



**David Gates Walks Pop, Country Line With Discovery Release**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 3, 1994

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## Disney Targets Xmas Set At Latin Market

BY JOHN LANNERT

With the Nov. 8 release of its Latino-rooted Christmas album "Navidad En Las Américas" (Christmas



GABRIEL



DOMINGO

In The Americas), Walt Disney Records is not only saying *feliz navidad* for the first time, but also *bienvenidos* to Latino consumers.

(Continued on page 114)

## B'buster Set To Expand In Asia

BY STEVE McCLURE

TOKYO—After establishing firm footholds in Australia and Japan, Blockbuster Video is preparing to expand aggressively into other Asia-Pacific territories.

"We're looking at the possibility of 1,000-plus stores in the Asia-Pacific region within the next 10 years," says John Mlynski, Blockbuster's VP for the Asia-Pacific region. "And I'm taking a conservative approach."

(Continued on page 114)

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**Celebrating 20 Years With Donna Summer**

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## Indies Welcome At Radio

### Modern Rock Finds New Hit Sources

BY ERIC BOEHLERT

NEW YORK—Major-label artists have dominated modern rock radio playlists for so long that most observers had assumed the days of small, independent labels hatching national hits were long gone. But in the last 10 months, a string of indies have scored impressive hits at commercial radio with acts such as Beck, Offspring, Veruca Salt, and others amassing national airplay that, just two years ago, would have been unthinkable.

"Radio stations are more in touch with the streets," says Bill Gamble, PD at WKQX (Q101) Chicago, explaining the apparent openness at radio. "People are looking at music

from different sources—small labels, unsigned [acts], imports. It doesn't need a major-label push behind it."

Adds Kurt St. Thomas, PD at WFNX Boston, "PDs realize that if they're really alternative, they've got to take some chances." More times than not, those chances involve spinning indies.

Late last year, before signing with Geffen Records, Beck's low-budget release of



RANCID

"Loser" spread like wildfire at commercial radio, placing programmers in the unusual position of having to send away for copies of the hard-to-find single on little-known Bongload Records (Billboard, Nov. 27, 1993).

For those who assumed that "Loser" was a one-time fluke of commer-

(Continued on page 125)

## Canada's Aboriginal Musicians Seek Mainstream Recognition

BY LARRY LeBLANC

TORONTO—National political events such as Canadian native leader Elijah Harper's stand against the Meech Lake Accord, the fierce confrontation between Mohawks and Quebec Province Police at Oka, Quebec, and ongoing aboriginal demands for self-government have brought renewed attention to Canada's 1.5 million aborigines.

The mainstream popularity of the Innu duo Kashtin, the media-

driven commercial breakthroughs of Inuk performer Susan Aglukark (Billboard, May 21) and Juno Award-winning Cree country singer Lawrence Martin, and a new

Juno category for aboriginal music initiated this year have put the national spotlight on Canadian aboriginal music.

Although this newfound attention is welcome, those involved in

the aboriginal music business note that its progress is hampered by language barriers

(Continued on page 55)



## Atlantic Reels In Another Rock Hit With Blowfish

BY CARRIE BORZILLO

LOS ANGELES—Atlantic Records appears to be on the brink



HOOTIE & THE BLOWFISH

of breaking another regional success story nationwide, as Hootie & the Blowfish's "Hold My Hand" continues to climb the Album Rock Tracks chart.

The debut single by the Columbia, S.C., act, which features David Crosby on backing vocals, climbs to No. 12 this week on Album Rock Tracks.

(Continued on page 124)

## U.S. Copyright Office Looks To Future

BY BILL HOLLAND

WASHINGTON, D.C.—Marybeth Peters, the newly appointed Register of Copyrights, is preparing the Copyright Office for the future.

Librarian of Congress James H. Billington has given Peters the task of figuring out how the office will

(Continued on page 121)

BILLBOARD SPOTLIGHTS

**CD REPLICATION**

SEE PAGE 83

### GLOBAL MUSIC PULSE

**Five Auckland Jazz Artists Head To U.S.**

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BIG BEAT

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atlantic group



36

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NINE CONSECUTIVE DOUBLE PLATINUM & PLATINUM ALBUMS WERE JUST THE BEGINNING...

# But Her VANDROSS

*Love The One You're With*

*Killing Me Softly*

*Endless Love*

(Duet with Mariah Carey)

*Evergreen*

*Reflections*

*Hello*

**SOON**

**G  
S**

*Ain't No Stoppin' Us Now*

*Always And Forever*

*Going In Circles*

*Since You've Been Gone*

*All The Woman I Need*

*What The World Needs Now*

*The Impossible Dream*

FEATURING THE  
SMASH DUET  
"ENDLESS LOVE"  
WITH MARIAH CAREY.  
IN STORES  
SEPTEMBER 20

FROM THE MASTER VOICE COMES THE MASTERPIECE

PRODUCED BY WALTER AFANASIEFF. / CO-PRODUCED BY LUTHER VANDROSS.  
"ENDLESS LOVE" PRODUCED AND ARRANGED BY WALTER AFANASIEFF.

Management: The Left Bank Organization



Mariah Carey appears courtesy of Columbia Records.



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Ann Bennett Nesby     Gary D. Hines

SOUNDS OF BLACKNESS, 1994

It's not a hit until it's a hit in

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1894 100 YEARS 1994

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HOT SINGLES

TOP VIDEOS

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# Convention Reasserts GMWA's Strength Gospel Group Quiets Industry Speculation

■ BY LISA COLLINS

ATLANTA—The Gospel Music Workshop of America has reasserted its leadership position with a well-attended convention, marked by a progressive and ambitious agenda.

The convention, attended by label executives, retailers, broadcasters, church and choir representatives, artists, and fans, serves as a focal point for the GMWA, which lately has gone through tough times.

Complaints of disorganization and board in-fighting have shadowed the GMWA since the death of its founder, the Rev. James Cleveland, in 1991. The death in April of Ed Smith, who had served as executive director of the group since its inception, had seemed to be the final blow for the GMWA, with some predicting that this year's meeting would be its last.

But the group's 27th annual convention, held Aug. 13-20 here, seems to have put to rest industry speculation about the viability of the organization.

Board members rallied to show that the group not only could keep pace with gospel's improving sales and changing image, but in some instances could set the tone for progress. Nowhere was this more evident than with the choice of Bishop Paul S. Morton as the opening speaker. Morton is an evangelist and recording artist who has become one of the industry's rising superstars.

Furthering the convention's theme, "Torchbearers For Excellence," Morton keyed in on one of gospel's biggest concerns: the lack of professionalism in the presentation of live and recorded gospel music. Also, a new forum offered a much-needed exchange between the gospel and church communities.

More than 100 seminars and workshops covered topics as varied as concert promotion, choir decorum, and computer use in music transcription. Showcases and nightly musicals provided the biggest excitement, spotlighting such top gospel talent as Tramaine Hawkins, the Clark Sisters, Daryl Coley, Kirk Franklin, and John P. Kee and the Mississippi Mass Choir (see In The Spirit, page 53). Artists like BeBe & CeCe Winans and Shirley Caesar came to show their commitment.

And, as always, there were impressive numbers. Attendance at this year's

conference climbed to more than 15,000.

"This is one of the most important groups of people who understand and buy the music," noted Benson president Jerry Parks, whose label is among a handful of companies accelerating their thrust into the traditional gospel marketplace.

For first-time attendee Alan Freedman, president of Atlanta International Records, it was more of a networking affair, "bringing together people with the same goals with regards to the growth, development, and love of gospel music."

GMWA chair Al Hobbs says the group is "solid as a rock. What people hear and are wondering is based on what the media has given them in terms of the leadership of this organization. The truth be told, there's been strength in the sup-

port staff of this organization and its board of directors for years. There's no way any one individual could do it.

"We've had explosive growth," Hobbs adds. "And in our desire to create the 'a la carte' convention where one might come and shop for the things that are in their greatest interest for forward motion, we've been able to surpass even the goals set by Ed in our original expectations. Our job is network building. We see this convention as the umbrella organization by which gospel music matriculates in all of its facets. That is being done—and quite handily, I might add."

Another upbeat sign for the GMWA has been a series of record deals secured by its conference-based choirs. Among them is the GMWA Women Of  
*(Continued on page 117)*

## Times They Are A-Changin' As South Korea Lifts Song Ban

■ BY BYUNG HOO SUH

SEOUL—The civilian government of South Korea president Young Sam Kim is lifting its ban on 847 songs that radio and TV stations had been unable to play under three successive military regimes.

The Korea Broadcasting Commission (KBC), headed by chairman Kim Chang Yeol, announced last week that it has lifted the ban on the blacklisted songs after a nine-member committee had re-screened 1,451 banned songs during the last two months.

The KBC said, "The times have changed since these songs were banned, mostly during the era of the Cold War and ideological confrontation between the East and West."

Among the 783 works that have been reinstated by KBC are such protest songs as Bob Dylan's "Blowin' In The Wind," Joan Baez's "We Shall Overcome," and the Beatles' "Revolution" and "Back In The USSR."

Previous governments during the Cold War era had pressured the censors to ferret out and ban any "un-

healthy" songs that contained "subversive" left-wing messages or mentioned communist slogans, names of communist leaders, or locales of communist countries or cities.

The 64 reinstated Korean songs include "Nakwha Yoosoo" (Rivers Run), penned by Cho Yong Ahm, who deserted from North Korea to the South, and "MooJong Gobaek" (Heartless Confessions) by Park Young Hyo, who deserted South Korea to join the North.

A ban also was lifted on "The First Time Ever I Saw Your Face," written by the late Irish singer/songwriter Ewan McColl, categorized as a left-winger. Most of the Vietnam War-era anti-war songs that have been blacklisted by the KBC and Korea Public Performance Ethics Committee have also been reinstated.

In contrast to the music industry, which welcomed the KBC's decision, some moral watchdog groups and religious groups expressed displeasure at the gags that have been removed from such metal groups as Black Sabbath and Judas Priest.

### THIS WEEK IN BILLBOARD

#### PGD CATALOG RESTORATION BEGINS

Rejecting newfangled digital tape formats, PolyGram Group Distribution has embarked on a massive effort to back up its catalog of recordings using BASF's 911 analog mastering tape. The restoration project is expected to take five years. Paul Verma reports. **Page 104**

#### COUNTRY PLAYLISTS SOBER UP

A spate of singles discussing serious topics such as AIDS, domestic abuse, and alcoholism have invaded country radio. Programmers have been left to ponder, is this a trick of timing or a backlash against an overload of upbeat material? Eric Boehlert sorts it all out. **Page 107**

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# Commentary

## Will Live Entertainment Survive?

BY C.K. LENDT

Recent headlines tell us that the future of entertainment lies in some unfathomable combination of Paramount, Viacom, QVC, TCI, 3DO, US West, Bell Atlantic, and NYNEX, all of which promise to bombard us with an infinite number of television channels.

Entertainment will only require that we cocoon in front of a TV or telephone or cozy up to a computer. Punching remote control buttons to interact with Silicon Valley's latest invention will be our principal leisure-time diversion. In short, live entertainment will soon be dead. Techno-savants have gone to fanatical lengths to persuade us that live entertainment is doomed, but just how credible are these information-age Cassandras?

Almost before it was announced, tickets for Barbra Streisand's concert tour were scooped up by the faithful, a group unique in that it straddles the generations. On the nightly news programs, gushing fans unburdened themselves of their anxieties, proclaiming that her performance was well worth the decades-long wait, the endless queues for tickets, and the budget-busting prices.

This summer's rock tours, including Billy Joel & Elton John, the Eagles, the Rolling Stones, and Pink Floyd, ratcheted up ticket prices to record levels.

On Broadway, an arsenal of computerized effects, illusions, and pyrotechnics was more than enough firepower to set box-office records for the advance sale of Disney's \$12 million production, "Beauty And The Beast." Despite generally unflattering reviews, parents and children filled each performance.

People are dying to get out of the house to be entertained. Cashing in on this demand are entertainment concerns, consumer marketers, and companies on the cutting edge of new technologies. The thrust toward new, diverse forms of live entertainment will be a major challenge for the industry well into the next century. How we define and adapt to the competition will transform this business.

Three parallel trends have emerged in recent years that have reinforced the value of live entertainment and expanded the size of the market.

The first is the movement toward record company-owned arenas. Not long ago, concert promotion was the backwater of the music business. It was dominated by a ragtag collection of local entrepreneurs, some of whom had a reputation for business dealings reminiscent of the Wild West. The record companies shunned them.

Today, the business has been turned upside-down, with major music/entertainment companies getting a foothold in the concert business. Sony, Pace Concerts, and Blockbuster have locked arms to control a chain of amphitheaters scattered across the U.S.; MCA has been so successful with its Universal Amphitheater that it has promoted shows in many other markets and, through the Winterland purchase, has become the largest music tour merchandiser; and this summer we were offered the crowning achievement of corporate rock, Woodstock II, presented by PolyGram.

Meanwhile, Disney has found an ingenious way to become a major player: In addition to producing "Beauty and The Beast," it has agreed to invest tens of millions of dollars to renovate and refurbish the New Amsterdam Theater on 42nd Street in New York. The

idea is simple: to use the Disney flair for spectacle to showcase the company's productions live on stage in New York.

Corporate sponsorship is the second major trend to affect live entertainment. Sponsorships of pop music tours have surged to more than \$400 million per year. But that is only a small measure of the marketing muscle supporting many of the biggest promotions. Corporate America, which until the early '80s



**'The only certainty is that the out-of-home entertainment market will flourish.'**

**C.K. Lendt, co-director of the entertainment and media management program at Marymount Manhattan College, is writing a book about the music business.**

saw the music industry as a kind of pariah, now eagerly courts superstars to tout its products.

Hawking beer and soda may be the most common use of tour sponsorships, but corporations now recognize pop stars' value as catalysts in accomplishing other marketing goals: Phil Collins, previously a Michelob man, cheerily reminds us this year to shop at Sears, and Blockbuster's sponsorship of Paul McCartney's tour last year helped put it on the map as an important music retailer, with summer-long promotions that built store traffic for both records and home videos.

It's no longer a question of who is "selling out" to sponsors, but who isn't. Fees paid by sponsors plug holes in artists' tour budgets and prop up flagging finances, while the tours serve as highly targeted promotional tools that can be exploited at the trade and consumer levels. Record companies stand to reap enormous benefits from all the hoopla surrounding these major-league sponsorships. But it's the event—live music and big crowds—that provides the pizzazz that marketers recognize as the essential ingredient for sponsorship success.

The third important trend is the move toward escapism in entertainment. Live entertainment increasingly will be challenged to offer experiences that are truly larger than life. Movies like "Jurassic Park" and "Terminator 2" have whetted the public's appetite for a spectacular, theme park-like experience. As choices for electronic entertainment proliferate, only the most unique live entertainment will be able to yank people away from the sedentary alternatives revolving around the tube. Piercing that private universe of home-based entertainment will be an intensely competitive race among players who can offer a special brand of escapism.

The music industry hasn't been immune to this. Madonna, Janet Jackson, Michael Jackson, the Stones, and a handful of others have gone the distance with full-tilt theatrical productions incorporating everything from moving stages to computer-controlled lasers to chorus lines of costumed dancers. U2 took it a step further with its multimedia "Zoo TV" tour, featuring towering walls of video monitors. Peter Gabriel broke new ground with his interactive concert experiences, in which the audience is part of the show. And Pink

Floyd, never shy about over-production, is touring with what has been described glowingly as the ultimate spectacle in sight and sound.

What these productions have in common are staggering costs and elaborate technology. But these are the shows that consistently pull huge numbers of people into giant stadiums and arenas worldwide, where tickets are priced at Broadway levels, often reaching \$50-\$75 and more. Concerts on this grandiose scale, supported by special-effects wizardry that appeals to all the senses, are the next generation of mass entertainment, more mega-event than mere musical performance.

Shattering the conventional wisdom that live entertainment can be confined to concerts, clubs, and theaters will be crucial to competing in the new marketplace. A generational shift is taking root, as the teen population will swell by an additional 6 million by the year 2010. By then, the baby boomer market will have diminished as an economic force, along with many of the warhorse arena acts from the golden era of concerts dating back to the 1970s. And a younger generation weaned on video games, computers, multimedia, and theme parks may have decidedly different ideas about what the live entertainment experience means.

What we think of as live entertainment will require that we stretch our definition to accommodate the changing realities of the market. The only certainty is that the out-of-home entertainment market will flourish, fueled by the increasing pace of technology-based diversions and the escapist mindset to which they appeal. Bigger and ever more spectacular entertainment will be needed to keep the customer base from eroding. How the various entertainment providers carve up that market, who will survive and prosper, and how music fits into the mix will be the source of considerable speculation. The most opportunistic won't be wedded to a single approach, but will create an array of choices to tantalize even the most dedicated couch potato.

## LETTERS

### A BEEF WITH McDONALD'S PROMO

I am the only prerecorded music dealer in a vacation community whose population varies from 3,000 permanent residents to 50,000 weekend visitors during the summer season. A few years ago, McDonald's opened a "mini unit" to service summer guests. This McDonald's unit surely will take advantage of a national promotion using all the big splashy posters, ad slicks, etc. that will be supplied by EMI (Billboard, July 23).

While my one-stop, RTI, is great about getting me the materials I need to move more product, and I have had really good experiences with WEA's Cleveland office, any small retailer can tell you how tough it is to get any promo materials from the record companies. I have spent hours calling the majors for posters, flats, in-store play copies, etc. It sickens me that while I have to fight for the things that will help sell music 365 days a year, a small McDonald's in my market will be handed everything it needs to give away a \$10.98-\$15.98 value for \$3.99-\$7.99.

Harold Schmidt  
Owner, Hunter's Music and Radio Shack Dealer  
Loudonville, Ohio

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## 'Reality Bites' Fuels Spate Of Soundtracks For RCA

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—On the heels of its platinum success with "Reality Bites," RCA has initiated a slate of soundtrack projects that includes the Aug. 2 release "Corrina, Corrina" and upcoming releases "The River Wild" and "Dumb, Dumber."

According to president Joe Galante, the releases symbolize the label's new commitment to soundtracks. "It's something we've been working on for the last two years," he says. "Only now has it really begun to yield the kind of opportunities we want."

The film "The River Wild" stars Meryl Streep and Kevin Bacon, and opens Sept. 30. RCA's soundtrack for the film features a score by Maurice Jarre, with the title track performed by RCA act Cowboy Junkies, and is due Sept. 27.

"Dumb, Dumber" stars Jim Carrey and is due in spring 1995. The soundtrack will feature contemporary artists, but the roster has not been finalized yet.

"Reality Bites" has sold 1.2 million units, according to SoundScan, and reached No. 13 on The Billboard 200. On Aug. 19, the album had one-day retail orders of \$1 million, driven by the release of the home video, according to the label. "Corrina, Corrina" opened in 22 theaters Aug. 19. The soundtrack has sold 3,700 units so far, according to SoundScan, which Galante says "is very encouraging."

Although RCA released such hit albums as "The Sound Of Music" in the '60s, the company had not put out many soundtracks in recent years. That changed with the hiring of Ron Fair as staff producer and senior VP of A&R, West Coast in 1992.

"When we hired Ron, we were talking about the success of 'Pretty Woman,' which he did for EMI, and realized that that was something that we could utilize," says Galante. "He's got experience coming from several record companies, so he's got the contacts, and he's got the sensibility of being an executive



Oleta Adams, left, and Brenda Russell work on "We Will Find A Way" from the "Corrina, Corrina" soundtrack.

within the company to know the process of getting things done. At the same time, having worked with film for so many years, he understands what the film companies want."

In the past two years, RCA has  
*(Continued on page 18)*

## David Gates Returns With New Style Discovery Records Targets Country, AC Radio

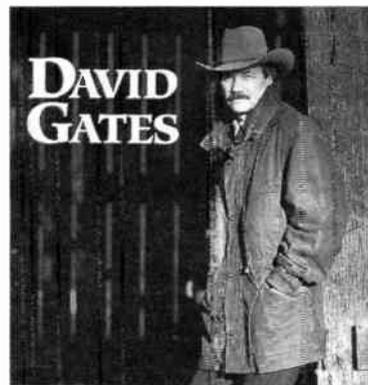
■ BY PETER CRONIN

NASHVILLE—Under a big cowboy hat and sporting a mustache, the face may not be familiar, but for anybody who so much as walked by a radio in the '70s, the soothing voice of David Gates is instantly recognizable.

Throughout that decade, as lead singer, songwriter, and producer of Bread and as a solo artist, Gates produced a steady stream of mellow-than-mellow hits.

Gates' shot at a career revival began with a phone call from the man who originally signed Bread in 1968, Elektra Records founder Jac Holzman. Now chairman of the newly revived, WEA-distributed Discovery Records, Holzman requested some demos, liked what he heard, and coaxed Gates out of retirement. With the Sept. 6 release of "Love Is Always Seventeen," Gates' first new album in 13 years, the company is hoping to recapture Gates' audience.

"We're dealing with a pop icon here, but at the same time we're dealing with someone who hasn't been in



front of people on an ongoing or contemporary basis for years," says Syd Birenbaum, Discovery's VP of sales and marketing. "It's my job to let everyone who knows his voice know that David Gates has a new record out."

Complicating that task for Birenbaum is the fact that Gates' top 40 radio audience from the '70s is scattered in the strictly formatted world of '90s radio. The label has shipped the first single, "Love Is Always Sev-

enteen," to country and AC nationally, says Birenbaum. "David has an acknowledged and tangible base of interest at AC pop, but the audience for the musical values that he has always represented has shifted from pop in the '70s to country today."

Many PDs also have made the move from pop to country in the past decade. That could be seen as an advantage for Gates in a format that has widened considerably to embrace the soft-rock influences of acts like James Taylor, the Eagles, and Bread. And considering the fact that many of his favorite Los Angeles session players, including former Bread keyboardist Larry Knechtel, have moved to Music City, it's not surprising that Gates looked to Nashville when it came time to record.

Gates began doing demos again in 1990, and brought his work to Nashville, which he says "seemed to be where it was happening, just as when I first left Oklahoma, Los Angeles was the place to be."

"Love Is Always Seventeen" was  
*(Continued on page 117)*



**No Sophomore Jinx.** During a recent showcase at the Viper Room in Los Angeles, the members of MCA Nashville act the Mavericks try on their Popular Uprisings T-shirts. Billboard presented the shirts to band after its sophomore album, "What A Crying Shame," spent three weeks at No. 1 on the Heatseekers chart. The title has just been certified gold by the Recording Industry Assn. of America. Shown, from left, are bassist Robert Reynolds, guitarist Nick Kane, singer Raul Malo, drummer Paul Deakin, and keyboardist Jerry Dale McFadden.

## PolyGram Takes A Chance On A Four-CD Abba Boxed Set

■ BY ADAM WHITE

LONDON—Björn yet again?

Two years after PolyGram released its "Abba Gold" compilation worldwide—a set that surprised label executives by selling 7 million copies—the defunct Swedish supergroup is being commemorated one more time. A four-CD boxed set on Polydor, entitled "Thank You For The Music," will ship Oct. 17 in markets outside North America, and in the U.S. and Canada early next year.

Widely regarded as icons of the '70s for the stacked-heel, Spector-esque pop of "Dancing Queen," "Waterloo," and "Take A Chance On Me," Abba has maintained an international following that many '90s hitmakers would envy. In ad-



ABBA

dition to the millions who bought "Abba Gold," the group has admirers ranging from Britain's Erasure through America's Lemonheads to Ireland's U2—to say nothing of Australia's Björn Again, which fills clubs and concert venues around the world with its Abba sound-alike and look-alike act.

Meanwhile, Abba's 1976 hit "Mamma Mia" is featured prominently in the soundtrack of a new movie, "The Adventures Of Priscilla, Queen Of The Desert." The picture, which stars Terence Stamp and includes a number of other Abba references, opened Aug. 10 in four U.S. cities; it goes into wider release Aug. 26. A soundtrack album that includes "Mamma Mia" has just been released by Mother/Island Records.

"Other groups have good singers, good songs, good production," former Abba member Björn Ulvaeus wrote in the "Thank You For The Music" liner notes, "but given the background that Benny [Andersson] and I had as songwriters, maybe we had a bigger range. Be-

*(Continued on page 121)*

## Rhino, Justice Join Forces On Holocaust Memorial Set

■ BY PAUL VERNA

NEW YORK—A concert held at the Vatican to mark the Catholic Church's first official recognition of the State Of Israel and the Holocaust has engendered a fittingly cooperative project between two unrelated entertainment companies, Rhino Home Video and the Houston-based independent label Justice Records.

Justice will release a live album of the concert Sept. 6, while Rhino's corresponding home video will appear Oct. 26, according to sources at both companies.

The landmark event took place April 7 (Billboard, April 9). Titled "The Papal Concert To Commemorate The Holocaust," it featured the Royal Philharmonic Orchestra of London under the direction of American conductor Gilbert Levine, with the Choir of St. Peter's Basilica singing in Hebrew for the first time.

The program included Max Bruch's "Kol Nidre," featuring solo cellist Lynn Harrell; the third movement of Beethoven's Ninth Symphony; Franz Schubert's "Psalm 92," featuring New York Cantor Howard Nevison; and two works by Leonard



Richard Dreyfuss, right, reads the Kaddish as Gilbert Levine conducts.

Bernstein. The late composer was represented by his Chichester Psalms, showcasing boy soprano Gregory Daniel Rodriguez, and by an excerpt from his Symphony No. 3,

which featured a reading of Kaddish, the Jewish prayer for the dead, by actor Richard Dreyfuss.

The concert was conceived by Pope John Paul II and Levine, who once served as musical director of the Krakow Philharmonic Orchestra in the Pope's home city in Poland. Guests of honor at the recital included Chief Rabbi of Rome Rav Elio Toaff, Italian President Oscar Luigi Scalfaro, more than 200 Holocaust survivors from 12 countries, and an invited audience of 7,500.

Justice Records president Randall  
*(Continued on page 123)*

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## New Restaurant Brings Bit Of Nashville To L.A.

BY DEBORAH RUSSELL

LOS ANGELES—Nashville comes to Hollywood in a new chain of country music-themed restaurants designed to attract, entertain, and educate the burgeoning country audience.

The first Country Star restaurant, which opened Aug. 23 adjacent to the entrance of Universal Studios and CityWalk here, already has attracted MCA artists Vince Gill, Reba McEntire, and Wynonna, as well as TNN personalities Lorianne Crook and Charlie Chase. They have agreed to represent the chain in exchange for stock options in the publicly traded corporation.

Judging from the elaborate, \$600,000 audio/video system, it is clear that this restaurant—which holds 540 patrons—is as much about music as it is about meal time.

