-N-WESSUN
43	48	40	17	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	◆ OUTKAST
44	44	34	31	PLAYER'S BALL ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST
45	46	38	23	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	◆ HEAVY D & THE BOYZ
46	50	49	3	IT'S YOUR BIRTHDAY (C) (M) (T) LUKE 176	◆ LUKE
47	NEW ▶		1	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	◆ THE ROOTS
48	35	—	2	LIVE EVIL (C) (M) (T) DEF JAM/RAL 853 356/ISLAND	◆ FLATLINERZ
49	NEW ▶		1	UNITED FRONT (C) (M) (T) CHRYSALIS 92724/EMI	◆ ARRESTED DEVELOPMENT
50	RE-ENTRY		2	STRESS (C) (T) HOLLYWOOD 64358/ELEKTRA	◆ ORGANIZED KONFUSION

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

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It's Never Too Early To Plan For 1995 Dance Summit

MARK YOUR CALENDAR: Though it seems like scant moments since the first Billboard Dance Summit was put to bed, the time has already come to begin planning the second edition. On Jan. 18-20, 1995, we will be calling on the citizens of clubland to gather at the ANA Hotel in San Francisco and participate in an event that aims to go further than typical industry conventions.

Once again, traditional panels will be bypassed in favor of think-tanks and workshops that will allow a free exchange of ideas and debate. There will be ample room for venting, but the emphasis will be on formulating realistic solutions to day-to-day problems, as well as on planting seeds for the long-term growth of our community. A broad range of topics will include creating solid marketing strategies for club acts, bootlegging, the ongoing impact of radio mix-shows, and increasing the visibility and power of DJs, among numerous others. Lifestyle issues connected to clubland, like chemical dependency, sexuality, and racism, also will be covered, while various topics relating to AIDS will be addressed with a three-hour teach-in/seminar.

Concurrent with the discussions will be the Billboard Classroom Series, during which industry experts will aim to educate newcomers in such areas as artist management, retail distribution, and contract negotiation.

Each day will be capped with show-cases and parties that offer a blend of new and established talent. We are most excited (and anxious) about the summit's two-part opening-night bash. Turntable artists will be represented in a diverse DJ marathon, while some of the best voices in dance music will be heard during "Divas



by Larry Flick

Unplugged," which will place a selection of untapped and well-honored talent in an intimate live setting.

At this point, registration info is pending confirmation. Watch this space for details and developments. For hotel reservations, call the ANA at 415-974-6400. State that you will be attending the Billboard Dance Summit, and ask for the discount room rate of \$135.

SONY MOVEMENTS: Thanks to the astute A&R vision of Sony Soho and Columbia U.K. young turks **Diane Young** and **Mick Clark**, the label is prepping a smokin' batch of new (and revived) acts that will spruce up the label's street image—while also giving its U.S. sister branches a buffet of goodies to peddle. Stateside release dates for all projects are still to be determined.

Sony Soho's **Velvet Jungle** stands head and shoulders above the pack with its just-shipped debut single, "C'Mon, C'Mon (I'm Not In Love With You)," which builds from a cappella start to a quasi-symphonic hip-hop climax. **Roger Sanchez** did the 12-inch remix, which is a bit too fast for our taste; a slow and sleazy groove would be more fitting.

Siblings **Adele** and **Carolyn Harley** trade harmonies and tingly solos that will give **En Vogue** a reason to sweat. Groomed by **Young** (with input

from BMG Music guru **Mike Sefton**), this classically trained act from a village in Yorkshire, England, is joined by **Dave Barker**, who plays keyboards and pens sweetly sensitive lyrics. A brilliant album has been completed, and it overflows with beautiful tunes, lush strings, and quietly insinuating rhythms. We hear that Epic could be its U.S. home.

Also on the Sony Soho imprint is "Car Sex," a single marking the return of **Annabella Lwin** of **Bow Wow Wow** fame. This steamy ditty is out at the end of the month, and blends Lwin's kittenish vamp with a shuffling, horn-lined groove courtesy of producers **Steve McLaughlin** and **Major Force**. The lads in **West End** do a mighty fine job of goosing the song into a dramatic house anthem. Both vibes will drive you buggy with the song's wickedly catchy hook.

The Columbia-rooted **Clark** comes to the table with several gems. **Danny Red's** "Riddimwise" slinks with a fusion of hip-hop and reggae, framed by agile toasting and rapping. Gag on the guitar nick from the **Pointer Sisters'** "Yes We Can Can," which is guaranteed to kick the booty into high gear. **Cypress Hill's DJ Muggs** contributes a remix that is ready for street consumption. If we may be so bold as to suggest, this would do best in the savvy hip-hop hands of the **Chaos** promotion staff.

On a world beat tip, there is **Bally Sagoo**, an Asian dance/pop star who deftly sews lovely Hindi vocals into a rumbling ragga/funk beat on "Chura Liya," the initial single from his seventh collection (but his first Western release), "Bollywood Flashback." Truly captivating, this project is cast from a mold similar to that of recent hits by **Deep Forest** and **Enigma**—though its cultural slant provides a necessary uniqueness.

And if all of that is not enough to keep ya happy, **Clark** also reports that Columbia won the bidding war to be the home of **Leftfield**, producers and musicians extraordinaire. Expect an album full of surprises toward the end of October.

ON THE BEAT: San Francisco's **Daisy Glow** gets all warm and fuzzy on its latest, "Right On!," a righteous piece o' wax presented by the folks at **ZoëMagik Records**. Gathering the collective production, mixing, and performing talents of local heroes **Mouse & Kelix**, **Jan Cooley**, **Sonic Temple**, and **Roman & Winnie Runnels**, the track pumps convincing chants of positivity and unity inside an arrangement of percolating tribal percussion and trance-disco synths. Any of the four mixes will shine a lovely light on dancefloors, leaving punters awash in groove-induced optimism. Sounds hokey? Give this one a spin and decide for yourself.

In the past few months, **MCA Records** has made sizable strides toward increasing its commitment to dance music by peppering its standard procedure of revamping urban hits with bona-fide underground jams. Whilst awaiting the domestic debut of **Liv-**



Instant Positiva. Staff members from both Positiva and More Protein Records in the U.K. recently gathered to celebrate a licensing agreement for the 12-inch single "Only Saw Today/Instant Karma," by More Protein producer/artist **Amos**. The track is No. 2 on the U.K. dance charts, and already has gone to the top of club charts in Italy. The project is still available for U.S. signing. Pictured, from left, are **Dave Lambert**, A&R representative, Positiva; **Ross Fitzsimons**, label manager, More Protein; **Boy George**, label head, More Protein; **Amos**; **Nick Halkes**, label head, Positiva; **Dave Robertson**, product manager, Positiva.

ing **Joy's** genius import hit, "Dreamer," have a nosh on "Crazy Man" by **Blast Featuring VDC**, another smash from abroad that will get a new lease on life thanks to fresh mixes by **Junior Vasquez**. **VDC** gives a vocal performance à la **Teddy Pendergrass**, diving into the groove with infectious energy. For the less informed, familiar mixes by **Fathers Of Soun**, **Loveland**, and **Nick Hussey** will inspire endless twirling.

For those who have been wondering where **Adamski** has been hiding lately, worry no more. He has teamed up with singer/songwriter **Loretta Young** (best known for her work with **Bomb The Bass**) to form **L.A.Z.Y.**, an eclectic new act melding elements of funk, house, jazz, and rave. Their first single for **ZTT**, "When We Were Young," clicks with a chunky backbeat, icy-cool electro-synths, and a plush undercurrent of Middle Eastern strings and sound bites. **Young's** vocal is easygoing and full of worldly

color, injecting depth and tangible emotion to the song's melancholy vibe. The cut is further enhanced by remixes from the **Jet Slags**, **Herb Peters**, and **KLF** dude **Tony Thorpe**, each of whom expands upon its original concept instead of enforcing incompatible ideas or grooves. In all, not a whistle-blower, but rather a mentally nourishing and totally accessible midtempo throwdown. Expect an album in the coming months.

MOON OVER DMC: Regular readers of this column know that our affection for the **Disco Mix Club (DMC)** has no boundaries. Besides being among the leaders in the contentious field of DJ-exclusive remix services, it is also a fertile breeding ground for some of the better mainstream producers working right now. Besides spawning the ruling **Brothers In Rhythm**, **DMC** was the first home of the surging **Hustler's Convention** and **Sure Is Pure**—both of which are now getting top-shelf remixes (and are ripe for recording deals). With this in mind, it comes as little surprise that **DMC** is christening yet another cool project: an independent label.

Dubbed **DMC America**, the label will be distributed by the equally fierce **Moonshine Records** (deservedly rising among the top dogs on the West Coast label scene). The first venture is a series of mixed CDs titled "United DJs of America." **Kimball Collins** from **Orlando, Fla.**, is behind the turntables on the first album, with **Masters At Work** confirmed for the second.

In other **DMC** news, U.S. honcho **Guy Orndel** will return to London at the end of '94 to assume a phat new role within the company. However, he will not move until a replacement has been secured and fully trained. Still to be hired, that person has mighty big shoes to fill; **Orndel's** industry savvy and musical passion has given **DMC** an impeccable image here.

NUGGETS: Approximately 17 years after making disco magic with the now-classic album "Fame," **Grace** (Continued on next page)



Bright Weather. The latest incarnation of venerable disco act the **Weather Girls** performed at the **Supper Club** in New York recently. Founding member **Izora Armstead** has been touring with her daughter, **Dynelle**, throughout Europe for the past six months in support of the duo's current album on **EastWest Germany**. Although the project is not yet signed in the U.S., producers at the **Hot Tracks** remix service have retouched "Can You Feel It" and "We Shall All Be Free," which will be available nationwide by the end of the month. Pictured, from left, are **Frank Armstead**, the **Weather Girls'** manager; **Max Peden** of **Pro-Motion**; singer **Sadoun**; **Izora Armstead**; **Dynelle Armstead**; and **Brad LeBeau** of **Pro-Motion**. Kneeling is **Michael Ruocco** of **Pro-Motion**.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING AUGUST 27, 1994
CLUB PLAY

1. DOOP DOOP MCA
2. SHORT DICK MAN 20 FINGERS DJ WORLD
3. ROMANTIC CALL PATRA FEAT. YO-YO EPIC
4. THE PLACE WHERE YOU BELONG SHAI MCA
5. MOVE ON BABY CAPPELLA FFRR

MAXI-SINGLES SALES

1. LETITGO PRINCE WARNER BROS
2. PICNIC IN THE SUMMERTIME DEEE-LITE ELEKTRA
3. BRAND NEW SISTA ELEKTRA
4. MOVE IT LIKE THIS K7 TOMMY BOY
5. YOU WON'T SEE ME CRY B-TRIBE ATLANTIC

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	8	ANYTIME YOU NEED A FRIEND COLUMBIA 77499 1 week at No. 1	MARIAH CAREY
2	4	11	5	ONE NIGHT IN HEAVEN EPIC 77613	M PEOPLE
3	6	7	8	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
4	3	4	9	BOMBADIN TOMMY BOY 629	808 STATE
5	5	6	9	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	PAULINE HENRY
6	7	8	8	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
7	14	25	4	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
8	1	2	9	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
9	11	17	6	LOVE SO STRONG IMAGO 25067	WILD PLANET
10	10	5	11	THE RIGHT KINDA LOVER MCA 54851	PATTI LABELLE
11	15	19	6	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
12	8	10	9	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
13	17	22	5	DEEP FOREST 550 MUSIC 77578/EPIC	DEEP FOREST
14	9	1	10	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
15	19	28	5	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
16	30	38	3	BRING ME JOY VIBE MUSIC 016	MEECHIE
17	25	29	5	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
18	26	33	5	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
19	22	30	5	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
20	21	26	6	INNER CITY BLUES C-FOUR 1010	GARY
21	33	41	3	DO YOU WANNA GET FUNKY COLUMBIA 77581	C+C MUSIC FACTORY
22	13	9	11	EMERGENCY ON PLANET EARTH COLUMBIA 77529	JAMIROQUAI
★★★ Power Pick ★★★					
23	35	48	3	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
24	29	35	5	DOWN THAT ROAD CHRYSALIS 58036/EMI	SHARA NELSON
25	27	31	6	TROUBLE EIGHT BALL 040	JOI CARDWELL
26	18	15	8	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
27	20	14	11	ANYTHING 550 MUSIC 77495/EPIC	CULTURE BEAT
28	24	16	10	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
29	12	12	11	CAUGHT IN THE MIDDLE REPRIS 41573/WARNER BROS.	JULIET ROBERTS
30	23	20	7	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
31	36	42	3	GIRLS & BOYS FOOD/SBK 58155/EMI	BLUR
32	16	13	11	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	KRISTINE W
33	40	—	2	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
34	47	—	2	FEET FFRR 120 036	SANDALS
35	31	27	7	EL BAILE DE LA VELA EPIC PROMO	CHEITO
36	32	24	10	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
37	48	—	2	INDEPENDENCE NOTT-US 0010	SPRING
38	45	—	2	RUN TO THE SUN MUTE 66208/ELEKTRA	ERASURE
39	28	18	12	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
40	34	32	27	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
41	49	50	3	DON'T STOP GIANT/REPRIS 41473/WARNER BROS.	HAMMER
42	37	34	10	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
★★★ Hot Shot Debut ★★★					
43	NEW ▶	1	1	FOREVER AND A DAY EPIC 77619	BROTHERS IN RHYTHM PRESENT CHARVONI
44	NEW ▶	1	1	MARCH SEXY 1002/MAKI	THE LOOK
45	NEW ▶	1	1	HYMN ELEKTRA PROMO	MOBY
46	42	44	5	DANGER! CUTTING 300	ROCHELLE FLEMING
47	NEW ▶	1	1	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
48	43	45	4	UNJUST WORLD MCA 54782	MORGAN HERITAGE
49	NEW ▶	1	1	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
50	38	21	13	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	OPUS III

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Hot Shot Debut ★★★					
1	NEW ▶	1	1	JUICY (M) (T) BAD BOY 7-9006/ARISTA 1 week at No. 1	THE NOTORIOUS B.I.G.
2	2	2	3	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
3	1	1	9	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
4	8	8	18	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
5	5	6	5	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	C+C MUSIC FACTORY
6	NEW ▶	1	1	ROMANTIC CALL (M) (T) EPIC 77649	PATRA FEATURING YO-YO
7	4	7	5	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
8	10	11	6	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	ICE CUBE
9	6	5	5	NO GUNS, NO MURDER (M) (T) (X) VP 5399	RAYVON
10	7	3	11	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	DA BRAT
11	3	16	3	BOOTI CALL (M) (T) (X) INTERSCOPE 95863	BLACKSTREET
12	12	12	5	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	CHANGING FACES
13	27	30	5	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
14	11	4	14	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO
★★★ Greatest Gainer ★★★					
15	37	15	17	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
16	9	9	3	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	M PEOPLE
17	NEW ▶	1	1	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
18	13	10	14	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
19	19	20	5	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
20	18	49	3	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
21	16	24	8	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	69 BOYZ
22	14	13	7	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	PUBLIC ENEMY
23	24	14	22	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
24	15	18	13	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	JANET JACKSON
25	17	17	5	ON POINT (M) (T) (X) TOMMY BOY 623	HOUSE OF PAIN
26	43	25	9	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
27	23	33	3	GIRLS & BOYS (T) (X) FOOD/SBK 58155/EMI	BLUR
28	35	35	5	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	KRISTINE W
29	20	31	3	RAM DANCEHALL (M) (T) EPIC 77650	SHABBA RANKS
30	26	27	17	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
31	NEW ▶	1	1	SUMMER BUNNIES (T) (X) JIVE 42237	R. KELLY
32	30	21	18	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	AALIYAH
33	22	26	8	THE RIGHT KINDA LOVER (T) MCA 54851	PATTI LABELLE
34	50	38	3	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	ARTIFACTS
35	NEW ▶	1	1	20 MINUTE WORKOUT (M) (T) CLR 5205	D.J. KOOL
36	RE-ENTRY	6	6	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	THE PUPPIES
37	RE-ENTRY	17	17	I'M NOT OVER YOU (T) (X) A&M 0575	CE CE PENISTON
38	46	45	7	RIGHT IN THE NIGHT (T) (X) EPIC 77544	JAM & SPOON FEATURING PLAVKA
39	NEW ▶	1	1	MAKE THIS LAST FOREVER (M) (T) (X) CLASSIFIED 0503	JOCELYN ENRIQUEZ
40	33	19	11	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	MARIAH CAREY
41	40	28	8	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	GRAVEDIGGAZ
42	29	36	38	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	DOUG E. FRESH
43	21	42	4	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	JIM CARREY
44	36	37	7	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	QUEEN LATIFAH
45	41	22	7	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
46	31	23	11	OH MY GOD (T) (X) JIVE 42211	A TRIBE CALLED QUEST
47	38	—	8	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	THE CROOKLYN DODGERS
48	25	—	2	ACTION (M) (T) EASTWEST 95900/AG	TERROR FABULOUS FEATURING NADINE SUTHERLAND
49	RE-ENTRY	4	4	WHEN CAN I SEE YOU (M) (T) (X) EPIC 77599	BABYFACE
50	RE-ENTRY	12	12	BACK IN THE DAY (M) (T) (X) GIANT/REPRIS 41416/WARNER BROS.	AHMAD

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

Jones and producer Tom Moulton will soon reunite to record a cover of Candi Staton's "Victim." The tune likely will be added to the ever-changing track listing on Jones' long-in-progress opus for Island. No word on when the project will see the light of day... One of the choice albums of 1995 likely will come from Secret Life, a dance/pop unit signed to the London-based Cowboy Records. A sneak peek at several completed tracks has us predicting a mad rush of A&R reps waving contracts and big bucks. "She Holds The Key" and

"Love So Strong" are particularly fine, thanks to a recipe of spine-crawling beats, memorable pop hooks, and soulful male vocals. Credible and crossable. What more can you ask for?... We love a good mystery. That is why we are snooping for the label that will soon release a masterful modernization of the Fifth Dimension evergreen "Aquarius." A tape recently landed on our desk, marked only with the song's title and the name Johnny Vicious. The tune now sports a brusk hip-hop-to-house progression, making for a revelatory and

truly necessary dancefloor journey. Not sure when it will turn up, but we are betting it will be soon. Find a copy at all costs... A thousand apologies for neglecting to acknowledge Canadian groovemeister Tony Green as the producer of Michelle Sweeney's kicky (and hit-bound) Big Beat anthem "This Time" in a recent column. Mr. G is hard at work writing and producing material for the long-in-progress comeback of disco siren France Joli. Four songs are near completion and will be shipped to U.S. majors before the end of '94...

Speaking of reborn divas, "Hi-Energy" belter Evelyn Thomas cuts loose with more vigor now than ever on "One World," a deep-house sizzler available under the name Groove Box on Miami's E-SA Records. Feast on the kinetic combo of her well-worn voice and slamm'n' rhythms from the nibble minds of Junior Vasquez, Victor Simonelli, and Splice Of Life mentor Alan Russell... One of Spain's most profitable indies, Max Music, will soon court U.S. punters with "Max Mix America," a compilation rife with familiar housers by Sa-

gat and Barbara Tucker, among others. Newer entries include "Hot" by Ideal, freshly picked from the U.K.'s budding Cleveland City Records. With a new branch in Miami, Max will begin signing stateside acts soon... More notable compilation action: The fourth serving of EMI's delicious "Brilliant!" series has begun to circulate. Lovingly assembled by label exec Vinnie Vero, the set sparkles with yummers like "If You Really Love Someone" by Liberty City, "What You're Missing" by K-Klass, and "Dreaming" by Unation. *Slurp.*



River Pilots. Joe Thomas, center, president of Chicago-based River North Records Nashville, announces the appointment of Eddie Mascolo, right, as the label's VP/GM and Bobby Young, left, as VP of promotion and artist development.

Toby Keith Sees Career 'Boom'

Polydor's Flagship Act Finishes 2nd Album

■ BY EDWARD MORRIS

NASHVILLE—Toby Keith got his start early last year as part of Mercury Records' "Triple Play" experiment in joint promotion. The effort had him packaged with fellow newcomers Shania Twain and John Brannen for a 15-city club tour to drum up excitement for the acts just as their first singles were being released.

It didn't take Keith long to pull away from the pack. While Twain and Brannen's first singles sputtered, Keith's "Should've Been A Cowboy" promptly soared to No. 1,

and its three successors from his "Toby Keith" debut album all went Top 5.

When Mercury spun off its companion country label—Polydor—early this year and named Harold Shedd, Keith's co-producer, its president, Keith moved along with Shedd to become Polydor's flagship artist.



KEITH

On Sept. 27, Polydor will release Keith's second album, "Boomtown." It is by turns serious and playful, but it is always energetic and always vivid in its details. Keith wrote or co-wrote seven of the 10 songs—one fewer than he provided for his debut collection.

He is sole composer of two of the most impressive pieces: "Who's That Man," his current single, which traces the forlorn reactions of a man dispossessed by divorce, and the title cut, a near-photographic description of a small Oklahoma town during the oil boom of the late '70s and early '80s.

"I took 40 songs to the table for my first [album]," Keith says. "I had my whole life to prepare for that one. I had a year to prepare for this."

Making the second album, he says, was a "more spontaneous" undertaking. "Going into the first one, I was trying to be as selective as possible. With this one, it was like, 'Hey, you put out four singles on your first one, and they were all very successful, and you wrote three out of four of them.' So I just had a little talk with myself and said, 'Just do what you do. This is the kind of music you believe in. You felt like these were hits all along. Just take the best stuff and tune it up, and let's go do it.'"

He says Polydor may release as many as six singles from "Boomtown."

Keith calls Shedd and co-producer Nelson Larkin two of the most "innovative" mentors in the business, noting particularly Larkin's work in launching Earl Thomas Conley and Shedd's in establishing Alabama. "They're real open-minded," he says, "but, at the same time, they know what won't

(Continued on page 36)

Doug Supernaw A Study In Contradictions

He's Both A Heartbreaker And A Honky-Tonkin' Wild Man

SUPERBLY SUPERNAW: "I think I'm a kind of contradiction," muses singer/songwriter **Doug Supernaw**. "I have a lot of fun, and I think everybody kind of passes me off as being pretty wild on stage. But my favorite kind of songs are Vern Gosdin's stuff, and Gene Watson's, and the deeper Jimmy Buffett songs, such as 'He Went To Paris,' which I cut on my [new] album."

Supernaw is right. There is a world of difference between the impressions created by the tall, swaggering, square-jawed cowboy in the publicity shots and videos, and the earnestly methodical man who seeks out the most significant and emotionally wrenching ballads on Music Row.

Although he made his recording debut last year with the high-spirited, uptempo "Honky Tonkin' Fool," Supernaw ultimately made his name with slower and more contemplative songs, particularly the self-pitying "Reno" and the heart-breaking "I Don't Call Him Daddy." His first album, "Red And Rio Grande," has been certified gold.

On Sept. 13, BNA Entertainment will release Supernaw's second collection, "Deep Thoughts From A Shallow Mind." ("I picked that title and fought for it," Supernaw says with obvious pride.)

To introduce the new album, BNA led with the bitter-sweet single "State Fair," and supported it with a Sherman Halsey music video that captures perfectly the exuberance and fragility of youth. Supernaw says he was immediately taken by Mickey Cates' understated tale of euphoria escalating into tragedy. He says he told the songplugger who represented Cates, "Give me the thing that you think nobody will ever cut, but [which] you listen to . . . It just knocked me out. It floored me. I loved the song."

Radio has been considerably more sparing in its affection for the tune. "State Fair" has had to struggle to stay alive on the Hot Country Singles & Tracks chart, and it appears that it is about to be eclipsed by another song on the album, a remake of the 1975 David Allan Coe hit "You Never Even Called Me By My Name." Besides being the kind of rowdy sing-along number so favored by youthful listeners, this version of "You Never . . ." is enlivened by guest vocals from Waylon Jennings, Merle Haggard, and Charley Pride. It was not, however, meant to be a single. Instead, BNA opted to use it as the B side to "State Fair." But it quickly took on a life of its own at radio, first in Texas and then elsewhere. So, by popular demand, BNA will now push the

song as Supernaw's follow-up single to "State Fair."

As Supernaw tells it, "You Never Even Called Me By My Name" ended up on the album by accident. "[Producer] Richard Landis watched us do it in a show, and he said, 'Boy, you need to put that on your album.' I said, 'No chance. That's a standard. [Radio] will never play it.' Then my acoustic guitar player was sitting in the back of the bus with me—we were writing songs—and he said 'I know how you can do that song. Call Waylon and all the guys that are mentioned and see if they'll do it.' And I said, 'Oh, yeah, that'll really happen.' So we called them, and they agreed to do it. I wouldn't have done it without them."

MAKING THE ROUNDS: Gospel singer Sandi Patti has reverted to the original spelling of her last name: Patty. Given the Doves and Grammys she's won, this switch should keep engravers busy doing corrections for the next year . . .

Arista Records' Linda Davis was interviewed recently on Debbie Nigro's nationally syndicated radio show, "The Working Mom On The Run" . . . Mary Ann Daniel has been promoted to director of production and creative services for MCA Records . . . At Buckhorn Music,

Shirley Hutchins has moved to the position of GM and Amy Graham to director of administration . . . Dan Keen is the new creative director for Incorporated Friends Music . . . Charlie Monk has sold his controlling interest in Keith Stegall Music and Stegall Songs to Keith Stegall.

MARK YOUR CALENDAR: David McCormick and the staff of the Ernest Tubbs Record Shops are sponsoring a dinner to honor Country Music Hall Of Fame member and former governor of Louisiana Jimmie Davis. The event will be held Sept. 11 at the Centennial Ballroom of Loews Vanderbilt Plaza Hotel in Nashville. Proceeds will go to support the Jimmie Davis Tabernacle in Beech Springs, La. Davis, who will be 95 on Sept. 11, is best known for co-writing "You Are My Sunshine."

SIGNINGS: Tracy Lawrence to a personal management agreement with the Bobby Roberts Co. . . . Monty Powell to a songwriting deal with Opryland Music Group . . . Woody Wright, formerly with Matthews, Wright & King, has signed an exclusive songwriting contract with Little Big Town Music.



by Edward Morris



Nominees, Schedule Set For SRO Confab & Awards Show

NASHVILLE—The Country Music Assn.'s SRO '94, a convention for talent buyers and sellers, will be held Oct. 6-8 at the Nashville Convention Center. Highlighting the event will be an awards show featuring performances by Lorrie Morgan and comedian Jeff Foxworthy.

The convention will feature receptions, talent showcases, exhibits, and panel discussions on such topics as country music in the international arena and the general state of country music.

Scheduled for Oct. 6 are registration, the opening of exhibits, two talent showcases, and an artist/buyer reception.

The international conference portion of the convention is set for the morning of Oct. 7, with more than 30 speakers discussing all aspects of country music in the global marketplace.

In the afternoon, there will be a talent showcase, followed by a reception and the SRO awards at the Wildhorse Saloon. Honors will be given in 19 separate categories.

The final day of the convention, Oct. 8, includes exhibits and a panel discussion on "What Condition Our Condition Is In." This appraisal of the industry will be moderated by Barry Coburn of Ten Ten Management and Tony Conway of Buddy Lee Attractions. Capping the convention will be another talent showcase.

The categories and nominees for the 1994 SRO awards are:

- New touring artist: Tim McGraw, John Michael Montgomery, Clay Walker.

- Touring artist: Brooks & Dunn, Alan Jackson, Reba McEntire.

- Record label: Arista, MCA, Warner/Reprise.

- Road manager: Carson Chamberlain (formerly with Alan Jackson), Terry Elam (Vince Gill), Steve Emley (Faith Hill).

- Support services company: Bandit Lites, Knoxville, Tenn.; Showco, Dallas; Obie Lights, Nashville.

- Festival/special event: Fan Fair, Nashville; Jamboree In The Hills, Wheeling, W. Va.; We Fest, New Brighton, Minn.

- Club: Billy Bob's, Fort Worth, Texas; Crazy Horse Steak House, Santa Ana, Calif.; Toolies Country, Phoenix.

- Concert venue (under 6,000-seat capacity): Fox Theater, Atlanta; Grand Ole Opry House, Nashville; Fox Theater, St. Louis; the Grand Palace, Branson, Mo.

- Concert venue (more than 6,000 seats): Palace At Auburn Hills, Auburn Hills, Mich.; Pine Knob Music Theater, Clarkston, Mich.; Starwood Amphitheatre, Antioch, Tenn.

- Talent agent: Buddy Lee Attractions, Nashville; Creative Artists Agency, Nashville; William Morris Agency, Nashville.

- Talent agent: Ron Baird, Creative Artists Agency; John Huie, Creative Artists Agency; Rick Shipp,

(Continued on page 36)

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUG. 27, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★No. 1★★★						
1	1	1	21	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98) 20 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	7	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	3	29	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	4	10	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
5	5	5	16	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
6	6	6	9	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
★★★Pacesetter★★★						
7	9	14	3	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	7
8	8	8	28	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	8
9	7	7	14	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
10	12	9	50	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
11	10	11	97	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	16	18	8	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
13	11	10	77	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
14	15	16	48	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
★★★Greatest Gainer★★★						
15	32	25	24	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
16	17	15	111	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
17	24	30	100	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
18	18	17	73	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
19	13	12	13	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
20	14	13	4	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
21	27	28	10	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	21
22	19	22	46	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
23	20	26	46	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
24	22	20	28	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
25	21	21	14	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7
26	23	23	66	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
27	26	24	16	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
28	25	19	27	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
29	29	29	205	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
30	30	32	54	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
31	42	49	31	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	31
32	28	27	40	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
33	35	34	23	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
34	31	31	21	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
35	36	35	157	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
36	34	33	29	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	40	25	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
38	39	45	69	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
39	41	42	276	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
40	37	37	16	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	40	39	102	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
42	38	36	44	VARIOUS ARTISTS ▲ ² GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
43	45	47	40	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
44	43	44	92	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
45	47	43	57	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
46	46	41	69	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
47	48	50	66	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
48	44	38	60	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
49	50	51	153	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
50	51	48	13	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
51	49	46	44	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
52	52	54	120	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
53	54	56	170	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
54	53	52	53	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
55	56	55	16	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
56	60	61	20	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	56
57	64	70	6	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
58	59	65	44	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
59	57	57	69	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
60	58	58	51	SHENANDOAH RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38
61	55	53	11	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
62	62	64	117	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
63	61	60	23	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
64	65	67	35	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
65	63	63	131	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
66	70	71	4	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	66
67	71	72	124	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
68	66	68	104	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
69	67	66	75	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
70	68	69	208	ALAN JACKSON ▲ ² ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
71	72	62	9	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
72	RE-ENTRY	19	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38	
73	69	59	8	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
74	73	—	59	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
75	74	—	18	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51

○ 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. *Astenski 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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 27, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 149 weeks at No. 1	GREATEST HITS	171
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	171
3	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	156
4	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	169
5	4	SAMMY KERSHAW MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	2
6	6	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	171
7	7	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	169
8	15	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	10
9	8	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	47
10	9	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	60
11	10	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	170
12	14	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	18
13	25	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	11

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	54
15	21	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	10
16	11	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	38
17	13	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	141
18	22	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	55
19	—	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	43
20	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	122
21	17	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	32
22	12	GEORGE JONES GUSTO 380/IMG (8.98)	AT HIS BEST	6
23	24	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	169
24	23	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	75
25	16	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	30

Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

In 1989, he quit his day job.

WHAT HE'S HAD: 14 #1 Hits ■ **WHAT HE'S**
Albums ■ 180,000 Home Videos ■ **WHAT HE'S WON:**
ACADEMY OF COUNTRY MUSIC: Top New Male Vocalist
1990 ■ Single of the Year 1991 ■ Album of the Year 1991
■ Single of the Year 1993 ■ Album of the Year 1993 ■
COUNTRY MUSIC ASSOCIATION: Music of the
Video of the Year 1992 ■ Single of the Year 1993
Year 1993 ■ Music Video of the Year 1993
1993 ■ **AMERICAN MUSIC AWARDS:** Favorite Single 1994 ■ Favorite Album 1994
1994 ■ **TNN/MUSIC CITY NEWS AWARDS:** Song of the Year 1990
Album of the Year 1991 ■ Star of Tomorrow 1991 ■ Album of the Year 1992
1992 ■ Single of the Year 1992 ■ Male Artist of the Year 1992 ■ Video of the Year 1993
the Year 1993 ■ Male Artist of the Year 1993 ■ Entertainer of the Year 1993
Year 1993 ■ Single of the Year 1994
1994 ■ Album of the Year 1994 ■ Male Artist of the Year 1994
of the Year 1994 ■ Video of the Year 1994
Entertainer of the Year 1994

He has accomplished all this and still finds time to water-ski and bake cornbread.

And the momentum continues...

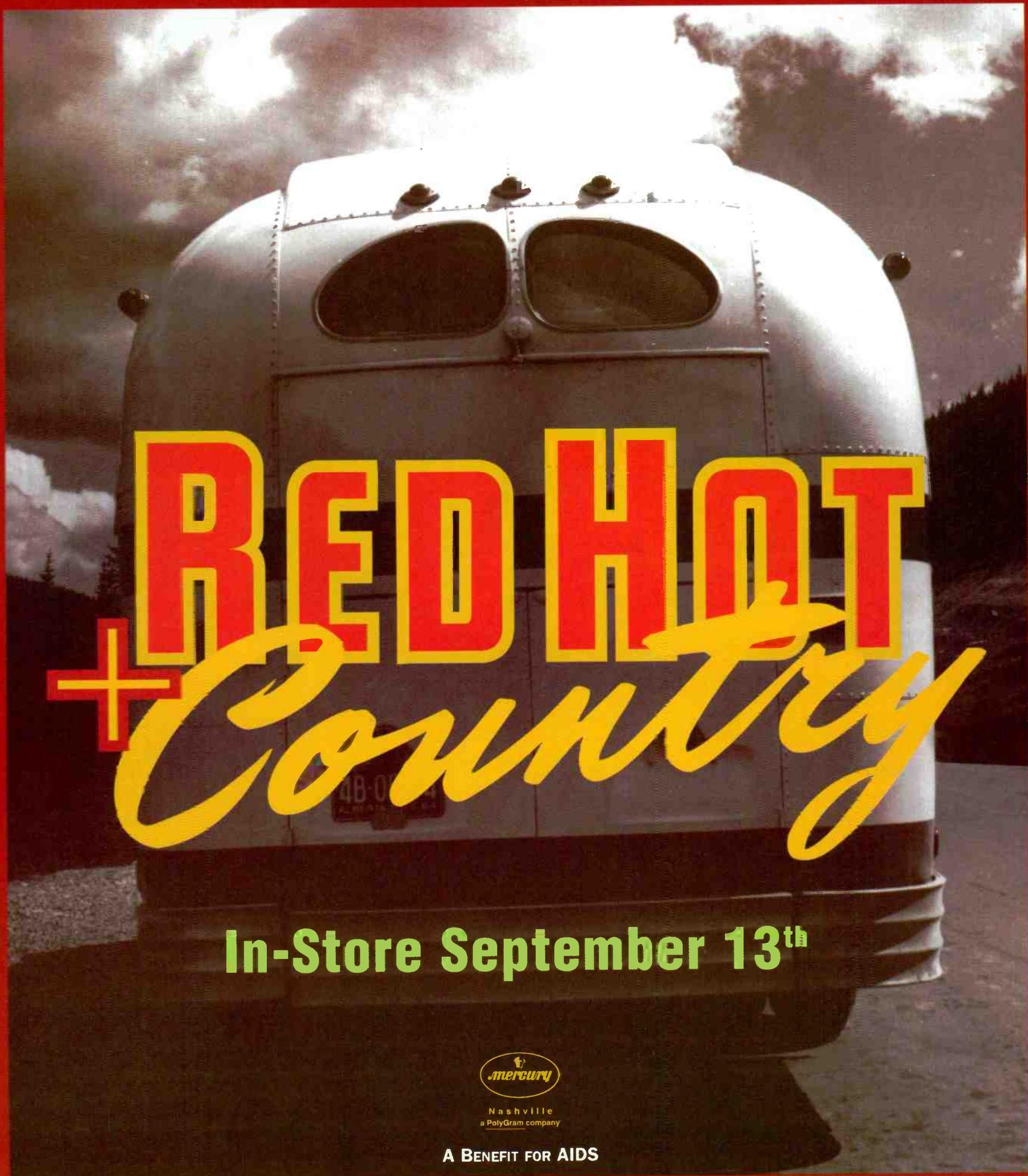
Management:
Gary Overton
Management,
Nashville, TN

ALAN JACKSON

BROOKS & DUNN KATHY MATTEA with JACKSON BROWNE JIMMIE DALE

WILCO with SYD STRAW RANDY SCRUGGS with EARL SCRUGGS & DOC WATSON

GILMORE with WILLIE NELSON CROSBY, STILLS & NASH MARY CHAPIN CARPENTER



RED HOT + Country

In-Store September 13th



Nashville
a PolyGram company

A BENEFIT FOR AIDS

PATTY LOVELESS RADNEY FOSTER ALISON KRAUSS BILLY RAY CYRUS
CARL PERKINS DUANE EDDY and THE MAVERICKS SAMMY KERSHAW
MARTY STUART with JERRY & TAMMY SULLIVAN DOLLY PARTON SUZY BOGGUSS
NANCI GRIFFITH with JIMMY WEBB JOHNNY CASH MARK CHESNUTT

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 27, 1994

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 136 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	12	*** No. 1 *** DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	CLAY WALKER (V) GIANT 18139
2	2	3	14	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	DIAMOND RIO (C) (V) ARISTA 1-2693
3	1	1	15	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
4	5	8	14	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	TANYA TUCKER (V) LIBERTY 79033
5	6	9	12	WHISPER MY NAME K. LEHNING (T. BRUCE)	RANDY TRAVIS (C) (V) WARNER BROS. 18153
6	4	6	13	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
7	12	15	13	SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	RICK TREVINO (C) (V) COLUMBIA 77535
8	9	13	8	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (C) (V) MCA 54879
9	11	14	8	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
10	10	12	10	THE MAN IN LOVE WITH YOU T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	GEORGE STRAIT (C) (V) MCA 54854
11	15	18	7	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE (C) (V) EPIC 77577
12	14	16	17	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (C) (V) RCA 62828
13	7	2	11	SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART)	ALAN JACKSON (C) (V) ARISTA 1-2697
14	13	10	13	GIRLS WITH GUITARS T. BROWN (M. C. CARPENTER)	WYNONNA (V) CURB 54875/MCA
15	17	20	10	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	SAWYER BROWN CURB ALBUM CUT
16	18	21	11	MORE LOVE J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
17	20	23	10	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
18	19	25	7	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB ALBUM CUT
19	21	29	6	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) DECCA 54887
20	8	5	15	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	SAMMY KERSHAW (C) (V) MERCURY 858 722
21	27	33	5	*** AIRPOWER *** SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCBRIDE (S. KNOX, S. ROSEN)	REBA MCBRIDE (C) (V) MCA 54899
22	30	38	5	*** AIRPOWER *** WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) POLYDOR 853 356
23	23	34	16	*** AIRPOWER *** O WHAT A THRILL D. COOK (J. WINCHESTER)	THE MAVERICKS (C) (V) MCA 54780
24	25	28	9	POCKET OF A CLOWN P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
25	31	37	5	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	PATTY LOVELESS (C) (V) EPIC 77609
26	26	31	8	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
27	40	61	8	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
28	28	24	13	COWBOY BAND J. BOWEN (M. POWELL, J. MEDDERS)	BILLY DEAN (C) (V) LIBERTY 79034
29	34	45	6	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	KATHY MATTEA (C) (V) MERCURY 858 800
30	22	11	20	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	DAVID BALL (C) (V) WARNER BROS. 18250
31	16	7	14	RENEGADES, REBELS AND ROGUES T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
32	24	17	20	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	BLACKHAWK (C) (V) ARISTA 1-2668
33	38	50	4	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	PAM TILLIS (C) (V) ARISTA 1-2726
34	36	48	4	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	NEAL MCCOY (C) (V) ATLANTIC 87213
35	33	32	19	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY (C) (V) ATLANTIC 87247
36	29	22	19	FOOLISH PRIDE G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180
37	44	54	4	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
38	46	55	4	TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18104

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	26	19	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	JOHN ANDERSON (V) BNA 62795
40	37	27	18	LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTCHFIELD (B. HILL, W. TESTER)	TRACY BYRD (C) (V) MCA 54778
41	54	65	3	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	TRACY BYRD (C) (V) MCA 54889
42	41	36	18	I TAKE MY CHANCES J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
43	45	44	20	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
44	59	—	2	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRAD, W. ALDRIDGE)	BLACKHAWK (V) ARISTA 1-2718
45	50	52	9	BEEHIVE J. LEO (D. SCHLITZ, B. LIVSEY)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
46	32	19	15	TAKE THESE CHAINS FROM MY HEART S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
47	49	49	9	SHE LOVES ME LIKE SHE MEANS IT L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	ORRALL & WRIGHT (C) (V) GIANT 18162
48	56	60	5	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	KEN MELLONS (C) (V) EPIC 77579
49	43	30	15	STOP ON A DIME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
50	58	63	3	HEART OVER MIND R. LANDIS (S. MUMSEY, B. ALAN)	LORRIE MORGAN (V) BNA 62946
51	NEW	1	1	*** HOT SHOT DEBUT *** SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2740
52	51	43	17	ONE NIGHT A DAY A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
53	60	66	3	HAS ANYBODY SEEN AMY J. SCIAFFE, J. COTTON (J. VEZNER, D. HENRY)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
54	74	—	2	WHERE THERE'S SMOKE R. SCRUGGS (B. P. BARKER, M. COLLIE)	ARCHER/PARK (C) (V) ATLANTIC 87211
55	53	47	19	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM (C) CURB 76922
56	47	46	10	I'LL GO DOWN LOVING YOU D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	SHENANDOAH (V) RCA 62867
57	57	57	20	THE CHEAP SEATS J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	ALABAMA (V) RCA 62623
58	68	—	2	HEART LIKE A HURRICANE S. HENDRICKS (T. BRUCE, C. WISEMAN)	LARRY STEWART (C) (V) COLUMBIA 77638
59	55	56	9	STATE FAIR R. LANDIS (M. CATES)	DOUG SUPERNAW (C) (V) BNA 62851
60	62	64	5	ONE GOOD MAN S. BOGARD, M. CLUTE (S. BOGARD, R. GILES)	MICHELLE WRIGHT (C) (V) ARISTA 1-2727
61	64	67	4	IF I EVER LOVE AGAIN J. STROUD, J. CARLTON (C. WRIGHT, B. SPENCER)	DARON NORWOOD GIANT ALBUM CUT
62	67	70	6	WESTERN FLYER R. PENNINGTON, R. BALL (D. MYRICK, T. WOOD)	WESTERN FLYER (V) STEP ONE 479
63	NEW	1	1	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS (V) ARISTA 1-2717
64	69	—	2	GIVE ME A RING SOMETIME J. CRUTCHFIELD (K. BERGNS, B. MOULDS, S. ANDERSON)	LISA BROKOP (C) (V) PATRIOT 79036
65	71	71	4	LET ME DRIVE M. WRIGHT (B. DIPIERO, G. HOUSE)	GREG HOLLAND (C) (V) WARNER BROS. 18152
66	NEW	1	1	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	SAMMY KERSHAW (V) MERCURY 858 922
67	72	—	2	FISH AIN'T BITIN' T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54877
68	NEW	1	1	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18103
69	70	68	7	HARD LUCK WOMAN A. REYNOLDS (P. STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
70	NEW	1	1	SOUVENIRS J. BOWEN, S. BOGGUSS (G. PETERS)	SUZIE BOGGUSS (V) LIBERTY 79050
71	NEW	1	1	A REAL GOOD WAY TO WIND UP LONESOME D. COOK (J. HOUSE, D. DODSON, J. JARRAD)	JAMES HOUSE (C) (V) EPIC 77610
72	NEW	1	1	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
73	75	69	19	WHOLE LOTTA LOVE ON THE LINE S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
74	65	59	10	HE'S A GOOD OLE BOY B. BECKETT, H. SHEDD (H. HOWARD)	CHELY WRIGHT (C) (V) POLYDOR 853 056
75	NEW	1	1	HONKY TONK WORLD G. BROWN, J. BOWEN (C. WISEMAN, P. NELSON)	CHRIS LEDOUX (C) (V) LIBERTY 79043

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 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. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB
2	—	—	1	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	COLLIN RAYE EPIC
3	—	—	1	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	BROOKS & DUNN ARISTA
4	2	—	2	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	TIM MCGRAW CURB
5	3	1	3	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	KATHY MATTEA MERCURY
6	4	2	4	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
7	5	5	9	PIECE OF MY HEART S. HENDRICKS (B. BERNIS, J. RAGAVOY)	FAITH HILL WARNER BROS.
8	6	3	6	A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
9	9	9	9	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	SHENANDOAH RCA
10	7	6	17	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
11	—	—	1	THAT'S MY BABY G. FUNDIS (L. WHITE, C. CANNON)	LARI WHITE RCA
12	8	4	9	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	JOHN BERRY LIBERTY
13	12	10	17	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	NEAL MCCOY ATLANTIC

14	14	11	5	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	RANDY TRAVIS WARNER BROS.
15	10	7	4	HOW CAN I HELP YOU SAY GOODBYE E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	PATTY LOVELESS EPIC
16	13	12	13	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS WARNER BROS.
17	11	8	3	SPILLED PERFUME S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	PAM TILLIS ARISTA
18	20	19	14	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	LEE ROY PARNELL ARISTA
19	16	13	10	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	TRACY LAWRENCE ATLANTIC
20	17	17	18	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	BROOKS & DUNN ARISTA
21	—	—	1	WHY HAVEN'T I HEARD FROM YOU T. BROWN, R. MCBRIDE (S. KNOX, T. W. HALE)	REBA MCBRIDE MCA
22	15	14	18	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT MCA
23	18	16	17	HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER COLUMBIA
24	—	—	24	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL WARNER BROS.
25	19	15	5	DADDY NEVER WAS THE CADILLAC KIND B. BECKETT (B. NELSON, D. GIBSON)	CONFEDERATE RAILROAD ATLANTIC

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

COUNTRY CORNER



by Lynn Shults

REGISTERING HIS THIRD No. 1 out of four singles is Clay Walker with "Dreaming With My Eyes Open" (3-1). The song was written by Tony Arata and produced by James Stroud. Walker is the fourth-most-programmed artist on BDS-monitored stations since September 1993, trailing only Clint Black, Vince Gill, and Garth Brooks. His single "Live Until I Die" is the third-most-programmed title for the same period, trailing "I Swear" by John Michael Montgomery and "Wink" by Neal McCoy. When you combine his BDS airplay and SoundScan sales data, Walker ranks as America's 10th-hottest country artist.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Callin' Baton Rouge" (40-27) by Garth Brooks, followed by "She's Not The Cheatin' Kind" (debut-51) by Brooks & Dunn; "Watermelon Crawl" (54-41) by Tracy Byrd; "Who's That Man" (30-22) by Toby Keith; "She Can't Say I Didn't Cry" (12-7) by Rick Trevino; "I Sure Can Smell The Rain" (59-44) by Blackhawk; "Where There's Smoke" (74-54) by Archer/Park; "She Thinks His Name Was John" (27-21) by Reba McEntire; and "Man Of My Word" (44-37) by Collin Raye.

THIS WEEK'S GREATEST GAINER on the Top Country Albums chart is MCA's "Rhythm Country & Blues" (32-15). The platinum album is unique in that it has not been driven by powerhouse radio airplay. Videos from the album have appeared on CMT, TNN, and other outlets. This week's sales jump can be tied directly to a joint marketing effort between MCA's Nashville and Los Angeles offices and the Uni Distribution system. "This was no surprise to us," says MCA's Bruce Hinton. "Both L.A. and Nashville have been working together to fully exploit the album." PBS has been running the filmed documentary of the album during August, providing MCA with the visual exposure it needed to re-invest in the marketing of the album. Winning the Pacesetter award is "Third Rock From The Sun" (9-7) by Joe Diffie.

CONCEPT ALBUMS FEATURING VARIOUS ARTISTS have had a great impact on the Top Country Albums chart during the past year. Three of them have been nominated for the CMA's prestigious album of the year award (see story, page 16). They also carry a message about the diversity of today's country consumer. "Common Thread: The Songs Of The Eagles"; "Rhythm Country & Blues"; and Asleep At The Wheel's "A Tribute To Bob Wills" represent the broad musical tastes of today's country artists and their fans.

COUNTRY SONGS ARE AFFECTING R&B in a big way. Many thought that Whitney Houston's cover of the Dolly Parton hit "I Will Always Love You" was a fluke. Not that the song isn't a great one. It was a case of the song being in the right place at the right time. Then came "I Swear," as covered by All-4-One. Certainly Gary Baker and Frank Myers had no aspirations beyond their good fortune in having John Michael Montgomery sit atop Billboard's Hot Country Singles & Tracks and Country Airplay Monitor charts for four weeks. Now comes a remake of Boy Howdy's "She'd Give Anything" by Gerald Levert, retitled "I'd Give Anything." The song was written by Chris Farren, Vince Melamed, and Jeffrey Steel. All three cover tracks have been produced by award-winning producer/writer David Foster.

TOBY KEITH SEES CAREER 'BOOM'

(Continued from page 31)

work."

As Keith sees it, Mercury's "Triple Play" promotion was just what the situation called for at the time, since the label was facing the problem of getting three new and unknown acts into the marketplace at once. "It was something they could sell to the media... They could get USA Today and CNN involved. They could get talk shows and noon shows involved. It was just a great idea all the way around."

And he says he was totally at ease with the decision to transfer from Mercury to Polydor—not because of any complaints about Mercury, but because he wanted to be with Shedd. He says it was Shedd who came to see him perform in Oklahoma City in 1991, and unlike other talent scouts, he was receptive to Keith as both a songwriter and a singer.

Steve Miller, Polydor's VP/GM and an architect of the "Triple Play" strategy, says the label is supporting "Boomtown" with a variety of projects.

"Since Toby has become one of the most played new artists on country radio," Miller says, "we really wanted to set up and make the release of his new single special. So we did a world satellite premiere of the new single a week before the add date (July 18). We shot it up to satellite, and any radio station that had a satellite dish could tune into it and be able to pick him up introducing the new song and running it."

In 25 major markets, Miller says, Polydor set up individual appointments with radio stations so Keith—via satellite—could introduce the song and talk with station listeners.

The commercial cassette single of "Who's That Man," instead of having a conventional one-song "B" side, has snippets of three other songs from the new album, Miller says. "So far," he adds, "we've shipped a little over 80,000."

In September, the label will ship a 90-minute radio special to stations, with commercial times left open for local stations to sell in their own markets. Its title is "Toby Keith: 'Boomtown,' A Radio Spe-

cial." Tim Riley of Tim Riley & Associates produced the project, and national TV personality Dan Miller hosted it.

"What we're really looking for," Steve Miller says, "is for [stations] to air it the weekend after the [Country Music Assn.] awards."

In December, Polydor will conduct another radio promotion in 25 major markets that will have as prizes trips to the new Boomtown Casino in Las Vegas. Keith will be performing at the casino during this period.

Capitalizing on the continuing upward movement of his first single from "Boomtown," "Who's That Man," Keith recently performed the song on "CBS This Morning."

Keith was the featured act in the Polydor concert benefit for the Oasis Center (which helps troubled teens), held in June at the Wildhorse Saloon in Nashville. TNN taped the concert for the "Wildhorse Saloon Concerts" series. It has aired twice in August. Keith did seven songs from the new album on the show.

Keith has also taped a segment for "The Road" syndicated TV show, to be broadcast in October or November.

Finally, Polydor is compiling a longform home video on Keith that will have behind-the-scenes footage of his appearance at this year's Fan

Fair, plus all his individual music videos to date: "Should've Been A Cowboy," "He Ain't Worth Missing," "A Little Less Talk," "Wish I Didn't Know Now," and "Who's That Man." It will be released simultaneously with the album.

Sales of the first album, "Toby Keith," now stand at 640,000, according to SoundScan, and Miller says that record club sales have raised the total to 860,000.

David Watland, head music buyer for the 91-store Hastings chain, says: "The first album performed incredibly well for us—and continues to. It's one of our very strong catalog titles. On 'Boomtown,' I can't find a bad song. I'm in love with this record."

"Toby Keith is one of our major artists at this point—of the newcomers," says Jennifer Page, MD of KYGO Denver. "Should've Been A Cowboy" was a "big hit" for the station, she adds. Of all his singles, the only weak performer, says Page, was "A Little Less Talk," which she characterizes as "a little too silly for our listeners."

Keith, who has been playing a heavy festival and fair schedule this summer, will get another performance boost this fall when he tours with Sawyer Brown in approximately 60 markets. Keith is managed by Fred Cortez and booked by Creative Artists Agency.

NOMINEES, SCHEDULE SET FOR SRO '94

(Continued from page 31)

William Morris Agency.

- Talent buyer/producer: George Moffatt, Variety Attractions, Zanesville, Ohio; Gary Osier, Gary Osier Presents, Fort Worth, Texas; Bob Romeo, Don Romeo Agency, Omaha, Neb.

- Concert promoter: Ben Farrell, Varnell Enterprises, Nashville; Steve Hauser, Starwood Amphitheatre, Antioch, Tenn.; Steve Moore, Moore Entertainment, Nashville.

- Artist manager: Narvel Blackstock, Starstruck Entertainment; Stan Mores, Mores, Nanas, Shea Entertainment; Bob Titley, Bob Titley & Assoc.

- Publicist: Pam Lewis, PLA Me-

dia; Nancy Russell, Shock Ink; Evelyn Shriver, Evelyn Shriver Public Relations.

- Small-market radio station: WAXX Eau Claire, Wis., WBKR Owensboro, Ky., WDEN Macon, Ga., WWYN McKenzie, Tenn.

- Medium-market radio station: KVOO Tulsa, Okla., WAMZ Louisville, Ky., WIVK Knoxville, Tenn., WSIX Nashville.

- Large-market radio station: KNIX Phoenix, KZLA Los Angeles, WWWW Detroit.

Details on costs and registration are available from the Country Music Assn.

EDWARD MORRIS

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

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

- | | |
|--|--|
| 63 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingapuin, BMI) | 72 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) |
| 45 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP | 6 HALF THE MAN (Blackened, BMI) CPP |
| 3 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP | 4 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM |
| 27 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL | 69 HARD LUCK WOMAN (Horn Productions America, ASCAP/Polygram Int'l, ASCAP) HL |
| 57 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL | 15 HARD TO SAY (Travelin' Zoo, ASCAP) HL |
| 34 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL | 53 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) |
| 28 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL | 58 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) |
| 18 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP | 50 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI) |
| 1 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP | 74 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL |
| 26 ELVIS AND ANDY (Almo, ASCAP) CPP | 75 HONKY TONK WORLD (Almo, ASCAP/Sony Tree, BMI/ Teri Lee, BMI) |
| 32 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudcaster, BMI/WB, ASCAP) CPP/WBM/HL | 61 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM |
| 67 FISH AIN'T BITIN' (N2D, ASCAP) | 56 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL |
| 30 FOOLISH PRIDE (Post Oak, BMI) HL | 12 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL |
| 14 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL | 44 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) |
| 64 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/ Glitterfish, BMI/Songs Of All Nations, BMI) | 42 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP |
| | 25 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL |

- | | |
|---|---|
| 39 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP | 24 POKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 48 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP) | 71 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) |
| 68 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) | 31 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL |
| 65 LET ME DRIVE (Little Big Town, BMI/American Made, BMI/Housenotes, BMI) WBM | 7 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudcaster, BMI) CPP |
| 40 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Solid For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL | 19 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM |
| 2 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Hear Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL | 47 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/JKids, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP) HL/CPP |
| 10 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL | 51 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) |
| 37 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP | 21 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL |
| 16 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL | 70 SOUVENIRS (Sony Cross Keys, ASCAP) |
| 20 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP | 59 STATE FAIR (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM |
| 29 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM | 49 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP |
| 60 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM | 13 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM |
| 52 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL | 46 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP |
| 23 O WHAT A THRILL (Musique Chantclair, ASCAP/Bug, ASCAP) CPP/HL | 38 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL |
| | 30 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL |

- | | |
|--|--|
| 66 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) | 11 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP |
| 55 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (Al Andersons, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM | 41 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) |
| 41 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL | 17 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM |
| 8 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM | 43 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM |
| 33 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP | 54 WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb, ASCAP) |
| 54 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP | 9 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM |

Time Shift For Latin Panel At Conference

RADIO CONFERENCE Update: The Latin panel at the Billboard Airplay Monitor conference—originally scheduled for Sept. 10 at 2 p.m.—is now slated to take place Sept. 9 at 2 p.m. The Latin panel not only will focus on timely topics such as advertising on Latino radio and radio programming, but also will address the conversion of the Hot Latin Tracks chart to Broadcast Data Systems, now expected to begin in late September or early October. The Latin panel will provide a final opportunity for executives of U.S. Hispanic labels to comment about the conversion in a public forum. Billboard associate publisher Michael Ellis will be on hand to field queries about the new chart. Co-facilitators for the panel will be Gerry Villacres and myself.

BILLBOARD LATIN Buyer's Guide On Sale: Billboard has just released the third edition of the Latin Music Buyer's Guide. Covering 16 categories in 18 countries, the '94 edition boasts



by John Lannert

more than 4,000 listings—a 35% increase over the listings contained in the '93 Buyer's Guides.

To place an order for Billboard's Latin Music Buyer's Guide, call 800-344-7119. Inquiries regarding the guide can be directed to Ron Willman, publisher of directories, at 212-536-5025.

PARALAMAS POPPIN' In Argentina: Brazilian rock trio Paralamas is once again scoring big in Argentina. Its sophomore Spanish-language album, "Dos Margaritas" (EMI Odeon Brazil)—featuring the top five title cut—already has reached gold, selling more than 40,000 units so far.

Furthermore, the Rio de Janeiro-based threesome is slated to appear Sept. 17 at Buenos Aires' River Plate stadium, sharing the bill with UB40 and Los Pericos. In the works are a pair of concerts in Santiago, Chile, to be staged sometime around the Buenos Aires date. Paralamas has just finished filming a video for "Cocne Viejo," its follow-up single for all Latin American territories, but not the U.S.

Two other EMI acts are busy as well. Leila Pinheiro is wrapping up her EMI debut "This Is Bossa Nova," due in late September in Brazil. Included on the album are Pinheiro's treatments of Brazilian classics ("Samba Do Avião," "Desafinado," "Chega De Saudade") as well her renditions of lesser-known nuggets ("Rapaz De Bem," "Sem Mais Adeus," "Samba Da Pergunta"). Pinheiro is scheduled to perform Sept. 30 with Sadao Watanabe at Tokyo's prestigious Kirin nightclub.

Also completing her latest album is Marisa Monte, whose "Rose & Charcoal" is set to ship in early October in Europe, Japan, and the U.S. Monte launches a tour of Europe and the U.S. in October.

CHART NOTES: Juan Gabriel's gospel-flavored pop paean "Pero Que Necesidad" (Ariola/BMG) displaces Jon Secada's "Si Te Vas" (EMI Latin) at the top of the Hot Latin Tracks chart this week, becoming the Mexican superstar's first chart-topper since the chart was revived in 1988. Of course, Juan Gabriel has not cut an album in nearly a decade, so his current chart performance is not surprising.

Hot on the heels of "Pero Que Necesidad" at No. 2 is Ricardo Montaner's "Quisiera" (EMI Latin), which has been hovering within shouting distance of the No. 1 slot for a month. Other entries positioned to make a run for the top are Selena's EMI Latin hit "Bidi Bidi Bom Bom" (8-5) and Luis Miguel's WEA Latina smash "El Día Que Me Quieras" (10-7).

New on the chart this week at No. 36 is the urgent, romantic ballad "Quién Soy Yo Sin Ella," by Sony Brazilian vocal duo Camargo Y Luciano, the second sertaneja act to enter the chart.



Hard Rock Honors "The Mafia." Sony Discos pop/Tejano act La Mafia whoops it up after its memorabilia was placed on the walls of Houston's Hard Rock Cafe as part of an induction ceremony. The Houston sextet received a similar induction last year at the Hard Rock Cafe in Acapulco. Shown, from left, are Rudy Martinez, Michael Aguilar, Oscar Gonzalez, Leonard Gonzalez, David de la Garza, and Armando "Mando" Lichtenberger.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	3	8	JUAN GABRIEL ARIOLA/BMG	*** NO. 1 *** ♦ PERO QUE NECESIDAD 1 week at No. 1
2	3	2	11	RICARDO MONTANER EMI LATIN	♦ QUISIERA
3	1	1	14	JON SECADA SBK/EMI LATIN	♦ SI TE VAS
4	5	6	8	LOS FUGITIVOS RODVEN	DIABLO
5	8	30	3	SELENA EMI LATIN	♦ BIDI BIDI BOM BOM
6	7	12	6	JUAN LUIS GUERRA 440 KAREN/BMG	♦ LA COSQUILLITA
7	10	—	2	LUIS MIGUEL WEA LATINA	♦ EL DIA QUE ME QUIERAS
8	4	5	13	RICARDO ARJONA SONY	♦ TE CONOZCO
9	14	22	4	VICENTE FERNANDEZ SONY	MISERIA
10	11	20	4	LOS FANTASMAS DEL CARIBE RODVEN	CELINA
11	17	9	9	KAIRO SD/SONY	♦ EN LOS ESPEJOS DE UN CAFE
12	9	11	10	JULIO IGLESIAS COLUMBIA/SONY	♦ CRAZY
13	6	4	19	SELENA EMI LATIN	♦ AMOR PROHIBIDO
*** POWER TRACK ***					
14	24	33	3	BANDA Z FONOVISIA	LA NINA FRESA
15	22	28	4	ANA GABRIEL SONY	ESTAS EMOCIONES
16	20	—	2	EDNITA NAZARIO EMI LATIN	TE SIGO ESPERANDO
17	15	18	6	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATAN
18	26	26	5	REY RUIZ SONY	SI TE PREGUNTAN
19	18	14	6	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDAR
20	13	13	10	LORENZO ANTONIO WEA LATINA	♦ CUANDO, COMO Y PORQUE
21	21	19	5	ALEJANDRO FERNANDEZ SONY	SI DIOS ME QUITA LA VIDA
22	16	16	8	INDUSTRIA DEL AMOR UNICO/FONOVISIA	DOS ENAMORADOS
23	28	24	5	LA MAFIA SONY	CADA VUELTA DE ESQUINA
24	19	21	5	GERARDO EMI LATIN	♦ MARIA ELISA
25	30	25	8	ANTONIO AGUILAR, HIJO EMI LATIN	POR TI NO VOY A LLORAR
*** HOT SHOT DEBUT ***					
26	NEW ▶	—	1	CRISTIAN MELODY/FONOVISIA	MANANA
27	33	34	4	HECTOR TRICOCHÉ RODVEN	ESE SOY YO
28	12	7	10	TONY VEGA RMM/SONY	ELLA ES
29	31	38	3	MAZZ EMI LATIN	NADIE COMO TU
30	27	27	5	GILBERTO SANTA ROSA SONY	ME VOLVIERON A HABLAR DE ELLA
31	29	—	2	UNIK-KO Y YURI SONY	♦ JUNTOS
32	37	31	3	JERRY RIVERA SONY	DIA Y NOCHE PIENSO EN ELLA
33	36	—	2	LOS TIGRES DEL NORTE FONOVISIA	LA MESA DEL RINCON
34	NEW ▶	—	1	OLGA TANON WEA LATINA	NO ME PUEDES PEDIR
35	39	36	3	GRUPO MOJADO FONOVISIA	ME MUERO SIN TI
36	NEW ▶	—	1	CAMARGO Y LUCIANO SONY	QUIEN SOY YO SIN ELLA
37	NEW ▶	—	1	MARTA SANCHEZ POLYGRAM LATINO	DE MUJER A MUJER
38	23	17	21	LA MAFIA SONY	♦ VIDA
39	35	—	2	LOURDES ROBLES SONY	DEBIL DEL ALMA
40	25	10	9	VICEVERSA MAX	♦ ELLA

○ Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

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ALTERNATIVE TEXAS: LONE STAR STATE SHINES WITH BRIGHT REGIONAL SCENES

(Continued from page 1)

weekly newspaper, an active independent record store which cares about the local community, one or more recording studios willing to take chances, a localized area of club activity, and most importantly, the bands themselves doing what they can to get their act on the road."

With all this in mind, Billboard toured four of Texas' biggest cities—Dallas, Houston, San Antonio and Austin—to survey the local alternative rock scenes. Instead of focusing on the names that are instantly familiar, this report concentrates primarily on acts that aren't on any major-label roster, although, undoubtedly, some of them should be.

While each town has its own distinct flavor, the cities are unified in that they are filled with bands of varying degrees of success and talent, all of whom just want a chance to be heard.

Austin Hailed As World Capital Of Live Music

From the minute a visitor arrives in Austin, it's impossible to forget that this is not only the state's capital, but the self-proclaimed Live Music Capital Of The World. It must be true, because it's right there in bold red LCD letters as travelers wait to pick up their luggage at the airport. And it's evident everywhere that this is a town that oozes music.

For many bands not living in Austin, the city's name is chanted almost as a mantra; a heavenly place, a musical Oz, where they can go and be heard.

"Because there are so many bands trying to make it in Austin, bands elsewhere in Texas who thrive on competition come here to make it," says Monahan. "I guess the theory is, if you can make it out of Austin, you can make it nationally."

Established artists like Bob Mould and Al Jorgenson have moved here, and fledgling artists flock here with the hope of being discovered.

For most of its musical history, Aus-



UGLY AMERICANS

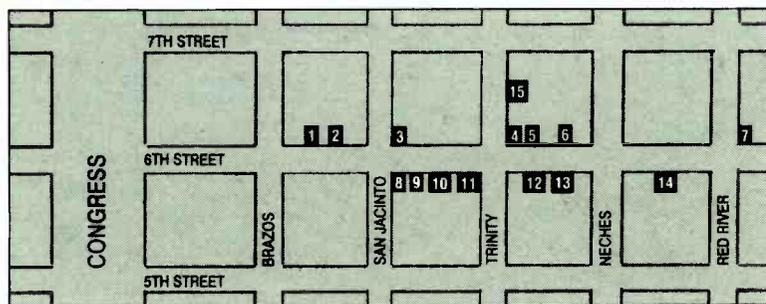
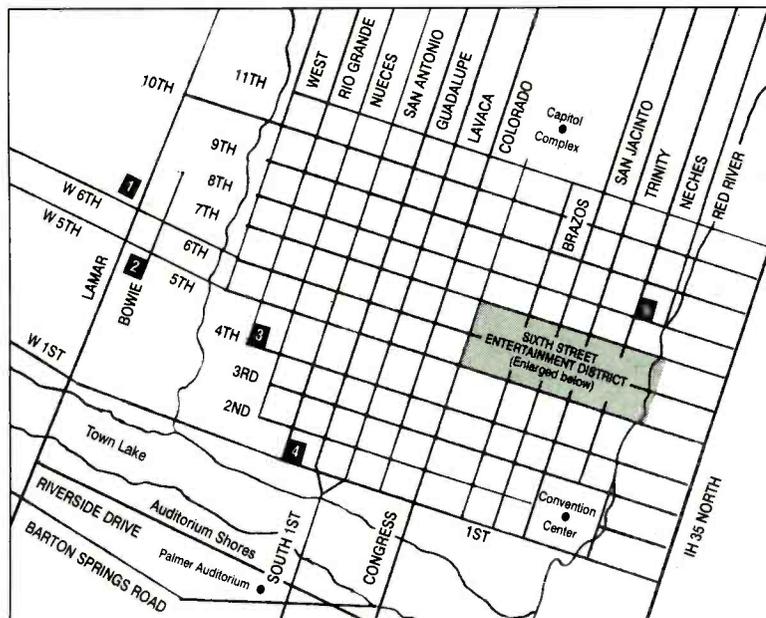
tin's music scene has served as an alternative to the mainstream. In the '70s, Willie Nelson and Jerry Jeff Walker represented an alternative to traditional country. That singer/songwriter legacy spawned a slew of artists like Joe Ely, Jimmie Dale Gilmore, Alejandro Escovedo, and Lucinda Williams—many of them transplants to Austin—whose commercial success has never matched their critical acclaim.

Even its rock and punk bands, such as the 13 Floor Elevator, the Big Boys, the Dicks, Scratch Acid, and, more recently, the Butthole Surfers, have all been a little left-of-center.

Credit it all to what Butthole Surfers drummer King Coffey calls "the Austin genetic flaw. I don't know if weird will ever be a selling point."

Until a few years ago, most of Austin's local labels were devoted to singer/songwriters. Record companies like Antone's are devoted to roots and blues artists, whereas Watermelon Records, Dejadisc, and dos, with some exceptions, mainly release works by

Central Austin & 6th Street Club District



TOP MAP (CENTRAL AUSTIN)

- 1) Waterloo Ice House
- 2) Electric Lounge
- 3) La Zona Rosa
- 4) Liberty Lunch
- 5) Chances

BOTTOM MAP (6TH STREET ENTERTAINMENT DISTRICT)

- | | | |
|--------------------|-----------------------|----------------------|
| 1) Babe's | 6) Catfish Station | 11) Maggie Mae's |
| 2) Jazz on 6th | 7) Emo's | 12) Steamboat |
| 3) Ivory Kats | 8) Black Cat | 13) Hondo's |
| 4) Toulouse | 9) 311 Club | 14) Flamingo Cantina |
| 5) Headliners East | 10) Joe's Generic Bar | 15) Chicago House |

pop- and country-oriented singer/songwriters.

Recently, though, there has been a burgeoning underground alternative music scene represented by a number of new labels.

Leading the pack is Trance Syndicate Records, run by the Butthole Surfers' Coffey (see story, page 1).

Other leaders include Rise Records, run by Craig Koon, and Unclean Records, helmed by Roger Morgan, both of whom also work at one of Austin's top record stores, the Sound Exchange (which has a sister store in Houston).

Unclean is the home of bands like the Inhalants, Sons Of Hercules (from San Antonio), Flying Saucers, Glorium, and Do It Now! Foundation.

Rise's releases include albums by Moistfist, female alterna-rockers Sincola, and Miss Universe, as well as a collection of live performances by local bands recorded at Austin's top alternative club, Emo's.

Two other Sound Exchange employees have also started labels; Mark Fagen runs Bunkhouse Records, which has put out some popular 7-inch releases, and Christian Caperton runs Undone Records.

The local alternative labels occasionally pool resources to put out singles, and many bands jump from one label to another. Koon says there's surprisingly little elbowing going on. "There's no point in slicing anyone's tendons when the whole city so resoundingly ignores what we do."

Koon says that despite all the activity, alternative rock gets little media attention in Austin because so much focus is put on the singer/songwriter community.

Koon definitely has a point, but it could simply be that there are so many

bands vying for attention that the media doesn't even know where to start.

Countless alternative acts, some from Austin labels and others self-released, compete for retail and radio space. The briefest of lists includes the Horsies (Throwdown Records), Javelin Boot (No Duh Records/Pravda), Mr. Rocket Baby (Thingis Records), Escovedo (Watermelon) Pushmonkey (Sector 2), Ugly Americans (who are on the H.O.R.D.E. tour's Gonzo stage and have a self-released album), Toni Price (dos Records), Novellas (Refinery Town), and Loose Diamonds (dos).

Among the local acts that have indie label deals with non-Texan record companies are the soulful Storyville (November Records), female punk/pop act Pork (Number Six/Caroline), shuffling rockers Texas Instruments (Doctor Dream Records), and rocker Jimmy LaFave (Bohemia Beat/Rounder).

Luckily, local bands get much more attention from Austin radio stations than most cities afford their home-grown talent. KNNC, a commercial progressive/alternative rock station, plays many Austin acts on its "Homegroan" Sunday-night show and puts more popular locals, such as Ugly Americans, into regular rotation. University of Texas station KVRX says 20% of its programming consists of local artists' music. Album rock KGSR also is friendly to local acts, and both KNNC and album rock KLBK have produced CDs featuring local alternative acts.

Similarly, acts have no problem getting their releases into many local stores. Waterloo Records and Tapes has a very open policy toward work by local artists, with several sections of the store devoted to Austin and Texas acts. "As far as I'm concerned, if some-

one hand-draws on the back of a cassette for their album cover, I'll take it. If they graduate to a barcode, that's great," says Waterloo owner John Kunz, who also runs Watermelon Records with his partner, Heinz Geissler.

Kunz cites the example of Tish Hinojosa and her manager, Craig Barker, who came to him with a handmade Christmas cassette several years ago. "They asked me if I could sell between 20 and 50 copies. I made them a list of around 10 things to do, like putting together packets for radio, press kits, and told them if they did that, I could sell 1,000. I ended up selling 800." Waterloo has gone so far as to give advances to artists so they can duplicate their tapes if demand warrants it.

Sound Exchange, located across from the massive University of Texas, sells more cutting-edge, alternative artists than Waterloo. Leading the pack are the artists on Trance Syndicate. "Their stuff sells much more than anything I, or Unclean or Undone sell," says Koon. "They're much better known, and their stuff always gets reviewed."

Sound Exchange will take a band's self-made release on consignment and, once a few copies start to sell, will buy more outright. Any local label's material is bought automatically, rather than taken only on consignment. "When \$100 makes the difference between putting out the next record or not, it helps to buy the records," Koon says.

For all of the attention focused on Austin, it has seen surprisingly few acts emerge as major-label/mainstream radio successes. In fact, if one looks purely at sales, it's a sobering sight indeed. The best-selling pop record to come out of Austin is Christopher Cross' 1980 self-titled debut on Warner Bros., which has sold more than 5 million copies and won Cross five Grammys. Additionally, both the late Stevie Ray Vaughan & Double Trouble and the Fabulous Thunderbirds had records that have been certified platinum.

The hard-rock and alternative rock bands from Austin that are on major labels have not yet caused much of a stir. Soul Hat (winner of the Austin Chronicle's best band contest in '93) released its major-label debut on Epic Records earlier this year to little note, although it did sell well regionally. Little Sister, a band with roots in both Austin and Dallas, put out a live album on SBK this spring that went nowhere. The band, also on H.O.R.D.E.'s Gonzo stage, is now working on a studio LP.

Seed's debut on Mechanic/Giant this summer also has yet to flourish. Guitarist Ian Moore (Capricorn) scored two minor album rock hits from his release, but the album did not break onto The Billboard 200. Next up is Daniel Johnston, a tortured alternative singer/songwriter who, after a bidding war between Elektra and Atlantic, will see his Atlantic debut released in September.

Regardless of the low success rate of Austin bands on major labels, the city's strong draw remains.

"It's the reputation of Austin as a proving ground for Texas that has persevered since the '70s," says Monahan. "Regardless of the marginal amount of national success stories for Austin acts, Austin's reputation for music remains intact because it is a music town."

But, as we're told practically upon landing, Austin isn't necessarily about selling records. And that's what is so refreshing. It's about playing music live and enjoying it.

"Austin is so unique in that most of the bands' music will always make more sense live than on record," says Coffey. "Even with the Butthole Surfers—that was one of our complaints early on, that we were much better live than on record. Austin, and maybe Texas in general, has a tendency for real theatrical bands. Trying to capture this spectacle on tape is hard."

Koon deliberately looks for bands to record on Rise that he knows can deliver the goods live. "I tell them that if their record doesn't sound like what they sound like live, I won't put it out. I don't have any money [to waste]."

In fact, Rise got its start after Koon, then a proofreader for the Texas House of Representatives, released a tape of Pork that he had recorded on his walkman at a show. It sold 1,000 copies.

SIXTH STREET SOUNDS

The majority of the clubs are clustered in a downtown area around Sixth Street. Patrons spill from one club to the next, catching several bands in one night without ever walking more than 100 yards. There are more than 20 clubs within a six-block stretch.

One of the top clubs featuring local and national acts is Emo's. Down the street, the Black Cat only features bands from Texas. Other clubs catering to local bands playing their original music include Steamboat, Babe's, Chicago House, and Headliners East.

Much of the best nightlife exists off Sixth Street. Liberty Lunch and the Electric Lounge, which reopened this spring after burning down earlier this year, are popular spots. The Electric Lounge has released its own collection of 19 local bands captured at the club, similar to Emo's set.

La Zona Rosa tends to feature singer/songwriter acts; Antone's (a label and club) specializes in blues bands; the Continental and Hole In The Wall offer rock and country alternative acts.

Studio production is the one area in which Austin seems weak. The city houses some top-end studios such as Pedernales, as well as budget facilities like the appropriately named Sweatbox, where many of the locals have cut tracks. But few studios exist in the middle range, and such outfits are necessary for bands that are ready to take a step up from the Sweatbox ilk.

"Personally, I find it really hard running a record label [and being unable to] find a good studio that sounds really good and is affordable," says Coffey. "Most of the bands that I put out sell 3,000 copies or so, so we can't spend \$10,000 recording."

However, all that may change if Arista Texas, an offshoot of Arista Nashville, has its way. Cameron Randle, GM/VP of Arista Texas, located just outside of Austin, is helping facilitate meetings between Nashville and Austin bankers to discuss the major role that Nashville banks played in the development of that city's music community, and to see if Austin banks can have a similar impact.

"We've orchestrated meetings through the Texas Music Assn. and Arista Texas for exchange of ideas between [Nashville's] Nationsbank and Third National, and banks here," says Randle. "Austin won't become what it can become until there is a stronger investment in sound studios, booking, management, etc., here."

Any growth may have to come from within. Austin's popularity has pushed housing and rental occupancy to more than 95%, and rents are soaring. The

(Continued on next page)

ALTERNATIVE TEXAS: LONE STAR STATE SHINES WITH BRIGHT REGIONAL SCENES

(Continued from preceding page)

city, it would seem, is bursting at the seams.

San Antonio Houses Budding Rock Scene

It's easy to see why most Texans say San Antonio is their favorite in-state tourist destination. Situated less than 80 miles south of Austin, the city is home to the Alamo, the San Antonio Spurs, Fiesta Texas, Sea World, and the last vestige of verdant landscape before Texas becomes little more than desert.

And it has spawned such popular acts as the Sir Douglas Quintet and the Texas Tornados, not to mention George Strait, who is from nearby San Marcos. But when it comes to alternative music, San Antonio is hardly anyone's first thought.

In the '70s and '80s, San Antonio was a heavy metal mecca. It didn't produce many noteworthy bands of its own, but it had no rival as a tour stop for hard-rock bands. However, that was before Tejano came to town.

Tejano music exploded in the late '80s, putting San Antonio front and center. With acts such as Selena (from nearby Corpus Christi), Emilio Navaira, and countless others thriving in a population that is 60% Hispanic, home-grown rock gets little notice. And with Austin less than 90 minutes away, many bands that do start in San Antonio, such as the hot



SUN•DAY

Ging'Breadmen, are only too eager to head up the road.

"San Antonio is not an Austin, by far," says Carlos Garcia, owner of the Showcase, a club that highlights both national and local talent. "It's just a baby. The Tejano scene is huge. Country & Western is huge. We used to be a big metal town, but Tejano got big and metal died, although it still is big here [compared to elsewhere]."

Although rock isn't foremost on many San Antonians' minds, that doesn't mean it's nonexistent. A number of bands are having an impact on the local—and regional—music scene.

Among the top draws—many of which record for such local labels as Belt Drive Records and Smilin' Ear, or have released their own titles—are hardcore outfit S.W.A.G. (Spanked With A Goody); Sun•Day, an energetic Latino rock band that draws up to 1,000 people at its shows; the melodic Maplehelm; metal outfits Alienation, Moorish Idol, and JudgeMental (which many locals expect to be the next band signed out of San Antonio); the sloppy but infectious rock of the Bumps; garage punkers Sons Of Hercules; delightfully fun surfer-alternative band Big Drag; alternative band Love Coma; blues punk Boxcar Satan; alternative band Coyote Dreams; industrial group the Evil Mothers; and revved-up, R&B-flavored rockers the Drop Outs.

On the pop/mainstream edge are three acts on local Tarantula Records: the True Infidels, who have a mandolin- and accordion-enriched sound that turns them into a cross between the Subdudes and the BoDeans; pop singer/songwriter Daniel Garcia Lara;

and Bonnie Barnard.

Tarantula Records head Joe Trevino also runs the Blue Cat Recording Studio, where many local bands cut tracks. Most of the acts play around town and across Texas, and some tour throughout the Southwest. Many of the popular clubs—Tycoon Flats, Doza's, and Wacky's Cantina—are on St. Mary's Street, San Antonio's music strip. While the clubs are friendly to local talent, club owners acknowledge that they need out-of-town acts to bring in audiences, too.

"More than half the bands that play here each week are from Austin," says Bill Sanchez, owner of the 300-capacity Wacky's.

While St. Mary's Street does not rival Austin's Sixth Street, it was once lined with clubs. That was before 1990, when a teen-ager was killed in a shooting outside one of the clubs. The fear of violence effectively shut down many nightspots on the strip.

Now, some of the most popular venues are away from St. Mary's, most notably Garcia's Showcase club, the seedy Taco Land, Rock Island, and Sneakers. Perhaps exemplifying the state of live music in San Antonio, until last month Garcia counted weddings and coming-out parties among his biggest rentals, though the Showcase has featured such national acts as the Red Hot Chili Peppers, the Black Crowes, and Pantera, as well as its slew of regional performers.

These days, the Showcase features local acts four nights a week. "We give all bands a shot," says Garcia. "If they say they want a gig, we give it to them. If they do a good job, they come back. They don't get paid, but they can use our P.A. All we have them do is make their own flyers."

SPLINTERED SCENE

But the local scene still has its faults. "It's really kind of splintered, it's not really cohesive. We really need an all-ages club to bring it together," says Aaron Forland, a member of Boxcar Satan and head of Sleep King Records. (Wacky's admits all ages, but charges more for minors since it will make no money from them on alcohol sales.)

In an effort to unite the "splintered" scene, some of its participants have formed the San Antonio Music Coalition, which has more than 200 members. The goal of the coalition is to help bands get signed, find management, and come up with the tools, like a good demo and bio, that can move them forward.

"There are a lot of local up-and-coming bands here," says Garcia. "But they have no direction. No radio station that gets behind them. I'm not saying the local scene is dead, but there's no one really trying to promote it."

Local bands also have a friend in Dave Risher, who runs Hogwild Records & Tapes just across from San Antonio College (see story, page 1). He takes records from the locals on consignment, but he sees the looks in the eyes of those who are headed up the road. "All these bands start here, and then it's more convenient to move to Austin. There's a bigger market there," Risher says. "The bands that have stayed, have stayed here because they want to or [because] they are too lazy to move to Austin."

Jack Orbin, head of Stone City Concerts, which has been promoting national and local acts in San Antonio for 23 years, also tries to give the locals a leg up by having them open for national acts coming through town. Last year's local battle-of-the-bands winner, Alien-

ation, warmed up Suicidal Tendencies' San Antonio date. This year's winner, JudgeMental, opened Fight's local show, playing to a crowd just shy of 4,000 people, Orbin says.

Orbin says that it is getting harder and harder to persuade the managers of national acts to put local bands on the bill, but "I keep pushing. The main thing I hit them with is, where did you come from? What street did you have to live on for a while before you made it big?"

Dallas Draws Majors Into Signing Spree

Though Dallas seems to toil in Austin's musical shadow, the fact is that there has been a signing spree in the Big D over the last 18 months.

Among the acts going to major labels are Jackpierce (A&M), Course Of Empire (Zoo), the Toadies (Interscope), Tripping Daisy (Island), Sara Hickman (now on Discovery after a stint on Elektra), and Domestic Science Club (Discovery).

"It seems like when everybody talks about Texas music, it's Austin, and I don't know if there's been one band to change the focus [to Dallas] or [if] people are tired of Austin," says Tami Thomsen, co-owner of Last Beat, a retail outlet and record label. "I know I'm tired of hearing that everyone's from Austin and no one's from Dallas."

Dallas has a rich legacy of pop/alternative acts that have done well, among them Edie Brickell (Geffen), Pantera (Atlantic), Reverend Horton Heat (Subpop/Interscope), and Vanilla Ice (SBK/ERG).

While outsiders may see this wide assortment as a lack of unity, members of the Dallas alternative music community see it as a major strength.

"Dallas has a stronger scene than the one in Austin," says George Gimarc, head of Real George Productions. "We have more diversity. In Austin, a lot of the bands tend to sound like the same old stuff. Here, I've even heard some of the critics say there is no Dallas sound. To me, that's a positive, because as soon as that sound comes and goes, you're stuck."

That diversity was evident at the



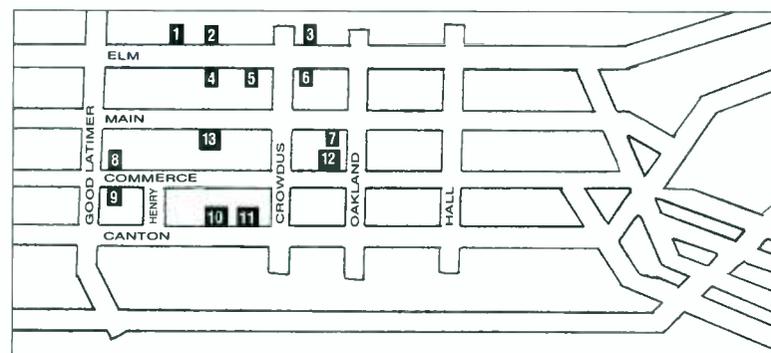
HAGFISH

Dallas Music Awards in late May. Virtually every band that performed could be considered within the alternative spectrum, but each had a distinct sound, from the cabaret/Kurt Weill-like strains of Little Jack Melody & His Young Turks to the Pixie-lated intensity of the Toadies, to the ambient ramblings of Vibrolux.

But the two bands that most locals see as the next contenders for major-label land are Hagfish (Dragon Street Records) and the Nixons (RainMaker Records).

"Hagfish is one of the bands that everyone seems to be really into, and they have a big cult following," says Josh Venable, co-host of modern rocker KDGE's "The Adventure Club," a Sunday-evening show that highlights local and regional talent. "They're the

Dallas: Deep Ellum Entertainment District



- | | | | |
|-------------------|--------------------|----------------------|------------------------|
| 1) Trees | 5) The Bone | 8) Blue Cat Blues | 11) Deep Ellum Live |
| 2) The Green Room | 6) Club Clearview | 9) On the Rocks | 12) The Orbit Room |
| 3) Loose Change | 7) The Galaxy Club | 10) The Bomb Factory | 13) The 21st Amendment |
| 4) Club dada | | | |

only band out right now with a punk sound that isn't too hard or too wuss."

And, as would be expected, success breeds success. Dragon Street Records also was the home of Tripping Daisy before that band got signed to Island. "That kind of success breaks the ice," says David Dennard, who runs Dragon Street with Patrick Keel. "People are much more likely to go for Hagfish when they know we had Tripping Daisy."

"There's a ton of stuff happening here all the time, but the Nixons are really hot," says Gimarc. "They've moved here from Oklahoma because they saw the light and the opportunity here." Venable notes that KDGE placed the Nixons' single "Sister" into regular rotation, instead of confining it to a specialty show.

VIYING FOR AIRPLAY

Plenty of other local bands are sharing the spotlight and vying for space on KDGE and album rock station KTQX, which also plays Dallas acts. Among the favorites are female-fronted hard rockers Pervis; ambient Bedhead; retro-grunge act Fireworks; noisy Rubberbullet; alternative female duo Buck Jones; punk/hardcore outfits Ethyl Merman and Brutal Juice; world music-influenced Ooga Booga; experimental rockers Lithium X-mas; grunge band Flak Jacket; jangly Adam's Farm; country punkers Killbilly; crunchy Tablet; funk/metal hybrid Stinkbug; Brit-influenced modern rockers Deep Blue Something; and alternative rock act Funland, which, since leaving Arista, has completely revamped its sound.

In addition to RainMaker Records, Last Beat Records, and Dragon Street Records, other key local alternative labels include Direct Hit, Carpe Diem, and Crystal Clear Sound. CCS also serves as a distributor and manufacturer. "We handle distribution throughout the Southwest with more than 150 [local and regional] titles," says CCS head Sam Paulos. CCS also distributes records to key college markets outside of its southwestern domain, especially when local bands are touring in those areas.

But a lot of bands still opt for doing it themselves—with varying degrees of success. "That's one reason we started the record label," says Last Beat's Thomsen. "There were a lot of bands that just weren't getting stuff out. It's hard [for a band] to come up with the extra money to put a record out. As it is, we don't make any money, we barely break even."

Like many of the other cities in Texas—or across the country—people in the industry in Dallas wish alternative music received more attention in the press and on the radio, but many

have no complaints.

Teresa LaBarbera-Whites, who covers the Southwest as Sony Music's regional A&R manager, says Dallas "has one of the stronger scenes in terms of overall support. There's always been a very strong music scene here. I think a lot of that is because of the Deep Ellum [club] scene. There's not just one niche; a lot of different bands can find a lot of different places to play. There are also a lot of record stores in this area that really do promote these bands. They allow the bands to go in on consignment, whether the store is a major chain or a mom-and-pop. We have radio support here as well."

Or, as Paulos puts it, "Dallas is the kind of town in which bands with a game plan can thrive."

It is also the kind of town where the industry has the support of many music fans in the city. For the past four years, Gimarc has produced highly regarded compilations of alternative Texas acts in conjunction with KDGE. There are 10 volumes of "Tales From The Edge," and Gimarc says that the first eight editions have sold a combined 110,000 units. The CDs are distributed primarily through Blockbuster Music, and are in stores throughout Dallas and Ft. Worth.

"This is an opportunity for exposure for bands," says Gimarc. "On most of the issues, we'll sell around 10,000 records. It's a [chance] for the bands to get into a lot of people's hands." The bands do not pay to be placed on the compilations, but they have to fund the production costs for their tracks.

DEEP ELLUM EXPOSURE

Dallas also has Deep Ellum, the site of a vital club scene that benefits greatly from a cluster of nightspots located within walking distance of each other. Deep Ellum is an area where chi-chi art galleries and trendy restaurants reside easily between tattoo parlors and rock clubs. The three-block area includes more than a dozen clubs that feature local as well as national artists. The top ones include Trees, Club dada, Deep Ellum Live, and the Galaxy Club.

"There's no one Dallas sound. There's no official reason why [bands from Dallas are getting signed], other than the Deep Ellum scene started 10 years ago, and it's just grown," says KDGE's Kevin Mcalester. "On any given night, you can see any kind of music."

A few of the clubs, like the Main Bar and Chumleys, have closed recently, but most residents feel the live scene is still vital.

"Deep Ellum is the kind of area where things come and go," says Thomsen, whose store is located in the

(Continued on page 45)

Music Video

ARTISTS & MUSIC

Sports Stores Go To Bat For Pop Fans In-Store Vids Offer New Marketing Approach

BY DEBORAH RUSSELL

LOS ANGELES—As the playing field for music video programmers grows increasingly specialized, one closed-circuit network is racing to win the allegiance of sports fans who favor popular music.

The New York-based Retail Sports Television Network can be seen in some 480 Champs Sports outlets, as well as about 27 New York-area Herman's World Of Sports stores. The weekly two-hour reels comprise some 25% music video programming, which is mixed with historic and newsworthy sports footage as well as paid advertising that supports products in the stores.

"Sports and entertainment are merging at such a fast rate, and we're addressing that connection by running music instead of just pure sports in the stores," says Scott Kushner, VP/executive producer at KRSTV. "There's a lot of potential for cross-pollination. The traditional methodologies of breaking an artist just don't exist anymore."

The Champs Sports demographic skews heavily toward the 12-28-year-old male, says Kushner. The outlets RSTV services tend to be mall stores, which often are situated "within shouting distance" of major music chain stores, he says.

The reels are designed to enliven the traditional retail environment while stimulating incremental impulse sales. "I don't want the videos to be wallpaper," Kushner says. "If they're there, I want them to be there for a reason, to be special."

Studies clearly indicate that today's sports consumers are also regular music and video shoppers, he says. "I'm finding the labels are discovering the value in my audience."

Vicki Germaise, VP of product development at Atlantic, has done just that.

"We like to go where the audience is, rather than wait for them to come to us," she says. "People are in a good mood when they're buying. It's very clear to us that our two products—high-top [sneakers] and records—are attractive to the same consumer."

That consumer audience numbers in the millions, says Kushner. He claims that RSTV delivers 9.4 million impressions per 28-day retail cycle. And more than 60% of that sample is in the 12-28-year-old male demographic.

Clips by Blind Melon, Donald Fagen, INXS, U2, Bryan Adams, the Cranberries, Sheryl Crow, Stone Temple Pilots, Arrested Development, Stereo MCs, and, of course, Shaquille O'Neal have been programmed on the RSTV network.

"It's not really a pure format, but it works," says Kushner, who adds that music videos never run next to commercials. In addition, a disclaimer clarifies that the artists on the reel do not endorse the products being advertised.

RSTV may cut sports footage into existing music videos, and Kushner says he has approached some labels about creating customized remixes of various clips.

Reels also can be customized according to specific musical genres to address a particular store demographic, says Kushner. A recent of-

fering featured a tribute to 1969, including footage from old commercials and newscasts. Musically, the reel focused on the original Woodstock concert, with clips of Jimi Hendrix, Janis Joplin, and Santana. In addition, the reels may feature live performances, behind-the-scenes segments, and artist profiles.

Atlantic's Germaise says she hopes to use the service to help expose new and developing acts that receive little mainstream airplay. "It's a high-visibility project," she says, adding that featuring coupons would enhance the service even more.

"We have seen the impact of in-store play, and it's effective."

Kushner is pushing to take RSTV to 1,000 total sports outlets in the near future, and says the network soon will be programmed in the remaining Herman's World Of Sports outlets, which total about 100.

RSTV is now developing technology to deliver the network programming via satellite, Kushner says.

PRODUCTION NOTES

LOS ANGELES

• **David Gates** (of Bread fame) recently wrapped the Discovery Records video "Love Is Always 17" from his latest solo outing. **Mick Kleber** directed the clip for E Squared; **Greg Everage** produced.

• Propaganda Films director **Paul Boyd** lensed **Kylie Minogue's** "Confide In Me" for Deconstruction Records, and **B Tribe's** "You Won't See Me Cry" for Atlantic.

• Squeak Pictures' **Nigel Dick** shot the latest **Dave Koz** video, "Faces Of The Heart," for Capitol Records.

• **George Dougherty** directed **I Mother Earth's** new video "So Gently We Go" for Capitol. **Adam Stern** produced the shoot, which includes sequences lensed in Seattle.

• Maddhatter Films' director **Otis Sallid** reeled **Xscape's** new clip "Who's

That Man" to promote the film "The Mask." **Curtis Wehr** directed photography; **Victoria Vallas** produced.

NEW YORK

• **Larry Revene** directed **Purple Jesus's** new A&M video "Butterfly." Revene, **Krystol Cameron**, and **Don Garland** produced the shoot for the Hudson Delta Group.

• Director **Joey Gardner** is the eye behind **K7's** Tommy Boy video "Move It Like This." **Joe Osborne** produced.

OTHER CITIES

• **Victoria Shaw's** new Reprise video "Tears Dry" is a Barking Dog Films production directed by **Fritz Feick**. **Joan French** produced the Nashville-based shoot.

• **Dru Down's** latest Relativity/C-Note video, "Mack Of The Year," is a PANIC Films production directed by **Marty Thomas**. **Rocker Meadows** directed photography; **Bruce Spears** produced the shoot on location in Berkeley, Oakland, and San Francisco.

• Memphis is the site of **Mother Station's** EastWest clip "Put The Blame On Me," directed and shot by **Michael Obowitz**. **Mark Freedman**, **Seth Blair**, and **Donna Giles** produced the clip for Flashframe/Freedman Productions.

• Picture Vision's **Jon Small** directed **Linda Davis's** new Arista video "Love Didn't Do It" on location at the Omaha [Neb.] Civic Center. **Daniel Pearl** directed photography.

• Section 8 Films director **Duncan Sharp** recently reeled **7 Year Bitch's** CZ/Atlantic video "Hip Like Junk" and **Pete Droge's** American clip "If You Don't Love Me I'll Kill Myself" on location in Seattle. Sharp produced the 7 Year Bitch video, and **Patty McCreary** produced the Droge shoot.

A Cobain Casting Call For Hole's Upcoming Clip

CREEP SHOW: Hole's forthcoming DGC video "Doll Parts," currently in production under HSI director **Sam Bayer**, features a child actor who will "actually play or represent **Kurt Cobain** as a kid," according to a casting sheet circulating among the Hollywood talent agencies.

Alas, the part has been cast, and it's too late for all of you aspiring stage parents to exploit your waif-like young ones on *this* gig. But just think: Junior could have been a contender if he had fit the following requirements necessary to portray Hole leader **Courtney Love's** late husband during his pre-teen years: "Smaller and frail looking.

An outcast, but he is interesting, yet very confused. Absolutely not a commercial-looking kid. No [Procter & Gamble] types please. *Must absolutely have* shag or longish blond hair. Please no short hair. He is not handsome or good-looking. An awkward look, rather than handsome."

HSI's **Mary Ellen Mason** confirms that the "Doll Parts" treatment did indeed specify that the youth be cast to play a pre-Nirvana Cobain character, and not just a grungy young kid. Bayer is the eye behind Nirvana's inspired DGC debut video "Smells Like Teen Spirit."

LESS IS MOR: Some five key staffers at St. Petersburg, Fla.'s MOR Music TV are no longer with the direct-marketing music network. Co-founder **Peter Forsythe** and co-founder/network senior VP **Ed Sherman**, as well as **Chris Clark**, VP of programming, and **Cheryl Russell**, director of programming, recently were laid off. **Nancy Kramer**, VP of affiliate relations, resigned prior to the layoffs. MOR Music president **Ron Harris** was unavailable for comment at press time.

TO THE MAX: Investment banking and consultation firm American Consolidated Growth Corp. has acquired 92.14% of the Denver-based syndicated direct-marketing music service MAXMusic. The service's 60-minute music shopping segments air on broadcast outlets in some 18 U.S. markets, including Atlanta, Boston, Detroit, and San Antonio, Texas. The goal is to penetrate 70% of the country by mid-September, says MAXMusic CEO **J.W. Roth**.

One of ACG Corp.'s wholly owned subsidiaries is Englewood, Colo.-based Renaissance Technology, a leading developer of software for use in interactive television. The link to Renaissance will be a boon to MAXMusic's future, Roth predicts.

"We are now one step closer to our goal of bringing the record store into [the consumer's] living room," he says. "When interactive TV really ar-

rives, we'll be ready."

MAXMusic, which debuted in April (Billboard, April 2), garners the most sales when it airs between 11 p.m. and 2 a.m., says Roth. Front-line country music is the most popular sales item, he says.

MAXMusic film crews are on the road this summer, shooting vignettes and sales pitches by a slew of touring artists, including **Willie Nelson**, **Confederate Railroad**, **Sawyer Brown**, and **Ted Nugent**.

SHOW TIME: The Video Co. of Charleston, S.C., recently linked with WWWZ (Z-93) Charleston to create

the joint venture video show "Z-TV," hosted by Z-93 personality **Stanley Toole** and programmed by the radio station's **George Hamilton**. The 30-minute R&B program follows **David Letterman's** "Late Show" each Friday night on the local CBS affiliate, WCSC.

The show debuted July 22, and a recent playlist included clips by **Heavy D & the Boyz**, **Craig Mack**, **R. Kelly**, **Patra**, **C+C Music Factory**, **Keith Sweat**, and **da Brat**. The Video Co.'s **Todd Bogges** directs and produces "Z-TV"; he also is executive producer of Charleston's alternative rock show "Technical Diffi-

culties" . . . "Rockers TV" is a new reggae-inspired music video show that programs clips by such acts as **Shabba Ranks**, **Ace Of Base**, **Mystic Revelers**, **Beres Hammond**, **El General**, and **Bob Marley**. The hour-long, New York-based public access show, programmed by **Les'Lam Moore** and hosted by **Earl Rootsmann Chin**, includes interviews, business profiles, fashion segments, and Caribbean cooking spots . . . Key West, Fla.-based country clip program "Pik'n In Paradise" recently picked up some new network affiliates, including WGTW Philadelphia; KKTW Flagstaff, Ariz.; WKZX Cookeville, Tenn.; and KFBT Las Vegas.

STRANGE BEDFELLOWS: Comedian **Jeff Foxworthy** admits he was hesitant when the production team coordinating his Warner Bros. music video "Redneck Stomp" suggested he hire song parody king "Weird Al" Yankovic to direct.

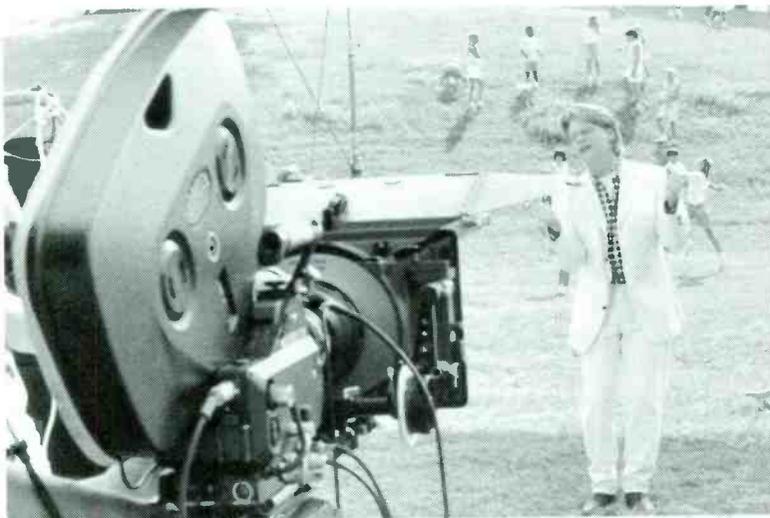
"At first I thought it was kind of unusual, but he was easy as pie to work with," says Foxworthy, who quickly forged a common comic link with Yankovic. One particularly wacky video sequence pictures a redneck looking for love at his own family reunion.

Foxworthy, a newcomer to the music video format, says he couldn't be more pleased with his shortform debut. "Now when I go on the 'Tonight Show' I get to say, 'Jay, let's roll the clip.'"

THE EYE



by Deborah Russell



The Real World. Sparrow recording artist Steven Curtis Chapman recently wrapped his new video "Heaven In The Real World." Greg Crutcher directed the Nashville-based shoot; Nancy Knox, director of Sparrow Home Video, produced.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- Public Enemy, Give It Up
- Coolio, Fantastic Voyage
- Da Brat, Funkdafied
- Heavy D & The Boyz, Nuttin' But Love
- Shai, The Place Where You Belong
- Changing Faces, Stroke You Up
- Ce Ce Peniston, I'm Not Over You
- Lady Of Rage, Afro Puffs
- Babyface, When Can I See You
- Patra Feat. Yo-Yo, Romantic Call
- C+C Music Factory, Do You Wanna Get...
- Zhane, Vibe
- MC Eht Feat. CMW, All For The Money
- Gerald Levert, I'd Give Anything
- Brand New Heavies, Brother Sister
- Wu-Tang Clan, Can It Be All So Simple
- Tevin Campbell, Always In My Heart
- Warren G, This D.J.
- Nona Gaye & F. Love Sign
- Sounds Of Blackness, Everything Is...
- Lalah Hathaway, Let Me Love You
- Patricia LaBelle, The Right Kinda Lover
- Teena Marie, Warm As Mommas Oven
- Take 6, Biggest Part Of Me
- Craig Mack, Flava In Ya Ear
- Aaron Hall, I Miss You
- Queen Latifah, Weekend Love
- Blackgirl, 90's Girl
- Boyz II Men, I'll Make Love To You
- Keith Sweat, When I Give My Love

★ ★ NEW ADDS ★ ★

- Thance, Turn Down The Lights
 ?N-Vee, Chocolate
 I Al Skcratch, I'll Take Her
 jillyah, At Your Best
 K7, Move It Like This
 'scape, Tonight
 Horace Brown, Taste Your Love
 Steve Ivory, My Love Song



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Diamond Rio, Love A Little Stronger
- Alan Jackson, Summertime Blues
- Joe Diffie, Third Rock From The Sun
- Vince Gill, What The Cowgirls Do
- Tanya Tucker, Hangin' In
- Randy Travis, Whisper My Name
- Sawyer Brown, Hard To Say
- George Strait, The Man In Love With...
- Martina McBride, Independence Day

- John Michael Montgomery, Be My Baby...
- Rick Trevino, She Can't Say I Didn't...
- Clay Walker, Dreaming With My...
- Mark Collie, Hard Lovin' Woman
- Brooks & Dunn, She's Not The Creatin'...
- David Ball, When The Thought Of You...
- Sammy Kershaw, Third Rate Romance
- Dwight Yoakam, Pocket Of A Clown
- Tractors, Baby Likes To Rock It
- Tim McGraw, Down On The Farm
- Larry Stewart, Hear Like A Hurricane
- Bryan Austin, Is It Just Me?
- George Ducas, Teardrops
- Tracy Byrd, Watermelon Crawl
- Tracy Lawrence, Renegades, Rebels...
- Shenandoah, I'll Go Down Loving You
- Patty Loveless, I Try To Think About...
- John & Audrey Wiggins, Has Anybody...
- Chris LeDoux, Honky Tonk World
- Rodney Crowell, Big Heart
- James House, A Real Good Way To Wind...
- The Mavericks, O What A Thrill
- Greg Holland, Let Me Drive
- Terry McBride & The Ride, Been There
- Lisa Brokop, Give Me A Ring Sometime
- Western Flyer, Western Flyer
- Doug Supernaw, State Fair
- Ken Mellons, Jukebox Junkie
- Kathy Mattea, Nobody's Gonna Rain On...
- Michelle Wright, One Good Man
- Daron Norwood, If I Ever Love Again
- Cleve Francis, Love Or The Lack Thereof
- Toby Keith, Who's That Man
- Pam Tillis, When You Walk In The Room
- Marc Beeson, A Wing And A Prayer
- S. Alan Taylor, Black & White
- Victoria Shaw, Tears Dry
- Dawn Sears, Nothin' But Good
- Davis Daniel, William And Mary
- Kenny Chesney, Somebody's Callin'
- Little Texas, Kick A Little

★ ★ NEW ADDS ★ ★

- Blackhawk, I Sure Can Smell The Rain
 John Anderson, Country 'Till I Die
 Neal McCoy, The City Put The Country...
 Ricky Van Shelton, Wherever She Is



Continuous programming
 1515 Broadway, NY, NY 10036

- Soundgarden, Black Hole Sun
- Coolio, Fantastic Voyage
- Boyz II Men, I'll Make Love To You
- Green Day, Basket Case
- Offspring, Come Out And Play
- Warren G, This D.J.
- John Mellencamp, Wild Night
- Stone Temple Pilots, Big Empty
- Candlebox, Far Behind
- Randy Travis, Whisper My Name
- Da Brat, Funkdafied
- Stone Temple Pilots, Vasoline
- Rolling Stones, Love Is Strong

- Mazzy Star, Fade Into You*
- Nine Inch Nails, Closer
- Heavy D & The Boyz, Nuttin' But Love
- Spin Doctors, You Let Your Heart Go...
- Babyface, When Can I See You
- Aaron Hall, I Miss You
- Cracker, Get Off This
- Tevin Campbell, Always In My Heart
- Aerosmith, Crazy
- Public Enemy, Give It Up
- Smashing Pumpkins, Rocket
- Collective Soul, Breathe
- Weezer, Undone - The Sweater Song
- Ice Cube, Bop Gun
- Collective Soul, Shine
- Warren G & Nate Dogg, Regulate
- House Of Pain, On Point
- Red Hot Chili Peppers, Under The Bridge
- Fronten!, Labour Of Love
- Beastie Boys, Sabotage
- Elton John, Can You Feel The Love...
- Red Hot Chili Peppers, Soul To Squeeze
- Pink Floyd, High Hopes
- Smashing Pumpkins, Disarm
- MC 900 Ft. Jesus, If I Only Had A...
- Pretenders, I'll Stand By You
- Jim Carrey, Cuban Pete
- Nirvana, Heart-Shaped Box
- Snoop Doggy Dogg, Gin And Juice
- Pantera, Planet Caravan
- Changing Faces, Stroke You Up
- US3, Cantaloup
- Counting Crows, Mr. Jones
- C+C Music Factory, Do You Wanna Get...
- Ahmad, Back In The Day
- Red Hot Chili Peppers, Give It Away
- Aerosmith, Amazing

★ ★ NEW ADDS ★ ★

- Salt-N-Pepa, None Of Your Business
 Rollins Band, Disconnect
 Big Mountain, Sweet Sensual Love



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

- Sammy Kershaw, National Working...
- Tanya Tucker, Hangin' In
- Clay Walker, Dreaming With My Eyes...
- Vince Gill, What The Cowgirls Do
- Billy Ray Cyrus, Ain't Your Dog No More
- Dwight Yoakam, Pocket Of A Clown
- John Michael Montgomery, Be My...
- Rick Trevino, She Can't Say I Didn't...
- Tracy Lawrence, Renegades, Rebels...
- Diamond Rio, Love A Little Stronger
- Maverick Choir, Amazing Grace
- Randy Travis, Whisper My Name
- Sawyer Brown, Hard To Say
- Stattler Brothers, What We Love To Do
- Tim McGraw, Down On The Farm
- George Strait, The Man In Love With...

- Doug Supernaw, State Fair
- Mark Chesnut, She Dreams
- Kathy Mattea, Nobody's Gonna Rain...
- Confederate Railroad, Elvis And Andy
- Joe Diffie, Third Rock From The Sun
- Patty Loveless, I Try To Think About...
- Pam Tillis, When You Walk In The...
- Tracy Byrd, Watermelon Crawl
- Larry Stewart, Hear Like A Hurricane
- Martina McBride, Independence Day
- Wylie & The Wild West Show, Ugly...
- Chely Wright, He's A Good Ole Boy
- Shenandoah, I'll Go Down Loving You
- Radney Foster, Labor Of Love

★ ★ NEW ADDS ★ ★

- George Jones, The Love In Your Eyes
 Lari White, Now I Know
 Brooks & Dunn, She's Not The Creatin'...
 Brother Phelps, Ever-Changing Woman
 Kenny Chesney, Somebody's Callin'
 Little Texas, Kick A Little



Continuous programming
 1515 Broadway, NY, NY 10036

- Rolling Stones, Love Is Strong
- Elton John, Can You Feel The Love...
- Counting Crows, Round Here
- John Mellencamp, Wild Night
- Collective Soul, Shine
- Babyface, When Can I See You
- Seal, Prayer For The Dying
- Lisa Loeb & Nine Stories, Stay
- Gin Blossoms, Until I Fall Away
- Melissa Etheridge, I'm The Only One
- Stone Temple Pilots, Big Empty
- Richard Marx, The Way She Loves Me
- Spin Doctors, You Let Your Heart Go...
- Bonnie Raitt, You
- Pretenders, I'll Stand By You
- Bonnie Raitt, Love Sneakin' Up On You
- Counting Crows, Mr. Jones
- Eddie Brickell, Good Times
- General Public, I'll Take You There
- The Byrds, Turn! Turn! Turn!
- Melissa Etheridge, Come To My Window
- Billy Joel, The River Of Dreams
- 10,000 Maniacs, Because The Night
- Ace Of Base, Don't Turn Around
- Bruce Springsteen, Streets Of Philadelphia
- Nona Gaye & F. Love Sign
- Living Colour, Sunshine Of Your Love
- Amy Grant, Lucky One
- George Michael, Freedom
- Toni Braxton, You Mean The World...

★ ★ NEW ADDS ★ ★

- Boyz II Men, I'll Make Love To You
 Hootie & The Blowfish, Hold My Hand
 Elton John, Circle Of Life
 Gerald Levert, I'd Give Anything
 Sam Phillips, Baby I Can't Please You
 Jon Secada, Whipped

Artists & Music

ALTERNATIVE TEXAS

(Continued from page 39)

heart of Deep Ellum on Elm Street. "Trees is one of the foundation clubs. So is Club dada. They aren't going to go anywhere."

Go-For-Broke Rockers Set Tone in Houston

Houston boasts one of the richest musical histories of any city in Texas. Its blues roots extend back to Sam "Lightnin'" Hopkins and include such blues heavyweights as Bobby "Blue" Bland, Sippie Wallace, Clarence "Gatemouth" Brown, and Big Mama Thornton.

That blues influence is evident in ZZ Top, arguably the biggest rock band to come out of Houston, but also shows up in the music of exports such as Lyle Lovett and Clint Black.

Since the late '80s, Houston's musical landscape has been dominated by rap. Houston-based Rap-A-Lot Records, home of the Geto Boys, Scarface, and Bushwick Bill, has produced some of the nation's most popular rap albums.



PAIN TEENS

Because of that, the alternative music scene has taken something of a back seat lately.

There had been great expectations when Ron Goudie, a former executive at several labels, including Enigma, came to town and took over alternative label Sector 2 Records. But none of the signings have been Houston bands—the closest has been Austin's Push-monkey—and less than a year after coming to town, Goudie announced that he is heading for Austin and taking Sector 2 with him. He's expected to move by the end of the year.

But that's not to say Houston hasn't had its successes. The since-disbanded management company Wilde Silas hit a winning streak a few years ago, when its mainstream rock clients King's X and Galactic Cowboy scored major-label deals. Since the split, one Wilde Silas partner, Sam Taylor, continues to be an extremely active producer, having recently completed the debut album by local band Atomic Opera, which is signed to Collision Arts/Giant. Taylor's ex-Wilde Silas partner, attorney Ed Fair, manages the group.

ALTERNATIVE NETWORK

Peel back another layer, and there is a whole network of local alternative rock bands in Houston struggling to be heard. If the strength of a city's music scene could be judged solely by its number of bands, Houston would be looking pretty good, but with most eyes turned towards Austin, many of the bands feel like the tree falling in the forest: If there is no one around to hear them, do they make a sound?

Or, as Dorothy Dean, manager of the Sound Exchange record store and head of Double Naught Records, says, "There's a certain fuck-you-ness to ev-

erything, because [the bands] know no one's going to hear it."

That go-for-broke spirit has spawned local bands and labels that span the alternative spectrum. Double Naught has released records by, among others, the hypnotically dangerous act the Mike Gunn and feedback-crazy Sugar Shack.

Sound Virus Records, which is run by Darryl Menkin and distributed through Dutch East India, leans toward hardcore or metal bands like thrashing local favorite Spunk, the brashly melodic Bleachbath, and the punkmeisters in Humungus, who recently cut tracks with Cheetah Chrome, formerly of the Dead Boys.

Farrago Records, run by accountant-by-day/record company head-by-night Larry Pirkle, boasts Dyn@mutt, a rambling but catchy trio with a growing college audience throughout the Southwest; the midtempo, dreamy Buddha On The Moon; and the indulgent art-rock of Lozenge.

Houston's hometown underground heroes, however, aren't on a local label. The Pain Teens, led by Bliss Blood and Scott Ayers, are on Austin's Trance Syndicate (see story, page 1).

The Pain Teens' records are among the few local releases that Sound Exchange buys outright instead of taking on consignment, and it's not because Blood doubles as the store's indie buyer. It's because "we sell the shit out of them," says Sound Exchange's Dean.

LITTLE RADIO SUPPORT

But, like other local bands, even the Pain Teens get virtually no support from local radio. Alternative-leaning top 40 outlet KRBE used to play unsigned Houston bands, but as of late has found few it feels warrant airplay. "We play alternative music at night, but what's happening isn't really here," says Tom Poleman, PD at KRBE. "Austin seems to have the vibe that makes them attract more bands. That alternative scene hasn't been very predominant here. There aren't a lot of bands here that are giving us stuff we can play."

Among the few local bands that have gotten selected spins on KRBE are the Hunger and Machine Emotion, both of which used to have major-label deals.

Most of the support for local bands comes from Rice University's 50,000-watt station, KTRU. Up to 15% of the student-run station's programming is Houston bands. "There definitely is a very good music scene in Houston. The people who want to get interested in it do. Any weekend I can go out and see good Houston bands," says the station's Erik Benke. Among the local alternative and hard-rock bands played by the station are Dyn@mutt, Spunk, the Joint Chiefs, the Pain Teens, de Schmog, the Mike Gunn, Sugar Shack, Bleachbath, Sad Pygmy, and Horace Pinker (which records for Earwax/Justice, a local label better known nationally for its jazz releases).

Jason Bill, a member of local act Charalambides, agrees that "there's a really good scene, but you're catching us at a bad time. There have been quite a few club closings lately."

Although Bill acknowledges that

(Continued on page 99)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 27, 1994.

THE BOX
 BROADCAST TELEVISION NETWORKS

Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish...

BOX TOPS

- Sir Mix-A-Lot, Put 'Em On The Glass
 Luke, It's Your Birthday
 Boyz II Men, I'll Make Love...
 69 Boyz, Tootsee Roll
 The Puppies, Funky Y-2-C
 Immature, Never Lie
 K7, Move It Like This
 Aaron Hall, I Miss You
 R. Kelly, Summer Bunnies
 Outkast, Southern
 Warren G, This D.J.
 Warren G & Nate Dogg, Regulate
 Jim Carrey, Cuban Pete
 Jamie Foxx, Infatuation
 Patra Feat Yo-Yo, Romantic Call
 Changing Faces, Stroke You Up
 Da Brat, Funkdafied

ADDS

- Aaliyah, At Your Best
 Almighty RSO, Hellbound
 Amy Grant, Lucky One
 Big Mike, Havin' Thangs
 Blohazard, How It Is
 Brandy, I Wanna Be Down
 Collective Soul, Breathe
 Crustified Dibbs, Bloodshed Hua Hoo
 Dinosaur Jr., Feel The Pain
 Eddie Brickell, Good Times
 Erule, Listen Up
 Hootie & The Blowfish, Hold My Hand
 Ill Al Skcratch, I'll Take Her
 Luscious Jackson, City Song(Remix)
 Magna Pop, Slowly, Slowly
 N II U, You Don't Have To Cry
 Notorious B.I.G., Juicy

MOR MUSIC TV

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

- Amy Grant, Lucky One
 Richard Marx, The Way That She...
 Marvin Gaye, Inner City Blues
 Marcella Detroit, I Believe
 Martina McBride, Independence Day
 Bobby Womack, Forever Love
 Tori Amos, Past The Mission
 Joe Diffie, Third Rock From The Sun
 Celine Dion, Think Twice
 Pink Floyd, High Hopes
 Sarah McLachlan, Good Enough
 Eddie Brickell, Good Times
 Shawn Colvin, Every Little Thing
 Neil Diamond, Play Me
 The Byrds, Turn Turn Turn
 Raul DiBlasio, Hasta Que Te Conoci
 The Mavericks, O What A Thrill
 Buckwheat Zydeco, Hey Baby
 Jim Carrey, Cuban Pete
 Indigo Girls, Least Complicated



Six hours weekly
 1 Centre Street, Room 45
 New York, NY 10007

- C+C Music Factory, Do You Wanna Get...
 Sah B, Summa Day
 Qwest Tha Madd Ladd, 101 Things To Do...
 Notorious B.I.G., Juicy
 Warren G, This D.J.
 Sista, Brand New
 N II U, You Don't Have To Cry
 Da Youngsta's, Hip Hop Ride
 Ill Al Skcratch, I'll Take Her
 Boyz II Men, I'll Make Love...
 Aaliyah, Back And Forth
 Craig Mack, Flava In Ya Ear

MTV EUROPE

Continuous programming
 Hawley Crescent
 London NW18TT

- All-4-One, I Swear
 Wet Wet Wet, Love Is All Around
 Youssou N'Dour/Neneh Cherry, 7 Seconds
 Big Mountain, Baby I Love Your Way
 The B.C. 52's, (Meet) The Flintstones
 Reel To Reel, Go On Move
 Prodigy, No Good
 Crash Test Dummies, Mmm Mmm...
 Stiitskin, Inside
 Take That, Love Ain't Here Anymore
 2 Unlimited, The Real Thing
 Joe Cocker, Summer In The City
 Warren G & Nate Dogg, Regulate
 Prince Ital & Marky Mark, United
 Jam & Spoon, Find Me
 Inner Circle, Games People Play
 Rolling Stones, Love Is Strong
 Aswad, Shine
 Grid, Swamp Thing
 C J Lewis, Sweets For My Sweet



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- DC Talk, Jesus Is Just Alright
 Talia Paris, God Is In Control
 DC Talk, The Hard Way
 Rich Mullins, Here In America
 Audio Adrenaline, Big House
 Eric Champion, Touch
 Michael Sweet, All This And Heaven...
 Gary Chapman, Sweet Glow Of Mercy
 Geoff Moore, Life Together

JBTV

One hour weekly
 216 W Ohio
 Chicago, IL 60610

- The Dambuilders, Shrine
 Judybats, What We Lose
 Sarah McLachlan, Good Enough
 Weezer, Undone: The Sweater Song
 Tori Amos, Past The Mission
 Jesus & Mary Chain, Sometimes Always
 Magna Pop, Slowly, Slowly
 Gumball, Revolution On The Rocks
 Velvet Crush, Hold Me Up
 Meat Puppets, We Don't Exist
 Fretblancket, Twisted
 Stone Temple Pilots, Vasoline
 Goshchild, Everybody's One
 700 Miles, Unnatural



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Rollins Band, Disconnect
 Helmet, Biscuits For Smut
 Stabbing Westward, Lies
 Live, White, Discussion
 Luscious Jackson, City Song(Remix)
 Pizzicato 5, Twiggzy Twiggzy
 Deconstruction, L.A. Song
 Sky Cries Mary, Every Iceberg Is Fire
 Lotion, Head
 XCNX, Young Stupid & White
 Magna Pop, Slowly, Slowly
 God's Child, Everybody's 1
 Indigo Girls, Least Complicated
 Moist, Push
 The Jesus & Mary Chain, Sometimes...

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 SoundScan	
			ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	23	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98) 22 weeks at No. 1	CHANT
2	2	205	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
3	3	5	VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW
4	5	36	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
5	4	23	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
6	11	120	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
7	6	55	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE
8	7	44	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
9	15	39	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 20003 (10.98/15.98)	ARVO PART: TE DEUM
10	9	15	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32 SHORT FILMS
11	13	3	VAN CLIBURN RCA 55912 (9.98/15.98)	TCHAIKOVSKY: PIANO CONCERTO NO. 1
12	14	24	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT
13	8	20	LUCIANO PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO RECORDINGS
14	10	4	MARIA CALLAS EMI CLASSICS 55016 (9.98/15.98)	LA DIVINA 2
15	12	25	CLEVELAND ORCH. (THOMAS) ORFF: CARMINA BURANA	

TOP CLASSICAL CROSSOVER™

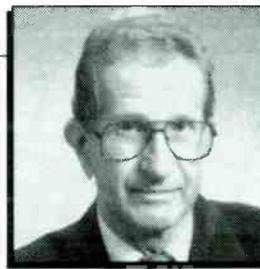
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	29	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 29 weeks at No. 1	THE PIANO
2	2	33	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
3	3	12	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
4	4	74	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
5	5	2	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
6	7	38	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
7	6	16	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
8	12	3	KIRI TE KANAWA LONDON 443600 (10.98 EQ/15.98)	KIRI! HER GREATEST HITS LIVE
9	9	94	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	8	67	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
11	13	41	LONDON SYMPHONY ORCHESTRA RCA 61938 (9.98/15.98)	SYMPHONIC MUSIC OF YES
12	RE-ENTRY		LSO/FENTON ANGEL 55093 (10.98/15.98)	SHADOWLANDS
13	10	99	POPS (WILLIAMS) PHILIPS 420178 (10.98 EQ/15.98) BY REQUEST...THE BEST OF JOHN WILLIAMS	
14	11	6	BOURNEMOUTH SYM. RELATIVITY 1220 (10.98/15.98)	SYMPHONIC PIECES FROM LES MISERABLES
15	RE-ENTRY		YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	5	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98) 5 weeks at No. 1	MYSTICAL CHANTS
2	2	10	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
3	4	10	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
4	3	10	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
5	5	5	CARRERAS-DOMINGO-PAVAROTTI MADACY 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
6	6	4	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
7	7	10	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
8	8	8	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT
9	9	10	WURTTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
10	11	10	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
11	12	3	VARIOUS ARTISTS MADACY 5401 (4.99/6.99)	BEST OF MOZART
12	13	5	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 47176 (5.98 EQ/10.98)	FAVORITE ARIAS
13	10	8	LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD
14	RE-ENTRY		VARIOUS ARTISTS RCA 61953 (5.98/9.98)	POWER CLASSICS
15	RE-ENTRY		VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS

○ 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. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical
KEEPING
SCORE™

by Christie Barter

LONDON RECORDS has just launched a new midprice line—"Pavarotti's Opera Made Easy"—consisting of 20 titles designed to "introduce the beauty of opera to new audiences" under the artistic aegis of "the world's most recognizable opera singer." And, indeed, there's a logo with a mug shot of Luciano Pavarotti himself tipped into the cover art on every CD.

The series is made up entirely of compilations, ranging from 14 to 19 tracks apiece, bearing titles like "My Favorite Love Songs," "My Favorite Puccini," and "My Favorite Opera In The Movies." The last includes arias by **Giordano**, **Catalani**, and **Cilea** featured in the film "Philadelphia," sung in this instance by **Renata Tebaldi**; **Rossini's** "Largo al factotum," heard in "Mrs. Doubtfire" and sung on this disc by **Sherrill Milnes**; and **Donizetti's** "Una furtiva," heard in "Lorenzo's Oil" and sung here by Pavarotti himself. More than 60 singers, whose recordings are drawn from London's vast and mightily distinguished catalog, are represented in this series.

Pavarotti comes to New York at the end of this month to record Verdi's "I lombardi" at the Manhattan Center, with **James Levine** conducting.

Another new London series gets under way this month with a coupling of **Mozart's** Piano Concertos Nos. 9 and 12, played by fortepianist **Robert Levin** with the **Academy Of Ancient Music** under **Christopher Hogwood**. Released on the Oiseau-Lyre label, the series eventually will span the complete cycle of concertos, to which Levin will bring his considerable improvisational talents to bear in the cadenzas.

MEANWHILE, DEUTSCHE GRAMMOPHON is preparing to release 10 more titles in its popular midprice

"Mad About" line—popular, that is, with just about everybody, according to the label's buyer surveys. "Mad About" buyers, they say, are just as likely to be in the 18-to-21 age group as they are to be in the 46-to-50 range. In fact, the 26-to-30 age group accounted for the largest volume of sales.

Among the 10 new titles are two that, I guess, were inevitable: "Mad About Monks" and "Mad About Christmas."

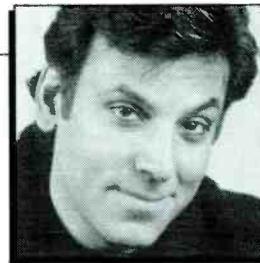
Among DG's August releases, also at midprice, are reissues of the four **Richard Strauss** operas conducted by **Karl Boehm** (honoring what would have been his 100th birthday)—"Daphne," "Die Frau ohne Schatten," "Elektra," and "Capriccio."

Of rather special interest on DG this month, too, is a recording of one of the late **Olivier Messiaen's** last works—the 11-movement "Eclair sur l'au dela," commissioned by the **New York Philharmonic** in celebration of the orchestra's 150th anniversary in 1992. Here, it's performed by Paris' **Orchestre de l'Opera Bastille** under the company's music director, **Myung-Whun Chung**, who, as we learned last week, was summarily and unexpectedly dismissed from that post. In the can, apparently, is a premiere recording by Chung and his orchestra of Messiaen's very last work, "Concert a quatre," which was composed specially for them.

The independent label **Premiere Recordings** announces that this fall will see the first release in a series devoted to the works of **Leo Sowerby**, the American composer whose centennial year is 1995. Appropriately titled "Jubilee," the CD will consist of first and/or only recordings of Sowerby's organ works, taped at the Church of St. Paul in Rochester, N.Y., by **Robert Parris**.

Premier will issue another Sowerby disc early in '95, titled "The Edge Of Dreams," which will include world-premier recordings of the composer's "Love Songs, Sacred Songs, Folk Songs, And Sacred Songs," sung by bass-baritone **Louis Leberer**.

The eminent choral conductor/composer **Gregg Smith** continues his exclusive affiliation with Premier this month with an album of "Songs Of Humor And Satire," including first recordings of music by **Gershwin**, **Weill**, **Meno Ives**, and others.

Jazz
BLUE
NOTES™

by Jeff Levenson

FANTASY STUFF: Percussionist-trumpeter **Jerry Gonzalez**, whose Sunnyside tribute to **Thelonious Monk**, "Rumba Para Monk," was so hip beyond words in 1989 that few jazz critics even wrote about it, has been signed to Fantasy. He and his sextet, the **Fort Apache Band** (featuring **Andy Gonzalez**, **Joe Ford**, **John Stubbelfield**, **Larry Willis**, and **Steve Berrios**), will have its first release, "Crossroads," issued on Milestone... Apparently, guitarist **Joe Pass** spent considerable time in the studio. He died last spring, but left six albums' worth of material in the can. Pablo is planning to issue the first of the lot later this year... The king of living saxophonists, **Sonny Rollins**, has been dubbed guest of honor at this year's JazzTimes convention, scheduled to take place in New York Nov. 11-19. Landing Sonny for this event was about as easy as eating couscous with a shrimp fork. Kudos for the JazzTimes... Fellow tenorman **Joe Henderson**, who found himself reborn thanks to his Verve tributes to **Billy Strayhorn** and **Miles Davis**, will be having his own bad self honored with an eight-disc boxed set, "The Milestone Years," covering the period 1967-1976. Twelve of his Milestone albums are represented in the package, which is due out any day now.

MUMBLES THE MAGNIFICENT: **Clark Terry**, who gets my vote for Musician Most Likely To Radiate Warm Vibrations (Even When It Hurts), has been

named the first-ever recipient of the Mid Atlantic Living Legend Jazz Award. The award was established by the Mid Atlantic Arts Foundation to honor "jazz masters who have contributed to the development and perpetuation of the jazz legacy..." Sounds right—Terry's the man. (For years, whenever they got the chance, **Miles** and **Quincy Jones** both sung Terry's praises. He remains a hero to many a jazzman.) The ceremony takes place in Baltimore, Aug. 27... The Mid Atlantic guys aren't the only ones celebrating the St. Louis native. Carnegie Hall has announced its third season in jazz. Among the shows is a trumpet tribute Feb. 23, honoring Terry's 75th birthday year... One more: Teikyo International University, located in LeMars, Iowa, has an accredited jazz program run under the auspices of the Clark Terry International Institute of Jazz Studies. Terry, it seems, has finally formalized his educator credentials.

METRO BLUE (No, Not The Depressed Subway): Blue Note, which is about to announce plans for Metro Blue, a boutique pop imprint featuring select signings and eclectic music, already has saxophonist/arranger **Bob Belden** on the boards for its first batch of releases. (*Boutique*, by the way, is the label's word for describing this new imprint—a good choice, I believe, even better than *gourmet*.) Belden, you may know, is an interpreter of others' music; that is, he takes the works of composers in various idioms (**Sting**, **Puccini**, **Prince**) and colorizes them through a jazzy, idiosyncratic, left-of-full-focus lens. (His personality, I guess.) His "Purple Rain," which had been issued in Japan by Blue Note's sister label Somethin' Else, will be issued here by Metro Blue with the title "When Doves Cry." The title track has undergone dance remix treatment. Meanwhile, Somethin' Else has a second disc of Prince music from Belden. That's called "Princejazz," and it will be issued here on the Blue Note label (presumably because it's more jazz than Metro Blue can handle) in 1995.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	TONY BENNETT COLUMBIA 66214	7 weeks at No. 1 MTV UNPLUGGED
2	2	5	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
3	3	14	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
4	4	61	HARRY CONNICK, JR.▲ COLUMBIA 53172	25
5	5	39	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
6	9	41	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
7	7	45	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
8	6	13	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
9	NEW ▶		JOHN SCOFIELD BLUE NOTE 27327/CAPITOL	HAND JIVE
10	8	20	ETTA JAMES PRIVATE 82114	MYSTERY LADY
11	10	5	JIMMY SCOTT SIRE 45629/WARNER BROS.	DREAM
12	11	13	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
13	13	18	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
14	16	8	EDDIE PALMIERI ELEKTRA NONESUCH 61649/ELEKTRA	PALMAS
15	14	2	NINA SIMONE RCA 66428	THE ESSENTIAL NINA SIMONE, VOL. 2
16	12	3	ELLA FITZGERALD VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
17	19	16	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
18	21	20	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
19	15	39	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
20	18	12	CHICK COREA GRP 9774	EXPRESSIONS
21	RE-ENTRY		JOHN PIZZARELLI NOVUS 63172/RCA	NEW STANDARDS
22	17	10	VARIOUS ARTISTS VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS
23	25	4	NNENNA FREELON COLUMBIA 64323	LISTEN
24	20	3	JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 66379	THEY CAME TO SWING
25	22	4	WALLACE RONEY WARNER BROS. 45641	MISTERIOS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	89	KENNY G▲⁶ ARISTA 18646 <th>51 weeks at No. 1 BREATHLESS</th>	51 weeks at No. 1 BREATHLESS
2	3	2	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
3	2	13	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
4	5	15	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
5	4	12	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
6	6	10	DAVID SANBORN ELEKTRA 61620	HEARSAY
7	9	19	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
8	7	12	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE
9	8	5	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
10	10	25	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
11	NEW ▶		ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
12	11	7	EARL KLUGH WARNER BROS. 45596	MOVE
13	—	4	STANLEY CLARKE AND FRIENDS EPIC 57506	LIVE AT THE GREEK
14	13	14	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
15	12	20	PAUL HARDCASTLE JVC 2033	HARDCASTLE
16	14	15	GIL SCOTT-HERON TVT 4310	SPIRITS
17	16	51	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
18	19	4	KEIKO MATSUI WHITE CAT 77716/UNITY	DOLL
19	17	57	DAVE KOZ CAPITOL 98892	LUCKY MAN
20	15	15	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
21	18	26	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
22	20	23	BOB JAMES WARNER BROS. 45536	RESTLESS
23	21	28	CANDY DULFER RCA 66248	SAX-A-GO-GO
24	22	5	BOBBY LYLE ATLANTIC 82590/AG	RHYTHM STORIES
25	25	65	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021 HS	THE JAZZMASTERS

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Artists & Music

TRANCE PUTS AUSTIN UNDER ALTERNATIVE SPELL

(Continued from page 1)

California to find a record deal, and then later to Chicago because there simply wasn't a label in the city or the state that made [our kind] of records," Coffey says.

Fed up with seeing great local bands perish because they had no outlet for their music, Coffey decided he had enough money and time to try to help those who weren't as fortunate as the Butthole Surfers. "I was seeing this band Crust, who I thought were a really cool band, and they were trying so hard, and I just thought, 'Damn it, let's just give this a shot and see what happens.' It's been a real learning experience."

Nearly 25 releases later, Trance is one of the leading indie labels in Texas, and no one's more pleased than the affable, unassuming Coffey.

Following the hardcore grind of



Roky Road. Roky Erickson, center, celebrates his deals with Trance Syndicate Records owner King Coffey, left, who will release Erickson's first studio album in nearly a decade next year, and with Henry Rollins, whose publishing company, 2.13.61, is putting out a book of Erickson's lyrics.

Crust, came the anguished, hypnotic sound of the Pain Teens, the Houston-based band led by Scott Ayers and Bliss Blood. Other bands on the label are Drain, a feedback-drenched trio that features Coffey on guitar; Ed Hall, a crunchy quartet none of whose members are named Ed or Hall; the rhythmically thrashing Cherubs; the soft ambient Bedhead; noisy pop band Sixteen Deluxe; and the intensely lulling john-boy. The first non-Texas signing was L.A.-based Distorted Pony, and Trance also licensed A.C. Acoustics, a Glaswegian band, for U.S. distribution.

Despite the advice of any lawyer, Coffey rarely signs contracts with his bands. At first, most of his deals were verbal ones made with bands he'd known for years; then, with majors plucking acts from indies with abandon, Coffey felt Trance should be a little more formal and sign contracts with a few bands, but now he is having another change of heart. "It's hard to get off on a good step with a band when you start with a contract," Coffey says. "I'd rather just do it like we're just friends here . . . Really, if any of our bands get an offer from a major that's far better than what Trance can offer them, I'd be the first to say, 'Yes, this is your life. This is your career. Go ahead.'"

Instead, Coffey is finding just the reverse. Bands that by all rights could be snapped up by majors are coming to him. Case in point is Crunt—an alternative supergroup made up of Kat Bjelland Gray of Babes In Toyland, Russel Simins of Jon Spencer Blues Explosion, and Lubricated Goat's Stuart Gray—who released its first record on Trance earlier this year.

Coffey read that Crunt had signed with Trance in British music magazines NME and Melody Maker before he had even heard their tape.

"I was saying, 'Guys, I really need a tape here.' So when it arrived in the mailbox, I was nervous. I was saying, 'Please be good, please be good.' And I pressed play, and it was like 'Yes!'"

Crunt's self-titled set is the label's biggest-selling album, says Coffey, having sold more than 20,000 worldwide. However, the Pain Teens—with several albums to their credit—remain its best-selling act.

ROKY RETURNS

The company has concentrated on up-and-coming bands, but next year it will release its first record by an artist who was around before many of his Trance labelmates were even born. Seminal psychedelic rock figure and Austin tragic hero Roky Erickson will release his first new studio record in eight years. Erickson, who has spent years in and out of mental hospitals, wrote all the songs on the album, which was produced by Stuart Sullivan, Casey Monahan, and Speedy Sparks.

"All That May Do My Rhyme" is due in spring '95, says Coffey, and will be preceded by a 7-inch single this fall.

"I've loved Roky for years. I kind of discovered 13th Floor Elevators and Roky's contemporary stuff at the same time," he says. "The Elevators influenced me tremendously. I've worshipped him for a decade plus. He's a hero of mine."

Although Coffey's thinking about adding some employees now, he has basically run the label himself with the help of unpaid staffers, or "volunteers" as he calls them.

Out of necessity, he moved the label's operation from his house into an office some time ago. "For a while there, people would show up for work, and they'd be in my bedroom sitting on the floor, making phone calls, and they'd say, 'King, where's that Pain Teens review?' and I'd have to tell them, 'Wait a second, I think it's under those socks over there.' It also got to the point where I could never relax in my own home."

Trance produces and markets its releases, while Chicago-based Touch & Go takes care of manufacturing and distribution. (In Europe, U.K.-based Southern Studios serves those functions.) Coffey has a warm spot for Touch & Go because its in-house label was home to the Butthole Surfers before the band inked with Capitol.

TOUCH AND GO

In fact, Touch & Go is Coffey's role model for running Trance. "Touch & Go was always there for the Butthole Surfers. If we were broken down in Wyoming, they got money wired to us. If we were dirt poor, they would give us advances. They would give us money to fix our van if we were out touring. We've done all that kind of stuff for our bands on our label."

Although Trance could no doubt get a deal with a major, Coffey says he's not interested for several reasons, not the least of which is his loyalty to Touch & Go. "If Trance gets successful and jumps ship, I would really have a lot of ethical problems with that."

Additionally, Coffey likes the freedom afforded indies. "If you look at the majors, you have to compromise a lot of



CRUNT

times. For now, Trance is fun, and the feeling is that I'll probably have more fun with it as a pure indie . . . But then again, there's the conflicting thing that I have that I want to be a good parent to the bands, and it might be in the bands' best interest to go to a major for distribution. I don't know if I want to do that."

Being a good "parent" is ultimately what the role of label chief comes down to for Coffey. That means taking his laptop on the road when the Butthole Surfers are on tour and constantly working. "I drop off my stuff in the room and then go downstairs because it's usually cheaper to make a phone call [from a pay phone in the lobby] than from the hotel room, and I'm on the phone as long as I need to be."

While Coffey obviously takes his responsibilities to his bands very seriously, he makes running the label fun. Faxes are often embellished with changing sayings, such as "I love disco—and I hear it's making a comeback" or "Moistens your mouth-Freshens your breath." The label's logo is the seven-headed cobra, first made famous here in the '70s as the symbol for the Symbionese Liberation Army—Patty Hearst's captors.

"I find Patty Hearst the most fascinating person of the 20th century," says Coffey, without a trace of irony. "Really, her story is amazing."

According to Coffey, the icon is actually a centuries-old Eastern religious symbol, so he didn't worry too much about copyright infringement when he decided to use the emblem. He merely went to the library and found a clear enough logo from an old Newsweek. "To be honest, in moments of total conjecture, [I've had a] slight fear that would-be terrorists might come to the door seeking shelter because I [must be] a SLA sympathizer."

Such disturbing thoughts aside, Coffey's day-to-day concerns are more in line with learning more about the music business. "This month's project is 'What is publishing?'" he says. "I'm reading books and trying to educate myself. Paying mechanicals out to publishing companies has been like a little crash course."

Despite putting the concerns of his artists before the label's needs, Coffey says Trance is turning a nice little profit. "Trance would be a disaster on a major-label level, but on an indie level, it's quite good . . . Seeing bands mature, and get better, and sell more records each time out—which all of the Trance bands have done—is a success. I see success in financial, artistic, and even emotional levels. I get a sense of personal pride when something good happens with the label."

C'right Loophole Haunts Aussie Biz Courts OK Unauthorized Live Recordings

■ BY CHRISTIE ELIEZER

MELBOURNE—A second attempt to clear the Australian market of unauthorized live recordings has failed after courts here ruled against representatives of the Rolling Stones in the band's case against Apple House Music (AHM).

Netherlands-based Musidor BV, acting on behalf of the Rolling Stones, lost an appeal Aug. 5 to stop AHM from selling unauthorized CDs of live group performances from the mid-'60s.

It's the second major court win for Adelaide-based AHM, which has, through mail order and direct-to-retail, used a loophole in the Australian Copyright Act to flood the local market with cheap (ranging from U.S. \$3.70 to \$15) CDs of live performances by top-selling names such as Bruce Springsteen, Madonna, R.E.M., Whitney Houston, the Police, Pearl Jam, Nirvana, the Beatles, and others.

In 1993, Apple House won two court actions brought by Sony Music to stop the sale of a Michael Jackson CD under the Trade Practices Act.

The Stones' action unsuccessfully tried to nail the small record company

on a trademark technicality.

Last December, Musidor BV—which has been marketing and entering licensing agreements for the Stones for 18 years—alleged that AHM infringed its trademark by using the band's name on the cover of its two CDs, "Satisfaction Vol. 1" and "Vol. 2." AHM won the case and was awarded court costs, with the full bench of the federal court stating that Apple House had not infringed any Australian trademark or copyright laws. In rejecting the appeal, the court described Musidor's claim as "an attempt to obtain a monopoly over words used to describe a lawful product." Under its demands, it would be unlawful for anyone to make a documentary album called "The Story Of The Rolling Stones" or record a Stones tribute LP and use the British act's name on the cover to describe its contents.

The chief judge, Justice Davies, said, "When enacted, the Copyright Act of 1968 failed to afford performers of musical and dramatic works any copyright or similar proprietary right for live performances."

Although the act was amended in October 1989 to provide civil remedies

for unauthorized recordings of live performances by Australian citizens, or for the unauthorized sale of such recordings, "the international protection provisions contained in the laws did not apply to performances before 2 January 1992," Davies said.

AHM manager Noel Forth told Billboard, "The court has indicated that our products comply with every aspect of Australian law. [The recordings] have been referred to in some quarters as 'bootlegs,' which wrongly suggests that they are in any way illegal."

Forth denied that his company's future seems uncertain following the government's recent announcement that it will ban the sale of "bootleg" CDs, in line with international treaties.

"It's a pity that the government hasn't moved as quickly with the PSA
(Continued on next page)

Thailand Finally Gets A Performing Rights Society

■ BY GARY VAN ZUYLEN

BANGKOK—Six years after its first attempt to enter Thailand, the international performing rights federation CISAC has set up a collecting organization here.

Music Copyright (Thailand) Ltd. has been established as a privately registered nonprofit company in order to satisfy legal requirements. Its board comprises nine members, with authors, composers, and publishers represented in equal numbers, and the organization is chaired by well-known pop composer Wirat U-Tawaughn.

Through its Singapore regional office, CISAC has committed \$150,000 in startup and operating costs to last

until the end of 1995, and expects to recover half this sum once income starts being collected, says regional director Asia Pacific Ang Kwee Tiang. CISAC will act as a consultant to the fledgling society.

Royalties have never been paid in Thailand, and Ang notes that the whole concept is still very foreign in the eyes of local music entrepreneurs. "It will take a while, but we have had a lot of support from the Thai authorities," he says, referring to the Commerce Ministry's newly established Intellectual Property Department.

The odds would seem to be stacked against Music Copyright collecting significant revenues, due to Thai-

(Continued on page 52)

EMI's 'Childlike' Lisa Ekdahl Scores Big With Debut Album

■ BY KEN NEPTUNE

STOCKHOLM—Since the release of her hit single "Vem Vet?" (Who Knows?) at the end of January, 22-year-old singer/songwriter Lisa Ekdahl has been the center of attention here in Sweden.

Her self-titled debut album, released in February, showed off the natural talents of this petite singer with the unusual, slightly childlike voice.

The impact of her music has now spread to neighboring Norway and Denmark, where her album has sold 57,000 (more than platinum) and 8,000 copies, respectively.

Her route to a record contract was not the tried-and-true ritual of putting songs together on a demo tape and sending it off to A&R scouts.

In fact, she wasn't even looking for a contract when she was discovered. While at a recording session where she was singing background vocals for another artist, she picked up a guitar and began singing one of her own songs.

Someone from EMI Sweden heard her and asked if she had a demo tape. She didn't, but she went home and put one together. A week later, she had a recording contract.

The character of Ekdahl's music

makes it difficult, if not impossible, to compare her to anyone or anything else on the market right now. The effect of her babyish voice laid on top of jazz and Latin rhythms is truly unique. She has been compared to Joni Mitchell, but beyond her acoustic guitar and the fact that she writes and sings her own songs, there are no obvious similarities.

Ekdahl, who began writing songs seriously only two years ago, names Nina Simone and Brazilian music as influences. "Actually, I see myself primarily as a songwriter," she says. "It's what I want to do in the future."

While her critically acclaimed debut album has already sold more than 190,000 copies here, it does not represent her initiation into the music business. When she was 16, a single she recorded with a 14-year-old friend, "Radio," was released on the state-owned Caprice label; it sold 589 copies. Having grown up in a household where she heard a lot of jazz being played, she says her roots are in that music. Before her "discovery," she occasionally sang in a band called Blues Connection.

Adding to the mystery and charm surrounding her 13-song CD is the fact that it was recorded in the living room of bassist/producer Gunnar Norden. "We recorded at the home of my producer, because I don't like the studio environment," says Ekdahl.

After 22 weeks in the top 10 on the Swedish sales chart (four of those weeks at No. 1), her album shows no sign of budging yet.

Lost Deals Doom Holland's Megawinkel

■ BY WILLEM HOOS

AMSTERDAM—Only the shop bearing the Boudisque name has survived the bankruptcy of Megawinkel, the Dutch holding company that owned the Boudisque label and distributor.

Boudisque carved out a niche for itself in the sell-through video and dance music sectors here in the late '80s. Yet with the loss of several licensing and distribution deals in the '90s, it fell victim to under-capitalization and was declared bankrupt by the Amsterdam Court of Justice on July 19.

According to receiver Joris Lensink, the holding company had outstanding debts of 2 million Dutch guilders (\$1.14 million).

Megawinkel managing director Ruud Jacobs blames the lack of funding and losses in the Belgian division of Boudisque, founded five years ago. Another blow was the loss of distribution for Belgium's Byte Records, whose main act is the Dutch techno-pop duo 2 Unlimited. Byte formed its own company, Benelux Dance Promotions.

"The consequence was that we had a gigantic lack of cash flow in recent months," says Jacobs, who has tried to interest PolyGram, Sony Music, and EMI in acquiring the holding company, which last year had sales of 20 million guilders (\$11.4 million). None of the majors picked up the company, and Jacobs applied to the Court of Justice for a voluntary liquidation. A week before the July 19 bankruptcy action, ABN AMRO bank withdrew its 400,000-guilder (\$228,000) line of credit.

Another Dutch indie, Roadrunner Records, has bought Megawinkel's labels for an undisclosed sum. These include Go Bang, ESP, Mokum, Thunderpussy, Torso Dance, and Clubtone. In a separate deal, Roadrunner also bought Jacobs' publishing company Frontdijk, which was privately owned. With that money, Jacobs bought the Boudisque shop from the receiver. Megawinkel's other shop, Blackbeat, was sold to Rotterdam-based indie

Midtown Records, which now has five shops in Holland.

Boudisque general manager Laurens Meijer two years ago founded the Lucho label, dealing in tango and South American Music. Meijer is looking to integrate this label into a major.

Of the 40 Megawinkel employees, some 14 are still employed by the Boudisque shop.

Jacobs says he has no firm plans after the collapse of the shop. "I'm working in the office above the shop. It's a very healthy shop, involved in new home entertainment media. It's possible I could start something new in the future."

Jacobs started the Boudisque shop in December 1968 with 300 square feet in an alley opposite Amsterdam Central Station. Within 10 years it had

grown 10 times in floor space and ranked among Europe's prime music retail stores.

Because of its wide range of imports, other dealers bought records from the store. In the late '70s, Boudisque started to get involved in distribution and licensing foreign labels, such as the U.K.'s Factory. In the mid-'80s the sell-through video and dance divisions it founded became successful. The video division struck licensing deals with PolyGram Music Video and EMI's Picture Music International. These deals expired in 1991, when both majors took over their own distribution.

Jacobs says, "I don't have too many negative feelings. Boudisque was an interesting indie, a hothouse of talented acts. I'm proud I was a part of that, from start to finish."



EKDAHL



Turkish Delights. Epic artist Des'ree, left, was among the artists and international execs who attended the recent opening of Sony Music's Turkish affiliate in Istanbul. Des'ree is seen here sharing a bon mot or two with Sony Music Turkey managing director Melih Ayracman, center, and Sibel Ayracman.

For Supergroove, Times Are Super Groovy

BMG New Zealand Band Soars Despite Awards Omission

■ BY GRAHAM REID

AUCKLAND, NEW ZEALAND—They say living well is the best revenge, and for BMG New Zealand act Supergroove—a seven-piece hip-hop/rock act which has dominated the singles charts here for the past 18 months—that could not be more true.

Barely out of their teens, the band boasts a fast, funky sound with an appeal that crosses generations. Yet despite sales successes and crowd-pleasing SRO shows, the act was a controversial omission from the New Zealand Music Awards this past spring. Although they can claim two gold singles (for sales exceeding 7,500 copies), the members of Supergroove found themselves ignored in all award categories, due to a split among voting judges.

Sweet revenge came in July when the band's first album, "Traction," shipped platinum (with advance retail orders of 15,000 copies) and debuted on the New Zealand album charts at No. 1. The last Kiwi act to achieve such a feat was the internationally acclaimed band Crowded House.

For Supergroove and BMG, it has been a fitting climax to a meteoric career that has seen five singles in the top five, including "Can't Get Enough," which has gone platinum.



Collection Time. MCA Music Entertainment Holland managing director Kees van Weijen had the recent pleasure of presenting the company's first gold disc to Kim Wilde for 50,000 copies of "The Singles Collection 1981-1993." The award was made at a gig in the Noorderlicht club in Tilburg.

C'RIGHT LOOPHOLE

(Continued from preceding page)

report," he said, referring to the 1992 recommendations of the Prices Surveillance Authority that CD import restrictions be lifted to boost competition and reduce retail prices.

"The reason why the consumers are buying Apple House Music records is that they realize that they are being ripped off by the major companies. Australian CD prices are exorbitantly high compared to overseas—they're about \$9 [Australian] more than in the U.S. Warner Music this year raised its prices from \$29.95 to \$32.95, citing an increase in sales tax. Yet the tax rise was nowhere near the price hike."



Supergroove receives a platinum award for its debut album, "Traction," from Morris Smith of BMG New Zealand. Back row, from left: band members Ben Sciascia and Nick Atkinson, BMG's Smith, band member Jo Fisher. Front row, from left: band members Che Ness, Karl Steven, and Tim Stewart. Not pictured: band member Paul Russell.

The band, which formed out of the youthful Low Down Dirty Blues Band, first appeared under the name Supergroove on New Year's Eve 1991 and immediately achieved notice for live shows that married the sounds of James Brown, George Clinton, and Red Hot Chili Peppers with their own distinctive funk-rap crossover sound.

In 1992, the band appeared on a high-profile TV advertisement with Australian rugby star Mal Meninga. They toured heavily through schools and clubs and released their prophetically titled "Here Comes The Supergroove" single, which sold a modest, but notable, 2,000 copies.

The follow-up, "You Gotta Know," went to No. 4 on the charts. One year after its release, it still sells almost 400 copies per month, and is close to platinum. "Scorpio Girls" charted at No. 3 and went gold, paving the way for the debut album and the "Can't Get Enough" single.

However, while "Traction" contains the band's three most recent singles, reviewers have highlighted the diversity of the album's material: the bluesy ballad "For Whatever Reason," the epic "Only The Rain," and rap-metal collisions on "Bugs And Critters" and "You Freak Me."

"The singles are charming," says singer/keyboardist Karl Steven, "but they have less of a shelf life. What I was afraid of was, if we had released the album a year ago, it would have been the album that was 'the soundtrack to summer,' or something which people listened to and loved for a little while and then would never listen to again.

"Now I think it's something that can grow, and the songs have a lot of depth and are able to be listened to again and again to get to the core of them, which can be clever or emotional or whatever."

The skills displayed in the band's songwriting and live shows carry over to other areas.

"The boys are a total unit—writing the songs, co-producing the records, creating all the artwork, and producing the film clip," says Morris Smith, managing director of BMG in New Zealand. "After their national tour in July and August, the band will head off to Australia for a short tour. Their most re-

cent single was shown at the BMG International conference and received incredible reaction, with release now planned worldwide. It's amazing how samples of their product reached radio stations in the U.K., Europe, and the U.S.A., and we continually receive offers from various non-BMG record companies wanting to release their music."

Plans for the release of "Tractor" in the U.S. have not yet been confirmed.

With its own in-house talent pool (artwork by guitarist Ben Sciascia, videos by bassist Jo Fisher, studio engineering by the in-demand Stevens) and a sound that has crossed from college radio stations to mainstream pop radio, Supergroove has emerged as one of the most promising New Zealand bands in some time. And despite being slighted by industry awards, they are living well indeed.

Mambo To Stay Independent

Hands-Off Sony Approach Clinched Deal

■ BY MACHGIEL BAKKER

AMSTERDAM—Sony Music clinched a deal with German production and publishing house Mambo Musik because the two firms agreed to preserve Mambo's independent ethos, says Mambo co-founder Jürgen Thurnau (The Billboard Bulletin, Aug. 13).

Mambo was founded in 1982 by Thurnau, formerly an executive at EMI Germany and at indie publisher Gerig, producer Harald Steinhauer, and musician Günther Sigl. Acts the label has developed include Enigma, Sandra, Münchener Freiheit, Nicky, and Juliane Werding.

Despite offers from other majors, Thurnau says he chose Sony because it offered independence. "We worked as a free record company, and we wanted to continue doing that. But if this deal hadn't been made public, not many people would have noticed the change. I can still offer signings to record companies, and that can include Sony. They would still have to pay an advance, like any other company. What Sony is buying is Mambo's back catalog and our

Japan Shipments Down 6%

Foreign Data Strong In Weak 1st Half

■ BY STEVE McCLURE

TOKYO—Strong results in the foreign-albums category were about the only bright spot in Japanese shipments data for the first half of 1994, released by the Recording Industry Assn. of Japan (RIAJ).

Total shipments in the world's second-largest market were down 6% in terms of quantity, to 184.38 million units, with wholesale value of 227.45 billion yen (\$2.27 billion), down 2%.

The "tie-up" singles phenomenon seems to be finally running out of steam. Domestic CD singles shipments fell 16%, to 64.49 million units, for a value of 42.18 billion yen (\$421.81 million), a decline of 12%. Domestic repertoire accounts for the vast majority of CD singles, many of which are used as themes for commercials and TV shows.

Key stats from the RIAJ figures are:

- Total album shipments: 118.59 million units, down 0.1% from 118.72 million units in the first six months of 1993.

- CD albums: 104.51 million units, up 4%; worth 172.25 billion yen (\$1.72 billion), up 3%.

- Cassettes (separate figures for singles and albums not available; most cassettes are albums, however): 13.86 million units, down 20%; worth 11.94 billion yen (\$119.39 million), down 19%.

- Vinyl LPs: 226,000 units, down 41%; worth 377 million yen (\$3.37 million), down 49%.

- CD singles (there are no other singles formats worth mentioning in the Japanese market): 65.79 million units, down 15%; worth 42.88 billion

yen (\$428.84 million), down 12%.

Foreign releases that powered the market in the first half included Mariah Carey's "Music Box," Basia's "The Sweetest Illusion," and Toshiba-EMI's top-selling "Now" compilation, which is similar in concept to EMI's "Now That's What I Call Music" series in the U.K.

Shipments of material by non-Japanese artists totaled 40.76 million units, up 8.8% from the same period last year. They were worth 60.4 billion yen (\$604 million), up 10.12%.