Visitors to Country Star will be surrounded by more than 100 video monitors built into walls throughout the restaurant, including a 25-monitor video wall at the lobby entrance. Even the restrooms are equipped with video screens. Some 70 12-inch speakers are strategically placed throughout the venue so that no patron is ever more than 20 feet from a unit.

"As soon as you walk in, you'll immediately understand that you'll be hearing great sound and seeing great video," says Country Star chairman Robert Schuster, a lawyer who started in the music business in the late '60s as Albert Grossman's partner.

Country Star video programming runs the gamut from current clips, provided by Burbank-based closed-circuit programmer ET/VideoLink, to historic archival photos provided by the Country Music Foundation. Closed-circuit programming can be customized for specific events, Schuster says.

One 22-by-13-foot dining area is a convertible showcase stage, pre-

wired for video and audio output, with capabilities to broadcast live music on monitors in-house and off-site. Country Star will make the facilities available to labels in all genres seeking to promote artists and product through live performance. A number of showcases are planned for September.

Country KZLA-FM Los Angeles plans a series of live broadcasts from the restaurant, and Crook & Chase likely will use Country Star as a remote location for future TNN telecasts, Schuster says.

In addition, the restaurant is outfitted with 13 listening stations, capable of playing one CD each. Also, (Continued on page 17)



"Breathless" Excitement. Arista president Clive Davis presents Kenny G with a plaque commemorating worldwide sales of 10 million units of his current Arista album, "Breathless." Kenny G is working on his next album, "Miracles," due Oct. 25. Shown, from left, are Roy Lott, executive VP/GM, Arista; Davis; Kenny G; and Dennis Turner of Turner Management Group, who manages the artist.

## Big-Name Releases Step Up In September Clapton, Boyz II Men, R.E.M., Streisand Sets Due

BY BRETT ATWOOD

LOS ANGELES—Eric Clapton, Boyz II Men, R.E.M., Barbra Streisand, Brooks & Dunn, and Anita Baker top the list of top artists with key releases heading toward retail shelves in September.

Other highly anticipated titles are due from Peter Gabriel, Lyle Lovett, Danzig, Big Head Todd & the Monsters, Dolly Parton, Green Jelly, and Love And Rockets.

Eric Clapton follows up his comeback release, the seven-times-platinum, multi-Grammy-winning "Unplugged," with "From The Cradle," due Sept. 13 on Duck/Reprise. On the new album, Clapton covers 16 blues classics, including works by Robert Johnson, Elmore James, and Willie Dixon. Clapton is expected to tour in support of the release.

Boyz II Men aims to top sales of its five-times-platinum "Cooley-highharmony" with "II." An all-star lineup of producers was in-

involved in the Motown project, due Sept. 30, including Jimmy Jam & Terry Lewis and L.A. Reid & Babyface. It took only three weeks for the first single, "I'll Make Love To You," to jet to No. 1 on the Hot 100, where it remains this week.

R.E.M. returns Sept. 27 with "Monster" on Warner Bros. Produced by Scott Litt, this latest effort is louder and more guitar-driven than its predecessor, the double-platinum "Automatic For The People." Sonic Youth's Thurston Moore and Michael Stipe's sister, Lynda, contribute backing vocals. The act is expected to tour in support of the record, after a five-year absence from the road.

Lyle Lovett delivers his unique hybrid of pop and country Sept. 27 with the Curb/MCA release "I Love Everybody." A video for the song "Penguins" was completed in mid-August.

Two double-CD live sets are due this month. Barbra Streisand, who debuted at No. 1 with her last stu-

dio album, "Back To Broadway," aims to repeat that feat with "The Concert—Recorded Live At Madison Square Garden." The Columbia release, due in stores Sept. 13, features highlights from her just-completed concert tour, which was broadcast Aug. 21 on HBO.

The other live double set is Peter Gabriel's "Secret World Live," which bows Sept. 13 on Geffen. The release was recorded at the Palasport Nuovo in Modena, Italy, during Gabriel's 1993 world tour, and features more than 100 minutes of music.

Longform companion videos are due for the Streisand and Gabriel albums this month.

Multiple Grammy winner Anita Baker breaks her four-year silence with "Rhythm Of Love," due Sept. 13 on Elektra. Guest musicians include George Duke and Joe Sample. Each of Baker's last three releases has achieved or bypassed

(Continued on page 124)

## Rykodisc Readies 1st Gramavision Catalog Releases

BY CHRIS MORRIS

LOS ANGELES—Rykodisc will begin promoting its newly acquired Gramavision catalog in September, and will launch a pair of new best-of compilations in October and brand-new releases in January or February.

In late August, Salem, Mass.-based Rykodisc purchased the holdings of Katona, N.Y.-based Gramavision, which most recently had been distributed by Rhino Records through WEA (Billboard, Aug. 20). From 1989-1991, Gramavision had been moved through multitiered distribution by Mesa/Blue Moon through Rhino, via the latter label's previous arrangement with Cema.

Under Rykodisc, Gramavision product will be distributed via REP Co.

Gramavision founder Jonathan Rose says he had been looking for the right owner for his 15-year-old label for a while.

"I had decided probably a year ago that it was time for me to leave the record business, and spent some time figuring out who the best company was to take over," Rose says.

He says his decision was predicated in part on more than a decade of acquaintance with both Rykodisc president Don Rose (who is no relation) and Joe Boyd, who runs Hannibal Records, the folk-oriented label that Rykodisc purchased in 1991.

"A lot of it was family, a real sense of comfort," Jonathan Rose says.

He adds that the success of Hannibal since it joined the Rykodisc fold influenced his decision. "It's prospered, it's strong, and it has grown, and that's a good sign."

The two companies were also an excellent fit, he adds. "Rykodisc (Continued on page 124)

### EXECUTIVE TURNTABLE

**MUSIC VIDEO.** VH-1 in New York names Wayne Isaak senior VP of music and talent relations and Norman Schoenfeld VP of original music programs. They were, respectively, executive VP of publicity and East Coast operations for A&M and VP of program and artist development for VH-1. (See story, page 56).

**RECORD COMPANIES.** Marybeth Kammerer is promoted to director of national music video promotion for Atlantic Records in New York. She was manager of national music video promotion.

Bill Kennedy is promoted to national sales director for Liberty and Patriot Records in Nashville. He was West Coast regional sales manager.

George Maloian is named director of creative projects at Virgin Records in Los Angeles. He was director of film soundtracks at EMI Music Publishing.



ISAAK



SCHOENFELD



KAMMERER



KENNEDY



MALOIAN



BEINHORN



LINN



MORELLI

Michael Beinhorn is appointed staff producer for Epic Records in New York. He was an independent producer. (See story, page 105).

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

MCA Records in Los Angeles promotes Larry Jacobson to director of recording administration and Chris Edwards to director and administrator of soundtracks. They were, respectively, associate director of recording administration and manager

of soundtracks.

Rhino Records in Los Angeles names Jennifer Sperandio national manager of radio and video promotion and William Smith promotion coordinator. They were, respectively, promotion coordinator for Rhino and media relations assistant for Relativity Records.

Epic Nashville names Mike Brady regional promotion manager, West, in Los Angeles. He was PD of KNAX Fresno, Calif.

Columbia Nashville names Shawn Williams manager of media and pub-

licity. She was national sales manager at Music City News.

**DISTRIBUTION.** Bob Morelli is promoted to VP of field operations for BMG Distribution in New York. He was director of independent and ventured labels.

Janet Guerra is appointed associate director of Epic single sales for Sony Music Distribution in New York. She was marketing coordinator at the mid-Atlantic branch.

**RELATED FIELDS.** Marsha Gleeman is

named president of MGM/UA Music in Los Angeles. She will oversee music for MGM and United Artists, including film and television production music, home entertainment product, and advertising, and will manage the company's record and publishing catalogs. She was an attorney at Hill Wynne Troop & Meisinger.

Susan Slamer is appointed director of film and television for Chrysalis Music and affiliate Air-Edel Associates in Los Angeles. She was manager of film and television licensing for Warner Special Products.

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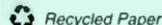
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# Manilow Explores Big-Band Sounds Original Ensembles Recruited For Arista Set

BY CRAIG ROSEN

LOS ANGELES—Barry Manilow explored jazz with 1984's "2 A.M. Paradise Cafe" and 1987's "Swing Street." He saluted Broadway with 1992's "Showstoppers." Now the singer/songwriter is going back to the future again with his new release, "Singin' With The Big Bands," due Oct. 11 on Arista.

Manilow credits Arista president Clive Davis with the album's concept. "But I dragged my heels on [the] idea for about a year, until I was able to come up with an angle that would make it creatively satisfying for me. Because just singing these old songs, even though there are classic old songs, wasn't enough for me."

To make the project more challenging, Manilow decided to track down some of the original big bands to accompany him on songs they made famous. "I went after the big bands themselves to see if they still existed, if they still played their brilliant original arrangements, and if I could possibly be the boy singer in these big bands."

The album includes "Sentimental Journey" with the Les Brown

Band, "Green Eyes" with the Jimmy Dorsey Orchestra, "Sunny Side Of The Street" with the Tommy Dorsey Orchestra, "All Or Nothing At All" with the Harry James Orchestra, "Don't Get Around Much Anymore" with the Duke Ellington band conducted by Mercer Ellington, and "Chattanooga Choo Choo" and "Don't Sit Under The Apple Tree" with the Glenn Miller Orchestra.

"They put the songs in my key and I sang them with the original arrangements," Manilow says. "Some required background vocal groups like the Pied Pipers, so we got people that sounded like them."

In addition, Manilow also opted to bookend the classics with two originals—the title track and "Where Does Time Go?"—written with his longtime collaborator, Bruce Sussman.

"I needed to say something personally, musically, about what I felt about this, instead of just doing

cover versions of all these songs," he says.

"I've listened to a lot of the artists who have done album tributes to classic songs, like Linda Ronstadt with her Nelson Riddle albums and Natalie Cole with 'Unforgettable.' This one goes back even further than theirs," Manilow says. "I immersed myself in this genre. What I found accidentally was that... there was a big difference between the early-'40s style and the late-'40s/'50s style of music. There is a major difference in recording technique and the way they arranged their music, and the orchestration. I found there was a hipness and a sassiness to every single cut that I didn't expect. I found myself really falling in love with this era. It

(Continued on page 43)



MANILOW



**Feats Of Glory.** The members of Little Feat are flanked by Zoo Entertainment executives to celebrate the group's signing to the label. The veteran rockers will enter the studio this fall to record their first Zoo release. Shown in the front row, from left, are attorney John Frankenheimer; Peter Asher of Peter Asher Management; Little Feat's Shawn Murphy; Zoo Entertainment president Lou Maglia; Zoo VP of A&R Bud Scoppa; and Little Feat business manager Nick Ben-Meir. In the back row, from left, are Zoo senior VP of marketing Brad Hunt; Little Feat's Bill Payne, Ken Gradney, Fred Tackett, and Sam Clayton; Peter Asher Management's Ira Koslow; band member Paul Barrere; Peter Asher Management's Brigitte Barr; Little Feat's Richie Hayward; and Zoo VP of promotion Bill Pfordresher.

# Relativity's Mercy Rule Keeps Music, Marriage Separate

BY DAVID SPRAGUE

NEW YORK—The family that plays together stays together. That adage may be mighty musty, but Heidi Ore and Jon Taylor, the spousal team at the core of Mercy Rule, prove it still has some relevance.

"I think it helps that our lives are so entwined," says singer/bassist Ore. "But the relationships are separate. When we're in the practice room we scream at each other like band mates, but when we walk out of there we go back to being Heidi and Jon."

The Lincoln, Neb.-based Mercy Rule's second album, "Providence," which is set for an Oct. 11 release on Relativity, bears a passing resemblance to X (post-punk's paradigmatic couple-led combo), but the manner in which ringing guitars soar over bulldozing rhythms on songs like "Tell Tomorrow" and "Stumble" is more in keeping with fellow Midwes-

terners like Hüsker Dü.

"They're very grounded in the Midwestern sound," says Alan Grunblatt, Relativity's senior VP of marketing. "And like the Replacements or Soul Asylum, they're not afraid to go out and work."

Touring has already garnered an impressive Upper Midwest following for the trio, which is rounded out by drummer Ron Albertson. He, like Ore and Taylor, spent several years in 13 Nightmares (a now-defunct

(Continued on page 16)

## Woodstock M.I.A.

Last week's The Beat column on Woodstock '94 was written by Melinda Newman. Her usual by-line and photo were last seen sinking in the mud in Saugerties, N.Y.

# Artists Rise To Occasion For Rainforests; PPVers Stayed Dry, Saw Woodstock Anyway

LET IT RAIN: Sting, Paul McCartney, Paul Simon, Elton John, Genesis, Joe Walsh, and U2 are among the participants in a benefit album for the Rainforest Alliance. The record, scheduled for a mid-to-late-October release, will be on Pyramid Records and is titled "Earthrise."

According to Pyramid COO Allen Jacobi, some of the 17 tracks will be new, while other songs, "if appropriate," may have already been released. Many of the tunes will have an environmental flair. "We want to put together a very special and really wonderful album," he says. The artists are all donating their royalties, and Jacobi says Pyramid will contribute any money it makes above the cost of making the album to the Rainforest Alliance. Pyramid is distributed through Rhino/Atlantic, and is the home of such acts as Walsh and Dave Edmunds.

Also included on the album are two tracks written especially for the project, both of which feature separate all-star choruses. Among the artists appearing on the tunes are Bonnie Raitt, Joe Cocker, Michael McDonald, Lenny Kravitz, Was (Not Was), and Chaka Khan.

Pyramid also has the video rights to the project. A longform release will come out later this fall, and will include clips of the two all-star chorus tracks, documentary footage, and other material.

The record and video will come out in the U.K. through another label. The proceeds from that project will go to a British environmental agency, the Earth Love Fund.

LET IT RAIN, PART II: While those of us who attended Woodstock '94 could find no relief from the rain, folks who watched it on TV probably felt nary a drop. But they felt it in their wallets. According to preliminary numbers, the 44-hour pay-per-view of the Aug. 13-14 extravaganza drew a very respectable buy rate of between 1.2% and 1.5%. With a universe of 24 million addressable homes, that means more than 250,000 people purchased the programming. A breakdown of who bought the entire weekend package, priced at \$49.95, versus the one-day \$34.95 coverage is not yet available, but you're looking at a minimum of \$10 million more in PolyGram Diversified Entertainment's pockets from the event. To put the

viewership in perspective, the Guns N' Roses pay-per-view concert from Paris last year had an .8% buy rate, whereas 1992's Buster Douglas/Evander Holyfield bout had a 7.3% buy rate.

THIS AND THAT: Scotti Bros.' new alternative imprint will be called Backyard Records. The first release will be a Tom Petty tribute album (Billboard, Aug. 6) . . . Bruce Springsteen is producing the new



by Melinda Newman

Joe Grushecky & the House-rockers album. Springsteen joined Grushecky on stage Aug. 20 at Marz American Style, a club in Long Branch, N.J. In addition to performing several of his songs, Springsteen played guitar on two songs penned by Grushecky that they have recorded for the new album. The project is still looking for a label home . . . Five unsigned bands will compete in the finals of

Soundcheck, Yamaha's music showcase, Aug. 29 at L.A.'s House of Blues. Finalists are Day By The River from Miami, Love Riot from Baltimore, the Monets from Los Angeles, Iris Anvil from Overland Park, Kan., and Caroline's Spine from Cardiff, Calif. The winner will represent the U.S. in Japan at Music-Quest, an international pop and rock showcase, in October. We understand there is no swimsuit competition . . . In other contest news, Columbia, S.C.'s own Blightbody has won Conan O'Brien's college band search. In addition to a performance on the show, the group, composed of University of South Carolina students, has won a recording contract with Restless Records, which will record and promote a single by the band . . . What artist seems to have benefited the most from Woodstock '94? One who attended in spirit only. According to last week's Billboard 200, all three Jimi Hendrix albums on the chart took a leap after the festival. He's currently the only artist to have three albums on the chart.

OFF THE ROAD: Soundgarden has postponed its European tour because of singer Chris Cornell's strained vocal chords. The group was supposed to begin a U.K. and European tour Aug. 25. The outing has now been pushed back until before Christmas.

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## Buddah Heads Build Upon Blues Base RCA Debut Due In October; Follow-up's In The Can

BY JIM BESSMAN

NEW YORK—As Buddah Heads' RCA debut album "Blues Had A Baby . . ." indicates, the Los Angeles band led by guitarist/vocalist Alan Mirikitani is a blues child.

Borrowing from the bluesman's creed "the blues had a baby and they called it rock'n'roll," the album title rightly suggests that Buddah Heads—which also includes bassist Mike Stover, rhythm guitarist Bobby Schenck, drummer Ray Hernandez, and blues harpwoman Kellie "Kotton" Rucker—is heavily blues based, but not wholly traditional.

"We don't stick with the traditional blues chord progressions or standards. We stray from the musical form a bit, with all original songs with lyrics completely outside of straight blues, as well as big guitars and more current drumbeats," Mirikitani says.

In fact, he compares the Buddah Heads' musical progression to that of the Rolling Stones, who originally toyed with traditional blues and later expanded to different R&B/blues influences, including the Stax/Volt artists. "Our second album is like that: an R&B, soulful thing," Mirikitani says. "We took the next natural step away from basic 12-bar blues and ended up doing a lot of the things that bands like



**BUDDAH HEADS:** Seated in front is Kellie Rucker. Shown in back, from left, are Ray Hernandez, Alan Mirikitani, Mike Stover, and Bobby Schenck.

the Stones did."

Second album, did he say? Buddah Heads' first album comes out Oct. 11, but sure enough, the follow-up, as yet untitled, is already in the can. "Going through the back way," as Mirikitani explains it, Buddah Heads first signed with BMG-affiliated Japanese label Edoya, which released "Blues Had A Baby . . ." internationally a year ago. Then last February, as RCA's VP of A&R Peter Lubin says, both label president Joe Galante and senior VP of A&R Dave Novik expressed a desire to

sign a blues band.

Lubin, who already knew about the group, played some tracks for Galante and Novik, who "loved it," Lubin says. "They asked, 'Who do we talk to, and how much do we pay?' And I said, 'The beauty is, it's free—you already own it,' and they liked that a lot, too! It was all a big happy coincidence."

Mirikitani, who is third-generation Japanese-American, says that Japanese artists generally record a new album every six to eight months, but Edoya has no problem holding back release of the second album to coincide with its U.S. release, slated for mid-'95.

As for domestic plans for "Blues Had A Baby . . ." senior director of artist development Hugh Surratt says that RCA wants to establish the 5-year-old Buddah Heads as a "slammin' blues-rock band, which has built credibility through touring."

"Pile them in a van and point them toward the highway," says Surratt. "They're known for their live shows in Southern California and the Pacific Rim, but they haven't played the rest of the country. So we want to get them out there at appropriate clubs with a built-in clientele like House of Blues and B.B. King's."

As the band gears up for the "old-fashioned press-tour-radio-boogie," Surratt says that media efforts will focus on Mirikitani's guitar prowess via pitches first to guitar magazines, then to mainstream rock publications.

Rock radio, Surratt says, is being serviced Sept. 9 with a three-song, promotional CD featuring the hardest-driving album tracks: "Dodge the Rain," "House of Shame," and "Talkin' Trash," with "Dodge the Rain" the likely single.

"This is the album to establish their blues-rock credibility," Surratt says. "From what I've heard, the next one expands upon that base."

Mirikitani also says the second album progresses naturally from the first, with contributions from the Memphis Horns on a couple of tracks, as well as his own sax playing. "On the first record, we wanted to capture the energy and vitality that the great blues artists had when they were young," he says. "It's not a trendy or commercial thing, like 'Oh, let's call it a blues band.' This is the real thing."

Indeed, Mirikitani has been into the blues since he was a youngster, when he grabbed Jimmy Reed's "Bright Lights, Big City" at random from a bin of records and bought it with money his dad gave him as a reward for not squirming in the barber's chair.

"We're trying to prove to younger audiences that the blues can be new and exciting and musical," says Mirikitani, whose band was once called B.B. Chung King & The Screaming Buddah Heads. "'Buddha-heads' was a derogatory term used in the Japanese-American concentration camps, though Japanese-Americans used it affectionately with each other, like 'nigger.' We use the term positively by saying, 'Even though I'm Asian, we're all Buddha-heads.' Color really is not an issue."

## W/C Print Unit Plans Miami Shift After CPP/Belwin Buy

**IT'S A WRAP:** With official word from Warner/Chappell Music, its acquisition of rival music print firm CPP/Belwin is, well, official (Billboard, May 7). In effect, CPP/Belwin as a nomenclature ceases to exist, as will Warner Bros. Publications' plant in Secaucus, N.J. Several executives from the plant are moving to Miami, where CPP/Belwin operates a better-equipped facility. Senior VP Cy Feldman, along with several other staffers, will relocate there around Labor Day. With Warners' executive VP/GM and president of the print division **Jay Morganstern** in charge, the new setup keeps CPP/Belwin president/COO **Sandy Feldman** in his post, along with senior VP/GM **Michael Lefferts**. The acquisition, said to cost Warners about \$40 million, makes the combination the No. 1 or No. 2 print operation. (CPP/Belwin was previously No. 2, and Warner/Chappell was No. 3). Hal Leonard Corp.'s chief **Keith Mardak** says he's still No. 1, but Morganstern says that his company is No. 1 if the world market, within which Warner/Chappell has extensive print ties, is taken into account.



by Irv Lichtman

**THEIR MAN IN ASIA:** Cherry Lane Music Group's Asia director **Michael Primont** is in Los Angeles for a few weeks after spending the last eight months in Beijing representing the office there that Cherry Lane opened last year. He returns in September to continue to license Cherry Lane holdings, represent foreign artists and do concert promotion.

**A HYMN FOR HER:** Last winter, **Michelle Kwan**, 14, went to the Olympics in Norway on the U.S. ice-skating team, intending to perform her long number to "An American Hymn" by **Molly-Ann Leikin** and **Lee Holdridge**. But Kwan was bumped by **Tonya Harding**, and never skated. But you can't keep a good skater down for long, so she won a silver medal at this summer's Goodwill Games. Her musical accompaniment? "An American Hymn," of course.

**WORKSHOPS & AWARDS:** The 1994 ASCAP West Coast Songwriters Workshop begins the last week of October, with the workshops to be held two nights per week for a total of four weeks at the Los Angeles ASCAP office. Those interested in participating should submit a cassette containing two original songs along with the lyric sheets, a brief resume or bio, and a letter explaining why they would like to participate. Ma-

terials should be sent to ASCAP Songwriters Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, Calif. 90046. Deadline is Sept. 20 . . . Cash awards amounting to \$910,050 for 1994-'95 have been voted to writer members of ASCAP. The special awards are given to reward writers whose works have a "unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP," the

society explains. ASCAP's pop and standard awards panels determine who receives the payments.

**SGA SERIES:** The Songwriters Guild Foundation of the Songwriters Guild of America is starting the third year of its Pro-Shop networking series in which unsigned songwriters and singer/songwriters have a chance to meet with publishers, producers, and A&R staffers, among other industry professionals. For more information on the 1994-'95 series, contact **George Wurzbach** at the Guild headquarters in New York.

**IN YET ANOTHER PRIMER** format for writers, Cleveland-based singer/writers **RjCowdery** and **Karen Stevenson** are hosting a monthly Songwriters-in-the-Round that resembles Nashville events at the Bluebird Cafe there. Featuring four local and regional singer/writer talents, the event will be held the fourth Saturday of each month at Moonspinner's Cafe in Cleveland. There will be a \$2 cover charge. Performers will be chosen by audition-only.

**ROLLING IN RACK:** "Rack'N'Roll is working great," says **Keith Mardak**, president of Hal Leonard Corp., the music print giant, of his new retail program. "We are now racking Tower Records, Hastings, Strawberries, and Guitar Centers across the nation. We hope to have the Rack'N'Roll program installed in several more record chains soon." The program features a custom, permanent display of Hal Leonard's best-selling guitar songbooks, instruction, reference, and a general mix of music books supported by a service program.

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

1. The Lion King, soundtrack
2. Nirvana, In Utero
3. Alice In Chains, Jar of Flies/Sap
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# Billboard

# BIG SEVEN

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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. **\$125**
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- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
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**T**his notification constitutes an apology to Ozzy Osbourne, Sharon Osbourne, and their family for a story published in *Music Confidential* about a year ago. The article incorrectly stated that Ozzy had a particular disabling medical problem. We now recognize this story to be false and unwarranted. We regret any harm this story may have caused Ozzy Osbourne. We wish Ozzy Osbourne much continued success, and, in accordance with his wishes, we have made a charitable donation to The Bridge School and The International Rett Syndrome Association.

Toni Allen  
Gina McHatton  
Music Confidential

## Smashing Orange, MCA Aren't Worried About Playing Name Game

BY GIL GRIFFIN

NEW YORK—When singer/songwriter and guitarist Rob Montejo formed his band six years ago, he gave it a name he thought couldn't be approximated by any other.

"Boy, was I wrong," he says, chuckling. "I always liked the way the British use the word 'smashing' as a positive adjective, and I always liked the word 'orange,' so I put the two together." But any similarity between Montejo's band, Smashing Orange—which hails from Wilmington, Del.—and Chicago alternative rock act Smashing Pumpkins begins and ends with the "S" word.

"No Return In The End," Smashing Orange's major-label debut for MCA Records, is a gritty and somber, guitar-driven hard-rock set that is scheduled for an Oct. 11 release. Don't expect it to arrive in stores with a "not to be confused with..." sticker.

"There won't be any problem with name recognition," says Robbie Snow, MCA's VP of product management. Whether or not Smashing

Orange will distinguish itself, Snow adds, will "come down to the music."

"The Way That I Love You" will be the leadoff single, according to MCA staffers. "Our promotion people felt strongly about that song," Snow says, "so we're going to work it to college and alternative radio."

Those formats eagerly supported Smashing Orange's debut album, "The Glass Bead Game," which the band released independently in 1992. With not much demand in the Wilmington-area clubs for an alternative band, Smashing Orange, with the backing of a now-defunct British label, found an audience while touring the U.K., Belgium, and France. "Wilmington isn't like Seattle, where we could go play and make \$2,000 a night," Montejo says. "Most of the bands that played in Wilmington when we started were cover bands. There was no such thing as alternative back then."

Now that there is, Smashing Orange has been building a small following in the Mid-Atlantic region, playing numerous dates in Wilmington, Philadelphia, Baltimore,



SMASHING ORANGE

and Washington, D.C. Snow says that building on that fan base will be a key part of MCA's marketing strategy. "We want the band to continue touring in that base," he says. "We want them to build a database. If people are fans, they'll want to know about the band. Having a database is a way to keep the fans updated."