"Big foreign record stores are selling more foreign records," says Mamoru Murakami, president of leading music publisher Nihon Inc. Murakami says that many industry observers thought sales of foreign music would decline after Jan. 1, 1992, when a ban on rental of new foreign product for one year after release went into effect. The theory was that increased sales to consumers would be outweighed by reduced purchases of foreign product by the rental stores themselves, and that with no chance to check out new releases by renting them, consumers would be reluctant to buy them before listening. "But sales didn't go down like they thought," says Murakami, pointing out that the large numbers of headphone ports in shops such as Tower, Virgin, and HMV offer customers a chance to preview new releases gratis.

Domestic artists' material sold 143.62 million units, down 9.7%, with a value of 167.05 billion yen (\$1.67 billion), down 5.6%.

Exchange rates used in this article are current rates of \$1=100 yen.

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HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 8/22/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KONNANI SOBANI IRUNONI ZARD B-GLAM
2	2	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA EMI
3	1	HEART CHAGE AND ASKA PONY CANYON
4	4	INNOCENT WORL MR. CHILDREN TOY'S FACTORY
5	3	MISS YOU MIKI IMAI FOR LIFE
6	NEW	NINGEN TSUYOSHI NAGABUCHI TOSHIBA EMI
7	6	BOY MEETS GIRL TRF AVEZ TRAX
8	9	HAYAKU SHITEYO RURIKO KUHOU EPIC
9	7	HITOMI O SORASANAIDE DEEN B-GLAM
10	NEW	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC
ALBUMS		
1	1	MARIAH TAKEUCHI IMPRESSIONS EAST WEST
2	2	TRF BILLIONAIRE-BOY MEETS GIRL AVEZ TRAX
3	4	CHISATO MORITAKA STEP BY STEP ONE UP MUSIC
4	NEW	TMN TMN FINAL LIVE LAST GROOVE 5.18 SONY
5	NEW	TMN FMN FINAL LIVE LAST GROOVE 5.19 SONY
6	5	ANRI 16TH SUMMER BREEZE FOR LIFE
7	6	T-BOLAN NATSU NO OWARINI II ZAIN
8	8	BIG MOUNTAIN UNITY BMG/VICTOR
9	3	YUMI TANIMURA WITH II SONY
10	7	M.C.A.T. M.C.A.T. AVEZ TRAX

NETHERLANDS (Stichting Mega Top 50) 8/15/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM
2	1	I SWEAR ALL-4-ONE ATLANTIC
3	4	LA CUCAMARCA TNN ACTIVE/CNR MUSIC
4	3	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC
5	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	NEW	COTTON EYE JOE REDNEX JIVE/ZOMBA
7	7	NO GOOD (START THE DANCE) PRODIGY XL/PIAS
8	NEW	SWAMP THING GRID BMG
9	NEW	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA
10	9	BUSERUKA/KAN ECHT RUTH JACONTT DINO
ALBUMS		
1	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	1	ROLLING STONES VOODOO LOUNGE VIRGIN
4	6	RUTH JACOTT HOU ME VAST DINO
5	8	2 BROS ON THE 4TH FLOOR DREAM IOWLAND/CNR MUSIC
6	4	LAURA PAUSINI LAURA CGD/WARNER
7	7	JULIO IGLESIAS CRAZY COLUMBIA
8	5	PRODIGY MUSIC FOR THE JILTED GENERATION R&S/PIAS
9	9	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
10	NEW	GIPSY KINGS GREATEST HITS COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 8/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM
3	3	100% PURE LOVE CRYSTAL WATERS PHONOGRAM
4	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	5	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS EMI
6	7	BLACK HOLE SUN SOUNDGARDEN A&M
7	9	SON OF A GUN JX POLYDOR/POLYGRAM
8	6	I LIKE TO MOVE IT REEL 2 REAL EMI
9	NEW	SWAMP THING THE GRID BMG
10	8	SHINE COLLECTIVE SOUL WARNER
11	15	STAY (I MISSED)... LISA LOEB/NINE STORIES BMG
12	12	HEY DJ LIGHTER SHADE OF BROWN PHONOGRAM/POLYGRAM
13	13	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM
14	20	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
15	10	YOU GOTTA BE DES'REE EPIC
16	17	DISARM SMASHING PUMPKINS VIRGIN/EMI
17	14	ANYTIME YOU NEED A... MARIAH CAREY COLUMBIA
18	NEW	ONLY TO BE WITH YOU ROACHFORD COLUMBIA
19	NEW	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA
20	NEW	DON'T TURN AROUND ACE OF BASE BMG
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	EAGLES THE VERY BEST OF... WARNER
3	2	SOUNDTRACK THE CROW WARNER
4	4	GARTH BROOKS IN PIECES EMI
5	5	SOUNDTRACK REALITY BITES RCA
6	8	SOUNDGARDEN SUPERUNKNOWN A&M
7	7	SOUNDTRACK FOUR WEDDINGS & A FUNERAL POLYGRAM
8	6	JOHN MELLENCAMP DANCE NAKED PHONOGRAM
9	10	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
10	9	ROLLING STONES VOODOO LOUNGE VIRGIN
11	17	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
12	20	ALL-4-ONE ALL-4-ONE ATLANTIC
13	11	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
14	12	SCREAMING JETS FEAR OF THOUGHT WARNER
15	13	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
16	14	JOHN WILLIAMSON MULGA TO MANGOES EMI
17	15	MARVIN GAYE VERY BEST OF... POLYDOR
18	NEW	HARRY CONNICK JR. SHE COLUMBIA
19	16	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
20	NEW	DES'REE I AIN'T MOVIN' EPIC

CANADA (The Record) 8/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
2	2	IF YOU GO JON SECADA SBK/CEMA
3	3	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
4	4	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
5	5	THE REAL THING 2 UNLIMITED QUALITY/PGD
6	9	SLEEPING IN MY CAR ROXETTE EMI/CEMA
7	7	ANY TIME, ANY... JANET JACKSON VIRGIN/CEMA
8	10	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
9	8	MISLED CELINE DION EPIC/SONY
10	6	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
11	NEW	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA/SONY
12	12	GET OOWN TO IT TBTBT ISBA
13	15	THE WORLD IS YOURS NAS COLUMBIA/SONY
14	14	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
15	13	I'LL REMEMBER MADONNA SIRE/WEA
16	NEW	FANTASTIC VOYAGE COOLIO TOMMY BOY/DENON
17	NEW	SOMEWHERE SHANICE WILSON MOTOWN
18	16	THE POWER OF LOVE CELINE DION EPIC/SONY
19	20	ALWAYS ERASURE SIRE/WEA
20	17	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
ALBUMS		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
2	2	ACE OF BASE THE SIGN ARISTA/BMG
3	3	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
4	4	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
5	6	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
6	5	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
7	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
8	14	SOUNDTRACK FORREST GUMP EPIC/SONY
9	8	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
10	9	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
11	10	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
12	11	AEROSMITH GET A GRIP GEFEN/UNI
13	12	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
14	NEW	MOIST SILVER EMI/CEMA
15	13	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
16	18	COOLIO IT TAKES A THIEF TOMMY BOY/DENON
17	16	HARRY CONNICK JR. SHE COLUMBIA/SONY
18	15	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
19	REN	VARIOUS ARTISTS REALITY BITES RCA/BMG
20	17	SEAL SEAL II ZTT

GERMANY compiled by Media Control 8/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC/EASTWEST
2	2	EVERYBODY D.J. BOBO EAMS
3	3	LOVE IS ALL AROUND WET WET WET PHONOGRAM
4	6	NO GOOD PRODIGY INTERCORD
5	10	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	4	BOORTI BOORTI VOGTS STEFAN RAAB & DIE BEKLOP EDEL
7	12	I SHOW YOU SECRETS PHARAO SONY
8	9	THE RHYTHM OF THE NIGHT CORONA ZYX
9	14	(MEET) THE FLINTSTONES B.C.-52'S MCA
10	8	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
11	5	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
12	7	ACID FOLK PERPLEXER POLYDOR
13	16	LA CUCAMARCA TNN ZYX
14	17	LOVE SONG MARK' OH MOTOR MUSIC
15	13	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
16	11	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
17	18	IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR EMI
18	NEW	EINS, ZWEI, POLIZEI MO-DO ZYX
19	NEW	REGULATE WARREN G & NATE DOGG EWR
20	15	INSIDE STILTSKIN VIRGIN
ALBUMS		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	4	PINK FLOYD THE DIVISION BELL EMI
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	NEW	WET WET WET END OF PART ONE - THEIR GREATEST HITS PHONOGRAM
6	6	GIPSY KINGS GREATEST HITS SONY
7	9	ALL-4-ONE ALL-4-ONE ATLANTIC/EASTWEST
8	5	ROXETTE CRASH! BOOM! BANG! ELECTROLA
9	8	AEROSMITH GET A GRIP GEFEN
10	7	MARUSHA RAVELAND MOTOR MUSIC
11	11	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
12	NEW	SOUNDTRACK THE CROW EWR
13	10	2 UNLIMITED REAL THINGS ZYX
14	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
15	13	PRODIGY MUSIC FOR THE JILTED GENERATION INTERNAL
16	15	PUR SEILTANZERTRAUM INTERNAL
17	14	ERASURE I SAY I SAY I SAY MUTE
18	NEW	INNER CIRCLE REGGAE DANCER WEA
19	17	BRYAN ADAMS SO FAR SO GOOD A&M
20	20	TAKE THAT EVERYTHING CHANGES RCA

FRANCE (Nielsen/Europe 1) 8/6/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
2	2	BLACK BETTY RAM JAM VERSAILL/SONY
3	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA
5	5	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
6	6	THE POWER OF LOVE CELINE DION COLUMBIA
7	7	I CAN SEE CLEARLY... JIMMY CLIFF SQUATT/SONY
8	8	THE RHYTHM OF THE... CORONA AIRPLAY/POLYGRAM
9	10	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	11	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
11	9	JE DANSE LE MIA I AM DELABEL/VIRGIN
12	12	LOVE IS ALL... WET WET WET PHONOGRAM/POLYGRAM
13	15	OMEN III MAGIC AFFAIR EMI
14	18	SENSUALITE AXELLE RED VIRGIN
15	19	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE
16	12	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO
17	14	THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM
18	NEW	SUR ET CERTAIN TONTON DAVID DELABEL
19	NEW	NO MORE (I CAN'T STAND IT) MAXX DANCE POOL/SONY
20	20	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	ROLLING STONES VOODOO LOUNGE VIRGIN
4	3	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
5	10	PINK FLOYD THE DIVISION BELL EMI
6	5	ALAIN SOUCHON C'EST DEJA CA VIRGIN
7	8	BILLY ZE KICK ET LES GAMINS EN FOLIE SHAMAN SHAMAN PHONOGRAM
8	6	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
9	15	CHAKA DEMUS & PLIERS TEASE ME ISLAND
10	13	EAST 17 WALTHAMSTOW BARCLAY
11	9	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DEUTSCHE
12	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
13	11	PATRICK BRUEL BRUEL RCA
14	17	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
15	12	M C SOLAAR PROSE COMBAT POLYDOR
16	NEW	BRYAN ADAMS LIVE! LIVE! LIVE! POLYDOR
17	14	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL (INCLUS 'LOCO LOCO') POLYDOR
18	19	VERONIQUE SANSON ZENITH 93 WEA
19	16	EDDY MITCHELL RIO GRANDE POLYDOR
20	NEW	HARRY CONNICK JR. SHE COLUMBIA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
2	3	CRAZY FOR YOU LET LOOSE MERCURY
3	2	I SWEAR ALL-4-ONE ATLANTIC
4	4	SEARCHING CHINA BLACK WILD CARD
5	7	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGO
6	10	WHAT'S UP DJ MIKO SYSTEMATIC
7	6	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
8	11	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
9	5	MEET THE FLINTSTONES B.C.-52'S MCA
10	NEW	LIVE FOREVER OASIS CREATION
11	NEW	EIGHTEEN STRINGS TINMAN THR
12	8	NO MORE (I CAN'T STAND IT) MAXX PLUS-E-8
13	12	TROUBLE SHAMPOO FOOD
14	9	LET'S GET READY TO RUMBLE PJ AND DUNCAN XSRHYTHM/TELSTAR
15	13	MIDNIGHT AT THE OASIS BRAND NEW HEAVIES THR
16	NEW	BLACK HOLE SUN SOUNDGARDEN A&M
17	NEW	SOMEONE TO LOVE SEAN MAGUIRE PARLOPHONE
18	NEW	SO GOOD ETERNAL EMI
19	15	SWAMP THING GRID deCONSTRUCTION
20	16	SHINE ASWAD BUBBLIN'
21	NEW	DO IT TONY DI BART CLEVELAND CITY BLUES
22	31	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
23	17	THE SIMPLE THINGS JOE COCKER CAPITOL
24	18	GIVE IT UP PUBLIC ENEMY DEF JAM
25	NEW	INTERLUDE MORRISSEY & SIOUXSIE PARLOPHONE
26	22	REVOL MANIC STREET PREACHERS EPIC
27	20	EVERYTHING IS ALRIGHT (UPTIGHT) C J LEWIS BLACKMARKET/MCA
28	19	BLACK BOOK EYD MCA
29	NEW	EVERYTHING IS GONNA BE ALRIGHT SOUNDS OF BLACKNESS A&M
30	14	LIFEFORMS FUTURE SOUND OF LONDON VIRGIN
31	23	EVERYBODY GONFI GON TWO COWBOYS 3 BEAT/FFRR/REEDOM
32	NEW	DOGGY DOGG WORLD SNOOP DOGGY DOGG INTERSCOPE
33	26	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
34	NEW	AGE OF LONELINESS ENIGMA VIRGIN
35	21	I DIDN'T MEAN IT STATUS QUO POLYDOR
36	35	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
37	29	SUMMERTIME JAZZY JEFF & FRESH PRINCE JIVE
38	39	THE WAY SHE LOVES ME RICHARD MARX CAPITOL
39	30	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
40	24	TRUE SPIRIT CARLEEN ANDERSON CIRCA

THIS WEEK	LAST WEEK	ALBUMS
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
2	2	LARRY ADLER THE GLORY OF GERSHWIN MERCURY
3	3	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
4	NEW	ORBITAL SNIVILISATION INTERNAL DANCE
5	6	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
6	4	ROLLING STONES VOODOO LOUNGE VIRGIN
7	12	SEAL SEAL ZTT
8	8	WHITESNAKE GREATEST HITS EMI
9	7	MICHAEL BALL ONE CAREFUL OWNER COLUMBIA
10	13	BLUR PARKLIFE FOOD
11	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
12	11	ACE OF BASE HAPPY NATION METRONOME/LONDON
13	10	MARIAH CAREY MUSIC BOX COLUMBIA
14	5	GUN SWAGGER A&M
15	19	BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ
16	NEW	STEREOLAB MARS AUDIAC QUINTET DUOPHONIC
17	15	PINK FLOYD THE DIVISION BELL EMI
18	16	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
19	14	GIPSY KINGS GREATEST HITS COLUMBIA
20	24	ETERNAL ALWAYS & FOREVER EMI
21	21	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
22	17	THE ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF... DINO
23	18	PAVARTOTTI/CARRERAS/DOMINGO IN CONCERT DECCA
24	20	CRAZY JULIO IGLESIAS COLUMBIA
25	NEW	MACHINE HEAD BURN MY EYES ROADRUNNER
26	22	TAKE THAT EVERYTHING CHANGES RCA
27	30	EDDI READER EDDI READER BLANCO Y NEGRO
28	25	WARREN G REGULATE...G FUNK ERA RAL
29	29	NIRVANA NEVERMIND GEFEN
30	36	BJORK DEBUT ONE LITTLE INDIAN
31	23	BRYAN ADAMS LIVE! LIVE! LIVE! A&M
32	27	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC
33	35	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
34	26	HOUSE OF PAIN SAME AS IT EVER WAS XL RECORDINGS
35	28	NINA SIMONE FEELING GOOD - THE VERY BEST OF... POLYGRAM
36	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
37	31	ERASURE I SAY, I SAY, I SAY MUTE
38	39	ENIGMA THE CROSS OF CHANGES VIRGIN
39	NEW	PULP HIS'N'HERS ISLAND
40	NEW	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA

ITALY (Musica e Dischi) 8/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
2	4	SWEET DREAMS LA BOUCHE SCORPIO
3	3	THE SUMMER IS MAGIC PLAYHITTY WICKED & WILDE
4	2	IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R.I.
5	5	BOMBA RAMIREZ EXPANDED/DFC
6	8	INSIDE STILTSKIN VIRGIN
7	6	CHIUDITI NEL CESSO 883 RTI MUSIC/F R I
8	NEW	TONIGHT IS THE NIGHT LE CLICK LOGIC
9	10	LA FUERZA PAGANA CAPPPELLA MEDIA
10	7	VOGLIO DI PIU JOVANOTTI SOLELUNA/MERCURY
ALBUMS		
1	3	GIPSY KINGS GREATEST HITS COLUMBIA
2	2	VARIOUS FESTIVALBAR '94 EMI
3	1	PINK FLOYD THE DIVISION BELL EMI
4	5	VARIOUS HOT HITS DANCE DIG IT
5	4	ROLLING STONES VOODOO LOUNGE VIRGIN
6	8	MIGUEL BOSE SOTTO IL SEGNO DI CAINO WEA
7	6	MARIAH CAREY MUSIC BOX COLUMBIA
8	NEW	VARIOUS THE SUMMER IS MAGIC COMPILATION DIG IT
9	NEW	VARIOUS DISCOMANIA MIX 5 RTI MUSIC
10		

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 8/20/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	5	MEET THE FLINTSTONES B.C.-52'S MCA
6	NEW	SWAMP THING GRID deCONSTRUCTION
7	8	WITHOUT YOU MARIAH CAREY COLUMBIA
8	6	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	7	INSIDE STILTSKIN WHITE WATER/VIRGIN
10	9	I LIKE TO MOVE IT REEL 2 REAL POSITIVA
ALBUMS		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	PINK FLOYD THE DIVISION BELL EMI
5	5	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
6	7	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
7	8	GIPSY KINGS GREATEST HITS COLUMBIA
8	6	2 UNLIMITED REAL THINGS BYTE
9	10	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
10	9	ROXETTE CRASH! BOOM! BANG! EMI

BELGIUM (IFPI Belgium/SABAM) 8/5/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N' DOUR & NENEH CHERRY COLUMBIA
2	2	GIVE ME FIRE GOOD SHAPE DINO
3	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
4	4	HEMELSBLAUW WILL TURA TOPKAPI
5	7	FIND ME JAM & SPOON SONY
6	6	MUSIC IS SO SPECIAL JAYDEE RS
7	8	EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS
8	NEW	THE UNITY MIX 4 THE UNITY MIXERS INDISC
9	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	NEW	ALL-4-ONE I SWEAR ATLANTIC
ALBUMS		
1	1	GERT & SAMSON SAMSON VOL. 4 PHILIPS
2	3	ROLLING STONES VOODOO LOUNGE VIRGIN
3	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	THE EAGLES VERY BEST OF THE EAGLES ELEKTRA
6	6	LAURA PAUSINI LAURA CGD/WARNER
7	9	GIPSY KINGS GREATEST HITS COLUMBIA
8	8	2 UNLIMITED REAL THINGS BYTE RECORDS
9	10	CHERRY MOON THE HOUSE OF HOUSE CHERCD
10	7	JOHNNY CLEGG BEST OF JOHNNY CLEGG EMI

SWEDEN (GLF) 8/5/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET FONTANA
2	1	I SWEAR ALL-4-ONE ATLANTIC
3	6	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	5	INSIDE STILTSKIN VIRGIN
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	7	SET THE WORLD ON FIRE E-TYPE STOCKHOLM
7	NEW	VANDRAREN NORDMAN SOMET
8	9	GAMES PEOPLE PLAY INNER CIRCLE METRONOME
9	NEW	OPPNA DIN DORR TOMMY NILSSON ALPHA
10	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
ALBUMS		
1	1	NORDMAN NORDMAN SOMET
2	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	ROLLING STONES VOODOO LOUNGE VIRGIN
4	4	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDING
5	6	MARIAH CAREY MUSIC BOX COLUMBIA
6	9	CAJSA STINA AKERSTROM CAJSA STINA WARNER
7	5	LISA EKDAHL LISA EKDAHL EMI
8	7	ROXETTE CRASH! BOOM! BANG! EMI
9	10	SOUNDGARDEN SUPERUNKNOWN A&M
10	8	STONE TEMPLE PILOTS PURPLE ATLANTIC

PORTUGAL (Portugal/AFP) 8/10/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS DANCE POWER VIDISCO
2	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS WEA
3	5	VARIOUS NO. 1 EMI
4	7	MADREDEUS O ESPIRITO DA PAZ EMI
5	6	MARIAH CAREY MUSIC BOX COLUMBIA
6	3	VARIOUS MAXI POWER POLYSTAR
7	9	VARIOUS DANCE MANIA '94 VIDISCO
8	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
9	NEW	VARIOUS SARCOFAGO ARIOLA
10	10	ACE OF BASE HAPPY NATION METRONOME

NEW ZEALAND (RIANZ) 8/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	WHAT'S THE TIME MR WOLF SOUTHSIDE OF BOMBAY EMI
4	5	MESSAGE TO MY GIRL THE PUREST FORM MAD
5	4	SWEETS FOR MY SWEET CJ LEWIS BMG
6	6	FUNKY Y.Z.C. THE PUPPIES SONY
7	7	RHYTHM OF THE NIGHT CORONA SONY
8	9	DON'T BE SHY KULCHA WARNER
9	NEW	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
10	8	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA
ALBUMS		
1	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN
2	1	SUPERGROOVE TRACTION BMG
3	4	THE EAGLES VERY BEST OF THE EAGLES WARNER
4	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
5	2	SOUNDTRACK ONCE WERE WARRIORS BMG
6	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	10	MARVIN GAYE THE VERY BEST OF MARVIN GAYE POLYGRAM
8	6	DEEP FOREST WORLD MIX SONY
9	NEW	GLORIA ESTEFAN GREATEST HITS SONY
10	7	MARIAH CAREY MUSIC BOX COLUMBIA

SWITZERLAND (Media Control Switzerland) 8/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE WARNER
2	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	4	LOVE IS ALL AROUND WET WET WET POLYGRAM
4	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	10	EINS, ZWEI, POLIZEI MO-DO PHONOGRAM
6	5	INSIDE STILTSKIN VIRGIN
7	7	SWEETS FOR MY SWEET C J LEWIS MCA
8	NEW	NO GOOD (START THE DANCE) THE PRODIGY EMI
9	6	EVERYBODY DJ BOBO FRESH
10	8	WITHOUT YOU MARIAH CAREY COLUMBIA
ALBUMS		
1	1	ZURI WEST ZURI WEST SOUND SERVICE
2	2	ROLLING STONES VOODOO LOUNGE VIRGIN
3	5	PINK FLOYD THE DIVISION BELL EMI
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	GIPSY KINGS GREATEST HITS SONY
6	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
7	6	2 UNLIMITED REAL THINGS ZYX
8	8	ALL-4-ONE ALL-4-ONE WARNER
9	NEW	INNER CIRCLE REGGAE DANCER WARNER
10	NEW	BIG MOUNTAIN UNITY BMG ARIOLA

FINLAND (Seura/IFPI Finland) 8/7/94

THIS WEEK	LAST WEEK	SINGLES
1	3	7 SECONDS YOUSOU N'DOUR AND NENEH CHERRY COLUMBIA
2	6	HUIPULLA TUULEE EP KLAMYDIA KRACKLUND
3	2	FIND ME JAM & SPOON EPIC
4	1	WIZARDS OF THE SONIC WESTBAM URBAN
5	9	RUN TO THE SUN ERASURE MUTE
6	5	GO ON MOVE REEL 2 REAL POSITIVA
7	NEW	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
8	NEW	DO YO WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
9	4	RUN AWAY MC SAR & THE REAL MCCOY HANSA
10	NEW	IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR ELECTROLA
ALBUMS		
1	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	4	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	2 UNLIMITED REAL THINGS BYTE/FAZER
4	5	PRODIGY MUSIC FOR THE JILTED GENERATION XL/POKO
5	3	ROLLING STONES VOODOO LOUNGE VIRGIN
6	7	MAXX TO THE MAXIMUM K-TEL
7	6	J. KARJALAINEN YHTYEINEEN VILLEJA LUPHINEJA POKO
8	9	BRUCE DICKINSON BALLS TO PICASSO EMI
9	NEW	WHITESNAKE GREATEST HITS WARNER BROS
10	10	SOUNDGARDEN SUPERUNKNOWN A&M

CHILE (APF Chile) 7/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LAURA PAUSINI LAURA PAUSINI WARNER
2	NEW	KING AFRICA EL AFICANO BMG
3	5	LOS PERICOS BIG YUYO EMI
4	2	VARIOUS METIENDO RUIDO MUSICAVISION
5	3	LOS FABULOSOS CADILLAC VASOS VACIOS SONY
6	9	ACE OF BASE THE SIGN BMG
7	NEW	ARIZTIA SIN LIMITE SONY
8	4	VARIOUS PADRE HURTADO EMI
9	NEW	JUAN L. GUERRA FOGARATE BMG
10	10	RAGE AGAINST THE MACHINE IDEM SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: Strangelove and Gene—two of the more stimulating modern rock bands of recent seasons—have both acquired major-label status. Strangelove, from Bristol, enjoyed a headstart in the alternative race, thanks to the presence in its ranks of former members of the Blue Aeroplanes and the Mekons. The five-piece group released its first indie single, "Visionary," in the fall of 1992, and two further singles released last year attracted the attention of Food records, home of Blur and Jesus Jones, which became a wholly owned EMI imprint in April 1994. The band's first single for Food/Parlophone, "Time For The Rest Of Your Life," is a mean, sulky item of considerable, restrained power. The like-titled album, released Aug. 1, boasts a similar maturity, successfully combining singer Patrick Duff's toothsome vocals with a wash of guitar sound created by Alex Lee and Julian Poole. Meanwhile, London quartet Gene scored a recent indie hit with the limited-edition "For The Dead" on Costermonger, and the group's "triple A-sided" follow-up exhibits both a subtlety of touch and an infectious pop energy on "Be My Light, Be My Guide," while "This Is Not My Crime" wears its Smiths influences more plainly. The single release is coordinated by Deceptive, the label that brought Elastica to the fore. Before an Aug. 27 Reading Festival appearance, Gene inked a deal with Polydor for the world outside the U.K.

PAUL SEXTON

PORTUGAL: Recently included in a list of the 35 most important world music acts, Madredeus is a top priority for EMI International. The ensemble's new album, "O Espirito Da Paz" (The Spirit Of Peace), will be released worldwide, and members of the group can be seen acting in the new Wim Wenders movie "Lisboa Monogatari." Filmed in Lisbon, it features music by Madredeus, along with concert footage. Showcasing the crystalline, diaphanous voice of Teresa Salgueiro, the Madredeus sound is an ethereal combination of classical music and "saudade," meaning the sad, nostalgic side of Portuguese song. Those listeners searching for spiritual peace of mind may find "O Espirito Da Paz" a kind of therapy, but while it is selling well, some fans have been disappointed by the tone of the collection, which is more melancholic than the group's previous albums, "Dias Da Madredeus" and "Existir."

FERNANDO TENENTE

GERMANY: Currently enjoying its 11th week in the chart with the single "Drop Dead Beautiful" (Virgin Schallplatten), the duo Six Was Nine stands on the brink of an international breakthrough. Written by Mike Leeson and Peter Vale (authors of the Charles & Eddie hit "Would I Lie To You"), the song is in the top 10 in Denmark, No. 1 in South Africa, and on heavy rotation on Asian Channel V. With German and European tours pending, Six Was Nine is booked as the opening act on the Australian leg of Peter Gabriel's tour. Clearly, singer Degen and guitarist Marc have come a long way from their origins in an industrial area near Mannheim. The duo achieved critical acclaim for its debut album, "A Few Bold Strokes Of The Brush," released in 1992, but it was with the release earlier this year of the follow-up, "Let It Come Your Way," that things really started happening. Produced by veteran Mike Vernon (John Mayall, Fleetwood Mac), the album combines down-to-earth soul grooves in the Motown/Stax tradition, with lightly flowing pop elements that underline Degan's gutsy, smoky vocals. Along with self-penned songs, the duo covers Bobby Womack's "Surprise, Surprise," the Spinners' "Rubberband Man," Billy Preston's "Will It Go Round In Circles," and Free's "Don't Say You Love Me."

ELLIE WEINERT

SERBIA: The small blues scene that began in the capital city of Belgrade 15 years ago with bands such as Blues Quintet and Raw Hide has flourished despite long years of being ignored by the cultural establishment and continuing hard times for the domestic phonographic industry. Now, belated recognition of the key players comes in the shape of a new compilation album, "Belgrade, The Blues Today Vol. 1." With contributions from 12 acts, including Di Luna Blues Band, Zona B, Dr. Project, Point Blank, and Lonesome Bob Tilly, the album represents the best of the acts to have emerged from the region's blues circuit. Whether playing original material or covers, all the bands sing in English. Some, such as Dragan Ruzic, who now lives and works in Sweden, have left the country. But last month, all of these acts, together with Palermo Boogie Gang and Harfley Davidson from Hungary, played at the two-day "Back To The Future" festival in the small Vojvodina town of Ada, receiving a tremendous reception from 2,000 blues lovers, who came from all parts of the former Yugoslavia.

PETAR JANJATOVIC

AUSTRALIA: It wasn't so much a move as an emigration when Jimmy Barnes—Oz-rocker supreme for almost 20 years—decided that his career interests would be best served by basing himself closer to his most promising market, Europe. The media here carried almost daily reports of the saga of the sale of his rural estate and home studio (where his massive-selling "Soul Deep" album was recorded) and his subsequent relocation to France. With the decampment, the country loses not only a consistent No. 1 performer who has served up rock, soul, funk, blues, and unplugged music for a loyal following, but also its biggest-selling children's act—the Tin Lids, comprising Barnes's four children—and a talented record company executive, namely his wife, Jane Barnes, head of Little Rock Records, which launched young blues star Nathan Cavaleri. The official word from Barnes and his record company, Mushroom, is that he will be back in a year or so, but most pundits expect a somewhat longer absence by the Scottish-born rocker.

GLENN A. BAKER

newsline...

EXPANSIVE EUROPEAN indie Edel is branching out into European markets, with 100%-owned companies in Spain and Italy and joint ventures in the Benelux countries and Scandinavia. The Scandi company, a joint venture with local production company L&G, will be run from Copenhagen by ex-Sonet Denmark managing director Cai Leitner.

GERMANY'S RECORD MARKET was up 3.7% in unit sales during the first half of 1994, according to figures from industry federation BPW. Growth was powered again by CD singles, up 22.4% to 19.1 million units. Classical album sales also got a boost, up 15.5% over the same period last year to 8.2 million, mainly as a result of budget and midprice titles.

IMPALA IS the acronym of the Independent Music Producers and Labels Assn., newly formed in Belgium this month by such companies as Antler, Indisc, Play It Again Sam, ARS Productions, BYTE, and others. The association will serve as an information exchange on new authors' rights and neighboring rights laws here, and also intends to help with international promotion of Belgian music.

BMG PUBLISHING FRANCE has signed a long-term deal to administer the publishing catalog of world music labels Blue Silver and Declic Communication, which release music from the French Antilles, ragga-zouk, reggae, and alternative rock music.

GERMANY'S LARGEST music chain, WOM—World Of Music, is presenting a 22-date European tour by the Canadian band Surrender Dorothy, and is distributing a limited-edition promotional CD. The tour started Aug. 12.

PHONOGRAM U.K. says it will concentrate on pursuing its claim against American Recordings in the U.S., rather than pursue its U.K. High Court writ issued May 31 this year. Phonogram and American are in dispute over a 1989 international distribution agreement for American product, which includes Johnny Cash, the Black Crowes and Danzig.

POLYGRAM MUSIC Publishing has signed a long-term international deal to administer the catalog of Ultravox, including "Vienna" "Love's Great Adventure" and the Visage classic "Fade To Grey." The deal takes effect from July 1, 1995, and PolyGram/Island Publishing managing director Richard Manners says he intends to revitalize the catalog.

SONY RECORDS in Japan is entering the dance market with a label, G's Factory, that will concentrate on compilations of tracks licensed from overseas labels. The move comes in the wake of the phenomenal success of indie Avex Trax in licensing and marketing dance music.

THAILAND GETS PERFORMING RIGHTS SOCIETY

(Continued from page 48)

land's often-wayward legal system—a new copyright law that is expected to come into practice later this year notwithstanding—its erratic law enforcement, and its fragmented local music sector. One fact weighing in Music Copyright's favor is that all major media outlets are centrally controlled, making collection easier.

Though most mass-media outlets are operated under private concession, two state agencies and the Thai army own all television outlets, and only a handful of government ministries, agencies, and the military own the 500-odd radio frequencies. Music Copyright need only chase down the few owners for payments, and they, in turn, will probably just add on the costs to concession fees.

Ang says that, so far, BMG (Thailand) and the Thai peermusic subsidiary have committed themselves to membership. However, local publishers have, not surprisingly, been apprehensive. They are worried about trans-

ferring ownership of work to Music Copyright and how the current payola system will be affected. The local practice of producers paying media operators to air their music is still common here.

With a royalty system in place, the Thai music market should mature. Composers and authors are rarely acknowledged in their own right here, and few have ever made a comfortable living from their creations.

Exploitation by the dominant Thai labels is common, and that is one reason why CISAC has restricted publishers to a maximum 50% of total membership.

Music Copyright feels that once it has 60% to 70% of the industry on its books, it will be in a strong enough position to wield some influence over public performers, broadcasters, and entertainment venues. Ang says that this goal can be achieved in months, while industry observers say that it will take years.

Custom Service Firms Ride Indie Boom

Companies Offer Variety Of Services At Low Cost

■ BY LARRY LeBLANC

TORONTO—Supported by volume-rate discounts from major Canadian audio duplicators and packaging firms, a number of custom service companies here are rapidly expanding their operations to better service Canada's growing grass-roots independent scene.

Such Ontario-based companies as Music Manufacturing Services, RDR Promotions, Paul Anand Music, Page Publications Inc., and



ANAND

World Records, as well as Sonrise Audio Duplication of Richmond, British Columbia, are leading the way in offering the brokering of cassette, CD, and packaging manufacturing, often with such additional services as mastering, in-house printing, and distribution to the independent sector.

"It's a big business, and it's booming because all the independents [artists and labels] are out there saying what a great time it is to be an independent," says Joe Wood, president of RDR Promotions here. "Every year, the growth gets [bigger and bigger]," says Paul Anand of Paul Anand Music. "I don't think we've hit that point where this is all we're going to get."

Most of the custom service clients initially order 500- or 1,000-unit runs. Due to the custom companies' volume agreements with the audio duplicators and packaging firms, their rates are significantly lower than what clients could receive on their own if they dealt directly with the manufacturers.

Such audio duplication firms as Toronto's Cinram Ltd. and Sony Music Entertainment (Canada), and Americ Disc and RSB Records in Montreal—as well as such packaging companies as Shorewood Packaging here, and Ross-Ellis Ltd. in Montreal—have aggressively forged ties with the custom manufacturers in recent years.

"It's easier for manufacturers to get final film to proper specs, and master tapes which are properly sequenced and coded, from us than from individuals off the street," says Lindsay Gillespie, president of Music Manufacturing Services, the dominant player in Canadian custom servicing here. "We can sit with a client for three hours and get an order for 500 cassettes. The manufacturers don't have the manpower to do that."

Adds Ted Southam, VP/GM at Shorewood Packaging, "Independent manufacturing of CDs has just exploded. It's gone from representing 1% of our total printing budget to 8% or 9%. It's a significant growth area for us."

For a run of 1,000 units, without graphics, costs of the custom services run \$1.45-\$1.80 Canadian per unit for compact discs, and \$.85-\$1.50 per unit for cassettes. Pack-

ing generally ranges from \$.37-\$.70 per unit. The custom firms indicate a four-to-one client preference for compact discs over cassettes.

"We're close behind the major labels as customers of the [Canadian] printing and pressing facilities," Gillespie says. "We have clients who first order 500 units, then 1,000, and keep coming back until you discover they've done 10,000 or 15,000 units."

"We've also cultivated a lot of medium-size clients," he adds. "We act as a production department for CBC Records and [Denon Canada Inc.]."

'Business is booming because all the independents are out there saying what a great time it is to be independent'

We're able to handle their volume, and we save them [the cost of] hiring staff."

Gillespie recently launched a subsidiary company, Interactivity Incorporated, to provide CD-ROM programming and mastering services for clients. "We're now able to program a CD-ROM, provide the master, and have it pressed through Music Manufacturing Services," he says.

Wood started RDR Promotions in 1982, when, after handling the manufacturing of his own product, he was asked to do the same for several other artists. In 1992, Wood says, RDR set up the manufacturing of more than 25,000 compact discs.

"This year, the company will probably cap a half-million CDs," he says. "Most of these will be 1,000-unit orders. I have customers like Oscar Peterson who place 10,000-unit orders, but the bulk of my business is still 1,000-unit orders."

The granddaddy of Canadian custom servicing companies is World Records, based in Bowmanville, Ontario. Once a label/distributor (handling Island Records) and a printing firm, World began coordinating eight-track and vinyl pressings for clients in 1969. According to World president Bob Stone, the company has handled some 12,000 projects since then.

"We started out with [Canadian] country artists like Stompin' Tom Connors, Orville Prophet, and Gary Buck," says Stone. "Among the artists who started as custom here and went on [to major labels] were Sharon, Lois and Bram, Hagood Hardy, Platinum Blonde, and Martha and the Muffins. Today, our business is about 40% country, 25% pop, and the rest everything from classical to marching bands."

Despite its printing division having become dominant in recent years, World still handles 800 projects a year—half from U.S. sources. "For a long time, Americans came here because they couldn't buy de-

cent [custom] cassettes or vinyl in the States," Stone says. "With the [Canadian] dollar being the way it is, we've held onto those clients."

With 90 cassette machines, four DAT units, and a CD recorder, Paul Anand Music's core business is audio duplication. However, the 4-year-old, Toronto-based company will coordinate the manufacture of more than 200 albums this year as well.

"I can give finished packaging on 100 [cassette] tapes which will make it to the HMV store," says Anand. "We also can do the CD master here, whereas others might send it out."

Page Publications Inc., unlike other custom service companies, offers both manufacturing and national distribution. Victor Page, father of Barenaked Ladies singer/guitarist Stephen Page, set up the Toronto-based company in 1991 to launch the group's self-titled, five-song independent cassette. The release made Canadian history as the first indie release to reach platinum (100,000 units) status (Billboard, Jan. 11, 1992).

Page has since handled recordings by such noted Canadian acts as the Lowest Of Low, Pig Farm, Salvador Dream, Annette Ducharme, One, the EarthTones, and Melanie Doane.

"Bands are now looking for nationwide distribution so they can say to the majors they've sold product throughout Canada," says Page.



GILLESPIE

MAPLE BRIEFS

CHARLIE MAJOR LEADS the nominees for the 1994 Canadian Country Music Awards with six nominations, followed by Prescott/Brown, Prairie Oyster, and Jim Witter with five nominations apiece. The awards will be held Sept. 19 in Calgary and will be televised live in Canada by the CTV network. The program will be re-broadcast later in the U.S. on the Nashville Network, and in Europe by Country Music Television.

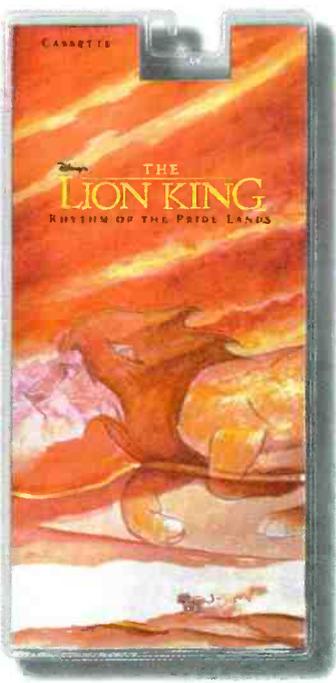
LEE SILVERSIDES has been elected president of the Canadian Academy of Recording Arts and Sciences and executive producer of the Juno Awards.

GEOFF KULAWICK has been named director of A&R at Virgin Music Canada, effective Sept. 6. At Attic Records, Gregory Homonylo has been named national marketing manager, and Erin Smyth joins the label as promotion representative. At EMI Music Canada, Susan Desmarais has been named marketing manager.

HOLIDAY PRODUCT SHOWCASE

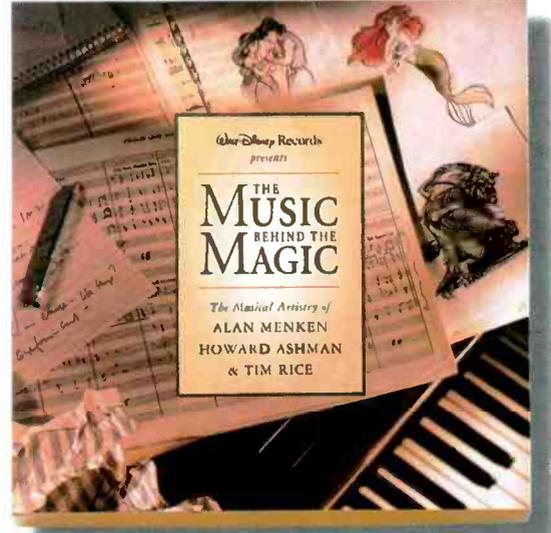
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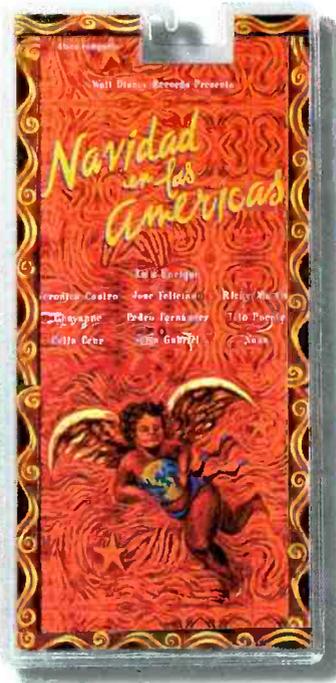
ROAR

With a Lion



Reminisce

With a Master



Rejoice

With a Latin Beat



Romance

With a Beauty

RAP

With a Mouse



Holiday 1994 Releases

Holiday

PRODUCT
SHOWCASE

Winter Forecast

An Avalanche Of A-Titles Is Set To Hit Home For The Holidays

BY BRETT ATWOOD

Music retailers won't be getting the deep freeze this gift-giving season. The major labels are unleashing their top guns in what looks to be one of the most crowded A-list fall and winter release schedules in recent memory.

up is expected by Christmas. At press time, details were sketchy on the new release, which is expected to include a studio version of "Not For You," which the band performed April 16 on "Saturday Night Live."

Eric Clapton, who struck platinum seven times over with his last release,



Pearl Jam

Among the highly anticipated new releases expected to warm holiday sales are a handful of multi-platinum acts, including Pearl Jam, Boyz II Men, Eric Clapton, Kenny G, Madonna, Barney, R.E.M., Van Halen and Barbra Streisand.

It's been less than a year since Pearl Jam released its quintuple-platinum, "Vs." on Epic. A yet-to-be-titled follow-

"Unplugged," is back at bat with a new Duck/Reprise release, "From The Cradle," tentatively scheduled for Sept. 13.

Expect a new album or two by rock act the Black Crowes Oct. 4. American is mulling over whether to release the incredible abundance of new material from the prolific act as either one double-CD or two separate releases. Over 24 new tracks are said to already be in-the-can.

A live recording from Woodstock '94, held Aug. 13-14 at Saugerties, N.Y., is expected in November on A&M. Artists who performed at the show, but are not confirmed for the album, include Aerosmith, Nine Inch Nails, Red Hot Chili Peppers, Metallica and Bob Dylan.

'PEPPERS AND 'DETH

Other rock acts with new albums to



Barbra Streisand

Monsters (Giant), Duran Duran (Capitol), Simple Minds (Virgin), Dream Theater (EastWest), The Cult (Sire), the Jeff Healey Band (Arista), Slayer (American), Roxette (EMI), Queensryche (EMI), Ozzy Osbourne (Epic), Tesla (A&M), Body Count (Virgin), Corrosion Of Conformity (Columbia), Cinderella (Mercury) and previously unreleased live albums by the Police (A&M) and Peter Gabriel (Geffen).

Classic-rock releases include Crosby, Stills & Nash (Atlantic), Ted Nugent (Atlantic) and the Santana Brothers (Island).

On Sept. 27,

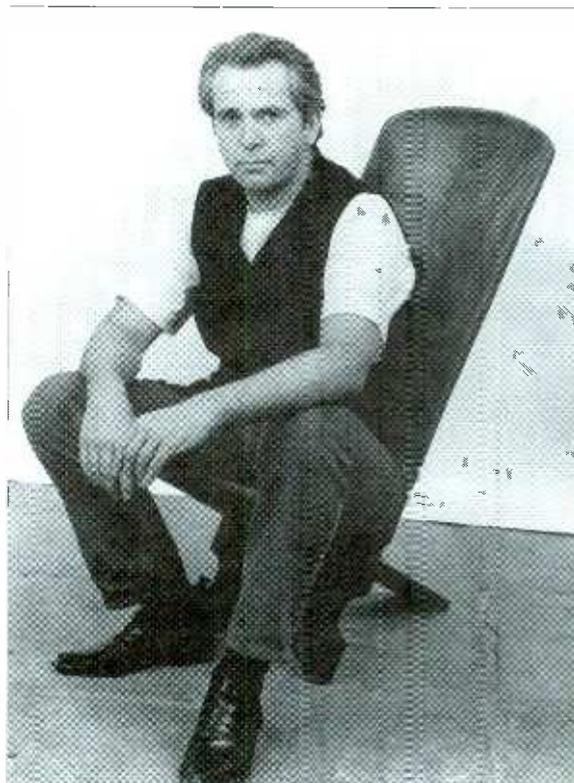
and the Cramps (Medicine/Giant). Also due are fresh titles from Julian Cope (American), Victoria Williams (Mammoth/Atlantic), Smashing Orange (MCA), Yello (4th & Broadway/Island), Sandra Bernhard (Epic), Luscious Jackson (Grand Royal/Capitol), Skinny Puppy (American), Soup Dragons (Mercury), Ween (Elektra), Killing Joke (Zoo), Love & Rockets (American), Marianne Faithful (Island) and a soundtrack to Oliver Stone's "Natural Born Killers" (Nothing/Interscope), as well as a second release from "The Crow" soundtrack.

STREISAND AND "SUNSET"

Barbra Streisand, who is hot off her first U.S. tour in over two decades, will release a double-length live album in October. The Columbia recording includes highlight performances from her seven recent sold-out concert dates at Madison Square Garden in New York.

The Los Angeles cast recording of Andrew Lloyd Webber's "Sunset Boulevard," featuring Glenn Close, is due by year's end on Polydor.

Kenny G follows up his sextuple-plat-



Peter Gabriel

stock up on include Van Halen (Warner Bros.), Red Hot Chili Peppers (Warner Bros.), AC/DC (EastWest), Tom Petty (Warner Bros.), Megadeth (Capitol), Green Jelly (Zoo), Big Head Todd & The



Liz Phair will deliver an "Exile" sequel.

R.E.M. releases its long-awaited follow-up to the 1992 double-platinum "Automatic For The People." There is widespread speculation that the Atlanta rock act will tour this winter to support the album after a five-year absence.

The now-mainstream alternative genre should continue to sell well, with an abundance of hot new titles, including releases by Big Audio Dynamite II (Columbia), Sinéad O'Connor (EMI), Bad Religion (Atlantic), They Might Be Giants (Elektra), Dinosaur, Jr. (Sire), Jesus And Mary Chain (American), Liz Phair (Matador/Atlantic), Sugar (Rykko)

inum "Breathless" with a sure-fire holiday album, due in late October on Arista.

There's no shortage of other significant pop offerings due by year's end, including new releases by Madonna (Maverick), Enya (Reprise), Vanessa Williams (Mercury), Amy Grant (A&M), Paula Abdul (Virgin), The Cranberries (Island), Fine Young Cannibals (MCA), Barry Manilow (Arista), Anita Baker (Elektra), Annie Lennox (Arista), Neil Diamond (Columbia), Michael Crawford (Arista), Bryan Ferry (Virgin) and Manhattan Transfer (Atlantic). They'll be joined by imminent releases

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THE BIGGEST MOVIE OF ALL THE BIGGEST VIDEO

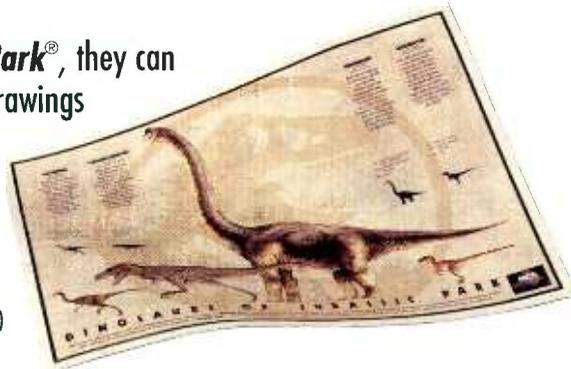
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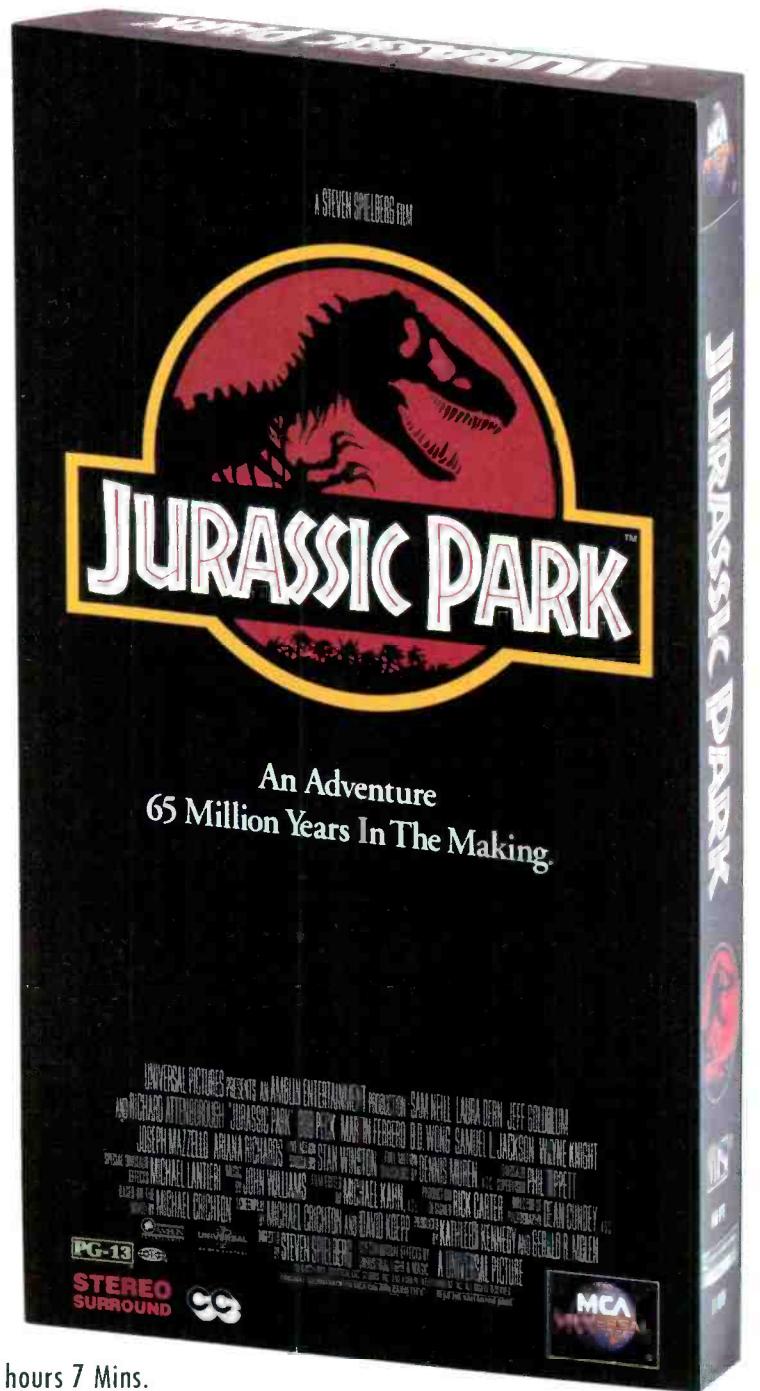
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Holiday

PRODUCT
SHOWCASE

WINTER FORECAST

Continued from page 55

from Tony Bennett (Columbia), Joe Jackson (Virgin), Tom Jones (Interscope), Carly Simon (Arista), Bruce Hornsby (RCA), Roberta Flack (Atlantic), Swing Out Sister (Mercury), OMD (Virgin), Nancy Griffith (Elektra), Joe Cocker (Capitol) and

Robert Palmer (EMI).

TONS OF TRIBUTE

A&M has a trio of tribute albums on tap for Van Morrison, the Carpenters and Leonard Cohen. Sinead O'Connor and Marianne Faithful are among the acts confirmed for the Van Morrison tribute, while the Carpenters are honored with cover-song contributions from Sonic Youth, the Cranberries, Cracker and 4 Non-Blondes. The Leonard Cohen tribute features new recordings by Sting, Elton John, Don Henley and Trisha Yearwood.

"Skynyrd Frynds," a tribute album to Lynyrd Skynyrd featuring many top country acts, is due in October. The MCA release includes new contributions from Alabama, Wynonna Judd, Travis Tritt, Confederate Railroad, Hank Williams, Jr. and The Mavericks.

The country crop is also full for the holidays, including new titles from Lyle Lovett (MCA), Clint Black (RCA), Rodney Foster (Arista), McBride & The Ride (MCA), Little Texas (Warner Bros.), Waylon Jennings (RCA), Brooks & Dunn (Arista), Tracy Lawrence (Atlantic), Chris Ledoux (Liberty), Shania Twain (Mercury), Mark Chesnutt (MCA), Suzy

Emage (Mercury), Front Page (MCA), Changing Faces (Big Beat/Atlantic), Martha Wash (RCA), On Edge (Motown), The Roots (Geffen), Groove U. (Big Beat/Atlantic), Horace Brown (MCA), Margi Coleman (Priority) and a

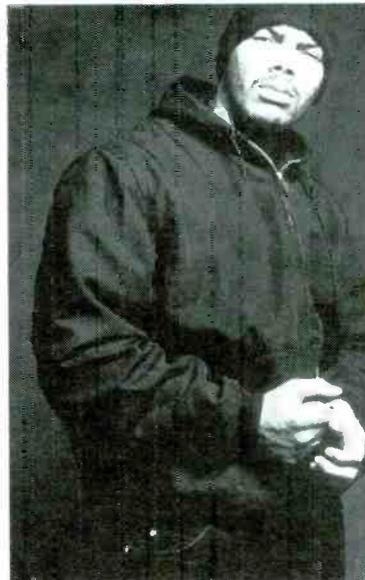
second volume of "Rebirth Of Cool" (4th & Broadway/Island).

Interscope is generally hush-hush about it, but a collaborative project with Ice Cube and Dr. Dre is in the works, titled "Helter Skelter," and is expected to drop by year's end. Priority is planning to release Ice Cube's "Bootlegs & B-Sides," which will contain unreleased and b-side tracks from the rapper, in late November.

RAP 'N' REGGAE

Other significant rap releases include 2 Pac (Interscope), TLC (Arista), The Pharcyde (Delicious Vinyl), Fu-Schnickens (Jive), Snow (EastWest), Black Sheep (Mercury), Paris (Priority), Lo-Key (A&M), Spearhead (Capitol), Lords Of The Underground (Pendulum/ERG), Organized Konfusion (Hollywood), Don Jagwarr (Priority), Supercat (Columbia), Dredknottz (Elektra), Rampage (Rowdy/Arista), Brand Nubian (Elektra), Pete Rock & C.L. Smooth (Elektra), the College Boyz (Virgin) and Diggable Planets (Pendulum/ERG).

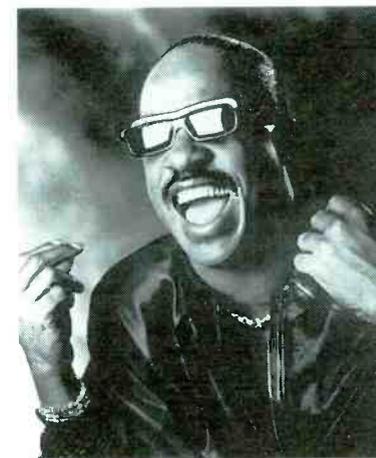
Hot reggae releases include Shabba Ranks (Epic), Ziggy Marley (Elektra), Inner Circle (Big Beat/Atlantic) and a new live album from UB40 (Virgin).



Paris



SWV: Sisters' sophomore set is due from RCA.



Stevie Wonder

Bogguss (Liberty), Trisha Yearwood (MCA), Alabama (RCA), Chet Atkins (Liberty), George Strait (MCA) and the sister of Garth Brooks, who simply goes by the name Betsy (NorthSouth/Atlantic).

"Red, Hot + Country," due Sept. 13 on Mercury, is a star-studded country compilation that benefits AIDS research and relief organizations. Artists on-board include Dolly Parton, Billy Ray Cyrus, Mary Chapin Carpenter, Johnny Cash and Kathy Mattea.

R&B UNDER THE TREE

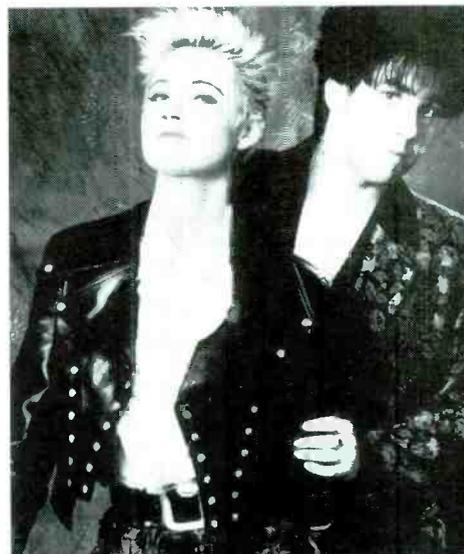
Boyz II Men follow up their quintuple-platinum "Cooleyhighharmony" with their long-awaited sophomore album, simply titled "II." An all-star line-up of producers is involved with the project, due Sept. 13 on Motown, including Terry Lewis, Jimmy Jam, Babyface and L.A. Reid.

Other new R&B releases likely to pop up under the Christmas tree include those from the artist formerly known as Prince (Warner Bros.), Luther Vandross (LV/Epic), Stevie Wonder (Motown), Intro (Atlantic), Tony! Toni! Tone! (Mercury), Jade (Giant), Karen White (Warner Bros.), SWV (RCA), Al B. Sure (Warner Bros.), Gladys Knight (MCA) and Livin' Proof (Gasoline Alley).

They'll be joined by new albums from Sean Levert (Atlantic), Christopher Williams (Giant), Barry White (A&M), N-Phase (Maverick),



An all-star cast creates Mercury's "Red, Hot + Country."



Roxette

Dance albums that are sure to draw consumers out of the clubs and into the stores include C+C Music Factory (Columbia), Lords Of Acid (American), Moby (Elektra), Pet Shop Boys (EMI), Jimmy Somerville (London), Massive Attack (Virgin) and the Shamen (Epic).

PURPLE BRUTS AND 'MUNKS

Don't underestimate the selling power of that jurassic purple brut—Barney, whose first release sold over 2 million copies. "Barney's Favorites Vol. II" pounces into stores this week and will likely be a solid stocking-stuffer at year's end. Other new children's titles expected to sell well include new releases from the Chipmunks (Epic) and Raffi (MCA), as well as an untitled musical follow-up album to the chart-topping soundtrack to "The Lion King" (Walt Disney). ■

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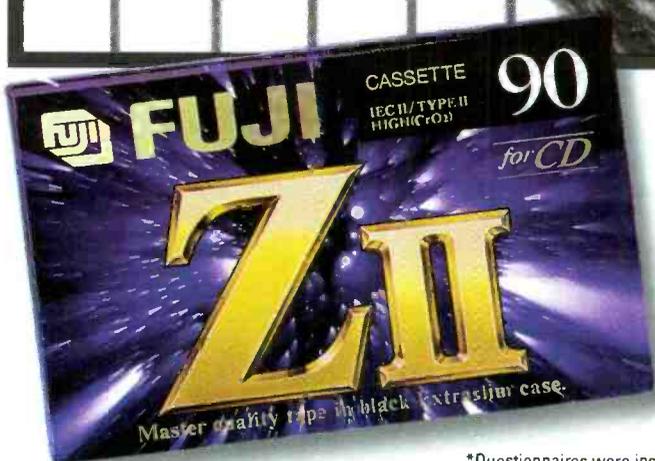
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Holiday

PRODUCT
SHOWCASE

Christmas And Holiday Music Guide

BY MARIA ARMOUDIAN

Yet another set of stars will come out this holiday season, thanks to a stellar lineup of newly available renditions of both traditional and new Christmas music.

Although the releasing of Christmas albums is itself an old concept, after the storming success of 1992's Christmas line-up, which bore four Top 10 records (Garth Brooks, Neil Diamond, Amy Grant, the "Very Special Christmas II" compilation), the record industry has awakened anew to the commercial potential of Christmas/holiday music. Last year's indie novelty record, "Meowy Christmas" by the Jingle Cats, for example, sold over 100,000 records in just three weeks, reaching no. 86 on the Hot 100 and making its one-album record label, Jingle Cats Music, a 'big' independent label after only three weeks of existence.

Still, the success of Christmas music tends to be hit-and-miss, hitting when attached to such superstar names as Neil Diamond and Garth Brooks or when putting a unique twist to Christmas, as in the case of the Jingle Cats. Last year's big sellers, Harry Connick, Jr. and Boyz II Men, also provided a unique approach and both became Top 10 records.

Following is a list of the new 1994 Christmas and seasonal music and video product expected out for the holidays...

POP

Tony Bennett, "Snowfall" (Columbia), Sept. 20, a repackaged Bennett Christmas album with one new track, "I'll Be Home For Christmas," from his performance on MTV's John Stuart Show.

Maria Carey, "Merry Christmas" (Columbia), Sept. 20. Carey performs Christmas standards along with a few original holiday songs.

Kenny G, "Holiday Album" (Arista), Oct. 25. The sax master's renditions of holiday classics.

Natalie Cole, "The Holly And The Ivy" (Elektra), October 25. Cole celebrates the holidays, singing Christmas classics and contemporary holiday songs.

Frank Sinatra, "The Sinatra Christmas Album" (Reprise), Oct. 11. The Voice does 11 traditional carols along with two originals especially written for this album.

Neil Diamond, "The Christmas Album, Volume II" (Columbia), Sept. 20. Diamond's follow-up to his platinum "The Christmas Album, Volume I." Volume II contains more traditional Christmas carols.

The Nylons, "Harmony: The Christmas Songs" (Scotti Brothers), Aug. 30. A collection of 11 a cappella Christmas songs by the vocal harmony group.

Freddy Jackson, "The Freddy Jackson Christmas Album" (RCA), Oct. 11. Jackson sings standard Christmas carols and originals.

Various artists, "It's A Beautiful Christmas" (Rhino), Sept. 20. Such clas-

The Destroyers, "Christmas At Ground Zero" by Weird Al, "All I Want For Christmas is You" by Foghat, "Father Christmas" by the Kinks, "Little Saint Nick" by the Beach Boys, "Run Rudolph Run" by the Dave Edmonds Band, "Christmas Blues" by Canned Heat and "Santa Claus And His Old Lady" by Cheech & Chong.

Various artists, "Soap Opera Christmas" (RCA), Sept. 27. Soap-opera



Merry Mariah: Carey's Christmas set arrives Sept. 20.

sic vocalists as Bing Crosby, Dean Martin, Doris Day and Johnny Mathis sing 10 traditional holiday songs.

Various artists, "Have A Nice Christmas: Holiday Hits Of The '70s" (Rhino), Sept. 20, a 16-track collection of standards by such artists as Jim Croce, Wayne Newton, Donnie & Marie, Grampa Walton (aka Will Geer), Melanie and Liberace.

Various artists, "Billboard Rock 'n' Roll Christmas" (Rhino), Sept. 20, a compilation of 10 Christmas-rock hits, including "Thank God It's Christmas" by Queen, "Christmas Is The Time To Say I Love You" by Billy Squier, "Rock And Roll Christmas" by George Thoroughgood &

stars perform Christmas standards and two new songs. Performers include Scott Holmes, Martha Byrne, Tamara Tunic and Greg Watkins from "As The World Turns," Robyn Griggs and Randy Brooks from "Another World," Rachel Minor and Amelia Marshall from "Guiding Light" and Peter Bergman from "The Young And The Restless" singing solos, in duets and in a full choir.

JAZZ

Various artists, "Jazz Christmas" (Rhino), Sept. 20, jazz versions of 18 Christmas standards by Chet Baker Quartet, Duke Ellington, Ella Fitzgerald, *Continued on page 76*

Top Christmas Music Chart

This issue's Christmas album chart reflects cumulative sales on seasonal titles—both new and catalog—from the Dec. 4, 1993 issue to Jan. 8, 1994—the weeks that Billboard published the Top Christmas Albums chart. It does not include sales rung prior to the Dec. 4 issue, nor those that occurred after the Jan. 8 issue. Sales data for the weekly charts were provided by SoundScan.

POS. TITLE ARTIST-LABEL

- 1 WHEN MY HEART FINDS CHRISTMAS Harry Connick, Jr. *Columbia*
- 2 CHRISTMAS INTERPRETATIONS Boyz II Men *Motown*
- 3 LET THERE BE PEACE ON EARTH Vince Gill *MCA*
- 4 A FRESH AIRE CHRISTMAS Mannheim Steamroller *American Gramophone*
- 5 CHRISTMAS Mannheim Steamroller *American Gramophone*
- 6 A VERY SPECIAL CHRISTMAS 2 Various Artists *A&M*
- 7 CHRISTMAS ALBUM Neil Diamond *Columbia*
- 8 HOME FOR CHRISTMAS Amy Grant *A&M*
- 9 A VERY SPECIAL CHRISTMAS Various Artists *A&M*
- 10 SOULFUL CHRISTMAS Aaron Neville *A&M*
- 11 HONKY TONK CHRISTMAS Alan Jackson *Arista*
- 12 CHRISTMAS THROUGH YOUR EYES Gloria Estefan *Epic*
- 13 BEYOND THE SEASON Garth Brooks *Liberty*
- 14 A ROMANTIC CHRISTMAS John Tesh *GTS*
- 15 THE CHRISTMAS SONG Nat King Cole *Capitol*
- 16 THE CHRISTMAS ALBUM David Foster *Interscope*
- 17 A WINTER'S SOLSTICE VOLUME I Various Artists *Windham Hill*
- 18 CHRISTMAS ALBUM Barbra Streisand *Columbia*
- 19 CHRISTMAS PORTRAIT The Carpenters *A&M*
- 20 IT'S CHRISTMAS TIME Crosby/Sinatra/Cole *Laserlight*
- 21 DECEMBER George Winston *Windham Hill*
- 22 MERRY CHRISTMAS Johnny Mathis *Columbia*
- 23 MERRY CHRISTMAS FROM LONDON Lorrie Morgan *BNA*
- 24 VOL. 2 1955-PRESENT Billboard's Greatest Christmas Hits *Rhino*
- 25 IT'S CHRISTMAS TIME Kathie Lee Gifford *Warner Bros.*
- 26 BLUE CHRISTMAS Elvis Presley *RCA*
- 27 GIVE LOVE AT CHRISTMAS The Temptations *Motown*
- 28 MEOWY CHRISTMAS Jingle Cats *Jingle Cats*
- 29 I AM SANTA CLAUS Bob Rivers & Twisted Radio *Atlantic*
- 30 A CHARLIE BROWN CHRISTMAS Vince Guaraldi *Fantasy*
- 31 ONCE UPON A CHRISTMAS Kenny Rogers & Dolly Parton *RCA*
- 32 HEY SANTA! Carrie & Wendy Wilson *SBK*
- 33 CHRISTMAS FAVORITES Carreras-Domingo-Pavarotti
- 34 TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS Soundtrack *Walt Disney*
- 35 MERRY CHRISTMAS STRAIT TO YOU George Strait *RCA*
- 36 A LAFACE FAMILY CHRISTMAS Various Artists *LaFace*
- 37 CHRISTMAS WISHES Anne Murray *Capitol*
- 38 ALABAMA CHRISTMAS Alabama *RCA*
- 39 CHRISTMAS TIME WITH THE JUDDS The Judds *Curb*
- 40 CHRISTMAS COLLECTION Amy Grant *Reunion*

Holiday

PRODUCT SHOWCASE

Accessories Product-Watch

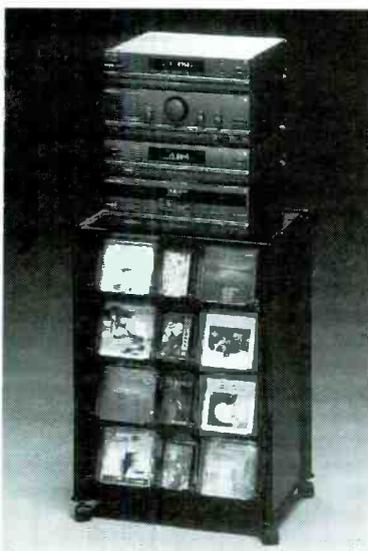
The Perfect Gift Idea? It's In The Bags, Cabinets & Cleaning Systems

BY CARRIE BORZILLO

Music and video accessory companies have been working overtime creating exciting new products for CDs, cassettes, videos and CD-ROMs, and plenty of those products will be before customers this holiday season.

One of the most interesting new CD storage units comes from Atlantic, Inc., which is known for its wire storage racks. The 50-inch high by 20-inch wide "Guitar Rack" is shaped like a guitar and can hold either 60 CDs or 120 CDs, for suggested retail prices of \$79.95 and \$99.95, respectively. The unit can be wall-mounted or free standing, or displayed on a swivel base. The rack is made of heavy-gauge steel in either red or black, electric-guitar style or acoustic.

Coast Manufacturing has introduced several new products this year. Of particular interest for photography and videog-



160 CDs fit Lift's cabinet.

faces, Coast offers a leather face-plate case (FP-5L) with a loop for belt or hand carrying for \$15.95.

Lift has created a combination cabinet for 160 CDs and 52 cassettes for a suggested retail price of \$250. The black steel cabinet consists of eight CD trays holding 20 discs and four cassette trays holding 13 cassettes. The unit requires no assembly.

Case Logic has a slew of CD-ROM accessories. Among its products are the CD-ROM Files for 12, 24 or 36 discs for \$12.95, \$19.95 and \$29.95, respectively. The zippered organizers use Case Logic's exclusive ProSleeve technology for storage without jewel boxes. In addition, the firm offers the CD-ROM Shuttle, a hard-shell case, with 12 ProSleeves, that opens for the free-standing display of CD-ROMs for \$11.95.

Allsop relaunched its consumer-elec-

tronics accessories line on June 1 with new packaging, sharper price points and improved product features. For example, the video maintenance line now includes the newly patented SoftSweep cleaning brush in Allsop's high-end VHS cleaning system. The company's video cleaners range from \$9.99 to \$14.99.



Discwasher offers a variety of cases.

Creative Point, Inc.'s Laserline accessories include the popular black-plastic rotating towers holding 100 CDs (CD-100RT2) and 200 CDs (CD-200RT2) for \$24.99 and \$39.99, respectively. Laserline's portable CD holders range from the 24-capacity nylon zipper bag for \$17.99 to the 12-CD capacity bag for \$9.99.

Bib America offers a way to color-categorize a CD collection with transparent colored storage cases (C-614) in red, blue, green or clear. Each color is available in packs of five for a suggested retail price of \$5.95.

Alpha Enterprises also has come up

Top Christmas Video Chart

This Christmas video chart ranks the top 10 holiday themed video programs, according to performance on Billboard's Top Video Sales chart from the Nov. 11, 1993 issue to the week of the Feb. 19, 1994 issue. Positioning is based on a point system, with points based on rankings and the number of weeks each title appeared on the chart.

Pos. TITLE Distributor

- 1 THE MUPPET CHRISTMAS CAROL Walt Disney Home Video
- 2 HOME ALONE 2 FoxVideo
- 3 MIRACLE ON 34TH STREET FoxVideo
- 4 REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder
- 5 RUDOLPH THE RED NOSED REINDEER Family Home Entertainment
- 6 HOW THE GRINCH STOLE CHRISTMAS MGM/UA Home Video
- 7 A CHRISTMAS STORY MGM/UA Home Video
- 8 THE YEAR WITHOUT SANTA Family Home Entertainment
- 9 FROSTY THE SNOWMAN Family Home Entertainment
- 10 SANTA CLAUS IS COMING TO TOWN Family Home Entertainment

with a solution to CD indexing problems. This year the company acquired Tree Dimensions, which now includes a plastic index system called Tree Leaves. The Tree Leaves, which replace Alpha's wooden dividers, will fit all dowel-sized cabinets and can serve as bookends to support partial rows of CDs. The dividers are available in packs of 10 for \$4.99.

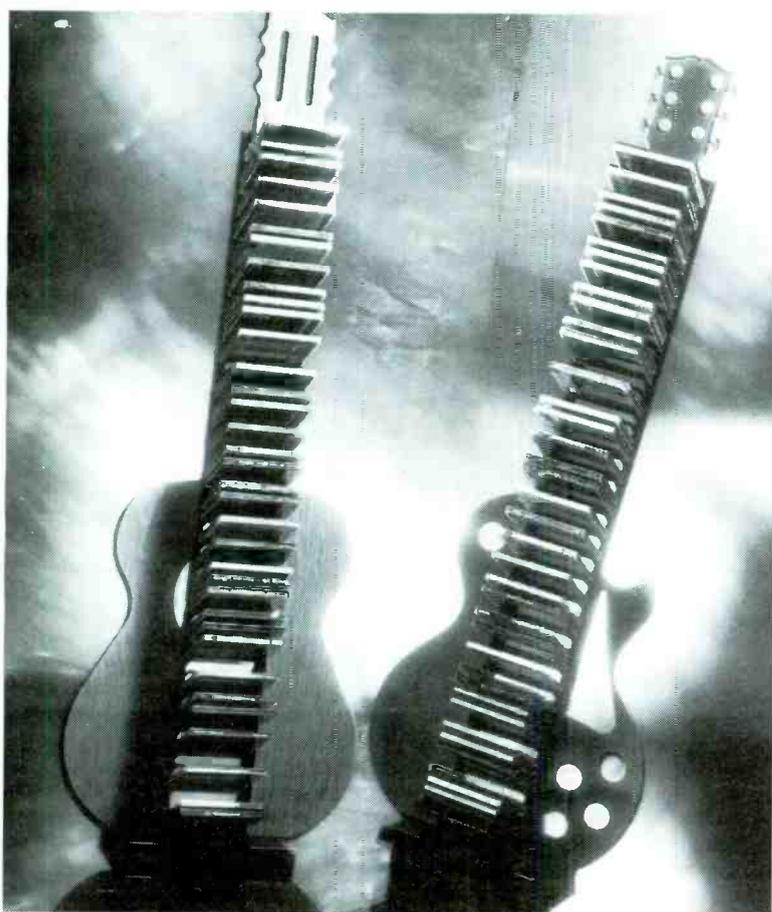
Bib is also offering a CD-ROM care

line, including its automatic CD-ROM Laser Lens Cleaner (CDR-639), which plays music for 60 seconds as it cleans, for a suggested retail price of \$19.95. Bib's CD-ROM Disc Restorer Polish (CD-635), which prevents skipping, treats scratches and provides anti-static protection, and retails for \$6.95.

One of the newest products from Recoton's Discwasher line is its two-in-one carrying case for CDs and cassettes. The new 7400 series accommodates 14 CDs with jewel boxes, 12 cassettes in snap packs, or a combination of both. The 7410 series holds 28 CDs and 24 cassettes, while the 7420 series holds 36 CDs and 48 cassettes. The cases come in black, purple, turquoise and teal with black or teal trim for suggested retail prices of \$14.95, \$19.95 and \$34.95.

Discwasher's product packaging has been downsized to conserve materials and be more environmentally friendly. The materials used now include recycled cardboard and recyclable plastic.

Alpha Enterprises is introducing its Video Spinner storage unit for VHS tapes later this year. The rotating VSP-20 for 20 videos and the VSP-40 for 40 videos can accommodate the larger-sized clam-shell packaged Disney tapes. The units retail for \$19.95 and \$29.95, respectively. ■



Atlantic's Guitar Racks hold 60 to 120 discs.

graphy buffs is its new "Team Dennis Conner" line of upscale photo and video bags. Named after the American Cup winner, the nine bags range from the universal camcorder carryall (TC-2600) for a suggested retail price of \$79.95 to the

multi-purpose carry-all (TC-2200) for \$39.95.

For music buffs, Coast has a new 12-page, 48-unit vinyl CD album for CDs and CD-ROMs for \$24.95. The refills retail for \$9.95. For detachable stereo



New from Coast: photo and video carrying bags



MADE IN U.S.A.

Flippers With Zippers

LaserLine has added new life to the nylon case concept. Incorporating the exclusive patented disc browsing system, the FlipDisc nylon series offers all the benefits of the popular FlipDisc line. The durable storage case is well tailored and has heavy duty metal zippers for added security. For the ultimate in protection, each CD is held in its own "jewel box"-type tray.

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Holiday

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Video Checklist

What's Coming And When

Paramount Home Video

- "Breakfast At Tiffany's" Collector's Edition. Includes letter-box version, original trailer, CD soundtrack, script, and black & white publicity stills, brochure. \$59.95. Available Sept. 28.
- "Sliver" Unrated version and R-version. \$19.95. Available Sept. 28.
- "1492: Conquest Of Paradise." \$29.95. Available Sept. 28.

MCA/Universal Home Video

- "Jurassic Park" Oct. 4, \$24.98.
- "Schindler's List" Limited Edition Collector's set. Includes letter-boxed version, paperback novel, soundtrack CD and deluxe photo book. \$139.98. Available now.



"Schindler's List"

WESLEY SNIPES · ANNABELLA SCORRA · SPIKE LEE · ANTHONY QUINN



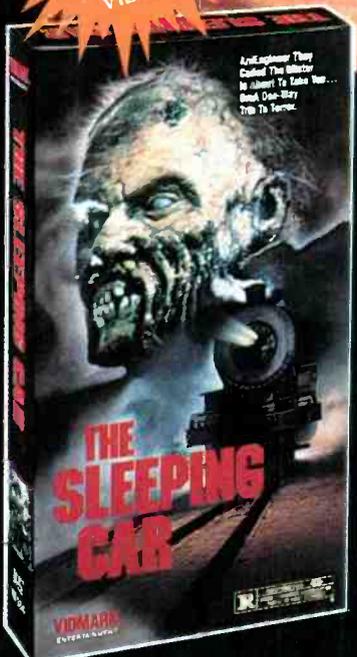
- Marlene Dietrich Collection. Includes "Desire," "Angel" and "Seven Sinners." Priced at \$14.98 each, available Oct. 26.
- Spike Lee Collection. Includes "Do The Right Thing," "Mo Better Blues" and "Jungle Fever." Priced at \$59.98, available Oct. 26.