Montejo probably couldn't envision having a legion of fans even two years ago, when Smashing Orange recorded "The Glass Bead Game." The money to record the album was put up by perhaps the band's biggest backer, Bert Ottavio, who owns

the Wilmington record store where Montejo had worked since he was 15. After the album was completed, Ottavio—now the band's manager—helped Smashing Orange find a lawyer. "Bert's been a great source of support," Montejo says. "The record store is like a second home. We want him to benefit as much from this record as we do."

But the band wouldn't have benefited from signing a major-label deal with any of the other labels that courted it before and after the release of "The Glass Bead Game," says Montejo. "It was a risk not taking the offers, but we had to have the right deal. Anything can be written in a contract. Other companies wanted to have creative control, tie us up for a long time, or not give us a share of royalties." But by signing with MCA, Montejo says, "the way our deal is set up, we're a major part of the decision-making process."

"It's their record," says Ron Oberman, MCA's VP of A&R. "They have exceptionally strong songs, and we believe in them as a creative act."

Montejo and band mates Stephen Wagner and Rick Hodgson had to exercise extraordinary creativity when they decided to re-record "No Return In The End," because a since-dismissed drummer's rhythms were off-tempo and couldn't be cleaned up in the editing room. Luckily, session drummer and engineer Andy Kravitz was on hand and played drums on the re-recording, which was done in a hectic five days. Stroller White has since taken over as the band's new drummer.

"It was a challenge to make something good out of an adverse situation," says Hodgson, the band's guitarist. "It showed we could stick together and make something even better."

## LEADERS OF RELATIVITY'S MERCY RULE KEEP MUSIC, MARRIAGE SEPARATE

(Continued from page 13)

band that recorded for the Chicago-based Pravda label).

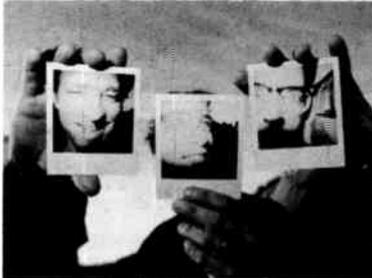
Relativity product manager Paul Bibot says that further roadwork—with a substantial number of in-store

appearances along the way—is essential to the label's campaign, which began with this spring's reissues of "God Protects Fools," originally issued on Lincoln micro-indie Caulfield Records.

"We re-serviced that to get the buzz going, but we really used it to set up ['Providence']," Bibot says. "I was honestly surprised by how well the reissue sold, even around the band's home base. But we didn't want to wait too long. We wanted to create momentum, then build."

The next steps in the building process are college radio (targeted for early September) and commercial alternative (which will be serviced with a single version of "Tell Tomorrow" two weeks after the album's in-store date).

That song (more or less a pessimist's revision of the "Annie" theme) distills Mercy Rule's basic formula—an aggressively pounded verse, followed by an anthemic



MERCY RULE: Ron Albertson, Heidi Ore, and Jon Taylor.

chorus—with invigorating results. Considering the members' relative inexperience as writers—13 Nightmares' songs were all penned by its former frontman—"Providence" is surprisingly deep in fully realized songs.

"Our whole thing is power ballads," Taylor says, laughing. "None of our songs are the fastest, peppiest things you'll hear. On the first record we just had a bunch of riffs, since we were just learning to write. But the new ones are led by the vocals, because Heidi's voice is our strongest element."

Ore brushes off that notion, insisting that the band's strength is its spontaneity. "We're constantly writing songs in practice and then doing them at the very next show, whether they're finished or not," she says. "They may not be finished, and I may have to make up lyrics, and we may just throw it out the next day—but I think the less time we spend on something, the better off we are."

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ROLLING STONES STONE TEMPLE PILOTS	Exhibition Stadium Toronto	Aug. 19-20	\$3,281,307 (\$4,521,067 Canadian) \$50/\$29.50	87,197 two sellouts	Concert Prods. International USA
EAGLES	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 15-16	\$2,482,765 \$110/\$65/ \$45	43,054 two sellouts	PACE Concerts DiCesare-Engler Prods.
EAGLES	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 18-19	\$2,186,482 \$97/\$39.50	38,332 two sellouts	Cellar Door PACE Concerts
PHIL COLLINS	Great Western Forum Inglewood, Calif.	Aug. 8-9, 11	\$1,212,430 \$50/\$30	35,000 37,500 three shows	Avalon Attractions
MICHAEL BOLTON CELINE DION	Jones Beach Theatre Wantagh, N.Y.	Aug. 6-7, 10	\$1,174,160 \$36.50	32,100 32,679 three shows two sellouts	Delsener/Slater Enterprises
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALLSTARS THE BREEDERS, L7 A TRIBE CALLED QUEST GREEN DAY	Houston Raceway Park Baytown, Texas	Aug. 19	\$582,123 \$30.50	21,007 30,000	PACE Concerts
BONNIE RAITT BRUCE HORNSBY	Jones Beach Theatre Wantagh, N.Y.	Aug. 18-19	\$554,380 \$36/\$26	19,630 21,694 two shows	Delsener/Slater Enterprises
AEROSMITH JACKYL	Hersheypark Stadium Hershey, Pa.	Aug. 10	\$540,630 \$22.50	24,428 sellout	Electric Factory Concerts
METALLICA SUICIDAL TENDENCIES FIGHT	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 12	\$532,065 \$27/\$22	23,024 sellout	PACE Concerts DiCesare-Engler Prods.

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## NEW RESTAURANT BRINGS A BIT OF NASHVILLE TO L.A.

(Continued from page 12)

a bank of interactive kiosks, featuring headphones and 20-inch video screens, provides information about each of the celebrity representatives via interviews, biographies, discographies, videos, fan club information, and touring itineraries.

A separate bank of kiosks will deliver information and historical data provided by the Country Music Foundation, the Academy of Country Music, and the Country Music Assn.

Schuster foresees a time when each country music label could have its own kiosk to deliver data regarding its artist roster and label history. In addition, an 8-by-10-foot message center on the exterior of the building can be used to promote artists, product, and tours. Video can be displayed on the screen as well.

Schuster says he hopes to engage in cross-promotions with its Country Star's Universal City neighbor, music retailer Sam Goody. A couponing feature likely will be incorporated as a kiosk function.

Other cross-promotional options include tie-ins with local entertainment operators, including the Universal Amphitheater and the Universal Studios Tour, Schuster says. The Universal complex attracts some 8 million visitors each year.

A Country Star sweepstakes pro-

moting a forthcoming Vince Gill concert at L.A.'s Greek Theater offers a free trip to L.A., with air fare, hotel, concert tickets, and a trip to Universal Studios as part of the prize package.

Artifact displays throughout the restaurant include gold and platinum albums, guitars, clothes, photos, motorcycles, and other items representing such artists as Marty Stuart, Patsy Cline, Roy Rogers & Dale Evans, and Buck Owens. Stuart, an avid collector of memorabilia on his own, is one of the restaurant's curators. Elaine Glotzer is another curator.

A number of glass cases include video monitors which illustrate the context in which the featured artifacts and clothing were used. Schuster hopes to include headphones so that patrons can listen to the artists themselves as they detail the backgrounds of the various items.

Commemorative stars are placed in a walk along the restaurant entrance. Artists will be presented with their own stars as time progresses.

Country Star sells its own merchandise, as well as Roy Rogers candy. But Schuster says he is unsure whether the restaurant will branch out into other music merchandising or create a line of exclu-

sive music and video product of its own.

"We don't want to take ourselves out of the restaurant business and into competition with the record labels and retailers," he says. "We believe the concept of great food in a musically charged environment is good enough to stand on its own."

Future Country Star sites are planned for such high-density tourist hubs as Las Vegas, London, Orlando, and a city in Canada, says Schuster. The Las Vegas restaurant is projected to open in June.

"It's an enormous opportunity to attain another level of visibility for the artists," says Bruce Hinton, chairman of MCA Nashville. "MCA will definitely be using Country Star as a showcase venue, and I'm sure other labels will, too. As the chain expands internationally, it gives the artists a chance to be profiled around the world."

The restaurant chain's board of directors includes chairman Schuster, president Peter Feinstein, director David Michael Talla, and director Pamela Lewis. Lewis' firm, PLA Media, handles marketing and publicity for the chain.

Country Star faces competition from such existing L.A.-based, musically themed, memorabilia-laced restaurants as the House Of Blues

(Continued on next page)

## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

After Gerald Levert turned down the chance to cover "I Swear," he sat and watched the former country hit become a No. 1 pop smash for All-4-One. When Levert was offered a shot at another country song, Boy Howdy's "She'd Give Anything," written by Jeffrey Steele, Chris Farren, and Vince Melamed, he hesitated again, but not for long. Levert's version of the song, retitled "I'd Give Anything," is the debut single from his upcoming "Groove On" album.

Edited By Peter Cronin

**I'D GIVE ANYTHING**  
Published by Farren-Curtis Music/Mike Curb Music (BMI); Curb Songs/Farrenuff Music/Full Keel Music (ASCAP); August Wind Music/Alberta's Paw Music/Longitude Music Co. (BMI)

"Doug Morris, who was CEO of Atlantic at that time, originally brought me 'I Swear,'" says Gerald Levert. "I'm a songwriter, and when I heard that song I just said, 'Hey, I can do something better or just as good as that.' Then it goes No. 1 for 10 or 11 weeks! I was kicking myself in the butt! So I went to Doug and said, 'I blew it,' and he told me he had another one for me. I said, 'You don't even have to play it for me, I'm doing it!' Anyway, he played it for me. I didn't really like it a whole lot, but I kind of liked it. When Doug said we could get [producer] David Foster to do it, I said, 'Great,' because I'm a big fan of David. Well, I went out to record the song, and we really clicked together. I think it came out real good. David is the greatest cat with vocals that I've ever seen. I didn't want 'I'd Do Anything' to be the first single, because I'm basically R&B-based. I wondered if my black fans were going to think it was a sellout, you know, big lush production, a country & western melody. But they've accepted it, and I'm cool with that now. When I first heard the song, I said, 'This is so country,' but it came out just great. The record is selling to white and black people, and I'm getting a new audience with it. I think it was a great move, and it is a great song."



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AUGUST 30

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## RCA BITES INTO SOUNDTRACK MARKET WITH SLEW OF UPCOMING RELEASES

(Continued from page 10)

made a conscious effort to form relationships with film companies, and is now involved in projects with Miramax, Fox, New Line, Universal, and Castle Rock, Galante says. With "Reality Bites" he says, "People have begun to see that we can do the job."

In compiling a strong soundtrack, the first priority is matching up the right singers and songs, even if the artist is not on the label, says Dave Novik, RCA senior VP of contemporary music. For example, the first single from the "Corrina, Corrina"

soundtrack is "We Will Find A Way" by Oleta Adams and Brenda Russell, who are not RCA artists.

"This particular song just happened to suit the movie perfectly, and we chose the acts based on finding the right singers for this song. They just happened not to be on our label," says Novik.

Another example was Giant act Big Mountain's "Reality Bites" single "Baby I Love Your Way," which reached No. 6 on Billboard's Hot 100. The film featured the original Peter Frampton version of the song, but Fair "elected to use Big Mountain on the soundtrack because he knew that a reggae version of that song could be very successful," says Novik. In addition, the Knack's "My Sharona" appeared on the Hot 100 as a result of the film.

"Reality Bites" also earned a No. 1 single with Lisa Loeb & Nine Stories' "Stay (I Missed You)." Loeb ultimately signed to Geffen, a disappointment for RCA, but the single "certainly increased our presence," says Galante. "Many record companies had previously seen Lisa Loeb as just a singer/songwriter on the New York circuit. We took her from alternative to top 40 to adult contemporary to rhythm-crossover. So people look at that performance and say, 'You know, those guys really can deliver.'"

Soundtracks are "a great opportunity to launch the career of an artist," says Galante. "Corrina, Corrina" features a duet on "I Only Have Eyes For You" by RCA artists Peter Cox (formerly of Go West) and Niki Harris, as well as older material from Billie Holiday, Sarah Vaughn, Duke Ellington, and others. "I Only Have Eyes For You" will be released in September as the second single, Galante says.

Other recent RCA soundtracks include "Little Big League," "The Beverly Hillbillies," and "Body Of Evidence." RCA also has placed singles by its artists on soundtracks from other labels, including the Smithereens' "Time Won't Let Me" on the "Time Cop" soundtrack, and ZZ Top's "World Of Swirl" on the soundtrack to "In The Army Now."

The label also is launching the solo careers of Genius and Raekwon, two members of Wu-Tang Clan, with solo singles on the Loud/RCA soundtrack to "Fresh."

RCA does not yet have plans for a separate soundtrack division, Galante says. "We're kind of taking it as it comes. We have enough people in the company from an A&R standpoint that can help deliver the music, and with our relationships with the music supervisors, it's not necessary now. But down the road we'll probably move toward that."

## Stones, Lollapalooza Stories Reveal Pop Press Prejudices

BY ERIC BOEHLERT

POWER OF THE press, the old saying goes, belongs to those who own the presses. On a slightly less lofty plane, the power of the pop music press belongs to those who write, edit, and, most important, assign stories. In recent weeks, coverage of a new Rolling Stones album and tour and of Lollapalooza's third run-through has provided fresh evidence that most mainstream music coverage springs from the perspective of middle-aged professionals.

It comes as no surprise that the Stones' "Voodoo Lounge" album and the kickoff of their summer tour would create a tidal wave of stories. The ritual has been played out again

and again for more than a decade: The band releases a record, much of the press deems it to be the group's true comeback effort, folks marvel at the players' ages, and an event is manufactured despite the fact that other, newer artists are busy selling more records.

The routine seems a bit peculiar. After all, unlike currently newsworthy classic rockers the Eagles, the tour does not mark a reunion for the Rolling Stones. And unlike Pink Floyd, the new album was not the Stones' first studio effort in nearly a decade. In fact, Stones records have been arriving with amazing regularity. Since the 1981 release of "Tattoo You," the band has issued "Undercover" (1983), "Dirty Work" (1986), "Steel Wheels" (1989), "Flashpoint" (1991), and now "Voodoo Lounge."

So, why the habitual deluge of words about the band?

In a damning column in the Chicago Reader, pop writer Bill Wyman (no relation to the former Stones bassist) researched old Stones reviews and profiles and found a generation of writers who have been stuck on this tired cycle for years. Summarizing the rut, Wyman writes, "Any new Stones album is by definition a masterwork displaying that the band can rock in top form once again, and previous records are, 'Nineteen Eighty Four' style, dismissed as tired."

The endless attraction to the Stones may spring from the fact that many rock writers and editors who cut their teeth in the '60s and '70s are privately left cold by the harsh sounds of Seattle rock and disheartened by rap. Seeing the Stones circle the track every three or five years reminds them of a time when rock reflected their tastes and interests.

As "Voodoo Lounge" producer Don Was told the New Yorker

(which couldn't resist weighing in on the Stones release), "When you've been making records for 30 years, there are people who have assigned memories of whole chunks of their lives to your music. If you were having sex in the dorm while listening to a song from 'Beggars Banquet,' you've already attached a sensory response to that song."

How important is the band, as perceived by the sensory-responsive media mavens? USA Today reviewed the band's opening-night show two days in a row. Entertainment Weekly commissioned 15 separate "Voodoo Lounge" reviews. Even if the mag's move was somewhat tongue in cheek—here's hoping it

was—the message was clear. As one annoyed (young?) reader wrote EW

weeks later, "According to you, the Rolling Stones are all that count in the music world."

Despite all the press clamor, "Voodoo Lounge" initially fared no better than numerous other records that arrived recently with little notice in the mainstream press. "Voodoo Lounge" debuted at No. 2 on The Billboard 200 (failing to dethrone "The Lion King") and sold a combined 250,000 copies in its first two weeks, according to SoundScan. Compare this performance to "Superunknown" by Soundgarden, which sold 265,000 copies during its first two weeks, and "Kickin' It Up" by John Michael Montgomery, which moved 202,000 copies in the same time frame.

WHILE THE STONES' soon-to-be-hugely successful tour is greeted (for the most part) with warm hugs from scribes coast to coast, the much younger-skewing Lollapalooza often is not.

What's ironic about the press' portrayal of Lollapalooza is that, like Woodstock 25 years ago, it often is treated as a freak show. Back in August 1969, many rock fans were resentful when the New York Times ran a front-page story belittling Woodstock. Yet many of those same fans probably are the media decision-makers who too often look down their noses at Lollapalooza.

For instance, the Providence Journal-Bulletin recently ran a front-page article describing how tens of thousands of Lollapalooza fans had created a mammoth traffic jam, forcing the governor of Rhode Island to declare a state of emergency. The paper provided a sidebar describing Lollapalooza to the unknowing, under the telling headline "Bazaar Of The Bizarre."

## NEW RESTAURANT

(Continued from preceding page)

and the Hard Rock Cafe. The Hard Rock Cafe, in fact, plans to open a second L.A. venue at the Universal CityWalk in 1995. CityWalk also is home to B.B. King's, a blues restaurant and nightclub set to open imminently.

In addition, PolyGram Diversified Entertainment Group and Boston Ventures Inc. have entered a joint venture to design a chain of Motown-themed restaurants, but representatives of both companies were not available to comment at press time. Also, the Billboard Music Group is considering its own music-oriented cafes.



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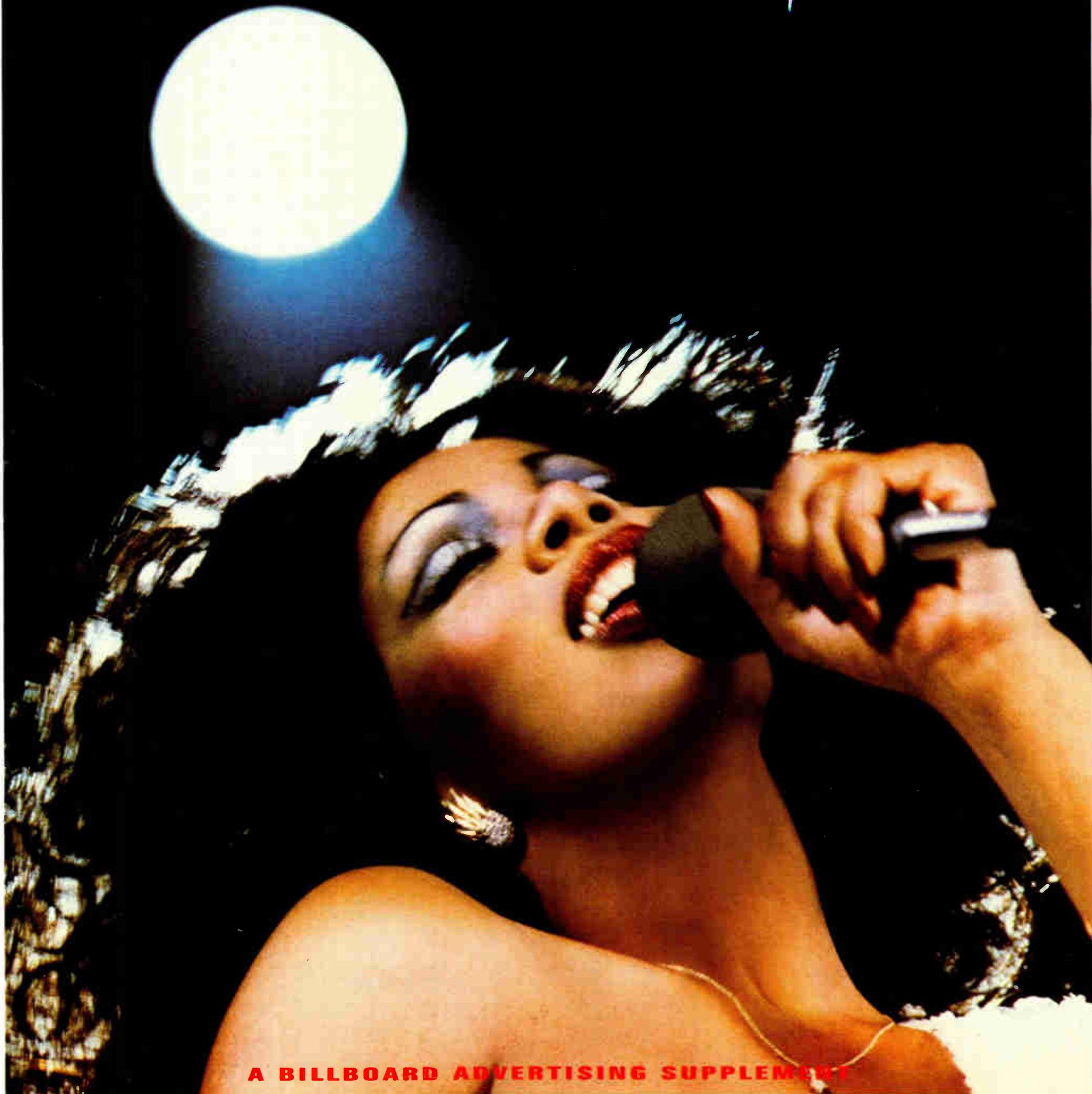
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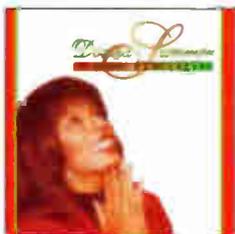
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## A Warm Celebration Of One Of The Hottest Performers Ever.

# ENDLESS SUMMER

30th Anniversary  
Donna Summer  
Celebration

**She first turned heads as one of the main architects of disco. But pop, rock and Piaf have mingled in the rich repertoire of this "singer who can make any song sound great." The story, from the top...**

BY FRED BRONSON

Donna Summer began having the dreams in 1975, while she was living in Germany. "I would dream of climbing stairs with bricks on my shoulders," she once told a reporter, "and I would think, 'Why do all my friends live at the top?' In my dream, I remember saying, 'I will not put this load down until I get to the top.'"

The top is exactly where Donna she was headed. The top of the Hot 100. The top of the Billboard album chart. The top of the R&B singles chart. The top of the dance chart. And not just once, but multiple times. At one point, the singer met herself coming and going on the Hot 100, as "Hot Stuff" and "Bad Girls" occupied 40% of the Top 5.

She was born Donna Adrian Gaines on New Year's Eve in 1948, in the area of Boston known as Dorchester. She grew up with five sisters and a brother. To carve out her own identity in such a large family, she developed an interest in music. A devout Mahalia Jackson fan, Donna was only 10 when she sang with gospel groups in Boston-area churches.

She was 18 when she relocated to New York to find her way in her chosen profession. She auditioned for the Broadway cast of "Hair," hoping to be the one who would replace Melba Moore, but she was offered a road company instead. A week and a half later, she found herself in Munich with two short months of rehearsal time ahead of her so she could join the German cast of "Hair." Donna was a rare commodity—there weren't a lot of black female singers in Europe—and offers came quickly. After a year of "Hair" in Germany, she transferred to the Vienna cast. She stayed in the city, joining the Vienna Folk Opera for productions of "Porgy & Bess" and "Show Boat." While living in Austria, she met an actor named Helmut Sommer—and married him. Although they later divorced, she kept an Anglicized spelling of his last name.

#### HOT STREAK

Donna Summer returned to Germany and continued her theatrical work, appearing in "Godspell" and "The Me Nobody Knows." Singing in German was confined to the stage; she also did a lot of studio work, recording demos and backing vocals in English. It was at a demo session for a Three Dog Night song where Summer met producers Giorgio Moroder and Pete Bellotte. They signed her to their Oasis label and released a single called "Hostage." She returned to Boston to visit her family and received a phone call urging her to return immediately. "Hostage" was a hit in Holland, France and Belgium. Despite its hot streak across Europe, the single wasn't released in Britain or America, and neither were the follow-ups, "Virgin Mary" and "Lady Of The Night."

In 1975, Bellotte, Moroder and Summer collaborated on a song inspired in part by Serge Gainsbourg and Jane Birkin's erotic hit from 1969, "Je T'Aime...Moi Non Plus." The 16-minute 50-second epic "Love To Love You Baby" made some noise in France, then landed on Neil Bogart's desk at Casablanca Records in Los Angeles. "I was totally captivated," Bogart explained later. "It wasn't just the voice or the overall sound...there was something very special that I felt."

#### ONE-SIDED AFFAIR

Rather than release an edited single, Bogart chose to put the entire track on one side



of an album. Within a week, 40,000 copies were sold in New York City alone—just from being played in the clubs. "That was something new for me," Bogart said, "a record selling before radio started playing it!" When a 45 was finally released, it soared to No. 2 on the Hot 100, creating an image of a lusty disco queen that took Summer some time to live down. She did it by recording a variety of material and letting people know she was equally at home singing ballads, light opera, country and western, church hymns and musical comedy numbers. Her second album, "A Love Trilogy," included not only the three-song medley "Try Me (Just One Time)," "I Know We Can Make It" and "We Can Make It (If We Try)," but also a bold remake of Barry Manilow's "Could It Be Magic."

Summer's first two American albums were released under the Oasis logo; with her third release, "Four Seasons Of Love," she was switched over to Bogart's Casablanca imprint. But it was her fourth LP, "I Remember Yesterday," that, according to *Newsweek*, "proved that Summer could handle a range of pop styles, from Tin Pan Alley to Motown." The album included clever tributes to Phil Spector ("Love's Unkind") and the Supremes ("Back In Love Again"), as well as the grandmother of all pop synthesizer hits, "I Feel Love." Released as a single, it was an international hit, topping the British chart for four weeks. It also returned Donna Summer to the American Top 10, peaking at No. 6.

#### DOUBLES AND "THE DEEP"

Summer was now an established star, stellar enough to be asked to sing the theme song for the motion picture "The Deep." Her next album was the first of four double-

*Continued on page 32*

ON NASHVILLE, CHRISTMAS, BARBRA  
 AND IMAGE-BREAKING

Q & A

BY CRAIG ROSEN

**B**illboard recently caught up with Donna Summer while she was putting the finishing touches on her Christmas album in Nashville. "Christmas Spirit" is due Oct. 4 on Mercury. Some of Summer's classic material will hit the bins on "The Casablanca Records Story," set for a Sept. 13 release. In our conversation with Summer, she spoke about songwriting, her long-awaited Christmas album and her early days.

**BILLBOARD:** What brings you to Nashville?

**DONNA SUMMER:** I've been in the process of looking for property down here: looking for a house and finishing up my Christmas album, which I recorded in part with the Nashville Symphony Orchestra.

**BB:** Although you are primarily known for your dance and pop hits, you have experimented with country music in the past. I've heard rumors you're working on a country record.

**DS:** When anyone comes to Nashville, people assume you come down to make country music and jump on the bandwagon, but that's not exactly why I came down here. I came down here to work on my writing. My husband, Bruce Sudano, and I wrote "Starting Over Again," which was a No. 1 country record for Dolly Parton [in 1980]. So it's not something that started this week or last week. We have been writing a lot of country songs. When I say country songs, a great song is a great song. I don't think it has a gender or a denomination, so to speak. That's the place we're I'm trying to get to. To the place where I write songs that work across the board. I find that a great many country songs are songs that anyone can sing, like Whitney Houston or All-4-One or Ray Charles. In Nashville, they just care about the songs and they have a lot of respect for songwriters.