Continued on page 72

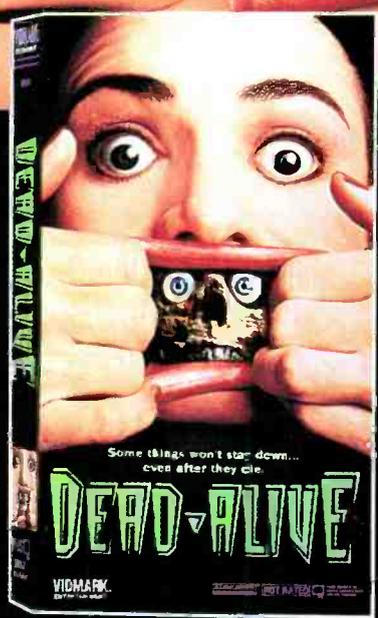
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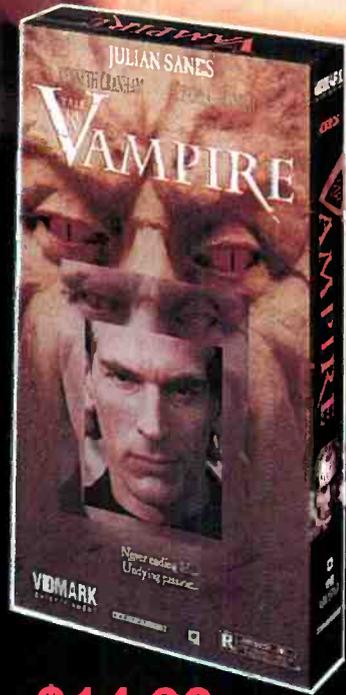
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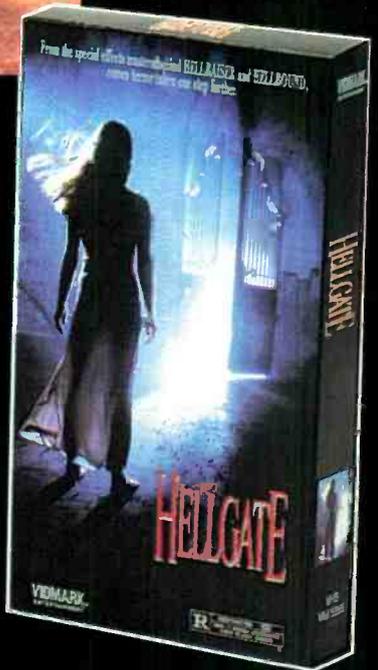
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PERRY COMO'S Christmas Concert

Featuring Over 35 Holiday Favorites & Como Classics Including:

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Like Christmas
Little Drummer Boy
And I Love You So
Catch a Falling Star
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Don't Let The Stars Get in
Your Eyes
Father of Girls
Santa Claus Is Coming To
Town
White Christmas
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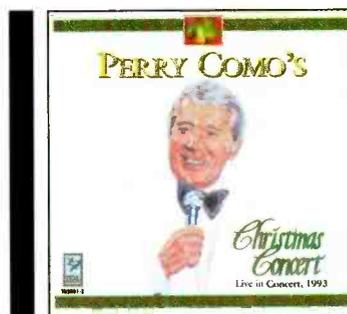


* Perry's first LIVE Christmas album and video ever and his first holiday album since 1982

* *Newly recorded* live in concert at the Point Theatre in Dublin, Ireland

* The video will appear multiple times on Public Television stations nationwide in November and December during their prestigious holiday pledge drive

* Public Television exposure guaranteed to create similar consumer demand as *3 Tenors* and *Yanni*



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VIDEO CHECKLIST

Continued from page 70

- "Dixie Carter's Yoga For You: Un-workout II." Priced at \$19.98. Available Nov. 16.

Cabin Fever Entertainment

- "Gypsy" Television version of the classic musical, starring Bette Midler, reduced to \$14.95. Street date Sept. 7.

Columbia TriStar Home Video

- "Candyman" and "Children Of The Night," priced-reduced to \$19.95. Available Aug. 31.
- "Sleepless In Seattle," reduced to \$19.95, available Sept. 6.



"Sleepless In Seattle"

- "Last Action Hero" and "Cliffhanger," priced at \$19.95, available Sept. 13.

Academy Entertainment

- "Othello: The Lost Masterpiece," produced and directed by Orson Welles. Priced at \$19.95, available Nov. 2.

LIVE Home Video

- Arnold Schwarzenegger Action Pack, featuring "Total Recall," "Red Heat" and "The Running Man," reduced to \$9.98 each, extended-play mode. Available Sept. 21.
- "Tom & Jerry: The Movie" reduced to \$14.98. "Snowy River: The MacGregor Saga," also at \$14.98. Both available Oct. 19.

- "Great Performances" Collection: "Chez Whoopi," "To Russia With Elton," "Julie And Carol Celebrating 25 Years of Friendship," "Rita Rudner: Born To Be Mild" and selected music

Continued on page 74

FAMILY

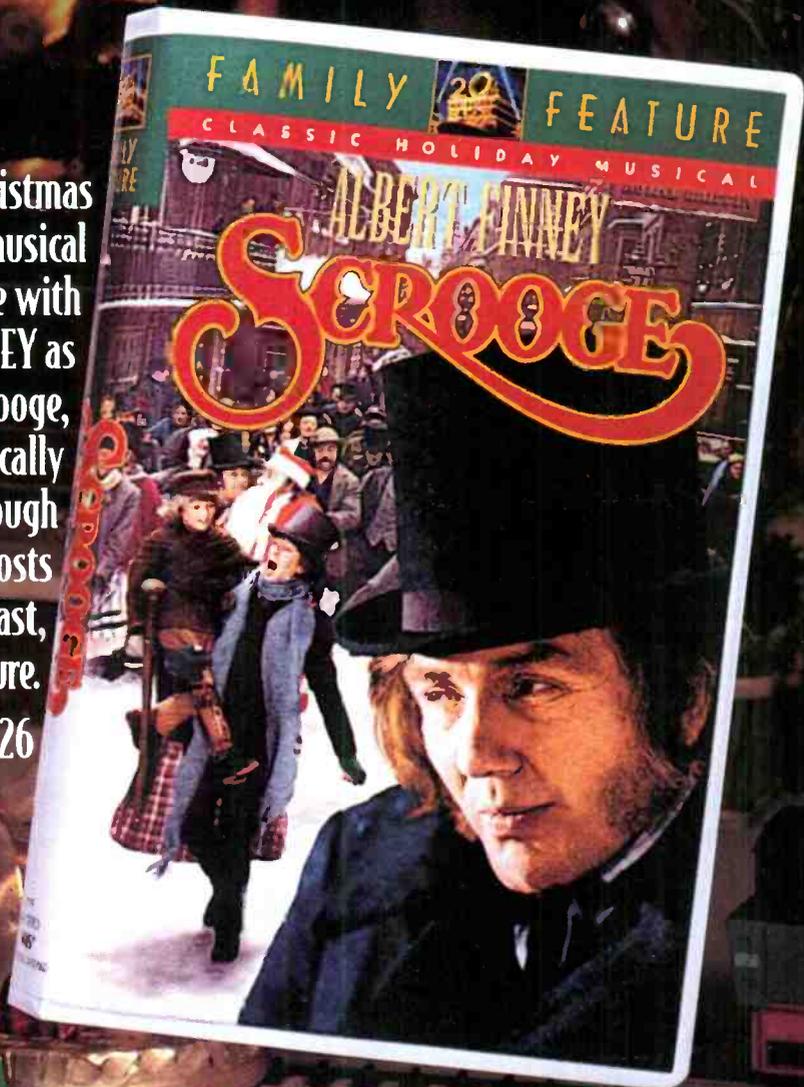


FEATURE

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The Merry Musical Version of Charles Dickens' "A Christmas Carol."

The spirit of Christmas becomes a musical celebration of life with ALBERT FINNEY as Ebenezer Scrooge, a man magically transported through time by the Ghosts of Christmas Past, Present and Future.
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Based on Charles Dickens' "A Christmas Carol"
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Music Conducted and Supervised by IAN FRASER
Executive Producer LESLIE BRICUSSE Produced by ROBERT H. SOLO
Directed by RONALD NEAME

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Holiday

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VIDEO CHECKLIST

Continued from page 72

videos priced at \$9.98 to \$14.98.
Available Aug. 24.

- "Baywatch": Two 90-minute episodes



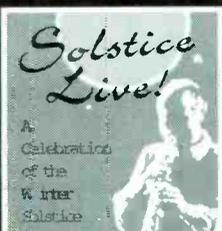
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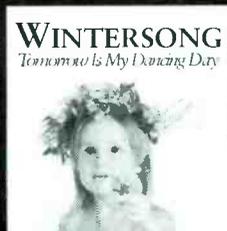
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Prayer for the Wild Things



"Winter's musical eloquence cannot be overstated." Billboard LMUS0028



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available for the first-time on video, Aug. 24. Standard-play priced at \$14.98 and extended-play priced at \$9.98.

Warner Home Video

- "Ali McGraw: Yoga, Mind & Body." Shot in White Sands, Arizona, McGraw guides viewers through basic yoga techniques. Retail price: \$19.98. Available Oct. 19.

Hemdale Home Video

- "The Princess And The Goblin." Includes \$5 consumer rebate and tie-ins with Hershey's and General Mills. Available Aug. 23, priced at \$24.95.

Orion Home Video

- "Dances With Wolves." Limited Collector's Package. Available Aug. 31, priced at \$79.98.

- "The National Pastime: A History of Major League Baseball." Five-tape set priced at \$69.98, available Aug. 31.

- "Rally Time" Major League Baseball. Two-tape set, priced at \$14.98. Available Aug. 31.

- "Baseball's Greatest Pennant Races." Single tape, priced at \$14.98. Available Aug. 31.

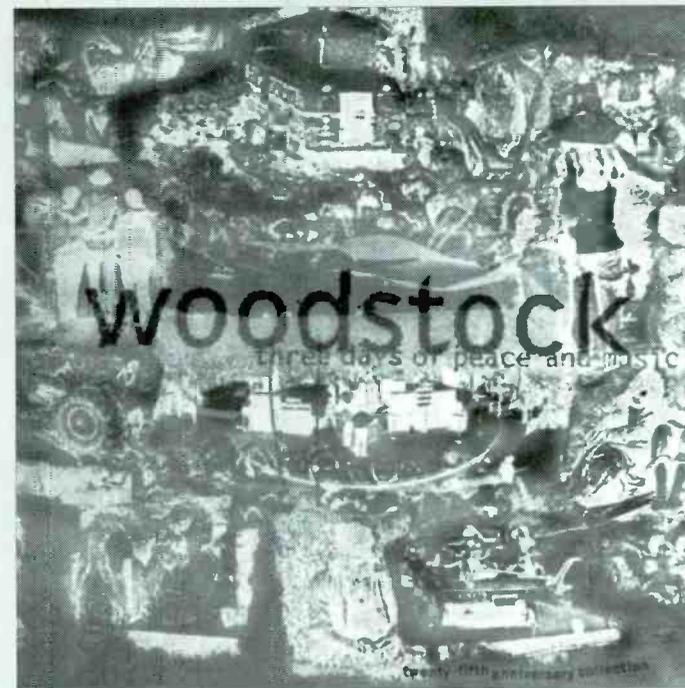
- "The Greatest League Championship Series." Single tape, priced at \$14.98. Available Aug. 31.

ABC Video

"The Mamas & The Papas: Straight Shooters." Priced at \$19.95, available Oct. 26.

"George Jones: Same Ole Me" and "George Jones: Live In Tennessee." Also "Waylon Jennings: Renegade Outlaw Legend," "Loretta Lynn: Honky Tonk Girl," "Willie Nelson: My Life" and "Patsy Cline: Remembering Patsy." Each priced at \$14.95, available Oct. 26.

"Hall of Shame Football" and "Hall of



Rob" and "All About Laura." Priced at \$19.99 each, available mid-September.

"Late Night With David Letterman." Two Christmas specials, each priced at \$14.99. Available mid-October.

"Charlton Heston Presents The Bible." Four volumes priced at \$19.95 each. Titles include "Genesis," "The Story of Moses," "Jesus of Nazareth" and "The Passion." Available early October.

"Sweat & Shout: An Aerobic Concert With Richard Simmons." Priced at \$19.95, available mid-September.

United American Video

"Bodyshaping" with Kathy Ireland. Available Nov. 10, priced at \$14.95.

Public Media Home Video

"The Hermitage: A Russian Odyssey." Deluxe boxed set of "Catherine The Great: A Lust For Art," "Tyrants and Heroes: The Nineteenth Century Czars" and "From Czars To Commissars: A Museum Survives." Set priced at \$79.95. Individual titles priced at \$29.95. Available Aug. 31.

"La Donna Del Lago." Rossini opera performed by Milan's Teatro alla Scala and staged by Werner Herzog. Italian with English subtitles. Two-tape set priced at \$49.95. Available Aug. 31.

MGM/UA Home Video

"Midnight Cowboy—Deluxe 25th Anniversary Edition." Includes documentary, screen tests and cast interviews. Priced at \$19.98. Available Sept. 21.

Republic Pictures Home Video

"The British Sterling Collection": "The Lavender Hill Mob," "The Ladykillers," "The Man In The White Suit," "Kind Hearts And Coronets" and "The Best Of Benny Hill." Individually priced at \$9.98. Available Oct. 19.

"Classic Anniversary Editions" of "Young At Heart," "Champion" and "The Fighting Kentuckian." Various extras include original theatrical trailers, poster and lobby-card reproductions. ■



"Total Recall"

A*Vision Entertainment

- "Kathy Smith's Yoga." \$14.95. Available Sept. 7.

- "Get Hard With Cory Everson." Two tapes, "Arms & Shoulders" and "Abdominal & Glutes." Each priced at \$14.95. Available Sept. 21.

- "Tamilee Webb: For Women Only." Three tapes, "Abdominals," "Buns & Legs" and "Chest & Arms." Each priced at \$14.95. Available Dec. 7.

"Step Ahead With Candice Copeland" and "Candice Copeland Abs & Legs." Each priced at \$14.95, available Dec. 7.

"Buns Of Steel 2000: Platinum Series": "Abs & Chest Of Steel 2000" and "Legs Of Steel 2000." \$14.95 each, available Oct. 12.

"Shame Basketball." animated program based on the newspaper cartoon series. Priced at \$14.95, available Oct. 26.

"The Secret Garden." ABC-TV special, available Nov. 9, priced at \$14.95.

"Young Pioneers Christmas" Available Nov. 16, priced at \$14.95

"The Year In Review 1994" and "The Year In Review—Sports" Available in December, priced at \$14.95.

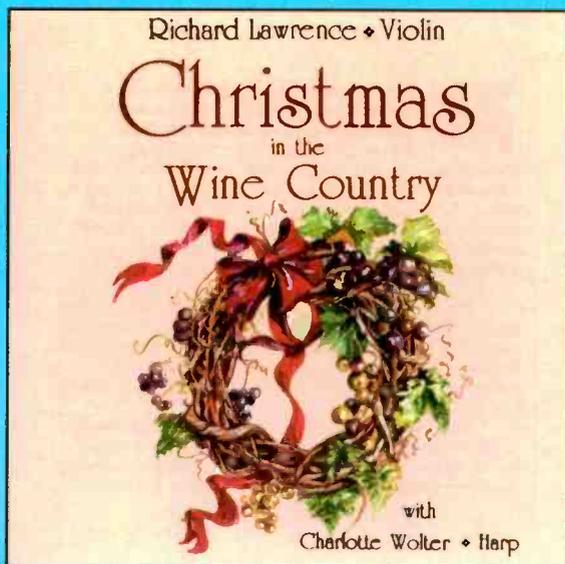
GoodTimes Entertainment

"Mary Tyler Moore: Everywoman's Work-out." \$19.95. Available mid-September.

"The Dick Van Dyke Show." Three volumes including, "Dick Van Dyke's Greatest Performances," "All About

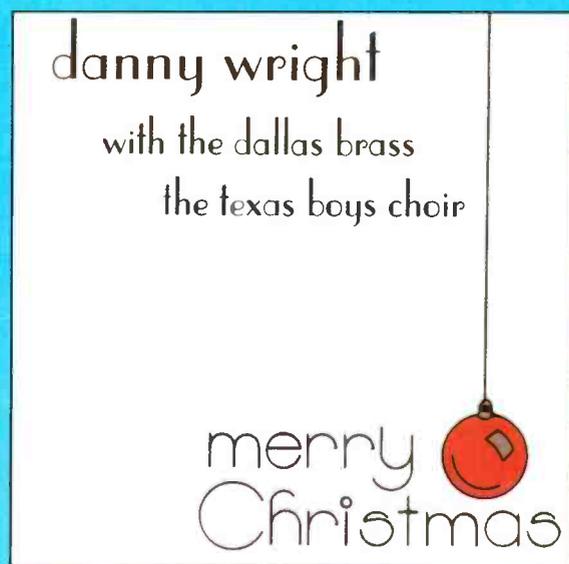
Christmas Presence

New Holiday Music From Navarre



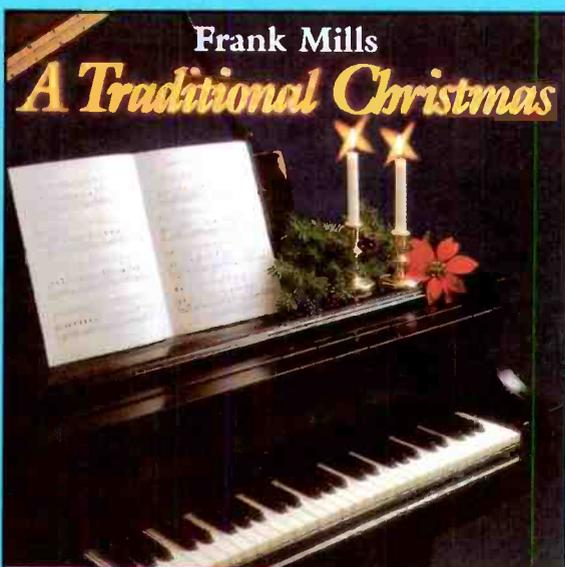
GLP-365

Charming, elegant and expressive describes European classically trained violinist Richard Lawrence's debut album from Global Pacific. Guaranteed to bring out the warm feelings of the holiday season.



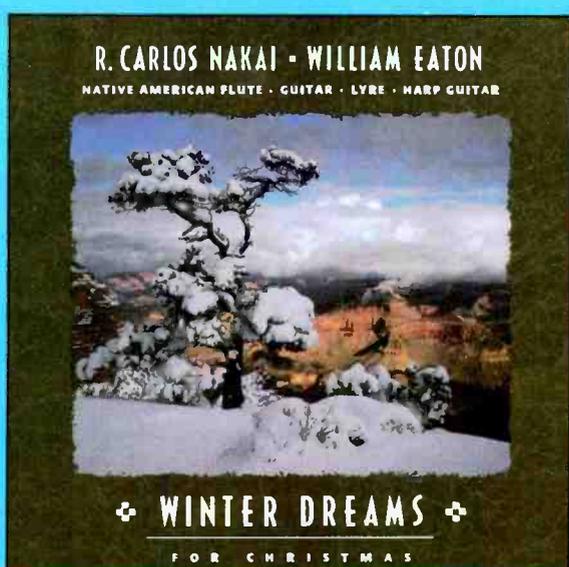
NWR-947

An album of rich orchestration and joyous presentation featuring guest performances by the two-time Grammy-winning Texas Boys Choir and internationally acclaimed Dallas Brass.



MAC-1177 (In Canada MB-7007)

Macola Records Group [U.S.] and Music Box Dancer [Can] are proud to present this new holiday release by multi-platinum artist Frank Mills.



CAN-7007

Native American Flutist R. Carlos Nakai and guitarist William Eaton present familiar Christmas melodies in new and intriguing musical settings.



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Holiday

PRODUCT SHOWCASE

HOLIDAY MUSIC

Continued from page 60

Charlie Parker, the Modern Jazz Quartet and Dexter Gordon.

SOUNDTRACKS

"Miracle On 34th Street" (Arista), Nov. 8. The soundtrack for the new version of the classic Christmas movie.

LATIN MUSIC

Various artists, "A Tejano Christmas" (Arista Texas), Sept. 27. A compilation of Tejano artists performing Christmas songs in the Spanish pop/country style.

Various artists, "Navidad En Las Americas" (Walt Disney Records), Nov. 8. An all-star recording of traditional and contemporary Christmas music from South America performed by top Latin artists—Tito Puente, Celia Cruz and Jose Feliciano—and such rising young stars as Chayanne and Luis Enrique.

COUNTRY

The Judds and Alabama, "Christmas With The Judds and Alabama" (Curb), August. Eight Christmas songs taken from the previously released "Christmas Time With The Judds" and "Alabama Christmas."

Trisha Yearwood, "The Sweetest Gift" (MCA), Sept. 13. Yearwood sings standard Christmas songs plus new originals.

Sammy Kershaw, "Christmas Time's A-Coming" (Mercury), Oct. 4. Kershaw performs Christmas standards plus a few holiday-spirited originals.



Yearwood's got a "Gift."

Jerry Jeff Walker, "Christmas Gonzo Style" (Rykodisc), Aug. 30. Walker puts his Texas/folk-country twist on traditional Christmas carols.

John Anderson, "Christmas Time" (BNA), Aug. 30. Anderson brings his unique traditional-country sound to his first Christmas release, singing holiday favorites.

Various artists, "Country Christmas" (Giant), Aug. 30. Carlene Carter, Clay Walker, Rhonda Vincent, Kenny Rogers,



The Mormon Tabernacle Choir releases its '93 Christmas concert.

Laura Vida, Orrall & Wright, Dennis Robbins, Deborah Allen, Darren Norwood and Chad Mullins sing a collection of 10 Christmas carols and originals.

Domingo De Silos, "Chant Noel" (Angel), October. More Gregorian chants performed by the best-selling monks, a followup to "Chant."

Liz Story, "The Gift" (Windham Hill), Sept. 12. Story plays traditional Christmas favorites on piano.

David Lanz, "Christmas Eve: A Light Brush Of Angel Wings" (Narada), Sept. 13. Lanz's solo piano renditions of 17 popular carols.

Tingstad & Rumbel, "Star Of Wonder" (Narada), Sept. 13. The acoustic duo performs both traditional Christmas tunes and lesser-known carols in their contemporary chamber-music style, using guitar, oboe, English horn and ocarinas.

The Baltimore Consort, "Bright Day Star: Music For The Yuletide Season" (Dorian Recordings), Sept. 1. This classical crossover artist performs old carols and dance tunes from the British Isles,

CONTEMPORARY CHRISTIAN

Wayne Watson, "One Christmas Eve" (Word), September. Watson presents a collection of 12 traditional Christmas carols and two originals in an acoustic pop style.

CLASSICAL, INSTRUMENTAL AND NEW AGE

I Solisti Italiani, "Christmas Concertos" (Denon), Sept. 12. The conductorless ensemble glides through well-known works by Locatelli, Manfredini and Torelli and lesser-known pieces by Vivaldi and Tartini.

Benedictine Monks Of Santo

Germany and Appalachia.

Mormon Tabernacle Choir, "This Is Christmas" (Bonneville Classics), August. The 1993 recording of the Choir's Annual Christmas Concert held at the Salt Lake City Tabernacle, performing Christmas carols and featuring a 66-piece orchestra.

Paul Winter, "Solstice Live!" (Living Music), August. Re-release of last season's program. Winter and 20 guest artists celebrate the spirit of winter solstice with a performance at the cathedral of St. John the Divine in upper Manhattan.

NOVELTY

Jingle Cats, "Santa Claws" (Jingle Cats Music), Nov. 1. This sequel to last year's successful "Meowy Christmas" features 2,500 real cat meows recorded along with the neighborhood's dogs, birds and other surprise-guest animals, performing Christmas standards. Features the single "Blue Christmas" cut live at the Whiskers a GoGo.

VIDEO

"The Nutcracker" (MGM), Aug. 31. Ballet superstar Mikhail Baryshnikov and prima ballerina Gelsey Kirkland dance in the classic fairy tale.

"A Christmas Carol" (MGM), Aug. 31. The Dickens-based classic film.

"Christmas In Connecticut" (MGM), Aug. 31. Barbara Stanwyck at her comedic best as a fast-talking magazine writer in this holiday comedy.

"A Christmas Story" (MGM), Aug. 31. A twisted tribute to the original, "All-American Christmas," following the adventures of Ralphie Parker (Peter Billingsley of "Real People").

"Little Women" (MGM), Aug. 31. Elizabeth Taylor, Janet Leigh, June Allyson and Margaret O'Brien star in the film version of Louisa May Alcott's beloved novel.

"The Nativity Story" (Video West Productions), August. From the taping of the Mormon Tabernacle Choir's 1993 Annual Christmas Concert held at the Salt Lake City Tabernacle, featuring a 66-piece orchestra. ■

Season's Greetings from
GTS Records



New for 1994!

John Tesh and the Christmas Symphony Orchestra
A Family Christmas

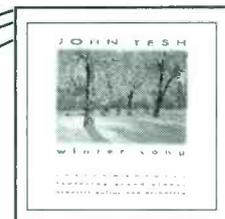
John along with the Christmas Symphony Orchestra have joined together in a symbolic setting that makes songs like "Little Drummer Boy", "O Tannenbaum" and "Hark! The Herald Angels Sing" resound from your speakers with a renewed brilliance destined to enhance the beauty of being together with the ones you love at this most wonderful time of the year!

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A Surge Of Vintage Sets Hits High Tide For The Holidays

BY CHRIS MORRIS

Visions of sugarplums may dance in some heads at Christmastime, but retailers and many consumers alike look with anticipation toward the impressive reissue collections that usually accompany the Yuletide buying season. What follows is a selective preview of the bounty of boxed sets and multi-CD reissues scheduled for the fourth quarter of 1994.

Reissue leader Rhino Records weighs in with three boxes for Christmas: "Holy Soul Jelly Roll—Poems And Songs (1949-1993)," a four-CD collection of verse and musical works by beat luminary Allen Ginsberg (Sept. 6); "The Sun Records Collection," an overview of the seminal Memphis label that spawned Elvis Presley, Jerry Lee Lewis, Johnny Cash and Carl Perkins, featuring vintage rock 'n' roll, R&B and country recordings (Sept. 20); and a set, untitled at press time, devoted to the Everly Brothers, featuring Phil and Don's close harmonizing for various labels, including previously unreleased tracks (Oct. 18).

Atlantic Records' major reissue activities this year are centered around the 25th anniversary of storied Woodstock festival. Its just-issued "Woodstock—Three Days Of Peace And Music" is a four-CD set comprising 30 recordings originally released on the three-LP 1970 live album, augmented by 20 unreleased tracks by such artists as Jimi Hendrix, Janis Joplin, Creedence Clearwater Revival, Canned Heat, and Crosby, Stills, Nash & Young. The label is also issuing a one-volume "The Best Of Woodstock" and a single disc of unreleased performances, "Woodstock Diary."

Frank Sinatra—already the subject of lavish boxed sets devoted to his Capitol, Reprise and Columbia material—will get his due from RCA on Aug. 30 with "The Song Is You," a five-CD set compiling the Voice's 1940-42 stint as vocalist with the Tommy Dorsey Orchestra. The set will include studio sides, previously unreleased live radio performances and a 92-page book. Slated for an Oct. 11 issue is RCA's two-CD homage to the late pop singer-songwriter Harry Nilsson, "Personal Best—The Harry Nilsson Anthology," which incorporates some previously unissued tracks. A two-CD compilation of Elvis Presley's gospel music, "Amazing Grace: His Greatest Sacred Performances," is due Sept. 27.

V-DISCS AND 'STRONG BOXES'

Another Sinatra set is also due this month from Sony Legacy: a two-CD col-

lection of the singer's V-Discs (the non-commercial recordings cut during World War II). Set for the end of this month from Sony is a four-CD Louis Armstrong box; the 81-track collection of the jazz trumpeter-vocalist's best work is being assembled in conjunction with the Smithsonian Institute. Also scheduled for this fall is "A Natural Woman: The Ode Collection," an overview of singer-songwriter Carole King's work for Lou Adler's Ode Records that will include classic hits

devoted to country luminaries: Reba McEntire's "Oklahoma Girl," a 40-cut Chronicles compilation including several unreleased tracks by contemporary country's preeminent female vocalist, and George Jones' "Cup Of Loneliness: The Classic Mercury Years," a 48-track set covering Possum's glory years of 1954-61. The latter will also be issued in a limited special collector's edition with extra tracks and a more elaborate book.

BLUES AND BLACK COFFEE

MCA's fall catalog plans include "Andres Segovia—A Centenary Celebration," a four-CD boxed set paying homage to the late master of classical guitar (Sept. 27); "Chess Rhythm & Roll," a four-CD compilation supplying a broad look at the famed Chicago label's rock 'n' roll and R&B performers (Nov. 20); and two-CD sets devoted to blues/R&B master Little Milton ("Welcome To The Club/The Essential Chess Recordings," Aug. 16), harmonizers the Andrews Sisters ("Their All-Time Greatest Hits," Oct. 4), and chanteuse Peggy Lee ("Black Coffee & Other Delights/The Decca Anthology," Oct. 4). Country artists with pending MCA salutes include Loretta Lynn ("Honky Tonk Girl: The Collection," three CDs, Sept. 13) and the late Conway Twitty ("Collection," four CDs, Sept. 27).

Motown's Masters Series continues a deep dive into its archives, begun earlier this year with Smokey Robinson & the Miracles and Marvin Gaye boxes, on Sept. 13 with "Emperors Of Soul," a five-CD boxed set devoted to the label's preeminent vocal group the Temptations. The collection will include 110 tracks and an 80-page booklet.

Also on the soul front, The Right Stuff will offer the seasonal market "Hi Times," a three-CD Hi Records history containing the Memphis label's hit artists Al Green, Ann Peebles, Otis Clay, O.V. Wright and Syl Johnson, among others. The collection hits stores Nov. 1.

Warner Archives' most ambitious late-summer release is "Loma: The Rise And Fall Of A 1960's Soul Label," a two-CD, 50-song chronicle of Loma Records, the Warner subsidiary that issued rare, brilliant 1964-68 singles by such acts as Ike & Tina Turner, the Olympics, Linda Jones, J.J. Jackson and Lorraine Ellison.

Capitol Records has set "Across The Great Divide," its long-awaited three-CD boxed set devoted to The Band, and an as-yet-untitled three-CD Tina Turner box for October.

Continued on page 78



Del-Fi digs deep: two Bobby Fuller Four CDs



Rhino drops a Sun box.

from King's all-time best-seller "Tapestry."

PolyGram's prolific catalog department has two major boxes ready for the fall: "The Casablanca Records Story" (Sept. 13), a four-CD overview of the late Neil Bogart's label, which saw success during the '70s with acts including Donna Summer, Parliament and the Village People, and "Time Traveler" (Sept. 27), a five-CD compilation devoted to the musings of the Moody Blues. On Oct. 4, PolyGram's Chronicles series of two-CD compilations will fetre three notable bands: the classically influenced rockers Procol Harum, powerful U.K. rock band Spooky Tooth, and the playful British rock-pop unit 10cc.

Additionally, Mercury Nashville's catalog development sector has scheduled two fourth-quarter two-CD packages

Shopping List

A Selective Guide To Forthcoming Reissue Product

AUGUST

American/Infinite Zero

Def Jam/The Maroon Singles, various artists
DEVO, Duty Now For The Future
JAMES CHANCE AND THE CONTORTIONS, *Buy The Contortions*
GANG OF FOUR, Entertainment
MATTHEW SHIPP, *Circular Temple*
ICEBERG SLIM, *Reflections*

Atlantic

Woodstock: *Three Days Of Peace And Music*, various artists (4-CD boxed set)
Woodstock Diary

Blue Note

JOHNNY GRIFFIN, *The Congregation*



Capitol

STEVE MILLER, *Brave New World; Your Saving Grace; Circle Of Love; Italian X-Rays; Number 5; Children Of The Future*

da music

JAY McSHANN, *Vine Street Boogie* (Black Lion)
ANDRE PREVIN, *Previn At Sunset* (Black Lion)
TED CURSON, *Tears For Dolphy* (Black Lion)

DCC Classics

MILES DAVIS, *Steaming "Omni" The Music Vols. 1-4*
CREEDENCE CLEARWATER REVIVAL, *Willie And The Poor Boys*

Del-Fi

The Best Of Ritchie Valens; The Lost Tapes
The Best Of Bobby Fuller Four; Live At P.J.'s
THE LIVELY ONES, *Surf Rider; Surf City; Surfin' South Of The Border*
BRUCE JOHNSTON SURFING BAND, *Pajama Party*
THE SENTINELS, *Big Surf*
DEFENDERS-DARTS-DEUCE COUPES, *Hot Rod Hits*
DAVE MEYERS' SURF TONES, *Hangin' Twenty*

ERG

PATTY DUKE, *Just Patty*
Living In Oblivion, various artists
Minit Records Story Vol. 1., various artists
Aladdin Records Story Vol. 1, various artists
Sue Records Story, various artists (4-CD boxed set)

Fantasy

JOE HENDERSON, *The Milestone Years* (8-CD boxed set)

Griffin Music

ROY HARPER, *Flashes From the Archives; Life Mask; Descendants Of Smith; An Intro To Roy Harper*

Heartbeat

FREDDIE MCGREGOR, *Zion Chant*

Ichiban

PATTI LABELLE & THE BLUEBELLES, *Over The Rainbow: The Atlantic Years*
JACKIE MOORE, *Precious, Precious: The Best Of Jackie Moore*
Just One Look: *The Best Of Doris Troy*
The Best Of Margie Joseph: *The Atlantic Years*

K-Tel

The Best Of Starland Vocal Band
The '80s: *Rock On*, various artists
The '80s: *Video Stars*, various artists
The '80s: *Love Jams*, various artists

MCA

JOHN ANDERSON, *You Can't Keep A Good Memory Down*

Mercury Nashville

JOHNNY CASH, *Wanted Man*

Motown

THE MARVELETTES, *The Marvelous Marvelettes*
BOBBY TAYLOR & THE VANCOUVERS, *Martha Reeves & The Vandellas, Come Get These Memories*
Earth Tones: *The Essential Rare Earth*
MARVIN GAYE, *When I'm Alone I Cry; Soulful Moods of Marvin Gaye; The Norman Whitfield Sessions*

Razor & Tie Music

Del Reeves *Greatest Hits*
GEORGE JONES, *George Jones Sings Bob Willis; My Favorites Of Hank Williams*
KENNY ROGERS, *Share Your Love; We've Got Tonight*
The Best Of Billie Jo Spears

RCA/BMG

FRANK SINATRA WITH TOMMY DORSEY ORCHESTRA, *The Songs Is You* (5-CD boxed set)
ROY HARGROVE, *Greatest Hits*

Restless

THE CRAMPS, *A Date With Elvis; Smell Of Female; Rockinreelin In New Zealand*

RevOla (U.K.)

IAN WHITCOMB, *This Sporting Life* (anthology)

Rhino

Phat Trax, *Vols. 1-5: The Best Of Old School*, various artists
CHARLES LLOYD, *Forest Flower; Soundtrack*
CHRIS CONNOR, *Jazz Date; Chris Craft*

Right Stuff

RINGO, *Old Wave; Stop & Smell The*



"Hi" in September: Al Green

Roses

AL GREEN, *The Belle Album*

Sony Legacy

FRANK SINATRA, *Box: V-Discs*

Continued on page 82

Holiday

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VINTAGE SETS

Continued from page 77

Liberty Records will offer some mouth-watering treats for country-music enthusiasts this year. On Oct. 18, the Nashville-based company will release a four-CD Tanya Tucker set and three-CD collections devoted to Asleep At The Wheel and Chris LeDoux; these will be followed on Nov. 1 by three-CD Glen Campbell and Tennessee Ernie Ford sets, and on Nov. 15 by a three-CD salute to the original Texas Playboy, Bob Wills.

BUD POWELL'S BOP

Jazz labels will also share their trove of riches. Verve Records, in the midst of its 50th-anniversary celebration, will launch

"The Complete Bud Powell On Verve" this month; the brilliant bop pianist's oeuvre will be issued on a five-CD, 73-track set that will include 43 cuts never before on CD and nine complete, unused alternate takes. As a special treat in October, Verve will issue a limited edition of "The Jazz Scene," the first-ever Clef album, on six 12-inch 78 rpm discs; Coleman Hawkins, Charlie Parker and Lester Young are among the artists anthologized.

Keyboardist Powell's "Complete Blue Note And Roost Recordings" will be brought together on a four-CD set from Blue Note, scheduled for Oct. 4. Two weeks later, the jazz label will issue another notable vault set devoted to a bop piano legend, the four-CD "The Complete Blue Note Thelonious Monk."

Tenor saxophonist Joe Henderson, whose recent Verve albums have shot him into contemporary jazz's front ranks, will receive the deluxe treatment from Fantasy (Aug. 30) on "The Milestone Years," an eight-CD gathering of his work for the Milestone label from 1967-1976.

The recently reactivated indie Del-Fi Records in Hollywood, still operated by founder Bob Keane, will step up in October with a pair of two-CD sets devoted



Sinatra: five discs with Dorsey

ed to hits by two of the label's best-known artists: "I Fought The Law," a retrospective of Texas-born rocker Bobby Fuller's work, and "Ritchie Valens," which compiles the Latino rocker's first two LPs for the company.

Finally, a couple of independent labels will compile sets devoted to two eccentric, trail-blazing groups. In October, space/Goth/industrial specialist Cleopatra Records will release "Kraftwerk: The Capitol Years," a three-CD set containing the pioneering synth band's best-known cybernetic works. In September, Griffin Music will bow to the adventurous English space-rock unit Hawkwind with the three-CD "Chronicles." ■

International

Reissues in U.K.: Next Boxing Daze Includes Floyd, Rex, Python and Whitesnake

BY HUGH FIELDER

LONDON—Now that the boxed set has become an integral part of the re-issue scene, major U.K. record labels are discovering the benefits of following up with an extensive back-catalog promotion.

After the success of the Who's "30 Years Maximum R&B" four-CD set, which jumped straight into the U.K. Top 50 album charts in its first week of release, Polydor is lining up a campaign for its entire Who album catalog, from "A Quick One" to "Who Are You." All the albums are being digitally remastered and marketing executive George McManus hopes to add extra tracks wherever he can.

"A lot of material got left off vinyl albums because of time restrictions, and a major project like this is a good opportunity to see what material we can add, particularly for live albums like 'Live At Leeds,'" he says.

BJORN & BENNY'S BOX

McManus has also masterminded, together with Chris Griffin, PolyGram international director of catalog marketing, Polydor U.K.'s other main reissue project this fall—an Abba four-CD boxed set. The U.K. and European market has already been proven with two hugely successful hits collections, and the new set will include one CD of rare B-sides and unreleased material. "We worked very closely with Benny Andersson and Bjorn Ulvaeus on the project as well as their engineer, Michael Tretow, who was able to locate a lot of the unreleased material and offer technical advice when it came to mixing and remastering the tracks," McManus explains.

At EMI, last year's Pink Floyd boxed set has prompted a catalog campaign with five remastered albums now available singly and repackaged, with the band's longtime cover designer Storm Thorgerson overseeing the transfer of the original artwork onto the CD booklets. Another batch of five albums will get the same treatment in October. The current Whitesnake "Greatest Hits" CD is also being backed by a catalog campaign that will see all the band's albums out at mid-price.

EMI BLANCS OUT

Meanwhile, EMI's strategic marketing division is preparing a New Model Army collection featuring B-sides and unreleased material, including five tracks licensed from the band's current label, Sony. Tim Chacksfield, catalog marketing director, admits he's also been having fun compiling a set from U.S. comedian Mel Blanc, which will include such treasures as "Woody Woodpecker" and "I Tawt I Taw A Puddy Cat." But it's not just a nostalgic whim: EMI has already developed the 1950s childhood nostalgia market with three volumes of "Children's Favorites" drawn from the popular radio program that the U.K. post-war generation grew up with.

GENESIS RESTORED

Virgin is putting the reissue cart before the horse with Genesis. The label will launch a 20-bit remastering program for 10 of the band's catalog this fall. The original artwork has also been restored and repackaged for CD. A Genesis boxed

set containing copious quantities of unreleased and live tracks going back to the 1970s is in preparation, but is unlikely to be released before late 1995.

Virgin will have two boxed sets out before year's end, however—a four-CD Tangerine Dream set covering the years 1973-83 and featuring film music that was never originally released on the soundtrack albums, and "The Monty Python Instant CD Collection," which contains no fewer than seven albums, including such titles as "Monty Python's Previous Album" and "The Contractual Obligation Album," all originally released by the Charisma label. For fans who are not completists, there will be a single CD sampler called "The Ultimate Rip-off."

NEW SONY IMPRINT

Sony's fall program sees the launch of a new series called Rewind, reviving albums that have not been issued in the U.K. on CD before, retailing for 7 pounds or less. The initial dozen-strong list draws in Donovan's "Cosmic Wheels,



Abba: a frosty four-pack

"New Musik's "From A To B," Chicken Shack's "40 Blue Fingers Freshly Packed And Ready To Serve," John Cale's "Vintage Violence" and Skid Row's "Skid," and the series will be given a generic market push in the media.

Sony is also expanding its "2-On-1" series combining two original albums on one CD, with new releases by Tony Bennett, Andy Williams and Johnny Mathis. Likewise, the company's unique series offering three of an artist's albums at mid-price, wrapped in a slipcase, is continuing with releases by Bob Dylan, Marvin Gaye, the Gipsy Kings and Cyndi Lauper.

The success of the import of the Master Sounds Gold CD remastered with 20-bit mapping has prompted Sony to give it a U.K. release. The initial releases by Bruce Springsteen, Santana, Boston, Meatloaf and Robert Johnson will retail at around 17 pounds (around \$26.20), compared with the current import price of over 25 pounds.

SEQUEL'S SOLAR POWER

Among the specialist reissue labels, Sequel will be getting stuck deeper into the recently acquired Solar catalog, with

Continued on page 80

COSTELLO

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— Mark Brown, *Night-Rider News Service*

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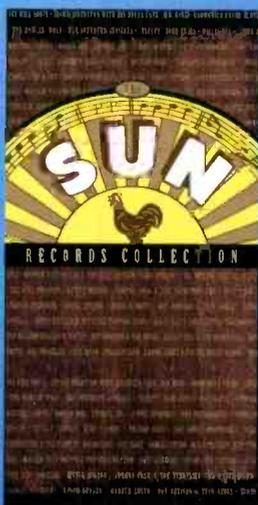
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Phat Trax: The Best Of Old School, Vols. 1-5

Rhino drops da bomb with 50 full-length old school jams on five CDs. Bowwowoyipeeyoyippeeyay, 71752-71756



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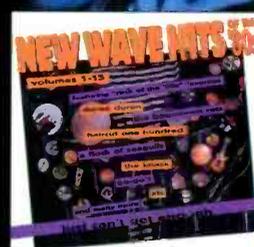
The Monkees

Look for all nine original Monkees albums, each with previously unreleased tracks and revised notes and session information, to be released over the next six months. 71790-71798



Allen Ginsberg: Holy Soul Jelly Roll - Poems And Songs (1949-1993)

Four CDs featuring Ginsberg's first reading of "Howl" and songs with The Clash and Bob Dylan. 71693



Just Can't Get Enough: New Wave Hits Of The '80s, Vols. 1-5

The first of 15 volumes tracing the evolution of alternative. 71694-71698



The Everly Brothers: Heartaches & Harmonies

Over 100 songs on four discs including every major hit plus dozens of rare and previously unreleased songs. 71779



Baseball's Greatest Hits, Vols. 1 & 2

Rhino steps up to the plate with two volumes of baseball songs, speeches, and poetry. 70710, 70959



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European Reissues: Niches, Bear-Sized Boxes & Custom Sets For Department Stores

BY MICHAEL HEATLEY

The advent of the European Union and its lowering of trade barriers has made it easier for goods to pass freely between countries—something that's proved a boon to CD manufacturing plants, among others.

But differing tastes in different territories, combined with the tight licensing restrictions imposed by the majors, has made the reissue labels' map something of a minefield.

Dutch-based Disky Communications Europe has responded with a "horses for courses" attitude, as A&R director Melody Howard explains. "Andre Otto and Marcel Visser in Holland source all the material that's distributed 'round Europe. U.K. releases on the Kenwest label are sourced by myself and licensed from the U.K."

Restrictions on what's sold where are due not to EEC laws but to the rights situation. "We are very much aware," says Howard, "that when licenses are granted, they are only granted for a territory. We don't wish to tread on anyone's toes."

All the U.K. material is compilations, reflecting the fact that most majors now will not license single-artist packages. One way round this is to acquire rights to entire catalogs. Disky, for instance, owns the Stiff catalog for Europe, including the

U.K., so they can also use this as source material for compilations. They even slice things as finely as owning European rights to a single Meatloaf track.

MEEK'S MILESTONES

New from Disky/Kenwest this summer is the two-volume psychedelic odyssey "Journey Through The Underground" and a seasonal four-volume collection of AOR hits, "Walking On Sunshine." Collectors may prefer the 16-track "Musical Adventures Of Joe Meek," the first package to contain all three of the famed 1960s producer's U.K. No. 1's from the Tornados, Honeycombs and John Leyton, together with detailed sleeve notes.

Tastes vary throughout Europe, as do the prime means of purchasing music. Germany, for instance, is a haven for hard rock, while Holland is more of a pop market. In both cases, a significant percentage of product is purchased from non-traditional outlets: supermarkets, discount warehouses, even petrol stations.

Castle Germany marketing manager Rainer Mengels is well aware of the challenge these market conditions represent. "Non-traditional outlets are big additional business," he confirms. "We are making special multi-CD boxes for major



Rawls wails on Repertoire.

department stores and chains: one we made last year contained a DM6 (worth around \$3.80) telephone card carrying the same artwork."

Price is always a priority, German releases retailing at between DM20-28 (\$12.75-\$17.85), compared with full-price between DM 31-34 (\$19.75-\$21.65). When it comes to generating value-for-money product, Castle Germany has an advantage in the large stock of wholly-owned repertoire acquired by its British parent: this includes the Pye and

Bronze catalogs, notable for classic pop and heavy metal respectively.

While Castle Germany's recent successes have included Bonnie Tyler, Motorhead, Uriah Heep and Black Sabbath, it's not all rock. U.K. 1970s popster Tony Christie sold a staggering 70,000 units of an album, "Carry On Sweet September," which Mengels picked up and released in the Castle Masters series when the singer was making a continental comeback.

BROUGHTON, BROWN AND LEAF HOUND

Still in Germany, Hamburg-based Repertoire has emerged as one of Europe's leading collectors' labels since 1988, on a par with See For Miles or Edsel in Britain, leapfrogging previous domestic-market leaders Line. Concentrating initially on 1970s rock, Repertoire has made its name by combining original albums and artwork with bonus tracks and informative sleeve notes. "That's still the major part of our business," confirms co-owner Killy Kumberger.

"We have also acquired such a lot of vintage masters and labels, like Philadelphia International, Immediate, Del-Fi—an extensive track-listing which we sub-license to all the major companies in Germany for compilations." Repertoire was founded by Kumberger, a 10-year veteran at WEA, and ex-musician Thomas Neelsen in 1981, as a regular label developing new artists. Now, it's reissues all the way. "Our basic aim is not to license from industry companies, but to find the original sources, groups who own rights, like the Turtles, or independent labels," says Kumberger.

Repertoire's distributor EastWest Records licenses them Atlantic material subject to agreement from Rhino, while EMI is another valued source. "They saw the point that 2,000 CDs of Edgar Broughton make no sense to their operation but make good sense to us. We've licensed about 40 albums, from progressive stuff like Edgar Broughton and Pete Brown to a few pop and beat things like Gerry & the Pacemakers and Tommy James & the Shondells."

Repertoire's typically eclectic August release schedule mixes progressive rock from Chris Spedding, Leaf Hound and Dando Shaft with pop (Tommy James)

and Philadelphia soul (People's Choice), plus live sets from Lou Rawls and Teddy Pendergrass.

PRIMA FACIE: THE LOOK OF LOUIE

Another concern to have found a profitable niche market in reissues is Bear Family. Hailing from Bremen, the firm started in 1978 with the LP "The Unissued Johnny Cash." Since then, the label has been best-known for multi-volume box sets on American roots artists, the last word in collectability sold at a premium price.

Most recent of these has been "Welcome To My World," a 17-unit set of Jim Reeves (16 CDs, plus a 124-page book). "It covers all his studio recordings, plus a lot of demos and outtakes," says label owner Richard Wieze, who confesses his European mail-order business effectively subsidizes the label.

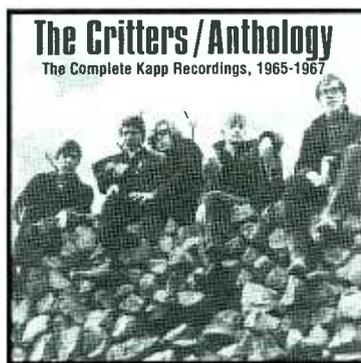
Indeed, sales figures are scarcely high. Wieze rates the Everly Brothers as Bear Family's most successful box set at about 3,000 units. A free-trading Europe has made little difference. "With the small numbers we're selling," he says, "we're only really aiming at a collector's market, so they already knew where to get stuff. You don't sell a 16-CD box set of Jim Reeves, costing some \$340, in the corner shop."

Wieze, whose motto is "Do it right, or don't do it at all," spends three or four months a year in the U.S. checking out tapes—so thoroughly that Bear Family's three Gordon Lightfoot CDs included previously unissued tracks even a Canadian box-set failed to find. Upcoming in a couple of months are the complete recordings of Louie Prima, plus a six-CD set from Peewee King, the 1940s band leader who wrote "Tennessee Waltz."

The proliferation of active reissue labels on the continent of Europe surely reflects a feeling that retailers are more sympathetic to archive material than in Britain, where business revolves squarely round the Top 50. European reissue labels are either developing their own specialized niches or diversifying by licensing material to others, or designing product to sell in new outlets.

At this stage, the challenges—and the rewards—are clearly immense. ■

Sure Things.



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REISSUES IN U.K.

Continued from page 78

more compilations and single artists collections in the Deep Beat series which is finding a popular niche among the dance crowd. Sequel will also be taking advantage of a new deal with Rhino enabling it to pick up on reissues passed over by WEA in the U.K. The first releases will include titles by Carla Thomas, Mary Wells, Big Joe Turner, Clyde McPhatter and Doug Sahn.

Demon will continue its Elvis Costello reissue program with two more releases—"Almost Blue" and "Imperial Bedroom"—both with extra tracks, and will be delving into its recently acquired Marc Bolan catalog for four compilations that will draw heavily on his unreleased legacy of recordings. A careful trawl through the tapes has resulted in an acoustic version of "The Slider" and the first of a series of previously unheard recordings called "Messin' With The Mystic."

MUSIC CLUB'S MASTERS

Among the budget labels, Music Club, which has grabbed the leading share of the market with a wide range of high quality compilations selling for 5.99 pounds (\$9.25), is launching the Original Masters series, which will feature long-deleted but critically acclaimed albums by Bobby Womack, Maze and others. ■

SERIOUS GROOVES

FROM THE MASTERS OF SOUL



HITSVILLE U.S.A.: The Motown Singles Collection 1959-1971 (4CD/CT SET) 37463-6313-2/4

HITSVILLE U.S.A. VOL II: The Motown Singles Collection 1972-1992 (4CD/CT SET) 37463-6358-2/4

SMOKEY ROBINSON & THE MIRACLES: The 35th Anniversary Collection (4CD/CT SET) 37463-6334-2/4

JR. WALKER & THE ALL STARS Nothin' But Soul: The Singles 1962-1983 (2CD/CT DELUXE ANTHOLOGY) 37463-6270-2/4

MARVIN GAYE: What's Going On (CD/CT DELUXE REISSUE) 31453-0022-2/4

MARVIN GAYE: The Marvin Gaye Classics Collection (4CD/CT SET) 31453-0320-2/4

RICK JAMES: Bustin' Out – The Best Of Rick James (2CD/CT DELUXE ANTHOLOGY) 31453-0305-2/4

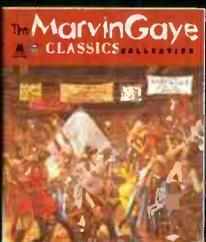
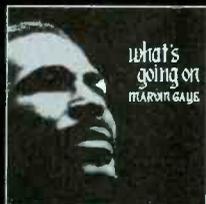
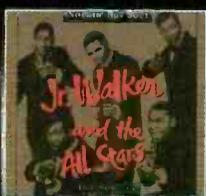
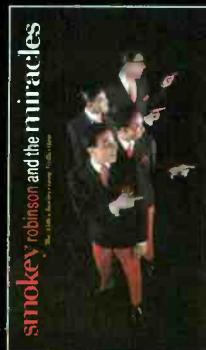
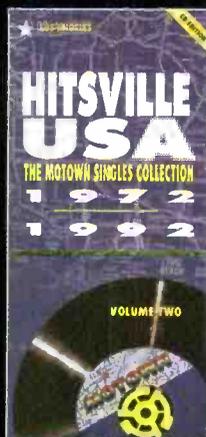
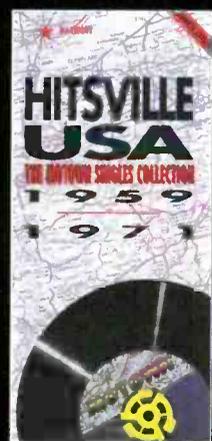
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Continued from page 77

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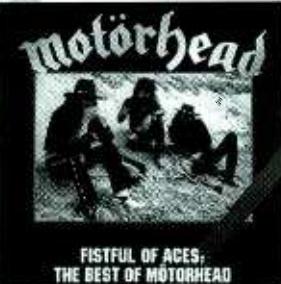
Continued on page 95

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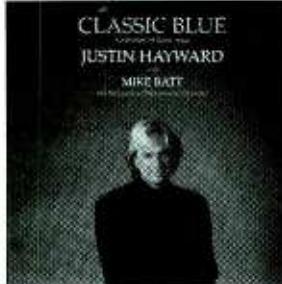
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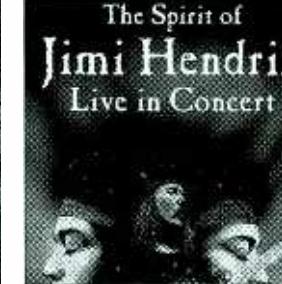
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Children's Audio

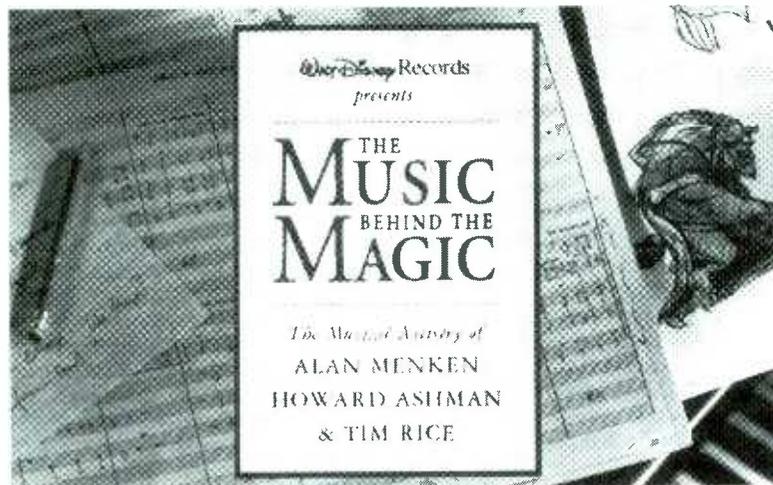
The Dust Settles, Creatures Dominate And Humans Take To The Road As A Business Gets Real About Kids' Stuff

BY MOIRA McCORMICK

These are transitional times for the children's audio business. Things have settled down considerably after the upheavals of 1993, during which time the major labels—who had re-entered the children's market with rosters of children's artists, only to learn they were a much harder sell than the labels had anticipated—set their sights on TV- and movie-driven product, preferably involving licensed characters.

In the process, the independent labels and artists, many of whom were thanking their lucky stars, after all, that they hadn't signed major record deals, went about their niche-marketing business as usual—proving that, while children's singer-songwriter product might not be mass-merchant fodder, it does have an audience.

The kids' business was still in flux this past June, when two major developments occurred. BMG, whose joint ventures (under the BMG Kidz banner) with prominent indie labels Discovery Music and Zoom Express—endowed with the biggest slate of live performers of all the



From Disney, four CDs of movie music

primarily book/tape packages—featuring licensed characters like the white-hot Mighty Morphin Power Rangers, DC Comics superheroes and others.

Clearly, the big companies have concluded that virtually the only way to traffic in numbers comparable to those of

pop records is to stick with product with a built-in mass audience—a strategy supported by the success of titles like Walt Disney Records' soundtrack to "The Lion King," which shot to No. 1 on The Billboard 200 in its fifth week of release, and "Barney's Favorites Vol. 1" on SBK/ERG, which went double platinum within two months of release.

This leaves the children's singer-songwriters, whose numbers are legion, pretty much back where they started: building and maintaining audiences at the grassroots level, while putting out their



Movie/audio tie-ins from Sony Wonder

own product or recording for independent labels.

"It's safe to say things are back to the scenario of four or five years ago," says Dave Lovald, sales manager for Silo Inc., the Waterbury, Vt.-headquartered independent distributor, which, along with Redway, Calif.-based Music For Little People, is the country's largest indie wholesaler of children's product. At the same time, Silo-owned kids' label Alacazam!/Alacazar puts out new releases every year; just released is "A Wonderful Life" by actress Jessica Harper, and upcoming Oct. 15 is "We Love Cats" by veteran kids' performer Oscar Brand. "If it's a commercial type of product, it's better off with a major," says Lovald. "If it's distinctive or unique, it's better off on an indie label."



Moonlighting Kenny Loggins scored at "Pooh Corner."

VIDEO SIPHONS AUDIO DOLLARS

Record retail, so far the toughest nut to crack for those in the kids' audio business, "continues to be pretty soft," notes Lovald. "It suffered from the overkill of late '91 to the end of '93. People had false expectations about how this product would perform, and stuff got shoehorned into already-tight shelves; prod-

class working moms, who have only so much time to educate themselves as to what's out there," says Kelland. "Their kids see Power Rangers, they want Power Rangers—and X-Men, Barney, Thomas the Tank Engine and Sesame Street, and all that siphons off audio dollars."

Actually, Kelland notes, A&M's rock 'n' roll-oldies-for-kids series by the Rebops has done quite well at record retail. "Some accounts," she says, "reorder every week, including some major record chains." But the straight singer-songwriters, like label artists Bill Harley (one of the finest children's artists ever), Linda Arnold (whose recent release "Lullaby Land" is one of that genre's loveliest recordings), Cathy & Marcy (longtime duo whose latest A&M album is "Nobody Else Like Me") and Frank Cappelli (who hosts a first-rate preschool program on Nickelodeon), could be most helped by "micro-marketing to regional chains who can make a commitment where the artists are already strong."

KIDS-ONLY STORE

Kids' audio can be a tough sell even for what is probably the only record store devoted exclusively to children's audio. After almost one year of existence, Tunesville, in Williamsville, N.Y., is doing "OK, not great," according to proprietor Jill Maxick. "The store's still operating at a loss; it will take longer than anticipated to be profitable. But people's response has been very good, and we have a core of loyal customers who are really into it."

The biggest hurdle, says Maxick, is convincing patrons that a kids' record store doesn't sell instruments or offer lessons. What Tunesville does offer is cassettes, CDs, music videos and music-oriented toys. "I don't carry 'The Lion King' because there's a Media Play right down the street whose retail price is less than my wholesale price," notes Maxick. "I do carry, and do well with, Disney collections like 'For Our Children' and 'Country Music For Kids.'" Media Play, she adds, may stock BMG Kidz's Joanie Bartels cassettes for \$5.00, "while mine

Continued on page 88



Tito por niños: "Navidad En Las Americas"

major labels—went the way of Sony, Kid Rhino and others before it, shifted its concentration to TV-driven acts like Zoom's Mary-Kate and Ashley Olsen, absorbing Zoom Express and Discovery Music into BMG Kidz, and divesting itself of lesser-known singer-songwriters like Fred Miller.

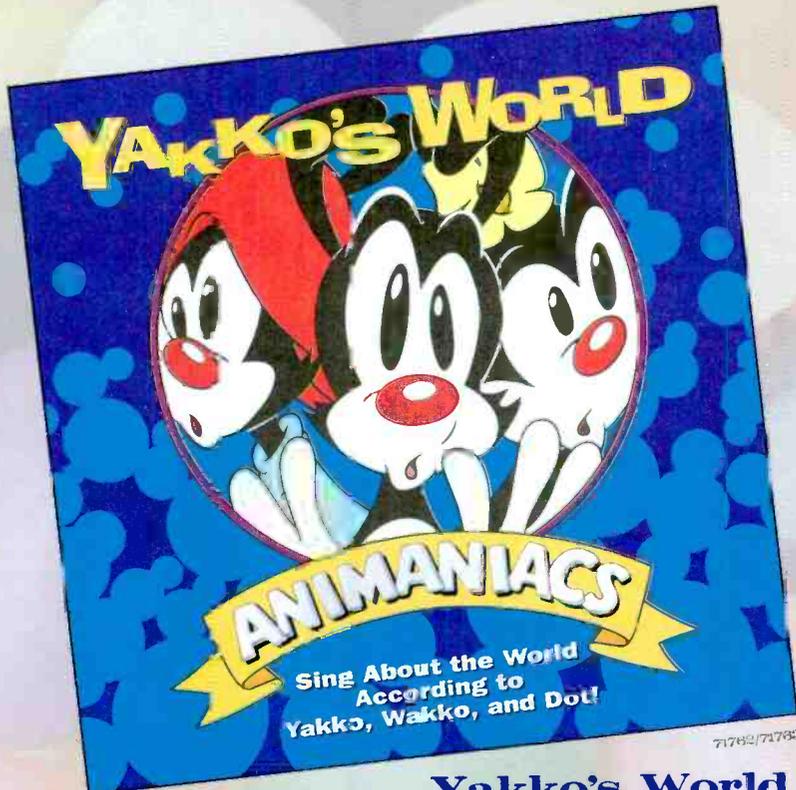
TRAFFICKING IN POP NUMBERS

Also in June, Time Warner AudioBooks announced the formation of its children's audio label TW Kids, whose releases will be comprised of product—



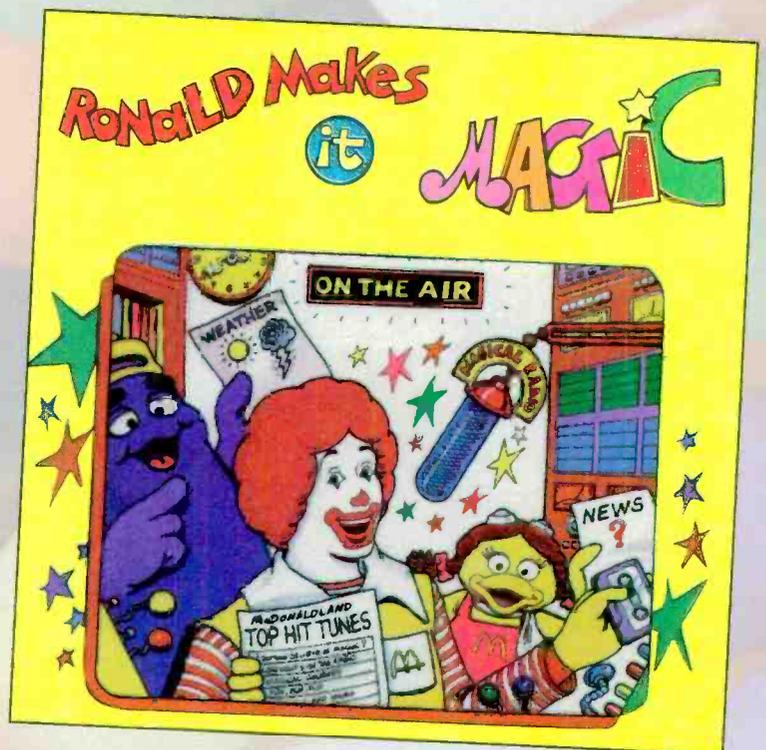
For the Kid in Us All!

Look What's Coming This Fall...



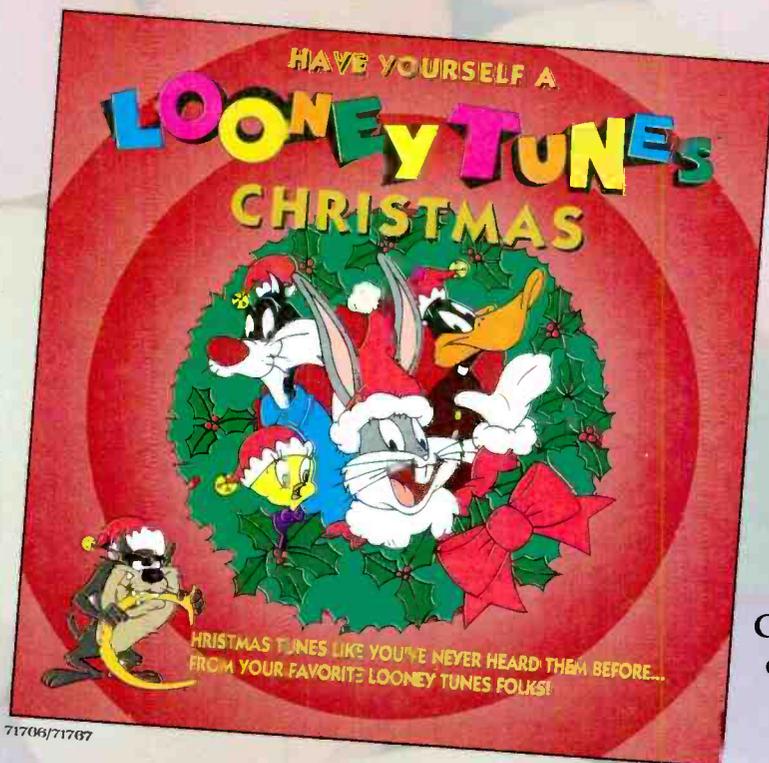
Yakko's World

The #1-rated Animaniacs are back with a look at the world we live in ... and it may never be the same!
Street Date: September 6



Ronald Makes It Magic!

The premiere of McDonald's new audio line! Join Ronald McDonald and friends in a sing-along of original songs, broadcast from their magical radio station.
Street Date: October 4



Have Yourself A Looney Tunes Christmas!

Classic and original Christmas tunes as only the Looney Tunes can sing them!
Street Date: October 4

If you want family audio product that isn't predictable, come to the kid!

Manufactured and marketed by Kid Rhino, a label of Rhino Records Inc., 10635 Santa Monica Blvd., Los Angeles, Ca 90025-4900

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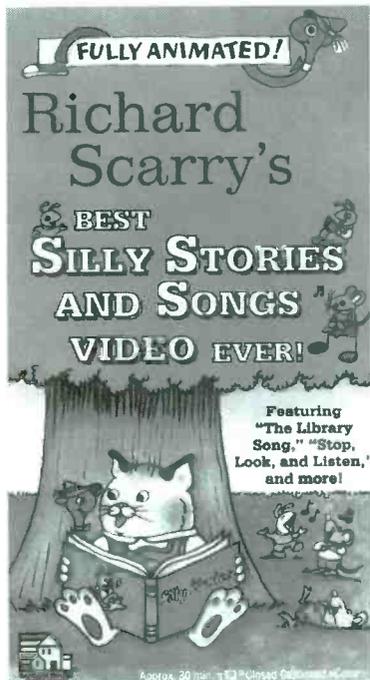
children

Children's Video

Dragons, Twin Detectives And Pirouetting Penguins Highlight A Wild Array Of Titles Set To Fuel Yule Sales

BY CATHERINE CELLA

Once again, the video division of the North Pole-based Claus Workshop is abuzz with holiday releases and more. Under the tree this year will be kids' videos on nature and Nick, Morphins and Muppets, Animaniacs and all-time picturebook favorites.



Nature continues to be hot with National Geographic Kids Video debuting a whole new line for preschoolers. "Geo Kids" bows Sept. 21 in three volumes: "Flying, Trying And Honking Around"; "Baby Cubs, Baby Ducks And Kooky Kookaburras"; and "Cool Cats, Raindrops And Things That Live In Holes." Produced by Hank Saroyan ("Muppet Babies"), the series promises the same quality "edutainment" of NGKV's Really Wild Animals series.

P/S/S has set Oct. 6 for the release of "Wee Sing Under The Sea," the ninth title in the award-winning sing-along line. All about "the enchanting and funny characters" who live in the ocean, the video boasts singing, swinging and dancing in the deep.

POST-SLEEP TEA-PARTY

Fresh from Canadian television comes "The Adventures Of Dudley The Dragon" (GoodTimes, mid-Sept.). The live-action CBC series stars a dragon who awakens from a 100-year-long sleep to teach two young friends about the mysteries and protection of nature. The first two volumes are titled "Dudley Finds His



National Geographic Kids Video series

Home" and "Dudley's Tea Party."

From Mazon Productions, makers of the excellent "I Dig Fossils," comes a vid on astronomy in Sept., starring a nine-year-old girl. And Smarty Pants in Sept. has two new animations: "Masque-rade" and "Lord Of The Sky/Summer Legend"—based on Native American stories.

On Aug. 30, Sony Wonder offers a slew of Nick videos of Christmas-themed episodes of "Lassie," "Ren & Stimpy," "Doug" and "Rugrats." The same date

sees two new animated Enchanted Tales—"Snow White" and "The Night Before Christmas," which tells of a miracle for an orphan boy and his cat.

DUCKIE PUT-DOWN

Saban plans a fall release for more Mighty Morphin Power Rangers, including an exclusive-to-home-video holiday special. And Random House (Aug. 31) has two new Sesame Street specials, a New Year's title, "Sesame Street Celebrates Around The World," and "Put

Down The Duckie: An All-Star Musical Special."

Picturebook faves coming to video include "Madeline And The Toy Factory"

popular on TV, star in "The Adventures Of Mary-Kate And Ashley" (BMG Kidz/Dualstar, Sept.), first in their new musical-detective series.

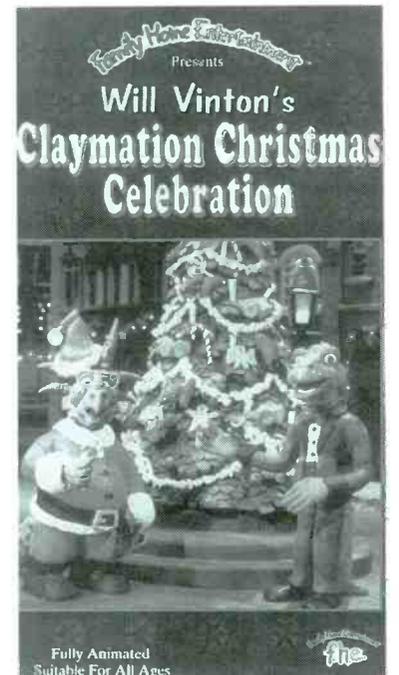
ABC Video has on tap five educational "Bill Cosby's Picture Pages" (Aug. 24), an animated adaptation of "The Secret Garden" (Nov. 9), and "The Young Pioneers' Christmas" (Nov. 16). And George MacDonald's "Princess And The Goblin" is treated to feature-length adaptation by Hemdale Aug. 23.

Austin, Texas-based Big Kids Productions adds to its What Do You Want To Be When You Grow Up? line ("Heavy Equipment

Operator," "Railroader") with a vid on "Cheerleaders" in October. That month will also bring two new vids in Golden's John Matthews Collection: "Commander Toad In Space: The Royal Phisbin" and "Morris The Moose: Morris Goes To School"/"Morris Gets A Cold."

CROONING CAMELS FOR CHRISTMAS

As for holiday-themed kidvid, look for CBS-Fox's "Christopher The Christmas Tree" Sept. 21. FHE's Christmas blitz arrives Sept. 21 and includes its best-selling animated classics, headlined by "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman." Joining these evergreen stars are Raymond Briggs' ("The Snowman") "Father Christmas," "The Teddy Bears' Christmas," "A Norfin Noel" and Will Vinton's "Claymation Christmas Celebration" complete with



crooning camels and pirouetting penguins.

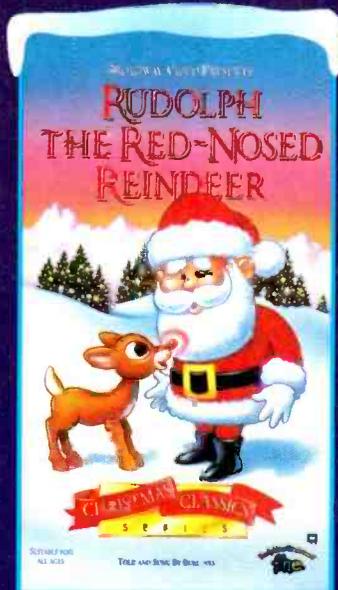
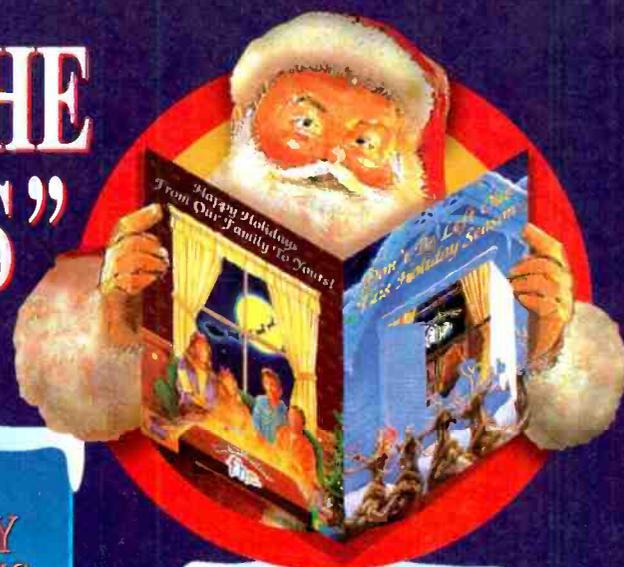
Video Treasures looks for a merry Christmas and a happy Hanukkah with two new videos from the creators of "Baby Songs." Combining live-action with animation and puppetry, "Christmas Tales And Tunes" and "Hanukkah Tales And Tunes" should offer the same unique entertainment of earlier vids in the school-age line.

On Aug. 24, Video Treasures premiered a new animated series, "Christmas Carols," in four volumes: "Jolly Old St. Nicholas," "We Wish You A Merry Christmas," "O Christmas Tree" and "Deck The Halls." And, on Sept. 14, "Thomas's Christmas Party" rolls in with two new episodes of the charming British railroad series.

By any measure, it looks like another jolly season for children's video. ■

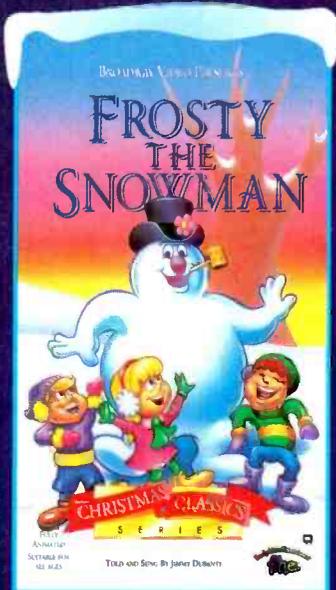
Santa Says "DON'T WAIT TILL THE NIGHT BEFORE CHRISTMAS"

ORDER EARLY, SPECIAL PRESEASON HOLIDAY DISCOUNTS*



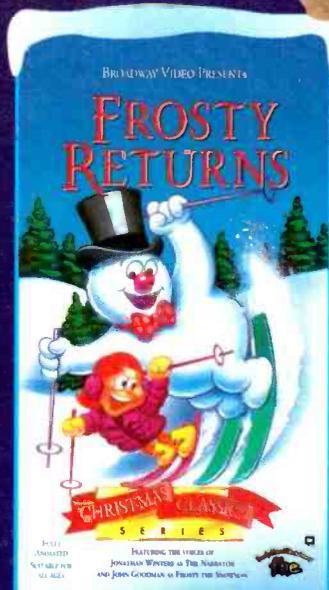
RUDOLPH THE RED-NOSED REINDEER

1964/Color/53 Minutes/Animated/Cat. No. 27309
Told and sung by Burl Ives • Written by Romeo Muller
• Adapted from a story by Robert May • Music and Lyrics by Johnny Marks © St. Nicholas Music, Inc. • Co-Producer Jules Bass • Director Larry Foerster • Produced by Arthur Rankin, Jr. • Musical Director Maury Laws • Program Content © Videocraft International, Ltd. MCMLXIV. All Rights Reserved.



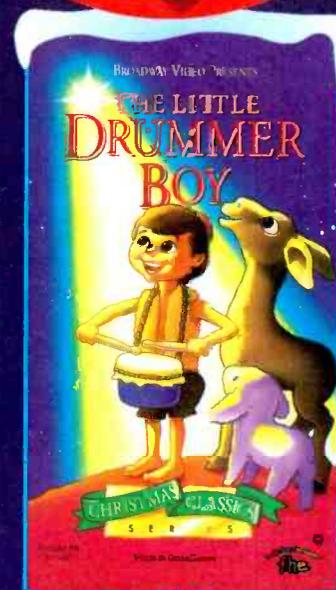
FROSTY THE SNOWMAN

1969/Color/30 Minutes/Animated/Cat. No. 27311
Told and Sung by Jimmy Durante • Billy DeWolfe as the magician • Jackie Vernon as "Frosty" • Produced and Directed by Arthur Rankin, Jr. and Jules Bass • Written by Romeo Muller Based on the song by Steve Nelson/Jack Rollins © Hill & Range Songs, Inc. • Musical Director Maury Laws • Program Content © Videocraft International, Ltd. MCMLXIX. All Rights Reserved.