**BB:** Have you been performing any of your new material?

**DS:** One of the things I have been doing since last year is singing some of the country songs that I have written. They have been going over very well. I sing them in more of a country vein than in a pop vein, with a little vocal twist.

**BB:** Does the fact that you are an artist with a successful track record on the pop charts help you in the Nashville music scene?

**DS:** I don't look at my celebrity as an entree to anything. I think it is important that people hold their own in everything that they do. I'm willing to bend down and be humble to get to the level I need to be at in another area. I have no problem playing in a small place. In Nashville,



nobody forgets their roots. They are able to go play in a small club and nobody makes a big deal out of it. I like being here. It gives you a chance to be human.

**BB:** Do you feel like your songwriting talents have been overlooked?

**DS:** I think, because some of the songs were really big, people focus more on singing. They didn't consider a great number of those songs I wrote or co-wrote. When you're a songwriter and singer, it's always a toss-up between what is going to wind up on top. It's a wonderful feeling having another artist sing a song of yours.

**BB:** Are there any artists who you would like to see record your songs?

**DS:** Whitney Houston, Trisha Yearwood, Linda Ronstadt. Anyone with a great voice. I love to hear people sing great songs. I would like to get to the point where those great songs are coming out of me.

**BB:** You're recording your own Christmas album. Do you have a favorite holiday season recording? Will that influence your album?

**DS:** One of my favorites is the Nat "King" Cole Christmas album, which I listen to yearly. I also love Barbra Streisand's Christmas album. Every year, we will listen to almost all the Christmas albums and then we will revert to one or two of them, because they are the most atmospheric records and make us feel like Christmas. I've tried to analyze as much of that as I could and go with that feeling.

**BB:** What songs are you including on your Christmas album?

**DS:** Amy Grant's Christmas album had a wonderful song on it called "Breath Of Heaven," which I have recorded. I also recorded "The Christmas Song," "White Christmas," "O Come All Ye Faithful," a med-

ley of three other Christmas songs, and "O Holy Night." That song starts off fairly conservatively, then it goes into a fairly funky, gospel choral in the end. This album has something for everyone. I co-wrote three new songs, as well.

**BB:** Why are you recording a Christmas album at this point in your career?

**DS:** I have longed to make a Christmas album. Every year I start off planning to do one, but then February and March roll around and it doesn't happen—my life takes off and I never get a chance to do it.

**BB:** It must have been a thrill to finally cut this album you have been planning for years.

**DS:** Yes, it was. Michael Omartian did a wonderful job producing, and I absolutely adored playing with the Nashville Symphony Orchestra. When they first started playing "White Christmas," tears just welled up in my eyes and I had to leave the room, because it sounded so beautiful and it had taken so long to finally start this project. It was just a wonderful feeling, and I think that comes across on the record.

**BB:** Was it hard to get into the Christmas spirit when you were recording the album earlier in the year?

**DS:** We did a lot of the final cuts right around Easter, so that was pretty peculiar.

**BB:** Aside from the Christmas album, I understand that you have been doing some work with Clivillés and Cole?

**DS:** We're doing two cuts to start. We've had a few writing sessions. Right now, their album's just out; next, we are going to finalize these cuts. After that, I'm going to start looking for songs and writing with

*Continued on page 24*

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When "Love To Love You Baby" first hit in the States, Donna was in Munich where she had been living for eight years. Although she'd had some success there, she was still a relative unknown. Neil [Bogart] and I flew over to Munich and, with Donna's family, went on to Amsterdam, where she was performing several New Year's Eve shows in a hotel ballroom. It was a lovely room with a friendly crowd and a large orchestra of talented European musicians. But it soon became apparent to us that Donna had never done this before. She had one costume, no band leader, no orchestral charts and no one to direct sound or lighting cues. But she did have this fabulous voice! Neil conducted the orchestra, and I handled sound and lights. No one spoke the same language, but it didn't matter—it was New Year's Eve. The audience adored her, and by the end of the show they were wild. They wanted an encore, and then another and another...10 in all. Only problem was, Donna didn't have any more songs prepared. So she sang what she knew: 10 encores of "White Christmas."

—JOYCE BOGART TRABULUS

**Q&A**

Continued from page 22

people for a studio album next year.

**BB:** We've talked about the present and the future. Let's go back to the past. Your first big break was landing a role in the production of "Hair" in Munich, Germany. What were you doing before "Hair"?

**DS:** I was still in high school. It was the end of my last year, but I wasn't doing too well in school. I was in a rock 'n' roll band called the Crow, not be confused with Counting Crows. You can guess who the Crow was. I was the only black one in the group.

**BB:** Some people might be surprised that you were in a rock band. How did the Crow sound?

**DS:** We were kind of in the vein of Janis Joplin. We wrote songs with very hippy, kind of psychedelic lyrics. We were kind of in the Boston scene at that point. Then we went to New York. It was there I was discovered. I auditioned in New York for "Hair," but I was accepted for the show in Germany.



With Brooklyn Dreams, which featured husband Bruce Sudano (right).

**BB:** Was it tough for you to leave your family and move to a foreign country?

**DS:** My father had lived in Germany and had been in the service, and he spoke fluent German. He and my mother used to speak German around me and it used to make me mad, because I couldn't understand them. So I went, because I thought it was a good chance to learn how to speak another language.

**BB:** Was it difficult to make the transition from acting in musicals to performing live as a pop singer?

**DS:** When you're in a musical, the emphasis isn't only on you. You have all this support happening. The biggest adjustment was learning to

Continued on page 26

# I N S U M M E R I N M U N I C H

The international star's career get off on the right foot in Germany's rich dance-music scene of the '70s

BY ELLIE WEINERT

Donna Summer started her professional singing career in Germany back in the late '60s, performing in the stage musical "Hair" and going on to land roles in European productions of "Godspell," "The Me Nobody Knows" and "Porgy & Bess."

But it was in 1974, two decades ago, that she was discovered—in Munich—by producer/songwriters Giorgio Moroder and Pete Bellotte, and recorded her first single, "The Hostage," at their newly opened Musicland Studio, where such artists as Marc Bolan, Deep Purple, the Rolling Stones, Led Zeppelin, ELO and, later, Freddie Mercury and Queen, were to record.

Moroder and Bellotte placed that debut single with Global Records in Munich, which was then distributed by WEA in Hamburg. Label owner Peter Kirsten recalls, "Giorgio Moroder had offered the production to virtually every other record company and couldn't get a deal. It was later I found out that we really were their last chance. However, I immediately believed in the recording, and we made a deal for three singles with additional album options."

"I signed Donna Summer because I was genuinely optimistic about her prospects and reckoned I could almost smell success for this particular single. You don't always sense these things right away, but this time everything worked out. I had this feeling of excitement and those butterflies in the stomach, like when you meet a beautiful woman for the first time."

**THE DRIVING FORCE OF AN OLD VW**

Donna Summer's first single took off in Holland and was on its way up in Germany when a prominent Berlin politician was kidnapped and held by terrorists. Because of its title, and understandably so, "The Hostage" was taken off the playlists at German radio stations, and all TV appearances were canceled. So, alas, the single died an early death in Germany.

Tony Berk, now managing director of Dino Records, says he worked with Donna Summer from the beginning, first as A&R manager at Basart Records and later when he became managing director of the record company.

"Frans de Wit [now head of the Mechanical Copyright Protection Society in London], who worked for the publishing arm, picked up the master in Munich, and we did a five-year licensing deal for the Benelux countries. However, the key man in the making of Donna was Ton van den Bremer, our promotion man at Basart. He really was the driving force behind her success in Holland, and without him I doubt it all would have happened. He's the one who drove her around Holland in an old VW from radio station to radio station. Since the single was not immediately well received by DJs, he lined up an alternative television show for her.

"Donna performed 'The Hostage' on this comedy show 'Disco Corner,' hosted by Sjef van Oekel. While she was singing, Sjef played out a funny sketch and she had to try and keep a straight face. This sketch went down so well that it was repeated several times by special request, and the record started selling and eventually went on to the No. 2 spot on the [German] national chart."

**GLAMOUR AND GOOSE BUMPS**

Berk happily hands out the credit for the Donna Summer breakthrough to Van den Bremer. "She definitely had this star quality about her, but with our small company we couldn't have launched her in a worldwide career. Neil Bogart was to give her that star status [by signing her to his Casablanca Records label], along with all the accompanying glamour."



Van den Bremer, who now runs his own company, says, "The first time I heard 'The Hostage,' I got goose bumps. I really believed in that song, so I started working on the record. My first response was from Radio Veronica. We visited every single radio DJ in Holland and did jingles like, 'Hi, this is Donna Summer...'. That first comedy TV showcase actually proved she had acting ability, too.

"With the second single, 'Lady Of The Night,' she broke in Belgium, and we started doing clubs so she could make some money. Every Friday afternoon, I would leave the office to pick her up at the airport in Brussels. I was the chauffeur, roadie, bodyguard and agent all in one. We'd do club performances all weekend, then she'd fly back to Munich and I'd drive home, completely exhausted.

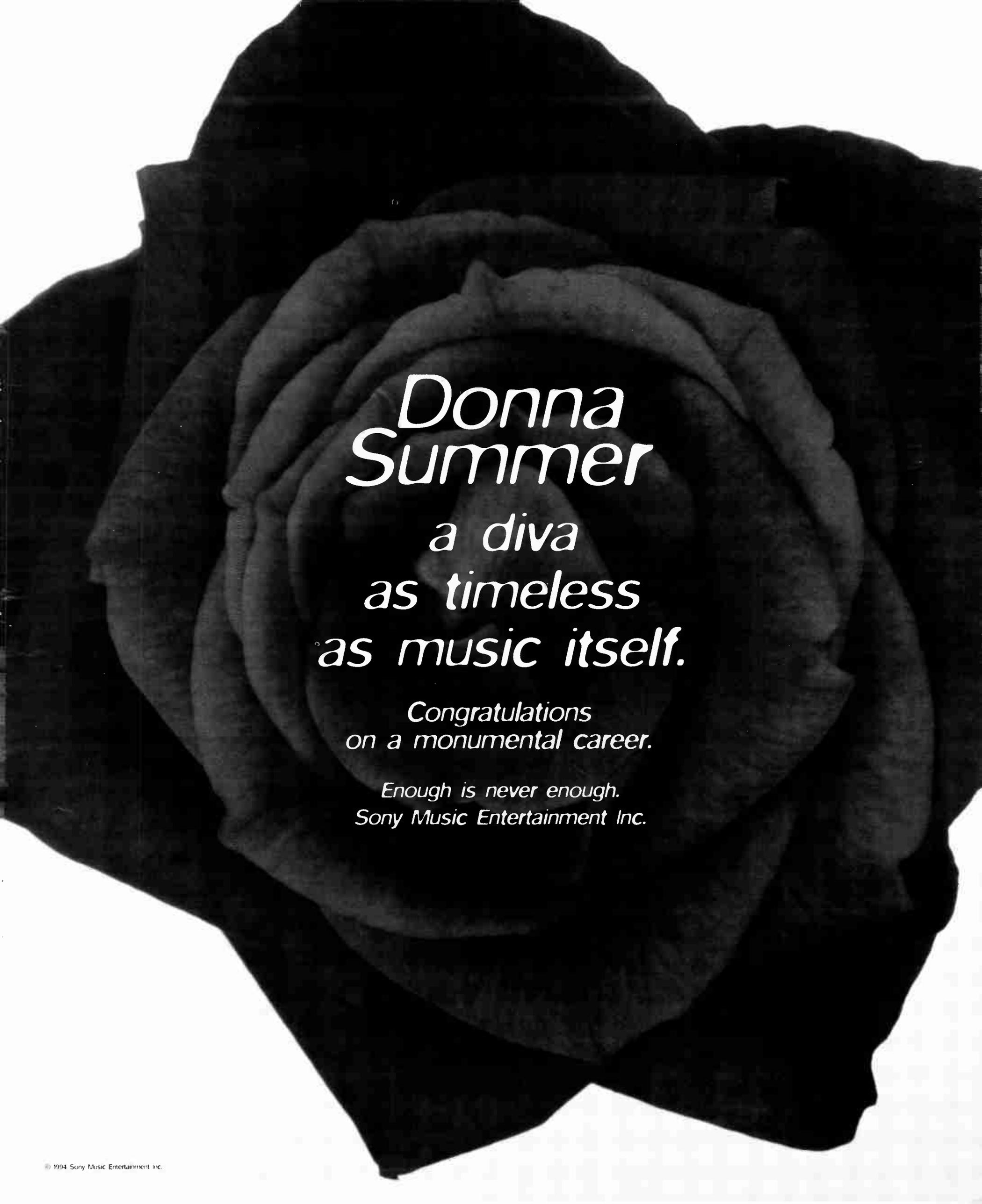
"When the contract was signed with Casablanca for the worldwide rights," Van den Bremer continues, "there was a clause excepting the territories where I was working. During these times, we became good friends, and to this day have a good relationship because we'd worked hard together—she used to call me 'slave driver.'"

**MORODER IN MUNICH**

In Germany, the second single off the album of the same name was "Lady Of The Night," which peaked at No. 40 in September 1975 and spent seven weeks in the official Musikmarkt chart. The third single was "Love To Love You Baby," which made No. 6 the following February and stayed on the German chart for five months.

At that time, Munich had a very innovative music scene. The city's

Continued on page 30



*Donna  
Summer*  
*a diva  
as timeless  
as music itself.*

*Congratulations  
on a monumental career.*

*Enough is never enough.  
Sony Music Entertainment Inc.*

**Q&A**

Continued from page 24

fill up the stage, on my own. There are band members up there, but the main focus is on you as a person. You are given an hour or two on stage and you have to keep the people busy.

**BB: You and producer Giorgio Moroder worked very closely for much of your career. How did you first meet?**

DS: I came into the studio to record some sound bites for a TV commercial. I was with a couple of other girls. Giorgio heard me sing and he liked my voice, so he asked me if I would put some vocals on some of his demos. Eventually, we became very friendly. We never dated or anything, but he was like a mentor to me. He was like a big brother. He was

very protective, and he really looked after me.

**BB: Tell me the story behind your first big hit, "Love To Love Baby."**

DS: I told Giorgio that I had an idea for a song, and I sang the melody to him and he put down a track. I came into the studio the next day and he wanted me to put down my vocal, but I wasn't really prepared, so I ad-libbed, and that was left on the song. I was goofing around. I was lying on the floor moaning and we were all hysterical. It was just too funny.

**BB: But no one really took it as a joke. It became a hit and you were saddled with this sex-goddess image. How did you feel about that?**

DS: I was very down-to-earth and I still am. I'm not saying I am not a woman with a certain amount of physicalness, but I certainly was not that particular type of woman. That woman had to be created. Casablanca worked very hard at creating that image around me, but I was never very comfortable with that image, because that is not me. I wanted to be taken seriously.

**BB: How did you break away from that image?**

DS: I think "Bad Girls" turned it around. I was becoming more sassy.

*We waited so long for Donna to come on the show—I had known Neil Bogart for years—that we laughed about the moment when she finally did the show—and became a TV sensation!*

*Donna just did our live annual New Year's Eve Special from my Resorts Casino Hotel in Atlantic City. When she came out singing "On The Radio," the crowd leaped from their seats. The moment was a true testament to the excitement that this girl can generate! Donna would be a giant whether disco happened or not—in fact, the "disco" arena may even have limited her in some ways. Donna could be a singing sensation on Broadway if she wanted.*

—MERV GRIFFIN

*Thinking that we were athletes, [Donna's husband] Bruce Sudano and I and a bunch of L.A. musicians formed a football league in the late '80s. Donna allowed us to use a section of their ranch for a playing field, so we could have regular games on Saturdays. We would meet, suit up, play for several hours and then hobble off the field to nurse our injuries. Donna would shake her head, roll her eyes and mutter things like "Grown men...immaturity...didn't [we men] know how old [we] were?" Then she would bring out dozens of pizzas that she'd made with her own hands (she's not just a great singer, you know) in her pizza oven. After a couple of months, we all had so many injuries that we could hardly walk and decided to stick to music. I only heard Donna say, "I told you so" a few times, which I always admired her for. Now when my back is sore, I always think of Donna's pizza.*

—MICHAEL OMARTIAN

The original image was a victim of femininity. When the "Bad Girls" album came out, I was able to make other statements and be other women.

**BB: Over the years, you have had more success on the pop charts than R&B. How do you feel about that?**

DS: I probably left the U.S. as an R&B singer and wound up being a Europop singer. Somewhere along the way, everything got a little mixed together. So I was an oddity for most people. I wasn't considered a black artist. I wasn't white in my skin, but my music was more in that pop genre, so I established a place for myself, which was good on one level and bad on the other.

**BB: How?**

DS: When people in the business don't know where to put you, they sometimes put you out.

**BB: Did you feel that it was necessary to record the 1978 "Live And More" album to prove that you weren't just a studio creation?**

DS: It was always rumored that disco singers can't sing. It was all hype from studios, the engineers and the producers. It's all producers' magic. I just felt that having come from a real history of theater and music, it was time for me to get up there and sing. I had been touring for a while, and my record company really felt it was important for me to do a live album to show all the colors that they felt were there.



**BB: It must have been interesting for you to go back and listen to all your old material to compile 1993's "The Donna Summer Anthology."**

DS: You don't realize what a body of work you have until you have to go back and listen to it all. It brought back a lot of memories. It was kind of like reliving my life. It was fun, it was sad, it was poignant and a revelation all at the same time.

Continued on page 28

DONNA

CONGRATULATIONS ON TWENTY  
 YEARS OF SUPER-STAR SUCCESS!

WE DEEPLY LOVE AND APPRECIATE  
 YOU, YOUR ENORMOUS TALENT, AND  
 YOUR VALUABLE FRIENDSHIP.

MICHAEL AND STORMIE OMARTIAN

The Renaissance Woman...wife/mother, singer/songwriter,  
daughter/sister, actress/artist, entertainer/designer...  
and a good friend to so many...

Dear Donni,

All that you've accomplished is surpassed only by your ability  
and potential to still do so much more.

Love you,

**Your Husband, Bruce**

P.S. What's for dinner?

DEAR MOM,

CONGRATULATIONS ON YOUR 20TH  
ANNIVERSARY!! MAY THE MEGA-HITS  
KEEP COMING FOR THE NEXT 20  
YEARS 'CAUSE I COULD SURE USE A  
NEW WARDROBE!! (JUST KIDDING!)

LOVE,

YOUR FAVORITE 13 YEAR OLD DAUGHTER,

**BROOKLYN**



*Dear Mom,*

*Congratulations for being one of the most  
talented people in the world. And I'm not just  
saying that...I Know! God has given you so  
many wonderful gifts, and you in turn have  
been given the opportunity to share them  
with all who have eyes to see and ears to  
hear. For that, the world thanks you... For  
that, I am proud of you. I love you very much  
and pray that the years ahead will be even  
better than the years past.*

*Love,*

*Mimi*

Dear Mom,

You've been the greatest at  
everything you've done and  
you'll be the greatest for  
the next 20 years!

Love,

**Amanda Grace**

P.S. You go girl!





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Twelve years ago, I was in Brentano's autographing copies of my songwriting book, "If They Ask You, You Can Write A Song." I was looking down when a friendly voice asked me to autograph her copy. "Just sign it 'To Donna and Bruce,'" she said, adding that my songwriting advice had helped her to compose many hits. When I looked up to hand her the book, I was shocked to see Donna Summer standing there. In fact, I was literally tongue-tied! Donna was one of my favorite singers and writers, and the idea that I had had any influence was a devastating and delightful surprise. My wife Ceil and I became inseparably close friends with Donna, who sent us copies of her newest demos and albums and involved us in her creative process. It was a process that went past music: as the country's most distinguished art galleries will confirm, Donna is now a nationally renowned painter.

— AL KASHA

**Q&A**

Continued from page 26

**BB:** What was it like working with Barbra Streisand on "No More Tears (Enough Is Enough)"?

**DS:** It was fun. She's a funny girl. She did a lot of funny things. There was a lot of comedy going back and forth between us. I had just finished eight nights at the Universal Amphitheatre. The next day, we had this recording session. Barbra and I were in the studio singing and we were holding the high note on "Enough is Enough" and I didn't breathe right. I just held the note too long and I fell off my stool. Barbra kept holding her note and then at the end of note, she said, "Are you all right?" It was hysterical, because by the time she asked me, I was coming to. I hit the floor and it jolted me. She didn't stop holding her note. It was the height of professionalism. She thought I was playing around.

**BB:** "Anthology" contained some previously unreleased material from the aborted "I'm A Rainbow" album. Why was that album shelved?

**DS:** David Geffen didn't think there was enough dance music on the record. It wasn't what he was looking for. It was like having a miscar-

**THE TOP 20 DONNA SUMMER HITS**

1. Hot Stuff	June, 1979
2. Bad Girls	July, 1979
3. MacArthur Park	November, 1978
4. She Works Hard For The Money	August, 1983
5. Love To Love You Baby	February, 1976
6. Last Dance	August, 1978
7. Heaven Knows	March, 1979
8. I Feel Love	November, 1977
9. No More Tears (Enough Is Enough)	November, 1979
10. Dim All The Lights	November, 1979
11. The Wanderer	November, 1980
12. On The Radio	March, 1980
13. Love Is In Control (Finger On The Trigger)	September, 1982
14. This Time I Know It's For Real	June, 1989
15. There Goes My Baby	October, 1984
16. The Woman In Me	February, 1983
17. Cold Love	January, 1981
18. Walk Away	October, 1980
19. I Love You	February, 1978
20. State Of Independence	November, 1982

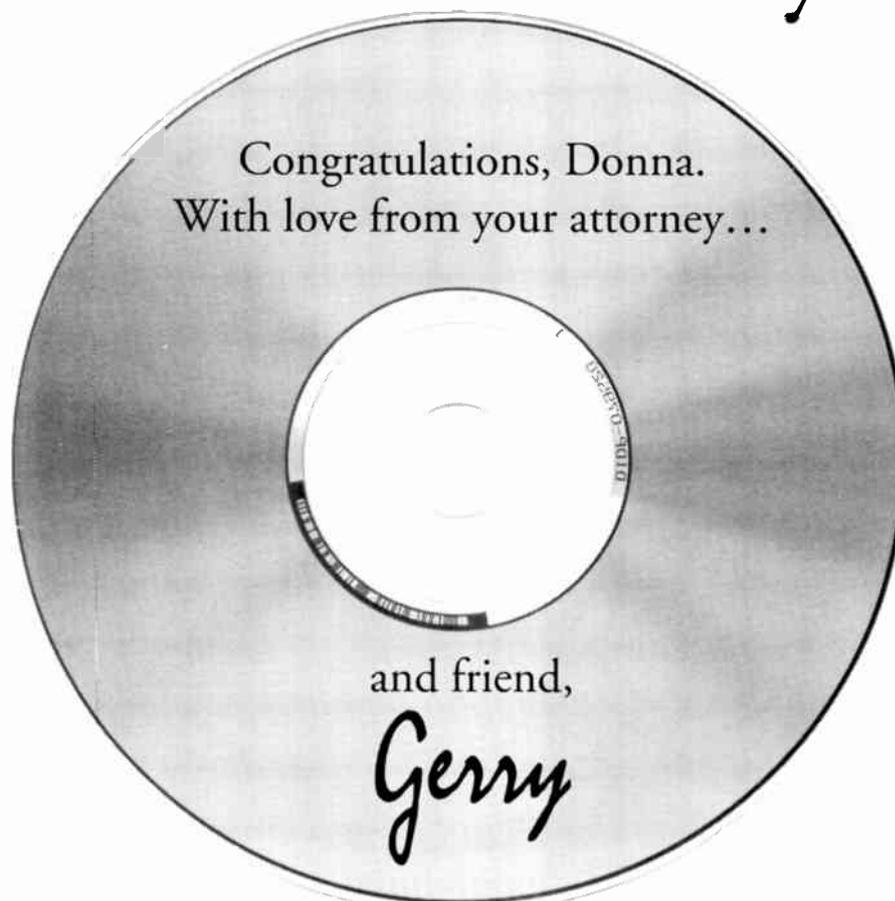
Donna Summer's top 20 singles from the Hot 100 were computed by Chart Beat columnist Fred Bronson, using a point system he developed for his book, Billboard's Hottest Hot 100 Hits. Dates listed are month and year in which single peaked. All singles are by Donna Summer except for "Heaven Knows," credited to Donna Summer with Brooklyn Dreams, and "No More Tears (Enough Is Enough)," a duet by Barbra Streisand and Donna Summer.

riage. I don't go into the studio to have an album canned.

**BB:** "Don't Cry For Me Argentina," which was originally to be released on "I'm A Rainbow" and finally issued on "Anthology," was sort of going back full circle for you to your roots in musical theater.

**DS:** It's like the song belongs to me now. It's almost like it's my song. I know it may sound presumptuous, but I don't mean it to. I just feel such a connection to that song. I feel like so many things have transpired in my life and my career, and I wind up back with the audience, where it all begins. ■

# She works hard for my money.



Dear Donna,

Heaven Knows,

it seems like aeons have passed since we recorded

Love to Love You Baby

back there in Munich, Germany.....and suddenly off it went to #1 all over the world.

Disco had arrived!

Could It Be Magic

I Love You

I Feel Love

Last Dance

McArthur Park

Hot Stuff

Bad Girls

Dim All The Lights

On The Radio

Enough Is Enough

The Wanderer

..... and that's not even *all* the hits!

We just want to thank you once again for the privilege of working with you through those wonderful years.

Looking back, it seems as if it were one long party, such was the great and relaxed working relationship.

Whatever you do, wherever you go, you'll always be with us.

Donna, we wish you all you could possibly wish yourself.

Our fondest love...

Giorgio Moroder

Pete Bellotte

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# Donna Summer

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OSLIN "My Legionnaire" - PAT BENATAR "The Effect You Have on Me"  
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When Donna Summer first started working with us, I think there was culture shock on both sides. We had never worked with a singer of Donna's ability, and certainly Donna had never worked with three songwriters who were more formulaic or specific about the task at hand.

At first, there was some friction as we tried to bridge the gap, but Donna soon understood that our squabbles were a way of achieving a final result.

We had been unaware that Donna had the ability to take what had been written, go behind the microphone and take it three times further than anything we had achieved. We ended up with a mutual admiration society.

Looking back, the album ["Another Place And Time"] stands as one of the most enjoyable we ever recorded, and part of our hi-NRG history, thanks to Donna's astounding ability to make any song she sang her own.

— PETE WATERMAN OF STOCK-AITKEN-WATERMAN

Every time I run into Donna, she tells me that I've revealed something about her on the radio that she didn't know about herself—great chart statistics, like the fact that she was the first woman in history to hit with three solo No. 1 songs in a one-year period: "MacArthur Park," "Hot Stuff" and "Bad Girls." In fact, she hit No. 1 with all three songs in just eight months!

She's also the only artist to have three No. 1 double-albums: "Live And More," "Bad Girls" and "Greatest Hits"—a record that may never be broken. She was the most successful act of the Disco Era by far.

But what makes Donna Summer very special to me personally was a song she did back in 1980 called "On The Radio." It was about requests & dedications, the kind I've been doing on my radio shows for years. To hear Donna sing about how much those letters mean to her really touched me.

For me, she'll always be No. 1 with a Bullet!

— CASEY KASEM

## SUMMER IN MUNICH

Continued from page 24

special disco sound scored international popularity through such groups as Silver Convention ("Fly Robin Fly"), Penny McLean ("Lady Bump") and the studio group Munich Machine. Such studio musicians as drummer Keith Forsey (who was later to produce Billy Idol) and keyboard player Harold Faltermeyer (two-time Grammy award winner for tracks from "Beverly Hills Cop" and "Top Gun")—plus Giorgio Moroder—were making their mark. Moroder also went on to collect a Grammy for the soundtrack to the movie "Midnight Express."

Originally from Austria's Tyrol, Moroder had his first success as an artist via his composition "Son Of My Father," which became a massive hit in Germany, both through his own recording of it and a German-language version by Michael Holm (now one of the two masterminds behind the widely praised new-age group Cusco). It also charted in the U.K. through a version by British band Chicory Tip.

Dick Leahy, then MD of GTO Records in London, now of Morrison Leahy Music in London, recalls, "I heard a record produced by Giorgio called 'Son Of My Father,' and thought it was an excellent bit of work. So I wrote to him care of his publisher, Trudi Meisl, of Edition Intro, in Berlin. I told him I'd be interested in hearing any of his future productions.

"At MIDEM in France the following year, I met up with him, and he played me his latest, which was 'Love To Love You Baby,' and we made a deal on the spot. I like the uniqueness of the record, but the surprise package for me was just how good a singer was Donna.

"We put out the record in the U.K., and nothing happened. But Neil Bogart, owner of Casablanca Records, licensed the record for the U.S. The story goes that he had Giorgio make a 16-minute version of the song. Then that new single edit took off in the U.K., too. We were the first to release 'I Feel Love,' which was the U.S. B-side. We had a great relationship and lots of success."

### "MAGIC" AND "MacARTHUR"

In 1976, Donna Summer released a disco cover version of the Barry Manilow hit "Could It Be Magic," which went Top 20, and followed up with "Try Me, I Know We Can Make It," which made the Top 40. These hits were topped, though, by the massive success of "I Feel Love," which peaked at No. 3 in July 1977.

In the next 12 months, Global Records released three more singles by Donna Summer: "I Remember Yesterday," "Love Is Unkind" and "Rumour Has It." They all charted before the contract for the German territories expired. Then, in 1978, Summer covered the Jimmy Webb tune "MacArthur Park," which coincidentally was sub-published by Global Music. And in 1979, her success continued with the Top 5 hit "Hot Stuff" and the chart singles "Bad Girls" (which made No. 9), "Dim All The Lights" (25) and "No More Tears (Enough Is Enough)," which got to 31 on the German national chart.

The year 1980 brought forth the airplay hit "On The Radio," which also got to 34 on the sales charts, and that was the singer's last single on the Casablanca label. Her Warner Bros. debut was the Top 40 hit "The Wanderer." ■

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From all of your  
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**MURPHY & KRESS**

**ENDLESS SUMMER**

Continued from page 21

disc packages. "Once Upon A Time" peaked at No. 26, a respectable position for an album that didn't contain any hit singles. But then came the song that would catapult Summer into the stratosphere. "Last Dance" proved to be an anthem embraced by people all over the world. Never mind that the movie it came from, "Thank God It's Friday," wasn't a cinematic classic. The tune, written by Paul Jabara, won an Oscar for Best Original Song and took Donna Summer rushing up the Hot 100 to No. 3.

Her next three Casablanca albums (all double-discs, remember?) proved Summer's superstar status. They all went to No. 1 on the

Billboard album chart. "Live And More" included Summer's update of Jimmy Webb's "MacArthur Park." "Bad Girls" contained the title song as well as the harder-edged rocker "Hot Stuff," and "On The Radio—Greatest Hits—Volumes 1 And 2" was a rich summary of Summer's career to date, with the title track another in a long line of Top 5 singles—her eighth consecutive Top 5 hit to that date.

"On The Radio" also marked Summer's last album for Casablanca, save for another career retrospective. She was the first artist signed to David Geffen's new record company (the next two were Elton John and John Lennon). Summer continued her hit-making ways for Geffen with "The Wanderer"—not a remake of the Dion hit, but a reference to Jesus Christ, reflecting Summer's born-again status. The album "The Wanderer" was her last with Moroder and Bellotte. Or at least, the last to be released. The album intended as a follow-up was turned down by Geffen, and Summer was teamed with Quincy Jones for the album titled simply "Donna Summer." The first single, "Love Is In Control (Finger On The Trigger)," went to No. 10 on the Hot 100. And while the follow-up, a remake of Jon Anderson and Vangelis' "State Of Independence," only went to No. 41, it was later cited by Jones as the song that inspired him to produce "We Are The World." That's because Summer is backed on "State Of Independence" by an all-star cast,

*When Neil and Joyce Bogart brought the very gifted Donna Summer to my attention, I instantly recognized her extraordinary talent as a singer and entertainer. Her incredible soaring voice reached out to me, just as it did to music fans throughout the world, and I knew I wanted to work with her. In my first conversation with her, Donna told me that her dream had always been to be represented by the William Morris Agency. It was and is my very great pleasure to make her dream come true.*

—NORMAN BROKAW

*"Love to Love You Baby" was at the top of the charts when Neil Bogart arranged a New York appearance for Donna—her first live U.S. date—and a big party. This was back in the halcyon days when money was no object (even if you didn't have any). Neil decided to have a cake especially made for the occasion, and Neil being Neil, it had to be rather special. No matter that the party was in New York and he was in Los Angeles, Neil ordered it from a specialist in San Francisco. It was a large, beautiful cake with icing that precisely depicted the back cover of the album—Donna posing in something short of a negligee.*

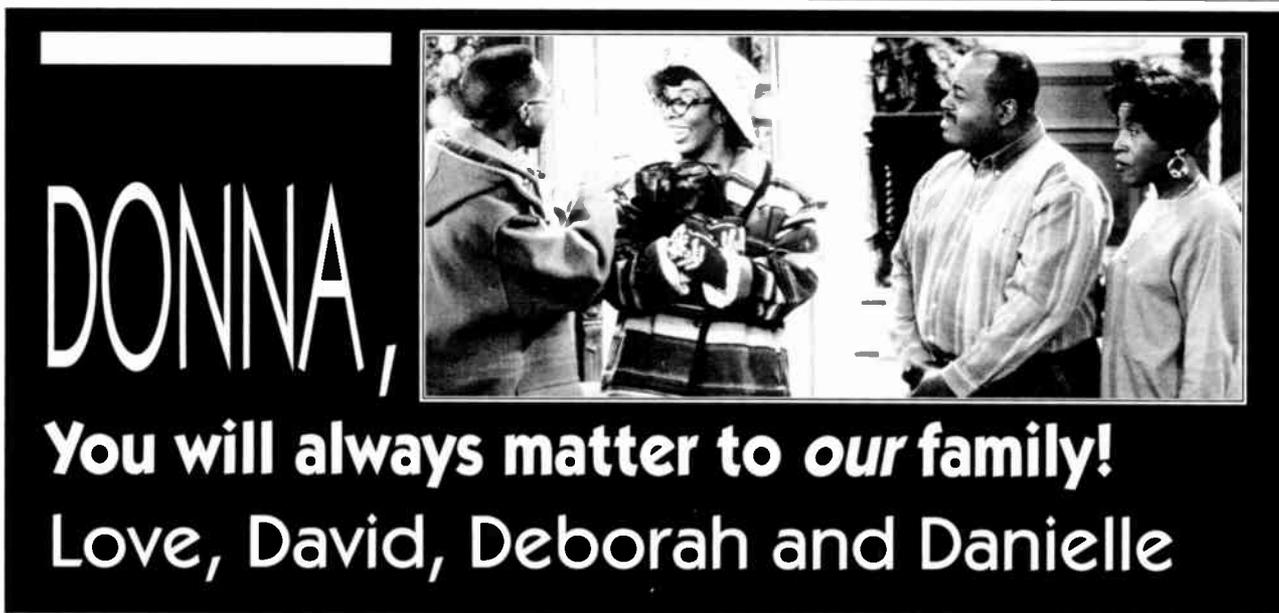
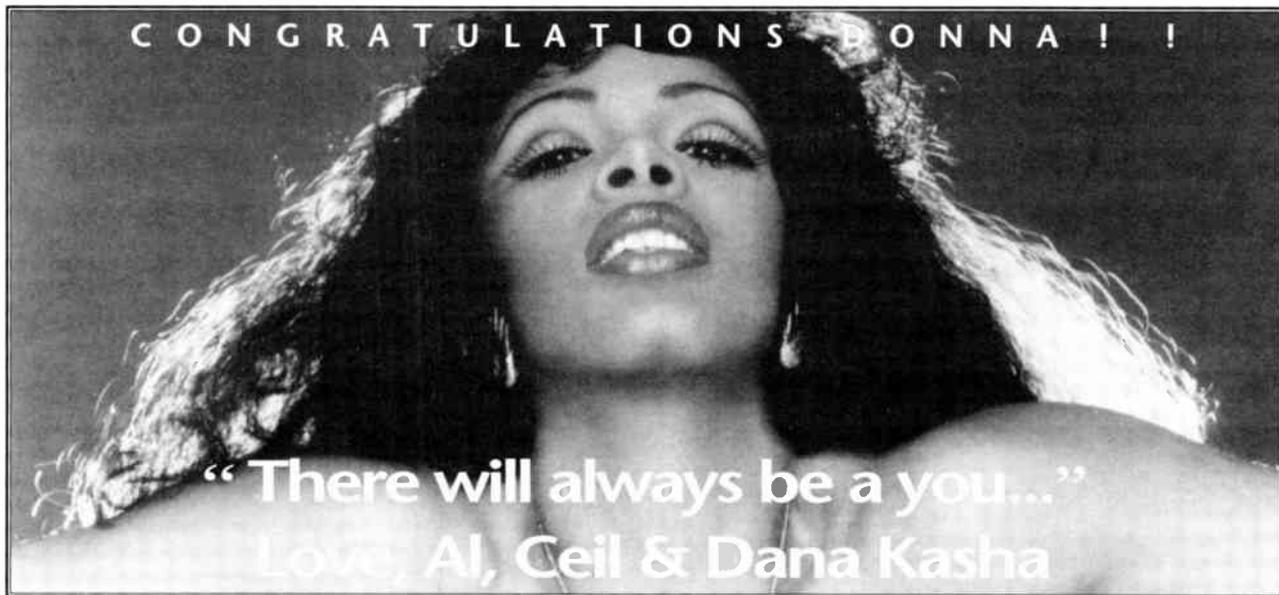
*The actual making of the cake, however, was the marginal cost. It was flown from San Francisco to LAX on two first-class seats, accompanied by a representative of the bakery.*

*Then, on the day of the party, it was flown to New York in the style to which it had become accustomed: two first-class seats and, of course, a minder.*

*In New York, the plane was met on the tarmac by an ambulance—we kid you not. Red lights flashing and sirens blaring, the cake made the final leg at breakneck speed.*

*Mightily impressed, we looked at each other and said, "This is America!"*

—PETE BELLOTTE & GIORGIO MORODER





**Dear Donna:**  
**Thanks for not only showing me the way, but for making one!**

**God(dess) with you always,**

*Wanda Dee*

**Wanda Dee**  
**IMG/ZYX**  
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including Michael Jackson, Lionel Richie, Stevie Wonder, Kenny Loggins, Dionne Warwick and James Ingram.

**WORKING HARD FOR THE MONEY**

In 1983, Summer still owed her former record company one more album. Casablanca had been sold to PolyGram, so she recorded "She Works Hard For The Money" for PolyGram's Mercury label. The album marked Donna's first collaboration with producer Michael Omartian, who had helmed Christopher Cross' acclaimed debut.

"As a result of [working with] Chris, I got a call from her," Omartian remembers. "She loved 'Sailing.' She said, 'I've got to have you produce this record. It was a very fun album to make. It was real spontaneous, and 'She Works Hard For The Money' was the last song written. That title tune, inspired by a visit to the ladies' room at Chasen's restaurant in West Hollywood, zoomed to No. 3 on the Hot 100. In an interview for *The Billboard Book Of Number One Rhythm And Blues Hits*, Summer confided, "Michael was a godsend. He was like Giorgio—mild-tempered, incredibly creative. I mean, the guy could play his bazookas off....He does whatever he does to perfection."

In 1989, Summer returned to the Top 10 with her Atlantic debut, "This Time I Know It's For Real." That single marked her collaboration with a new set of producers—Mike Stock, Matt Aitken and Pete Waterman. The hit-making trio from the U.K. had over 100 chart singles to its credit in Britain when Donna's husband, Bruce Sudano, approached them about working with Summer.

"Donna had heard some of our stuff and liked what we were doing, so we got together and managed to finish the album 'Another Place And Time' within four weeks," says Mike Stock. "She was amazing to work with in the studio. Whenever we gave her a new song to sing, the actress in her came out and she would become the role that she was singing. She has a quick ear for music and can learn a song in no time at all. Donna's the kind of singer who could make any song sound great."

A year after working with Stock, Aitken and Waterman, Summer showed the public a new facet of her talent. A series of one-person art exhibitions in California and Florida revealed an artist who concentrates on a bold use of color to convey powerful emotions. Summer has been painting for over 15 years, and her work is a unique blend of "naive" and expressionistic art that she observed while living in Germany.

**CARRYING ON WITH GIORGIO**

Summer fans were surprised to discover a new musical collaboration with Giorgio Moroder in 1992. Although it wasn't released domestically, it didn't take the fans very long to find the album "Forever Dancing," which included the song "Cary On." Summer's soaring vocals on the track were finally heard in the U.S. when the cut was included on her double-disc set "The Donna Summer Anthology," a fitting career tribute released by PolyGram on the Casablanca label.

While that set has been in release for less than a year, there is already something new from Summer. Her charming take on Edith Piaf's "La Vie En Rose" is included on a tribute album released on Amherst.

It seems like only yesterday that radio was playing a daring new track called "Love To Love You Baby." But in truth, Donna Summer is celebrating her 20th anniversary, and the world celebrates with her—grateful for two decades of hit music that transcends all genres, and yet anticipating her Christmas album recorded with the Nashville Symphony Orchestra, a forthcoming greatest-hits single-disc anthology ("Endless Summer") with three new tracks, and all that will come next for Donna Summer as she takes the first steps of her second 20 years. ■



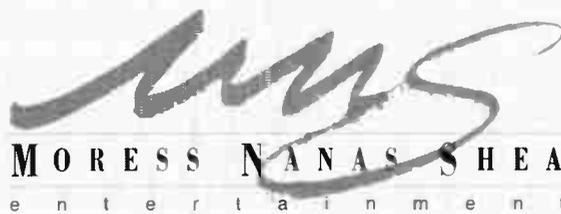
*onna*

*You Are  
Simply Extraordinary*

*Stan*

*Herb*

*Bob*



Los Angeles

Nashville

THANK YOU FOR GIVING US THE ULTIMATE  
 "ENDLESS SUMMER"



Walk of Fame Ceremony- L to R: Johnny Grant, "The Diva", Ceil Kasha, Bernice Altschul & Brian Edwards

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 GORDON • KRISTINE GREGORY • EDUARDO HANKE • JOHNNY HARRINGTON • DEAN & DEBBIE HARRIS • MICHAEL HATHAWAY-  
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*To the many friends and fans who have been there along the way, I thank you - Love, Donna*

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	49	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	<b>★ ★ ★ No. 1 ★ ★ ★</b> THE WAY THAT I AM
2	7	4	<b>WEEZER</b> DGC 24629/GEFFEN (10.98/15.98)	WEEZER
3	9	36	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
4	3	7	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
5	6	3	<b>IMMATURE</b> MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
6	2	44	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
7	5	25	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
8	—	1	<b>BARENAKED LADIES</b> SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
9	11	3	<b>ILL AL SKRATCH</b> MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
10	—	1	<b>ORGANIZED KONFUSION</b> HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98)	STRESS: THE...
11	4	6	<b>L7</b> SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
12	12	9	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98)	GHETTO LOVE
13	8	5	<b>BIG MOUNTAIN</b> GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
14	13	8	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
15	10	3	<b>GEORGE HOWARD</b> GRP 9780 (10.98/15.98)	A HOME FAR AWAY
16	15	78	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANT/REPRISE 24486/W8 (9.98/15.98)	SISTER SWEETLY
17	16	13	<b>AHMAD</b> GIANT 24548/REPRISE (10.98/16.98)	AHMAD
18	18	5	<b>TERROR FABULOUS</b> EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
19	14	4	<b>LIGHTER SHADE OF BROWN</b> MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT
20	26	3	<b>LOVE SPIT LOVE</b> IMAGO 21D30 (9.98/15.98)	LOVE SPIT LOVE

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	25	14	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
22	23	10	<b>FUGEES</b> RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
23	21	30	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
24	24	3	<b>B-TRIBE</b> ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
25	19	2	<b>BOOGIEMONSTERS</b> PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
26	22	13	<b>CAUSE &amp; EFFECT</b> ZOO 11056 (10.98/15.98)	TRIP
27	17	8	<b>LOREENA MCKENITT</b> WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
28	20	11	<b>PRIDE &amp; GLORY</b> GEFFEN 24703 (10.98/15.98)	PRIDE & GLORY
29	—	1	<b>C-BO</b> AWOL 7196 (8.98/11.98)	AUTOPSY
30	36	6	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
31	27	10	<b>BLUR</b> FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
32	29	2	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
33	37	5	<b>NOFX</b> EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
34	31	6	<b>311</b> CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
35	32	6	<b>BONEY JAMES</b> WARNER BROS. 45611 (10.98/15.98)	BACKBONE
36	34	8	<b>SELENA</b> EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
37	35	8	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
38	33	6	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
39	—	1	<b>THE TRACTORS</b> ARISTA 18728 (9.98/15.98)	THE TRACTORS
40	30	11	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN

## POPULAR UPRIISINGS

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

**CARNIVAL OFFSPRING:** Slash has chosen a rather unconventional route in marketing singer/songwriter Michael Petak's solo debut, "Pretty Little Lonely."

In lieu of issuing a single to radio, the label has opted to put together an electronic press kit that looks like a movie.

In the hour-long movie/video, the former Carnival Art vocalist acts out the album's songs

involved image than your normal kind of singer/songwriter," says Bob Biggs, president of Slash. "His image has more to do with his personality and sense of poetry, so we decided to do a movie to go along with the album."

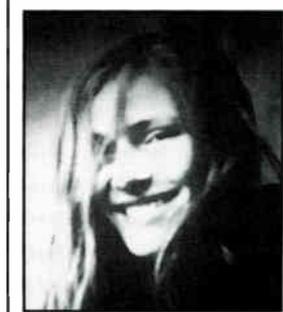
The movie will be packaged with the first 10,000 copies of the CD, and the package will be sold at a regular CD price. The movie also was serviced to press and retail representatives.

"We're still exploring different ways to use the video," says Biggs. "But I could see Michael opening his shows with it."

The radio plan is to let all formats discover the album on their own.

"The sum of the parts is so much more than just one single or one video or one performance," adds Biggs. "So we wanted to have people understand him as a whole before we picked one cut to bring to them."

The album, released Aug. 16, was co-produced by T Bone Burnett and Petak.



**O Katell.** After releasing a well-received import CD, "Hestia," last fall, Dublin-bred singer Katell Keineg is back with her Elektra debut, "O Seasons O Castles." The label will target coffeehouses, bookstores, and boutiques for in-store play. "Partisan" will go to album alternative and modern rock radio.

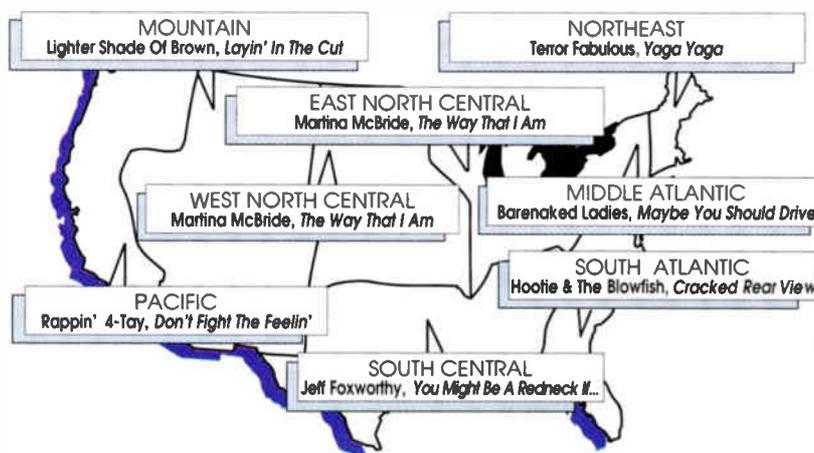
about love and relationships. Petak also interviews people about love, performs songs from the album, and talks about his music and life. All but one of the album's 13 tracks are featured in the movie.

"We decided not to go the single and video route, because Michael has a much more in-



**Diving For Perla.** Discovery Records is embarking on a multifaceted assault for singer/songwriter Perla Batalla's passionate self-titled debut. Album alternative, adult alternative, college, and public radio are being targeted. She will do a promo tour in October.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b> 1. Lighter Shade Of Brown, Layin' In The Cut 2. Martina McBride, The Way That I Am 3. Big Head Todd/Monsters, Sister Sweetly 4. Barenaked Ladies, Maybe You Should Drive 5. Prong, Cleansing 6. Big Mountain, Unity 7. Weezer, Weezer 8. Ahmad, Ahmad 9. L7, Hungry For Stink 10. Type O Negative, Bloody Kisses	<b>NORTHEAST</b> 1. Terror Fabulous, Yaga Yaga 2. Adam Sandler, They're All Gonna Laugh... 3. Fugees, Blunted On Reality 4. Big Head Todd/Monsters, Sister Sweetly 5. Organized Konfusion, Stress: The... 6. Weezer, Weezer 7. Ill Al Skcratch, Creep Wit' Me 8. L7, Hungry For Stink 9. Martina McBride, The Way That I Am 10. Barenaked Ladies, Maybe You Should Drive

Many." The album, released Aug. 2 on vinyl and Aug. 16 on CD and cassette, melds metal, funk, hip-hop, reggae, and

dancehall music with political and street-conscious lyrics. Zoo planned to pass out 5,000 cassette samplers featuring songs from the album

on street corners, at swap meets, and in clubs the weekend of Aug. 26, in the San Francisco Bay Area and on the band's home turf of South Central Los Angeles, according to Brad Hunt, senior VP of marketing at Zoo.

Zoo president Lou Maglia says the label plans to take a cautious approach with the band's political themes. "We don't want to be exploitative," he says. "Whatever we do will be done with sensitivity."

Maglia says the label is bringing in U.K. press to see the band perform at showcases in Los Angeles to help people understand what its music is about.

Graffiti artists have already introduced the band to the public by painting its spade logo in downtown L.A. and Inglewood, Calif.

Hunt says he would like to pair Spade Ghetto Destruction with "harder-edged grunge bands" for a tour this September.

**BUDGING ROCKERS:** Philadelphia-based Southern rock band the Badlees were invited by Anheuser-Busch to be the only Western act to perform at the Tsingtao Beer Festival in China, which was held Aug. 14-18.

As part of its In-Concert program for new bands, Anheuser-Busch hosted a se-

ries of live concerts during the annual festival.

The quintet's "The Unfortunate Result Of Spare Time" is out on Sharkstooth Records.

**GROWING:** Giant/Mechanic rockers Seed will perform and be the subject of an interview on MTV's "120 Minutes" Sept. 3. From late August through October, the band will perform at radio station-sponsored



**Killer.** Lawrence, Kan.-bred alternative rock act Kill Creek is off to a healthy start with its Mammoth debut EP, "Stretch." The disc was the No. 6 best-selling Heatseeker title in the West North Central region the week of Aug. 27. The band's full-length debut, "St. Valentine's Garage," is due Oct. 11.

shows on the East Coast in support of its debut album, "Ling." Modern rock WHTG-FM Monmouth, N.J., is among the stations sponsoring shows.

According to Broadcast Data Systems, the first single, "Rapture," had 177 detections on 24 album rock stations and 162 detections on 12 modern rock stations for the week ending Aug. 22.