FROSTY RETURNS

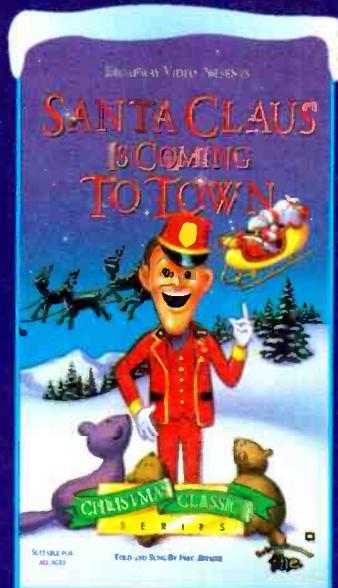
1992/Color/25 Minutes/Animated/Cat. No. 27477
Featuring the voices of Jonathan Winters, Andrea Martin, Brian Doyle Murray, Jan Hooks and John Goodman as "Frosty" ©1992-CBS Inc. All Rights Reserved.



THE LITTLE DRUMMER BOY

1968/Color/30 Minutes/Animated/Cat. No. 27310
Starring Jose Ferrer as Ben Hamed • The Vienna Boys Choir • Miss Greer Garson as our storyteller • Written by Romeo Muller • Based upon "The Little Drummer Boy" by Katherine Davis, Henry Onorati and Harry Simeone • ©1958 by Mills Music, Inc. and International Korwin, Corp • Music and Lyrics by Maury Laws and Jules Bass • Musical Director Colin Romoff • Produced and Directed by Arthur Rankin, Jr. and Jules Bass • Program Content © Videocraft International, Ltd. 1968. All Rights Reserved.

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SANTA CLAUS IS COMING TO TOWN

1970/Color/53 Minutes/Animated/Cat. No. 27312
Told and sung by Fred Astaire • Mickey Rooney as Kris • Keenan Wynn as Wirtel • The Westminster Children's Choir • Music and Lyrics by Maury Laws/Jules Bass • "Santa Claus is Coming to Town" by J. Fred Coots / Lyrics by Haven Gillespie • © Leo Feist, Inc. N.Y. • Teleplay by Romeo Muller • Produced and Directed by Arthur Rankin, Jr. and Jules Bass • Orchestrations Maury Laws • Program Content © Videocraft International Ltd. MCMLXX. All Rights Reserved.

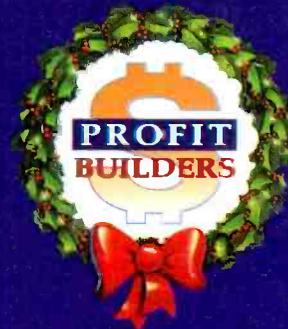
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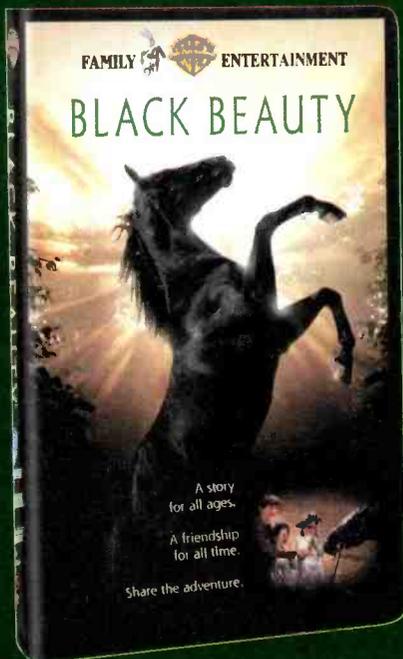
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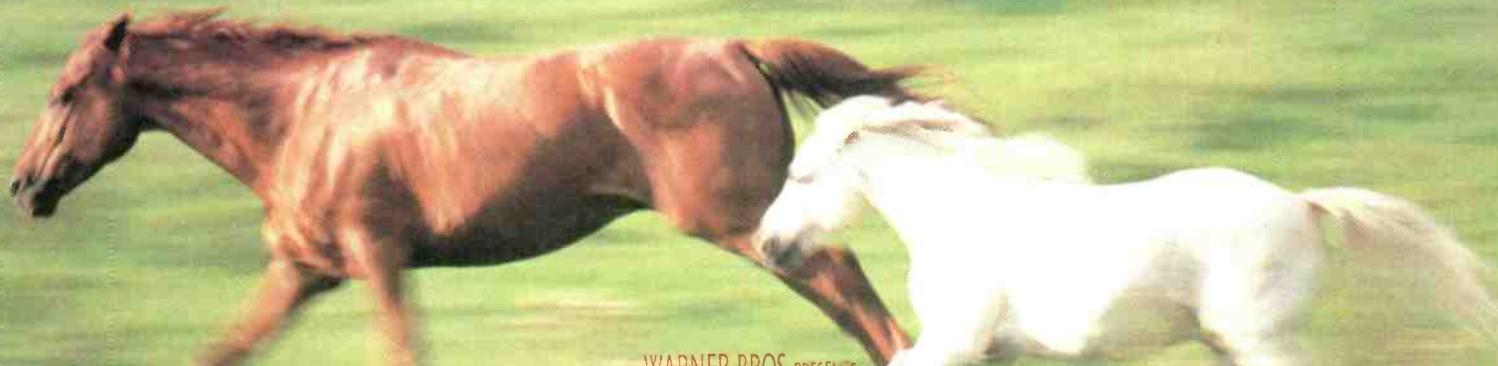
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CHILDREN'S AUDIO
Continued from page 84

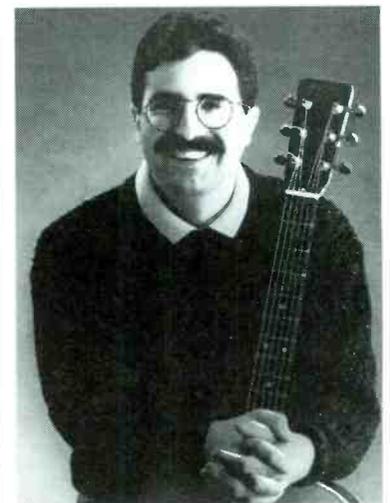
are \$9.98, but I sell more: I play them in-store."

About that blockbuster "Lion King" soundtrack: not only did it roar up to the top of The Billboard 200, becoming Disney's first No. 1 title in 29 years (the last one was the "Mary Poppins" soundtrack), its corresponding Sing-Along hit No. 52 on the chart the same week. "And if the Read-Along, which is considered spoken word, were allowed to be on the charts, it would've charted in the mid-30s," says Mark Jaffe, VP of Walt Disney Records. "Theoretically, we've got three titles in Billboard's Top 50."

Not surprisingly, "The Lion King" is



Multi-platinum Barney



A&M's Frank Cappelli

generating spinoff audio projects quicker than you can say "Hakuna Matata." A "Lion King" song album is due in October, described by Jaffe as including songs inspired by "memorable musical moments in the film which are not on the soundtrack." A new Read-Along called "The Lion King: Far From The Pridelands" is also on tap, along with a Christmas release, "The Lion King: The Brightest Star," read by James Earl Jones, who voiced film character Mufasa. Walt Disney Records has a number of notable audio projects on the way, including its second boxed set, a four-CD collection called "The Music Behind The Magic: The Musical Artistry Of Alan Menken, Howard Ashman and Tim Rice," a behind-the-scenes look at how the con-

Continued on page 90

Finally - A Family Album With A Peel...

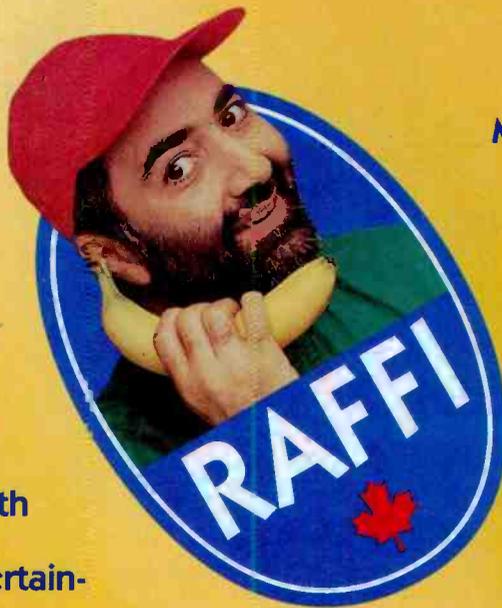
RAFFI

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After 17 fruitful years, bunches of awards and 7 million albums sold, Raffi has become synonymous with excellence in family entertain-

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MCA/C/JD-10037

More Singable Songs
MCA/C/JD-10038

Everything Grows
MCA/C/JD-10039

One Light, One Sun
MCA/C/JD-10040

Corner Grocery Store
MCA/C/JD-10041

Rise And Shine
MCA/C/JD-10042

Raffi's Christmas Album
MCA/C/JD-10043

Evergreen Everblue
MCA/C/JD-10060

Raffi In Concert With The Rise And Shine Band
VIDEO - MCAV-10975

A Young Children's Concert With Raffi
VIDEO - MCAV-10976

Holiday

PRODUCT
SHOWCASE

children

CHILDREN'S AUDIO

Continued from page 88

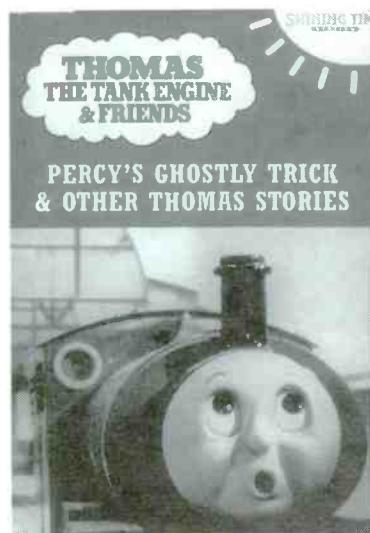
temporary Disney composers created music for "The Little Mermaid," "Beauty And The Beast" and "Aladdin." Then there's the Spanish-language holiday album, "Navidad En Las Americas," featuring a stellar lineup of Latin American artists like Tito Puente, Jose Feliciano, Juan Gabriel and Celia Cruz, with part of the proceeds going to charity.

COMMITTED TO LIVE PERFORMERS

As for Disney's live-performer Music Box Artists series, Jaffe says a full-length music video from Parachute Express will



TV twins: Olsens



Christmas arrival: Thomas

debut "this fall or spring '95, and we're working on a TV pilot" for comic performer Norman Foote. Craig 'n Company, whose "Rock'n Toontown" was one of the Music Box Artists series' most prominent releases, has left the label "by mutual decision," according to Jaffe. While it's been rumored that Disney is pulling the plug on the whole series, Jaffe insists that "we're committed to the grassroots effort; we recognized that selling live artists is a long haul. Ours haven't had the same level of success as our animated-character product has.

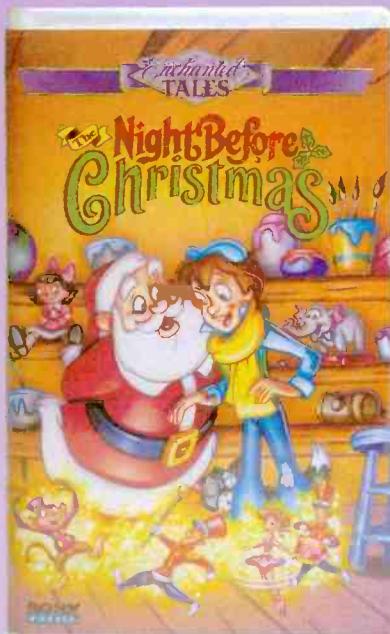
"To achieve mass success, an audio property needs to have mass exposure," says Jaffe, "whether it's from TV, movies or a successful video release."

Continued on page 91

SONY
WONDER

Holiday Hits for E

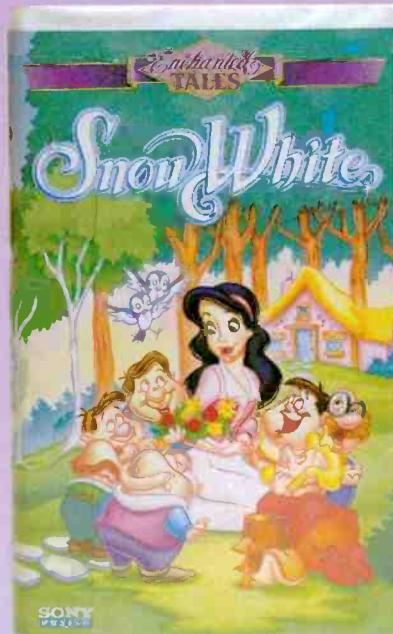
With Christmas Classics From Sony Wonder!



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Presenting a Sony Wonder-land workshop brimming with enchanting holiday hits certain to top every kid's Christmas list! Featuring children's video and audio treats at gift-giving prices Santa himself would approve of!

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- \$2.00 REBATE OFFER with purchases of specially marked Sony Wonder or Nickelodeon video and BAND-AID, Johnson's baby and REACH product.
- Over \$15.00 in coupons for savings on MATTEL Activity & Male Action Toys inserted in every video.

CHILDREN'S AUDIO
Continued from page 90

And, while licensed characters like Barney and the Power Rangers have translated their appeal into audio and video sales, many label executives believe that it's the small-screen exposure, not just the fact that these titles are characters, that spells big bucks.

ELEPHANTINE TALENT

"The majors are interested in talent," says Stephen Powers, CEO of Los Angeles-based Drive Entertainment, "and there's a lot of talent in TV, films, etc. It takes [mass media talent] to sell major units, which is the major labels' business."

Powers and partner Don Grierson, Drive's president, believe they have the best of all worlds with children's superstars Sharon, Lois & Bram, previously on A&M. "They're a proven talent," says Powers, "and they have TV support [the trio's long-running Nickelodeon preschool program "The Elephant Show"], which is essential. Plus, they're a live act associated with a character—Elephant."

In fact, even though Powers notes that "in certain arenas, having a live artist is a bonus"—Sharon, Lois & Bram, for instance, were the keynote speakers at last month's Kids' Music Seminar in New York—he believes that the trio's audio output needs to feature the Elephant character more prominently than it has in the past. Consequently, as Drive



Touring: BMG Kidz' Bartels

Entertainment reissues the SL&B catalog, which it will do beginning in September, with "Mainly Mother Goose," "The Elephant Show," "Sing A To Z," "All The Fun You Can Sing" and "Candles, Snow, and Mistletoe." Elephant will appear more noticeably on the packaging.

"Not because the character is more important," says Powers. "But from a marketing standpoint, it's an emblem, like the Rolling Stones tongue... We'll be doing a lot of instores with Elephant." Powers notes that Drive Entertainment's kids' audio releases will be issued with corresponding videos.

NICKELODEON'S CROSSOVERS

Sony Wonder's Nickelodeon Collection primarily consists of video from popular Nick shows like "Ren & Stimpy"
Continued on page 92

Very Santa's List...



And A Nickelodeon Yule That's Cool!



REN & STIMPY
Have Yourself A Stinky Little Christmas
LV 49209 / ISBN# 1-56406-209-0
UPC# 0-7464-49209-3-2
Approx. 30 Minutes

\$14.98*
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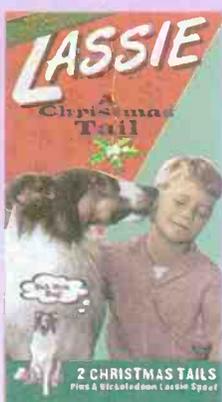
REN & STIMPY
Classics II
LV 49237 / ISBN# 1-56406-237-6
UPC# 0-7464-49237-3-5
Approx. 40 Minutes



What could be cooler than a holiday avalanche of the hottest shows from the world's number-one kid's network?! Don't ask us. We're too busy cranking out mass video quantities of such mondo-popular programming as **REN & STIMPY™**, **RUGRATS™**, **DOUG™** and **LASSIE™** - some with way festive Nick Plush Toys! It's sell-thru silliness courtesy of jolly old St. Nick-elodeon!



LASSIE
Lassie Come Ho Ho Home
LV 49242 / ISBN# 1-56406-242-2
UPC# 0-7464-49242-3-7
Approx. 55 Minutes



LASSIE
Lassie A Christmas Tail
LV 49241 / ISBN# 1-56406-241-4
UPC# 0-7464-49241-3-8
Approx. 55 Minutes

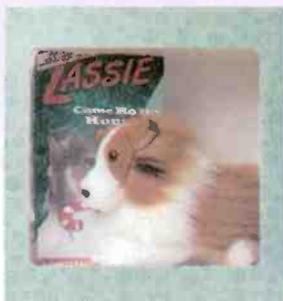
\$9.98*
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RUGRATS
The Santa Experience
LV 49243 / ISBN# 1-56406-243-6
UPC# 0-7464-49243-3-6
Approx. 30 Minutes



DOUG
Christmas Story
LV 48236 / ISBN# 1-56406-236-8
UPC# 0-7464-49236-3-6
Approx. 30 Minutes



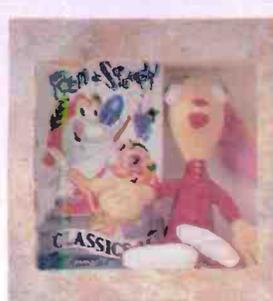
LASSIE VIDEO & PLUSH
Lassie Come Ho Ho Home. Includes videocassette and a plush of the ol' girl herself, Lassie!
LV 49246 / ISBN# 1-56406-246-5
UPC# 0-7464-49246-3-3

\$16.98*
Suggested Retail Price



REN & STIMPY
Stimpy Plush Gift Package. Includes videocassette and plush toy decked out in holiday garb!
LV 49244 / ISBN# 1-56406-244-7
UPC# 0-7464-49244-3-5

\$19.98*
Suggested Retail Price



REN & STIMPY
Ren Gift Package. Includes videocassette and a squishably soft Ren Plush Toy!
LV 49245 / ISBN# 1-56406-209-0
UPC# 0-7464-49245-3-4

\$19.98*
Suggested Retail Price

STREET DATE:
AUGUST 30, 1994

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CHILDREN'S AUDIO

Continued from page 91

Stimpy," "Rugrats" and "Clarissa Explains It All," but it is accruing more audio releases, which Sony Music Group VP Ted Green says makes for ideal cross-promotions. Most recently, a pair of audio titles based on "Clarissa" were released, featuring series star Melissa Joan Hart. One is the pop-rock "Clarissa And The Straightjackets: This Is What Na Na Means" on Sony Wonder, and the other is Sony Classical's "Clarissa Narrates—Prokofiev: Peter And The



Most successful: Muppets

Wolf."

"We will be putting out a substantial number of audio projects a year," notes Green, who says that in addition to the Nickelodeon product, Sony Wonder Audio falls into two other categories: book/tape releases based on movies and video (like "Free Willy," "Last Action Hero" and "Baby's Day Out") and the Family Artist series, composed of Sony pop artists moonlighting on kids' projects. One of these, Kenny Loggins' "Return To Pooh Corner," had sold more than 200,000 copies less than two months after its May 10 release, according to Green. Plus, the title cut made a Hot Shot Debut at No. 34 with a bullet on Billboard's Hot Adult Contemporary chart July 9.

Green promises some major Sony names will be seen in the Family Artist series in months to come. Due in September is an all-star reggae compilation featuring Shabba Ranks, Ziggy Marley and Patra, among others. Also on tap is a new Chipmunks album, "A Very Merry Chipmunk," on Sony Wonder/Epic; the helium-voiced rodents' last outing, Epic/Sony Kids' Music's "The Chipmunks In Low Places," went platinum. A book/tape package based on the Nick show "Are You Afraid Of The Dark?" was released Aug. 23.

As for Sony Wonder's children's artists Tom Chapin and Rory, Green says Chapin's new album "Zag Zig" is doing well, but that "Rory's Little Hollywood" is "not doing particularly well," despite her exposure on cable network The Learning Channel, where she hosts the preschool block "Ready, Set, Learn!"

In fact, television exposure isn't always a surefire route to retail success. A&M's Kelland says Frank Cappelli's Nickelodeon program has not significantly

Continued on page 93

PROFIT FROM OUR NEW

ACTION-AD



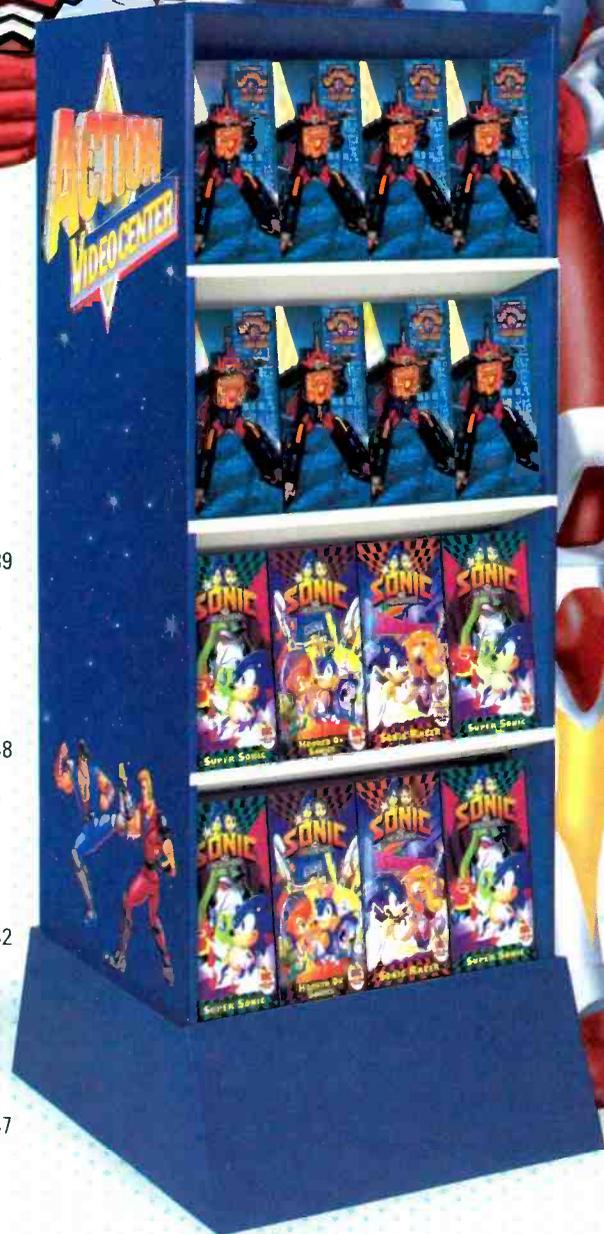
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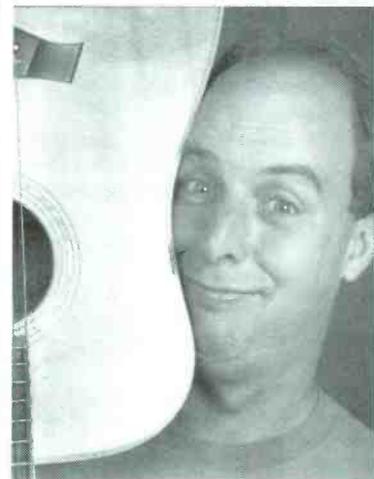
NAAD: November 11

CHILDREN'S AUDIO

Continued from page 92

impacted his record sales—but the audiences at his concerts have increased measurably.

"He is doing amazing business," confirms Barbara Simon, president of the children's division of New York-based talent agency the Brad Simon Organization. "Frank did a date in Connecticut



Singer-writer Bill Harley

in March for which he sold 3,600 seats in one day—and these were hard tickets."

Cappelli is part of the seven-artist touring package Kids' Jamboree, a concept that the Simon Org. debuted last summer. At press time, Simon said, 14 dates were confirmed, already outstripping last year's total of eight. "We'll continue it in the fall, and we'll also do a Christmas Kids' Jamboree," she says. The lineup consists of double or triple bills of any of the following acts: "Shining Time Station Live," Fred Penner, Craig 'n Company, Bob McGrath, Frank Cappelli, Alvin and the Chipmunks, and Joanie Bartels.

"We've had a tremendous year," says Simon. "Our calendars are filled with concerts all over the place, at festivals, theme parks, water parks..."

B-TEAM BUILD-UP

Rick Bloom, president of West Hills, Calif.-based talent agency Horizon Artists, is somewhat less effusive about the state of the children's touring industry—though he figures that what he describes as its current "flat state" is temporary. "We were on the fast track for three years," Bloom says, "and we're now in a huge period of re-examination. There hasn't been any growth in the number of children's music series at outdoor venues this summer, and everybody's sluggish about coughing up marketing dollars."

What Bloom does find encouraging about the current scene is what he calls "the B team"—a plethora of new, exciting, little-known kids' artists, like Lou DelBianco and Sooz, who are just beginning to build up their own grassroots followings.

Many established artists are still going strong. Pioneering kid-rock duo Rosenshontz, though they've dissolved their 20-year partnership, are not only benefiting from two superb 1993 solo albums (Gary Rosen's "Tot Rock" and Bill Shontz's "Animal Tales"), but they also released a richly deserved "Rosen-

Continued on page 94

ADVENTURE ATTRACTION!



• **NEW! SUPERHUMAN SAMURAI SYBER-SQUAD**—the hot, new live-action show kids will want to own on video! \$12⁹⁹ SRP.

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Holiday

PRODUCT
SHOWCASE

children

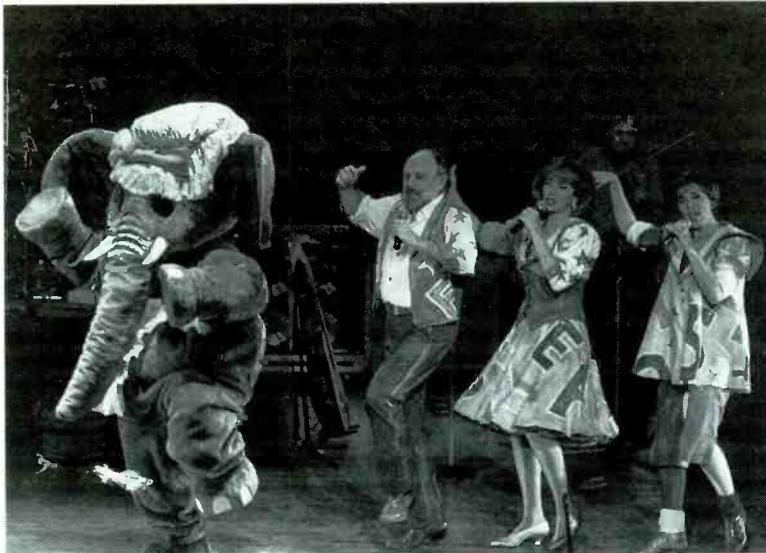
CHILDREN'S AUDIO

Continued from page 93

shontz's Greatest Hits" (which, like their catalog and solo projects, appears on the Lightyear Entertainment/BMG Kidz label. Lightyear has also recently issued the enchanting character-based "Bear E. Sleepy" line of audio gift sets, created by Nashville's CopperChase Productions.)

The ever-popular Joe Scruggs, one of those artists mentioned upfront who is glad he resisted major-label attempts to sign him, has just released his eighth album, "Ants," on the Austin, Texas-based Shadow Play label. Even though, as manager/sidekick Pete Markham puts it, "Barney did in 120 days what I couldn't do in 10 years, there seems to be a spot for people like us. We're having a nice life here—we're doing fine, and we're happy impacting children's and parents' lives in a positive way. We fell in a pot of jam, and I feel pretty good about it."

"We were there before the majors came in, and now they're gong [from the live-artist axis] and we're still here, doing what we do," says Virginia Calloway, proprietor of spoken-word and music label



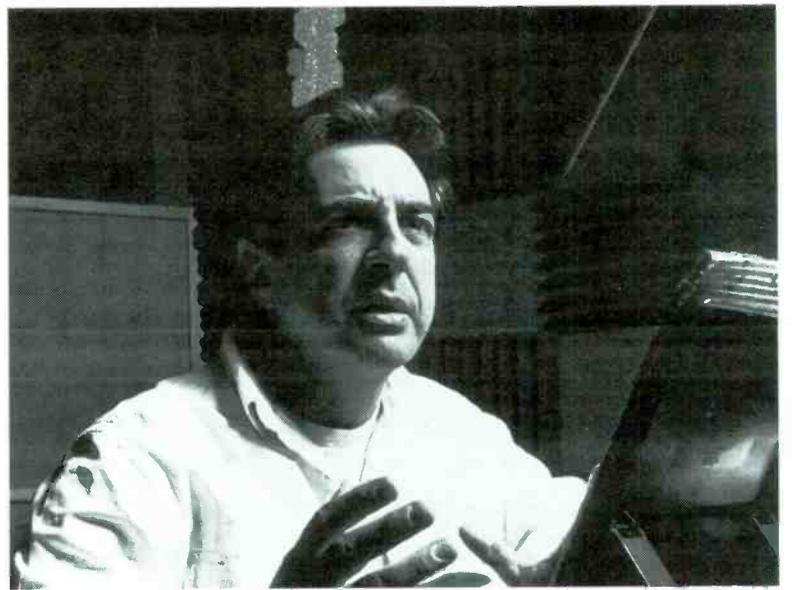
"Elephant," Sharon, Lois & Bram

High Windy Audio in Fairview, N.C. "The people who stayed indie are doing fine, but some of those who signed with the majors are worse off than they were before. Here, we have control of our own careers." Label artist David Holt's latest

album is "I Got A Bullfrog."

SHELF-SPACE THEFT

For the independent labels distributed by majors, success is measured more on their own terms than on those of the big guys. "We've been doing well; we don't require the numbers that the majors do," says Leib Ostrow, founder of Music For Little People. The prominent distributor's label of the same name, a joint venture with Warner Bros. is distributed by WEA into record stores, while Music For Little People handles alternative distribution as it's been doing since its inception. According to Ostrow, the major-label



Joe Mantegna reads "Baby's Day Out."

MFLP, whose specialty is world-music albums for kids by established artists, is enjoying particular success at present with Ladysmith Black Mambazo's "Gift Of The Tortoise," which at press time had been on Billboard's Top World Music Albums chart for nine weeks. It's believed to be only the second kids' album to have charted there, after Silver Wave's international lullaby compilation "The World Sings Goodnight," which itself has logged 27 weeks. Due for imminent release is Buckwheat Zydeco's "Choo Choo Boogaloo," out Aug. 30; also in the wings is "Lullaby: A Collection," set for an Oct. 25 release and featuring artists like Bobby McFerrin, Take 6, Ladysmith Black Mambazo, Tish Hinojosa, Sweet Honey In The Rock and the Chieftains' harpist Derek Bell. Another compilation featuring Randy Travis, Little Texas and others, called

"Big Country For Little People," is currently in progress, as is the first children's record from Los Lobos.

KERMIT UNPLUGGED

Celebrity product has become a major subgenre in children's music. Even proven licensed characters like the Chipmunks can benefit from the boost that well-known names can give a recording: cameos by Billy Ray Cyrus, Tammy Wynette and Waylon Jennings, among others, helped kick "The Chipmunks In Low Places" into high gear, eventually to platinum status; their upcoming Christmas album features Kenny G, Patty Loveless and Celine Dion. The imminent release from Jim Henson Records/BMG Kidz, "Kermit Unplugged," is another case in point. Henson's Muppets are among the most successful licensed characters

Continued on page 97

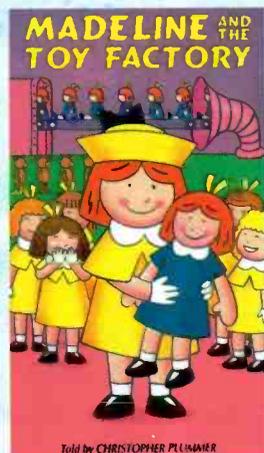
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Customers can wrap up the perfect present with this convenient, collectible combination of the delightful new *Madeline and the Toy Factory* video and charming, 10-inch Madeline doll. But don't wait--because this exclusive, one-of-a-kind gift is a limited edition offer. Stock up now!



THE STORY:

Everyone's favorite little French schoolgirl embarks on a whimsical adventure that finds Madeline masquerading as a life-size doll--with hilarious, heartwarming results!



As seen on
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Holiday

PRODUCT
SHOWCASE

vital reissues

SHOPPING LIST

Continued from page 82

Syreeta, Stevie Wonder Presents
Syreeta
Motown Classic Hits, Vol. 1, various
artists

Oglio
Richard Blade's Flashback Favorites Vol.
5, Vol. 6, various artists
Punk University, various artists

Polydor
MOODY BLUES, Time Traveller (5-CD
boxed set)



In Priority's "80s Rock": Tubes

Priority

'80s Great Rock Hit Series Vol. 11, various
artists
Best Of '80s Rock Vols. 3, 4, 5, various
artists
Best Of Rave Vols. 2 & 3, various artists
True To The Funk Vols. 1, 2, 3, various
artists
Techno Dance Classics, various artists

Razor & Tie Music

RICK SPRINGFIELD, Hard To Hold
Toni Basil Collection

RCA/BMG

ELVIS PRESLEY, Amazing Grace:
His Greatest Sacred Performances

RevOla (U.K.)

SHAGGS, Their Complete
Recordings
KIM FOWLEY, Phantom Jukebox;
Outrageous/Good Clean Fun

Rhino

ALLEN GINSBERG, Holy Soul Jelly
Roll - Songs And Poems (1949-
1993)
LITTLE RIVER BAND, 20th



Undertones: Rkyo issues their best.

Anniversary: All Time Greatest Hits
Songs Of The West, Vols. 1-4
The Return Of The Repressed: The John
Fahey Anthology
Texas Music, Vols. 1-3., various artists
The Sun Records Collection, various artists
(boxed set)
MONKEES, The Monkees; Birds, Bees &
The Monkees; Changes

Right Stuff

Hard Rock Cafe: Reggae; Alternative; Hip-
Hop; Metal; Classic Rock, various artists
Hi Box Set, various artists (3-CD boxed
set)
AL GREEN, Al Green Is Love; Al Green
Explores Your Mind

Rykodisc

Best Of The Undertones
Way To Blue: An Introduction To Nick
Drake

Sony Legacy

The Best Of 415 Records
CAROLE KING, The Ode Collection
Here Come The Psychedelic Furs
SLY & THE FAMILY STONE, Dance To The
Music; Life; A Whole New Thing
Roy Orbison Sings Lonely And Blues
TONY BENNETT, This Is All I Ask; The Beat
Of My Heart; Who Can I Turn To?; I
Wanna Be Around

Big Brother & The Holding Co. With
Janis Joplin
BOB DYLAN, Nashville Skyline
GEORGE JONES boxed-set
JOHNNY CASH, Now, There Was A
Song; Bitter Tears; Blood, Sweat &
Tears
SPADE COOLEY, Spadella! The
Essential
MERLE HAGGARD, The Essential

Sundazed Music

THE C.A. QUINTET, Trip Thru Hell
MITCH RYDER, All Hits
THE TOYS, Lover's Concerto/Attack!

Vanguard

CHARLIE MUSSELWHITE, The Blues Never
Die
IAN & SYLVIA, Hang On To A Dream

Verve

ROY ELDRIDGE, Little Jazz: The Best Of
The Verve Years
BILLIE HOLIDAY, Recital By...The Billie
Holiday Story Vol. 3
HERB ELLIS, Nothing But The Blues
Verve Jazz Masters Vols. 21-25, various
artists

Varese Vintage

RUPERT HOLMES, The Epic Collection

Virgin

MONTY PYTHON, (6-CD boxed set)

Warner Archives

Loma: The Rise And Fall Of A 1960s Soul
Label, various artists
RON WOOD, I've Got My Own Album To
Do

OCTOBER

A&M

PROCOL HARUM, Anthology (2 CDs)

SPOOKY TOOTH, Anthology (2 CDs)

Arista

TAYLOR DAYNE, Greatest Hits

Capitol

Tina Turner (3-CD boxed set)
THE BAND, Across The Great Divide (3-CD
boxed set)

Cleopatra

Kraftwerk: The Capitol Years, various
artists (3-CD boxed set)

DCC Classics

GERRY RAFFERTY, City To City

Del-Fi

RON HOLDEN, Love You So
THE BOBBY FULLER FOUR, Complete
Works (2 CDs)

Drive Archive

SONNY ROLLINS/THAD JONES
DJANGO REINHARDT
ELLA FITZGERALD/CHICK WEBB
ORCHESTRA

Fontana

MANFRED MANN, Chapter Two: Best Of
The Fontana Years
Very Best Of The Troggs
The Herd Featuring Peter Frampton
The Best Of Wayne Fontana & The
Mindbenders

Griffin Music

Best Of Michael Schenker (2-CDs)
SAXON, Greatest Hits
British Punk, various artists
Best Of King Kurt
Best Of Sham 69

GRP

The Legendary Big Band Singers (Decca
Jazz)

Continued on page 96

NURSERY RAPS WITH

Mama Goose

FEATURING THE VOICE OF
NATALIE COLE

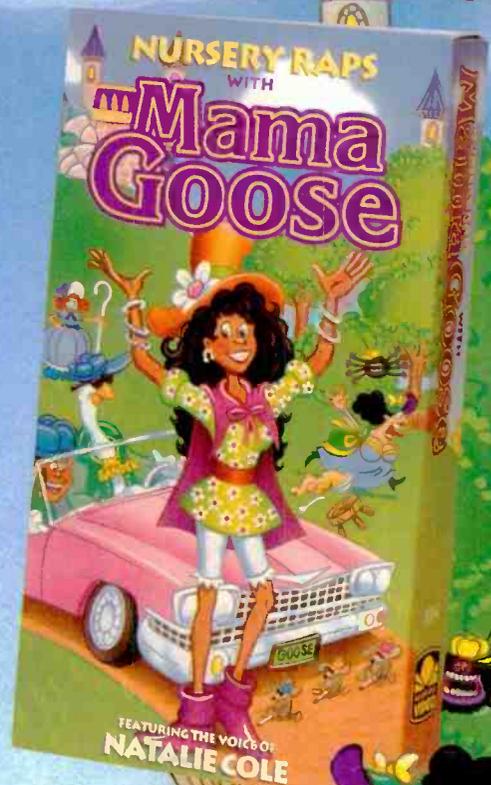
Join a totally cool cast of storybook superstars for non-stop rappin' rhymin' fun!
Featuring the voice of Natalie Cole, the brilliantly animated action of "nursery
raps" brings these timeless fairy tale favorites into the 90's in a positive,
comical, rockin' style! Climb aboard Mama Goose's flying, pink Cadillac, fasten
your seat belt and zoom off on a guided tour of the magical, musical realm of Hip
Hop Land with MC Gander, Humpty D. and the bunch--you'll discover a zany, rap-
happy cartoon kingdom you'll want to visit again and again.

Executive Producer: Casey Cole, For Kidz, Inc.
Produced by: Kevin O'Donnell, Eric Allaman, Dexter Moore
Directed By: Phil Mendez

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For ages 3 and up

Holiday

PRODUCT
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SHOPPING LIST

Continued from page 95

A Piano Anthology (Decca Jazz)
DUKE ELLINGTON, Early Ellington (Decca Jazz)
Black Legends Of Our Times (Decca Jazz)

Heartbeat

Reggae Christmas From Studio One, various artists



Mercury plays with Dolls (Oct.).

K-Tel

Best Of Dorsey Burnette (Era)
Best Of The Castells (Era)
Best Of Jewel Akens (Era)
The '70s: Teen Heart Throbs, various artists
The '80s: Pop Explosion, various artists
The '80s: Hot Dance Trax, various artists
The '80s: Country Kickers, various artists
Jazz Masters: Swing This; Greats Of Bop; Dawn Of The Cool;

Liberty

TANYA TUCKER (4-CD boxed set)
ASLEEP AT THE WHEEL (3-CD boxed set)
CHRIS LEDOUX (3-CD boxed set)

MCA

The Andrews Sisters- Their All-Time Greatest Hits (2 CDs)
PEGGY LEE, Black Coffee & Other Delights: The Decca Anthology (2 CDs)
GEORGE JONES, Bradley's Barn Sessions

Mercury

NEW YORK DOLLS, Looking For A Kiss 10CC, Anthology (2-CDs)

Mercury Nashville

GEORGE JONES, A Cup of Loneliness: The

Classic Mercury Years

Mosaic

The Complete Aladdin Recordings Of Amos Milburn
The Complete Capitol Live Recordings Of George Shearing
The Complete Roulette Recordings Of Maynard Ferguson

Motown

DIANA ROSS, One Woman
A Tribute To Berry Gordy, various artists
THE TEMPTATIONS, Reunion; 1990
RICK JAMES, Bustin' Out Of L Seven
THE DAZZ BAND, The Funky Phat Tracks



Lee: MCA serves her "Coffee" (Oct.).

Oglio

Flashback Cafe, various artists

Profile

Best of Techno Vols. 1-4
Best of House Music Vols. 1-4
Dancehall Stylee (The Best of Reggae Dancehall Music) Vols. 1-4

Razor & Tie Music

Ivory Joe Hunter Collection
Don Covay Collection
King Curtis Collection
Chuck Willis Collection

RCA

HARRY NILSSON, Personal Best (2 CDs)

Restless

FLAMING LIPS, Hear It Is

RevOla (U.K.)

FRED NEIL (Capitol recordings)
PRETTY THINGS (anthology)

Rhino

TOWNES VAN ZANDT, High, Low And In Between; Flyin' Shoes
Just Can't Get Enough - New Wave Hits Of The '80s, Vols. 6-10, various artists
EVERLY BROTHERS boxed set
WAR, Anthology

The Right Stuff

Slow Jams, 60s Vols. 3, 4, various artist
Slow Jams, 70s Vol. 4, various artists
Harley Davidson Road Songs, various artist

Rykodisc

The Very Best Of Elvis Costello

Sony Legacy

MOUNTAIN, Over The Top
BESSIE SMITH
ARETHA FRANKLIN, Unforgettable/A Tribute To Dinah Washington
Best Of Harold Melvin & The Bluenotes: If You Don't Know Me By Now
Best Of Patti Labelle: Lady Marmalade
JOHNNY RAY, Compilation:
XAVIER CUGAT, Most Requested Songs
DINAH SHORE, Most Requested Songs
JO STAFFORD, Most Requested Songs

Sundazed Music

THE TURTLES, It Ain't Me Babe; You Baby;

Happy Together; Battle Of The Bands

Taragon

The Very Best Of Len Barry

Vanguard

Gospel At Newport—Live At The Newport Folk Festival, 1959, 1963-66, various artists
THE LENNON SISTERS, Among Our Souvenirs (2 CDs)

Varese Vintage

Beyond The Blue Horizon: The Best Of Lou Christie Vol. 2
Pat Boone: More Greatest Hits
Dark Moon: The Best Of Gale Storm
P.S. I Love You: The Best Of The Hilltoppers
Melody Of Love: The Best Of Billy Vaughn
Hearts Of Stone: The Best Of The Fontaine Sisters
Bubblegum Pop, various artists

Verve

ELLA FITZGERALD, The Best Of The First Lady Of Song (3-CD boxed set)
CAL TJADER, Soul Sauce/In A Latin Bag
WILLIE BOBO, Uno, Dos, Tres/Spanish Grease
The Jazz Scene, various artists (2 CDs)

Victory

Best Of Emerson, Lake & Palmer

NOVEMBER

da music

CLIFF JACKSON, Carolina Shout (Black Lion)
PAUL BLEY, Touching (Black Lion)

Del-Fi

LITTLE CAESAR & THE ROMANS, Memories Of Those Oldies But Goodies

Essex Entertainment

Xavier Cougat: 1940s Recordings (2 CDs)

Fantasy

ELLA FITZGERALD, The Concert Ella (4-CD boxed set)
KENNY BURRELL, Ellington Is Forever, Vol. 2. (2 CDs)
SHIRLEY SCOTT WITH STANDLEY TURRENTINE, Soul Shoutin' (2 CDs)

GRP

JOHN COLTRANE, Live In Seattle (Impulse!)
SHIRLEY SCOTT, Roll 'Em (Impulse!)
CLARK TERRY, The Happy Horns Of... (Impulse!)
SHELLY MANNE, 2-3-4



Sundazed introduces the Beau Brummels (Dec.).

K-Tel

THE MARSHALL TUCKER BAND, Ultimate Tucker (AJK)

Liberty

GLEN CAMPBELL (3-CD boxed set)
TENNESSEE ERNIE FORD (3-CD boxed set)
BOB WILLS (3-CD boxed set)

MCA

LOUIS ARMSTRONG, What A Wonderful World
JIMMY BUFFETT, Songs You Know By Heart



Rhino boxes the Everlys (Oct.).

LYNYRD SKYNYRD, Street Survivors
HOWLIN' WOLF, London Sessions
JOE WALSH, Look What I Did!: The Anthology (4-CD boxed set)
Lloyd Price Greatest Hits
Chess Rhythm & Roll (4-CD boxed set)

Restless

RESIDENTS, Cube-E Live

Rhino

R&B Box
MONKEES, More Of The Monkees; Head; The Monkees Present

Sony Legacy

GLORIA ESTEFAN, Let It Loose
CAROLE KING, Tapestry

Sundazed Music

THE TRASHMEN, On Tour!-Live Compilation '65-'66

Taragon

The Very Best Of Yvonne Elliman
The Very Best Of The Spiral Staircase
The Very Best Of Shirley Ellis
The Very Best Of Johnny Cymbal

Verve

The Jerome Kern Songbook, various artists
JOE HENDERSON, Smokin' At The Left Bank

DECEMBER

Capitol

BEACH BOYS (17 original vinyl albums)

Essex Entertainment

The Glory Of Love: 1930s Ballads
Sh-Boom: 1950s Vocal Groups
That's Hollywood: The Songs, It's Magic: 1940s Ballads



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CHILDREN'S AUDIO

Continued from page 94

ever, but it can't hurt that the new album, due Sept. 27, features guest turns from George Benson, Vince Gill and Ozzy Osbourne.

But, whether they're accompanying characters or not, live performers are as viable as ever at the independent level, says Michelle Henderson, managing director of The Children's Group, based in Toronto and distributed by BMG Kidz.



A&M's Kelland with Shari Lewis

"Just because the majors can promote licensed-character product like pop records doesn't mean there's no demand for live artists," she says.

The Children's Group micromarkets to retailers in cities where its artists' live shows are appearing, says Henderson; she notes a recent concert by Fred Penner (whose Oak Street Music label is distributed in turn by The Children's Group and BMG Kidz) in Portland, Ore., which involved 45 retailers.

"We spend a large portion of our resources marketing to where the parents are—bookstores, toy stores and educational toy stores," says Henderson, who nevertheless notes that record stores do seem to be coming around. "We get a lot of support from Kemp Mill and Harmony House," she adds.

The Children's Group's superb classical line, Susan Hammond's Classical Kids, is aided by the twice-yearly "Classical Kids Hour" launched by the company. "We get 75 to 100 radio stations to program our series for six weeks, one title each week," Henderson explains, "and we bring in retail co-promotion." Touring symphonic versions of "Beethoven Lives Upstairs" and the latest recording, "Tchaikovsky Discovers America," also helped raise awareness of the product. "Beethoven" comes in a video and book version; currently the same configurations are in the works for "Tchaikovsky."

Susan Hammond is working on a new audio title based on Handel, which will be available in 1995, says Henderson. The entire six-title line, she notes, has moved 1.5 million units in Classical Kids' four-year existence. "Nobody can tell me children's music doesn't sell," says Henderson. "I don't believe it for a minute." ■

A VIDEO EVENT THAT'S SO BIG... WE COULDN'T KEEP IT A SECRET!

THE CLASSIC TALE **THE SECRET GARDEN** IN A FEATURE-LENGTH ANIMATED VERSION!

When eleven-year-old Mary Lennox is left an orphan, she is sent to live in Yorkshire, England at the manor house of her uncle. But life on the moors is hardly the cozy existence to which she's accustomed. Her uncle is a mysterious, reclusive man and his ruthless housekeeper is determined to make Mary's life miserable.

Left on her own, Mary explores the grounds, and with the help of the birds of the manor, she finds the hidden key to a secret garden gate. It's a garden that no one has entered for ten years. What Mary and her friends find there will change them for the rest of their lives.

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Historically, animated versions are more children-friendly and therefore more popular than live-action versions.

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The home video version is a special "Director's Cut" which contains approximately 10% additional footage *not seen in the network broadcast*.

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Pre-Order Date: October 13, 1994

Street Date: November 9, 1994

1994 Running time: Approx. 72 Min.

Hi-Fi Stereo Closed Captioned

Catalog #42073—Single Cassette

#42077—24-count Display

#42075—48-count Display



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- Last year's successful live-action release from Warner Bros. has heightened awareness of *The Secret Garden* on home video. Combine this awareness with the higher rate of repeat viewing for *animated* productions and the potential is tremendous.
- National and spot broadcast advertising campaign on broadcast and cable networks **abc**, **Lifetime**, **NICKELODEON**, **CARTOON NETWORK**, **TNT** and more!
- **TV Guide** ad to run nationally the week of the network airing.
- Eye-catching shelf talker.

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Back To School At Warehouse Chain Reviews New Management Structure

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a departure from past Warehouse Entertainment annual conventions, this year's meet focused on evaluating the company's new structure of market and area managers, which decentralizes buying and promotions duties away from the chain's home office to the field.

It was back-to-school time for 345 store managers of the Torrance, Calif.-based Warehouse, who met for three days of business

Director of rental and sell-through video Lauren Margulies said, "Everyone was a little nervous, but I can't tell you what's going to happen in every Pegasus store, and now they can push product that sometimes I would have resisted buying."

Margulies said some stores can now sell "hundreds of units" of niche product she may not have previously considered viable previously.

For example, product such as NFL or Major League Baseball tapes could get more play in a local area based on the judgment of a store manager, she said.

"Before this system, it was dealing with the government," said one market manager attending the conference. "The home office doesn't know what my stores need, and now I have been given that responsibility."

Many longtime Warehouse managers in attendance said the convention was one of the best they've attended, and eagerly placed their orders with the 85 vendors who exhibited at the show.

"The new system is great because I have the freedom to talk to vendors on my own," said another marketing manager. "I'm cutting deals all the time."

In order to accommodate each area's special niches, Young said the company increased its inventory from 2,000 SKUs to 21,000, and now replenishes stores twice a week instead of once.

Young added that with the enhanced replenishment capabilities, the chain is able to cut back on hit product depth, using the freed-up space to increase the breadth of inventory.

In addition to changing field operations and beefing up inventory selection, Young said home office staff has been cut from 270 to 220 employees. Of the 42 stores it acquired within the last year, three have been closed.

At the convention, Young told managers, "Don't worry about the competition, worry about the customer." But he acknowledged that he is keeping an eye on Best Buy's expansion into the Southern California market.

"It will make us change, and we'll have to find other products that are more tailored for our customers," Young said. "Games may be an example, but they'll clarify what offerings we should have."

But the chain has no plans to acquire additional stores, open a megastore or games-only-store, or test new technology software, he added. "We don't have a plan like Musicland with its Media Play stores; we're staying with the combo format."

Despite declining rental revenues, which dipped by 6% in 1992 and 4% in 1993, Young said it's still an \$80 million to \$90 million business for the chain.

On the video side, the focus will also be on rental, although Margulies said the chain will become more aggressive on sell-through pricing, and is planning a direct-marketing campaign for both sell-through and rental titles.

"Over the past couple years we've lost market share on sell-through and we've been a little behind on children's product," she said. "But since the release of 'The Secret Garden,' we've gained some back, and year-to-date we're ahead of our plan."



Cover Your Head: Atlantic recording group the Hatters recently made a special in-store appearance at the Sam Goody outlet in New York's Greenwich Village to promote their debut album, "The Madcap Adventures of the Avocado Overlord." Shown, from left, are Adam Evans, Adam Hirsch, and Billy Jay Stein.

'What we tried to do is figure out how to use our 100 best managers'

classes, product presentations and motivational seminars. At the convention, held at the Los Angeles Marriott, Aug. 9-11, managers were given a mandate to become more accountable for the revenue their stores generate.

Under the structure, 89 area managers are given budgets to buy music, video, and ancillary products within their specific market. Each area manager handles between two and three stores and is also a store manager.

A second tier of 12 marketing managers, also made up of store managers, plans and executes advertising and promotions for their local markets.

"In any organization you have 100 managers who are not so good, 100 who are OK, and 100 who are the best," said Warehouse CEO Scott Young. "What we tried to do is figure out how to use our 100 best managers to manage two or three stores, instead of 30 district managers overseeing 12 stores."

Although some Warehouse executives were apprehensive about relinquishing their buying and budget control, the program has received rave reviews from the field and the home office.

Chains Campaign Against Security Devices 2 Merchandisers Call Acousto-Magnetic Systems Risky

■ BY PAUL VERNA

NEW YORK—At least two major retail chains are taking their side of the in-store security argument directly to the street in an effort to sway the public toward their views on the issue.

Minneapolis-based mass merchandiser Target Stores Corp. and consumer electronics dealer Circuit City Stores Inc., of Richmond, Va., are posting signage advertising radio-frequency anti-theft systems, and warning of the perceived risks of using acousto-magnetic devices.

The campaigns represent the latest skirmish in an 18-month-old battle between the leading manu-

facturers of the security systems vying to win the endorsement of the music retail and manufacturing community for a source-tagging standard.

In March 1993, the National Assn. of Recording Merchandisers recommended acousto-magnetics as the standard technology for source-tagging prerecorded music product (Billboard, March 20). Under a source-tagging system, active anti-theft tags would be imbedded into merchandise at the point of manufacture, decreasing the possibility of theft.

In November of last year, the Recording Industry Assn. of America rejected NARM's recommendation, partially out of fear that an acousto-magnetic system might damage audiocassettes (Billboard, Nov. 20, 1993).

The source-tagging initiative has since floundered, with the retail and manufacturing sides seemingly at a stalemate, and the leading suppliers of security systems in a holding pattern.

The Circuit City poster, displayed in its 160 music stores, shows a graphic of a magnet with a line drawn through it and wavy lines connecting it to an image of an audiocassette. It reads: "Many stores use a magnetically charged security system that is known to damage the sound quality of some cassette tapes. Circuit City is dedicated to providing our customers with superior products, free of any defects. Therefore, we use a radio frequency monitoring device that does not cause any harm to cassette tapes."

Circuit City senior VP of corporate planning Austin Ligon says the chain is not mounting an "all-out, nationwide publicity campaign," but simply "trying to point out to people that there is a difference in security systems, and that there has been a reasonable amount of evidence that suggests that magnetic security systems can cause problems, and that we don't use them."

The Target promotion is similar, according to information obtained by Billboard (Target executives were not available for comment). The mass merchandiser's flier says, in part, "The tracking system we use is radio-frequency based. This means it won't harm any type of credit or bank cards. And it won't degrade the sound quality of audio cassettes or interfere with any computer software programs."

Asked if Circuit City coordinated its promotion with Target, Ligon responds, "We've talked to Target off and on for the last year—as well as to a variety of other retailers—about the issues involved with magnetic vs. radio frequency, and we've done some lobbying together, and I'm aware of the fact that they've also been interested in this. But I don't think you could quite say we were coordinating anything."

Neither the Circuit City nor the Target promotion mentions the main suppliers of the rival security systems, radio-frequency specialist Checkpoint Systems Inc., of Thorofare, N.J., or acousto-magnetics manufacturer Sensormatic Systems Inc., of Deerfield Beach, Fla. Nor do the campaigns refer to acousto-magnetics specifically. However, the references to a "magnetically charged security system" are unmistakably aimed at Sensormatic, according to sources.

A Checkpoint representative says the firm is not directly involved in the Circuit City and Target promos. Checkpoint and Sensormatic are under an agreement to refrain from negative advertising against each other following the settlement of an early 1993 lawsuit between the two companies over a Checkpoint trade ad that suggested that acousto-magnetic systems damaged audiocassettes.

Executives at Sensormatic were not available at press time.



Crazy For Coconuts. Julio Iglesias is shown here enjoying his in-store visit to the Coconuts chain's flagship store in New York. While there, Iglesias greeted fans and signed copies of his most recent release, "Crazy," on Columbia Records. (Photo: Chuck Pulin)

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ALTERNATIVE FANS GO HOGWILD AT SAN ANTONIO STORE

(Continued from page 1)

That venture failed, and Risher took \$400 remaining from that effort and put it into cutouts. He moved into imports, and sold them at the flea market as well.

The transition from running a \$30 weekend store to a full-fledged daily operation took some time. "It was a few months before we could afford a sign," says Risher.

The 2,000-square-foot store, located across the street from San Antonio College, has a lived-in look, due in part to the old white-tile floor and the T-shirts and posters hanging casually in the corners. In addition to well-known acts on major labels, the store stocks more than its share of lesser-known alternative acts. A flip through the bins is likely to turn up the latest releases from the Dogfaced Hermans, Blok 57, and the Headcoats.

In a section dedicated to Texas music, acts like ZZ Top vie for space with local artists like Boxcar Satan, Big Drag, Sun•day, or the Dropouts, whose titles are gladly taken on consignment.

Although Hogwild is situated close to several colleges—members of the Butthole Surfers used to cash their allowance checks at Risher's store when they were students at nearby Trinity University—it serves more than just a college crowd.

What the store stocks is "entirely up to the market," Risher says. "We try to serve what people aren't getting [elsewhere]."

When Hogwild has tried to decide what the people should want, it hasn't worked. A few years ago, "we had plans to have more adult records that would have Triple-A appeal, but it's hard to get the boomers and Generation X'ers down to the inner city," Risher says.

Many of the store's loyal customers come looking for bands they have read about in fanzines or heard about from friends, and its ability to provide obscure music is Hogwild's strength, according to Risher.

"This store can't compete with the Circuit Citys or the Best Buys, who will sell something for \$9.99. I can't get the terms they get [on buying product]. I'm mostly C.O.D."

Approximately 50% of Hogwild's sales are used and new CDs, another 25% cassettes, and 10%-15% used and new vinyl. The remainder is accessories such as T-shirts and posters.

"We were mainly vinyl until four or five years ago," Risher says. "It was hard for us to get into CDs because so much of what came out wasn't geared to the alternative market. But now we're happy with the product mix."

Most people come into Hogwild looking for alternative music, which accounts for 50% of sales. The other half is split among blues, Texan artists, reggae, mainstream pop, and a smidgen of rap.

But one of San Antonio's leading sellers, Tejano music, is nowhere to be found in Hogwild. "That music is something the chains already picked up on, like country," Risher says.



"What's out there is already available... Our regular customers know that we're going to have indie and major-label alternative acts that they may or may not find at one of the chain stores."

Rap may only account for a little bit of Hogwild's sales, but it got Risher into a lot of trouble in 1990 after 2 Live Crew's "As Nasty As They Wanna Be" had been declared obscene in Florida and many retailers around the country couldn't get the title off their shelves fast enough.

"We hardly sell any rap, and we had one copy of 2 Live Crew," Risher says. "It had come back on our stock list because people wanted it when the rhubarb happened in Florida."

He says the Florida action prompted the local police to present retailers with "a poorly worded statement" asking stores not to sell the record to anyone. After consulting with a civil liberties attorney, Risher decided to keep the title available to those over 18. "It seemed fairly simple that it wasn't right [to ban the album]. To let a government tell you what to stock, and not stand up to that, is chickenshit," he says. "I had a big enough small store, and was stupid enough to have the desire to fight it. The other people getting arrested were tiny, one-person operations."

Sure enough, Hogwild got caught. The 19-year-old son of a local anti-porn crusader bought the record, and shortly thereafter Risher was charged with violating the state's obscenity law, a Class A misdemeanor that carried a penalty of a year in jail and a \$2,000 fine.

As part of his defense plan, Risher had a poll commissioned that, he says, showed that 83% of those surveyed felt the album should be available to those over 18.

It took six months for the case to come to trial, and it was promptly dropped, which provoked a mixed response from Risher. "I'm very glad, [because] it established a non-binding legal precedent [against banning a record]." But he was disappointed that the case didn't go to court, because "I had to pay for all the prepa-

ration anyway." And worst of all, he didn't get to wear a new suit he bought especially for the trial.

While the legal procedures were going on, Risher was in the midst of opening his second store—called Marooned Records—three hours away in College Station, Texas, home of Texas A&M. It was then that he joined forces with his sister and brother-in-law to help run the business.

Also helping him get through the tough time was a dedicated staff, some members of which have worked with him for a decade. Major-label buyer Frank Lugo has worked with Risher for 10 years, and Reuben Luna, who is the metal buyer, has been at Hogwild since 1986. In all,



Eric Shufford, left, and Reuben Luna man the front counter at Hogwild Records and Tapes.

Risher employs three full-timers and four part-timers.

"I cannot emphasize [enough] that the store's success and its loyal clientele is due to the overworked and underpaid sales staff, who really dedicate themselves to getting whatever a customer wants, no matter how obscure or weird," Risher says.

The store also runs a thriving mail-order business, often getting 20-30 special orders per day. "We have people coming in and ordering everything from classical to rock," Risher says. "We had someone come in who had been in the Texas Playboys, and he's been ordering stuff by people he remembers from when he used to be with the Playboys, and replacing stuff he had."

No title is too strange for Hogwild to track down. Risher recalls that "every year, at least one person would come in to order John Wayne's 'Texas Funeral' EP until it was reissued a couple of years ago on CD."

MELINDA NEWMAN



Posters of Madonna and Enigma peacefully co-exist at Hogwild Records and Tapes, where accessories such as posters, T-shirts, and magazines account for up to 20% of total sales.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	*** NO. 1 ***	BOB MARLEY AND THE WAILERS ▲ ⁵	LEGEND	160
2	2	THE EAGLES ▲ ¹⁴	ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	171
3	3	JIMMY BUFFETT ▲ ²	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	170
4	13	JANIS JOPLIN ▲ ²	COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	125
5	8	BEASTIE BOYS ▲ ⁴	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	103
6	4	PINK FLOYD ▲ ¹³	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	171
7	6	JOURNEY ▲ ⁴	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	171
8	5	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101 (7.98/11.98)	GREATEST HITS	169
9	7	THE EAGLES ▲ ³	ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	169
10	9	PINK FLOYD ▲ ⁸	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	171
11	21	AEROSMITH ▲ ⁶	COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	168
12	10	METALLICA ▲ ³	ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	162
13	11	JAMES TAYLOR ▲ ⁷	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	171
14	14	ENYA ▲ ²	REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	148
15	15	BILLY JOEL ▲ ⁴	COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	171
16	18	ERIC CLAPTON ▲ ³	POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	171
17	12	THE EAGLES ▲ ¹⁰	ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	77
18	19	THE DOORS ▲ ²	ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	157
19	17	CREEDENCE CLEARWATER REVIVAL ▲ ²	FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	80
20	20	ELTON JOHN ▲ ¹⁰	POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	161
21	16	NIRVANA	SUB POP 34* (8.98/14.98)	BLEACH	19
22	25	NINE INCH NAILS ●	TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	49
23	22	METALLICA ▲ ²	MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	154
24	24	GRATEFUL DEAD ▲ ²	WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	79
25	26	METALLICA ▲ ³	ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	153
26	30	ROLLING STONES ▲ ⁶	ABKCO 6667 (15.98/31.98)	HOT ROCKS	6
27	27	MEAT LOAF ▲ ⁹	CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	171
28	32	U2 ▲ ⁵	ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	135
29	31	FLEETWOOD MAC ▲ ³	WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	144
30	33	YANNI ▲	PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	27
31	23	ROLLING STONES ●	VIRGIN 39504 (10.98/15.98)	STICKY FINGERS	6
32	29	ROLLING STONES ▲ ⁴	VIRGIN 39505 (10.98/15.98)	SOME GIRLS	4
33	34	PATSY CLINE ▲ ⁴	MCA 12* (7.98/12.98)	GREATEST HITS	165
34	—	SANTANA ▲ ²	COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	14
35	28	ROLLING STONES ●	VIRGIN 39503 (10.98/15.98)	EXILE ON MAIN STREET	5
36	36	BONNIE RAITT ▲ ⁵	CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	26
37	38	SMASHING PUMPKINS ●	CAROLINE 1705* (9.98/14.98)	GISH	30
38	35	CHICAGO ▲ ²	REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	157
39	40	LYNYRD SKYNYRD ▲	MCA 42293* (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	56
40	—	SADE ▲ ³	EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	37
41	—	YANNI ▲	PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	20
42	37	ALICE IN CHAINS ▲	COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	50
43	41	AEROSMITH ▲ ²	GEFFEN 40329 (7.98/12.98)	PERMANENT VACATION	25
44	—	MELISSA ETHERIDGE ▲	ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	1
45	—	INDIGO GIRLS ▲	EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	28
46	50	BEASTIE BOYS ●	CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	3
47	49	THE CHARLIE DANIELS BAND ▲ ²	EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	64
48	—	CAROLE KING ▲ ²	COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	26
49	39	PINK FLOYD ▲ ⁴	COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	22
50	42	ORIGINAL LONDON CAST ▲ ³	POLYDOR 83173/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	48

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. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



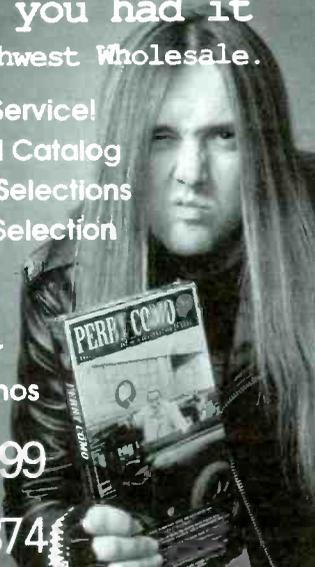
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Retail

B'buster/Tower Deal Just Talk; Sound Shop Goes Up For Sale

HAVE YOU HEARD THE NEWS: Let's get one thing straight. Track can't resist rumor, gossip, innuendo, and hearsay, and fortunately the music industry generates an endless supply of such talk. Now, there are two different schools of thought when dealing with that kind of information. Some swear by the old saying, "Where there's smoke, there's fire." But Track is a firm believer that when it comes to music industry chatter, you need the ability to distinguish between what's smoke and what's fire.

All of which leads Track to the main rumor making the rounds at the Warehouse Entertainment convention last week: that Blockbuster Entertainment is engaged in talks to buy Tower Records.

Warehouse chairman **Scott Young** no doubt is grateful that his company wasn't the subject of rumors, for a change. Last year at its convention, the

Warehouse chain had to suffer the indignity of a rumor that it was on the verge of being purchased by Camelot Music. In reality, though, just the opposite was true at that point in time, with Warehouse being one of four suitors bidding on Camelot, which eventually was bought by Investcorp.

Track, of course, was delighted with the Blockbuster/Tower rumor, but a quick cycle of phone calls to people who know about such things found only one person saying there might be something to the rumor, with the rest overwhelmingly saying "no way ... not now."

Of course, it isn't hard to figure out where the rumor came from. In the Aug. 5 edition of the Wall Street Journal, five days before the Warehouse convention, a story on record stores had an unnamed Tower executive publicly admitting for the first time something that was privately told to Track some months back: that Blockbuster Entertainment had made overtures to Tower. But even though the article goes on to report that nothing came from the talks, you can bet your bottom dollar that industry rumor-mongers disregarded the disclaimer.

Russ Solomon, president of West Sacramento, Calif.-based Tower, acknowledges that those talks took place, but says they happened more than a year ago. The talks were initiated by Blockbuster, and, once again, Track will remind that Blockbuster has knocked on the door of practically every major music chain, not just Tower.

With the rumor surfacing yet again, Track made a perfunctory phone call to Blockbuster to get its stock response that "Blockbuster doesn't comment on rumors."

One retail executive points out that a lot has happened since Tower and Blockbuster talked, and he dismisses the buyout notion now. That executive asks, "Would Blockbuster risk pissing off [joint venture partner] Virgin by trying to put a deal together with

Tower?" Track has a better question: Can you imagine Blockbuster trying to impose its "hair above the collar, no earrings" culture on Tower employees? (That would be a fun one to watch.)

Blockbuster, of course, isn't the only company that has called Tower. It's a good thing that the Wall Street Journal article didn't report that HMV also had talks with Tower once upon a time. If it did, a rumor no doubt would be building a head of steam right about now.

The fact of the matter, according to another retail executive, is that "everybody would like to buy Tower. The question is, when will Russ Solomon sell." Track put that question to Solomon, who responded by hinting that you should look for Tower to go public someday rather than wait for the chain to be sold.



CALL THE Fire Department: While we're on the topic of rumors, another one making the rounds is that Central South,

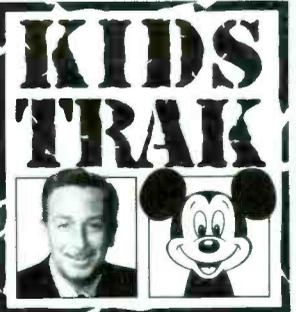
the Nashville-based retailer and wholesaler, has quietly put its 55-store Sound Shop chain up for sale. The chain has sales of about \$35 million-\$40 million. Central South likely will continue in the music business, operating its one-stop, its 25-unit Music For Less chain, and its gospel and Christian music distribution company. Executives of the chain were unavailable for comment.

OUT IN CHICAGO, Rose Records' restructuring plan will leave the chain with five stores. Of those, **Dave Roger**, the chain's CEO, will have two, while the Rose family will own the remaining three.

THE LION ROARS: RCA is cashing in on the surprising popularity of "The Lion Sleeps Tonight" at retail. The Tokens chestnut, featured in "The Lion King," is getting plenty of airplay from radio, but it's not available on the soundtrack. So RCA has issued it as a single, generating orders for 250,000 units, and the label will follow up by releasing a "Best Of The Tokens" package, coming Aug. 30.

ON THE MOVE: Track hears that **Ed Marshall**, formerly senior VP of operations at Trans World Music Corp., has been promoted to executive VP, with additional responsibilities ... **Jim Genova**, who has worked with ILS, Mercury, and RED, has joined Mechanic as national director of sales of marketing ... **David Sanders**, formerly the Atlanta-based regional sales representative for Hollywood, is seeking opportunities and can be reached at 404-436-2875. Also, **Ted Singer**, VP, called Track to report he is leaving the Title Wave chain. He can be reached at 612-533-4528 ... Also making the rounds are reports that New York-based Jive Records is in a growing pattern and will add four regionals to complement head of sales **Tom Carrabba**.

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Luke Shops For New Distrib—Or Is It Shopping Itself To Majors?

This week's column was written by Ed Christman.

SHUFFLING THE DECK: Miami's Luke Records is making moves in the marketplace. But because the company is laying down two sets of tracks, it's hard to determine which way the company is moving.

According to sources, Luke, the home of **2 Live Crew** and **H-Town**, among other acts, is said to be shopping around for a new distributor. Luke currently has an exclusive national distribution agreement with INDI, but it apparently has the unofficial blessing of that distributor to search for greener fields—or, at the very least, fields willing to fork over more green.

As part of that search, the label is said to be talking with Ridgefield, Conn.'s **AEC Music**, Alliance Entertainment Corp.'s indie distribution arm, and New York-based **RED**, the indie distribution company owned by Sony Music. A main ingredient of those talks is said to be bundles of up-front money, and heaven knows the parent companies of both distributors can afford that kind of talk.

On the other hand, Luke also appears to be shopping itself to major labels, looking for someone to buy an equity stake, or possibly outright ownership, in the imprint. Such a strategy would also yield a passel of green for Luke Records, but it would come at the expense of autonomy. Luke owner **Luther Campbell** has already been down that path with Atlantic Records, and neither party seemed to like it too much, because that relationship ended after one year.

Of course after all the maneuver-

ing, Luke still has one other option: It could wind up staying with INDI after all. Luke executives were unavailable to comment. Stay tuned . . .

FOLLOW THE Bouncing Buddha: Sources say that Essex Entertainment, based in Englewood Cliffs, N.J., is close to selling off part of its



portfolio to **BMG Special Products**. Essex has a healthy classical budget line as well as the **Pair** catalog label and the **Buddah Records** catalog, and sources indicate that **Buddah** is **BMG's** main target. Essex and **BMG** also have discussed **BMG** distributing some Essex releases.

A sale of part of its catalog represents a switch in strategy for Essex.

Back around the National Assn. of Recording Merchandisers' annual convention in March, knowledgeable sources said the company's owners—who include **Jack Rose** of Englewood Cliffs, N.J.-based **Surplus Records** and Chicago's **Rose Records**, and **Stanley Sirote** of Hauppauge, N.Y.-based **Countrywide Records**—were involved in negotiations to sell the entire Essex company to the **Handleman Co.** Sirote and Rose had previously sold the **Video Treasures** label, which they founded, to the **Troy**, Mich.-based **Handleman**. But the talks between Essex and **Handleman**

fell through.

Sam Goff, an Essex principal, declined to comment, and **BMG** executives were unavailable.

NEW RACE: **Roadrunner Records** has acquired the **Boudisque Records** dance labels, which include **Go Bang!**, **ESP**, **Clubtone**, **Mokum**, **Thunderpussy**, and **Torso Dance**, from **Megawinkle BV**, an Amsterdam-based company (see story, page 48). Financial details of the deal were not released.

Roadrunner, which has its American headquarters in New York and its worldwide headquarters in Amsterdam, had already made moves to expand its A&R capabilities beyond its metal and alternative rock focus.

At one point, the label was looking at **Profile Records** when that rap-based label was being shopped. It also set up **Deep Blue** to focus on dance music, and the **Boudisque Record** labels have been assigned to that label.

NEW ALIGNMENT: **American Gramophone** has pruned its distribution portfolio, whittling down to three distributors. Last week, it ceased to be distributed by **Davie**, Fla.-based **Rock Bottom**. With that move, **Secaucus**, N.J.-based **INDI** now handles three regions for **American Gramophone**: **Big State's Dallas** branch covers the Southwest, its Atlanta unit takes the place of **Rock Bottom** while **San Fernando**, Calif.-based **California Record Distributors** handles the West. The other two **American Gramophone** distributors are **Brooklyn Park**, Minn.-based **Navarre** in the Midwest and **AEC Music** in the Northeast.

ON THE SCOREBOARD: **Navarre** has had a busy month. It signed exclusive national distribution deals with **Lench Mob Records** and **Domo Records**, then held its national convention. According to a **Navarre** press release, **Lench Mob Records'** first release through the distributor will be a single, "Thought I Saw A Pussycat," from **K-Dee**, with an album to follow in October. **Lench Mob Records** is owned by rap superstar **Ice Cube**, who serves as president of the label.

As for **Domo Records**, the Los Angeles-based label will issue its first release through **Navarre** Sept. 6: an album titled "Mandala," by **Kitaro**.

Fresh from those signing triumphs, **Navarre** held its annual convention July 20-23 in Minneapolis. Its

theme was "Partners With Passion And Pride." In addition to product presentations, **Ice Cube** appeared as a surprise speaker.

The convention closed with an awards banquet. **Navarre** president **Eric Paulson** presented Dallas sales rep **Nancy Folgman** with the salesperson of the year award, with Sacramento, Calif. rep **Rob Chapman** and Los Angeles sales rep **Ian Dealhoy** being named runners-up. The "special recognition award" for the headquarters office went to **Kathy Conlin**, while the warehouse nod went to **Karen Pionk**. The alternative retail market award went to **Chuck Pappas**, while Boston field sales manager **Jeff Cohen** won **Hearts Of Space Records'** salesperson of the year award.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► CROSBY, STILLS & NASH

After The Storm
PRODUCER: Glyn Johns
Atlantic 82654

Fresh off their Woodstock redux, CS&N are indeed sounding young again, even though a highlight of their new set is a lovely, languorous cover of the Beatles' "In My Life." The trademark Stills-Nash harmonies haven't lost a step yet, as evidenced on hypnotic "Find A Dream," which drops harmonica fills into a gurgling bass line to beautiful effect, and on the chorus to "Unequal Love," a sweet, spare ballad that adds Hammond to the mix. The band does seem out of step, though, on "street-wise" numbers like "Bad Boyz" and "Street To Lean On," though the latter rolls along nicely on a chugging chorus. For relevance, try instead "It Won't Go Away."

★ MARTIN PAGE

In The House Of Stone And Light
PRODUCER: Martin Page
Mercury 314 522 104

Martin Page has produced an altogether compelling solo debut, one heavy with richly layered melodies and potent lyrics, and one that is lifted by a voice, thick like wet sand, that evokes the heady likes of Peter Gabriel or Sting. The noted songwriter has enlisted some equally noteworthy musical company here, with guests including Phil Collins, Brenda Russell, the Blue Nile's Paul Joseph Moore, and Robbie Robertson, whose guitar work flavors the transcendent title-track lead single. Highlights are as numerous as the numbers, but fairest of a beautiful lot include "Shape The Invisible" and "Broken Stairway."

★ heavens 2 betsy

calculated
PRODUCERS: heavens 2 betsy
Kill Rock Stars 222

Olympia, Wash., punk/alternative/riot grrrl duo of Corin Tucker and Tracy Sawyer presents an always-jarring, complacency-shattering excursion through a world so real it rips through one's auditory cortex like a high-voltage wire thrust into a hot tub. There's not a trace of artifice or pretense here, just the primordial soup from which rock is made. H2b has invented something that owes less to previous musical movements than to a sanity-shredding, heart-ripping need to communicate a vision in sound. Contact: 120 NE State #418, Olympia, Wash. 98501.

★ GODCHILDREN OF SOUL

Anyone Can Join
PRODUCERS: Various
Forward/Rhino 71739

A special project executive-produced by Steve Greenberg, producer of "The Complete Stax/Volt Singles" boxed set, the album's title captures its instantly infectious, all-inclusive spirit of a spontaneous living room soul party. There's a helluva guest list, though, with contributions from the likes of Rufus Thomas ("Do The Funky Somethin'"), featuring the incomparable Uptown Horns) and Sam Moore ("We Shall Sing"), among other veterans, and a notable debut from Lisa Stevens ("Little Angel"). Worth the price of admission: General Johnson & Joey Ramone's take on "Rockaway Beach."

★ DAWN UPSHAW

I Wish It So
PRODUCERS: Tommy Krasker, John McClure
Elektra Nonesuch 79345

Few singers who have performed at the Met, given recitals, or sung vocal parts like that in Gorecki's smash Symphony No. 3 have the versatility to move into the musical theater with as much ease as Upshaw demonstrates. Her repertoire is songs by Kurt Weill, Stephen Sondheim, Marc Blitzstein, and Leonard Bernstein, so vocal demands—not to mention song quality—are high. The Weill-Ogden Nash song "That's

SPOTLIGHT



NEIL YOUNG AND CRAZY HORSE
Sleeps With Angels
PRODUCERS: David Briggs & Neil Young
Reprise 45749

After an auspicious sortie with the Stray Gators, Young reunites with Crazy Horse for a piercing work that showcases his writing acumen and artistic range, from folk guru to elder statesman of grunge. The most compelling selections are bookending harpsichord ballads "My Heart" and "A Dream That Can Last"; lilting "Train Of Love" and "Western Hero," which evoke the "Harvest" diptych; catchy "Prime Of Life"; topical "Driveby"; acerbic "Piece Of Crap"; and ideal-love epic "Change Your Mind," the focus track. A particularly touching song is the title cut, an apparent tribute to the late Kurt Cobain. Another jewel in the crown of a brilliant and enduring artist.

Him," Sondheim's charming "What More Do I Need?" and "There Won't Be Trumpets," and Blitzstein's "In The Clear" are among the standouts. This is simply beautiful theater music.