**CLASSICAL MUSIC**

ISSUE DATE: SEPTEMBER 10  
CLOSED

**THE NETHERLANDS**

ISSUE DATE: SEPTEMBER 24  
AD CLOSE: AUGUST 30

**CHICAGO**

ISSUE DATE: SEPTEMBER 24  
AD CLOSE: AUGUST 30

**IRELAND**

ISSUE DATE: OCTOBER 1  
AD CLOSE: SEPTEMBER 6

**COUNTRY MUSIC**

ISSUE DATE: OCTOBER 8  
AD CLOSE: SEPTEMBER 13

**E.B. MARKS 100TH**

ISSUE DATE: OCTOBER 8  
AD CLOSE: SEPTEMBER 13

**WORLDWIDE DANCE**

ISSUE DATE: OCTOBER 15  
AD CLOSE: SEPTEMBER 20

**SPOTLIGHT ON MEXICO**

ISSUE DATE: OCTOBER 15  
AD CLOSE: SEPTEMBER 20

**HEALTH & FITNESS/  
SPECIAL INTEREST VIDEO**

ISSUE DATE: OCTOBER 22  
AD CLOSE: SEPTEMBER 27

**UK SPOTLIGHT**

ISSUE DATE: OCTOBER 29  
AD CLOSE: OCTOBER 4

**LONGFORM MUSIC VIDEO**

ISSUE DATE: NOVEMBER 5  
AD CLOSE: OCTOBER 11

**BERRY GORDY**

ISSUE DATE: NOVEMBER 5  
AD CLOSE: OCTOBER 11

**PROFESSIONAL AUDIO**

ISSUE DATE: NOVEMBER 12  
AD CLOSE: OCTOBER 18

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LA: 213-525-2308

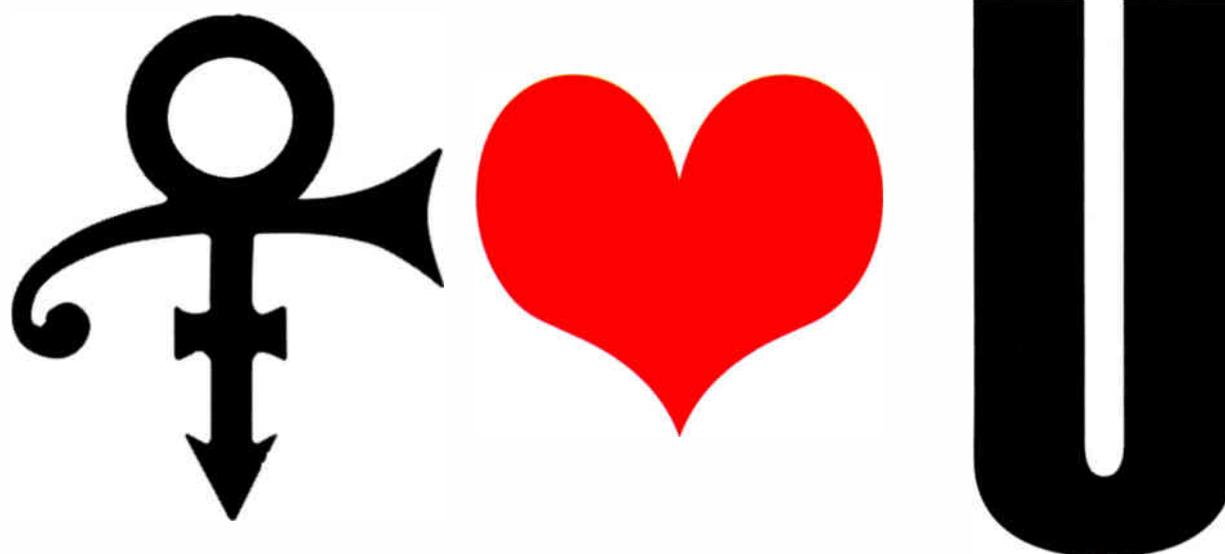
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## Roots Seek Roots Of Hip-Hop/Jazz Group's Live 'Samples' Spark Geffen Debut

BY BRETT ATWOOD

LOS ANGELES—A casual listener might assume that the new DGC/Geffen album by the Roots is heavy on samples. But a closer listen reveals that the "samples" are actually played live by the band members.

"All the sample credits in the liner notes are a joke. They are 100% false," says drummer Ahmir Khalid. "It's sort of an inside joke, because we do all the samples live. I will play the drums as if I were playing a sample. I drum the barest, most minimal kind of beat I can find."

"We're hoping that people will catch



**THE ROOTS:** Shown, from left, are B.R.O. THE R.?, Black Thought, and Malik B. Missing from the photo is Hub.

on that this is a live album," says Geffen A&R staffer Wendy Goldstein. "Some people may not even realize the difference. I imagine people will discover that the music is live from the press and video."

The faked samples are just one of the reasons the hip-hop/jazz quartet's major-label debut—titled "Do You Want More!!!!!!"—presents a special challenge to DGC/Geffen.

The album, due for release Oct. 11, is one of Geffen's first hip-hop projects. The label plans to proceed slowly.

"We put this out on the street early, and will take a slow, building approach," says Geffen head of marketing Robert Smith. "We're laying the groundwork for this project outside of our normal channels. We recognize that it's important not to overhype this."

In May, Geffen serviced a few hundred copies of "From The Ground Up," an import EP by the Roots on the Talkin' Loud label, to clubs and college and rap radio stations. Tastemakers also were sent promotional stickers and a white-label, promo-only, 12-inch vinyl single of the title cut from "Do You Want More!!!!!!?"

The album's first commercial single, the frantic "Distortion To Static," was serviced to rap and college radio Aug. 4. A cassette single and 12-inch has

been available at retail since July 26.

"Who knows if this song will cross over or not?" asks Craig Coburn, Geffen's head of national singles promotion. "Our goal is to break this at the street level first; then we'll see where it goes."

The "Distortion To Static" clip was added July 20 to "Yo! MTV Raps" and BET's "Rap City." The clip was sent to 150 regional video shows the same week.

The final mix of "Distortion To Static" received a complete facelift  
(Continued on next page)



**War's Flava.** War guitarist and vocalist Howard Scott received a pleasant surprise from Public Enemy's Flavor Flav, right, when the rapper took the microphone to issue some free-style rap during an Independence Day concert at Summerstage in New York's Central Park. The Avenue Records act drew an estimated 15,000 listeners.

## Violence Again Mars Family Affair Confab, Though Accounts Of Unruly Behavior Differ

**THE LOWDOWN:** With all the conferences that are thrown each year, a person can attend just so many. I opted to pass on this year's Family Affair, hosted by Jack The Rapper, Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla. Still, Billboard was well-represented by Terri Rossi, Robert Massey (of Airplay Monitor), and Heston Hosten (of Broadcast Data Systems).

Jack "The Rapper" Gibson's Family Affair has been plagued over the last few years by incidents of violence, lewdness, and hotel vandalism. Conference officials hoped the move from Atlanta to a new site would curb such incidents.

Unfortunately, several sources at the Affair report that violence and vandalism continue to be part of the experience.

Chuck Johnson, the 55-year-old president/CEO of the Soul Beat Television Network, says he suffered injuries to his back, left foot, and hand on the convention's second night when a fight broke out in an elevator packed with people.

"Things were just out of hand," says Johnson. He was treated at a local hospital for three fractured fingers.

O.J. Wedlaw, director of Epic Street, says he saw a television being tossed from an upper floor into the hotel lobby. "They let in too many people who were not affiliated with the business," says Wedlaw. He says the problems he saw were caused by "hustler-types" and groupies, not industry members.

Wedlaw and at least one other source claim they saw a large contingent of police with canine units enter the hotel to quell a disturbance early Sunday morning.

However, Carlos Espinosa of the Orange County Sheriff's Office says the members of an "emergency response team" positioned at or near the hotel never entered the building.

Police admit that items such as pillows and beer bottles were thrown from hotel windows, but that the disturbances were "minor" and abated when deputies arrived on the scene. Police reported six arrests throughout the weekend, on charges including battery on a police officer, resisting arrest without violence, trespassing, and being drunk and disorderly.

Despite the police report, some industry veterans

registered at the conference expressed concerns for their safety, especially at night.

"I felt scared by the element of the people who were there," says Epic VP of publicity LaVerne Perry, who saw women being "grabbed" by men.

Dyana Williams, co-founder of the International Assn. of African American Music, brought her family to the conference based on the descriptions of family-oriented events in literature issued by Family Affair organizers.

"People were drinking, and it was not totally an environment conducive to families," says Williams. "I took [my family] away."

But Family Affair conference organizer Jill Gibson Bell says "top security" was provided, and cites police and hotel reports as barometers of what actually went on during the weekend. Further, she links the "so-called damage to the hotel" to stickers distributed by the labels.

"There was no permanent damage, just a cleanup," confirms hotel official Karen Moran. She says the conference's three-year contract with the hotel is still in place.

**WHERE CREDIT IS** Due: When we reported last week on Soul Classics, the new Ichiban-distributed label, we

failed to mention that Billboard contributing writer David Nathan compiled the tracks and penned the liner notes for each album in the label's initial release schedule.

More info on the releases: Material on "Over The Rainbow: The Atlantic Years" by Patti LaBelle & the Blue Belles originally was recorded between 1965 and '69. Plus, the album "Just One Look: The Best Of Doris Troy" contains eight tracks that either never appeared on an album or were never released in the U.S. The songs originally were recorded between 1963 and '65.

**BUT WHAT ARE THEY DRIVING?** Kaper/RCA vocal group Blackgirl will be singing special lyrics to their second single, "90s Girl," on a new TV spot for Chrysler. The ladies, who also appear in the ad, recently wrapped up a six-date touring stint opening for R. Kelly. Blackgirl's current single, "Did We Go Wrong," was produced by Daryl Simmons. Lionel

(Continued on page 42)

## Columbia Wild About Farris 1st Solo Set For 'Tennessee' Singer

BY MARLYNN SNYDER

Dionne Farris, the female voice on Arrested Development's Grammy-winning single "Tennessee," has graduated to a solo career.

The Atlanta-based artist's debut Columbia Records set, "Wild Seed — Wild Flower," hits retail racks Oct. 11.

In addition to her work with Arrested Development, Farris has written songs for such acts as TLC and Immature, and worked as a background vocalist for Xscape and El Debarge.

She wrote, or co-wrote, 10 of the album's 12 songs, and co-produced all of the album with various producers, including David Frank, David Harris, Milton Davis, and Randy Jackson. Each worked on different tracks.

Although she does not consider herself a poet, the Atlanta resident says that album tracks "Human" and "Find Your Way" began as poems.

"The album has all the elements of black music," says the New Jersey-born artist. However, the music incorporates rock and jazz influences not typically heard on today's

R&B stations.

According to Stacy Spikes, product manager at Columbia, the mid-tempo first single, "I Know," has crossover potential, and will go to both R&B and modern rock radio two to three weeks before the album's release.

Around that same time, R&B radio will receive a cassette sampler containing the tracks "Water," "Reality," "Food 4 Thought," and "Now Or Later." Hip-hop club disc jockeys will be serviced with remixes of selected cuts from the four-track R&B sampler. And modern rock programmers will get the advance CD album in its entirety.

While Columbia hopes R&B radio will provide exposure for Farris, Kim Burse, manager of A&R at Columbia, admits the album "isn't a 'cookie-cutter' R&B project." For that reason, the label is counting on live performances to play a greater role in breaking Farris.

Burse says that smaller, more intimate R&B venues will be targeted because "[Dionne] wants black people to understand her music."

Spikes says talks are under way to include Farris in two upcoming tours. One is a college tour to be sponsored by Vibe magazine; the other is a Sony Music artist showcase that will feature the Fugees, Nas, and Youssou N'Dour.

(Continued on page 42)



by J. R. Reynolds

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 3, 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	5	<b>MC EHT FEATURING CMW</b> EPIC STREET 57696*/EPIC (10.98 EQ/15.98) 5 weeks at No. 1	WE COME STRAPPED	1
*** No. 1 ***						
2	<b>NEW</b>	1	1	<b>PRINCE</b> WARNER BROS. 45700 (10.98/16.98)	COME	2
*** HOT SHOT DEBUT ***						
3	3	4	13	<b>AALIYAH</b> ● BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
4	2	2	11	<b>WARREN G</b> ▲ VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
*** GREATEST GAINER ***						
5	7	12	9	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	5
6	5	6	8	<b>BIG MIKE</b> RAP A-LOT 53907*/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
7	4	3	8	<b>DA BRAT</b> SO SO DEFCHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
8	6	—	2	<b>GRAVEDIGGAZ</b> GEE STREET 524016*/ISLAND (9.98 EQ/15.98)	6 FEET DEEP	6
9	8	5	8	<b>KEITH SWEAT</b> ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
10	9	11	13	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
11	11	7	9	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
12	10	10	17	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
13	13	15	12	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
14	12	8	5	<b>COOLIO</b> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
15	14	9	41	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
16	16	16	47	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
17	15	13	11	<b>PATTI LABELLE</b> MCA 10870 (10.98/15.98)	GEMS	7
18	17	14	5	<b>JAMIE FOX</b> FOX 66436 (9.98/15.98)	PEEP THIS	12
19	19	18	6	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
20	18	19	58	<b>TONI BRAXTON</b> ▲ LAFACE 2 6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
21	20	21	36	<b>PATRA</b> EPIC 53763*/10.98 EQ/15.98) HS	QUEEN OF THE PACK	15
*** PACESETTER ***						
22	80	—	2	<b>C-BO</b> AWOL 7196 (8.98/11.98) HS	AUTOPSY	22
23	24	24	53	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
24	21	17	22	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
25	25	29	82	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
26	22	20	43	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
27	34	30	3	<b>ILL AL SKRATCH</b> MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	27
28	<b>NEW</b>	1	1	<b>ORGANIZED KONFUSION</b> HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98) HS	STRESS: THE EXTINCTION AGENDA	28
29	27	45	3	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	27
30	23	22	8	<b>TAKE 6</b> REPRIZE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
31	26	25	39	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
32	31	23	9	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
33	30	26	12	<b>EIGHTBALL &amp; MJG</b> SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
34	33	31	28	<b>ZHANE</b> ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
35	28	32	3	<b>GEORGE HOWARD</b> GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	28
36	29	27	8	<b>HOUSE OF PAIN</b> TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
37	37	35	18	<b>NAS</b> COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
38	39	38	14	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
39	32	28	19	<b>ALL-4-ONE</b> ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
40	44	—	2	<b>C+C MUSIC FACTORY</b> COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	40
41	38	33	66	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
42	35	34	26	<b>ARETHA FRANKLIN</b> ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
43	36	39	12	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
44	41	41	18	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
45	<b>NEW</b>	1	1	<b>JIMI HENDRIX</b> MCA 11063 (10.98/16.98)	WOODSTOCK	45

46	40	36	11	<b>MC BREED</b> WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	9
47	45	46	41	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
48	43	40	51	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
49	46	48	4	<b>VARIOUS ARTISTS</b> NPG 71006*/BELLMARK (9.98/15.98)	1-800-NEW FUNK	46
50	42	—	2	<b>BOOGIEMONSTERS</b> PENDULUM 29607*/EMI (10.98/15.98) HS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
51	49	43	35	<b>JODECI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
52	56	47	38	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
53	47	37	15	<b>SOUTH CENTRAL CARTEL</b> G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
54	51	53	9	<b>TERROR FABULOUS</b> EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	51
55	48	44	12	<b>EL DEBARGE</b> REPRIZE 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
56	53	52	30	<b>TOP AUTHORITY</b> TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
57	62	54	94	<b>SADE</b> ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
58	50	42	6	<b>LUKE</b> LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
59	58	56	92	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
60	59	—	2	<b>BOOTSIE COLLINS</b> WARNER ARCHIVES 26581/WARNER BROS. (7.98/11.98)	BACK IN THE DAY: THE BEST OF BOOTSIE	59
61	52	—	2	<b>VARIOUS ARTISTS</b> THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
62	55	51	14	<b>JERU THE DAMAJA</b> PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
63	65	66	35	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
64	81	97	10	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
65	57	49	5	<b>SIR MIX-A-LOT</b> RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
66	76	50	8	<b>NICE &amp; SMOOTH</b> RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
67	75	—	2	<b>THE ISLEY BROTHERS</b> LEGACY 57860/EPIC (7.98 EQ/11.98)	BEAUTIFUL BALLADS	67
68	61	57	6	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
69	63	68	40	<b>QUEEN LATIFAH</b> ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
70	64	60	45	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
71	73	61	92	<b>SOUNDTRACK</b> ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
72	54	64	22	<b>INCOGNITO</b> TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
73	70	71	10	<b>FUGEEES (TRANZLATOR CREW)</b> RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	62
74	71	59	25	<b>HAMMER</b> ● GIANT 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
75	78	70	12	<b>VARIOUS ARTISTS</b> THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
76	60	73	5	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	60
77	82	65	55	<b>WILL DOWNING</b> MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
78	68	69	13	<b>AHMAD</b> GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
79	72	63	11	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
80	77	72	47	<b>E-40 SICK WID IT</b> 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
81	67	55	30	<b>CE CE PENISTON</b> A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
82	89	—	17	<b>THE BRAND NEW HEAVIES</b> DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
83	84	75	9	<b>SHANICE</b> MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
84	91	95	49	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
85	94	78	88	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
86	79	67	23	<b>ANGELA WINBUSH</b> ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
87	66	62	10	<b>ANT BANKS</b> JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
88	93	98	43	<b>TOO SHORT</b> ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
89	74	—	2	<b>VARIOUS ARTISTS</b> THE RIGHT STUFF 29140/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 2	74
90	86	76	41	<b>A TRIBE CALLED QUEST</b> ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
91	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> RHINO 71752/AG (7.98/11.98)	PHAT TRAX THE BEST OF OLD SCHOOL VOL. 1	91
92	<b>RE-ENTRY</b>	55	55	<b>TONY! TONY! TONE!</b> ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
93	88	79	13	<b>AL JARREAU</b> REPRIZE 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
94	87	—	21	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
95	85	81	43	<b>ZAPP &amp; ROGER</b> REPRIZE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
96	69	58	4	<b>LIGHTER SHADE OF BROWN</b> MERCURY 522479 (10.98 EQ/15.98) HS	LAYIN' IN THE CUT	54
97	83	77	26	<b>GERALD ALBRIGHT</b> ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
98	<b>NEW</b>	1	1	<b>POOH-MAN</b> IN-A-MINUTE 8600 (9.98/16.98)	AIN'T NO LOVE	98
99	<b>NEW</b>	1	1	<b>TANYA BLOUNT</b> POLYDOR 521514/A&M (9.98/13.98)	NATURAL THING	99
100	90	74	9	<b>THE BEATNUTS</b> VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28

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.

## ROOTS SEEK THE ROOTS OF HIP-HOP/JAZZ

(Continued from preceding page)

from its original creation, says drummer Khalid, who is also known as B.R.O. THE R. ?

"A lot of the arrangement on that song was created by a studio mistake," he says. "The keyboardist played part of the song with the reverb button accidentally left on. The sound was so incredible that we kept it, adding a whole new bass line and new lyrics to it."

Vocalist Malik-Abdul Basit, who is known as Malik B., emphasizes that the each of the four members of the Roots is well-versed in the past and present state of music.

"We're all classically trained musicians," says Basit. "Each member has a solid history with music. It's all second nature to us. For example, I've been rapping since I was 11 years old. Each of us plays the styles that we grew up with, and, collectively, it all fits."

"There are a lot of sounds on this record which are made by a human voice," adds Khalid. For example, he says band member Tariq Luqmaan Trotter "sounds better singing a horn line than actually playing it. Unless the listener does research, they won't real-

ize what they're hearing."

The final track, "The Unlocking," features a female rap by Ursula Rucker that will shock hip-hop traditionalists.

"We were hoping to spark some conversation about misogyny with that song," says Khalid. "Right now, there seems to be an atmosphere that it is cool to say whatever you want on record. Everyone is getting numb. We thought about reversing things. What would happen if a female came on with these strong words? We just wanted to hold the mirror up without being judg-

mental."

The group is slated to be featured in the September issue of Vibe magazine, and the label is seeking other press coverage.

The Geffen A&R team was drawn to the band by its first full-length record, "Organics," on the Remedy label. Fewer than 1,000 copies were pressed.

Geffen's lack of a track record in hip-hop does not bother bassist Leonard Hubbard, also known as HUB. He says he hopes "the energy and spirituality that we put into the project is matched by Geffen."

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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	44	4	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)
1	4	1	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN) 2 wks at No. 1	39	46	6	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)
2	4	6	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	40	51	3	<b>VIBE</b>	ZHANE (MOTOWN)
3	2	10	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)	41	41	13	<b>BIGGEST PART OF ME</b>	TAKE 6 (REPRISE)
4	7	2	<b>BODY &amp; SOUL</b>	ANITA BAKER (ELEKTRA)	42	36	18	<b>SOMEONE TO LOVE</b>	MINT CONDITION (PERSPECTIVE)
5	5	17	<b>SENDING MY LOVE</b>	ZHANE (ILLTOWN/MOTOWN)	43	49	5	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
6	9	13	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)	44	37	21	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)
7	3	18	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	45	48	6	<b>TAKE IT EASY</b>	MAD LION (WEEDEE/NERVOUS)
8	12	33	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	46	47	4	<b>TONIGHT</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
9	11	6	<b>I'D GIVE ANYTHING</b>	GERALD LEVERT (EASTWEST)	47	56	4	<b>THROUGH THE RAIN</b>	TANYA BLOUNT (POLYDOR/A&M)
10	6	16	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)	48	43	8	<b>AGE AIN'T NOTHING BUT A NUMBER</b>	AALIYAH (BLACKGROUND/JIVE)
11	8	20	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	49	38	15	<b>BACK IN THE DAY</b>	AHMAD (GIANT)
12	13	13	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	50	65	10	<b>WHERE IS MY LOVE?</b>	EL DEBARGE (REPRISE)
13	10	16	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)	51	55	6	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)
14	14	15	<b>AND ON AND ON</b>	JANET JACKSON (VIRGIN)	52	63	2	<b>CAN U GET WIT IT</b>	USHER (LAFACE/ARISTA)
15	21	7	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)	53	52	14	<b>THE PLACE WHERE YOU BELONG</b>	SHAI (MCA)
16	24	13	<b>NUTTIN' BUT LOVE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	54	54	4	<b>BLACK COFFEE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
17	16	20	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)	55	58	7	<b>SWEET FUNKY THING</b>	ETERNAL (EMI)
18	20	3	<b>LETITGO</b>	PRINCE (WARNER BROS.)	56	50	13	<b>WHERE MY HOMIEZ?...</b>	ILL AL SKRATCH (MERCURY)
19	22	6	<b>NEVER LIE</b>	IMMATURE (MCA)	57	57	6	<b>HAPPINESS</b>	BILLY LAWRENCE (EASTWEST)
20	19	12	<b>SLOW WINE</b>	TONY! TONI! TONE! (WING/MERCURY)	58	64	5	<b>ACTION</b>	TERROR FABULOUS (EASTWEST)
21	17	19	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)	59	42	11	<b>WHEN I GIVE MY LOVE</b>	KEITH SWEAT (ELEKTRA)
22	18	11	<b>SUMMER BUNNIES</b>	R. KELLY (JIVE)	60	59	4	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)
23	15	38	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	61	—	1	<b>HUNGAH</b>	KARYN WHITE (WARNER BROS.)
24	27	5	<b>TURN DOWN THE LIGHTS</b>	SHANICE (MOTOWN)	62	61	5	<b>SOUTHERNPLAYALISTICADILLACMUZIK</b>	OUTKAST (LAFACE/ARISTA)
25	26	10	<b>SPEND THE NIGHT</b>	N-PHASE (MAVERICK/SIRE/REPRISE)	63	62	28	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
26	25	16	<b>BOOTI CALL</b>	BLACKSTREET (INTERSCOPE)	64	53	9	<b>INFATUATION</b>	JAMIE FOXX (FOX)
27	29	7	<b>EVERYTHING IS GONNA BE...</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)	65	45	10	<b>LOVE SIGN</b>	NONA GAYE & ♪ (NPG/BELLMARK)
28	34	5	<b>YOUR LOVE IS A...</b>	WHITEHEAD BROS. (MOTOWN)	66	60	8	<b>WHOSE IS IT?</b>	MELVIN RILEY (MCA)
29	23	19	<b>WHAT ABOUT US</b>	JODECI (UPTOWN/MCA)	67	69	19	<b>MY HEART BELONGS TO U</b>	JODECI (UPTOWN/MCA)
30	28	24	<b>ANYTHING</b>	SWV (RCA)	68	75	4	<b>NAPPY HEADS</b>	FUGEES/TRANZLATOR CREW (RUFFHOUSE)
31	33	8	<b>WEEKEND LOVE</b>	QUEEN LATIFAH (MOTOWN)	69	—	1	<b>I'VE HAD ENOUGH</b>	CINDY MIZELLE (EASTWEST)
32	30	17	<b>90'S GIRL</b>	BLACKGIRL (KAPER/RCA)	70	70	3	<b>YOU DON'T HAVE TO CRY</b>	N II U (ARISTA)
33	35	5	<b>AFRO PUFFS</b>	THE LADY OF RAGE (DEATH ROW)	71	71	15	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
34	31	14	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	72	—	1	<b>JUICY</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
35	32	9	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)	73	—	1	<b>IF ANYTHING EVER HAPPENED...</b>	BEBE & CECE WINANS (CAPITOL)
36	39	29	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	74	—	1	<b>DON'T FRONT</b>	MISSJONES (STEP SUN)
37	40	30	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	75	68	20	<b>CAN'T GET ENOUGH</b>	EL DEBARGE (REPRISE)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

## HOT R&B RECURRENT AIRPLAY

1	1	2	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	14	10	5	<b>MY LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
2	2	2	<b>GOT ME WAITING</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	15	15	18	<b>NEVER KEEPING SECRETS</b>	BABYFACE (EPIC)
3	4	6	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)	16	17	44	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
4	3	4	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)	17	21	9	<b>AND OUR FEELINGS</b>	BABYFACE (EPIC)
5	6	4	<b>THE MOST BEAUTIFUL GIRL IN...</b>	♯ (NPG/BELLMARK)	18	18	10	<b>I SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)
6	5	3	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)	19	13	4	<b>PART TIME LOVER</b>	H-TOWN (DEATH ROW/INTERSCOPE)
7	7	5	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)	20	19	14	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
8	9	18	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	21	23	25	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
9	11	5	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)	22	22	10	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
10	12	6	<b>ROUND AND ROUND</b>	GLENN JONES (ATLANTIC)	23	20	27	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
11	8	2	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)	24	24	25	<b>ANNIVERSARY</b>	TONY! TONI! TONE! (WING/MERCURY)
12	14	6	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)	25	25	26	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)
13	16	25	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)					

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

## R&B SINGLES A-Z

61	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
38	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donri, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP/ATP) CPP/WBM	
43	ACTION (EMI Blackwood, BMI) HL	
32	AFRO PUFFS (Suge, ASCAP)	
12	ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
44	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	
3	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
65	ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
10	AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)	
17	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP	
35	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kandal, ASCAP) WBM	
50	BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM	
6	BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)	
28	BOOTI CALL (Donri, ASCAP/Zomba, ASCAP/Enick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Trouman, BMI) CPP/HL/WBM	
37	BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM	
99	BOW WOW (Booby Ooty, BMI)	
93	BRAND NEW (Mass Confusion, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)	
96	CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)	
82	CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/BrownTown Sound, BMI/Yab Yum, BMI/Sony, BMI)	
40	CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)	
78	COLOR ME BLUE (Songs From The Avenue, ASCAP/Lee Gee, ASCAP/Rons, ASCAP)	
97	DIARY OF A MADMAN (Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Read, BMI)	
80	DON'T FRONT (Potential, BMI/Missjones, BMI/T. Ziah's, BMI/Wikid & Evil, BMI/Tumbin' Dice, ASCAP)	
100	DO YOU WANNA GET FUNKY (Last Song, ASCAP/Third Coast, ASCAP)	
14	DO YOU WANNA GET FUNKY (Cole-Civilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL	
34	EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM	
27	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL	
15	FLAVA IN YA EAR (For Ya Ear, ASCAP/Jance Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP)	
5	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)	
41	FUNKY Y-2-C (No Hassle, ASCAP)	
48	GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI/Inring, BMI)	
88	GUCCI DANCE (Big Apple Bite, BMI)	
64	HAPPINESS (Blue Water, BMI/EastWest, BMI/Warner Chappell, BMI/Lanora, ASCAP/EMI April, ASCAP) HL/WBM	
68	HERE I AM (Lu Elia, ASCAP/EMI, ASCAP/Kamit, ASCAP)	
73	HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP)	
76	HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP)	
4	I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM	
70	I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)	
77	IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI)	
1	I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL	
9	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	
25	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	
87	I'M ON MY KNEES (Zomba, ASCAP)	
63	INFATUATION (Foxhole, BMI)	
86	I SAW IT CUMMIN' (PMD, ASCAP/Bridgeport, BMI)	
53	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
89	IT'S REAL (TVT, ASCAP/DJ Inv, BMI)	
95	IT'S YOUR BIRTHDAY (Pac Jam, BMI)	
74	I'VE HAD ENOUGH (YeIraHC, BMI/Almo Irving, BMI)	
92	I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP)	
75	JOI (Young Bob, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP/Famous, ASCAP/Mo Better Groove, ASCAP)	
26	JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Jance Combs, ASCAP)	
22	LETITGO (Controversy, ASCAP/WB, ASCAP)	
72	LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
94	THE MOON (Smoke Effects, ASCAP)	
52	NAPPY HEADS (Tele San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL	
7	NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP	
71	NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)	
91	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP	
79	NOTHING HAS EVER FELT LIKE THIS (Aural Elixir, ASCAP/Rosalie, ASCAP)	
18	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL	
81	PASS THE LOVIN' (Night Rainbow, ASCAP/Brown Girl, ASCAP/Kwakwani, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Darin Whittington, ASCAP)	
45	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G. Spot, BMI/Ypach, ASCAP/Sony, ASCAP) CPP	
83	PUMP (Trouman, BMI/Saja, BMI/Rubber Band, BMI) WBM	
69	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS (Jugganaut Plastic, ASCAP/Rogi, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)	
51	REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP/WB, ASCAP) WBM	

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	35	10	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
1	1	3	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN) 3 wks at No. 1	39	46	2	<b>WHERE IS MY LOVE?</b>	EL DEBARGE FEAT. BABYFACE (REPRISE)
2	2	6	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	40	33	19	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)
3	4	14	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)	41	37	9	<b>TAKE IT EASY</b>	MAD LION (WEEDEE/NERVOUS)
4	5	4	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)	42	38	11	<b>WHERE MY HOMIEZ?</b>	ILL AL SKRATCH (MERCURY)
5	3	14	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)	43	42	17	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)
6	7	6	<b>NEVER LIE</b>	IMMATURE (MCA)	44	52	2	<b>THUGGISH RUGGISH BONE</b>	BONE THUGS N HARMONY (RUTHLESS)
7	9	4	<b>I'D GIVE ANYTHING</b>	GERALD LEVERT (EASTWEST)	45	56	2	<b>YOUR LOVE IS A...</b>	WHITEHEAD BROS. (MOTOWN)
8	10	2	<b>JUICY/UNBELIEVABLE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	46	—	1	<b>I SAW IT CUMMIN'</b>	PMD (PMD/RCA)
9	6	6	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)	47	45	8	<b>WEEKEND LOVE/BLACK HAND SIDE</b>	QUEEN LATIFAH (MOTOWN)
10	8	16	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	48	51	4	<b>RECOGNIZED THRESHOLDS OF...</b>	BOOGIEMONSTERS (PENDULUM/EMI)
11	—	1	<b>BODY AND SOUL</b>	ANITA BAKER (ELEKTRA)	49	43	16	<b>SENDING MY LOVE</b>	ZHANE (ILLTOWN/MOTOWN)
12	19	6	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)	50	41	18	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)
13	12	17	<b>BACK IN THE DAY</b>	AHMAD (GIANT)	51	53	3	<b>GUCCI DANCE LIVE</b>	SAM THE BEAST (SIRE)
14	11	19	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	52	48	14	<b>PUMP</b>	VOLUME 10 (IMMORTAL/RCA)
15	15	11	<b>BOOTI CALL</b>	BLACKSTREET (INTERSCOPE)	53	49	4	<b>SLOW WINE</b>	TONY! TONI! TONE! (WING/MERCURY)
16	16	6	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)	54	44	10	<b>WHOSE IS IT?</b>	MELVIN RILEY (MCA)
17	18	5	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)	55	47	10	<b>DIARY OF A MADMAN</b>	GRAVEDIGGAS (GEE STREET/ISLAND)
18	14	11	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)	56	—	1	<b>IT'S REAL</b>	MIC GERONIMO (BLUNT/TVT)
19	13	12	<b>FUNKY Y-2-C</b>	THE PUPPIES (CHAOS/COLUMBIA)	57	50	7	<b>WHEN I GIVE MY LOVE</b>	KEITH SWEAT (ELEKTRA)
20	24	15	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)	58	54	14	<b>INFATUATION</b>	JAMIE FOXX (FOX)
21	32	2	<b>SUM</b>						

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	4	<b>I'LL MAKE LOVE TO YOU</b> BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) MOTOWN 2257
★★★ NO. 1 ★★★ 3 weeks at No. 1					
2	2	3	7	<b>STROKE YOU UP</b> ● R KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
3	3	2	15	<b>ANY TIME, ANY PLACE/AND ON AND ON</b> ● J. JAM T. LEWIS, J. JACKSON, J. JACKSON, J. HARRIS, T. LEWIS	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
4	6	9	5	<b>I'D GIVE ANYTHING</b> D. FOSTER (C. FARREN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
5	4	4	15	<b>FUNKDAFIED</b> ▲ J. DUPRI, M. SEAL (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF/CHAOS 7722/COLUMBIA
6	18	—	2	<b>BODY &amp; SOUL</b> A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
7	8	16	8	<b>NEVER LIE</b> C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
8	7	6	13	<b>WHEN CAN I SEE YOU</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
9	5	5	19	<b>I MISS YOU</b> ● G. CAUTHEN (G. CAUTHEN, A. HALL)	◆ AARON HALL (C) SILAS 54847/MCA
★★★ HOT SHOT DEBUT ★★★					
10	<b>NEW</b>	1	1	<b>AT YOUR BEST (YOU ARE LOVE)</b> R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
11	13	13	13	<b>TOOTSEE ROLL</b> R. KELLY (R. KELLY, DA S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP IT 6911
12	11	7	11	<b>ALWAYS IN MY HEART</b> BABYFACE, D. SIMMONS (BABYFACE, SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
13	10	8	18	<b>SENDING MY LOVE</b> NAUGHTY BY NATURE (R. NUGENT, NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
14	16	20	7	<b>DO YOU WANNA GET FUNKY</b> R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
15	17	25	5	<b>FLAVA IN YA EAR</b> EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
16	9	10	16	<b>THE RIGHT KINDA LOVER</b> J. JAM T. LEWIS, J. HARRIS, T. LEWIS, A. BENNETT-NESBY, J. WRIGHT	◆ PATTI LABELLE (C) (T) (V) MCA 54673
17	12	11	19	<b>BACK &amp; FORTH</b> ● R. KELLY (R. KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
18	26	26	11	<b>NUTTIN' BUT LOVE</b> HEAVY D, KID CAPRI (KID CAPRI, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865/MCA
19	14	15	7	<b>THIS D.J.</b> WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR RAL 853 236/ISLAND
20	15	12	21	<b>WILLING TO FORGIVE</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
21	27	34	4	<b>SUMMER BUNNIES</b> R. KELLY (R. KELLY, R. CALHOUN)	◆ R. KELLY (C) (T) (X) JIVE 42238
22	23	54	3	<b>LETITGO</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) WARNER BROS. 18074
23	24	27	10	<b>SPEND THE NIGHT</b> R. KELLY (R. KELLY)	◆ N-PHASE (C) MAVERICK SIRE 18134/REPRISE
24	25	21	6	<b>SLOW WINE</b> TONY! TONI! TON! (D. WIGGINS, THE WHOLE NINE)	◆ TONY! TONI! TON! (C) WING 853 476/MERCURY
25	19	18	20	<b>I'M NOT OVER YOU</b> S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC)	◆ CE CE PENISTON (C) (T) (X) A&R 0574/PERSPECTIVE
★★★ GREATEST GAINER/SALES ★★★					
26	32	74	3	<b>JUICY/UNBELIEVABLE</b> SEAN COMBS (SEAN COMBS, THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
27	22	19	18	<b>FANTASTIC VOYAGE</b> ▲ DOBBS THE WIND (L. V. DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617
28	20	17	13	<b>BOOTI CALL</b> R. KELLY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 38255
29	21	14	17	<b>YOUR BODY'S CALLIN'</b> ● R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
30	33	30	15	<b>WEEKEND LOVE/BLACK HAND SIDE</b> S. I. D., KAY GEE (D. OWENS, S. REYNOLDS, T. REBEL)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
★★★ GREATEST GAINER/AIRPLAY ★★★					
31	40	53	5	<b>YOUR LOVE IS A...</b> K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP)	◆ WHITEHEAD BROS. (C) MOTOWN 2253
32	31	31	5	<b>AFRO PUFFS</b> R. LIFE (D. NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ))	◆ THE LADY OF RAGE (C) DEATH ROW 98233/INTERSCOPE
33	38	43	5	<b>TURN DOWN THE LIGHTS</b> B. MCARTHUR (B. WATSON, MCARTHUR)	◆ SHANICE (C) MOTOWN 2255
34	34	40	7	<b>EVERYTHING IS GONNA BE ALRIGHT</b> J. JAM T. LEWIS, J. HARRIS, T. LEWIS, E. BACHARACH, H. DAVID	◆ SOUNDS OF BLACKNESS (C) PERSPECTIVE 7462
35	29	24	19	<b>BACK IN THE DAY</b> KENDAL (A. A. LEWIS, K. GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217
36	36	48	5	<b>ROMANTIC CALL</b> HOWIE TEE (H. TEE, C. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
37	37	38	7	<b>BOP GUN (ONE NATION)</b> Q. III, ICE CUBE, ICE CUBE, Q. III, G. CLINTON, JR., G. SHIDER, W. MORRISON	◆ ICE CUBE (M) (T) (X) PRIORITY 53161
38	30	23	15	<b>90'S GIRL</b> CHRISTIAN, T. RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTE, MCCANN, FIELDS, RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
39	28	22	11	<b>WHAT ABOUT US</b> D. SWING (SWING, D. MOORE, L. TROUTMAN, R. TROUTMAN, S. MURDOCK)	◆ JODECI (C) UPTOWN 54861/MCA
40	53	62	5	<b>CAN U GET WIT IT</b> D. SWING (SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
41	35	33	11	<b>FUNKY Y-2-C</b> C. MALLS (C. MALLS, T. HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA
42	45	44	9	<b>SOUTHERNPLAYALISTICDILLACMUZIK</b> ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, ORGANIZED NOIZE)	◆ OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA
43	54	50	6	<b>ACTION</b> D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
44	39	29	22	<b>ANYTHING (FROM "ABOVE THE RIM")</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
45	46	35	14	<b>THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III")</b> C. MARTIN, D. VAN RENSAALIER, M. GAY, G. BRIGHT (MARTIN, VAN RENSAALIER, LOREZ, N. GAY, BRIGHT)	◆ SHAI (C) MCA 54807
46	59	76	3	<b>WHERE IS MY LOVE?</b> BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140
47	52	56	9	<b>TAKE IT EASY</b> KRS ONE (MAD LION)	◆ MAD LION (M) (T) WEEDED 20094/NERVOUS
48	49	45	9	<b>GIVE IT UP</b> G. G. WIZ, C. RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL)	◆ PUBLIC ENEMY (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND
49	50	36	25	<b>YOU MEAN THE WORLD TO ME</b> ● L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	43	41	12	<b>BIGGEST PART OF ME</b> TAKE 6 (D. PACK, A. CHEA, C. V. MCKNIGHT)	◆ TAKE 6 (C) (V) REPRISE 18122
51	41	32	20	<b>REGULATE (FROM "ABOVE THE RIM")</b> ▲ WARREN G (WARREN G, NATE DOGG)	◆ WARREN G & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
52	55	55	13	<b>NAPPY HEADS</b> LIVE (N. JEAN, S. MICHEL, L. HILL, S. SCOTT)	◆ FUGEES (TRANZLATOR CREW) (C) (M) (T) RUFFHOUSE 77648/COLUMBIA
53	44	37	18	<b>I SWEAR</b> D. FOSTER (F. J. MYERS, G. BAKER)	◆ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC
54	56	63	6	<b>THROUGH THE RAIN</b> K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS)	◆ TANYA BLOUNT (C) POLYDOR 853 314/A&M
55	48	39	19	<b>SOMEONE TO LOVE</b> MINT CONDITION (L. W. COLELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
56	47	42	16	<b>WHERE MY HOMIEZ? (COME AROUND MY WAY)</b> L. G. L. F. EMENCE, L. O. RIDER (L. G. ILL, A. SKRATCH, TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 462
57	57	57	8	<b>YOU DON'T HAVE TO CRY</b> W. H. H. (W. H. H., P. R. BERT, J. THOMAS)	◆ N II U (C) (D) (M) ARISTA 1 2715
58	42	28	9	<b>WHEN I GIVE MY LOVE</b> K. SWEAT, F. SCOTT, J. JEFFERSON (K. SWEAT, F. SCOTT, J. JEFFERSON)	◆ KEITH SWEAT (C) ELEKTRA 64525
59	60	—	2	<b>TONIGHT</b> M. NIKOLE (M. NIKOLE)	◆ SWEET SABLE (C) STREET LIFE 78008/SCOTTI BROS.
60	51	47	12	<b>WHOSE IS IT?</b> M. RILEY (M. RILEY)	◆ MELVIN RILEY (C) MCA 54849
61	62	51	19	<b>100% PURE LOVE</b> THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, T. DAVIS, J. STEINHOOR)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
62	63	59	9	<b>SWEET FUNKY THING</b> T. FARAGHER, L. GOLDEN (T. FARAGHER, L. GOLDEN, E. KING)	◆ ETERNAL (C) EMI 58242
63	58	52	14	<b>INFATUATION</b> J. FOX (J. FOX)	◆ JAMIE FOXX (C) FOX 62886
64	61	61	6	<b>HAPPINESS</b> K. DEANE (B. LAWRENCE, K. DEANE)	◆ BILLY LAWRENCE (C) (D) EASTWEST 98264
65	64	58	15	<b>ANYTIME YOU NEED A FRIEND</b> W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
66	66	71	5	<b>UNITED FRONT</b> SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58199/EMI
67	81	—	2	<b>THUGGISH RUGGISH BONE</b> DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
68	68	86	4	<b>HERE I AM</b> C. KING (G. JONES, C. KING)	◆ GLENN JONES (C) (X) ATLANTIC 87232
69	74	82	4	<b>RECOGNIZED THRESHOLDS OF NEGATIVE STRESS</b> D. (D. JACKSON, M. MCCANN, A. MEYERS, S. MYERS, S. POLLARD)	◆ BOOGIEMONSTERS (C) (T) PENDULUM 58184/EMI
70	80	—	2	<b>I DON'T WANT TO KNOW</b> BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 99929
71	69	70	6	<b>NO GUNS, NO MURDER</b> DA BIG DAADEE (A. TAYLOR, A. M. BREWSTER)	◆ RAYVON (M) (T) (X) VP 53397
72	65	60	14	<b>LET ME LOVE YOU</b> B. A. MORGAN (B. A. MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 98430
73	77	97	3	<b>HIP HOP RIDE</b> M. MARL (G. GOODMAN, T. DAWSON, C. HARTE, M. MARL)	◆ DA YOUNGSTA'S (C) (T) EASTWEST 98240
74	<b>NEW</b>	1	1	<b>I'VE HAD ENOUGH</b> G. CHARLEY (J. WINTON, G. CHARLEY)	◆ CINDY MIZELLE (C) (D) EASTWEST 98257
75	75	87	3	<b>JOI</b> C. STEWART, S. HALL (L. JONES, C. STEWART, S. HALL)	◆ LONDON JONES (C) (D) (T) SILAS 54871/MCA
76	<b>NEW</b>	1	1	<b>HUNGAH</b> J. JAM T. LEWIS (K. WHITE, J. HARRIS, T. LEWIS)	◆ KARYN WHITE (C) (D) WARNER BROS. 18121
77	<b>NEW</b>	1	1	<b>IF ANYTHING EVER HAPPENED TO YOU</b> A. MARDIN (J. FRIEL, MAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
78	73	81	4	<b>COLOR ME BLUE</b> M. J. F. WELLS (G. JOHNSON, L. GUSHINIERE, R. HARRIS)	◆ TINA MOORE (C) STREET LIFE 75392/SCOTTI BROS.
79	76	77	8	<b>NOTHING HAS EVER FELT LIKE THIS</b> S. J. T. (T. M. D. R. FERRELL)	◆ RACHELLE FERRELL (C) MANHATTAN 58218/CAPITOL
80	82	95	3	<b>DON'T FRONT</b> TUMBLIN' DICE (T. JONES, R. SMITH, A. MARSHALL, T. SMITH, J. CHONG)	◆ MISSJONAS (C) (T) STEP SLIN 7133
81	90	—	2	<b>PASS THE LOVIN'</b> K. KESSIE (N. GILBERT, C. MAXWELL, D. WHITTINGTON)	◆ BROWNSTONE (C) (M) (T) MCA 7777/EPIC
82	72	64	18	<b>CAN'T GET ENOUGH</b> BABYFACE (BABYFACE, J. ROBINSON)	◆ EL DEBARGE (C) (D) (V) REPRISE 18155
83	67	66	11	<b>PUMP</b> BAKA BOYS (D. HAWKINS, E. VIDAL, N. VIDAL, A. MILLER, R. TROUTMAN)	◆ VOLUME 10 (C) (T) (X) IMMORTAL 2-2844/RCA
84	71	65	9	<b>TONIGHT</b> ORGANIZED NOIZE (B. BENNETT, M. ETHERIDGE, ORGANIZED NOIZE)	◆ XSCAPE (M) (T) SO SO DEF 77304/COLUMBIA
85	70	73	6	<b>SOMETHING'S WRONG (BUMP N' GRIND)</b> M. GODDE, K. EVANS (R. KELLY)	◆ ASHANTI (C) (X) STREET LIFE 78007/SCOTTI BROS.
86	<b>NEW</b>	1	1	<b>I SAW IT COMMIN'</b> SMITH SPIVEY (SMITH SPIVEY, NOLAN, MORRISON, JONES, BONNER, MIDDLEBROOK)	◆ PMD (C) (M) (T) (X) PMD 62952/RCA
87	<b>NEW</b>	1	1	<b>I'M ON MY KNEES</b> G. E. BROWN, J. BUTLER (J. BUTLER)	◆ JONATHAN BUTLER (C) MERCURY 858 968
88	88	—	2	<b>GUCCI DANCE LIVE</b> SAM THE BEAST (SAM THE BEAST)	◆ SAM THE BEAST (M) (T) SIREN 1097
89	<b>NEW</b>	1	1	<b>IT'S REAL</b> D. J. IRV (M. GERONIMO)	◆ MIC GERONIMO (C) (T) (X) BLUNT 4912/TWT
90	79	75	6	<b>THIS IS FOR THE LOVER IN YOU</b> G. A. BRIGHT, C. BUCKLER, H. HEWETT, D. MEYERS	◆ GERALD ALBRIGHT (C) ATLANTIC 87227
91	99	99	4	<b>NONE OF YOUR BUSINESS</b> S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) NEXT PLATEAU/LONDON 852 778/ISLAND
92	<b>NEW</b>	1	1	<b>I WANNA BE DOWN</b> K. CROUCH (K. CROUCH, J. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
93	95	—	2	<b>BRAND NEW</b> D. SWING (D. SWING, M. ELLIOTT, T. MORGAN, D. SWING)	◆ SISTA (C) (M) (T) ELEKTRA 64526
94	78	68	10	<b>THE MOON</b> BOOGALOO CAMILLE (BOOGALOO, CAMILLE, E. ROBERSON)	◆ ERIC ROBERSON (C) WARNER BROS. 58111
95	<b>NEW</b>	1	1	<b>IT'S YOUR BIRTHDAY</b> D. RUDNICK (L. CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 176
96	86	91	10	<b>CAN IT BE ALL SO SIMPLE</b> PRINCE RAKEEM (WU-TANG CLAN, A. BERGMAN, M. BERGMAN, M. HAMLISCH)	◆ WU-TANG CLAN (C) (T) (X) LOUD 62891/RCA
97	84	69	10	<b>DIARY OF A MADMAN</b> RNS, RZA (P. HUSTON, R. DIGGS, A. BERKELEY, A. HAMILTON, D. COLLINS, W. REED)	◆ GRAVEDIGGAZ (C) (T) GEE STREET 854 062/ISLAND
98	87	79	12	<b>THE WORLD IS YOURS</b> P. ROCK (P. PHILLIPS, N. JONES)	◆ NAS (C) (T) COLUMBIA 77514
99	94	—	2	<b>BOW WOW</b> J. WATSON (J. WATSON)	◆ JOHNNY "GUITAR" WATSON (C) (D) (T) WILMA 72515/BELLMARK
100	83	90	9	<b>DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA</b> S. HURLEY, M. DOC, JERE MC (HURLEY, M. DOC, SAVAGE, PRINCIPLE, MCALLISTER, MILLER, MOHR)	◆ CHANTAY SAVAGE (C) (T) (X) (D) 62788/RCA

Records with the greatest airplay and sales gains this week. ● Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.



## TERRI ROSSI'S RHYTHM SECTION

**TOP 10 ACTION:** Two records break into the top 10 on the Hot R&B Singles chart this week. "Body & Soul" by Anita Baker (Elektra) soars 18-6. In its second week, "Body & Soul" already ranks No. 1 in airplay at six stations, including KJLH Los Angeles, WDAS Philadelphia, and WMMJ and WHUR in Washington, D.C. Radio's confidence in this record led to explosive sales; it debuts at No. 11 on the Hot R&B Singles Sales chart. "At Your Best (You Are Love)" by Aaliyah (Blackground) makes a strong debut at No. 10, earning Hot Shot Debut honors. This soft and sultry rendition of the Isley Bros. ballad had extraordinary airplay as an album cut and continues to grow as a single, ranking No. 1 at WJBT Jacksonville, Fla., WKV Milwaukee, and KSJL San Antonio, Texas. It's also top five at 15 others, including WJLB Detroit, WVAZ Chicago, and WKYS Washington, D.C.

**AIN'T NO STOPPIN':** Back in the '70s, Philadelphia Int'l gave us a new sound in music; Harold Melvin & the Blue Notes, Teddy Pendergrass, and McFadden & Whitehead are just a few of the artists that made a lasting impression on today's producers and artists. "Ain't No Stoppin' Us Now" by McFadden & Whitehead became an anthem, and can probably be found in gold status at any R&B station across the country. The next generation of the Philadelphia talent pool are John Whitehead's offspring, John and Henry Whitehead, who record as the Whitehead Bros. Their song "Your Love Is A..." (Motown) wins the Greatest Gainer/Airplay award this week with an increase of 26%. It's top 10 at KKDA-FM Dallas, KMJQ Houston, and WAMO Pittsburgh. "Your Love" also had a hefty 40% sales increase, moving it up nine positions to No. 45 on the R&B sales chart.

**PASSION:** If there were going to be just one test to get into the music business, it should be to see if the applicant can dance. I don't care if it's the Cabbage Patch, the Bristol Stomp, the Tango, or the Doo Doo Brown; if I made the rules, you'd at least have to know how to do the booga-loo. Somehow, it seems that if you don't feel this music thing, then you shouldn't be allowed to work with it.

Passion is defined as a deep, overwhelming feeling or emotion. Young girls screamed for the Beatles and the Jacksons. Fans lined up for blocks around the Apollo, then screamed for James Brown. The pioneers of radio, such as Jack Gibson, talk about doing whatever it took to be on the air. The "Dave Clark school of promotion" required a promotion person to seek out any and all radio towers, and if it turned out to be a police station, you were expected to leave a record anyway. Today, think of all the rappers that would do, and may have already done, almost anything to make a record.

While I acknowledge that this is the music business, I still like the idea of getting excited, literally thrilled, by new music or a favorite artist. If we are passionate about our music, then we will care what happens to the entire project. If we are passionate about our industry, perhaps we will become more accepting of change and new ideas, while protecting our heritage and the artists that created that heritage. One cannot be passionate and not somehow become an advocate, a person who will speak up for the music and the role that it plays in our lives. So, to paraphrase Patti LaBelle, "From the day that I was born, I could feel it, oh, feel it. And when the music plays, I gotta keep dancin'—'cause music is my life."

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	3	THE CHOICE IS YOURS	EMAGE (MERCURY)
2	14	2	EVERYBODY'S GOT SUMMER	ATLANTIC STARR (ARISTA)
3	8	5	BLACK SUPERMAN	ABOVE THE LAW (RUTHLESS/RELATIVITY)
4	10	3	NO DISTURB SIGN	BERES HAMMOND (ELEKTRA)
5	3	3	IN THE PJ'S	BIG DADDY KANE (MCA)
6	—	1	I'LL BE AROUND	RUSS FREEMAN AND THE RIPPINGTONS
7	—	1	MAKE UP YOUR MIND	VERONICA LYNN (PMD/RCA)
8	5	6	WRONG SIDE OF DA TRACKS	ARTIFACTS (BIG BEAT/ATLANTIC)
9	13	2	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
10	—	1	OLD BECOMES NEW	GROOVE U (BIG BEAT/ATLANTIC)
11	6	6	ON POINT	HOUSE OF PAIN (TOMMY BOY)
12	7	5	CAUGHT IN THE MIDDLE	JULIET ROBERTS (REPRISE)
13	—	1	I GET LONELY	III FRUM THA SOUL (BROWN STREET/ILC)

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

## R&B

ARTISTS & MUSIC

### COLUMBIA WILD ABOUT DIONNE FARRIS

(Continued from page 38)

Press exposure includes stories scheduled in Rolling Stone, Vibe, Interview, and The New York Times.

For trade and consumer advertising, Farris initially is being presented with a folksy image. Ads show her clad in bluejeans and sitting in a rocking chair on her front porch. Subsequent phases of the campaign will have a more glamorous edge, portraying a sexy, young woman.

Although the album deals with

serious subject matter such as abusive relationships ("Don't Ever Touch Me [Again]") and major life changes ("11th Hour"), it has a comedic edge as well. David Alan Grier from Fox-TV's "In Living Color" makes a humorous guest appearance.

"We approached him backstage at a show in Atlanta," says Farris, adding that Greer's antics provide a relief from some of the album's more weighty issues. "It also expresses my fun side," she says.