R & B

MELVIN RILEY
Ghetto Life
PRODUCER: Melvin Riley
MCA 11016

Vocalist takes creative high road in terms of arranging, producing, and performing. However, Riley succumbs to heavy-handed eroticism, which often encroaches on common societal boundaries. Still, that misstep is minimized by artist's keen production skills, which help keep less overt, off-color themes camouflaged. Riley issues multidimensional tracks that demonstrate his potential to rise into the higher ranks of the industry's young artist/producers.

RAP

► **GRAVEDIGGAZ**
6 Feet Deep
PRODUCERS: Gatekeeper, RNS, RZA
Gee Street 314 524 016

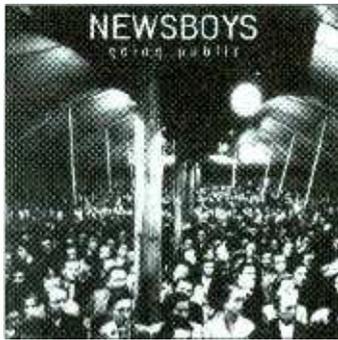
Act is a "horrorcore" supergroup consisting of RZA (from Wu-Tang Clan), Prince Paul and Fruitkwan (from Setatsasonic), and Poetic (formerly of Too Poetic). On this album, the foursome brings dark thoughts (complete with nightmare images of suicide and struggle) to light over retro-nouveau hip-hop bop—a few of the cuts sound like Wu-Tang Clan retreats. They also work up escapist funk froth on alternative-sounding tracks like "Bang Your Head." Some of the verses are disturbing until the listener realizes that, for some, the hell they're describing actually exists on Planet Earth.

► ILL AL SKRATCH

Creep Wit' Me
PRODUCERS: L.G. & LoRiDer
Mercury 314 522 661

With strident noise, crunchy beats, drunken singing, and a grand groove supporting its savage rap delivery, act's debut single, "Where My Homiez?," is a ghetto gem that

SPOTLIGHT



NEWSBOYS
Going Public
PRODUCERS: Steve Taylor & Peter Furler
Star Song 8814

One of the most eagerly awaited releases in contemporary Christian music, "Going Public" is already flying off the shelves—and with good reason: This is the 'Boys' breakthrough release. The first three songs—"Real Good Thing," "Shine," and "Spirit Thing"—are as good as CCM gets. Every tune is danceable, hummable, and memorable, aided in no small part by Steve Taylor's streetwise, heartwarming lyrics and savvy production. "Going Public" will be hard to dislodge as the genre's best release of the year.

rose above the cellar. Album includes several variations on the original theme; they're livelier than tired machinations. Everything—especially "Get Dough," "Summertime (It's All Good)," and "I'll Take Her" (a cut featuring light-voiced soul crooner Brian McNight)—is at once hard-edged, glide-groovy, freshly dipped, and intricately woven.

JAZZ

JIM CHAPPELL & HEARSAY
Manila Nights
PRODUCER: Jim Chappell
Real Music 0138

Keyboardist who crossed from new age to modern jazz with last year's "Over The Top" returns with the same band that cut that disc. Inspired by a recent Philippines tour, new material ranges from groove-oriented instrumentals like "Victory" and the title track to contemplative, melodic vignettes like "Lisa Marie." It's captivating music that happens to be ideal for lite jazz radio, boding well for record's commercial prospects. Retailers also should check Chappell's new solo piano album, "Laughter At Dawn," on the same label. Contact: 415-331-8273.

VARIOUS ARTISTS
Woodstock: Three Days Of Peace And Music—Twenty-Fifth Anniversary Collection
ORIGINAL PRODUCER: Eric Blackstead
COMPILATION PRODUCER: Yves Beauvais
Atlantic 82636

In time for all the 25th-anniversary Woodstock hoopla, Atlantic has restored the original concert albums, digging up some previously unissued material in the process. The sound is superb, thanks to extensive remixing of the 8-track masters and to digital remastering. A brace of tunes by the likes of Richie Havens, Tim Hardin, Janis Joplin, and Jefferson Airplane are available on record for the first time, and some acts that weren't represented at all on the original concert albums, like the Band and Johnny Winter, appear here. A choice item for any true Aquarius head.

SPOTLIGHT



BBM
Around The Next Dream
PRODUCERS: BBM & Ian Taylor
Virgin 7243 8 39728 2 1

The unassuming moniker cloaks a veteran bloodline that can be traced back through the likes of Cream, Blind Faith, and Thin Lizzy: Ginger Baker, Jack Bruce, and Gary Moore. Their sum, though, is more than the addition of the partners' talents into a new combination. This band jells, and how. The rhythm section is expectedly righteous, but so, too, are Bruce and Moore's vocals as well as the taut songwriting, which wanders from the wah-wah wow of powerhouse single "Waiting In The Wings" and "City Of Gold" to the sweeter wisps of "Where In The World" and organ-tinged "Naked Flame." There's a strong blues vein, too, mined deeply on searing "Can't Fool The Blues." Already making waves in the U.K., this modern-edged classic rock promises to do the same stateside.

JAMES CARNEY
Fables from the Aequeduct
PRODUCER: James Carney
Jacaranda 71001

This Los Angeles pianist/composer has made his opulent initial outing a "document of his dedication," as the liners say. Carney has wide-ranging writing skills and a finely tuned band that includes Ravi Coltrane, Scott Mayo, and Peter Epstein on saxes, and a rhythm section that fires up his multi-textured compositions. There's also plenty of demanding, straight-ahead blowing. Beautiful package too. Impressive debut.

LATIN

DUNCAN DHU
Piedras
PRODUCER: Colin Fairley
WEA Latina 95703

First album by Spanish duo in several

years finds Mikel Erentxun and Diego Vasallo wrapping a cornucopia of delectable musical influences (rockabilly, Memphis soul, blues, Beatles-inspired pop) around an unappetizing clutch of laments focusing mostly on lovelorn male/female situations. Upbeat "Capricornio" and pretty acoustic ballad "Creo En Ti" would seem most promising single picks.

JOAQUIN SABINA

Esta Boca Es Mia
PRODUCERS: Antonio Garcia de Diego, Pancho Varona,
Joaquin Sabina
Ariola/BMG 21432

Insightful, raspy-voiced raconteur from Spain, who finally broke through on U.S. radio two years ago with "Y Nos Dieron Las Diez," returns with another superb pop/rock effort that could yield three hits: "Por El Bulevar De Los Sueños Rotos"—a touching, pop/rock tribute to legendary Mexican songstress Chavela Vargas—plus romantic bolero "Como Un Explorador" and peppy, countrified toe-tapper "Ganas De..."

COUNTRY

CHELY WRIGHT
Woman In The Moon
PRODUCERS: Barry Beckett, Harold Shedd
Polydor 314 523 225

Nashville's new Polydor label has pledged to come up with young country performers who specialize in traditional country, and with this auspicious debut the imprint keeps that promise. Sporting one of those lived-in voices that breaks in all the right places, as well as a sharp songwriter's pen, this newcomer comes on strong. She tackles hard country numbers like "He's A Good Ole Boy" and "Nobody But A Fool" with ease, and when she gets behind original ballads like "Till All Her Tears Are Dry," "The Last Supper," and "He Don't Do Bars Anymore," Wright is sure to melt even the most cynical radio programmer's country heart.

CLASSICAL

★ **FAURE: REQUIEM. SAINT-SAENS, FAURE, DEBUSSY, RAVEL: CHORAL WORKS**
Catherine Bott, Gilles Cachemaille, Monteverdi Choir, Salisbury Cathedral Boy Choristers, Orchestre Revolutionnaire et Romantique, John Eliot Gardiner
Philips 438 149

The performing edition used in this recording of the Requiem is the stripped-down "second version," scored for a single violin, divided strings, and no woodwinds at all—a version that eclipses the later and more familiar orchestral one in its overall spirituality and devotional impact. You'll never again want to hear this work except in this less-is-more format, once you've listened to this extremely moving account conducted by John Eliot Gardiner. The little choral gems that fill out the disc, and account for almost half its playing time, are also splendidly done. An album to treasure.

STRAUSS: ARIADNE AUF NAXOS, EXCERPTS; LIEDER
Lisa Della Casa, Berlin Philharmonic, Alberto Erede;
Sebastian Peschko (piano)
Testament SBT 1036

This is a beautifully produced album of material drawn from EMI's vaults (and released on license from EMI) showcasing the young, radiantly voiced Della Casa circa 1960-62, in one of her most cherished operatic roles—Richard Strauss's Ariadne (she sings here opposite the Bacchus of Rudolf Schock). She is also featured singing seven of the composer's songs. The recordings, technically superior to begin with, have been digitally remastered; the sound is accordingly first-rate. Distributed in the U.S. by Allegro.

VITAL REISSUES™

ANDREW HILL
Judgment!
REISSUE PRODUCER: Michael Cuscuna
Blue Note 28981

This 1964 date was pianist Hill's second as a leader, and it finds him accompanied splendidly by vibist Bobby Hutcherson, bassist Richard Davis, and drummer Elvin Jones. Hill's compositions are characteristically spare, setting up a skeletal framework upon which he and Hutcherson spin their inventive, unfettered solos. Highlights of a progressive set are the lilting angularity of the title cut, the tense groove of "Siete Ocho," the Monkishly accented chiming of "Flea Flop," and the delicate, glowing tones of the nearly arrhythmic "Alfred." A challenging, engaging reminder that the '60s avant-garde had aspects other than the screaming saxophonics that usually come to mind.

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 artist. 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, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ JON SECADA Whipped (3:54)

PRODUCERS: Jon Secada, Emilio Estefan Jr.
WRITERS: J. Secada, T. McWilliams
PUBLISHERS: Foreign Imported Productions, BMI
REMIXERS: Pablo Flores, Jon Glass
SBK/EMI 19884 (c/o Cema) (cassette single)

Secada gets down and funky on this hip-hop-derived mover from his "Heart, Soul & A Voice" album. He displays a gritty vocal edge during the tightly layered verses, creating a sharp and pleasing contrast during the brighter, more familiar-sounding chorus. Will be embraced instantly by loyal top 40 fans, while also kicking down doors at urban-rooted rhythm-crossover outlets and clubs on the strength of several savvy funk and house remixes. Easily Secada's best single since "Just Another Day."

▶ STONE TEMPLE PILOTS Interstate Love Song

(3:13)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5824 (cassette single)

Rock radio darlings are more than ready to infiltrate top 40 stations with this midtempo jam that juxtaposes introspective lyrics against bristling electric guitars and a quietly funky beat. Textured vocal arrangements add to the track's overall depth and emotional payoff. A lean slice from the album "Purple" that is all substance and no filler. Get on it.

▶ LAUREN CHRISTY Color Of The Night (3:55)

PRODUCER: Jud J. Friedman
WRITERS: J.J. Friedman, L. Christy, D. Frontiere
PUBLISHERS: Schmoogie Tunes/Peermusic/Songs Of PolyGram/Cinergi, BMI
Mercury 522339 (c/o PolyGram) (CD cut)

Christy is on the verge of her first major hit thanks to this fine theme song to Bruce Willis' latest movie. She has a wispy, ethereal voice that perfectly suits the track's electric combination of orchestral strings and pop guitars. Track builds to a sweeping climax, dropping to a soft and dramatic close. Already making friends at AC level, single is a primed for a fast transition into top 40 circles.

★ CECE PENISTON Hit By Love (4:37)

PRODUCERS: SoulShock & Karlin
WRITERS: S. Nikolaos, B. Sibley, SoulShock, Karlin, Cutfather
PUBLISHERS: EMI-Virgin/Steven & Brendon Songs/Casadda, ASCAP
REMIXERS: David Morales, Junior Vasquez
A&M 8307 (c/o PGD) (cassette single)

Third single from "Thought Ya Knew" is by far Peniston's best release since her breakthrough smash, "Finally." Surrounded by jumpy pop/house beats and sweet, disco-leaning synths, she has a field day with the song's giddy romantic tone and instantly memorable chorus. Will shine a warm, refreshing light on any station it graces, while loyal club fans will bathe in hard-hitting remixes by Junior Vasquez and David Morales.

★ MATTHEW SWEET Let Me Be The One (3:26)

PRODUCER: Matt Wallace
WRITERS: R. Nichols, P. Williams
PUBLISHER: Almo, ASCAP
A&M 8325 (c/o PGD) (CD single)

Alternative rocker Sweet offers a relatively faithful rendition of a Carpenters classic, lifted from the forthcoming tribute disc "If I Were A Carpenter." His voice takes on a lilting quality amid a simple blend of piano, guitar, and violin. Use of single as a novelty programming item makes sense, though it would be nice if folks were also reminded of the song's beautiful melody and delightfully innocent lyric.

R & B

▶ GLADYS KNIGHT I Don't Want To Know (4:39)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHER: not listed
MCA 3134 (c/o Uni) (cassette single)

What a joy it is to have the legendary Ms. Knight back on active duty. Her remarkable pipes are in excellent form on

this grinding, slow jam, on which she dons the role of an emancipated woman who has had enough of a tired lover. Babyface's production is as potent as ever, and he has given Knight a good, old-fashioned R&B tune with the maturity to match her seasoning. A single that will leave fans salivating for the upcoming "Just For You" set.

▶ BEBE & CECE WINANS If Anything Ever Happened To You (4:12)

PRODUCER: Arif Mardin
WRITERS: J. Friedman, A. Rich
PUBLISHER: not listed
REMIXERS: Joe Mardin, Michael O'Reilly
Capitol 79405 (c/o Cema) (cassette single)

Duo will continue to build a mainstream R&B and pop base with this smooth ballad. Their solid and expressive voices lend heart and soul to lyrics that would normally send listeners into sugar shock. Producer Arif Mardin's input is strongly felt, as he carefully balances radio-conscious pop gloss with the Winans' noted trademark of spiritual soul. From the new album "Relationships."

▶ XSCAPE Who's That Man (3:22)

PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, M. Seal, L. Scott, T. Scott
PUBLISHERS: EMI-April/So So Def/Full Keel/Air Control/New Line, ASCAP
Chaos 6447 (c/o Sony) (cassette single)

Hip-hop meets swing on this revealing release from soundtrack to Jim Carrey's hit comedy "The Mask." A classic sample from "Little Leona," by Roy Haynes and Quincy Jones, and a steady backbeat creates a snazzy, jazzy number that should interest at R&B, rhythm-crossover, and top 40 radio formats. It's an original and fresh sound, best described as somewhere between doo-wop and soul. Unreal and unveiled!

EVE Don't Stop It (3:56)

PRODUCERS: Eric Jones, Kristoffer, Sneak E.
WRITER: E. Jones
PUBLISHER: Romeo Dancer, BMI
REMIXER: Tom Moulton
Ichiban 234 (cassette single)

Photogenic female trio chirps with seductive passion on this funk-fortified R&B ditty. Overly spare and simple chorus gets shot in the arm from Tom Moulton's smart dance remix. He thickens the bass line and redefines the keyboards, doing wonders for both the melody and vocals. Could make noise at R&B radio and club levels with active promotion.

COUNTRY

▶ MARK COLLIE Hard Lovin' Woman (3:19)

PRODUCER: Don Cook
WRITERS: M. Collie, D. Cook, J.B. Jarvis
PUBLISHERS: Music Corporation of America/Mark Collie/Sony Tree/Don Cook/Zomba Enterprises/Inspector Barlow/Zomba Enterprises, BMI/ASCAP
MCA 54907 (c/o Uni) (7-inch single)

Collie picks up the pace with this ode to stubborn teen-age romance. While the

NEW & NOTEWORTHY

20 FINGERS Short Dick Man (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
I.D. 0055 (12-inch single)

You just never know what people will connect with. Rhythm-crossover and mix-show radio airplay on this goofy dance novelty single has been incredible—matched only by the fierce bidding from major labels. Comical female rants on the shortcomings of a lover are woven into a rigid groove. "Clean" version has daintily been retitled "Short Short Man," bleeping out all blunt penis references. Remixes range in vibe from house to hip-hop, with Spanish-language and break-beat versions tossed in for good measure. Contact: 708-387-7100.

strong melodic hook brings to mind the '60s rock of the Bobby Fuller Four, the production here is pure '90s.

▶ SAMMY KERSHAW Third Rate Romance (3:21)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITER: R. Smith
PUBLISHERS: Fourth Floor/WB, ASCAP
Mercury 1270 (c/o PolyGram) (CD promo)

Kershaw has a go at the Amazing Rhythm Aces' classic tale of a no-tell motel love affair. If you're looking for a fresh new take on the song, don't look here. While he delivers his usual spirited vocal, Kershaw follows the original blueprint to the letter.

GEORGE DUCAS Teardrops (3:03)

PRODUCER: Richard Bennett
WRITERS: G. Ducas, T. McBride
PUBLISHERS: Polygram International/Veg-O-Music/Songs of Polygram International/Songs of McBride, ASCAP/BMI
Liberty 79045 (c/o Cema) (CD promo)

Producer/guitarist Bennett injects this cry-in-your-beer honky-tonk workout with just the right measure of twang. Despite the familiar stance, this self-penned tune indicates that Ducas might actually be more than just another Dwight-come-lately.

JAMES HOUSE A Real Good Way To Wind Up Lonesome (3:19)

PRODUCER: Don Cook
WRITERS: J. House, D. Dodson, J. Jarrard
PUBLISHERS: Sony Tree/Alabama Band/Wildcountry, BMI; Sony Cross Keys, ASCAP
Epic 77610 (c/o Sony) (7-inch single)

A word to the wise from yet another writer-turned-artist. House comes on real traditional with this debut single, but there's not a whole lot here to distinguish him from the sea of newcomers. Maybe next time out.

ARCHER/PARK Where There's Smoke (2:54)

PRODUCER: Randy Scruggs
WRITERS: B.P. Barker, M. Collie
PUBLISHERS: Tom Collins, BMI; Ha-Deb, ASCAP
Atlantic 5767 (CD promo)

You thought there were enough country duos, but here comes another one. Everything about this debut, from the pun-driven lyric to the band's logo, feels like a formulated response to "research."

DANCE

▶ BLAST FEATURING VDC Crazy Man (9:05)

PRODUCERS: Blast
WRITERS: Blast
PUBLISHER: MCA, ASCAP
REMIXERS: Junior Vasquez, Fathers Of Sound, Nick Hussey, Loveland
MCA 3122 (c/o Uni) (12-inch single)

International dance hit finally finds its way to U.S. shores, and it gets a necessary breath of fresh air from Junior Vasquez's aggressive deep-house remix. His contribution rounds out a nifty package that is fueled by a catchy refrain and rich vocals from VDC (who has a bright future as an urban crooner). Check out trance- and NRG-angled remixes by Loveland and Nick Hussey.

PROGRAM 2 The Feeling (5:17)

PRODUCERS: Program 2
WRITER: B. Jones
PUBLISHER: Program 2, BMI
REMIXERS: DJ EFX, DJ Digit, Program 2
Sire 41609 (c/o Warner Bros.) (12-inch single)

Production duo enlists Phoebe Snow for a blippy trance/house anthem that throbs with intense bass precision and unusual keyboard effects. The sound of Snow's distinct voice over a dance track is a little weird at first, but it ultimately works extremely well—mostly because she has the raw power to hold strong against a hard and dominating beat. Remixes by DJ's Digit and EFX coast on current trends, and should help generate across-the-board action.

DARE 2 B DIFFERENT A World Of Love (7:36)

PRODUCERS: The Brandt Brothers, Giuseppe D.
WRITERS: W. Brandt, G. DiCaccamo, B. Brandt
PUBLISHER: Must Be Nice, BMI
REMIXERS: The Brandt Brothers, Giuseppe D.
ZYX 7295 (CD single)

Male/female singing team offers an exuberant, optimistic view of marching to a different drummer. Track is a spirited NRG/rave romp, brimming over with sunny

synths and bouncy beats. A festive way to close the summer. Have a listen to the duo's take on Machine's disco nugget, "There But For The Grace Of God." Contact: 516-253-0820.

AC

▶ SHAWN COLVIN Every Little Thing He Does Is Magic (3:16)

PRODUCERS: David Kahne, Shawn Colvin
WRITER: Sting
PUBLISHERS: Regatta/Illegal Songs/Bugle, BMI
Columbia 6266 (c/o Sony) (CD promo)

Colvin joins the army of acts issuing collections of pop remakes, previewing her "Cover Girl" set with a sleek, acoustic reading of a Police chestnut. Wrapped in cushiony classical strings, the tune takes on a lush, caressing tone. Colvin's earnest, energetic delivery captures a playful, childlike quality that was missing in the original. Perfect for AC, album rock, and pop formats.

★ LOREENA MCKENITT The Bonny Swans (3:59)

PRODUCER: Loreena McKennitt
WRITERS: L. McKennitt, Traditional
PUBLISHER: Quinlan Road, SOCAN, BMI
Warner Bros. 7032 (CD promo)

Ethereal vocals deftly swirl through this lush production, as an army of violins, guitars, and other odd instruments swarm together in an angelic assortment of sweetness and light. Radio stations that have had success with Enya and the Cranberries should embrace this breezy winner.

AMY FRADON & LESLIE RITTER Your Move (3:46)

PRODUCER: Scott Petito
WRITER: J. Anderson
PUBLISHER: Cotillion, BMI
Cachet/Shanachie 1003 (CD single)

Folk/pop duo is rightfully gathering AC interest with this simple strummer. Wisely devoid of bloated instrumentation, cut leaves plenty of room for Fradon and Ritter to showcase their crystal-clear harmonies and easy-paced guitar work. Swirling crescendo of layered voices will leave even the more cynical, discerning listener grinning from ear to ear.

MARK WILLIAMSON Prayer For The Children (4:30)

PRODUCERS: Russ Freeman, Mark Williamson
WRITERS: M. Williamson, M. Thompson
PUBLISHERS: Victoria's Dad, ASCAP; Cocoa Butt, BMI
Peak/GRP 5149 (CD single)

Williamson offers a heartfelt call for the care and guidance of battered and homeless kids. R&B-flavored ballad is framed by a rousing guest appearance by the L.A. and London Children's Choirs. All proceeds from this single will be donated to ChildHelp USA—a good enough reason to support it, though it is also quite moving and creatively satisfying.

ROCK TRACKS

▶ SUGAR Your Favorite Thing (no timing listed)

PRODUCER: Bob Mould
WRITER: B. Mould
PUBLISHER: Granary, BMI
Rykko 1038 (CD maxi-single)

Lead singer/songwriter Bob Mould writes lyrics that are sweet and easy to digest, as evidenced on this simple pop song that details the elated feeling of being the "favorite thing" of a significant other. Heavy on harmony, Sugar brews catchy lyrics into a tasteful blend of intelligent rock'n'roll. Do not overlook the bonus cut, "Mind Is An Island."

▶ THE SOUP DRAGONS One Way Street (4:01)

PRODUCER: Sean Dickson
WRITER: S. Dickson
PUBLISHER: not listed
Raw TV/Mercury 1301 (c/o Mercury) (CD promo)

A new lineup hasn't kept Soup Dragons' frontman Sean Dickson from making meaningful retro-rock, with ample heart and soul. Though not as immediately catchy as the band's popular, feel-good cover of the Rolling Stones' "I'm Free," this pop track should keep top 40 and modern rock programmers humming for awhile. Groovy guitar licks and melodic

gospel-influences should dispel all non-believers.

★ CHARLES BROWN SUPERSTAR Beestung

(no timing listed)
PRODUCERS: Tom Grimley, Devin Sarno
WRITER: not listed
PUBLISHER: not listed
Mighty 001 (12-inch single)

Marriage of metallic guitars with sparse funk beat foundation is quirky but incredibly satisfying. Buzzing keyboard line is a fun distraction, as are occasional turntable scratches. A bit obtuse for mainstream rockers, though open-minded alternative programmers and renegade college stations will have a ball with this one. Take note of the additional cuts, "Cars" and "Blockhead." Quite cool. Contact: 213-465-8686.

SPADE GHETTO DESTRUCTION One Time Too Many (4:48)

PRODUCERS: Spade Ghetto Destruction, Sylvia Massey
WRITERS: Spade Ghetto Destruction
PUBLISHER: Spade Ghetto, ASCAP
Zoo 14158 (c/o BMG) (CD promo)

Comparisons to Living Colour are likely as this powerful African-American rock quartet lets loose a fury-filled, politically minded agenda. A restrained, acoustic opening segues into an energetic outburst of heavy-handed guitar work. It's an intriguing, thought-provoking debut that should cause sparks at album rock.

SOULHAT Bonecrusher (4:46)

PRODUCERS: Nick Didia, Soulhat
WRITERS: K. McKinney, B. Smith
PUBLISHERS: Sha/Brother Bartholomew, BMI
Epic 6441 (c/o Sony) (CD promo)

Though the exact identity of the "Bonecrusher" remains a mystery, this rock quartet mixes crunchy guitars and catchy lyrics that could crush the airwaves at modern and rock radio. Fast guitar riffs, Cult-like vocals, and adequately aggressive rhythms mold into Jell-O music for the jaded masses.

BBM Waiting In The Wings (3:40)

PRODUCERS: BBM, Ian Taylor
WRITERS: G. Moore, J. Bruce
PUBLISHERS: EMI 10, BMI; Jack, ASCAP
Virgin 14182 (c/o Cema) (cd promo single)

Cream may be history, but its classic rock sensibilities remain. BBM brings back both Jack Bruce and Ginger Baker, who join Gary Moore for a capable hybrid of classic rock and contemporary pop. Album rock radio should welcome the return, as psychedelic guitar riffs and straightforward, upbeat rock vocals mark a stark departure from the gloomy rock of the Gen-X crowd.

RAP

SCIENTIFIK Jungles Of Da East (4:34)

PRODUCERS: Scientifik, Shame
WRITERS: D. Behrmann, S. Dinsdale
PUBLISHER: Terrace Entertainment, BMI
definite. 9000 (c/o Terrace) (CD maxi-single)

Brooklyn-based rappers provoke renewed regional rivalry as they shout out a new challenge to the West Coast. Beneath the bragging lies a well-layered hip-hop beat and jazzy samples. Unless there is some serious editing, radio will shy away from the raw language and gritty lyrics. The flip side, "Lawtown," gets even rougher, making "Cop Killer" sound like the "Barney" theme.

M.O.P. Rugged Neva Smooove (no timing listed)

PRODUCER: D.R. Period
WRITER: not listed
PUBLISHER: not listed
Select Street 26 (CD maxi-single)

As the title suggests, this ain't easy listening. Jagged sample loops, subtle turntable scratches, and a live-sounding drum track create a raunchy rap title that is a cut above the usual fare. The rap is delivered in a raspy rant, backed by a chaotic but constant rhythmic flow. For maximum ruggedness, check out the original mix and the reverberating Premier remix.

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 Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Turner, CNN Rush Simpson CD-ROM To Stores

BY MARILYN A. GILLEN

NEW YORK—Add a new chapter to the world of "instant publishing" that sees books, videos, and TV movies hitting store shelves and airwaves before the story *du jour* goes stale.

Turner Home Entertainment and CNN are betting that CD-ROM will prove a viable new medium for this

express delivery of information, and they're hitching that hope to what may be the strongest "instapub" vehicle in years: the O.J. Simpson case.

"The People v. O.J. Simpson: An Interactive Companion To The O.J. Simpson Trial" launches Sept. 14 under the CNN Interactive banner, days before the scheduled start of Simpson's trial for the alleged murder in June of his former wife, Nicole Simpson, and her friend Ronald Goldman.

Turner will distribute the disc, which carries no suggested retail price but is expected to be positioned as an "impulse buy," below the \$20 barrier, according to a company representative.

When it hits retail, the title will join earlier rush-release VHS efforts from MPI Home Video: "The End Of The Search For O.J. Simpson," an ABC News "Nightline" edition, and "Inside The O.J. Simpson Story," an ABC News "Turning Point" program. The suggested prices on those titles are \$14.98 and \$19.98, respectively.

Turner's CD-ROM title is being developed in conjunction with Intelimedia Sports, an Atlanta-based



In CNN Interactive's title on the O.J. Simpson case, users can view the now-infamous freeway chase, among other options.

publisher of sports-related CD-ROMs.

Stuart Snyder, executive VP/GM of Turner Home Entertainment, says the Simpson disc has been designed as "the ultimate companion to anyone viewing the upcoming trial."

Adds Snyder, "Users can come to their own carefully researched conclusions as they select from 10 different categories to examine footage, testimonies, and documented evidence. They can also consider professional legal opinions about a lengthy list of probing questions

surrounding topics such as admissible evidence and likely outcomes."

Among the categories in the disc are "The Murder," "The Victims," "The Evidence," "The Players," "The Suspect," "The Arrest," "The Legal Debate," "The Timeline," and "The Court Of Public Opinion."

The information, which includes video, audio, and text, encompasses everything through the end of the preliminary trial, according to a spokesperson. The content cutoff date was Aug. 2.

Timeliness is key, of course, in capitalizing on a "hot" story, and Turner believes that CD-ROM can adequately fill that "instant" bill. A spokesperson pegs the turnaround time at about six weeks from the last information-gathering date to the street date.

The Simpson disc goes one step further, though, promising ongoing updates via the online service CompuServe. The title will offer a free signup and software for the CompuServe Information Service, through which users can access posted information on developments in the trial.

Snyder says "The People v. O.J. Simpson" will be only the first in a line of "instant publishing" titles keyed to CNN's news reports.

New President On An Adventure

KNOWLEDGE ADVENTURE, the La Crescenta, Calif.-based software publisher most recently in the news when Steven Spielberg bought a stake in the company, has a new president.

Ruth L. Otte, 46, will come aboard in September from her post as president/COO of Discovery Networks, under whose corporate umbrella fall the Discovery Channel and the Learning Channel.

Current president and Knowledge Adventure founder Bill Gross will cede the former title, but remain chairman of the company after Otte's arrival, he says. The switch allows him "to focus my time and attention on developing the most enriching software experiences possible for families," he says.

GRAPHIX ZONE'S FORTHCOMING Bob Dylan CD-ROM (Billboard, June 4) will include some unreleased recordings and content, says president/CEO Chuck Cortright, who formally announced the title Aug. 5. The disc, chronicling the life of the seminal rock artist, will be produced in conjunction with Dylan's record label, Columbia Records, which will supply Irvine, Calif.-based Graphix Zone with the unreleased material, along with access to Dylan's trove of other music and video product.

According to Graphix Zone, the CD-ROM will trace Dylan's musical odyssey through the decades, from coffeehouses in Minneapolis to arenas around the globe. No price has been set yet on the disc, which is due out by year's end and targeted for distribution through computer and music stores.

Graphix Zone made its debut this summer with another highly recognizable name, the former Prince. That interactive title, distributed by Compton's NewMedia, has sold more than 30,000 units to date, according to Compton's.

AND SPEAKING OF COMPTON'S, the software publisher and distributor reportedly has decided to forge ahead with its efforts to secure a patent for a key CD-ROM search-and-retrieval technology used extensively by publishers. The initial patent request, which included a provision for a royalty payment from affected publishers and generated a flood of negative reaction from the interactive community (Billboard, Nov. 27, 1993), was re-examined in January (Billboard, Jan. 22), and later rejected by the U.S. Patent and Trademark Office.

Compton's new filing in response to the rejection is said to narrow the focus of the patent request.

IN STILL OTHER NEWS, Compton's NewMedia executive VP/GM Norm Bastin says his company's plans for the establishment of an interactive record label are "on track and ongoing," with the hiring of A&R execs the next step. The working title for the new venture? Track One, which refers to the "audio ROM" genre's giving over the first track of a CD to video and other visual data.



Steppin' Out, Bootlin' Up. Tony Bennett begins interacting with audiences this month on the first leg of a 40-city concert tour sponsored by WordPerfect Corp. to promote its new Main Street consumer product line. The Bennett pact with WordPerfect includes in-store signage, promotions, and giveaways at a host of computer and software stores across the U.S. and Canada, including Software Etc., Egghead, CompUSA, and Nobody Beats The Wiz. "People entering our stores and seeing the displays have wondered what Tony Bennett is doing at Egghead," says a Milwaukee store employee. "It's certainly caught their attention."

Sega Bowing 'Backward-Compatible' Game 'Knuckles' Also Enhances Previous 'Sonic' Titles

NEW YORK—The Echidna's out of the bag.

Sega has been cagey with details of the title that marketing director Steven Payne says will be its biggest-volume game during the holiday selling season, with sales predictions of more than 2 million copies (Billboard, July 16). Now it is launching "Sega & Knuckles" Oct. 18 with a \$15 million campaign—and a twist.

The twist is "backward compatibility," an added consumer value that Sega expects will drive sales,

and excitement, for its fourth installment in the popular "Sonic The Hedgehog" video game series, as well as for its existing games.

In the first-ever application of the "backward" concept to video games, the new cartridge title will allow gamers to alter the experience of older "Sonic" titles, as well as functioning as a game in its own right.

The "Knuckles" character, a red, dreadlocked Australian of so-called "Echidna" extraction who exhibits a fondness for reggae, first made a cameo appearance in the "Sonic 3" game, which stars the popular hedgehog Sonic.

Knuckles originally did not appear at all in "Sonic 2," but he will now, Sega says.

How? Through something called "Lock-On" technology—an adaptor slot in the new game that will allow existing cartridges to be inserted, and thus enhanced. The concept was years in the planning, requiring programming "holes" to be left in the "Sonic 2" and "Sonic 3" games, says a Sega executive, which then could be filled with material supplied by the "Sonic & Knuckles" cartridge.

In a nutshell, Sega says the new technology unlocks barriers in the existing games, allowing users (and Knuckles) to access all-new pathways and hidden chambers, as well as an arsenal of new "power-ups" and a host of other tricks and surprises.

"If you like Easter eggs, this is the world's biggest Easter egg hunt," says Paul Rioux, a Sega exec-

utive VP.

Played on its own, "Sonic & Knuckles" offers gamers all-new "zones" to explore, and features a special "3-D stage" and multiple ending sequences, among other new elements. Gamers can choose to play either Sonic or the way-hep Knuckles, whose appeal will probably skew toward a slightly older audience than Sonic's, Rioux says.

The title, an 18-meg game that will sport Sega's GA rating, carries a suggested list of \$69.95.

MARILYN A. GILLEN



The dreadlocked character Knuckles not only stars in a new video game, but gets in on the action in previous "Sonic" titles via a new Sega technology called "Lock-On."

NEW RELEASES

MILLENNIUM AUCTION
Eidolon/Distributed by
Electronic Arts
MPC Standard, \$69.95

"Millennium Auction" easily ranks as one of most innovative game titles to hit computer screens this year. In the title, set in the 21st century, players enter the World Body Auction House and bid on more than 135 pop culture and classic art treasures. Players must use their eyes and ears to seek out clues to establish the true value of each available item. Then, the bidding begins and the game dramatically shifts to some fast-paced, competitive auction action. A detailed, 3-D environment allows users to explore

an art gallery, auction room, and the janitor's office, where one may watch television, read the newspaper, or listen to the radio. "Millennium Auction" is most enjoyable with multiple players. Up to four users can compete for the items, choosing from seven well-defined personalities, including the sardonic German art critic Dieter Haas and the Japanese cyberpunk Takeshi Mori. Eidolon plans to expand the game with separate add-on theme discs, including sports, space, and rock'n'roll, for extended game play. This is a creative and completely engaging game that will appeal to consumers seeking a change from the typical fast-action game fare.

BRETT ATWOOD

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

DELIVERING 'COUPLES': Time-Life Video & Television wants to take "Couples" mainstream, if only the bluenoses will let it. Playboy Home Video has sold about 500,000 copies of the 11 titles in the adult-rated series about relationships, but in limited retail venues.

Just one in four video stores and a smattering of mass merchants carry the line, says VP/GM Barry Leshtz, adding, "We don't find that to be a problem." In fact, Playboy plans to produce 2-3 new editions a year, perhaps with Dr. Ruth as the host of one.

Taking advantage of the fact that relatively few consumers know of "Couples," TLV is trying to sell the cassettes via direct response. Test results have been strong enough to convince TLV to roll out the series nationally in a deal that Leshtz says could run 12-18 months.

However, the launch has been stymied by some local stations, which object to the content of "Couples," according to TLV VP Dan Markim. It contains erotic material, but he emphasizes that it's also monogamous. TLV had no problem running ads for Turner's "Trials of Life," which is top-heavy with animal violence, Markim says. He's discovering sex is different. Nevertheless, TLV did take care to keep its name off the test ads.

TLV is on firmer ground with another project, the two-hour TV special "Angels: The Mysterious Messengers." The company is so sure of heavenly sales that it secured all North American home video rights. Los Angeles-based Fast Forward Marketing is handling the retail end of the \$19.99 release, a relationship that likely will continue if TLV picks up the option for the sequel, which NBC will broadcast in October.

"Rather than being seen as an inflexible company that does things one way, we can do anything and do it fast," says Markim.

WINNING: Hollywood is choosing sides in the battle between the Consumer Electronics Show and Electronic Entertainment Expo over which will have the better interactive showcase next May. Viacom/Paramount, 20th Century Fox, and Disney have signed to exhibit at E3, says organizer Eliot Minsker. About 400,000 square feet in the L.A. exhibit hall has been leased.

Special Interest Breaking Barriers

Big Sales Expected For Diverse 4th-Quarter Titles

BY SETH GOLDSTEIN

NEW YORK—If you've got it, flaunt it. That was the byword of suppliers of nontheatrical programming who came to the 13th annual Video Software Dealers Assn. convention Las Vegas July 23-27 to unveil marketing plans for high-profile releases that will surpass most movies in sell-through popularity.

Sales for some titles will be measured in the millions, further indication that special interest can break the niche ties that bind it. Turner Home Entertainment is part of a corporate team spending \$25 million to promote "Baseball: A Film By Ken Burns" on eight cable channels, including the four owned by Turner Broadcasting, and in print. General Motors plans freestanding newspaper inserts, known as FSIs, in the top 25 markets.

Two other companies, the Lyons Group and PolyGram Video, also are employing FSIs, always a sure sign of mass appeal. In addition, PolyGram is taking to the airwaves on two broadcast networks, ABC and Fox, and two cable channels, the Nashville Network and Turner Network Television, to boost seven major releases, including a celebration of the National Football League's 75th anniversary and 28 team videos.

A*Vision Entertainment, meanwhile, is taking another route to reach the same end: millions of potential custom-

ers. It has formed Acor, a joint venture with cookware manufacturer Corning that will market a series of health programs hosted by Dr. Art Ulene.

As part of the "Healthpoint" deal, Acor is tapping into a medical testing lab database for potential customers. Corning's Metpath subsidiary sends out 20,000-30,000 bills daily, which A*Vision president Stuart Hersch thinks will help sell more cassettes "in that area." Those names will be added to 50 million already on file with A*Vision parent Time Warner, according to Hersch.

Of all the special-interest powerhouses, the Lyons Group has been the least eager for publicity. During VSDA, however, the privately held, Dallas-based company raised its head a notch, in part to tell critics that Barney the purple dinosaur isn't fading at retail. Sales and marketing director Debbie Ries says otherwise.

Its FSI, the company's first, is expected to generate sales of 1 million cassettes for the "Barney" line, particularly two current releases, "Barney Live!" and "Barney's Imagination Island." Crayola is delivering the insert, each carrying a \$1- and \$2-off "Barney" coupon, to about 55 million homes on Aug. 28.

Counting a second direct-response pitch to 300,000 selected names, Ries anticipates a redemption rate of 8%-10%, compared to the average of 2%-3%. She acknowledges that Lyons pre-

viously had allocated "very little" for marketing, but says that's changing. Now, "we're spending money on retail."

However, the time devoted to Barney means less spent to extend the line. The company has its hands full with purple dinosaur projects, and won't consider anything new—and noncompetitive—for several years, say Ries and marketing manager Dan Merrell. "We're stretched very, very thin," he adds.

Not that Lyons is complaining. "We have our own niche," says Merrell, suggesting that Barney's success has allowed "everybody to take a shot at" this aspect of the kid vid market. GoodTimes Entertainment, for one, clearly is patterning its acquisition and video release of "Dudley The Dragon"—which will appear on PBS, as Barney has for years—after Lyons' approach.

It may take a while for Dudley's fiery breath to singe Barney's tail. Ries calculates that Lyons has sold 23 million cassettes since the 1986 introduction of Barney, most of them in the past couple of years. Toddler demand has put the

(Continued on page 107)

Rentrak Posts Record 32% Gain In Latest Quarter

BY DON JEFFREY

NEW YORK—Rentrak Corp., which leases cassettes to retailers in return for a share of the rental take, says income jumped 32% in the first fiscal quarter and that the company turned last year's loss into a gain.

For the three months that ended June 30, the company reports net income of \$1.76 million on revenues of \$19.9 million, compared with a net loss of \$371,379 on sales of \$15.1 million in the same period last year. The quarterly profit figure is a corporate record.

According to Rentrak, its principal business, the Home Entertainment Pay-Per-Transaction distribution group, booked income of \$2.1 million in the quarter on sales of \$16.7 million. Last year it registered a net of

(Continued on page 108)



It's Been A Piece Of Cake. TV favorite Mary Tyler Moore draws a line in the icing to help celebrate the 10th anniversary of GoodTimes Entertainment with president Joe Cayre, left, and chairman (and brother) Stan Cayre. The calories were dispensed at the VSDA convention in Las Vegas, where GoodTimes introduced Moore's "Body Sculpting" and "Aerobics" cassettes, the first two titles in a three-part fitness series, "Mary Tyler Moore: Everywoman's Workout."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	5	2	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
3	2	13	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
4	6	14	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
5	3	16	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
6	9	8	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
7	4	22	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
8	13	5	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
9	7	6	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
10	8	6	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
11	RE-ENTRY		WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
12	11	12	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
13	10	46	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
14	12	5	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
15	20	10	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
16	18	11	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
17	26	5	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
18	NEW ▶		PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
19	15	15	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
20	14	22	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
21	23	40	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
22	21	5	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	Various Artists	1994	NR	19.95
23	19	10	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
24	17	11	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
25	28	3	MY NEIGHBOR TOTORO	Troma FoxVideo 4276	Animated	1988	G	19.98
26	24	23	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
27	30	4	LITTLE RASCALS COLL.: VOL. 4	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
28	29	3	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
29	31	30	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
30	27	11	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
31	34	93	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
32	16	15	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
33	35	26	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
34	22	11	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
35	NEW ▶		THE LITTLE COLONEL	FoxVideo 8574	Shirley Temple Lionel Barrymore	1935	NR	14.98
36	NEW ▶		MTV: UNPLUGGED	Elektra Entertainment 40183	10,000 Maniacs	1994	NR	19.95
37	RE-ENTRY		PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
38	NEW ▶		LITTLE RASCALS COLL.: VOL. 8	RHI Entertainment Inc. Cabin Fever Entertainment 893	The Little Rascals	1994	NR	14.95
39	NEW ▶		LITTLE RASCALS COLL.: VOL. 6	RHI Entertainment Inc. Cabin Fever Entertainment 979	The Little Rascals	1994	NR	14.95
40	32	8	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum 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. © 1994, Billboard/BPI Communications.

Ohio's Giant Video Corp. Buys Boston's Videosmith

A GIANT DEAL: Rumored as the target of a Blockbuster Entertainment acquisition, Boston retailer Videosmith has been bought for cash by Giant Video Corp. Giant, based in Marion, Ohio, has 16 stores; Videosmith has 14.

Videosmith executive VP **Rosemary Atkins** says the retailer will continue to operate under the old name and maintain separate buying and accounting functions from its parent.

According to Giant chairman **Ralph Standley**, the company first got close to Videosmith when his son, Kyle, worked in the stores while attending college in Boston. Kyle is now president of family-run Giant.



by Eileen Fitzpatrick

since Aug. 1. Tinen, who manages advertising for 30 stores in the San Fernando and San Gabriel valleys in the Los Angeles market, says she purchased 22 spots for \$190 apiece for a two-week Woodstock promotion.

The campaign was specifically targeted to six stores within the TCI Cable system. She received an additional 200 plugs for an in-store Woodstock contest for no additional charge.

Tinen says she plans to target the same six stores with a sports video ad, which will air during televised high school football games.

LIVE AND LEARN: Video Software Dealers Assn. president **Jeffrey Eves** took issue with Shelf

Talk's account of **Jay Leno's** convention performance, interrupted when retailers rushed the stage to tape his act (Billboard, Aug. 13).

Eves says VSDA did post signs at all entrances to the banquet hall advising attendees that taping of Leno's performance was prohibited. The signs, on 8 1/2- by 11-inch paper, were placed on the front and back of the doors; security guards were also posted at each entrance. Eves says he personally checked the entrances to make sure the warnings were in place.

In accordance with Leno's contract, VSDA also shut down its own cameras during the performance, Eves says. "VSDA was aware of our obligation, and we took reasonable precautions," he adds. "To say we callously disregarded [Leno's contract] just wasn't true."

Eves, who witnessed the event from the stage wings with host **Leonard Maltin**, maintains it was a "judgment call" not to come out on the stage to assist Leno. He says he consulted with Maltin, who suggested not intervening because Leno was handling the situation well.

"Leonard had been through this type of situation before, and I made a decision that it was better not to walk out there because [Leno] was meeting with success," Eves says.

In the future, Eves says stricter precautions will be in place for convention performers, but he adds there is no way of preventing all illegal taping. "If someone really wants to tape a performance, they're going to find a way to sneak a camera in."

A letter from Eves thanking him for his appearance, along with an apology for the incident, was also sent to Leno and his agent.

MARKETING 'AFFAIR': FoxVideo is getting another shot at rekindling its promotional activities around "An Affair To Remember" with the sell-through release of "Sleepless In Seattle" this fall.

This second time around, Fox has
(Continued on next page)

"We clearly jumped a lot of states, but it was because of Kyle's affiliation that we became interested in the chain," says Ralph Standley.

He adds that opportunities to acquire a midsized chain are hard to find in Ohio, where there are mostly single-store operations. Last year, Giant bought the Dayton-based Premiere Video, which has six stores.

"There are very few multiple stores in Ohio with the appeal of a Videosmith," Standley adds.

Giant will have East Coast exposure and the chance to transfer Videosmith's sell-through knowledge to its stores, which focus mainly on rental. Standley says he will continue to look for other comparable East Coast acquisitions.

CHEAPER ON CABLE: Absent from the TV airwaves for more than a year, Wherehouse Entertainment unveiled a new series of five television ads at its annual convention.

Wherehouse has no plans to roll out the ads chainwide, but instead will use them as a marketing tool for its 89 market managers. They are encouraged to place the spots on local cable outlets, which can charge as little as \$7 per exposure.

"What we wanted to do is create a pool of advertising that has a consistent look," says assistant VP and director of advertising **Barbara Lewis**.

The ads convey the message that Wherehouse is the source for the latest entertainment capable of breaking up life's boring routines, illustrated by black and white images of a dripping faucet, someone playing "Chopsticks" over and over on a piano, and a yo-yo going up and down. The repetitive images are broken up by splashy and colorful graphics of videos, music, and games with a funny voiceover.

Wherehouse dealers will be able to tag specific product on one spot in order to receive co-op funds.

The ads debuted at the chain's annual meeting held Aug. 9-11 in Los Angeles, but marketing manager **Tammy Tinen** has been using them

SPECIAL INTEREST

(Continued from page 105)

company in fifth place among vendors with sell-through goods, as of July 10. At 3%, it is behind PolyGram Video (94%), Warner Home Video (7%), Fox-Video (8%), and Buena Vista Home Video (16%), according to data Lyons has compiled.

When it comes to the children's non-theatrical category, Lyons claims a 16% share, behind only Buena Vista (22.8%) and PolyGram (23%); Paramount Home Video is in fourth place at 5%. About 18 million kid vid tapes were sold in the first half of the year, out of a total of 85 million sell-through units, according to data Lyons compiled from VideoScan.

VideoScan point-of-sale tallies generally are dismissed as inconclusive by Buena Vista, which notes that the statistics don't include results from its direct accounts, such as Wal-Mart, that dominate sell-through.

PolyGram hopes the NFL tapes figure heavily in the sell-through data due from VideoScan during the fourth quarter. It's the first time the vendor—or anyone handling pro football—has tied in with all the major broadcast networks to promote the line. Additional support will come from an FSI, created in conjunction with NFL Properties, that goes to 52 million households, and a magazine subscription deal with Sports Illustrated.

"It's the most comprehensive sports video program we've put together," says PolyGram's Sal Scamando, who thinks the campaign will cross the gender boundary, since pro football is no longer the male bastion it once was. "There is a larger and growing audience of women" attracted to the Sunday, Monday, and occasional midweek spectacle, he says.

Women also figure in A*Vision's plans for the Acor "Healthpoint" programs, the result of Ulene's introduction of Corning management to A*Vision's Hersch. Hersch expects to move the cassettes via direct response, but holds the door open for supermarket participation, among other venues. "We're going for every logical outlet," he says, including doctors, drug makers, and premiums.

As of the VSDA confab, Hersch was unclear whether a product this specific could succeed at retail. Nonetheless, A*Vision is counting on first-release sales "in excess of six figures."

SHELF TALK

(Continued from preceding page)

repriced the title at \$9.98 beginning Sept. 6, and secured tie-ins with Orville Redenbacher's Redenbudder Light popcorn and Superflora, an 800-number flower delivery service.

Redenbacher will offer a \$1 rebate with purchase of the title or "Mark of Zorro," during a four-week promotion beginning in mid-November. Both titles will be advertised on 2.5 million packages of Rudenbudders Light and in a freestanding insert.

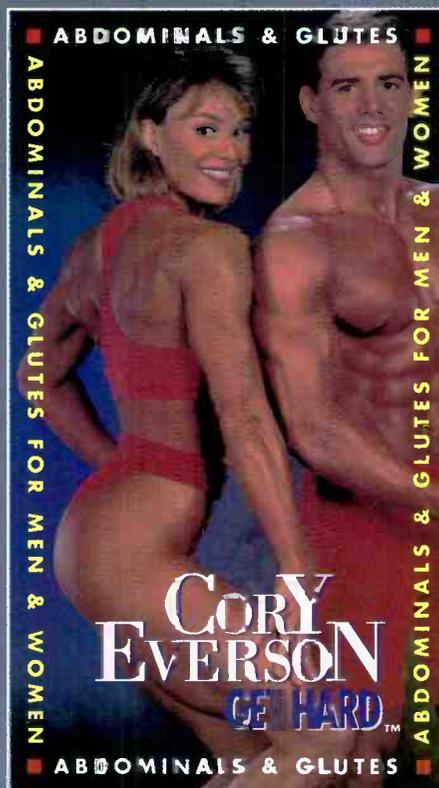
A \$20 discount coupon for Superflora will only be available with the purchase of "Affair."

Dealers may purchase the movie at the discount price until Nov. 11, after which it will be priced at \$14.98. Fox is placing the title on one-year moratorium beginning Feb. 28, 1995.

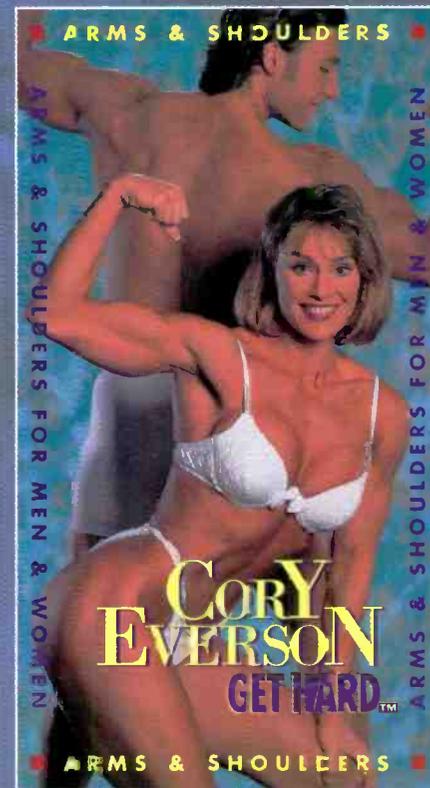
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FACTS

- Cory trailblazed TV exercise programming with *Bodyshaping with Cory Everson*.
- Cory's TV and film career includes roles in *Adventures of Brisco County Jr.*, *Double Impact* with Jean-Claude Van Damme, and Oliver Stone's upcoming *Natural Born Killers*.
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ARMS & SHOULDERS. GET HARD!

Turner 'Flintstones' Titles To Capitalize On Film

Four new "Flintstones" releases from Turner Home Entertainment will hit stores just in time to capitalize on two theatrical features geared to prehistoric times, "Jurassic Park" and "The Flintstones."

Purchasers of the four Turner titles, priced at \$12.98 each, will be eligible for \$3 rebates from Cake Mate products, designed for late-

20th-century baking. Consumers who purchase one of the four, plus two specially marked Cake Mate items, will receive the rebate by mail. As a bonus, two proofs-of-purchase from the new titles will earn the buyer a free Dino the Dinosaur baseball cap.

The Stone Age epics included in the promotion are "Dino's Two

Tales," "Rocky Bye Babies," "Bedrock'n'Roll," and "Fred Takes The Field." Street date is Sept. 14. MCA/Universal Home Video releases "Jurassic Park" Oct. 4 at \$24.98, and "The Flintstones" Nov. 8 at \$19.98.

Each of the Turner "Flintstones" titles has been digitally remastered and features restored footage from the original 25-minute episodes.

"Dino's Two Tales" also will be available in combination with a plush toy for \$17.98, available in special racks holding six combination packages and nine cassettes of the four titles. In-store marketing support includes 24- and 48-unit floor displays and a 12-unit display for the counter.

EILEEN FITZPATRICK

RENTRAK

(Continued from page 105)

\$212,337 on \$14.6 million.

The company points to two factors for the turnaround. One, it says, is "continuing growth in the number and quality of participating retailers." The other is a one-time \$500,000 royalty payment from Rentrak Japan—"the first full quarter of monthly royalty payments" from the 25%-owned joint venture. Rentrak Japan's revenues rose 15%, to \$14 million, in the quarter, but its net loss expanded to \$655,569 from \$267,000 because of the royalty payment.

Rentrak, headquartered in Portland, Ore., expects "a continuation of improved results in the future as its product supply increases, beginning in September, with titles released by Buena Vista Home Video, which had previously not been available on PPT."

Buena Vista, Disney's distribution arm, announced at the Video Software Dealers Assn. convention, held in Las Vegas last month, that it would participate in PPT.

Rentrak buys cassettes from program vendors and then supplies them to approximately 3,200 participating stores, which return 50% of the rental fees. On a \$2.50 rental, the retailer would keep \$1.25, the studio would take \$1, and Rentrak would pocket 25 cents.

The company has branched out into other businesses in the past two years.

It operates a retail division that includes Blowout Video, a budget venture with an outlet in Manhattan. Revenues rose to \$1.3 million from \$337,470 last year, but "income at Blowout Video was offset by losses" elsewhere, Rentrak says. The net retailing loss was \$63,267, slightly above last year's \$62,547 deficit. Rentrak also operates an apparel retailing division and a systems group.

The company's stock closed at \$8.75 a share in over-the-counter trading at press time. With 10.9 million shares outstanding, Rentrak's market valuation is \$95.9 million. The 52-week range in the stock price is \$4.625 to \$9.375.

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Intimate Gathering. The Olsen twins, Mary-Kate and Ashley, thrilled 15,000 of their fans and, from left, BMG executives Peter Jones, Jack Rovner, and Joe Shults when the duo appeared at the MGM Grand Casino and Theme Park during the VSDA convention in Las Vegas. BMG Video is expecting big things of its new series starring the "Full House" girls.

Home Video

Laserdisc Software Sales Climb 24% Price Increase Boosts Second-Quarter Results

SECOND QUARTER: The laserdisc software business continues to be strong, with second-quarter sales up 24% in retail dollar value over the same period last year, according to the Laser Disc Assn. figures. This more than doubles the 11.1% sales increase registered in the first quarter versus 1993.

In the April-June period, \$75.2 million worth of discs were shipped to retail, as compared to \$60.6 million in last year's second quarter. Part of the gain was due to an 11.9% price increase; the average

LASER SCANS™

by Chris McGowan

laserdisc now costs \$40.79. But the number of units sold also climbed 10.8%, increasing from 1.66 million to 1.84 million units. That gain far outpaces the 3.5% increase in units registered in first-quarter '94.

Theatrical laserdisc titles

climbed 9.9% in units sold and 20.3% in retail dollar volume, music 12.1% and 32.2%, and non-theatrical 10.8% and 24%, respectively.

For first-half '94, 3.7 million total discs were sold at a retail value of \$147 million, finishing 7.0% and 17.3%, respectively, ahead of '93.

JURASSIC UPDATE: Although the rumor mill keeps generating stories that the "Jurassic Park" CAV edition will include supplementary material, it just isn't true, (Continued on next page)

Billboard®

FOR WEEK ENDING AUGUST 27, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
2	NEW ▶		PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
3	6	3	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	34.98
4	2	5	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
5	3	5	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
6	4	5	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
7	11	3	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Image Entertainment 2525	Whoopi Goldberg	1993	PG	39.99
8	15	3	REALITY BITES	Universal City Studios MCA/Universal Home Video 42059	Winona Ryder Ethan Hawke	1994	PG-13	34.98
9	16	3	SHADOWLANDS	Savoy Pictures Pioneer LDCA, Inc. 90968	Anthony Hopkins Debra Winger	1993	PG	39.95
10	5	5	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
11	8	7	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
12	20	3	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58706	Jason Patric Robert Duvall	1993	PG-13	34.95
13	NEW ▶		MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG	34.98
14	NEW ▶		BLINK	New Line Home Video Image Entertainment 2605	Madeleine Stowe Aidan Quinn	1994	R	39.99
15	10	5	THE ROAD WARRIOR	Warner Bros. Inc. Warner Home Video 13346	Mel Gibson	1981	R	34.98
16	7	7	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98
17	RE-ENTRY		THE DARK CRYSTAL	Buena Vista Home Video Image Entertainment 2596	Jen Kira	1982	PG	29.99
18	12	21	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
19	9	5	ROMEO IS BLEEDING	PolyGram Video 8006304451	Gary Oldman Lena Olin	1993	R	34.95
20	NEW ▶		WHAT'S EATING GILBERT GRAPE	Paramount Pictures Pioneer LDCA, Inc. 32955	Johnny Depp Juliette Lewis	1993	PG-13	39.95
21	22	3	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Pioneer LDCA, Inc. 32673	Joe Mantegna Laurence Fishburne	1993	PG	34.95
22	13	11	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
23	19	15	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
24	21	13	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
25	18	3	BODY SNATCHERS	Warner Bros. Inc. Warner Home Video 13027	Gabrielle Anwar Meg Tilly	1993	R	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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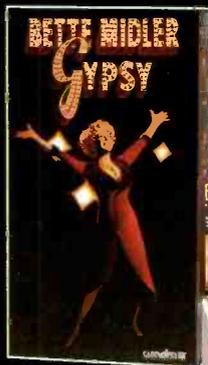
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LASER SCANS

(Continued from preceding page)

according to Colleen Benn, MCA/Universal Home Video director of business development. The \$74.98 laserdisc will be in the CAV format, and there are no other bells and whistles (there is also a \$44.98 CLV release).

Benn won't reveal a specific figure on sales so far, but she does divulge that the pre-orders on the "Jurassic Park" laserdiscs are "well over 100,000, and I'm extremely pleased. It'll be a mega-blockbuster and definitely the No. 1 best-selling laserdisc at street date." One interesting note: The less-expensive CLV editions are only outselling the CAV by a ratio of 2 to 1, which means an awful lot of laser fans are willing to pay more to watch the dinosaur special effects frame by frame. The "Jurassic Park" street date is Oct. 12.

MCA launches "The Paper" (wide, \$34.98) on laserdisc Oct. 12. The Ron Howard movie features Michael Keaton, Glenn Close, Marisa Tomei, Randy Quaid, and Robert Duvall.

Due on Sept. 21 are volumes three and four of "Shelley Duvall's Bedtime Stories" (\$34.98 each) and "Schindler's List," available as a \$49.98 letter-boxed laserdisc and \$139.98 laser collector's edition.

Recent MCA releases include the sci-fi thriller "Deep Red" with Michael Biehn and Joanna Pacula (\$34.98) and the "Ma & Pa Kettle Collection" double bill (1947/1949, \$59.98), which pairs "The Egg And I" and "Ma & Pa Kettle."

COLUMBIA TRISTAR inaugurates its "Sci-Fi Classics Laserdisc Collection" on Oct. 5 with six titles, most of which feature new digital transfers, and all of which are letterboxed and have Digital Dolby Surround Stereo. In addition, each was filmed in Panavision with a 2.35:1 aspect ratio, meaning that on disc you gain the 43% of the image lost in pan-scan VHS presentations.

Included are Steven Spielberg's "Close Encounters Of The Third Kind: Special Edition" (wide, new digital transfer, \$39.95); the epic fantasy "Krull" (wide, side 3 CAV, new digital transfer, \$39.95); John Carpenter's "Starman" (wide, \$34.95) with Jeff Bridges and Karen Allen; Michael Crichton's "Runaway" (wide, new digital transfer, \$34.95) with Tom Selleck; Martha Coolidge's "Real Genius" with Val Kilmer (wide, new digital transfer, \$34.95); and the H.G. Wells tale "First Men In The Moon" (wide, \$34.95) with effects by Ray Harryhausen. The latter, incidentally, is also part of Columbia TriStar's new "Ray Harryhausen Signature Series" on laserdisc.

CLIFFHANGER DELUXE Times Two: In October, Pioneer LDCA will release two special editions of Renny Harlin's "Cliffhanger" with Sylvester Stallone, John Lithgow, and Janine Turner. Both will feature an audio commentary track, behind-the-scenes footage, and video interviews. One will be in CLV, the other in CAV.

(Continued on next page)

Making The Scene At VSDA Meet In Vegas

The VSDA convention in Las Vegas last month had more on the floor than George and Barbara Bush, as good as it was to see the former First Couple enjoying the show (Billboard, Aug. 20). Here's a sampling of other activities.



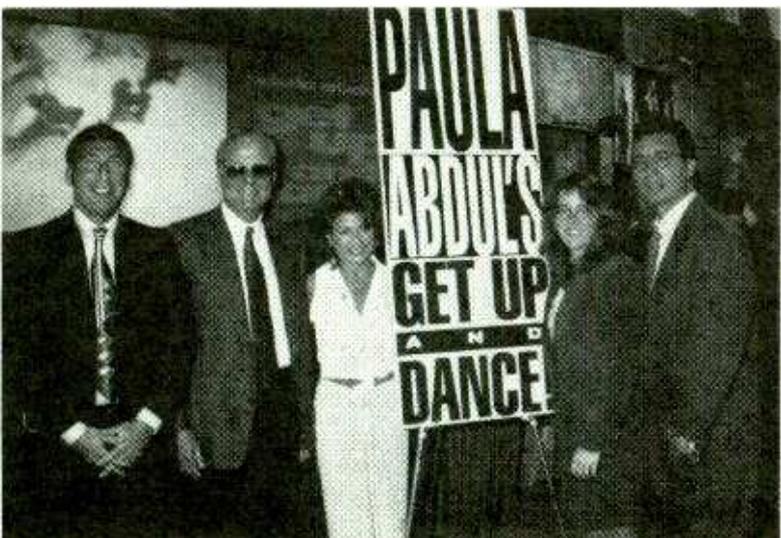
Dallas retailer Dawn Wiener was queen for a day before relinquishing the post of VSDA chairman to Suncoast Motion Pictures president Gary Ross.



Kathie Lee Gifford keeps on smiling as she promotes Video Treasures' new fitness title with you-know-who.



Billy West, center, the voice behind Nickelodeon's "Ren & Stimpy," steps out front with those wild and crazy guys at the Sony Wonder booth.



Sign of the times at LIVE Home Video: Joining Paula Abcul are executives Elliot Slutsky, left, Roger Burlage, Beth Bornhurst, and Jeff Fink.

LASER SCANS

(Continued from preceding page)

And if you missed it, check out the outstanding Pioneer special edition of **Tim Robbins'** political satire "Bob Roberts" (\$69.95), which comes with 20 minutes of outtakes, liner notes by novelist/essayist **Gore Vidal**, an extensive still-frame file, and much more. Vidal, Robbins, and **Susan Sarandon** also are in the cast.

PIONEER has named **Yosuke Kobayashi** as executive VP, effective June 1. Kobayashi joined Pioneer Electronic Corp. in 1970 and most recently was GM of the karaoke production division at Pioneer LDC, Inc. in Tokyo.

IMAGE recently launched **John Boorman's** "The Emerald Forest" (wide, \$39.99), with **Powers Boothe** and **Meg Foster**. The Amazon adventure tale tries to pack in

too many themes and teeters between accurate portrayal and Hollywood stylization in its depiction of native peoples. Nevertheless, there are many remarkable cinematic moments and some incredible rain-forest scenery.

PANASONIC GOES Jurassic: The "Jurassic Park" laserdisc will also be involved in a Panasonic promotion for its three players. Any consumer who buys a Panasonic unit from Sept. 1-Feb. 28 can choose two titles for free from a list of 24 movies led by "Jurassic Park" and including the box office hits "Schindler's List," "The Fugitive," "In The Line Of Fire," "Philadelphia," "Mrs. Doubtfire," "The Piano," and "Aladdin." Eleven karaoke discs are also part of the selection for those who purchase a model with karaoke features.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	2	8	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
3	3	9	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
4	8	3	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
5	4	5	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
6	5	7	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
7	9	4	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
8	7	4	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
9	6	6	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
10	10	4	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
11	20	2	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
12	NEW ▶		MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
13	13	3	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
14	11	8	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
15	14	4	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
16	15	5	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
17	NEW ▶		ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
18	NEW ▶		THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
19	22	2	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
20	16	4	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG
21	12	11	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
22	NEW ▶		HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R
23	19	5	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
24	17	14	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
25	18	9	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
26	32	2	CABIN BOY	Touchstone Pictures Touchstone Home Video 2903	Chris Elliott	1993	PG-13
27	21	8	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
28	24	7	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
29	37	3	FRANCESCO	Hemdale Home Video 7186	Mickey Rourke Helena Bonham Carter	1989	R
30	23	16	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
31	27	11	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
32	28	18	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
33	29	17	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
34	38	2	WRESTLING ERNEST HEMINGWAY	Warner Bros. Inc. Warner Home Video 12993	Robert Duvall Richard Harris	1994	PG-13
35	31	8	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
36	26	17	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
37	NEW ▶		THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G
38	30	13	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
39	25	10	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
40	34	19	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R

◊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. © 1994, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPELFELD

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	23	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	17	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	12	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
4	4	45	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
5	5	69	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
6	6	13	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
7	7	38	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
8	8	15	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
9	10	18	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
10	9	42	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	13	37	MARIAH CAREY Columbia Music Video 19 V49179	Mariah Carey	LF	19.98
12	11	12	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
13	12	2	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
14	16	38	DANGEROUS: THE SHORT FILMS Epic Music Video 19 V49164	Michael Jackson	LF	19.98
15	14	44	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
16	17	16	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
17	23	76	DELICATE SOUND OF THUNDER ▲ Columbia Music Video 24 V-49019	Pink Floyd	LF	24.98
18	15	102	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
19	19	2	30 YEARS OF MAXIMUM R&B LIVE MCA Music Video 11066	The Who	LF	29.98
20	18	181	IN CONCERT ▲ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
21	25	93	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
22	21	113	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
23	27	39	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
24	22	2	VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95
25	20	2	MTV UNPLUGGED Elektra Entertainment 40183	10,000 Maniacs	LF	19.95
26	29	79	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
27	28	28	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
28	24	7	THE HIT VIDEO COLLECTION PolyGram Video 8006318873	Sammy Kershaw	LF	14.95
29	30	24	THE SKILLS TO PAY THE BILLS ● Capitol Video 40037	Beastie Boys	LF	14.98
30	35	21	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
31	33	89	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19 V-49159	Michael Bolton	LF	19.98
32	38	45	LIFE PROMISE PRIDE LOVE Epic Music Video 19 V49172	Sade	LF	19.98
33	40	81	FOR MY BROKEN HEART ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
34	NEW		SKULHEDFACE Metal Blade Home Video 34001	Gwar	LF	19.98
35	26	7	12 PLAY-THE HIT VIDEOS: VOL. 1 Jive Records BMG Home Video 415273	R. Kelly	SF	12.98
36	RE-ENTRY		THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
37	39	17	LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF	16.98
38	31	12	THE GREATEST HITS... AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
39	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
40	RE-ENTRY		THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98

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MUSIC

595-0666), 63 minutes, \$24.95.

Confederate Railroad, "Notorious: The Video," A*Vision (212-275-2900), 36 minutes, \$12.98.

A latter-day complement to the band's platinum "Notorious" album released last year, this largely black-and-white patchwork of videoclips, interview footage, and backstage scenes reveals the refreshingly humble men behind the music. Among the seven clips featured are the rollicking "She Took It Like A Man," big-breakthrough hit "Queen Of Memphis," maudlin "When You Leave That Way You Can Never Go Back," and eye-catching "Trashy Women," which the band credits as its most influential video yet. As an added video-only bonus, Confederate Railroad performs a live version of "Old Yeller."

In a move to heighten its presence in the children's video marketplace, Just For Kids is gearing up to release a new full-length video each month. Latest title, a live-action ballet/theatrical adaptation of the Hans Christian Andersen fairy tale about a young boy and the tin soldier he gets as a birthday present, is narrated by Sally Struthers. In a vein similar to "The Nutcracker," the plot follows the magic that unfolds when the soldier falls in love with a paper ballerina, but is continually haunted by a conniving Jack-in-the-Box. Up next from Just For Kids: "The Magical Forest."

"Dog City: Much Ado About Mad Dog," Sony Wonder, 43 minutes, \$12.95.

CHILDREN'S

"Barney's Imagination Island," The Lyons Group (214-390-9915), 48 minutes, \$14.95.

Video of the Purple One's debut prime-time network special, which aired on NBC in April, is the second in the Barney Classic Collection of programming not featured on PBS' "Barney & Friends" series. The story of "Imagination Island," a pure Barney bonanza with some new twists, unfolds as two of the dino's best pals realize their dream of sailing to a beautiful tropical island with a little help from their friend, BJ and Baby Bop join in the fun, and the producers also take the opportunity to



These two-tails-in-one adventures, which air Saturday mornings on Fox Television, concern the integrated worlds of a Muppet canine cartoonist and his animated creations—hard-nosed detective Ace Hart and the other inhabitants of Dog City. The first story, "Mad Dog," finds Ace in an sticky situation as he tries to recover a stolen supply of flea powder. Episode two, "Old Dogs, New Tricks," finds the animated characters mimicking the antagonizing interplay that occurs when cartoonist Eliot is visited by his former art teacher, Scratch. "Dog City" is reminiscent of "Roger Rabbit" and other old-style cartoon plots. Clever lines abound that will bring a smile to adults who are watching along.



introduce a new character, Professor Tinkerputt, a toy maker who discovers that a little sharing goes a long way.

"The Tin Soldier," Just For Kids Home Video/Celebrity Home Entertainment (818-

Video, 45 minutes, \$19.95.

INSTRUCTIONAL

Latest title in PolyGram's long-term partnership with Reebok International is a high-energy step program featuring feisty fitness expert Gin Miller. Miller, who helped invent the concept of step training, offers Reebok's fastest-paced circuit workout yet, which interlaces cardiovascular and muscle-toning exercises for a full-body tone. Although there are variations for beginners, Miller's program is clearly aimed at women and men who have achieved intermediate or expert fitness levels, and the no-frills atmosphere in the gym where she leads a handful of fit followers accentuates the mood. Further intensifying things is an accompanying soundtrack that's heavy on percussion and intermittent quick camera cuts to the drummers creating it.

"The Video Wedding Planner," Cornerstone Entertainment Inc. (800-NEW-WEDS), approximately 45 minutes, \$19.95.



Filmed at various locations in Washington, D.C., this locally flavored, charmingly homespun video is about as comprehensive as they come. The multitude of tips are presented by a charismatic young married couple who are helping their recently engaged friends prepare for their big day. Segments include selecting an engagement ring, wedding gown and tuxedo, formal wear for the bridesmaids and groomsmen, location of reception, caterer, baker, florist, and photographer, with advice presented by D.C.-based experts in each field. The only element noticeably absent from the video is a segment on how to select a band or DJ, which may or may not have been left out on purpose. Coming soon from Cornerstone is a video about selecting the perfect honeymoon spot.

"Everybody Can Exercise," Brentwood Home Video (818-879-9090), 45 minutes, \$14.95.

Fitness instructor Maria Serrao, who is paralyzed from the knees down, serves not only as a fitness motivator but an inspiration to anyone who has all but written off a healthy, integrated life because he or she has some sort of physical disability. The four-part program—which includes warmup, abs and lower back, full-body workout with weights, and cool-down—is challenging on several levels. Serrao, who



MADE-FOR-TV

"Space Rangers Chronicles," Cabin Fever Entertainment (203-863-5200), approximately 300 minutes each, \$99.95 for boxed set.

never condescends to her audience, completes several of the segments from her wheelchair as two "able-bodied" instructors accompany her through the workout. Despite the existence of several variations of the workout, video likely will spark greatest interest among those with physical handicaps.

Three-video set of the well-watched, syndicated sci-fi television series features six episodes in total, including the series pilot and several of its most popular episodes. Starring Oscar winner Linda Hunt, Jack McGee, and Marjorie Monaghan, "Space Rangers" is set in the year 2014 and chronicles the adventures of a group of space-age do-gooders as they traverse the galaxy, "Star Trek"-style, on a quest to right wrong and uphold justice. Among the episodes included in Cabin Fever's new set are "Banshies," "The Replacements," "Death Before Dishonor," and "The Trial."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Update

GOOD WORKS

THE SOUL CALENDAR: The Rhythm And Blues Foundation has created the 1995 Preserving America's Soul Calendar, with proceeds from the sale helping the Foundation in its efforts to provide financial assistance and public recognition for rhythm and blues artists of the '40s, '50s, and '60s. It features 12 artists with photos and capsule bios; photos are by **Joseph A. Rosen**, and bios are written by former Billboard R&B editor **Janine McAdams**. The calendars are available at \$8.95 each, plus \$2 shipping and handling. The price is \$5 for purchases of 100 or more, and a corporate logo program is available. For more info, call the Washington, D.C.-based Foundation at 202-357-1654 or fax 202-786-2851.

FOR MUSICIANS IN NEED: The Sweet Relief Musician's Fund has met its initial goal of raising \$100,000 to provide financial assistance to musicians facing medical crisis without health insurance, and has received an additional \$100,000 in pledges, the charity reports. The fund was set up over the past year as a result of support from the music industry for singer/songwriter **Victoria Williams**, who was diagnosed with multiple sclerosis in the spring of 1992. Among the efforts used to raise money was the "Sweet Relief" album, a compilation of Williams' songs performed by various artists. **Jill Berliner**, Sweet Relief board member and a partner in the music department at the law firm of Mitchell, Silverberg & Knupp, says she plans more events. For more info, contact **Julia Norris** or **Lisa Steier** at 310-207-3361.

ELTON FIGHTS AIDS: **Elton John** returns to the Greek Theatre in Los Angeles Sept. 19-22 to benefit the Elton John AIDS Foundation Inc. He will reprise his concert with **Ray Cooper**; it has been more than 15 years since John and Cooper brought their acoustic tour to Los Angeles. John organized the Foundation to raise funds for direct patient care and AIDS prevention education. By the end of last year, the Foundation said that \$1.66 million had been raised and that through the Foundation's ongoing affiliation with the National Community AIDS Partnership, this figure was matched through NCAP's corporate grantmaking efforts, raising the amount to \$3 million in disbursements. For info, contact **Anne Bendheim** at 213-468-9625 or **Sarah McMullen** at 310-281-3746.

SERIOUS GAMES: The Michael Bolton Foundation hosts its second-annual Celebrity Tennis Classic, Softball Game & Black Tie Gala Oct. 1-2 in Stamford

and Greenwich, Conn. Founded last year by Bolton, the foundation aims to assist children and women "at risk" from the effects of poverty and emotional, physical, and sexual abuse. It focuses its efforts on assisting organizations in Connecticut and elsewhere in New England. Founding sponsors include American Airlines, BMI, Columbia Records, Creative Artists Agency, Feinstein Management Corp., Ann & David Feinstein, Louis Lavin Management, and Warner/Chappell Music. For more info, call Sunbird Services at 800-228-0123.

WRITERS DOING RIGHT: More than 40 professional songwriters are participating in this year's "In Harmony With The Homeless" songwriting workshops, involving men and women from the Los Angeles Mission's rehabilitation programs for the homeless.

The project is run by indie music publisher **David Powell** of The Music Bridge and creative arts therapist **Katherine Woodward**. They are talking to labels interested in the project and with recording artists interested in performing songs for the album. They can be reached at 310-398-9650. The first workshop took place Aug. 13; the second is planned for Aug. 27.

CANNED ASSISTANCE: Radioactive label acts Live and dig gathered more than four tons of canned food during recent lunchtime shows at the San Francisco Embarcadero and at UCLA in Los Angeles. The combined audience of 11,000 was encouraged to bring canned food, which was donated to the San Francisco Food Bank and the Westside Food Bank in Los Angeles. For more info, contact Radioactive in Los Angeles at 310-659-6598.



Grammy Festival. NARAS president/CEO Michael Greene, left, and Frank Skillern, president of the American Express Consumer Card Group, announce the American Express Gold Card Grammy Festival, which began Aug. 2 and runs through Dec. 10. The event features paid performances by 24 Grammy-winning artists in 10 cities, complemented by free student matinees and free evening community concerts by the American Jazz Philharmonic in four cities, and a combination of master classes and more than 120 community outreach music events. The outreach program is sponsored by a \$280,000 grant from American Express Gold Card.

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. 18-27, **Twelfth Annual Rock 'N Charity Celebration**, various locations. Los Angeles. 818-883-5129.

Aug. 25-27, **CRS Southwest**, presented by The Country Radio Broadcasters Inc., Harvey Hotel, Dallas. Dave Nichols, 615-327-4487.

Aug. 29-Sept. 1, **International DJ Expo**, Trump Regency, Atlantic City, N.J. 516-767-2500.

SEPTEMBER

Sept. 3-4, **Music And Entertainment New Technology, Media And Business Affairs Conference**, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Sept. 2-5, **11th Annual Los Angeles Classic Jazz Festival**, Los Angeles Airport Marriott, Los Angeles. 310-641-5700.

Sept. 8, **MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 13, **"Copyrights And Trademarks: How To Protect Your Creative Work,"** seminar presented by entertainment attorney Wallace Collins, Learning Annex, New York. 212-570-6500.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033, ext. 232.

Sept. 19-23, **Video Expo/Image World New York**, Jacob Javits Convention Center, New York. 914-328-9157.

Sept. 22, **Second Annual Juvenile Diabetes Foundation International Music Industry Dinner**, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, **"How To Start And Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 24, **16th Annual Georgia Music Hall Of Fame Awards**, Georgia World Congress Center, Atlanta. Rose Ann Billingsley, 404-491-9494.

Sept. 25-29, **1994 Pacific American Karaoke Business Conference**, Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-3664.

Sept. 26, **"Making Multimedia Deals: The**

How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology," Pacific Design Center, Los Angeles. 310-288-3425.

Sept. 26, **Third Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Sept. 26-27, **Star Power '94 Entertainment Music Marketing Conference**, presented by the Promotion Marketing Assn. Of America Inc., Beverly Hilton Hotel, Los Angeles. 212-420-1100.

Sept. 28, **"Spirit Of Life" Award Dinner**, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring Ticket-

master president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

Sept. 28, **Contemporary Record Production**, seminar presented by producer/songwriter Kashif and the Recording Industry Information Service, San Francisco State University, San Francisco. 800-974-7447.

OCTOBER

Oct. 5, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 7-10, **"How Can I Be Down?": Second Annual Hip-Hop Summit Convention**, presented by Peter Thomas Entertainment and Rap Coal-

ition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 10, **12th Annual Academy Of Country Music Celebrity Golf Classic**, De Bell Golf Course, Los Angeles. Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation. 213-462-2351.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

NOVEMBER

Nov. 2-4, **Billboard Music Video Conference and Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

LIFELINES

BIRTHS

Girl, Gabrielle Harriette, to **Denny Smith** and **Susan Parker-Smith**, July 3 in Kansas City, Mo. He is a senior manager at Camelot Music.

Boy, Joseph Raymond, to **Louis and Meg Feola**, Aug. 3 in Los Angeles. He is president of MCA Home Video.

Boy, Samuel Jason, to **Lawrence and Cindy Kanusher**, Aug. 4 in New York. He is director of business affairs at Sony Music International.

Girl, Christine Lenore, to **Ben Steel and Valerie G.**, Aug. 4 in Mineola, N.Y. He is a producer of nationally syndicated radio comedy shows and song parodies. She is officer manager Hof Steelworks Productions, a production company for music, comedy, and voice-overs.

Girl, Sarah Grace White, to **Jack White and Katey Sagal**, Aug. 7 in Los Angeles. He is a musician. She is a Virgin Records recording artist and television actress.

Girl, Deena Kless, to **Ron and Rezi Zeelens**, Aug. 7 in New York. He is president of RAZ Management Co.

Boy, Jake Jaffee, to **Larry Jaffee and Teri Robinson**, Aug. 9 in New York. He is a freelance music journalist and Billboard contributor.

Boy, Nikky, to **Toine and Jacqueline van der Linden**, Aug. 9 in Nieuwegein, Holland. He is A&R manager at Ray's Music b.v.

MARRIAGES

Bob Robbins to **Linda Morgenstern**, June 19 in Hillsboro Beach, Fla. He is president of marketing company Product Partners Inc. She is president of Morningstar Media and former founder of Sony Kids Music & Video.

Joseph Parr to **Margaret Weiss**, July 2 in Cold Spring, N.Y. She is associate director of special marketing administration at Sony Music International.

Ernest Raphael Fritz to **Lee Alison Rolontz**, July 30 on Fire Island, N.Y. He is a freelance film and video director and editor. She is VP of video production at Columbia Records, and the daughter of Robert Rolontz, retired director of publicity for Warner Communications.

DEATHS

Denise Mills, 47, of lung illness Aug. 5

in Britain. A close associate of Island Records founder Chris Blackwell, Mills was a core member of the Island organization since the late 1960s. After working for producer Denny Cordell, Mills joined the Island Artists booking agency in 1968. Within a decade, she had moved into the day-to-day operation of the record company with responsibilities for such bands as Traffic and Free. In a statement issued upon her death, Island Records said Mills' "special qualities and organization prowess made an enormous contribution to the company. It was in Denise's nature that her role at Island stretched far beyond the parameters of strict job definition. She quickly established a formidable reputation for her commitment to the artists." In the '70s, Mills worked closely with Island's roster of Jamaican acts, especially Bob Marley & the Wailers, and also was instrumental in signing Black Uhuru to the label. She moved to Jamaica in the early '80s where she became head of Island Communications. She is survived by her father and a sister. A memorial service is planned in Jamaica at a later date.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y., 10036 within six weeks of the event.

FOR THE RECORD

A reference to the song "The Lion Sleeps Tonight" in the Aug. 13 edition of The Billboard Bulletin should have stated that the authors of the song wrote an original counter-melody to the song, and did not borrow it from Solomon Linda's "Wimoweh." They did, however, use part of its melody.



Suite: Hootie Blowfish. Atlantic Records rock band Hootie & the Blowfish and label mate David Crosby were recently at N.R.G. Recording Services in Los Angeles working on the group's new album, "Cracked Rear View." Shown, from left, are group members Dean Felber and Mark Bryan, Crosby, and group members Darius Rucker and Jim "Soni" Sonefeld. Crosby sang supporting vocals on the album's first single, "Hold My Hand." The sessions were produced by Don Gehman, not pictured.

A&M Team Gets Woodstock On Tape *Recording Festival An Unprecedented Task*

■ BY PAUL VERNA

SAUGERTIES, N.Y.—Staging an outdoor festival of 40-plus performances for an estimated audience of 300,000 was a major undertaking, matched only by the unprecedented task of capturing those three days of peace, music, thunder, and banter on 48-track digital and assembling a cohesive live album from the event within 12 weeks.

The festival in question, of course, is Woodstock '94, held here Aug. 12-14 on the 25th anniversary of the generation-defining 1969 lovefest. The task of getting it all on tape—and delivering a finished album for a planned Nov. 8 release—was left in the hands of A&M Records VP of A&R Larry Hamby, who is serving as

executive producer of the project.

"This is the largest live-recording event in history," Hamby said during the festival. "There is more music happening over a wider area that is being recorded in the most precise and professional manner than at any other time. We are pressing into service any able-bodied man, woman, or child."

The project involved recording each performance on 48-track digital tape from a remote recording truck. Each of the two main stages was divided into two separate sections, allowing one act to set up while another was performing. Each of these stage sections was assigned to a mobile recording unit, resulting in a total of four trucks. Parked behind the main (north) stage were the Effanel and

Manhattan Center trucks, while the south stage was linked to the Record Plant and Remote Recording Services units.

Hamby—who was handed the project by A&M senior VP of A&R David Anderle—hired a team of six veterans to mix the performances for live pay-per-view broadcast and multi-track recording. Working the north stage were Bob Clearmountain (who will mix the bulk of the tracks for release), John Harris, and Jay Vicari; at the south stage were Ed Cherney, Dave Thoener, and Eliot Scheiner.

The outlay of recording gear was no less impressive than the talent operating it. A&M rented or borrowed 16 digital 48-track recorders, according to World Studio Group president Chris Stone, who served as audio facilities coordinator for the project.

"We have emptied the East Coast [of the digital units], and we took half [of those on] the West Coast," he said.

Of the 16 48-track machines, two were placed in each of the four remote trucks and three apiece were put in two different rooms at nearby Bearsville Studios, where the masters were cloned twice for distribution. One copy each went to the performers and to A&M (which also kept the multitrack masters). The two remaining tape recorders were reserved as backups, according to Stone.

Furthermore, cassette and DAT dubs of each performance were handed to the artists immediately following their appearances so that they could select their track for the live album, according to Hamby.

The entire cloning operation was expected to last from the moment the first tape arrived at Bearsville (a few hours after the opening of the festival) through the Wednesday following the event—in all, approximately five full days of round-the-clock work.

Bearsville GM Mark McKenna explained that two of the facility's three rooms, Studio B and the Barn, were locked out by A&M for the project. After the tapes are cloned and the artists have selected which track they want to use for the album, Clearmountain will mix most of the tracks for final release, with assistance from Mitch Maketansky, the project's audio director.

A&M president and CEO Al Cafaro noted that each act has the final say concerning its contribution, from selecting the track or tracks to mixing and possibly even re-recording parts of the performance. However, Cafaro said he would urge artists to keep their contributions as pure as possible, and to use Clearmountain to mix the tracks.

"My instinct is to have the record be a document of what happened," Cafaro told Billboard. "I would prefer it be real. Certainly, the mix could be enhanced in a legitimate fashion, but I think it would make for a more fulfilling project ultimately—even if there are some flaws—if people know that's exactly what happened."

Cafaro said every act on the bill gave rights to its performance to
(Continued on next page)

Producer Kessie Sculpts The Hits For 20 Years

■ BY RICK CLARK

With a list of credits that includes En Vogue, Whitney Houston, Stacy Lattisaw, Tony Toni Tone!, All-4-One, Celine Dion, Bell Biv DeVoe, and many others, Los Angeles-based producer/engineer Ken Kessie has developed an impressive track record for sonically sculpting top pop, dance, and R&B hits.

Kessie, who started engineering in 1974 at David Rubinson's legendary San Francisco studio the Automatt, cut his teeth working with the likes of Narada Michael Walden, Rubinson, Fred Catero, Foster & McElroy, Jimmy Jam & Terry Lewis, Bob Clearmountain, Don Was, David Kahne, and Mitchell Froom.

It was Walden who, impressed with a demo Kessie recorded, enabled the young assistant engineer to do his first album project, Sister Sledge's "All-American Girls," in 1981.

"Narada beat me up," says Kessie. "He worked so fast. We would be cutting live rhythm tracks, and he would want to roll the next song before I had the last track lead-ered. I had to assemble a great team just to keep up."

"Since working with him, I've done metal, rock'n'roll, disco, and many other things, but my first love is soul music," Kessie adds.

His most recent production is R&B vocal group Brownstone, whose first single, "Pass Some Lovin'," is the debut new artist release on Michael Jackson's MJJ label, distributed by Epic.

Kessie says he was called into the project "for a simple remix,"

but ended up programming a beefed-up drum track and bringing in Keith "K.L." Lewis for a funky bass line and keyboard track.

The session hit a snag, he recalls, when the original tracks refused to lock together. "I know every trick in the book, but nothing worked in this case," says Kessie, explaining that the original producer had bounced mono drums from ADAT to two-track tape without using a time code.

"So I did it the hard way," Kessie explains. "I laid a new rhythm track from scratch, then I flew every vocal part into the new version."

That would have been fine for the three members of Brownstone, were it not for their conviction upon hearing Kessie's mix that they could do a better job with the vocals. "They came in a week later, stepped up to the mic, and blew away the old vocals in four hours," says Kessie.

As a mixer, Kessie stresses that the emotional essence of each song

is the most important element to highlight.

"Sometimes producers and mixers cover up what is important in a song," he says. "I think overbearing drums, distracting effects, and unnecessary overdubs cloud up release after release. The more effects and parts you put in, the smaller everything gets. Less is more. The rest of the stuff is waste."

"I want my records soulful, where the personality and emotion of a singer reach out and touch you," continues Kessie. "It's far more important to enjoy hearing what the singer is saying than to admire your stereo spread."

It is that focus on singers that has earned Kessie a reputation as a specialist for getting great-sounding vocal mixes. Kessie is quick to point out that classic Motown records have served as his inspirational blueprint.

"The vocals are the most important element in a mix, so they get as much attention as other key elements," Kessie says, adding that

vocal and groove combined get "about 70%" of his mixing time.

Unlike many mixers, Kessie starts loud on the mains, and then switches to NS-10 auxiliary monitors and turns down, with only occasional moments back on the mains.

"Many pop mixers remove bottom from a mix until they can crank up the NS-10s without distortion. This would be too thin for a good R&B mix. I leave in a little bit of low-end breakup when the NS-10s are loud," explains Kessie. "As the mix goes on, the volume gets quieter. Just before printing, I am switching between near-fields, a mono Auratone, and headphones. I use the headphones to check for any right-left imbalances, unwanted noises, and to ensure seamless transitions between all sections."

Kessie's favorite mixing rooms in Southern California are Can Am (Tarzana), Encore (Burbank), Larabee (Universal City), and Skip Saylor (L.A.). His console brand of preference is Solid State Logic.

Currently, Kessie is co-producing and engineering a yet-to-be titled debut album by former Tower Of Power trumpeter and horn arranger Greg Adams.

"This is the first time Greg has stretched out on his own," says Kessie, who co-wrote more than half of the album. "It's great to be working with someone who is so musically accomplished."

The Adams project is being recorded at Kessie's home studio, allowing the producer the luxury of working at his own pace in a location where "the commute is a breeze," he says.

Working at home does have its drawbacks, though. "I might have to clean up the studio myself after each session," says Kessie, joking that he is considering adding the title of sanitation engineer to his entry in the album credits.



Producer Ken Kessie in the studio during a recent session.

A&M TEAM GETS WOODSTOCK '94 ON TAPE

(Continued from preceding page)

A&M. The contract calls for one track per performer, with some flexibility built into the formula.

Commenting on the 12-week turnaround for the project, Cafaro said the time window was unprecedented given "the number of people in the chain that have legitimate consultation. It's going to be jam, jam, jam."

The project went without major glitches, by all accounts, but there was at least one moment that called for swift improvisation. That was when a makeshift stage was erected by audience members between the north and south stages on the festival's opening night. Beginning early Saturday, impromptu performances

had commenced, and Hamby was determined to live up to his earlier promise—delivered in an Aug. 6 press release—to "record every note of music, spoken word, thunderstorm, and crowd reaction that finds its way to and from the two stages and 40-some groups of performances at this huge musical event."

Hamby assigned his assistant, 23-year-old Jill Carrigan, to run a stereo output from the mixing board of the "renegade stage" to a DAT recorder.

"She's now recording her first album," Hamby said of Carrigan. "I introduced her to a sound guy I've never met before and said, 'I am producing the live album of this event for

A&M, and this is now part of it.' Then I told her, 'Here's a DAT machine, here's the on button and the off button, write down the names and addresses and phone numbers of the people that get on stage, and stand here 'til it's over.'"

While a final decision has yet to be made as to whether these unplanned performances will see commercial release, Hamby said the development was "one of the coolest moments. It was a force of nature. Just because it didn't fit into my system doesn't mean that it shouldn't happen. It's a beautiful thing. We've got to record this."

The spirit of spontaneity and camaraderie (Continued on next page)

newsline...

APOGEE SOUND INC. of Petaluma, Calif., has announced that it will work with the THX division of Lucasfilm Ltd. to offer consultation services for building theaters, screening rooms, home-theater units, post-production suites, and other audio environments that use Apogee's MPTS-1 (Motion Picture Theater System One) THX speaker system.

MASTERDISK CORP. has added four new Panasonic SV-3700 DAT recorders, according to the New York-based mastering facility's president, Doug Levine. Masterdisk's engineering staff includes Greg Calbi, Tony Dawsey, Scott Hull, Brad Johnson, Roger Lian, Andy Van Dette, Howie Weinberg, and technical engineer Chris Muth.

SONANCE of San Clemente, Calif., a manufacturer of in-wall loudspeakers, has opened a new, 9,500-square-foot plant at its headquarters to produce speakers and other electronics products. San Clemente mayor Scott Diehl addressed the audience at the ribbon-cutting ceremony, commending Sonance president Scott Struthers for the local expansion program. Sonance specializes in custom-installations—including in-wall and in-ceiling hi-fi speakers—plus amplifiers, switchers, controls, cables, and other architectural audio products.

VETERAN MUSICIAN DARYL HALL is endorsing Korg's i3 Interactive Music Workstation, according to a statement from Korg USA of Westbury, N.Y. The i series of interactive keyboards includes the i2, i3, and i4S keyboards. Hall says the Korg i3 helps him write music. "I like an instrument that will spark ideas," he says. "I often use drum machines to help me find a groove, but the Korg i3 has more than just rhythm tracks. It has a musical mind, and that can really help the ideas flow."

BRIEFLY: Jerome Bunke, former president of Digital House, has opened Digital Force, a new CD and cassette production service in New York... David Hussey has joined the Digital Center at the Post Group as senior colorist.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 27, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	STAY(I MISSED YOU) Lisa Loeb & Nine Stories/ J. Patino (RCA)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	BE MY BABY TONIGHT John Michael Montgomery/ S. Hendricks (Atlantic)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	TAKE IT EASY Mad Lion/ KRS-1 (Weeded)
RECORDING STUDIO(S) Engineer(s)	52nd STREET DIGITAL (New York) Juan Patino	LARRABEE (Los Angeles) Brad Gilderman	WOODLAND (Nashville) John Guess	BOSSTOWN (Atlanta, GA) Phil Tan	BATTERY (New York) Chris Trevett
RECORDING CONSOLE(S)	Tascam 688 cassette ministudio	SSL 4000G	Neve 8068	DDM AMR24	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Alesis ADAT 28X	Studer A827	Sony 3348	Sony APR24	Otari MTR100
STUDIO MONITOR(S)	Yamaha NS10M	Augspurger/TAD	Westlake	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex SVHS 120	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SCREAM (Los Angeles) Brian Malouf	ENCORE (Los Angeles) Steve Hodge	THE CASTLE (Nashville) Scott Hendricks	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	BATTERY (New York) Chris Trevett
CONSOLE(S)	SSL 4064G	SSL 4000G	SSL 4000G	SSL 4000G	SSL 4064G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Studer A820	Otari MTR100
STUDIO MONITOR(S)	UREI 813B Yamaha NS10	Augspurger/ Tannoy SGM10	UREI 813A B&W	Yamaha NS10 Genelec 1035	Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	FUTURE DISC Eddy Schreyer	MASTERMIX Hank Williams	BERNIE GRUNDMAN Bernie Grundman	EUROPADISK Jim Shelton
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	PMBC	WEA Manufacturing	Sony Manufacturing	Nimbus
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	HTM	WEA Manufacturing	Sony Manufacturing	HMG

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Billboard
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- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. **\$75**
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. **\$125**
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. **\$50**
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music market. **\$60**

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A&M TEAM GETS WOODSTOCK '94 ON TAPE

(Continued from preceding page)

raderie permeated the entire Woodstock '94 project, according to engineer Cherney. He told Billboard, "The best part is being together with my fellow engineers and everybody subordinating their egos. When you do this for a living, making records is dog-eat-dog. But pulling together like this has been a rush of adrenaline."

Hamby said the recording team

represented "an interesting audio culture interface" of "people who have done nothing but live events and people whose expertise is mainly studio." Many of them, he added, did not know each other until they arrived.

Despite the collective experience of the engineering staff, an edgy uncertainty permeated the proceedings until the first tape had successfully com-

pleted its shuttling and cloning cycle. Hamby said, "When we got the phone call from Bearsville that the first tape had worked its way from the stage to the dupe process to giving it to a manager to getting shuttled back to the studio, it was like, 'The Eagle has landed!'"

The entire project was undertaken with an emphasis on sound quality,

Hamby said. "You don't do something like this anything other than absolutely first-class," he said. "You go big or you go home."

Remote Recording Services president David Hewitt added that the expectations of record buyers have increased dramatically even since the 1985 Live Aid Concerts, which he worked on. "The general public won't

settle for the kind of soup that used to come out of this stuff," he said. "It now has to be very highly produced and very highly polished."

The World Studio Group's Stone—who was instrumental in the post-production of the original Woodstock album—echoed, "Anything less than perfection will not be tolerated."

NEW PRODUCTS AND SERVICES

OTARI CORP. is introducing the MR-10 MiniDisc recorder/player, a professional MD unit designed for radio broadcast storage and playback. Among the unit's special features are table-of-contents editing, memory start, stop/standby and single/repeat options, selectable EOM detector, front-panel headphone output with level control, audible cue mode, and lighted front-panel controls with enhanced readout capabilities.

YAMAHA CORP. made the following product introductions at the recent NAMM show:

- The P3500, P2500, and P1500 power amplifiers, which generate 350, 250, and 150 watts per channel, respectively. Available in the fall, they will be priced at \$899, \$799, and \$599, respectively;

- The MX200 mixing console, available in 8-, 12-, 16-, and 24-channel configurations. The unit is billed as an ideal board for churches, small clubs, and fixed installations. Suggested list prices for the four varieties are \$749, \$949, \$1,099, and \$1,499, respectively;

- The D5000 digital delay, a relatively low-cost (\$1,499), live/studio unit with delay times of up to 5,200 milliseconds in stereo or 10,400 in mono, and a host of programming features.

Yamaha also announced that its Pro-Mix 01 digital mixer (Billboard, May 28) has attracted software developers Mark G. The Unicorn (whose Performer package has been optimized to take advantage of the board's automation capabilities), Emagic, Steinberg, Opcode Systems, Voyager Sound, and Lone Wolf.

ALESIS CORP. unveiled the following products at NAMM:

- The Matica 500 and Matica 900. Both are designed to handle studio reference monitoring as well as sound-reinforcement applications, according to an Alesis statement. The Matica 500 is rated at 250 watts per channel into 4 ohms, 350 watts per channel into 2 ohms, or 650 watts into 4 ohms bridged mono. The Matica 900 delivers 450 watts/channel into 4 ohms, 680 watts/channel into 2 ohms, and 1,350 watts into 4 ohms bridged mono;

- The Midverb 4 dual-channel signal processor;

- The ADAT Digital Recording System brochure, which details the applications of its popular digital-recording format.

MONSTER CABLE introduces its Prolink line, which comprises instrument, microphone, speaker, snake, patchbay, and digital cable products.

Billboard

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- An inside look at the AES convention and its product showcases.

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(Continued on page 118)

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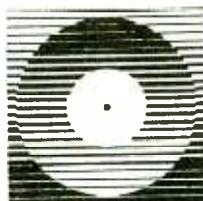
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ALTERNATIVE TEXAS: LONE STAR STATE SHINES

(Continued from page 45)

"the way record distribution works, it doesn't really matter where you're from," he insists that Houston gets a little overlooked. "The concept of alternative music is weird," Bill says. "There are plenty of bands here that are decent bands that could make it, but it's really hard to get out of Houston. The distance is huge between here and elsewhere."

Or could it be that local bands are happy being local heroes and aren't striving for much more? "There are a lot of great bands here that don't really care to get much bigger," Bill says. "We all just go hang out where there's cheap beer."

That usually means heading for Emo's. After undergoing a few changes earlier this year, the popular club has returned to its winning formula of having no cover charge and inexpensive beer, regardless of whether the act is local or national. Emo's owners attempted to run another club under more conventional means—with a cover charge—but it went under.

"Clubs can't make money here," says producer/engineer Justin Crane. "The money comes from the suburbs, and they're outside of the Loop [I-610, which surrounds the city]. The best thing is to have a high school following like Dive, Crazykilledmingus, and Constant Buzz."

On a good night, Dive, with its charismatic lead singer Dicky and alternative music style that veers sharply from Red Hot Chili Peppers funk rock to Pearl Jam grunge, routinely draws several hundred people to its local shows. Crazykilledmingus has a hazy, often non-linear guitar sound that gets the mosh pit going.

Austin has Sixth Street, and Dallas has Deep Ellum. Houston has many clubs—like hard-rock/metal haven The Abyss, folkie hangout Anderson Fair, homey dive Escondido's Bar & Coffee House, and two-story house-turned-nightspot Fitzgerald's—scattered across the city at distances so far apart that club hopping is virtually impossible. And on weeknights,

when many of the suburban teens can't come into the city, local bands often play to dimly small crowds of three dozen or less.

"Dallas and Austin have more localized scenes in terms of the clubs. Houston has always been seen as the black sheep of the family out of the three," says Menkin. "There's been this anxiety and frustration put on the musicians because it's so much harder to make it. Whole bands move to Austin because of that frustration. But it's started to change over the last year or so. People [are realizing] that if we somehow can work together, the powers that be will be looking at Houston [as a music town] and not just at specific acts."

Many of the acts and labels do work together and support each other. Nowhere is that clearer than at the Sound Exchange, which serves as a virtual learning center for bands doing it on their own.

"Practically no band has put out a record without coming here and asking me and Bliss how to do it," says Dean. "Probably half our customers are in bands."

That willing and helpful attitude extends to many of the small studios in town, including Deep Dot Studios, run by the improbably nicknamed Redo Makeshift and his wife. "If we finish up a recording [by a local band] and [the band] can't find a home, we'll try to get them on [Double Naught] or [Sound Virus Records]. And then, if push comes to shove, we'll put them on a compilation. We try to find [homes] for everything we do," says Makeshift. As incentive for bands to keep recording, any act that has previously worked at the studio stays at the rate of \$20 per hour.

In many ways, the bands in Houston embrace their outsider status and the edge it gives them. To lose that would be to risk the ire of a typical caller to KTRU, who, while the station was playing a set of local acts, admonished the DJ, "Don't play anything good—play something trendy."

KID RHINO SEEKS BIGGER CHUNK OF MARKETPLACE

(Continued from page 10)

and director of A&R/production Robin Frederick, also from the Disney label. Another newcomer is marketing coordinator Robyn Davids, who was previously marketing coordinator at EMI Records Group.

The label has changed more than its personnel. "In the beginning," says Werde, who joined the label earlier this summer, "Kid Rhino focused on working with existing artists at Rhino, such as [former Monkee] Mickey Dolenz and Bobby Goldsboro. Unfortunately, they were familiar to parents, but not to their children. That created a problem."

According to Werde, Kid Rhino started seeking product that kids could relate to by mid-1992, when it cut licensing deals for Warner Bros.' Looney Toons cartoon series and Steven Spielberg's "Animaniacs" series. These acquisitions have been augmented by deals with Hanna-Barbera and McDonald's.

Progress was held up by the departure of original staffer Mary Mueller in January, Werde says. But with an experienced executive staff and new product now in place, he believes the label can hold its own in a competitive but growing marketplace for children's product.

Werde says that non-traditional out-

lets for kids' audio product still have a long way to go before they have a meaningful slice of the children's music business. "Within major toy chains and supermarkets, audio is still regarded as a secondary purchase. I believe, however, that by putting out product licensed from major companies, we become part of their own strong ad, promotion, and publicity efforts."

Label director Dorrell adds that WEA-distributed Kid Rhino is "actively seeking alternative distribution channels that may at first seem far off the beaten track, but in reality are the most-traveled paths in a family's everyday life."

Dorrell is ready to roll with new releases that include a second "Animaniacs" album, "Yakko's World"; the soundtrack of the new Paramount film "Andre"; and the first McDonald's audio release, "Ronald Makes It Magic." She also envisions a Kid Rhino presence in video toys and on CD-ROM.

Werde, who oversees marketing, sales, and promotion for all of Rhino Entertainment, says what's good for Kid Rhino is good for the company as a whole. "As a fully rounded company, we hope Kid Rhino reflects well on us. After all, kids grow up and [will hopefully stay] as Rhino customers."

Radio

Duopoly's Impact Still Up For Debate Has It Saved Biz Or Encouraged Monopolies?

■ BY STEVE KNOPPER

Two years after the institution of duopoly—the FCC rule that allows one company to own up to four radio stations in a metropolitan area—radio philosophies continue to clash. Has duopoly, as it was intended, saved struggling stations and revitalized the radio industry? Or has it, as critics contend, reduced the airwaves to a dwindling number of huge companies?

For Jim Blackburn, whose Alexandria, Va.-based Blackburn & Co. brokered sales of 50 stations last year, duopoly has finally provided an antidote to the early-'90s recession.

"It's been a very good development," he says. "This radio industry is now healthy—far healthier than it was before. Once again, it's a good industry."

But for James Winston, executive director of the National Assn. of Black-Owned Broadcasters, duopoly has had the effect of kicking small, often minority-owned stations in the stomach.

"Big stations have been buying small stations in an effort to dominate the market," he says. "If [my]



Chi-Cow-Go. Mancow Muller, formerly morning man at San Francisco's KYLD, has arrived at Chicago's WRGX (formerly WWBZ). Bruce Willis, in town filming "Die Hard 3," welcomed the *enfant terrible*.

station [is ranked No. 10], and Nos. 1, 3, 6, and 7 are all owned by the same company, then my ability to compete with their advertising dollars has been greatly reduced."

Since the FCC passed the duopoly rule in September 1992, the weekly industry newsletter *M Street Journal* reports, 1,615 of the approximately 10,000 commercial radio stations have merged into duopolies. More than 950 duopoly applications have been filed with the FCC. And while many media critics have complained that duopoly threatens the traditional notion that the public owns the airwaves, station managers have more pressing concerns: They are trying to figure out how to solve simple math problems.

"I haven't seen a case where you take one plus one and you get two," says Robert Unmacht, editor of the *M Street Journal*, repeating a euphemism common in the post-duopoly radio world. "It seems you take one plus one and you get one and a half."

The duopoly rule, which allows a company to run two FM stations and two AM stations in the same market, came with no precedents or management guidelines. It prompted some fairly radical changes: In some markets, long-standing competitors have moved into the same building to work for the same company. Staff cuts have been inevitable: Two stations may need two PDs, but they may only need one office manager.

Still, advertising dollars—and therefore ratings—remain the bottom line. So managers are making up the plans as they go along.

"That's where the big challenge is," says Judy McNutt, PD at album alternative KBCO Denver. "The initial impact always is internal: Who's going to do what? Who's getting the axe? Who's selling what? That was the first thing. Then, of course, you don't need four receptionists."

"Everybody's addressing it in different ways, because there's no book you can look at," adds McNutt, whose station owner, Noble Broadcast Group, bought

crosstown KHIH and KHOW in late 1992. "You have to try different things."

In some markets, stations painstakingly mapped out their plans for market dominance. In Denver, for example, Jacor Communications bought album rock KAZY to go with its classic rock KRFK in late 1992. Armed with both young and old FM rock audiences, the stations managed to squeeze top competitor KBPI into switching to an AC format in April. In Kansas City, Mo., Bonneville Broadcasting combined oldies (KCMO-FM), soft AC (KLTH), and N/T (KMBZ and KCMO-AM) stations, creating a veritable stronghold over the female 25-54 market share.

Ron Carter, VP/GM of KMBZ/KLTH/KCMO-AM-FM, says his duopoly translates into "one-stop shopping" for Kansas City advertisers trying to reach his audience. This puts competitors of strong duopolies in a tricky situation. In Monroe, La., where brothers Clay and Bob Holiday can operate three FMs (KJLO, KLIP, and KRVV) out of the same building because of an FCC loophole, competing station KNOE-AM-FM has had to do some strategic rethinking.

Yet KNOE marketing director Brian Ringo notes that competition is easier than one might expect. "You just kind of have to let them settle in to see what they're going to do," Ringo says. "There's bound to be some legitimate holes. Can we beat them at their own game? Or will they leave us some holes?"

Ringo, who calls the heritage KNOE an "old grandfather station," says the duopoly rule can be good for the industry. But he's not sure if it is being implemented properly.

"In some of the larger markets, I think it's a cost-cutting measure more than anything," he says. "If it's not structured properly and staffed properly, it can be more detrimental than helpful."

Within the industry, managers tend to accept duopoly as a legitimate tool for boosting growth. But

(Continued on next page)



DeYoung Does Broadway. Former Styx lead singer Dennis DeYoung, supporting his Atlantic Records debut, "10 On Broadway," recently appeared on WPLJ New York's Rocky Allen show live from the Ed Sullivan Theater on Broadway. Pictured, from left, is WPLJ traffic reporter Cristina Lang, PD Scott Shannon, DeYoung, Allen, and Atlantic director of adult formats Steve Ellis.

In-Flight Audio Channels Offer Jocks New Form Of Air Time

■ BY ERIC BOEHLERT

NEW YORK—Radio jocks who have moonlighted for years providing voice-over work for stations and ad agencies now have another, often-overlooked outlet for their talents: in-flight audio entertainment.

Recently, United and American Airlines' in-flight channels, which offer passengers a range of musical (and talk) choices, have evolved into using actual jocks and aligning themselves with format leaders across the country.

"When we took it over" from the previous company, says American in-flight music director Mike Kessler, "one complaint American Airlines had was that the [prior] company was hiring too many actors pretending to be DJs. We decided to get real DJs from real stations."

"They understand better than anyone what radio's supposed to sound like," says Brad Saul, CEO of PIA, the company that produces American Airlines' in-flight entertainment. PIA teamed with Group W, which fanned out and recruited jocks to oversee the channels. Some of the marriages at American are a bit peculiar, style-wise.

For instance, Andy Beaubien, PD at album rock KLLO Houston, hosts American's "Considerably Classical" channel. Carla Leonardo from modern rock WKQX (Q101) Chicago co-hosts the middle-of-the-road "Center Stage," while AC jock Ken Cocker of WPNT Chicago hosts American's country offerings. (Other American jocks include Pat Cassidy and Mike Kessler of WMAQ Chicago, Tina Arana of KTWV Los Angeles, and Bill Norris of KQXT San Antonio.)

Like a lot of radio gigs, most in-flight jocks working for American Airlines landed their work through personal connections. For instance, Cocker says he was playing golf with a retired American Airlines pilot, expressed his interest in doing some in-flight work, passed along a tape, and got the job at the airline's country channel. It turns out that AC jock Cocker spent eight years spinning Nashville records at WUSN Chicago.

KLLO rocker Beaubien happens to be a classical music aficionado who has been playing piano for years. When he was at Group W's WCXR Washington, D.C., and the "Considerably Classical" offer came down, Beaubien snatched it up.

(Continued on page 123)

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Honolulu's KKLV Corners Oldies Format Station Draws In Baby Boomers, And Ratings Soar

REMARKABLE THINGS are happening at rock oldies KKLV (Live 98.5) Honolulu. The ratings are way up and the competition is nearly nonexistent. Could this be PD heaven?

OM/PA Jeff Hunter thinks so. The 20-year radio veteran has seen the Arbitron ratings go through the roof, from a .9 share to 2.0 12-plus in the winter book, then rocketing to a 7.5 share in the spring. The station is now ranked No. 7 in the market, and is the only station playing rock oldies on the island.

"I get nervous when things grow this fast," says Hunter. "What if the station dips next week? I don't want to get too comfortable with things, but I expect we'll keep growing."

Formerly known as KHHH, the station, along with sister AM KHVH, was purchased by Henry Broadcasting earlier this year. The N/T format was dropped in favor of rock oldies on March 3. With the acquisition, Henry Broadcasting now owns four stations in the market, including KIKI-AM-FM. Hunter programs both KKLV and top 40/rhythm KIKI-FM (194).

Hunter says the quick acceptance of the new format is largely due to a big demand and little supply of oldies rock in the market.

"There was a huge hole [for] rock'n'roll here," he says. "People are disenchanted with what radio is offering them. Our research found that people were playing tapes in their cars to hear the rock of the '60s, '70s, and '80s. There was a big gap and we were happy to fill it."

Promotion of the new format has been low-key. Rather than relying on traditional advertising, KKLV has limited its promotions to one van, which is driven once a week to highly populated areas. Stickers and other promotional items are handed out to potential listeners in the area.

"Billboards are against the law here," says Hunter. "We just let the music promote itself. There has just been a strong word-of-mouth about our station. We haven't relied on gimmicks or extensive advertising."

Hunter believes that listeners tune in to hear the music they are comfortable with. "It's a baby boomer format," says Hunter. "There are no frills and no hype. We don't spend a lot of time with personality. There aren't any clever phone bits or fancy

contests. The music will always be the star. I will always believe that."

Here's a recent afternoon hour: Grand Funk Railroad, "Some Kind Of Wonderful"; Fleetwood Mac, "Sara"; Jefferson Airplane, "White Rabbit"; Elton John, "Saturday Night's Alright For Fighting"; Rare Earth, "I Just Want To Celebrate"; Alice Cooper, "No More Mr. Nice Guy"; David Bowie, "Let's Dance"; Dire Straits, "Walk Of Life"; the Doors, "Riders On The Storm"; the Byrds, "Turn! Turn! Turn!"; Rod Stewart, "Infatuation"; Five Man Electrical Band, "Signs"; the Who, "Pinball Wizard"; Crosby, Stills & Nash, "Wasted On The Way"; and the Rascals, "It's A Beautiful Morning."

"We only play the hits," says Hunter. "These are the songs that people will recognize—that people grew up on."

The music rotation stays consistent on the station through all day-parts, though there are two community service shows. "Hawaii Speaks" and "Commonwealth Club" are interview programs that feature local citizens discussing issues of community interest.

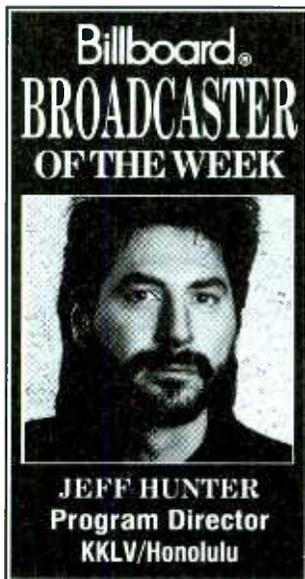
Hunter remains cautious about KKLV's solo status as king of oldies on the island. "I foresee some clones in the near future," he says. "Without a doubt, there are competitors eyeing our rise. I think the way that we're going is obviously good."

Hunter has been in radio since 1974, when he began at WADD Brockport, N.Y., before heading west to California, where he worked at several top stations, including KSTN Stockton; KITS (Live 105) San Francisco; KNDE Sacramento; and KHQT (Hot 97.7) San Jose.

In 1992, Hunter quit the radio business and moved to Los Angeles to pursue a career in record promotion.

"I didn't get a lot of job offers," he admits. "I had maybe two interviews in 11 months. There were all these record people that I had known for years, but absolutely no job offers. Then, Jeff [Salgo, VP of programming for Henry Broadcasting] came through with a position as PD at KIKI-AM-FM in Hawaii. I'd been here on vacation before, but I never thought I'd end up living here."

BRETT ATWOOD



DUOPOLY'S IMPACT STILL UP FOR DEBATE

(Continued from preceding page)

David Dunaway, director of the University of New Mexico's New Institute of Broadcasting and Media Studies, says too much FCC-encouraged dominance is the symptom of a dangerous radio trend. Dunaway, like media critic Ben Bagdikian and U.S. Rep. John Dingell, D-Mich., has publicly opposed the duopoly rule since 1992. He believes the FCC has been moving away from public service and substantial news reporting since the early '80s.

Criticizing the National Assn. of Broadcasters, Dunaway says radio stations' programming now reflects financial pressures much more than community responsibility. "Over the last 14 years," he

says, "the FCC has functioned as a point man for the needs of the broadcast industry—as opposed to serving as a balanced regulatory force on one of the most important industries in the U.S."

It's hard to be idealistic, though, when your industry isn't making money. In 1991, The New York Times reported, the radio industry's overall revenues dropped 3%—the first time it declined in more than 10 years. Today, says Stuart Bedell, assistant chief of the FCC's audio services division, stations' revenues are up. Bedell attributes part of this turnaround to duopoly.

In that sense, Blackburn says, the FCC's rule change was inevitable.

"The industry became overpopulated with radio stations during the '80s, and rate competition was so intense that, by and large, stations were unprofitable and also heavily burdened with debt. And there was really no way out but to consolidate the industry or help it."

Besides, adds Barry Umansky, the NAB's deputy general counsel, the idea of the radio industry downsizing into a few big companies is greatly exaggerated. "You've still got about 12,000 radio stations out there," he says. "You can't consolidate into a few companies, because there are national limits. So the sky's not falling."

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T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 8 weeks at No. 1
2	2	2	17	IF YOU GO SBK 58166/EMI	JON SECADA
3	3	3	14	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
4	8	9	9	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
5	7	5	20	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
6	5	6	14	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
7	4	4	16	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
8	6	7	22	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS	MADONNA
9	10	11	11	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
10	9	10	15	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
11	11	13	10	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
12	12	12	18	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
13	13	8	22	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
14	18	33	3	LUCKY ONE A&M 0724	AMY GRANT
15	15	16	9	YOU CAPITOL 58195	BONNIE RAITT
16	14	14	27	THE SIGN ARISTA 1-2653	ACE OF BASE
				★★★ AIRPOWER ★★★	
17	22	23	5	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
18	16	15	35	EVERYDAY ATLANTIC 87300	PHIL COLLINS
19	20	20	7	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
20	21	21	25	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
21	17	17	11	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
22	26	27	6	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
23	24	24	24	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
24	25	22	16	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCOLI
25	28	30	4	THINK TWICE 550 MUSIC 77545	CELINE DION
26	27	25	8	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
27	23	19	12	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 9827/ATLANTIC	STEVIE NICKS
28	30	28	8	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
29	33	31	5	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS	SEAL
30	29	26	18	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
31	31	29	18	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
32	35	36	4	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS
				★★★ HOT SHOT DEBUT ★★★	
33	NEW ▶	1	1	THE COLOR OF THE NIGHT MERCURY 858 616	LAUREN CHRISTY
34	34	34	25	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
35	40	—	2	WHEN CAN I SEE YOU EPIC 77550	BABYFACE
36	NEW ▶	1	1	ON THE STREET WHERE YOU LIVE ATLANTIC ALBUM CUT	DENNIS DE YOUNG
37	NEW ▶	1	1	CIRCLE OF LIFE HOLLYWOOD 64516	ELTON JOHN
38	36	35	17	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	✠
39	32	32	7	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
40	NEW ▶	1	1	GOOD TIMES GEFFEN ALBUM CUT	EDIE BRICKELL

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
2	1	1	6	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
3	2	2	17	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
4	3	5	9	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
5	4	3	8	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
6	6	4	9	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
7	9	9	22	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
8	7	—	14	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
9	5	7	3	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
10	8	8	11	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

1. WK.	2. WK.	3. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 *** 7 weeks at No. 1 ♦ SOUNDGARDEN A&M	
1	1	1	16	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
2	3	3	12	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
3	2	2	8	LOVE IS STRONG VOODOO LOUNGE	ROLLING STONES VIRGIN
4	4	4	13	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
5	5	5	19	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
6	6	6	7	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
7	7	7	13	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
8	10	11	8	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
9	17	27	3	MAMA'S FOOL BUST A NUT	TESLA Geffen
10	8	8	23	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
11	11	17	5	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL Geffen
12	9	9	12	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
13	15	19	7	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
14	18	16	5	WALK ON MEDLEY WALK ON	BOSTON MCA
15	13	18	7	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
16	12	10	19	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
17	21	20	5	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
18	14	13	16	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
19	20	12	26	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
20	16	15	9	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	GARY HOEY REPRISE
21	19	14	12	LOSIN' YOUR MIND PRIDE & GLORY	PRIDE & GLORY Geffen
22	24	34	4	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
23	22	25	6	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
24	26	33	4	CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
25	38	—	2	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
26	23	23	14	WILD NIGHT ♦ JOHN MELLENCAMP/ME'SHELL NDEGECELLO DANCE NAKED	MERCURY
HOT SHOT DEBUT					
27	NEW ▶	1	1	CHANGE YOUR MIND SLEEPS WITH ANGELS	NEIL YOUNG & CRAZY HORSE REPRISE
28	33	38	3	WE DON'T EXIST TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
29	29	28	26	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
30	34	40	3	FUZZBOX VOODOO ANTENNA	ZZ TOP RCA
31	25	21	20	TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
32	NEW ▶	1	1	HIGH HOPES THE DIVISION BELL	PINK FLOYD COLUMBIA
33	NEW ▶	1	1	BASKET CASE DOOKIE	GREEN DAY REPRISE
34	35	29	15	LONGVIEW DOOKIE	GREEN DAY REPRISE
35	31	32	17	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
36	28	30	7	ROCKET SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
37	NEW ▶	1	1	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
38	37	36	22	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
39	NEW ▶	1	1	EVERYBODY'S 1 EVERYBODY	GODS CHILD QWEST/WARNER BROS.
40	30	31	20	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	3	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
2	2	2	12	LOW KEROSENE HAT	CRACKER VIRGIN
3	4	5	18	DAUGHTER VS.	PEARL JAM EPIC
4	3	4	7	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
5	5	3	17	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
6	6	7	9	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
7	7	6	12	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	8	8	11	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
9	9	9	45	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
10	10	10	17	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

Svejda Informs, Infuriates On 'Record Shelf'

LOS ANGELES—For the past 12 years, approximately 100 public radio stations have been enjoying "The Record Shelf With Jim Svejda," the rather offbeat and controversial classical music program.

Svejda is not your typical classical music host. Despite his refined manners and speech, Svejda often surprises and infuriates audiences with his sometimes controversial commentary on classical composers during his weekly hourlong show.

The show is produced by Svejda at KUSC Los Angeles, and is distributed with the help of a grant from the E. Nakamichi Foundation.

Svejda, who also handles the late-night shift at KUSC and does movie reviews for crosstown N/T KNX, says he likes to educate the listener beyond the well-known facts about a composer. The host also says he aims to point out the good and the bad in classical music.

For instance, he called "Pavarotti & Friends" "one of a series of low points for Luciano Pavarotti." He referred to the "Three Tenors" [Pavarotti, Placido Domingo, and Jose Carreras] concert as "second-rate singing." He also informed listeners that the probable cause for Ludwig van Beethoven's deafness was the sexually transmitted disease syphilis.

"I try to make it as entertaining as possible to teach people, or else they'll fall asleep," says Svejda, who has studied classical music since age 7 and plays the oboe and English horn. "I try to keep it as colorful as possible and tell listeners things like who or what [the composer] was sleeping with when he wrote that piece. The thrust is always serious scholarship, though."

The show actually began as what Svejda calls a "dead composers show," before evolving into the thematic show it is today. Past program themes have included gay composers, frauds, unusually attractive opera singers, composers who died of syphilis, Nazi composers, the worst recordings ever made, and composers' wives.

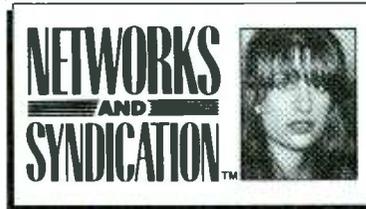
The opinionated host considers himself more of a teacher than a critic, however. "The word critic conjures up someone who is a parasite," he says. "I try to shy away from [being a] critic and simply inform people."

One of the ways he says he attempts to educate listeners is by playing five or six recordings of the same piece and explaining to the audience which is, in his opinion, the best performance and why.

In addition to Svejda's radio ventures, his guidebook to the best and worst classical music recordings, "The Record Shelf Guide To The Classical Music Repertoire," is in its third printing. The first edition was published in 1988.

AROUND THE INDUSTRY

Cadena Radio Centro has added talk show hosts Maria Elena Salinas of Noticiero Univision and Telemundo's Luca Bentivoglio to its program lineup. Salinas' "En Perspectiva," which airs Monday through Friday at 7:30 a.m., focuses on Hispanic issues.



by Carrie Borzillo

Bentivoglio's "Desde Hollywood," which airs weekdays at 10:30 a.m., features celebrity interviews.

National Alternative Network is offering a new modern rock show to college stations. Called "Wired Live," the half-hour program will feature music and interviews from such acts as Superchunk, Scrawl, Velocity Girl, Weezer, and Truman's Water.

With Major League Baseball players on strike, CBS Radio Sports is broadcasting classic and dramatic games from the network's 18-year archive under the name CBS Radio Sports Baseball Classics. Veteran sportscaster

Win Elliot hosts. In addition, CBS Americas will produce a 90-minute talk show, "Baseball de Hoy y de Siempre," which means "Baseball Then And Now."

National Public Radio's "Blues-stage" kicks off its sixth season with a new host. Writer/composer/director/actor Melvin Van Peebles will replace Ruth Brown in October.

Kmart Corp. is sponsoring a two-minute news feature by WDIV-TV Detroit evening news anchor Mort Crim. The daily show, "Second Thoughts," will be targeted to N/T, AC, country, and oldies stations.

Westwood One secured the rights to the simulcast of HBO's "Barbra Streisand: The Concert" Aug. 21. WW1 also has obtained the rights to simulcast the Disney Channel's world premiere of "Jackson Browne: Going Home" Aug. 28. Browne is joined by special guests Graham Nash, David Crosby, and

(Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

1. WK.	2. WK.	3. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 *** 2 weeks at No. 1 ♦ GREEN DAY REPRISE	
1	1	2	7	BASKET CASE DOOKIE	GREEN DAY REPRISE
2	3	1	6	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/Geffen
3	4	6	5	AM I WRONG LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
4	2	3	11	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
5	9	21	3	SOMETIMES ALWAYS STONED AND DETHRONED	THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
6	8	11	6	UNDONE - THE SWEATER SONG	WEEZER DGC/Geffen
7	6	7	6	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
8	11	13	6	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
9	5	4	14	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
10	15	26	3	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	MAZZY STAR CAPITOL
11	7	5	12	PRAYER FOR THE DYING SEAL	SEAL ZTT/SIRE/WARNER BROS.
12	10	10	8	HEADACHE TEENAGER OF THE YEAR	FRANK BLACK 4AD/ELEKTRA
13	14	16	5	SHRINE ENCENDEDOR	THE DAMBUILDERS EASTWEST
AIRPOWER					
14	24	—	2	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
15	12	8	19	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
AIRPOWER					
16	26	28	3	SELF ESTEEM SMASH	OFFSPRING EPITAPH
17	13	9	15	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
18	22	18	17	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS DUNING/TV/ANTERSCOPE
AIRPOWER					
19	28	—	2	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
20	23	25	3	ANDRES HUNGRY FOR STINK	L7 SLASH/REPRISE
21	16	12	11	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	LISA LOEB & NINE STORIES RCA
22	21	30	3	I'LL STAND BY YOU LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
23	30	—	2	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
24	18	14	9	LABOUR OF LOVE MARVIN THE ALBUM	FRENTE! MAMMOTH/ATLANTIC
25	17	17	8	SAINTS LAST SPLASH	THE BREEDERS 4AD/ELEKTRA
26	20	20	5	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
27	25	27	6	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	MC 900 FT. JESUS AMERICAN/WARNER BROS.
28	27	24	11	SABOTAGE ILL COMMUNICATION	BEASTIE BOYS CAPITOL
29	NEW ▶	1	1	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
30	19	15	13	GIRLS & BOYS PARKLIFE	BLUR SBK/EMI

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

Info Superhighway Bill Clears Senate Committee

■ BY BILL HOLLAND

WASHINGTON, D.C.—The information superhighway rewrite of the Communications Act, S. 1822, has finally cleared Senate Commerce Committee hurdles, with Section 701 giving broadcasters a chance at modifying or removing the radio ownership regulations, although a review process might temper changes in the future.

In addition to the sections easing ownership rules (Billboard, Aug. 20), a new provision has been attached to the bill by Sens. James Exon, D-Neb., and Slade Gorton, R-Wash., that would hike the amount of a fine for obscene programming from the current \$10,000 to \$100,000.

Nothing in the amendment changes or modifies the FCC's current indecency rules, according to a spokesperson in Exon's office.

The bill also would authorize gambling ads on stations in states where gambling is legal, but does not yet solve the legal limbo of ads running on stations in the same markets that reach across borders to states where gambling is still *verboten*.

20/20 RULE COMING SEPT. 16

Regardless of the new language on the information superhighway bill, broadcasters will still get an automatic hike in the number of AM and FM stations they can own under the current FCC ownership rules.

For years, the numbers were set at 12 AMs and 12 FM's. Then, at the

insistence of broadcasting lobbyists, Congress and the FCC came up with relaxed, higher numbers—18/18 and stepped increases—when the rules were revised in 1992.

Come Sept. 16, barring any unex-

**WASHINGTON
ROUNDUP™**

pected intervention by the FCC Mass Media Bureau (a relaxed-ownership-limit impact study is in the works there), the numbers will rise to 20 AMs and 20 FM's.

AD DISCLOSURE BILL TO CLINTON

President Clinton is expected to

sign a bill passed by Congress earlier this month that contains the broadcast industry's long-awaited radio auto lease ad reforms.

Under the bill, which made it past Senate/House conferees last month and then was passed by both chambers, auto dealers will soon be able to run ads on stations and ask listeners to call an 800 number if they want to find out what the "small print" is. Auto dealers have shied away from radio advertising in the past because, by law, deal-numbing verbal disclaimers had to follow lease ads.

The bill also contains a provision calling for a study to be undertaken on savings and loan radio advertising. The S&L section of the bill was put on hold earlier this summer.

IN-FLIGHT AUDIO PROVIDES JOCKS WITH NEW FORM OF AIR TIME

(Continued from page 120)

Not only is the in-flight pay welcomed by the jocks ("a reasonable rate" slightly below voiceover rates, according to one), but so, too, is the national exposure, particularly in a business where gaining attention is one of a jock's most resourceful career tools. For instance, American Airlines claims that a minimum of 1 million listeners per month tune in on the carrier's in-flight channels.

In addition to hosting the two-hour programs, which are created every two months and then broadcast continuously, programming the channels is part of the hosts' jobs at American as well. For instance, Cocker selects the country songs, tracks down pub-

lishers due money, writes the show's copy, and physically produces the program every 60 days.

At United, an independent music company, AEI, programs the airline's dozen channels. Like PIA, AEI has begun employing a handful of radio pros, such as KROQ Los Angeles' Richard Blade, Frazer Smith of KLSX Los Angeles, and John Santana from KKGQ Los Angeles.

Sometimes record labels take care of the in-flight programming. For years, they have been buying time on the various channels to push a particular artist. (Columbia recently purchased an hour on "Soft Favorites" to ensure wall-to-wall Julio Iglesias.)

Calling the practice "legal payola," PIA's Saul notes that since the company is not a broadcaster in the literal sense, it's OK to accept money from a label (around \$20,000 per channel for 60 days) to feature an artist.

In other instances, a magazine (Jazziz), a radio syndicator (Concert Music Network), and an actual radio station (Group W's KTUV) have paid for the right to program American's in-flight channels.

In-flight audio began decades ago when airlines started offering passengers general musical entertainment by passing out headsets and providing on-board programming. But it wasn't until the early '70s, when WGN Chi-

cago overnight jock John Doremus got the idea of providing United Airlines with distinct programming to support different musical formats, that the industry was born. In fact, during the '70s Billboard magazine owned Music In The Air, which provided music programming for 27 airlines worldwide.

By the early '80s, a new revenue stream was tapped when commercials began appearing on in-flight channels.

In the last few years, along with airlines giving more time to radio jocks, live audio programming for airlines has been undertaken by the USA Today Sky Radio and In-Flight Radio companies.

All-Sports Gets Credit For AM's Revival

NEW YORK—All-sports radio has been a major factor in the renaissance of the AM band, according to a new study of the format by Banner Radio. The study also

found that all-sports is a prime source for advertisers who want to reach upscale, 25-44-year-old men who are loyal and attentive radio listeners.

The format was first successful at WFAN New York, which launched it in 1987, and it now has outlets in most major markets. According to the study, all-sports has attracted a younger demographic group to the AM band and delivers an audience significantly different from that of other AM formats.

The study also notes that the growth of all-sports coincides with the renewed strength of AM radio, and credits the format, in large part, for that renaissance.

"The decline in AM listening, which had occurred steadily from 1970 on, ended in the late '80s," the study says. "AM listening levels stabilized at about 25% of all listening. All-sports radio, a vital new format unique to the AM band, was a major factor in halting AM's erosion."

The format's audience is 87% male and spends an average of six hours a week listening to all-sports radio, the study found.

The study, titled "All Sports Radio: Where The Fans Are," is part of Katz Radio Group's ongoing "Focus On Radio" research project. Banner Radio is a subsidiary of Katz.

PHYLLIS STARK



Hugs All Around. Former Journey lead singer Steve Perry, after years away from radio, returns to make the rounds on the heels of his new single, "You Better Wait." Here, Perry greets WJHA Morristown, N.J., afternoon jock Terrie Carr.

Radio Seminar Lineup Set

NEW YORK—The lineup of facilitators for the Billboard/Airplay Monitor Radio Seminar and Awards is now complete, with the addition of three additional format room moderators.

WRQX Washington, D.C., PD Lorrin Palagi has been added to the AC format session. Palagi will be teamed with previously announced facilitator Mike Preston, APD of WPLJ New York.

KLBJ-FM Austin, Texas, PD Jeff Carrol will lead the "Album Rock: Winning With Currents" session along with previously announced facilitator Greg Mull, PD of WXTB (98 Rock) Tampa, Fla.

Also, Active Industry Research (AIR) president Alan Smith joins the discussion group for "Top 40: The Format's Comeback." He will be

paired with previously announced facilitator Tony Novia, OM of WSTR (Star 94) Atlanta.

The Seminar will be held Sept. 8-10 at the New York Hilton and Towers. The event will culminate with the annual Billboard/Airplay Monitor Radio Awards, where WPLJ's Scott Shannon and Todd Pettengill will be among the presenters. Shannon also is co-facilitating a Seminar session titled "How To Get The Best Out Of Your Air Personalities."



CARROL



PALAGI

NETWORKS

(Continued from preceding page)

Jennifer Warnes.

Armed Forces Radio's "Air Force Country Music Time" will begin offering local breakaways in November. The half-hour show previously aired only public service announcements.

Premiere Radio Networks reports a 66% gain in revenues for the second quarter, compared to revenues for the same period last year.



HITS! IN TOKIO

Week of August 7, 1994

- ① Biggest Part Of Me / Take 6
- ② Games People Play / Inner Circle
- ③ Love Is Strong / The Rolling Stones
- ④ Heartbeat / Aswad
- ⑤ Baby, I Love Your Way / Big Mountain
- ⑥ You Better Wait / Steve Perry
- ⑦ Third Time Lucky / Basia
- ⑧ Just Missed The Train / Trine Rein
- ⑨ Somewhere / Shanice
- ⑩ I Say A Little Prayer / Workshy
- ⑪ Hello, My Friend / Yumi Matsutoya
- ⑫ Got To Be There / Janet Kay
- ⑬ Commet Te Dire Adieu / Nadege
- ⑭ La La (Means I Love You) / Swing Out Sister
- ⑮ Can You Feel The Love Tonight / Elton John
- ⑯ (Meet) The Flintstones / B.C. 52'S
- ⑰ Do You Wanna Get Funky / C & C Music Factory
- ⑱ Outside / Omar
- ⑲ Why Goodbye / Peabo Bryson
- ⑳ Miss You / Miki Imai
- ㉑ Caught In The Middle / Juliet Roberts
- ㉒ Ease My Mind / Arrested Development
- ㉓ Sweets For My Sweet / C.J. Lewis
- ㉔ When I Give My Love / Keith Sweat
- ㉕ You Don't Love Me (No, No, No) / Dawn Penn
- ㉖ Berangkat / The Boom
- ㉗ Patience Of Angels / Eddie Reader
- ㉘ Gaia / Valensia
- ㉙ If You Go / Jon Secada
- ㉚ When Love Begins / Magnum Coltrane Prince
- ㉛ Freedom Words / Colour Club
- ㉜ I Swear / All 4 One
- ㉝ Rollercoaster / Everything But The Girl
- ㉞ Stay Gold / Stevie Wonder
- ㉟ Astral Visions / The Powdered Rhino Horns
- ㊱ Aldeia De Dgum / Joyce
- ㊲ Do You Suppose / Lalah Hathaway
- ㊳ Give It Up / Cut 'N' Move
- ㊴ Another Summer Day / Masayoshi Takanaka
- ㊵ Let Me Love You / Lalah Hathaway
- ㊶ For The Love Of You / Janet Kay
- ㊷ I'll Be The One / Boz Scaggs
- ㊸ All Of You / Anri
- ㊹ Jailbird / Primal Scream
- ㊺ Prayer For The Dying / Seal
- ㊻ Mas Que Nada / Al Jarreau
- ㊼ Don't Break My Heart / Shanice
- ㊽ Got To Give It Up / David Sanborn
- ㊾ Tokyo Renai Senka / Kenji Dzawa
- ㊿ The Most Beautiful Girl In The World / ♪

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3 FM J-WAVE

Jock Fired For Spoiling No-Repeat Workday; Multi-Market To Purchase Southern Starr

WLEV ALLENTOWN, Pa., midday jock **Joe McClain** was fired after inadvertently playing a song for the second time during a "no-repeat workday."

Halfway through the song, McClain realized his misstep, stopped the single, and apologized. But it was too late. Calls poured in from listeners wanting to claim the \$1,000 prize. Later that day, GM **Paige Lamers** fired the 57-year-old jock, according to the local Morning Call newspaper.

Lamers couldn't be reached for comment.

In other news, Southern Starr Broadcasting has agreed to be acquired by Multi-Market Radio in a deal valued at more than \$25 million. Southern Starr currently owns four stations: **KOLL** Little Rock, Ark., **WGNE-FM** Daytona Beach, Fla., **WPLR** New Haven, Conn., and **WKNN** Biloxi, Miss. Through local marketing agreements, Southern Starr also operates **WYBC** New Haven, as well as **WMJY** (formerly **WQID**) and **WVMI** Biloxi, which the company has filed to purchase.

Premiere Radio Networks will receive \$14.8 million in new investment capital as part of a deal with Archon Capital Partners L.P. The money will be used to fund Premiere's growth, including the creation of additional programming and the expansion of its advertising sales division.

A trial date of Sept. 7 has been set for **WMMS** Cleveland engineer **William Alford**, who faces three felony charges after allegedly sabotaging a live broadcast of the **Howard Stern** morning show on crosstown rival **WNCX** (Billboard, June 25).

O.J. Simpson has resigned from the board of directors of Infinity Broadcasting, according to the Chicago Sun-Times.

Four broadcasters and one program will be inducted into the Radio Hall of Fame in Chicago Nov. 6. The 1994 honorees are **Garrison Keillor**, **Red Skelton**, **Gary Owens**, **Gordon McLendon**, and "The Burns and Allen Show," which starred **George Burns** and the late **Gracie Allen**. CBS Radio's **Charles Osgood** will host the ceremony.

PROGRAMMING: BOSTON SHAKE-UP

American Radio Systems has purchased the programming of all-sports **WEEI** Boston from Back Bay Broadcasters and will move it to ARS-owned N/T **WHDH**, beginning Aug. 29. That programming includes syndicated morning man **Don Imus**. Two shows formerly heard on **WHDH**, and hosted by **Rush Limbaugh** and **Howie Carr**, will move to co-owned **WRKO**. Current **WEEI** GM **Ross Elder** joins ARS as GM of **WHDH**.

Meanwhile, the former **WEEI** flips to an all-business news format with programming provided by Bloomberg News Radio Network, plus a live, late-morning show hosted by former **WHDH** money experts **Bob Glosky** and **Rick Shaffer**.

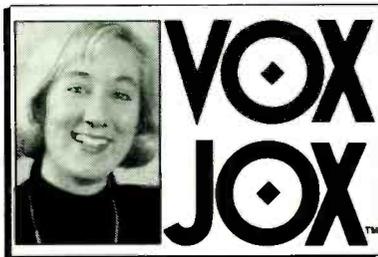
KYSR Los Angeles PD **Greg Dunkin** will exit the station "sometime between now and Oct. 31" over "philosophical differences," according to GM **Bob Griffith**. No replacement has

been named, but consultant **Bill Richards** is aboard in the interim.

KLIT Los Angeles has applied for the calls **KSCA** for its new album alternative format.

Former **WRBQ-FM** Tampa, Fla., PD **Brian Thomas** lands the PD job at **KFRC-AM-FM** San Francisco, replacing **Brian White**, who exited.

WLLZ Detroit PD **Jon Robbins** exits. GM **Jeff Sattler** assumes his duties for now. MD **Todd Thomas** is upped to APD/MD.



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

Pat Sheehan is upped from executive producer to OM at **WXYT** Detroit, replacing **Michael Packer**, who is now GM. Also, **Joe Wade Formicola** segues from mornings at **WWWW-FM** Detroit to the same duties at **WXYT**. He replaces **Denny McLain**, who exits.

KLOU St. Louis PD **Doug Wilson** exits. The search is on for a replacement.

Scott Aurand (aka **Justin Case**) joins **WDSY** Pittsburgh as PD, replacing **Bill Macky**, now at **MCA** Nashville. Aurand previously was PD of **WPXK** Springfield, Mass.

KYBG-AM Denver flips from N/T to sports. **KYBG-FM**, which had been simulcasting the AM, is now programming an all-network talk format.

WCMF-AM Rochester, N.Y., which had been simulcasting the album rock of **WCMF-FM**, has gone all-sports.

WFXC/WFXK Raleigh, N.C., evolves from R&B to R&B/adult. Also, **Tre Taylor** leaves the station's morning team to join the wake-up show at **WPEG** Charlotte, N.C. **WFXC/WFXK** PD **Chris Conners** is accepting T&Rs. Sister **WDUR**, which had been simulcasting **WFXC/WFXK**, flips to R&B oldies.

Laura Dane is the new PD at **WKLI** Albany, N.Y. That position had been vacant for years, with owner/GM **Paul Bendat** overseeing the programming. Dane was last PD at **WRMX** Nashville.

WEAT-FM West Palm Beach, Fla., morning host **Tom Kelly** moves to **KEYV** Las Vegas for PD duties, replacing **Charlie McGraw**, now at LMA partner **KFMS**. Kelly also will assume midday duties from **George Thomas**, who recently was upped from operations director to GM at the station. **KEYV** morning personality **Scott Wilson** exits for similar duties at **WOVV** West Palm Beach, Fla., where he will use the air name **Joe Mama**.

KSKS Fresno, Calif., PD **Dave Taylor** moves to **KUPL** Portland, Ore., for the same duties Aug. 29. He replaces **Bill Bradley**, now at **Deschutes River Broadcasting**.

WSLR Akron, Ohio, flips from country to ABC/SMN's R&B/adult format "the Touch."

KIOT/KOYT (the Coyote), which has been broadcasting on two frequencies (102.3 and 102.5) to cover both the Albuquerque, N.M., and Santa Fe, N.M., markets, will consolidate onto the 102.5 frequency and boost its power to the equivalent of 100,000 watts to reach both cities Monday (22). The station will now be known simply as **KIOT**. No word yet on plans for the 102.3 frequency.

Hot AC **WIMX** Harrisburg, Pa., which had been airing Westwood One's syndicated **Don Imus** morning show, also picks up the network's afternoon show, hosted by **Don Geronimo** and **Mike O'Meara**. **WIMX** MD/night jock **Jeff Mason** adds APD duties.

Following last week's sale of the station to Buckley Communications, **KOQQ** Bakersfield, Calif., which had been silent, signs back on programming **WW1**'s "Adult Rock & Roll" format.

Major Broadcasting founding programmer **John Edwards** has launched a new consultancy and signed Major as his first client.

After producing the network's World Cup broadcasts, **Richard Bonn** has been hired as PD at the One-On-One Sports Radio Network. He previously was PD at **WTEM** Washington, D.C. Bonn has also hired two new producers for the network. **Kurt Kretschmar** joins from **KMPC** Los Angeles, and **Mark Gentzkow** joins from **WMVP** Chicago.

CHNO Sudbury, Ontario, flips from oldies to classic rock as "the Crusher."

WIBC Indianapolis has signed as an affiliate of ABC Entertainment Network and will also begin carrying ABC's **Paul Harvey** commentaries.

PEOPLE: BLUE BIDS ADIEU

As expected, **WHTZ** (Z100) New York APD/MD **Frankie Blue** has obtained an early release from his contract so he can join video outlet the Box in Miami as director of programming.

KROQ Los Angeles MD **Darcy Fulmer** heads to New York to become director of music programming for **VH-1**. No replacement has been named.

WSNX Grand Rapids, Mich., MD **David "Taz" Turnbeaugh** joins **KISF** Kansas City, Mo., where he will co-host mornings with former **KISF** night jock **Boomer**. No replacement has been named at **WSNX**.

WPST Trenton, N.J., MD **Dave McKay** adds APD stripes.

KPWR (Power 106) Los Angeles night jock **David Morales** moves to afternoons, replacing **Frank Lozano**, now at **KYLD** San Francisco. New to nights is **Big Boy**, a protégé of Power 106 morning team **the Baka Boyz**, who joins for his first radio gig.

Carole Scott is upped from P/T jock at **KRQR** San Francisco to host of the late-night shift on Mondays and Tuesdays and the weekend midday shift. She replaces **Zeb Norris**, who left in April.

Former **WKCI** (KC101) New Haven, Conn., jock **Kelly Nash** lands afternoons at **WBLI** Long Island, N.Y. He

newslines...

KATZ MEDIA CORP. has been acquired by DLJ Merchant Banking Partners in a deal valued at \$287.1 million. Katz management will hold a significant equity position and retain operational responsibility. Tom Olson has been upped from president to CEO of Katz. He replaces Peter Goulazian, who is retiring.

JAY COOK has announced his retirement as GM at Gannett's **WDAE/WUSA** Tampa, Fla. Marc Kaye, president/GM of sister **KIIS** Los Angeles, moves to Tampa in the same capacity. **KIIS** GSM **Roy Laughlin** is upped to VP/station manager there. Also, **WDAE/WUSA** PD "Banana" **Joe Montione** exits and has not been replaced.

BOB MCNEIL has been named VP/programming for Westwood One Radio Networks' radio formats. He previously was a consultant at **McVay Media**.

LEE JAMISON, VP/GM of **KZDG** Denver, exits in the wake of the recent sale of the station (**Billboard**, Aug. 13). GSM **Greg Hoffman** is interim GM.

STATION SALES: **WBVP/WWKS** Pittsburgh from **Baltimore Radio Show Inc.** to a new partnership headed by broadcasters **Michael Schwartz**, **Aaron Daniels**, and **Frank Iorio**, for \$2 million; **WFBC-AM-FM** and **WORD** Greenville, S.C., from **Multimedia Inc.** to **Keymarket Communications** for an undisclosed price; **KCRZ** Tucson, Ariz., from **Tucson Community Broadcasting** to **Rex Broadcasting Corp.**, owner of crosstown **KCUB/KIIM**, for \$3.5 million.

SALE CLOSINGS: **KBXX** Houston from **Cook Inlet Radio Partners** to **Clear Channel Communications**, owner of crosstown **KHYS**, for \$21 million.

ANDREA RAINEY has been upped from director to VP/research and services at the **Radio Advertising Bureau**. **RAB** comptroller **Van Allen** also adds VP stripes.

HEFTEL BROADCASTING CORP. has completed its previously announced acquisition of **Cadena Radio Centre** network, making **Heftel** the nation's largest Spanish-language radio company.

replaces **Steve Harper**, who is now in mornings.

Donna Valentine joins **KEEY** (K102) Minneapolis for middays, replacing **Barry Siewert**. She previously worked P/T at crosstown **KDWB**.

At **WGAR** Cleveland, midday host **Erin Kelly** joins **Jim Mantel** in mornings. Kelly replaces **Lucy Grant**, who exited.

WFMS Indianapolis ND **Kevin Freeman** is upped to director of information services for **WFMS** and sister **WGRL**. **Matt Rawlings** (aka **Barry Richards**) joins **WGRL** for middays. He previously worked P/T at **WFMS**.

KNCI Sacramento, Calif., afternoon jock **Rick Marino** exits. Morning co-host **Lisa Kay** moves to afternoons to replace him. Also, **KNCI** P/T jock **Pam Pizzimenti** exits for nights at **KATM** Modesto, Calif.

As expected, **KHQT** (Hot 97.7) San Jose, Calif., night host **Dr. Dave** segues to afternoons, replacing **Elvis Medina**, who moved to mornings.

Following the departure of **Jo Jo "Cookin"** Kincaid for **WJMN** Boston, **WEDJ** Charlotte, N.C., taps former **KGGI** Riverside, Calif., night jock **Joey Dee** as morning man, although the position may not be permanent. Also, **WEDJ** night jock **Mathew Dikes** (aka **Basketball Jones**) is out and has not been replaced. **Jay Alexander** joins **WEDJ** for production and swing duties from crosstown **WAQS**.

WMXB Richmond, Va., hires **Mike McCarthy** (aka **Lon Thomas**) for mornings, replacing **Bill Bevins**, who moves to middays. Former midday host **Jon Seid** exits. McCarthy previously hosted mornings at **WMMX** Baltimore.

KIIM Tucson, Ariz., morning host **Scott Carpenter** exits and has not

been replaced.

WKEZ Grand Rapids, Mich., has completed the lineup for its new "Young Country" format. Former crosstown **WKLQ** PD **Bill Tinnis** joins for middays. **Anja Down**, who previously held an administrative post at sister stations **WCUZ-AM-FM**, will host evenings. Former **WMUS** Muskegon, Mich., swing jock **Austin Steele** handles overnights.

WCUZ-FM midday jock **Ed Buchanan** moves to mornings on **WCUZ-AM**, which is splitting off from its simulcast of the FM. Swing jock **Carl Eyer** replaces him on the FM. Also, swing jock **Tim Lockwood** lands nights at **WCUZ-FM**, replacing **Mike McDonald**, who is now PD of **WKEZ**.

KGA Spokane, Wash., PD **Dean Allen** adds morning co-host duties, replacing **Al Wetzel**, now at crosstown **KCDA**.

Los Angeles radio veteran **Dave Sebastian** rejoins **KRTH** for fill-ins. He has been off the air for nearly a decade.

Former **WMMS** Cleveland jock **Lisa Dillon** joins crosstown **WNCX** for weekends, replacing **Rocco "The Rock Dog,"** who exits for crosstown **WENZ**.

WJHM Orlando, Fla., has an immediate opening for a production director. Send T&Rs to PD **Duff Lindsey**.

Los Angeles-based **Casting Entertainment Group** is looking for radio personalities to host Buena Vista's new syndicated television show, "Afternoon Land," based on the British TV program "The Big Breakfast." Send photos and videotapes to **Casting Entertainment's Marki Costello**.

'LION KING' BITES INTO BOOMING ASIAN MUSIC MARKET

(Continued from page 12)

Duck cartoons and Disney movie soundtracks to make you wonder why the company's consumer products division took until 1989 to set up a regional office in Hong Kong.

This year, Disney consumer product sales will hit \$3 billion between Australia and Japan, making Disney the largest Western entertainment outfit in the region. Like McDonald's and Coca-Cola, it spotted a yawning demand and marketed the daylight hours of an otherwise unobtainable product.

Music is the newest gem, polished by the immense success of Disney's animated feature movies. Soundtracks from "Beauty & The Beast" and "Aladdin" have reached at least gold-record status in every Asian market, pushing music sales up 660% between 1990 and 1994.

Disney headquarters in Hong Kong forecasts sales of 2 million units for "The Lion King" soundtrack in the 11 markets under its control. Less than a dozen Western pop albums have ever reached that mark.

With \$1 million already spent on promotion, "The Lion King" film is also scoring some heavy numbers. Reports indicate that spinoff merchandising has so far brought in nearly \$5 million, and the movie has only been released in half the region's countries.

Greg Rogers, Disney's director for music and computer software in Asia Pacific, is not a smug man. But when questioned about the company's music performance, the Kenny Loggins look-alike can't contain his enthusiasm.

"We didn't fill a niche, we created one—and absolutely hammered it!" Rogers blurts out after quietly ex-

plaining that the 660% jump in sales came because Asia has no cultural icons of its own.

"Asian children receive enormous emotional support, but there has been no musical experience available," he says. "It's easy for mainstream music to plug into existing lines, but the question that needed answering was, 'Where do young mothers go for something to share with their kids?'"

Marketing has never been difficult because of Disney's credibility, spawned in the 1960s and 1970s when Asia feasted on U.S. entertainment. And the company's true skills lie in melding the emotions of Western music within today's culturally sophisticated climate.

It is a three-stage program. First is a consolidation of existing repertoire: 60% of music sales are from new products, with the remaining portion coming from catalog items. Next is re-invention: localizing the soundtracks using Asian artists. Finally comes development: Disney has its own record label, which is creating youth-oriented music independent of films.

Existing repertoire still faces distribution problems. Many countries maintain restrictions on products that are so narrowly focused. But piracy of Disney products is no longer a major problem, the company says.

Earlier this month in Beijing, Disney won one of the first piracy cases to reach a criminal court in China. A local publishing company and retail outlet were found guilty of illegally selling a series of children's books involving Disney characters. Penalties are pending, but Beijing Children's

Publishing Press and New China Book Store Distribution Center, both state-owned enterprises, will likely be fined an amount equal to any sales of the unauthorized products.

"We have been one of the major forces behind trademark protection in Asia," says Tim Hogan, the company's regional communication director.

Localization is in full stride. "Words and music have to appeal to local emotions. It isn't tough to achieve if you can see the parallels between cultures," says Rogers. "Our bottom line is no different than any other music company; anything goes if it rings true to a local audience."

Since "Beauty & The Beast," Disney has released soundtracks in seven languages. It uses artists like Jacky Chan and Sara Chan to cover songs that children can understand and with which they can sing along.

The appeal is not just for kids. In the U.S., Disney is developing a full-length animated Chinese folk tale called "The Legend Of Hue Mu Lan." And its soundtrack songs increasingly are showing up in Taiwanese and Japanese karaoke lounges.

As a major player in the modern myth industry, Disney is creating a legacy in musical culture where none existed. The singers say they are tickled to think that when they are 60 years old, 3-year-olds will be listening to their work.

It helps that in many of Asia's culturally sensitive societies, Disney's messages are more acceptable than other forms of Western music.

"We've had an easier time with their products than even some of our

own," says Landy Chang, VP of Rock Records, licensee in Hong Kong, Taiwan and China.

Disney music is distributed by BMG in Singapore, Thailand and Malaysia, by Dyna in the Philippines, Seoul Records in South Korea, Pony Canyon in Japan, PT Musica in Indonesia, and Sony Music in Australia and New Zealand.

Domestic versions have pushed Dis-

ney into the label business, not just with soundtracks but also with lullaby and new-artist projects. Australian teen group the Girlfriends released a Japanese-language album earlier this year on the company's label (distributed by BMG).

"Our new business is geared to all age groups," says Rogers, "but the goal is to make Disney the top family entertainment product in Asia."

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 81 top 40/mainstream and 30 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

THIS WEEK			LAST WEEK			WEEKS ON			THIS WEEK			LAST WEEK			WEEKS ON		
Top 40/Mainstream									Top 40/Rhythm-Crossover								
TITLE ARTIST (LABEL/DISTRIBUTING LABEL)									TITLE ARTIST (LABEL/DISTRIBUTING LABEL)								
1	1	18	★★ NO. 1 ★★			1	5	3	★★ NO. 1 ★★			1	5	3	★★ NO. 1 ★★		
1	1	18	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) 2 wks at No. 1			1	5	3	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 1 wk at No. 1			1	5	3	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 1 wk at No. 1		
2	2	17	DON'T TURN AROUND ACE OF BASE (ARISTA)			2	4	11	FANTASTIC VOYAGE COOLIO (TOMMY BOY)			2	4	11	FANTASTIC VOYAGE COOLIO (TOMMY BOY)		
3	3	13	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)			3	3	11	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)			3	3	11	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)		
4	5	12	WILD NIGHT JOHN MELLENCAMP (MERCURY)			4	7	13	I MISS YOU AARON HALL (SILAS/MCA)			4	7	13	I MISS YOU AARON HALL (SILAS/MCA)		
5	4	13	SHINE COLLECTIVE SOUL (ATLANTIC)			5	8	11	WHEN CAN I SEE YOU BABYFACE (EPIC)			5	8	11	WHEN CAN I SEE YOU BABYFACE (EPIC)		
6	21	3	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)			6	1	11	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)			6	1	11	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)		
7	7	12	CRAZY AEROSMITH (GEFFEN)			7	10	5	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)			7	10	5	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)		
8	16	8	WHEN CAN I SEE YOU BABYFACE (EPIC)			8	6	17	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)			8	6	17	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)		
9	9	16	IF YOU GO JON SECADA (SBK/EMI)			9	2	15	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)			9	2	15	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)		
10	8	13	ALWAYS ERASURE (MUTE/ELEKTRA)			10	9	9	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)			10	9	9	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)		
11	12	10	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)			11	11	24	YOUR BODY'S CALLIN' R. KELLY (JIVE)			11	11	24	YOUR BODY'S CALLIN' R. KELLY (JIVE)		
12	6	13	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)			12	16	6	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)			12	16	6	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)		
13	14	6	YOU BETTER WAIT STEVE PERRY (COLUMBIA)			13	12	20	REGULATE WARREN G & NATE DOGG (DEATH ROW)			13	12	20	REGULATE WARREN G & NATE DOGG (DEATH ROW)		
14	13	19	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)			14	13	15	DON'T TURN AROUND ACE OF BASE (ARISTA)			14	13	15	DON'T TURN AROUND ACE OF BASE (ARISTA)		
15	17	8	ROUND HERE COUNTING CROWS (DGC/GEFFEN)			15	15	7	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)			15	15	7	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)		
16	15	12	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)			16	14	19	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)			16	14	19	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)		
17	10	14	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)			17	25	3	AFTER YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)			17	25	3	AFTER YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)		
18	11	18	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)			18	19	12	100% PURE LOVE CRYSTAL WATERS (MERCURY)			18	19	12	100% PURE LOVE CRYSTAL WATERS (MERCURY)		
19	20	5	BLACK HOLE SUN SOUNDGARDEN (A&M)			19	18	12	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)			19	18	12	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)		
20	18	11	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)			20	NEW	▶	LETITGO PRINCE (WARNER BROS.)			20	NEW	▶	LETITGO PRINCE (WARNER BROS.)		
21	22	24	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)			21	22	3	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)			21	22	3	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)		
22	19	22	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)			22	20	21	ANYTHING SWV (RCA)			22	20	21	ANYTHING SWV (RCA)		
23	23	6	YOU LET YOUR HEART GO... SPIN DOCTORS (EPIC)			23	29	2	SUMMER BUNNIES R. KELLY (JIVE)			23	29	2	SUMMER BUNNIES R. KELLY (JIVE)		
24	25	8	THE WAY SHE LOVES ME RICHARD MARX (CAPITOL)			24	17	12	BACK IN THE DAY AHMAD (GIANT)			24	17	12	BACK IN THE DAY AHMAD (GIANT)		
25	36	2	ALL I WANNA DO SHERYL CROW (A&M)			25	37	2	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)			25	37	2	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)		
26	26	8	HARD LUCK WOMAN GARTH BROOKS (MERCURY)			26	32	2	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)			26	32	2	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)		
27	32	3	100% PURE LOVE CRYSTAL WATERS (MERCURY)			27	24	4	ACTION TERROR FABULOUS (EASTWEST)			27	24	4	ACTION TERROR FABULOUS (EASTWEST)		
28	29	4	FANTASTIC VOYAGE COOLIO (TOMMY BOY)			28	21	9	BOOTI CALL BLACKSTREET (INTERSCOPE)			28	21	9	BOOTI CALL BLACKSTREET (INTERSCOPE)		
29	27	26	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)			29	23	20	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)			29	23	20	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)		
30	28	8	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)			30	26	11	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)			30	26	11	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)		
31	38	2	LUCKY ONE AMY GRANT (A&M)			31	36	5	NEVER LIE IMMATURE (MCA)			31	36	5	NEVER LIE IMMATURE (MCA)		
32	34	3	DECEMBER 1963... FOUR SEASONS (CURB)			32	28	26	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)			32	28	26	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)		
33	31	23	RETURN TO INNOCENCE ENIGMA (VIRGIN)			33	NEW	▶	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)			33	NEW	▶	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)		
34	NEW	▶	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)			34	NEW	▶	YOUR LOVE IS A... WHITEHEAD BROS. (MOTOWN)			34	NEW	▶	YOUR LOVE IS A... WHITEHEAD BROS. (MOTOWN)		
35	35	7	SELLING THE DRAMA LIVE (RADIOACTIVE/MCA)			35	33	12	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)			35	33	12	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)		
36	30	10	FALL DOWN TODD THE WET SPROCKET (COLUMBIA)			36	38	10	WHAT'S UP DJ MIKO (ZYX)			36	38	10	WHAT'S UP DJ MIKO (ZYX)		
37	NEW	▶	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)			37	RE-ENTRY	▶	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)			37	RE-ENTRY	▶	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)		
38	NEW	▶	ALL I WANT IS YOU U2 (RCA)			38	35	26	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)			38	35	26	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)		
39	37	25	THE MOST BEAUTIFUL GIRL... ♠ (NPG/BELLMARK)			39	39	4	MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED)			39	39	4	MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED)		
40	NEW	▶	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)			40	27	13	THE PLACE WHERE YOU BELONG SHAI (MCA)			40	27	13	THE PLACE WHERE YOU BELONG SHAI (MCA)		

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

ROBERTA FLACK CELEBRATES 25 YEARS ON ATLANTIC

(Continued from page 12)

spired by the songs she grew up listening to in Asheville, N.C., and Arlington, Va.

"My folks were great lovers of music," Flack says. "My mom played the piano. That was my greatest inspiration... I heard a lot of these songs, like 'I Don't Care Who Knows (Baby, I'm Yours),' when I was growing up."

One vintage song Flack chose to cover was "Sweet Georgia Brown." She rewrote the opening section with collaborators Jerry and Katreese Barnes. "Once I decided to do it, I realized that the original song might be misconstrued as a put-down for women," Flack says. "I conceptualized the song as having Georgia Brown being a heroine, a strong woman, who is gorgeous, sexy, strong, and intelligent, instead of making her a victim."

The inclusion of Billy Eckstine's "A Cottage For Sale" was a special request, Flack says. "When Billy passed away [on March 8, 1993], Reverend [Jesse] Jackson called me and said, 'Roberta, you need to consider doing 'A Cottage For Sale,' and I said, 'I sure will'... Billy has a very important place in my life, in terms of my musical life and development."

The album closes with the original "You'll Never Know (Till You Let Go)," which Flack co-wrote with the Barnes and Barry Miles.

Atlantic plans to back "Roberta" with a direct-mail campaign aimed at Flack's target demographic. "We're going after the consumer that doesn't regularly walk into record stores," says Vicky Germaise, Atlantic VP of product development.

In addition to the direct-mail campaign, Atlantic will try to tap into Flack's audience by gaining in-store

play of "Roberta" in non-traditional retail outlets.

"Restaurants and boutiques can be like mini-radio stations, and it really works," Germaise says. "We have a fantastic database of retailers who have interest in this, and we will supply them with counter cards, so that every time someone asks about the music, they are handed a card with the CD artwork and a description and a coupon that directs them to a music retailer."

That plan is just fine for retailers, who say Flack maintains a loyal audience. "Based on her reputation and the quality of the artist alone, I would expect this album to do fairly well," says Steve Walker, senior VP of the Philadelphia-based, 170-store chain the Wall Inc.

Atlantic also has plans to expose "Roberta" via airlines, and is negotiating with several carriers for either a dedicated channel or placement on several different various-artist in-flight channels.

On the radio front, Atlantic plans to target AC, jazz, and adult standards stations. Of the latter format, Germaise says, "With the Michael Crawford and Dennis DeYoung records, we went back to a lot of the nostalgia stations that are on AM in many markets. They are virtually ignored by the labels."

The programmers at these stations are extremely cooperative, she adds. "Certainly this is one of those kinds of records that can benefit from those relationships we forgot about years ago."

Adult standards KJQI/KOJY Los Angeles PD/morning man Chuck Southcott is looking forward to hear-

ing the album. "In A Sentimental Mood" and "The Thrill Is Gone" are good choices," he says, "and Roberta's voice is perfect for us."

Since "Roberta" will be serviced to three different formats, Atlantic will not release a promotional single. Instead, it will service radio stations with the entire album on Sept. 28, with different stickers leading programmers to the appropriate track for their station.

In addition, Atlantic plans to include tracks from "Roberta" in its latest "Music For The Rest of Us" compilation, which groups various tracks from artists whose material appeals to an older demographic. Atlantic is negotiating with several different major automobile makers about a cross-promotion with the compilation.

Flack initially rose to fame in 1972, after Clint Eastwood included her version of "The First Time Ever I Saw Your Face," from her 1969 debut album "First Take," in his film "Play Misty For Me." The inclusion of the song propelled both the single and the album to the top of the charts.

Some of her other hits include "Where Is The Love," a 1972 duet with Donny Hathaway; "Killing Me Softly With His Song," which topped the Hot 100 in 1973; "Oasis," a 1988 No. 1 R&B single; and "Set The Night To Music," a 1991 top 10 pop hit duet with Maxi Priest.

But for Flack, her latest effort isn't necessarily about attempting to score another hit. "My love for what I'm doing was my driving force," Flack says. And she adds that after 25 years, "it remains my driving force." CRAIG ROSEN

WARNER'S WARONKER VOWS TO KEEP OSTIN'S ARTIST LEGACY

(Continued from page 1)

July 23).

The prepared text of Ostin's planned Aug. 18 address before attendees at the WEA marketing managers meeting in Nashville found the veteran executive reflecting, sometimes emotionally, on his 31-year tenure at the label.

In the speech, a copy of which was obtained by Billboard, Ostin said, "I've had the chance to hear some of the best music of our time, and to meet the exceptional artists who made it all happen. I've had the opportunity to do business with great movers and shakers in our industry, many of whom are here today. I've had a hand in building one of the outstanding recording companies of all time. And I've had the rare good fortune of getting up every morning and saying to myself, 'I love my job.'" (Ostin is lauded in a Commentary on page 6).

When the 66-year-old Ostin's contract expires at the end of the year, he will leave the label to serve as a consultant for Time Warner. At that time, Waronker will assume the additional duties of CEO.

Ostin has been CEO of the company for 25 years, and Waronker has been president for 12.

DENIES FRICTION

In an interview with Billboard, Ostin denied that his departure was brought on by the changes at the Warner Music Group, friction between himself and Music Group chairman/CEO Bob Morgado, or the new chain of command that had Ostin reporting to Morris.

"It should not be blamed on any single situation, which some people tend to do," he said. "I told Doug, because he was feeling bad when I told him my decision, that it was not about him, it was about me. It was a decision I made. This is something that I decided to do. There is no single individual who is responsible for it other than myself. This is about Mo."

In fact, Ostin says his departure from the company has been in the works for some time. "I've been talking about a succession plan for the last 10 months," he says. "I saw [Time Warner chairman Gerald] Levin on Sept. 30 of last year and told him that this company has been great to me, and that I really feel a responsibility to make sure that it continues to be as strong and powerful as it has been in the past."

Shortly after that meeting, Ostin sent Levin a proposal that included "plans for continuity, succession, and a transition," he says.

WASN'T DIFFICULT

In early August, Ostin attended a Time Warner corporate meeting to resolve "the best way to deal with the situation, the announcement, and my contractual situation," Ostin says. "It wasn't hard or difficult. Gerald Levin was an absolute gentleman in every respect."

Ostin says his departure from the company he helped build into a music industry powerhouse was inevitable. "Change is part of life. I wasn't going to be around forever. The time had come for me to think about the future without Warner Bros. Records... With Lenny stepping in and taking the helm, I have confidence that it will continue as strongly as it has in the past, and probably continue beyond that."

For Waronker, the appointment as CEO is bittersweet, since Ostin, his

mentor, will be leaving the company. "It's a fairly emotional time right now," Waronker says. "As much as I have tried to prepare myself for it, it seems like you can never prepare yourself properly."

Sources say that months before Ostin's announcement, former Virgin co-chairmen Jeff Ayeroff and Jordan Harris had discussions about joining the Warner family to run Reprise, which already has its own sales and promotion staffs.

If the pair or another chief executive comes aboard, Reprise will operate as a stand-alone label, according to sources.

"There are some things we are thinking about in terms of change," Waronker says of that scenario. "That kind of restructuring is possible, but I'm not sure it's the appropriate time to talk about that. The thing that is most important to me is really the artists, which is really what this company is about."

If such a change takes place, sources say it probably won't happen until after Jan. 1, 1995, following Ostin's departure.

Morris says, "If any changes take place, that's up to Lenny. He's the CEO."

Morris says he was saddened by Ostin's announcement. "He is such a man of great achievement and accomplishment," he adds.

Yet Morris is optimistic about the future of the label with Waronker at the helm. "He's a wonderful music person. [The appointment is] really appropriate, because it's a continuing thread between the past and the future."

Atlantic Records co-founder and CEO Ahmet Ertegun calls Ostin one of the most important figures in the industry over the last 30 years. "More than any of my contemporaries, he has been extremely successful with various sources of product and surrounding himself with the right people, from an A&R point of view."

Ertegun credits Ostin with guiding Warner Bros. into the rock'n'roll era after its early successes with Frank Sinatra on Reprise. "Mo was responsible for making the label an outstanding player in all fields of recorded music," he says.

In his speech at the WEA meeting, Ostin said Ertegun's recommendation to the late Time Warner chairman Steve Ross that Ostin run Warner Bros. Records led to "the biggest opportunity in my life."

Although Warner Bros.' superstar roster includes Madonna, R.E.M., Prince, and the Red Hot Chili Peppers, the label had been criticized in recent years for its inability to break new talent.

Ironically, two Warner Bros. albums by developing artists—Green Day's "Dookie" on Reprise and Candlebox's self-titled debut on Maverick/Sire—broke into the top 10 on The Billboard 200 this week, following the announcement of Ostin's departure. It marks the first time Warner Bros. has had two albums in the top 10 since June 12, 1993.

However, in 1993 Warner Bros. ranked as the top Billboard 200 album-distributing label in Billboard's year-end chart summary (Billboard, Dec. 25, 1993).

FALL RELEASES

The label is set to deliver an impressive list of fall releases, including new albums by R.E.M., Eric Clapton, Tom Petty, and possibly Madonna.

Waronker looks for the fall releases to do two things: "It gives us momentum to flow into 1995... and it's great for morale here."

In the last year, Warner Bros. pulled the plug on joint ventures with

Prince's Paisley Park imprint (Billboard, Feb. 12) and Phil Walden's Capricorn label (Billboard, Feb. 19). Warner Bros. continues to have partnerships with Sire, Giant, Qwest, 4AD, Slash, Tommy Boy, American Recordings, and Maverick.

When asked if the company might continue to move away from such joint ventures in the future, Waronker says, "It's really hard to have any hard and fast rules. My gut tells me [operating more internally] probably makes the most sense, but we will have to wait and see."

Waronker confirms that Warner Bros. has quietly been trimming its roster. "We are trying to be as careful as we can, and we have downsized ourselves some," he says. "We have an ongoing process as it relates to the artist roster. We have been doing what we normally do, but we are a little more focused in that area."

The names and number of acts that have been dropped by the label could not be determined by press time, but sources say that rather than making sweeping cuts to its roster, the company is evaluating artists as their contracts come up for renewal.

SONY AIMS SOUNDTRACK AT ANGLO, LATIN MARKETS

(Continued from page 12)

songs by such noted salseros as Jerry Rivera and Rey Ruiz make up most of "I Like It Like That, Vol. 2," with the exception of the English-language title tune. The 10-song collection also sports Julio Iglesias' remixed take of the Santana evergreen "Guajira," plus "Anda Y Camina," a salsa entry from new label signee Trina Medina. Unlike its Anglo companion, "Vol. 2" contains mainly previously released material.

According to Harry Fox, Sony Discos' VP of sales and marketing, the labels' co-marketing campaign—believed to be the first of its kind—will take place primarily at the retail level in Anglo chains. The two labels also are co-funding

a video for the title song, he says.

In-store placement will be prominent, says Fox, noting that "Vol. 1" and "Vol. 2"—which will carry identical jacket graphics in different colors—are to be displayed side by side in endcaps, as well as in the soundtrack, rap, and Latin sections.

However, Fox says the albums are being sold separately rather than as a double CD, because of different target consumers and pricing structures.

"You're talking about two separate markets," says Fox. "Vol. 1" is a wide-ranging album with hip-hop and R&B, where 'Vol. 2' is salsa-flavored. So people who really like Rey Ruiz or Jerry Rivera

and can't get it on the English-language version, can pick it up on 'Vol. 2.' This gives the consumers an outlet to pick up a Latino record, and it allows for a twofold sale because we can reach two markets without having to come up with more expensive, double-CD price."

Concurring with Fox's assertion that the film's pair of soundtracks will appeal to two separate markets is Mark Michel, director of purchasing for Hialeah Gardens, Fla.-based Peaches Entertainment Corp. Michel, who has not heard either release, says the records' strong artist lineup portends healthy sales.

The broader-based music of

"Vol. 1" is expected to appeal to listeners of top 40, crossover and urban radio, says Stacy Spikes, Columbia's associate director of black music marketing.

Columbia will work the title song and "Try A Little Tenderness" simultaneously to urban radio. In addition, a hip-hop sampler featuring Lighter Shade Of Brown, Main One, Fat Joe, and Shabbakan will be serviced to clubs. A 12-inch single of "I Like It Like That" will be serviced to Anglo and Latino clubs.

"The urban staff is liking the Lighter Shade Of Brown track ['Blackout'], so that may surface as a single later," says Spikes. "We're just going to see which singles keep coming up out of it, kind of like the 'Above The Rim' soundtrack."

Fox says Sony Discos' second single from "Vol. 2" probably will be Medina's "Anda Y Camina," a track that will be included on her debut album this fall.

The music for the soundtracks was selected by director Darnell Martin and producer/music supervisor Ann Carli, who praises artistic suggestions made by producer Andy Panda and David Maldonado, manager of "Vol. 1" artist Marc Anthony. Carli also lauds Spanish-language song contributions submitted by Ellen Moraskie, director, Sony Music Publishing Latin America.

Carli—who also is senior VP of product development at Jive Records—says she and Martin sifted through hundreds of songs by Latino pop and tropical acts that would represent the wide cross-section of musical genres enjoyed by urban adolescents and young adults.

"The artists happen to be Latino, but it's teen-age music," says Carli. "It's youthful music that should not be excluded from the potential mainstream."

RIAA Upbeat On Progress Vs. Pirates Under Pressure, Scofflaws Are Thinking Small

■ BY BILL HOLLAND

WASHINGTON, D.C.—Domestic sound recording pirates are on the run, and the Recording Industry Assn. of America's anti-piracy programs are forcing those pirates still doing business to think small.

Wary of big busts that have put some counterfeiters out of business, pirates are setting up smaller illegal factories—often one-third the size of factories in the pre-bust days—so that if they are busted, the amount of bogus product seized and equipment impounded will be less, according to Steven D'Onofrio, RIAA's executive VP and director of anti-piracy programs.

In the first six months of 1994, 516,393 counterfeit cassettes were seized, which is a decline of more than 60% from the 1.3 million seized during the same period

last year.

D'Onofrio attributes the decrease in seized product to the impact that the trade group's piracy programs are having on manufacturing and distribution. He also cites recent successful legal actions against raw materials and equipment suppliers.

"We've been extremely aggressive over the last few years in our pursuit of the major manufacturers and distributors and the companies that knowingly supply them," says D'Onofrio. "A number of the players who are still in the business have been hit at least once. As a result, we're now seeing smaller factories with less finished product, less equipment, fewer insert cards and less raw materials."

Big hits and resultant convictions at the top of the pirate "food chain" have also resulted in a dramatic decrease in street sales of

counterfeit cassettes in previously problematic urban areas, D'Onofrio says. Attention is now being directed to the remaining big problem area for RIAA: "fixed location" settings such as local convenience stores and flea markets (especially in California).

Arrests and indictments were slightly down in midyear numbers, 153-140, and guilty pleas and convictions declined 54-35. However, this was also the year in which the RIAA came down hard, in civil and criminal cases, on suppliers of raw materials and equipment, and sent major suppliers to jail.

On July 29, a Los Angeles judge sentenced two suppliers of raw materials and equipment to six months in jail and five-year felony probation for supplying pirates.

"That has a tendency to chill people out," D'Onofrio says.

MTV's Global Growth Boosts Viacom Quarter

■ BY DON JEFFREY

NEW YORK—MTV's worldwide growth in advertising revenues and household penetration boosted parent company Viacom Inc.'s sales and profits in the second quarter.

Revenues at MTV Networks—which include MTV, VH-1, Nickelodeon, and Nick At Nite—jumped 21% in the three months ending June 30, to \$198.3 million from \$163.9 million in the same quarter a year ago. Operating earnings rose 20%, to \$68.4 million from \$57.1 million.

The big news for MTV was growth outside the U.S. The number of households receiving MTV Europe rose 32% from last year, to 60.8 million, surpassing the number of homes in the U.S. that receive the cable channel. U.S. subscribers totaled 58.6 million, up from 56.5 million last year. MTV Latino, which was launched last October, counted 3.6 million households at quarter's end.

VH-1, the music video channel for older viewers, was transmitted to 49.1 million households in the U.S. on June 30, up from 47 million a year earlier. VH-1 is now being rolled out in the U.K., and Viacom says it incurred \$3.1 million in startup losses in the second quarter for MTV Latino and VH-1 U.K.

Viacom's radio operations, which include 14 stations, posted a 13% increase in revenues, to \$26.6 million, and a 23% rise in operating profit to \$10.1 million.

Viacom's second-quarter results reflect 50.2% ownership of the entertainment and publishing company Paramount Communications, which it acquired in March. Thus, Viacom's overall results are much higher than last year's; revenues jumped nearly 250%, to \$1.73 billion. The third-quarter financials will reflect Viacom's 100% ownership of Paramount.

Meanwhile, the proposed merger

of Viacom and Blockbuster Entertainment is still up in the air. Blockbuster is opposed to it because the deal depends upon the stock price of Viacom, which has declined since the Paramount acquisition. At press time, Viacom's Class A shares closed at \$41 each in American Stock Exchange trading, 39% below their high of \$67.50.

In order to pay down a debt load of \$7.2 billion—much of it incurred in the Paramount deal—Viacom may sell its cable TV systems, whose revenues fell 4% in the quarter, to \$103.5 million.

LIVE, Carolco Merger Finally Happening

■ BY DON JEFFREY

NEW YORK—The long-delayed merger of LIVE Entertainment and Carolco Pictures appears to be a done deal at last, as LIVE sheds its music retail division and becomes the home video subsidiary of an independent, and struggling, movie company.

After the all-stock deal is completed, the emerging corporation will be known as Carolco Entertainment. Its president/CEO will be Carolco chief Mario Kassab.

The merger should have little effect on the operations of the LIVE Home Video unit. Carolco and LIVE

have been linked financially and operationally for several years. Carolco's movies are released on video through LIVE, and at one time Carolco owned more than 50% of LIVE.

LIVE's retailing subsidiary, which comprises the Strawberries and Waxie Maxie's music chains, is being sold this month in a leveraged buyout to its senior management and an investment firm for about \$35 million. LIVE sold the rackjobber Lieberman Enterprises in 1991.

Shares of LIVE traded at \$1.625 a share at press time; the 52-week high is \$3.25. Carolco's shares were worth about 34 cents at press time.

Carolco reports a net loss of \$21.1 million on revenues of \$11 million in the second quarter, compared with a loss of \$13.1 million on revenues of \$28.1 million in the same period last year. The company released no films in the quarter.

LIVE reports a net loss of \$1.5 million on sales of \$35.1 million in the quarter, compared with a \$1.3 million loss on \$29.1 million in sales in the same period last year. Video revenues fell 17%, to \$29.1 million, because of fewer releases in the quarter.

A proposed merger two years ago was scotched because of a sharp decline in the value of LIVE's stock.

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UNITED AMERICAN

(Continued from page 10)

tus, who has signed her for four swimsuit cassettes scheduled to retail at \$9.99 each. The series originally was suggested by a mutual business acquaintance, John Moretz of Moretz Sportswear. Moretz makes her clothes and the T-shirts UAV markets through its apparel division.

Animation will be receiving plenty of attention this year and next. UAV, Pettus says, is spending "in the upper six figures" on each of eight 60-minute children's features it is producing in 1994 and 1995. The additions, carrying a \$12.99 list and packaged in vinyl clamshells, enable the company to trim its inventory of 1,000 programs and focus on the winners.

For every new release, "we eliminate two weaker-selling titles," Pettus notes. His goal is to reduce the count to 600-700 by 1996 while "stepping up price points." Cassettes that were good revenue generators three to four years ago no longer make the grade.

UAV, one of the few suppliers still dubbing cassettes, can turn out 24 million a year. "We will be farming out duplication when we have needs beyond that capacity," Pettus says.

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MANHATTAN TRANSFER, ATLANTIC REUNITE

(Continued from page 12)

Means I Love You"), Smokey Robinson ("I Second That Emotion"), and Ben E. King ("Save The Last Dance For Me"). There also are two tracks performed without guests.

Over the Manhattan Transfer's 15-album career, the group has earned 10 Grammys in categories ranging from jazz to jazz fusion to pop.

After a long stay at Atlantic beginning in 1971, the group recorded its two most recent albums for Columbia Records. The 1991 Columbia release, "The Offbeat Of Avenues," peaked at No. 179 on The Billboard 200; a 1992 release, "The Christmas Album," reached No. 120.

Vicky Germaise, VP of product development for Atlantic, says "Tonin'" is potentially the group's most commercial set to date. The first single has not been chosen yet, but the label is considering at least four possible tracks. She says the single will go to radio approximately two weeks before the album's release.

Germaise says the label wants to take most of the songs to AC and top 40; certain tracks, like "The Thrill Is Gone," will go to adult alternative and soft jazz stations. "There are also about 175 nostalgia and big-band stations out there that we feel will embrace the album," she says.

But gaining airplay at top 40 could prove to be an uphill battle. Says Steve Kingston, PD at top 40 WHTZ (Z100) New York, "When the act was [more cutting-edge], we would certainly have played their songs. If the cuts that they come out with on their new album really have potential, we'd probably start them as a showcase thing—like on the morning show—and then, depending on response, put it in other dayparts."

VOCAL CHALLENGE

Manhattan Transfer founding member Tim Hauser says coming up with the vocal arrangements was the most challenging part of the project.

"None of us ventured into any areas that we couldn't do," says Hauser, "and we didn't want to do anything that would make our vocals sound too much like the originals."

Says fellow Transfer Janis Siegel, "One thing I really loved about this record was that we went everywhere vocally—backgrounds, two-part, three-part, straight gospel triads, unison singing."

Hauser recruited producer and Take 6 member Mervyn Warren to do the vocal arrangements for "The Thrill Is Gone," which features Siegel vocalizing with Ruth Brown.

"I had the idea of the background voices sounding like pipes—singing in a mournful sort of way—but not using words, which leaves the focus on Janis, Ruth, and B.B.'s guitar," says Hauser.

Like much of the album, the track was recorded with the guest artists and the other members of Manhattan Transfer—Alan Paul and Cheryl Bentley—working individually due to scheduling conflicts.

"It was a little different for me to come in and record with a prepared track," says Brown. Because the track was basically completed when she came in, Brown says she couldn't go "too far out" on her parts.

According to Hauser, Atlantic's Morris wanted to include a tune with Brown because she was the first real star for Atlantic Records, and it was a fitting gesture to mark the return of the Manhattan Transfer to the label.

Brown originally signed with Atlantic in 1948, and cut her first record for the label, "So Long," the following year.

Atlantic's Germaise says the guest artists on "Tonin'" will make the album easier to market to record buyers.

The label plans to highlight the record in its holiday-season promotions.

"Over the years, we've conducted an adult-driven campaign called Music For The Rest Of Us," says Germaise. "We'll take 'Tonin'' and group it with other select albums for special marketing."

BEACH BOYS REISSUES READIED

(Continued from page 12)

conversations about getting together with Brian to write and record new material," he says. "It was initiated by Don Was, who is interested in producing a new album for the Beach Boys. Everybody is quite in favor of it."

The group is unsigned; its last album, 1992's "Summer In Paradise" was released on the Beach Boys' own Brother Records and distributed independently by Navarre. It has sold more than 95,000 units, according to SoundScan.

If the reunion album with Brian Wilson is recorded, it remains to be seen who would release it. Wilson is signed to Was' MCA-affiliated Karabolage label and is working on two albums and a BBC documentary with Was producing (Billboard, July 23).

"It would make a lot of sense to enter into a conversation with Capitol, since they have our entire catalog except for 'Summer In Paradise,'" Love says. "We will definitely talk to

Direct-response marketing will be used, and Atlantic will tap Warner Music Enterprises' database of consumers for mailings. "We'll also be using television direct-response advertising in combination with the mailing," Germaise says.

Print ads with toll-free numbers are scheduled in various Time Warner consumer publications, including BBC (a classical/light classical publication), Huh (a pop/lifestyle magazine), and mainstream magazines like People and Time.

Germaise says the group is confirmed for an appearance on "The To-

night Show With Jay Leno" and is working on a cable special that will feature several of the album's guest artists.

The label will try to gain in-store play at restaurants, boutiques, hair salons, and other venues, in addition to traditional retail outlets.

MARDIN'S METHOD

Producing an album with an act that relies heavily on structured harmonies, along with the added inconvenience of vocalists not recording at the same time, meant special planning for Mardin, who used both live

instrumentation and computers.

"I prepared a synth mock-up of arrangements for review with the group, and then put in live bass, live guitar, and keys, even though it was sequenced," he says.

Mardin says that interlude harmonies are critical to the Manhattan Transfer's signature sound.

"You're not just doing a track with lead vocal; you have to have a second track with interludes," he says. "So you have to make sure the track has superstructure through careful arrangement. There were a lot of on-the-spot changes."

them, and other people as well."

As the Beach Boys contemplate the future, Capitol is mining the past by reissuing 5,000 vinyl copies each of the band's first 17 albums in their original packaging. The titles are: "Little Deuce Coupe," "Surfin' U.S.A.," "Summer Days & Summer Nights," "The Beach Boys Today!," "All Summer Long," "Surfer Girl," "Surfin' Safari," "Smiley Smile," "Beach Boys '69," "Wild Honey," "Friends," "20/20," "Beach Boys Party!," "Stack-O-Tracks," "Shutdown, Vol. 2," "Beach Boys Concert," and "Pet Sounds."

Love applauds the vinyl reissues. "I'm sure they will appeal to collectors, audiophiles, die-hard Beach Boys fans," he says. "It's a way to not only hear the records as they were originally intended, but to get them in your hands and see them as well with the original art, photos, and liner notes."

The vinyl reissues follow the rerelease of the Beach Boys' first 16 al-

bums on CD and cassette, which came in two flights on June 28 and July 12. Previously, the CDs had been issued as "two-fers," containing two full albums on one CD, so the release of the single-album CDs is somewhat controversial.

James Kahn, head buyer for the three-store, Westwood, Calif.-based Rhino Records chain, applauds the vinyl releases, but questions the move to release the single-album CDs.

"Vinyl is taking off once again," he says. "As a limited pressing, those albums will be a very much in-demand item for those who are into the Beach Boys."

Yet Kahn says the CD reissues aren't doing very well. "It's been very well documented that those were released as 'two-fers' before [the single-album CDs]," he says. Kahn says his customers don't buy Capitol's argument that the CD reissues are more pure than the "two-fers" because they conform to the albums as they were first issued.

"Our consumers are more intelligent than that," Kahn says. "Sure, the hard-core collectors might want them that way, but the average record buyer is not as interested in collecting as he is in getting a good deal."

Sandhaus defends the move: "What we are doing is peeling back the onion and going all the way back to how the original titles were released," he says. "I find it intriguing that historians, so-called purists, and critics are criticizing us for dropping away from what was a marketing and sales tool devised four or five years ago."

The label has been tying the reissues into promotions with oldies radio stations around the country and into the band's summer tour.

According to Sandhaus, the label is in the middle of a three-year campaign to "clean up and freshen up the Beach Boys catalog." The plan will run into 1996, he says.

CAPITOL SUES TO END CURB JOINT VENTURE

(Continued from page 16)

uct through Cema and Curb's alleged refusal to pay inventory storage fees—led to "animosity and antagonism" culminating in the purported agreement to terminate the joint venture. Capitol also claims that "fundamental differences of opinion" led to the termination of subsequent negotiations about a more limited licensing relationship with Curb.

Capitol alleges that Curb "has failed to fulfill its most basic and primary obligation, [which is] to use its best efforts to find and secure commercially viable country music recording artists to record for the joint venture."

McENTIRE, GILL, JACKSON ARE TOP CMA NOMINEES

(Continued from page 16)

rall & Wright, Sweethearts Of The Rodeo.

Single: "Does He Love You," performed by Reba McEntire and Linda Davis; "Don't Take The Girl," Tim McGraw; "He Thinks He'll Keep Her," Mary Chapin Carpenter; "How Can I Help You Say Goodbye," Patty Loveless; "I Swear," John Michael Montgomery.

Song: "Chattahoochee," written by Alan Jackson and Jim McBride; "Don't Take The Girl," Craig Martin and Larry Johnson; "He Thinks He'll Keep Her," Mary Chapin Carpenter and Don Schlitz; "I Swear," Frank J. Myers and Gary Baker; "Little Rock," Tom Douglas.

The label further claims that Curb "has recorded at least one artist more talented than those proposed to the joint venture on its own record label"—a possible reference to Tim McGraw, whose double-platinum album "Not A Moment Too Soon" is Curb's biggest current hit.

Capitol also contends that Curb's new relationship with Atlantic Records (see story, page 10) "threatens to seriously harm the joint venture (if the joint venture continues to exist) because it may significantly diminish the joint venture's ability to attract the most talented country music artists..."

Album: "Asleep At The Wheel Tribute To The Music Of Bob Wills & The Texas Playboys," Asleep At The Wheel with various artists; "Common Thread: The Songs Of The Eagles," various artists; "Rhythm Country & Blues," various artists; "Easy Come, Easy Go," George Strait; "Who I Am," Alan Jackson.

Vocal event: "I Fall To Pieces," Aaron Neville and Trisha Yearwood; "Rainy Night In Georgia," Conway Twitty and Sam Moore; "Silver Threads And Golden Needles," Dolly Parton, Loretta Lynn, and Tammy Wynette; "Does He Love You," Reba McEntire and Linda Davis; "The Devil Came

Curb disagrees with the latter point, noting that a joint venture with one label does not necessarily interfere with a similar deal with another. He cites as an example Curb Records' successful joint venture with MCA for product by Wynonna and Lyle Lovett, which was concurrent with the Capitol agreement.

Furthermore, Curb calls the Capitol action "a smokescreen to try to confuse everyone about why we were going to WEA." If Capitol "wants out," he adds, "the way to do it is to negotiate in good faith, not to file a lawsuit."

Curb adds that EMI Records Group North America is "holding mil-

lions of dollars of our money—money that's due to publishers, to [the] Harry Fox [Agency], to artists. It's absolutely outrageous."

EMI Records Group North America chairman/CEO Charles Koppelman—with whom Curb takes particular exception—was not available for comment at press time.

Capitol and Curb have a litigious history: In 1989, about seven months before the two companies' joint venture commenced, Mike Curb sued Capitol, maintaining that his label had the right to release a single and album by Donny Osmond due on Capitol. A federal judge subsequently issued a restraining order prohibiting Curb from issuing the records (Billboard, April 22 and 29, 1989).

ATLANTIC/CURB DEAL

(Continued from page 10)

will probably join the WEA pact, according to Curb.

Lewinter says Curb's product will flow through Atlantic's New York headquarters rather than through its Nashville division. He adds that the decision was made with the blessing of Atlantic Nashville president Rick Blackburn, and with the understanding that the Curb staff has plenty of expertise in that genre.

Lewinter adds that Curb will collaborate with Atlantic's video division, A*Vision, on longforms and other "feature-length" projects.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

SALES IMPACT: "I'll Make Love To You" by **Boyz II Men** (Motown) reaches the top of the Hot 100 in just three weeks. It scores a 43% increase in sales, to 112,000 units, moving 2-1 on the Hot 100 Singles Sales chart. It's far and away the biggest point gainer overall, and it also sees healthy increase in monitored airplay points. It is far ahead of all other competitors, so it may be settling in for a long stay at the top. Overall singles sales were off sharply during the period used for the chart, resulting in only six bulleted titles in the entire top 25. The third-biggest point gainer on the chart is "Stroke You Up" by **Changing Faces** (spoiled Rotten/Big Beat/Atlantic). It leaps 18-10 and ranks No. 1 in airplay at KMEL San Francisco and WJMN (Jammin' 94.5) Boston, and No. 1 at WPGC Washington, D.C.

THIS NAME IS PRINCE: The second-biggest point gainer overall is "Lego" by **Prince** (Warner Bros.). It vaults 79-38 and wins the Greatest Gainer/Sales. "Letitgo" is the second-biggest sales gainer after "I'll Make Love," and debuts at No. 33 on the sales chart. Impressive early airplay includes No. 7 at WIOQ (Q102) Philadelphia, No. 8 at KRQQ Tucson, Ariz., and No. 9 at KMXZ Monterey/Salinas, Calif. The runner-up for the sales award is "Never Lie" by **Immature** (MCA). It's No. 2 at WJMH Greensboro, N.C., No. 6 at KBXX (the Box) Houston, and No. 7 at WERQ (92Q) Baltimore.

ANOTHER BIG WEEK: "All I Wanna Do" by **Sheryl Crow** (A&M) wins the Greatest Gainer/Airplay for the second time and makes a big chart jump, 54-39. "All I" is receiving airplay at modern rock, top 40/contemporary, and top 40/adult. It's No. 1 at KHHT Tulsa, Okla., No. 4 at WSTW Wilmington, Del., and No. 10 at WAHC Columbus, Ohio. At modern rock, it ranks No. 3 at KWOD Sacramento, Calif., No. 7 at KEDGE (the Edge) Dallas, and No. 8 at KPNT St. Louis. The runner-up for the airplay award is "Lucky One" by **Amy Grant** (A&M), which won that award on last week's chart. It's No. 3 at WZPL Indianapolis, No. 8 at WSTR (Star 94) Atlanta, and No. 11 at KKRZ (Z100) Portland, Ore.

BEHIND: "Far Behind" by **Candlebox** (Maverick/Sire/Warner Bros.) is the Hot Shot Debut at No. 58. Now in its seventh week on the Hot 100 Airplay chart, it finally enters the Hot 100 due to the recent release of the commercial cassette single. "Far" is No. 13 in airplay at WHYT Detroit and WHJX (Channel X) Jacksonville, Fla., and No. 15 at WJMJ (Jammin' 92) Cleveland. Brooklyn, N.Y., rapper **The Notorious B.I.G.** bows at No. 62 with "Juicy" (Bad Boy/Arista). It's breaking at WYKX Providence, where it's No. 22. "Another Night" by **Real McCoy** (Arista) enters at No. 77. The Berlin-based duo is crossing from the dance charts to top 40 radio. The single is breaking at WWCK Flint, Mich. (No. 8), WBBM (B96) Chicago (No. 9), and WFLZ (Power 93) Tampa, Fla. (No. 13). "New Age Girl" by New Orleans band **Dead & Company** (Ichiban) debuts at No. 89. It's No. 17 at WHTZ (Z100) New York and No. 22 at WXXL (XL106.7) Orlando, Fla.

Warner Int'l Plans Push For Latin Music Campaign To Kick Off With Live Montreux Album

BY JOHN LANNERT
and THOM DUFFY

LONDON—In a bid to widen the mainstream audience for Spanish-language artists signed to its companies in Latin America and Spain, Warner Music International is preparing a marketing campaign around an upcoming live album and video taped this summer at the Montreux Jazz Festival in Switzerland.

The performances captured on "Montreux Jazz Festival 1994/Latin Rock Night" mark the first time that WMI artists from Latin America have been featured in a major European festival. The July 7 show featured Mexico's Cafe Tacuba on a bill with Spain's Seguridad Social; the July 8 concert featured Mexico's Mana and Argentina's Fito Paez, joined on the bill by Spain's Miguel Bose and Presuntos Implicados. Also included on the album and video is Brazil's Jorge Ben Jor, taped in a separate performance at Montreux July 2.

The "Latin Rock Night" album and video, produced in conjunction with the Montreux Jazz Festival organization, are set for release in October by Warner Music International affiliates and licensees throughout Latin America, and by WEA Latina in the U.S. A European release date has not yet been set.

However, the campaign to raise Europeans' awareness of the art-

ists involved in the project began weeks before the Montreux Jazz Festival. It included distribution of a "Latin Rock Night" sampler to major press, radio, and retail. The sampler also was included in the European radio trade magazine Music & Media, a sister publication to Billboard.

In Europe, the emphasis on ex-

Eduardo "Teddy" Bautista, VP of SGAE, says the project arose from a visit to Madrid earlier this year by Andre Midani, WMI VP and regional manager for Latin America, to discuss the company's plans. Bautista applauded WMI's initiative, saying he would like the Latin divisions of other majors to "have such a clear perception of the role that Latino music can have at the present time."

Maribel Schumacher, WMI's marketing director for Latin America, says the timing of the campaign is based on the increasing attention being given to Spanish-language music by non-Hispanic print journalists, booking agents, and promoters.

"It seems to us that there is an interest in this music, and we are responding to this interest," says Schumacher. "Montreux offers a nice platform and these artists are ripe, so you take an opportunity and develop it."

Anne-Marie Nicol, director of artist development at Warner Music International in London, emphasizes that one goal of the campaign has been to challenge preconceptions of Latin music. "The whole idea is to prove to people that Latin music is not all marimbas and tropicales."

Schumacher also stresses the diversity of the artists gathered under the Latin Rock banner. "You have an artist like Cafe Tacuba; everybody has defined them from Aztec to B-boys to mestizo punk, and they're very much a part of the Bohemian scene in Mexico," she says. "Then you have somebody like Miguel Bose, who is a sophisticated pop artist."

Though reluctant to describe the target audience of the company's marketing project, Schumacher says that the campaign "is directed to those people who have bought Gipsy Kings and Mano Negra, and to those people who have perked up their ears to alternative world music."

Schumacher says he hopes that the "Latin Rock Nights" will become a fixture at Montreux, and he expresses confidence in WMI's marketing strategy to draw Spanish-language artists into the musical mainstream, particularly in Europe.

"We're going to see a change in the European musical mix very soon," he says, "and I think the mix is going to show Latin artists in a very positive light."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid.



BEN JOR



PAEZ

posing the "Latin Rock Night" repertoire will not be focused on pop radio, says Reiner Focke, marketing director for group affiliate repertoire at Warner Music Europe. "What we'll be trying to get are the specialist radio shows," he says, "as well as reviews from the specialist press. That's where it will all start, from the media."

Amidst ongoing efforts by the Spanish performing rights society, Sociedad General de Autores y Compositores de Espana (SGAE), to boost the flow of music between Spain and Latin America (Billboard, July 5), the "Latin Rock" shows in Montreux were co-sponsored by SGAE and Warner Music International.

SABAN CREATES TWO NEW RECORD LABELS

(Continued from page 10)

Kenan says Saban plans to release a dozen titles a year, beginning with three titles on Cool Kids due Sept. 6.

The initial titles are "Day Of The Dumpster," which is packaged with a 3-D read-along book and 3-D "Ranger Vision" glasses; "On Fins And Needles," which has a read-along book of the debut "Power Ranger" episode and signed Power Ranger trading cards; and "The Album: A Rock Adventure," which mostly features music from the series, with some storytelling.

Saban also has signed recording artist Aaron Waters, who performs the "Power Rangers" opening song, "Go, Go Power Rangers," featured on "The Album: A Rock Adventure." The song will be serviced to children's radio in September.

"Island Of Illusion," a double-episode audio book accompanied by signed trading cards on Cool Kids, and a Christmas-related audio book are due in October and November, respectively.

Soundtracks to the "Melrose Place"-meets-"Saved By The Bell" syndicated TV series "Sweet Valley High" and "Saban's VR Troopers," which is the follow-up to "Power Rangers," are also on the drawing

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Kenan says the first releases from Saban Records have not been scheduled yet. "It will probably be a 'Power Rangers' record. We are working with Atlantic on finding an artist for this potential album. It will be strictly geared as a radio record, with top 40 in mind as a primary target. The Saban's Cool Kids records aren't necessarily geared toward radio."

Kenan says Saban Records will develop artists by launching the acts on one of the company's TV shows, followed by a soundtrack or other album release.

As for promoting the releases, Kenan says Saban plans to advertise on Fox TV and children's radio stations. On-air radio giveaways and in-store promotions will also be developed.

Kenan says the two labels will use Saban's existing staff. Additionally, a marketing and product-management executive will be hired to work solely for the labels.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GAMES PEOPLE PLAY INNER CIRCLE (BIG BEAT/ATLANTIC)	14	—	1	SHORT SHORT MAN TWENTY FINGERS (ID)
2	13	4	YOU GOTTA BE DES'REE (550 MUSIC)	15	22	8	IF YOU WANNA GROOVE LIGHTER SHADE OF BROWN (MERCURY)
3	5	8	WHAT ABOUT US JODECI (UPTOWN/MCA)	16	—	1	BODY & SOUL ANITA BAKER (ELEKTRA)
4	19	2	CAN U GET WIT IT ISHER (LAFACE/ARISTA)	17	—	1	CUBAN PETE JIM CARRY (CHAOS)
5	11	5	PEND THE NIGHT PHASE (MAVERICK/SIRE/REPRISE)	18	6	4	SUMMERTIME BLUES ALAN JACKSON (ARISTA)
6	9	3	BOUR OF LOVE FINTEN (MAMMOTH/ATLANTIC)	19	15	3	SABOTAGE BEASTIE BOYS (CAPITOL)
7	1	5	MAKE THIS LAST FOREVER JOE LYN ENRIQUEZ (CLASSIFIED)	20	10	12	WHERE MY HOMIEZ? JILL AL SKRATCH (MERCURY)
8	7	5	FALL INTO YOU MAZ STAR (CAPITOL)	21	18	4	THE MAN IN LOVE WITH YOU GEORGE STRAIT (MCA)
9	17	2	SLOW WINE TONY! ONI! TONE! (WING/MERCURY)	22	20	2	XXX'S & OOO'S (AN AMERICAN GIRL) TRISHA YEARWOOD (MCA)
10	12	5	GET O' THIS CRACKE (VIRGIN)	23	21	7	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (ID/RCA)
11	24	2	THIRD ROCK FROM THE SUN JOE DIFFIE (EPIC)	24	23	4	WHAT'S IN IT FOR ME JOHN BERRY (LIBERTY)
12	14	2	SHE THIN 'S HIS NAME WAS JOHN REBA MCKERRE (MCA)	25	—	1	RECOGNIZED THRESHOLD OF ... BOOGIEMONSTERS (PENDULUM/EMI)
13	—	1	YOU WON'T SEE ME CRY B-TRIBE (ATLANTIC)				

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

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FOR WEEK ENDING
AUGUST 27, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	11	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98) 7 weeks at No. 1	THE LION KING	1
2	2	2	6	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
3	3	3	38	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	5	4	10	STONE TEMPLE PILOTS ▲ ATLANTIC 82607/AG (10.98/16.98)	PURPLE	1
5	4	6	10	WARREN G VIOLATOR/RAL 52335/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
6	6	5	35	COUNTING CROWS ▲ ³ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	9	10	40	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
				GREATEST GAINER		
8	13	16	27	GREEN DAY ▲ REPRIS 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	8
9	7	8	5	ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
10	8	7	23	SOUNDGARDEN ▲ ² A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
11	11	14	13	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	11
12	10	13	21	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
13	12	9	18	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
14	14	12	4	COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
15	16	17	27	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
16	19	22	5	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
17	15	11	4	MC EHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
18	17	15	7	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
19	18	21	22	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT	3
20	21	20	12	AALIYAH ● BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER		18
21	22	19	18	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
22	20	18	7	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
23	24	24	57	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
24	30	32	55	SMASHING PUMPKINS ▲ ² VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
25	25	28	69	AEROSMITH ▲ ⁴ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
26	37	39	24	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
27	23	23	7	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
28	42	44	47	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
29	26	27	7	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
30	27	31	29	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
31	29	25	11	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
32	28	30	11	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
33	44	45	40	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
34	31	26	4	STEVE PERRY COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
35	33	34	19	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
				HOT SHOT DEBUT		
36	NEW		1	GRAVEDIGGAG GEE STREET 524016*/ISLAND (9.98/15.98)	6 FEET DEEP	36
37	40		2	JIMI HENDRIX MCA 11063 (10.98/16.98)	WOODSTOCK	37
38	32	36	8	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
39	34	33	50	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
40	36	35	10	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
41	45	52	23	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
42	39	40	16	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
43	35	29	21	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
44	38	38	40	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	2
45	43	41	70	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
46	41	37	20	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
47	70	87	24	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	47
48	47	46	7	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
49	64	74	6	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	49
50	48	48	16	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
51	49	47	12	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
52	56	51	9	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
53	51	50	65	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	54	54	21	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
55	50	42	12	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
56	57	67	38	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
57	46		2	JACKYL GEFFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
58	53	57	9	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
59	61	58	27	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
60	76	62	16	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
				PACESSETTER		
61	95	141	5	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	61
62	81	102	3	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	62
63	52	43	12	JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
64	55	53	44	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
65	72	84	23	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	65
66	62	49	12	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
67	63	63	29	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
68	77	66	14	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
69	65	79	52	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
70	60	59	11	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
71	66	72	157	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
72	58	61	38	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
73	59	60	31	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
74	84	92	7	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	74
75	67	75	8	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
76	69	65	47	NIRVANA ▲ ³ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
77	73	71	20	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
78	75	70	139	PEARL JAM ▲ ⁷ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
79	85	88	14	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	79
80	83		2	SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
81	74	69	42	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
82	68	68	14	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
83	82	81	145	NIRVANA ▲ ³ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
84	90	80	26	SARAH MCLACHLAN ● NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
85	87	82	91	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
86	89	93	7	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
87	79	73	91	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
88	71	64	10	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
89	86	76	39	TOM PETTY & THE HEARTBREAKERS ▲ ² MCA 10813 (10.98/17.98)	GREATEST HITS	5
90	91	85	86	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
91	98	91	9	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
92	88	78	43	PEARL JAM ▲ ⁵ EPIC 53136* (10.98 EQ/16.98)	VS.	1
93	78	55	10	BOSTON ● MCA 10973* (10.98/16.98)	WALK ON	7
94	100	94	50	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
95	80	56	8	VARIOUS ARTISTS MERCURY 22123* (10.98 EQ/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
96	102	104	183	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
97	103	98	16	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
98	97	83	7	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
99	94	96	97	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
100	121	129	68	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
101	101	90	13	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
102	93	89	14	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
103	96	77	4	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)	CHIEF BOOT KNOCKA	69
104	112	115	8	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
105	99	95	77	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
106	110	112	9	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
107	92	86	4	JAMIE FOXX FOX 64364 (9.98/15.98)	PEEP THIS	78

○ 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 artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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DEMAND IT.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	105	103	40	BRYAN ADAMS ▲ ³ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
109	117	122	37	CRACKER ● VIRGIN 39012 (9.98/13.98) CS	KEROSENE HAT	59
110	106	124	39	MICHAEL BOLTON ▲ ¹ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
111	NEW		1	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	111
112	167	140	24	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
113	111	113	19	PATRA EPIC 53763* (9.98 EQ/15.98) CS	QUEEN OF THE PACK	103
114	120	111	21	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
115	NEW		1	LYNYRD SKYNYRD CAPRICORN 42028 (10.98/16.98)	ENDANGERED SPECIES	115
116	113	107	111	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
117	115	106	22	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) CS	TOO HIGH TO DIE	62
118	125	116	234	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
119	109	108	60	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
120	141	157	100	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
121	107	101	48	MEAT LOAF ▲ ⁴ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
122	114	117	100	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
123	116	99	13	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
124	119	114	73	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
125	118	105	28	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
126	104	97	13	SOUNDTRACK ● ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
127	122	110	26	JOSHUA KADISON ● SBK 80920/EMI (10.98/15.98) CS	PAINTED DESERT SERENADE	69
128	135	134	59	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) CS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
129	108	100	4	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
130	123	109	8	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
131	128	146	36	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
132	124	119	25	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
133	132	137	222	VAN MORRISON ▲ POLYDOR 841970*/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
134	149	155	10	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
135	144	138	143	ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
136	129	152	38	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) CS	THEY'RE ALL GONNA LAUGH AT YOU	129
137	130	121	27	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
138	134	133	46	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
139	136	143	45	GEORGE STRAIT ▲ ¹ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
140	127	—	2	DEEE-LITE ELEKTRA 61526* (10.98/15.98)	DEWDROPS IN THE GARDEN	127
141	131	120	53	BILLY JOEL ▲ ⁴ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
142	168	168	111	SPIN DOCTORS ▲ ² EPIC 47461 (10.98 EQ/16.98) CS	POCKET FULL OF KRYPTONITE	3
143	126	118	5	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
144	139	125	93	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
145	154	147	14	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
146	150	148	21	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
147	138	127	28	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
148	137	128	14	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
149	133	131	24	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
150	145	136	32	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
151	191	166	5	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) CS	CRACKED REAR VIEW	127
152	140	135	65	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
153	146	139	16	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
154	162	153	15	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	170	162	16	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
156	166	173	5	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98) CS	HUNGRY FOR STINK	117
157	198	—	2	SOUNDTRACK FOX 11014/ARISTA (10.98/16.98)	AIRHEADS	157
158	171	180	71	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) CS	THE JERKY BOYS	80
159	143	132	34	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
160	147	123	27	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) CS	NO DOUBT ABOUT IT	84
161	161	200	4	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) CS	RACHELLE FERRELL	161
162	153	156	206	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
163	163	149	6	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
164	142	130	14	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
165	NEW		1	IMMATURE MCA 11068 (9.98/15.98) CS	PLAYTYME IS OVER	165
166	159	151	62	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) CS	RAGE AGAINST THE MACHINE	45
167	176	172	18	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
168	160	167	52	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) CS	CLAY WALKER	52
169	148	126	93	CARRERAS-DOMINGO-PAVAROTTI ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
170	NEW		1	WEEZER DGC 24629/GEFFEN (10.98/15.98) CS	WEEZER	170
171	158	144	15	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
172	164	158	32	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
173	156	154	40	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
174	180	176	4	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98) CS	UNITY	174
175	175	164	42	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
176	173	170	103	ERIC CLAPTON ▲ ¹ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
177	157	163	17	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
178	NEW		1	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98) CS	YOU MIGHT BE A REDNECK IF...	178
179	151	142	10	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
180	200	—	2	GEORGE HOWARD GRP 9780 (9.98/15.98) CS	A HOME FAR AWAY	180
181	152	145	31	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) CS	TAKE ME AS I AM	59
182	178	—	2	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) CS	CREEP WIT' ME	178
183	174	150	24	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
184	184	181	20	JOHN BERRY LIBERTY 80472 (9.98/13.98) CS	JOHN BERRY	85
185	177	183	98	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
186	NEW		1	VARIOUS ARTISTS ATLANTIC 82636/AG (39.98/54.98)	WOODSTOCK: 3 DAYS OF PEACE AND MUSIC	186
187	186	193	55	CYPRESS HILL ▲ ² RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
188	RE-ENTRY		8	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55
189	172	171	11	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
190	165	160	21	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
191	181	192	31	K7 TOMMY BOY 1071 (10.98/15.98) CS	SWING BATTAS SWING	96
192	194	191	59	TOOL ● ZOO 11052 (9.98/15.98) CS	UNDERTOW	50
193	155	175	3	MELVIN RILEY MCA 11016 (9.98/15.98) CS	GHETTO LOVE	155
194	188	190	142	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
195	182	178	29	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
196	185	161	17	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...	109
197	179	—	14	RICK TREVINO COLUMBIA 53560 (10.98 EQ/15.98) CS	RICK TREVINO	119
198	187	198	15	VARIOUS ARTISTS RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
199	193	159	13	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
200	183	182	86	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 175	Michael Bolton 110	Cypress Hill 187	Aaron Hall 56	L7 156	Nine Inch Nails 41	Adam Sandler 136	George Strait 120, 139
69 Boyz 74	Bone Thugs N Harmony 61	Da Brat 22	Hammer 149	Patti LaBelle 88	Nirvana 76, 83	Seal 31	Keith Sweat 27
Aaliyah 20	Boston 93	Deee-Lite 140	Heavy D & The Boyz 51	Huey Lewis & The News 102	Offspring 11	Jon Secada 55	Take 6 86
Above The Law 143	Toni Braxton 23	Diamond Rio 129	Helmet 130	Hilly Texas 152	ORIGINAL LONDON CAST	Smashing Pumpkins 24	Toad The Wet Sprocket 66
Ace Of Base 3	Garth Brooks 94, 162	Eric Duffie 62	Jimi Hendrix 37, 100, 155	Live 60	Phantom Of The Opera Highlights 118	Snoop Doggy Dogg 72	Tool 192
Bryan Adams 108	Brooks & Dunn 105, 194	Celine Dion 33	Faith Hill 181	Kenny Loggins 79	Richard Marx 146	Soundgarden 10	Randy Travis 153
Aerosmith 25	Norman Brown 199	Dr. Dre 200	Hootie & The Blowfish 151	Lynyrd Skynyrd 115	The Mavericks 65	Sounds Of Blackness 196	Rick Trevino 197
Alice In Chains 67, 185	Jimmy Buffett 63	Eightball & MJG 189	House Of Pain 29	Mazzy Star 49	McEntire 42, 138	SOUNDTRACK	Travis Tritt 82
All-4-One 13	Tracy Byrd 134	Enigma 59, 96	George Howard 180	Martina McBride 106	MC Eht Featuring CMW 17	Above The Rim 43	VARIOUS ARTISTS
Allman Brothers Band 154	C+C Music Factory 111	Enya 135	Ice Cube 131	Neal McCoy 160	MC Eht Featuring CMW 17	Airheads 157	Dance Mix U.S.A. 198
Tori Amos 125	Tevin Campbell 81	Erasure 101	Julio Iglesias 123	MC Eht Featuring CMW 17	Pearl Jam 78, 92	The Bodyguard 87	DGC Rarities Volume 1 163
Arrested Development 188	Candlebox 7	Melissa Etheridge 28	Ill Ai Skratz 182	MC Eht Featuring CMW 17	Tom Petty & The Heartbreakers 89	The Crow 46	Kiss My Ass: Classic Kiss Regrooved 95
Babyface 69	Maniah Carey 39	Rachelle Ferrell 161	Immature 165	MC Eht Featuring CMW 17	Pink Floyd 35	Dazed And Confused 77	MTV Party To Go, Volume 5 70
David Ball 58	Mary Chapin Carpenter 116	Jeff Foxworthy 178	Indigo Girls 68	MC Eht Featuring CMW 17	Pretenders 145	Forrest Gump 2	Rhythm Country & Blues 112
Basia 171	Carreras-Domingo-Pavarotti 169	Jamie Foxx 107	Alan Jackson 18, 99	MC Eht Featuring CMW 17	Queen 122	The Lion King 1	Woodstock: 3 Days Of Peace And Music 186
Beastie Boys 32	Eric Clapton 176	Jackyl 57	Janel Jackson 53	MC Eht Featuring CMW 17	Rage Against The Machine 166	The Mask 80	Clay Walker 168
Benedictine Monks Of Santo Domingo	Collective Soul 21	The Jerky Boys 158	John Mellencamp 38	MC Eht Featuring CMW 17	Bonnie Raitt 54	Maverick 126	Weezer 170
De Silos 19	Confederate Railroad 190	Jodeci 159	Metallica 71	MC Eht Featuring CMW 17	Collin Raye 195	Philadelphia 150	Wu-Tang Clan 173
Tony Bennett 98	Harry Connick, Jr. 16	Billy Joel 141	John Michael Montgomery 30	MC Eht Featuring CMW 17	Melvin Riley 193	The Piano 172	Yanni 26
John Berry 184	Counting Crows 6	K7 191	Lorrie Morgan 148	MC Eht Featuring CMW 17	Rolling Stones 9	Reality Bites 15	Dwight Yoakam 124
Big Mike 48	Cracker 109	Joshua Kadison 127	Rollins Band 167	MC Eht Featuring CMW 17	Sade 144	Sleepless In Seattle 119	Zhane 137
Big Mountain 174	The Cranberries 128	R. Kelly 44	Sade 144	MC Eht Featuring CMW 17	Salt-N-Pepa 64	South Central Cartel 164	
Blackhawk 147	Crash Test Dummies 73	Sammy Kershaw 104	Stevie Nicks 179	MC Eht Featuring CMW 17		Spin Doctors 52, 142	
Blackstreet 75	Sheryl Crow 47			MC Eht Featuring CMW 17		Stone Temple Pilots 4, 90	

BETWEEN THE BULLETS



by Geoff Mayfield

CLOSER: Although the double-length soundtrack from "Forrest Gump" sees the first sales decline in its six-week chart life, the gap between it and No. 1 "The Lion King" is as narrow as the latter's dip. The margin that separates the two was 35% last week, but has been sliced to 17%. Sales on "The Lion King" fell by almost 14%, leaving it with a tally in the neighborhood of 216,000 units, while a 1% slide brings "Gump" just shy of 184,000. Although their weekly sums continue to impress. The oldies-filled "Gump" leads No. 3 **Ace Of Base** by more than 77,000 units, practically a 73% gap. In all but 14 of this year's 34 issues, this week's "Gump" total would have been large enough to top The Billboard 200.

BOYZ WILL BE MEN: Will "Gump" have time to overtake the "Lion King"? That battle is not a matter of which one loses fewer sales, as it is unlikely at this stage that either can improve on the totals it has rung up in past weeks. If "Gump" doesn't catch the crown, the album that is destined to end the reign of "The Lion King" is the new **Boyz II Men**, which is due in stores Aug. 30. Judging from the monstrous jumps the new Boyz song made last week on Hot 100 Singles and Hot R&B Singles, the public is hungry for the group's new album.

TOMORROW: The key debuts to watch next week will belong to **Prince and Neil Young & Crazy Horse**. Based on early sales reports, both have a shot at top 20 debuts, but will likely fall short of the top 10. This is Prince's first studio album since he changed his name to whatever. His last two studio albums debuted at No. 5, in 1991 and 1992. Last year, the multidisc set "The Hits/The B-Sides" peaked at No. 19, the highest position reached by any of his three simultaneous best-of sets, and this year his independently distributed "The Beautiful Experience" EP rose as high as No. 92. Veteran rocker Young, who has successfully courted young fans in the alternative music camp, saw last year's "Unplugged" debut at No. 22 and 1992's "Harvest Moon" debut at No. 16. Other debuts to watch: Young's former partners in crime **Crosby, Stills & Nash**, and the new prankster set from the **Jerky Boys**, whose first set bullets this week at No. 158.

CHANGING OF THE GUARD: At a time when Warner Bros. prepares for the exit of beloved leader **Mo Ostin** (see story, page 1), the release of the Prince and Young titles starts the label's impressive second half, which will include new sets from the likes of **R.E.M.**, **Eric Clapton**, **Tom Petty**, and possibly **Madonna**. In the meantime, the Bugs Bunny camp already has two albums in the top 10. While it is never unusual to see Warner Bros. represented in the top 10, the acts carrying the torch now are bands that you probably had not heard of a year ago: **Reprise's Green Day**, which owns The Billboard 200's largest unit gain, and **Maverick's Candlebox**. The former jumps 13-8, the latter bullets at No. 7. Unit counts on both exceed 78,000 units this week.

CLUES: Although the first **C+C Music Factory** album spent 85 weeks on The Billboard 200, rose to No. 2, and spent 29 weeks in the top 10, the dance act's modest debut at No. 111 (on 9,700 units) does not come as a total surprise. A 1992 remix album by **Clivillés & Cole**, the producers who are the C and C in the group's moniker, stalled at No. 87, and a subsequent solo outing by former Factory member **Freedom Williams** failed to reach any Billboard album chart.

BY THE TIME WE GET TO WOODSTOCK: Woodstock's impact on album sales will depend in large part on how well the festival played on pay-per-view, and the number of reports are impressive. Meanwhile, radio and MTV have already built momentum for Woodstock acts **Melissa Etheridge** (42-28), **Nine Inch Nails** (45-41), and **Sheryl Crow** (70-47) ... Figure that pre-festival media coverage, with its many '69 flashbacks, motivates three bullets for the late **Jimi Hendrix** (Nos. 37, 100, and 155) and the debut of Atlantic's new Woodstock set (No. 186).

SONY'S LAING GLAD TO RETURN TO U.S. MARKETPLACE

(Continued from page 1)

22 countries, including the U.S., Europe, and in Australia.

With the song "Kickback" released as the first single both in the U.S. and in Laing's homeland, "Shona" has already received a strong response from retailers in New Zealand.

"It's a lot more positive and stronger than the last album," says Roger Marbeck, manager of the influential Marbecks Records stores in Auckland. "It will be an easier album to sell, and I expect it to gain acceptance more quickly. I'm buying in a lot more than I did of 'New On Earth,' perhaps double, and we'll get behind it with radio promotions and head straight in at the college radio level initially.

We'll also hit the print media, and we'll be doing something with competitions for signed editions of 'Shona.' We're very confident of the success of this album, not just because it's Shona Laing, but because it is such a strong album."

In the U.S., the album is getting attention from radio and retail, according to Howie Gabriel, VP/GM at TriStar Music, who notes that Laing "has had some terrific success in the past in America, with the singles 'Soviet Snow' and 'Glad I'm Not A Kennedy.' Because of those records, she is well known in the radio and retail community."

ALTERNATIVE ATTENTION

TriStar is working the record at album alternative radio, where Gabriel says "it is developing very nicely." He notes that last week, "Kickback" was CD of the week at KRSH Santa Rosa, Calif., and that the single is in heavy rotation at KLOT Albuquerque, N.M., and in medium rotation at KBCO Boulder, Colo., as well as a variety of other album alternative stations.

"We've been playing 'Kickback' in heavy [rotation] since it came out, and it's easily one of our most-requested records," says KLOT PD Mike Marrone. "It's a great single. It's got a great hook. To me, the song could be a definite crossover to just about any format except maybe [album rock]."

Marrone also played "Soviet Snow" and "Glad I'm Not A Kennedy" at his previous station, WHTG-FM Monmouth, N.J., and says they were both top-requested records.

"She's been receiving some terrific initial press via all of the music trades," Gabriel says.

An animated video of "Kickback" has been serviced to local broadcasters and retail in the U.S., Gabriel says. "We haven't submitted it to MTV and VH-1 yet, but as the record develops, at the right time we will," he says.

Gabriel says it is likely that Laing will tour the U.S. in the fall to capitalize on the release of "Shona" and build the profile established when she toured with Peter Himmelman at the end of 1992.

Laing says America's album alternative format "is much more attuned to what I do. It's not just an all-or-nothing, make-or-break, like it used to be. And if 10,000 or 20,000 or 50,000 people there are interested in what I do, then I will honor that interest."

In its first three weeks on sale in the U.S., the album sold 200 units, according to SoundScan data.

Michael Glading, managing direc-

*This time
maybe there's
a kinder,
gentler Shona'*

tor at Sony Music New Zealand, says that before the record was cut, "Shona made it very clear to me that she wanted to make this album 'her way' rather than 'my way.' To Shona's surprise, I was not against this. The resulting album is consequently an honest reflection of Shona's music, and I'm absolutely delighted with it."

The artist recognizes the subtle shift in her writing. "New On Earth" was more hard-hitting than "Shona," and maybe that's down to the sexual politics," says Laing. "There were no blokes calling the shots this time. It's perhaps a more honest representation of where I'm at. I'm seen as this hard, angry woman. People expect that. This time maybe there's a kinder, gentler Shona."

A melodic and literate songwriter, Laing is also known as an informed and astute political commentator. "Soviet Snow," from her 1987 debut album, was inspired by the Chernobyl nuclear plant disaster. "Glad I'm Not A Kennedy" went top five in New Zealand and top 10 in Australia.

On her new album, Laing links the Persian Gulf War to the prophecies of Nostradamus on "The Man With The Wild Name," comments on New Zealand society on "Cold Country," and sings of financial wheelings and dealings on "Kickback."

But the album also is shot through with personal matters on tracks such as "Hard And Fast," about her marital separation, and "Hard World," about returning to New Zealand from London, where she lived in the early '70s. She stretches the creative recording process on "American Friends," which features voices from her answering machine laid over a

gentle melody.

"The instrumental part was just sheer emotion, and I'm finding more and more that lyrics tie me down," says Laing. "At the moment, they are restricting. I'm at the point of making a quantum leap forward [as a songwriter], from a philosophical point of view. I've been through a period of being cautious about delving into the spiritual realm in my writing, whereas at the moment that's about all that really counts for me."

Compared to the five years it took Laing to complete "New On Earth," her latest album was recorded in a mere seven weeks. The singer co-produced the album with Steve Garden in a studio at her home in the bush-clad hills west of Auckland.

"We wanted to get back out into the market within 18 months of 'New On Earth,'" says Paul Ellis, A&R manager at Sony Music New Zealand, who managed Laing for three years prior to joining Sony in 1991. "The album has been completed for six months, and that has given us time to live with it and plan an effective marketing strategy in our home territory."

Four of the tracks were remixed by former Split Enz member Eddie Rayner. Ellis adds that the company has taken images out of the artwork and sent them out as postcards in a teaser campaign to retail and media.

"All the cards came with media quotes from international magazines, although we've also emphasized this is very much Shona herself on this album," he says. "We all feel confident this album will surpass 'New On Earth' and our aim is to achieve the 100,000 units that 'South' achieved stateside."

Laing acknowledges that in a small country like New Zealand, with its population of 3.6 million, she is "disproportionately famous to the returns I get. With a song like 'Kennedy,' I became elevated out of the realms of pop music because of the nature of people—political journalists and the like—who chose to comment on it."

Assistance in preparing this story was provided by Phyllis Stark in New York.

FAST START FOR NASHVILLE WOMEN'S GROUP

(Continued from page 16)

Nashville."

"In trying to think of ways to finance the CD, I decided to do a business directory and put some of the funds generated by that toward the CD project," Masters says. "We have over 300 ads already sold for the directory, so the non-music professional women are helping the music women, which I think is really cool."

Although the WMBA is concentrated in the U.S., Masters reports a growing interest within the international community. Among the most enthusiastic is Gaby Hoffman, man-

ager of German heavy metal rockers Accept, who read about the WMBA in Billboard (Billboard, Jan. 29) and immediately flew to Nashville from her home in Germany. Hoffman has since opened an office in Music City, where she is running her management firm while serving as European coordinator and advisory board member for the WMBA.

"Gaby brings a level of success and energy to this organization that is contagious," says Masters. "She's also typical of the kind of quality people the WMBA is attracting to its ranks."

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,644,000	13,208,000	DOWN 4.3%	13,121,000	DOWN 3.6%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
387,402,000	369,901,000	UP 4.7%		
FOCUS ON ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
10,588,000	11,016,000	DOWN 3.9%	10,459,000	UP 1.2%
YEAR-TO-DATE SINGLES SALES				
YTD (1994)	YTD (1993)	CHANGE		
327,790,000	305,517,000	UP 7.3%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				

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"It's not hype...these guys really do rock. Seeing Fury live is all the proof you'll need." - Vinny Marino, Q104.3, New York

"When you get over 500 people into a club on a Tuesday night to see a band they're barely familiar with, and the band gets called back for three encores, you know this is a band to take seriously." - T.J. Brian, WDHA

"I always say that if you're gonna do a cover...it should be something totally obscure and unfamiliar, or way better than the original. Fury's done both with this track. People who didn't know from Fury walked away fans after they rocked the South Street Seaport." - Amy Winslow, WNEW

June

Fury opens for Meatloaf in midwest

July

Fury begins 3 week NE tour including 7 shows in 8 days in the NY-CT area

August

Album sales go over 90,000 units
Fury shoots first U.S. video
"When I'm Dead And Gone"
directed by Cyndi Lauper

September

Fury returns for the "Mono" tour



THE RCA RECORDS LABEL



Thomas J. Miller Management

The Billboard Bulletin...

EDITED BY IRV LICHMAN

COST OF LISTENING GOING UP

The price of CDs is about to get more expensive, with \$17.98 looking to be the new standard superstar list price. \$16.98 has been considered superstar pricing of late, while \$17.98 was reserved for what labels referred to as "special" releases such as Frank Sinatra's "Duets" album. Now Geffen has two titles coming out at the \$17.98 level, the new Eagles album and an Aerosmith greatest hits album. Atlantic, meanwhile, looks to be creating a new "special" price tier with its \$19.98 list, or \$12.80 boxlot cost, for the new Three Tenors concert album.

SONY MUSIC SALES UP 12%

Sony Corp. reports that its Music Group's sales climbed 12%, to \$1.09 billion, in the first fiscal quarter, which ended June 30. Mariah Carey's "Music Box" was the biggest-selling album, at 16 million units worldwide. Sales for the Pictures Group fell 4.3%, to \$649.2 million, which the company attributes to the appreciation of the yen against the dollar and European currencies. Profit from operations of the combined music and film groups fell 5.6%, to \$140.6 million. On a dollar basis—disregarding the currency fluctuations—the music group's revenues rose 27% in the U.S., while the movie group's went up 1%.

'LION' TRACK IS '94'S BIGGEST ROAR

With its certification for sales of 5 million units by the Recording Industry Assn. of America, Walt Disney Records' "The Lion King" sound-

track has emerged as the first quintuple-platinum album of the year, and the label's best-selling album ever. According to the RIAA, the album is trailed by double-platinum '94 releases by Stone Temple Pilots, Pink Floyd, Tim McGraw, and the Benedictine Monks of Santo Domingo de Silos. The closest competition for "The Lion King" among Disney titles is 1992's "Aladdin" soundtrack, which has been certified triple-platinum.

LEWIS EXITS GARTH MGMT TEAM

After seven years of co-managing country music colossus Garth Brooks, Pam Lewis confirms that she and Bob Doyle are dissolving their Doyle/Lewis Management. Doyle will continue to manage Brooks. "We're going to be working together through the end of the year," Lewis says. "I'm hoping to continue to work with Garth on special projects."

KRIM TO KEY EMI PUB SLOT

Bulletin has learned that Rick Krim will join EMI Music Publishing Worldwide as senior VP of talent acquisition at the end of this month, leaving his post as VP of talent relations at MTV. Krim, who reports to the publishing operation's chairman/CEO Marty Bandier, will scout new talent and develop marketing strategies for the company's roster of talent.

WEYNER TO SONY CLASSICS POST

Look for David Weyner, former president of PolyGram Classics &

Jazz, to take a senior marketing post at Sony Classical. Weyner, who left PolyGram in January after 14 years with the company, would report to Sony Classical chief Peter Gelb.

BLUE ENTERS THE BOX

Frankie Blue is the latest radio programmer to make the jump to music video. Blue is leaving his post as assistant program director/music director at WHTZ (Z100) New York to become director of programming at the Box. An announcement is expected soon on a new senior executive position for current Box programmer John Robson.

INFO HIGHWAY ADVISORS NAMED

Several industry figures have been appointed to the U.S. Department of Commerce's private-sector advisory council on the nation's information infrastructure. They include ASCAP president and lyricist Marilyn Bergman, Black Entertainment Television president Robert Johnson, BMI president/CEO Frances Preston, Disney Channel president John F. Cooke, Hubbard Broadcasting chairman/CEO Stanley Hubbard, KABQ Radio president/GM Eduardo L. Gomez, MCA Inc. executive VP and MCA Music Entertainment Group chairman Al Teller, National Public Radio president/CEO Delano Lewis, and Motion Picture Assn. of America president/CEO Jack Valenti.

'I'll Make Love' Comes Quickly To No. 1

NO ONE SHOULD BE SURPRISED THAT "I'll Make Love To You" by Boyz II Men moves up to the No. 1 position after its amazing 31-2 jump last week. It's the fourth single of the '90s to move to No. 1 in three short weeks. The first was Michael Jackson's "Black Or White," which debuted at No. 35 in December 1991. It then moved 3-1. Whitney Houston's "I Will Always Love You" entered at No. 40 in November 1992 and then jumped 12-1. And more recently, Janet Jackson's "That's The Way Love Goes" started its chart life at No. 14 in May 1993 and then sailed 2-1.

Three weeks is not the shortest amount of time a single has taken to rise to the top. The record is two weeks, set by the Beatles' "Can't Buy Me Love," which zoomed from No. 27 to No. 1 on April 4, 1964, the same week that the group held down the top five positions on the Hot 100.

The ascension of Boyz II Men ends the reign of "Stay (I Missed You)" after three weeks. If Lisa Loeb & Nine Stories had moved out of the way just one week earlier, "I'll Make Love To You" would have moved 31-1 and set the record for the fastest rise to the top.

William Simpson of Los Angeles points out one more historical note: Boyz II Men is the third consecutive No. 1 act with a number in the group name, following Nine Stories and All-4-One.

HIS SONG: Almost 24 years after making his debut on the Hot Adult Contemporary Chart, Elton John has the biggest AC hit of his career. "Can You Feel The Love Tonight" enjoys an eighth week at No. 1, two more than Elton's previous AC champ, "The One." Elton also shows up at No. 37, where "Circle Of Life," the follow-up single from "The Lion King," begins its chart life. Over on The Billboard 200, "The Lion King" maintains its strength for

a seventh consecutive week, halfway home to the 14-week run that Disney's "Mary Poppins" had in 1965.

BROADWAY BABY: Elsewhere on the AC chart, the voice of Styx returns with a doo-wop version of a song from the most successful Broadway cast album on the Billboard album chart. Dennis DeYoung isn't the first artist to record "On The Street Where You Live" from "My Fair Lady." Vic Damone took the song to No. 8 on the pop singles chart in 1956, and Andy Williams had a No. 28 hit with the Lerner & Loewe song in 1964. Another "Fair Lady" song, "I Could Have Danced All Night," went to No. 72 on the Hot 100 for Ben E. King in 1963.

LONGER: Leave it to William Simpson to find songs that have had even longer chart spans than "The Lion Sleeps Tonight." In first place is "Georgia On My Mind," with 59 years between the first charted version by Frankie Trumbauer in 1931 and Michael Bolton's remake in 1990. There were 53 years between "Puttin' On The Ritz" by Harry Richman in 1930 and Taco in 1983. And, finally, a measly 39 years between Paul Whiteman's "Smoke Gets In Your Eyes" in 1934 and the version by Blue Haze in 1973.

YOU GOT IT: It's unusual for a label that specializes in reissues and compilations to reach an album chart, but Cema's The Right Stuff shows up not once, but twice on Top R&B Albums with "Slow Jams—The Timeless Collection Volume 1" at No. 52 and "Volume 2" at No. 74. The series features classic R&B ballads like the Isley Brothers' "Between The Sheets" (found on Volume 1) and the Unifics' "The Beginning Of My End" (on Volume 2).

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by Fred Bronson

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