**Bulking Up.** Hip-hop label Ruthless Records has bolstered its producer stable by eight to accommodate its growing roster of acts, which includes for the first time R&B acts. The first three R&B acts are Monique, Po' Broke & Lonely, and Sly Slick & Wicked. Albums from those acts are slated for release during the first quarter of '95. Pictured are, from left, Tony G., Rhythm D., Motiv 8, Cold 187um, Charles Bryant, and M-Smoov. Also joining the producer list, but not pictured is U-Neek. Easy E is president/owner of Ruthless, which is distributed by Relativity.



by Jeff Levenson

**RAY ANDERSON** is unafraid of humor. Just listen to the title track of his newly released album on Enja, "Don't Mow Your Lawn," in which the funkward-thinking trombonist and his group mates in the Alligatory Band advise, cajole, and preach against trimming too much trim from a yard that (most definitely) needs some. "When the moving is over/You'll be rolling in clover/Set your Lawnboy free."

Does this song, with its deep-pocket groove and its tongue-in-chic tirade against clean-and-green lifestyles, really represent his current point of view? "Let it all hang out," he yelps with waggish glee from his home on Long Island, N.Y. "Sow it, don't mow it."

Anderson loves cutting the fool, yet he does so in the name of serious artistry. He might be the hippest, rangiest trombonist in jazz, integrating into his music a varied assortment of influences, including his beloved funk, which he explored with reckless abandon years back with his slippery grease unit, the Slickaphonics.

He is unusual precisely because he owes no allegiance to any particular school of musical thought, preferring instead to tap all of jazz's preceding sensibilities, from those representing New Orleans' polyphonists up to and beyond the avant-garde. His bop chops are considerable.

Currently, his other group involvements include the George Gruntz Concert Jazz Band, with which he is featured on "Big Band Record," recently issued on Gramavision. On that disc, the compositions are his, the charts Gruntz's.

"I always liked how he interpreted my concepts," Anderson says of the Swiss-born arranger. "On that rec-

ord, however, I'm a cog in the wheel. We know one another, have worked with one another, but it's his band. My Alligatory group is the best representation of where I am at the moment. It's music oriented from a dance perspective, music that invites movement as much as listening: electric bass, percussion, and a two-horn front line. I like to keep things moving."

Providing there's no Lawnboy in the picture.

**NOT TEX:** Add another name to that list of young'un traditionalists recently discovered and signed by major labels. Saxophonist Teodross Avery graduated from the same high school in Berkeley, Calif., that readied Benny Green, Joshua Redman, and Craig Handy for the big time. He is 21, has studied with Joe Henderson, and has already won numerous awards and scholarships. (During his first year at the Berklee College of Music, he won the Clifford Brown-Stan Getz Fellowship Award, given by the International Assn. of Jazz Educators.)

I haven't heard him yet, but I intend to—especially if GRP has anything to do with it. The label's first move was to introduce the tenorist to producer Michael Cuscuna, then usher him into Rudy Van Gelder's famed studio for a label debut. "In Other Words," featuring a host of original tunes, will be with us Oct. 11.

**COASTAL PREVIEW:** Joshua Redman, who has a third Warner Bros. disc coming out next month, is one of the featured performers at this year's Jacksonville Jazz Festival Oct. 8-15. Others include Lee Ritenour, George Howard, Sadao Watanabe, Slide Hampton & the Jazz Masters, and Tania Maria. More important, perhaps, the fest hosts the Great American Jazz Piano Competition, one of jazz's two accredited events that uncovers emerging young talent. (The other, of course, is the Thelonious Monk duke-out in Washington, D.C.) Jacksonville's showdown is slated for Oct. 13.

### RHYTHM & BLUES

(Continued from page 38)

Martin directed the clip.

**MUSIC BOX:** Sarai Records has quietly released a new album by veteran vocalist Teena Marie. "Passion Play" contains all the emotion you'd expect from an artist as talented as Marie. It also includes a number of tracks that should delight younger listeners.

Among the rich selections are the bouncy groove track "Sweet On You," which features the rapping of Yo-Yo, and the punchy, flute-laced "Main Squeeze," a duet with Lenny Kravitz.

All songs on the album were written, produced, and arranged by Marie. "Passion Play" is marketed and distributed by Valley Vue Entertainment.

### TO OUR READERS

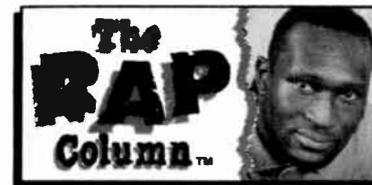
Billboard is looking for any information on the work, personal background, and survivors of James Albert Jackson, a Billboard columnist during the Harlem Renaissance of the 1920s. We also are interested in getting in touch with Jackson scholar Dr. Anthony Hill. If you have information about Jackson or Hill, please contact Havelock Nelson at 212-536-5013.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	14	*** No. 1 *** TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ 1 week at No. 1
2	3	5	4	FLAVA IN YA EAR (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
3	1	1	14	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
4	6	—	2	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
5	4	3	6	THIS D.J. (C) (M) (T) (X) VIDLADR/RAL B53 236/ISLAND	◆ WARREN G
6	5	4	18	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
7	7	6	18	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
8	9	9	6	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
9	10	15	5	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
10	8	7	12	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
11	15	17	10	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
12	11	8	8	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL B53 316/ISLAND	◆ PUBLIC ENEMY
13	12	10	4	AFRO PUFFS (C) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
14	13	12	9	SOUTHERNPLAYLISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
15	18	16	6	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
16	14	14	14	NAPPY HEADS ◆ FUGEES (TRANZLATION CREW) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	
17	16	19	9	TAKE IT EASY (M) (T) WEDED 20094*/NERVOUS	◆ MAD LION
18	17	13	15	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
19	24	49	3	THUGGISH RUGGISH BONE ◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY	
20	NEW ▶	1		I SAW IT CUMMIN' ◆ PMD (C) (M) (T) (X) PMD 62952/RCA	
21	20	21	8	BLACK HAND SIDE ◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249	
22	23	22	5	RECOGNIZED THRESHOLDS OF... ◆ BOOGIEMONSTERS (C) PENDULUM 58184/EMI	
23	19	11	18	REGULATE ▲ ◆ WARREN G & NATE DOGG (C) DEATH ROW/INTERSCOPE 98280/AG	
24	25	31	3	GUCCI DANCE LIVE SAM THE BEAST (M) (T) SIREN 109*	
25	22	20	21	PUMP ◆ VOLUME 10 (C) (M) (T) IMMORTAL 62844/RCA	
26	21	18	10	DIARY OF A MADMAN ◆ GRAVEDIGGAZ (C) (T) GEE STREET 854 062/ISLAND	
27	NEW ▶	1		IT'S REAL ◆ MIC GERONIMO (C) (T) (X) BLUNT 4912/TVT	
28	26	29	11	CAN IT BE ALL SO SIMPLE ◆ WU-TANG CLAN (C) (T) (X) LOUD 62891/RCA	
29	30	27	6	NO GUNS, NO MURDER ◆ RAYVON (M) (T) (X) VP 5399*	
30	42	42	5	BLACK SUPERMAN ◆ ABOVE THE LAW (C) (T) RUTHLESS 5516/RELATIVITY	
31	27	26	6	WRONG SIDE OF DA TRACKS ◆ ARTIFACTS (C) (M) (T) BIG BEAT/ATLANTIC 98285/AG	
32	32	24	15	CAPTAIN SAVE A HOE ◆ E-40 (C) (T) SICK WID' IT 42230/JIVE	
33	29	28	16	CROOKLYN ◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES AND A MULE 54837/MCA	
34	46	50	4	IT'S YOUR BIRTHDAY ◆ LUKE (C) (M) (T) LUKE 176	
35	28	23	25	WORKER MAN ◆ PATRA (C) (M) (T) EPIC 77289	
36	34	25	26	PUMPS AND A BUMP ◆ HAMMER (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	
37	NEW ▶	1		HIP HOP RIDE ◆ DA YOUNGSTA'S (C) (T) EASTWEST 9824D	
38	36	32	12	THE WORLD IS YOURS ◆ NAS (C) (T) COLUMBIA 77514	
39	31	38	3	IN THE PJ'S ◆ BIG DADDY KANE (C) (T) MCA 54884	
40	33	30	17	WARRIOR'S DRUM ◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET	
41	47	—	2	DISTORTION TO STATIC ◆ THE ROOTS (C) (T) DGC 92724/GEFFEN	
42	43	48	18	BUCKTOWN ◆ SMIF-N-WESSUN (M) (T) WRECK 20069*/NERVOUS	
43	35	34	40	DUNKIE BUTT (PLEASE PLEASE PLEASE) ◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	
44	37	41	8	DON'T STOP ◆ HAMMER (C) (M) (T) (X) GIANT 18136/REPRISE	
45	41	36	7	NONE OF YOUR BUSINESS/HEAVEN OR HELL ◆ SALT-N-PEPA (C) NEXT PLATEAU/LONDON 857 578/ISLAND	
46	48	35	3	LIVE EVIL ◆ FLATLINERZ (C) (M) (T) DEF JAM/RAL 853 356/ISLAND	
47	39	33	10	OLD TO THE NEW ◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND	
48	40	43	5	ON POINT ◆ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 623*	
49	38	37	12	OH MY GOD ◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42212	
50	RE-ENTRY	30		BORN TO ROLL ◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	

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.

## 25 Acts Turn 5th Summer Jam Into Bonanza; Nikki Kixx Aims High With Scotti Bros. Debut



by Havelock Nelson

**JAM ON IT:** KMEL San Francisco's fifth annual Summer Jam concert was broadcast live (expletives and all!) on Aug. 13 from the Shoreline Amphitheatre in Mountain View, Calif. It was an all-day display with more than 25 rap and R&B performers, including Da Brat, Tevin Campbell, Blackstreet, Patti LaBelle, Coolio, Ahmad, Outkast and Conscious Daughters, who headlined.

The event sold out in just 30 minutes, according to the promoters, but a few lucky listeners won tickets for sufficiently outrageous stunts—like swallowing gold fish. Playing to a crowd of 20,000 eager, yet laid-back fans, the Jam truly was a really big show.

While backstage, we were impressed by how smoothly it advanced. As we milled and chilled, we debated whether a Summer Jam would run as well-oiled in New York.

Our conclusion: No.

Why? The New York atmosphere is less friendly and more frenzied than Cali's; residents here are perpetually stressed-out—weather-beaten, perhaps; and with the skewed political priorities of an increasing number of loud mouths taking hold—they regularly excuse and even promote attacks on our social order—

young bloods are becoming ever more resistant to rules, structure, and authority.

These products of the New York environment are a threat to any large, organized event, such as Summer Jam.

**JUST FOR KIXX:** Before getting involved in recordings, rapper Nikki Kixx was a self-taught choreographer for the likes of Big Bub, Boyz II Men, the Good

Girls, and the late poetess MC Trouble. Back then, she was known by her birth name, Nikki Franklin. It was her former manager/current independent publicist, Charles Rogers, who proclaimed her Kixx. "He said I was always buying shoes and kickin' it," says Kixx. "Plus, when I dance, I kick a lot."

A few years ago, after rhyiming on stages with Trouble, Kixx appeared on producer Van Silk's pay-per-view telecast "Sisters In The Name Of Rap." She rocked the tribute song, "This Is For Trouble," and initiated a bidding war.

Now she's signed to Street Life/Scotti Bros. Records, and is behind the single "What U Do 2 Me."

She says she wrote the track to fill a void. "I wanted to do an old school/R&B thing—something that wasn't done since [L.L. Cool J] made 'I Need Love.'" The cut was layered by producers Pete Scott and Al Richardson. John Barnes freaked a remix.

Kixx is planning to drop an album in late September. "I won't be in the 'hood. I won't be screaming about 'Yo, I'm all that!'" she says. "I'll be talking about relationships and having fun. The songs will remind [listeners] more of R&B. Some things will be slow and low. Others will be uptempo and phat."

Among the songs slated for the set is a remake of "Disco Lady," which Kixx will perform with her soulful uncle, Johnnie Taylor

(who had a platinum record with the song in 1976), and "The Boom Boom," which Naughty By Nature nurtured.

**ON POINT:** Da Brat's Afro-puffed debut jam, "Funkdafied" (So So Def/Columbia), spent a record 10 weeks at No. 1 on Billboard's Hot Rap Singles chart. Its follow-up, "Fa All Y'all," is out now with an accompanying clip by David Nelson. The director is managed by K.D. Sadler in New York . . . Uptown Enterprises and Father have parted ways, amicably . . . After producing many citizens of Planet Rap, Select signee AMG is in the studio completing his own second album, "304 Thang." It is due out in the fourth quarter . . . We hear that Rap-A-Lot is no longer being distributed by Priority; Noo Tribe/Virgin now has those tasks . . . On "Somethin' To Blaze To" (Track), Top Authority delivers vivid 9mm scenarios over lush, laid-back g-fonk. "Level Of A Gangster" is one of the most brutal tracks on the album; it reveals the group's idea of survival—knock off the next man before he knocks you off. "No Love," "Somethin' To Blaze To," and "How Much" are the set's most hypnotic numbers . . . Snoop Doggy Dogg is due in court on a murder charge next month. His short film, "Murder Was The Case," is due in theaters in October. The flick, which will be accompanied by new music, is being directed by Dr. Dre . . . On "Skanless But True" (A Street) the rap foursome Villain spews lyrics regarding the usual gangsta-rap topics: guns, niggaz, pigs, etc. They're boring, and, with the slight exception of "This Iz It Ch'all," the musical tracks aren't murderous stomps either.

### MANILOW EXPLORES BIG-BAND SOUNDS

(Continued from page 13)

was like the Woody Allen movie 'Manhattan.' I really found myself immersed in another age."

The concept album could score major points at retail. "I would imagine it should do pretty well, particularly coming out near the holidays," says Bob Bell, new release buyer for the 350-store Wherehouse Entertainment chain. "A lot of older-demo artists, like Sinatra and Streisand, are doing very well right now. Manilow may have the potential to do the same."

An Arista representative was unavailable to discuss the label's radio plans for the album at press time.

Radio historically hasn't been too receptive to such projects, but one place the label is likely to approach is the often-ignored adult standards format, which is usually relegated to the AM dial.

Chuck Southcott, PD/morning man of KJQI/KJOY Los Angeles,

says he looks forward to hearing the Manilow album. "It's a great idea, and I think it will receive more airplay than the jazz stuff he was doing," he says. "He has a great voice for [the big band] material."

To co-produce and help track down the big bands, Manilow enlisted acclaimed producer Phil Ramone. "I had always heard that he was a big-band freak," says Manilow.

Ramone says he sought authenticity in the album's recorded sound. "I went out to microphone collectors and talked to Les Paul about microphone techniques," he says. "I tried to use the same techniques they used."

With the original big bands backing him on most of the tracks and Ramone's classic recording technique, Manilow was able to avoid his worst fear: "I just didn't want to do an arrangement of 'Chattanooga Choo Choo' that

sounded like someone out of the Ramada Inn or something."

For now, there are no firm plans for Manilow to take a big band out on the road. "I would love to," he says. "But let's see how the album does, and if it does well, we will be right behind it."

As for the future, Manilow plans to score his second animated feature (after "Thumbelina") in January. "It's another Don Bluth beauty called 'The Pebble & The Penguin.' The songs are already written. I just have to oversee the score," he says.

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## Dajae Stays In The House; Waterlillies Float A Gem

WHILE MOST CLUB DIVAS tirelessly limber up for a transition into R&B waters, Dajae is happily swimming in the opposite direction. After 10 years of fronting soul bands in and around Chicago, the robust stylist was ready for a change—that's when venerable house producer Cajmere stepped into the picture.

"This sister was at the end of her last little nerve!," she says, laughing. "Meeting Caj in 1989 gave my world the shake-up it really needed. The house community is so different from R&B. There's a comradery and loyalty in the clubs that give you incredible energy. Of course, I'd love to have across-the-board hits, who wouldn't? But I don't see myself straying far from house music. I'd rather be one of the artists who takes the sound into the mainstream, where it belongs."

Wading through "Higher Power," Dajae's delightful full-length debut on Cajmere's Chicago-based Cajual Records, the possibility of radio crossover appears tangible. Previous international dancefloor hits "Brighter Days" and "U Got Me Up," as well as the current climber, "Is It All Over My Face," are complemented by an array of equally potent, hook-riddled future singles like "Sarah Lee," "Love Don't Live Here," and "Fakes & Phonies." Besides Cajmere, Hula & Fingers and Eric "E-Smoove" Miller took turns at the production helm, with Dajae co-penning most of the material. At all times, the focal point is a voice shaded with an impressively broad range and an empathetic, world-wise edge. Dajae brings an intimacy and warmth to her songs that ultimately set 'em apart from the pack.

"The best thing about making this album was having the freedom to finally let my personality show, and to flex my creative muscles," she notes. "When I was in R&B bands, I was often told what to sing and how to sing it. And it's no fun to be treated like a mindless puppet."

Despite the stirring gospel quality that wafts through "Higher Power" (especially on the title track, with its sturdy framework of sweet church organs), Dajae's history does not include spiritual belting. "Being a Lutheran, there wasn't a whole lot of noise or carrying on. I got most of my inspiration and influence from ladies like Aretha Franklin and Patti LaBelle. I'd listen closely and try to copy what I heard. From doing that, I started to play with my phrasing and eventually developed my own style."

Ironically, she did not originally plan a career in music, opting instead for the theater. "But one day in acting class, the teacher wanted to try a few of us out as singing actors. I got up there, sang a few lines, and



by Larry Flick

one guy in the room looked at me as if I had touched his soul. He was truly moved, which totally turned me out. That was the first time I seriously considered making music my main path in life. Experiencing that kind of connection with someone gave me a rush that I could never fully describe."

With "Higher Power" about to hit retail, and a national club tour in full swing, Dajae is reveling in the opportunity to spread her special brand of joy. Despite her desire to hang with her house music buddies, we have already begun to count the moments until she is standing on an arena stage.

**SCENT OF WATERLILLIES:** It is rare when a dance music album reaches beyond the realm of rhythm and hooks to touch you with a purity, organic complexity, and sensitivity akin to a classical symphony. On "Tempted," their second set for Kinetic/Sire/Reprise, the Waterlillies weave great depth into their material, wrapping each tune with a simple and insinuating groove that is fully accessible. Think of it as a pinch of sugar in your cod liver oil; confection to make what is good for you easy to consume.

Producer/musician Ray Carroll is far more subversive and crafty than the typical keyboard/studio-whiz who wanders aimlessly through tracks and leaves punters lost in a forest of obtuse, pedantic loops. Instead, he and partner/vocalist Sandra Jill Alikas quietly and carefully blend intricate, quasi-classical concepts into bite-size song servings with an ample dose of semi-confessional prose and ear-catching hooks.

The title cut has been wrestled (and simplified) into deep-house submission by Bobby D'Ambrosio, who has developed an astute style of creating trend-defining grooves and fun melodies. And while we would love to see this single pack clubs, and subsequently scale Billboard's Club Play Chart, there is more to this act and project than that. To our ears, a club-exclusive promo campaign unfairly narrowcasts an album that is rich with potential for a much wider, inclusive audience. Alikas' airy alto tones would sit comfortably along side Enya's ethereal delivery and Clannad songbird Maire Brennan's hushed incantations. The off-setting element is the subtle motion in Carroll's arrangements. In further developing the act's budding base in clubs, the demands of formats and trends should be met. We simply urge the label powers-that-be to understand the breadth of a project that does not have to solidify one

base at the expense of cultivating another. There is no reason why the soft and pillowy "Take My Breath Away" cannot be worked to AC or pop formats, while "Tempted" is the focus of club DJ attention.

In the end, the Waterlillies have succeeded in bringing a refreshing creativity and vision to dance music that is truer to the ideal of multi-format records than many others we have heard in a long while. Now let's see if someone knows how to push the right buttons.

**NUGGETS:** Bill Brewster has been appointed GM of the U.S. arm of U.K.-based Disco Mix Club. He will relocate to New York from a similar gig as the editor of DMC's Update British tipsheet. Brewster tentatively starts in late October and will edit Update U.S.A., as well as choose stateside producers for DMC's monthly remix album. Brewster replaces Guy Orndel, who has been promoted to DMC's international manager in the U.K. Christopher Tropiano will continue to handle DMC's retail merchandising... Blondie fans should get ready for another compilation culled from the now-defunct new-wave band's seemingly bottomless vault of goodies. "Blondie: The Platinum Blonde Collection" is a two-CD set slated for Nov. 1 release, and it will have familiar hits, previously unavailable B sides, and remixes of three tunes. "Rapture" will be the first single, deftly enhanced with twirly house vibes by K-Klass and hearty hip-hop vigor by Guru from Gangstarr. "Atomic" has been reconstructed into a rave-ish jumper by Diddy, and it will be the first single overseas. Rounding out the remixes is Mike Chapman, who has reinterpreted his original version of "Slow Motion"... Those of you starved for a follow-up to Kristine W.'s No. 1 smash,



**Acid Grooves For Supper.** Several leaders of the acid-jazz musical movement gathered at the Supper Club in New York for a bash tossed by the Groove Academy, a revered traveling troupe of musicians, DJs, and vocal performers. Among the acts on the bill were Marxman, Galliano, Urban Species, and Incognito. Pictured, from left, are DJ K1, Marxman; Phrase, Marxman; Hollis, Marxman; Giles Peterson, president, Talkin Loud Records; Patrick Moxey, president, Payday Records; Oisin, Marxman.

"Feel What You Want," will be fed a new 12-inch at the top of November. "One More Try," a fun and blippy house anthem produced by Rollo and Rob D., will precede the Las Vegas diva's still-untitled debut album, planned for release in January 1995... We are pleased to report that "Bring Me Joy" by Chicago siren Meechie has taken the U.K. club scene by storm. Masterfully produced and mixed by the legendary Maurice Joshua, the track is at the center of rabid major label and publishing bidding. Good news, indeed. Let's just hope that the folks at Vibe Music, her U.S. label, hold out for an album deal... Italo-house outlet Irma Records has merged with equally exalted compatriot Flying Records for the U.S. The two labels will combine efforts in New York, aiming to fashion singles like the forthcoming European hit "I'm A Bitch" by Olga for stateside consumption. Irma honcho Gianni Ruberti will share label managerial duties with Flying's Manlio Narici... Hanging on the Italo tip a moment longer, Milan's hot Dig It International is planting roots in New York. The indie distributor specializes in exporting and importing records. It is currently handling the export of material from Strictly Rhythm and EightBall from the U.S., as well as the import of jams from MusicWorks, Kick Back, and Oxygen from abroad. Dig It also will function as an indie label and will announce its first signing shortly. Ex-Emotive promoter Marcus Bishop has joined Dig It as director of sales and promotion... One of the tastier unsigned bits to land on our desk in the last several weeks is "Crucify," a long and sprawling trance/houser by Comanche Park. The mostly instrumental, 10-plus minute epic is rife with trippy keyboards, hypnotic vocal sound bites, and enough break progressions and changes to keep the more discerning punter twitching with glee. The track, which is actively circulating throughout the U.K. and New York on cassette, is

primed with three mighty strong mixes and is more than ready to be snatched up by a smart label. A nice respite from the by-the-numbers junk crowding the indie label and compilation scene right now.

**DJ EXPO-SURE:** Participants of the Fourth Annual International DJ Expo will converge on glittery Atlantic City, Aug. 29-Sept. 1 at the Trump Regency Hotel. Sponsored by Testa Communications, the confab will take on the problems and issues facing mobile DJs, as well as advancements in DJ equipment and technology.

Other more standard panel topics during the trade show will include the nuts and bolts of dance record promotion, marketing dance acts, and jocks making the transition from spinning to remixing.

For registration info, call Testa's office in Port Washington, N.Y.

**PARTING GLANCES:** The club community is reeling from the loss of three key players in recent weeks.

Alan Robinson died Aug. 14 from complications of AIDS. He was a prominent figure in the San Francisco circuit as a DJ and owner of WARD Record Pool, and as a booking agent for alternative bands. Michael Pandolfi, another revered longtime Bay-area turntable artist, passed on Aug. 11. He also died from an AIDS-related illness.

Finally, Steve Von Blau, the grandfather of remix services, died of complications of pneumonia on July 29. He was the co-founder and owner of the famed Disconet Service, and earned a solid reputation as a mixer and editor in his own right.

Each of these men made an indelible impact on dance music at a time when the genre was struggling to rebound into mainstream consciousness. Their efforts were tireless, and their talents were unique and invaluable. We will feel their loss, like so many others, for some time to come.

**Billboard. Dance**  
**HOT Breakouts**  
FOR WEEK ENDING SEPTEMBER 3, 1994

**CLUB PLAY**

1. GOOD LUV XAVIERA GOLD MUSIC BOX
2. TEMPTED WATERLILLIES SIRE
3. SHARE MY LIFE INNER CITY COLUMBIA
4. HIT BY LOVE CE CE PENISTON A&M
5. SPIRITS TRANSFORMER 2 ASTRALWERKS

**MAXI-SINGLES SALES**

1. GET UP UNDERGROUND SOUND OF LISBON TRIBAL AMERICA
2. DWYCK GANG STARR CHRYSALIS
3. DRUNK ON LOVE BASIA EPIC
4. BACK TO SKULL THEY MIGHT BE GIANTS ELEKTRA
5. YOUR FAVORITE THING SUGAR RYKODISC

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	4	6	ONE NIGHT IN HEAVEN EPIC 77613 1 week at No. 1	M PEOPLE
2	7	14	5	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
3	3	6	9	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
4	9	11	7	LOVE SO STRONG IMAGO 25067	WILD PLANET
5	6	7	9	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
6	1	2	9	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
7	16	30	4	BRING ME JOY VIBE MUSIC 016	MEECHIE
8	11	15	7	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
9	15	19	6	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
10	13	17	6	DEEP FOREST 550 MUSIC 77578/EPIC	DEEP FOREST
11	8	1	10	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
12	5	5	10	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	PAULINE HENRY
13	23	35	4	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
14	21	33	4	DO YOU WANNA GET FUNKY COLUMBIA 77581	C+C MUSIC FACTORY
15	18	26	6	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
16	17	25	6	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
17	4	3	10	BOMBADIN TOMMY BOY 629	808 STATE
18	14	9	11	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
19	24	29	6	DOWN THAT ROAD CHRYSALIS 58036/EMI	SHARA NELSON
20	19	22	6	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
21	25	27	7	TROUBLE EIGHT BALL 040	JOI CARDWELL
<b>★★★ POWER PICK ★★★</b>					
22	33	40	3	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
23	12	8	10	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
24	31	36	4	GIRLS & BOYS FOOD/SBK 58155/EMI	BLUR
25	20	21	7	INNER CITY BLUES C-FOUR 1010	GARY
26	10	10	12	THE RIGHT KINDA LOVER MCA 54851	PATTI LABELLE
27	34	47	3	FEET FFRR 120 036	SANDALS
28	26	18	9	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
29	38	45	3	RUN TO THE SUN MUTE 66208/ELEKTRA	ERASURE
30	37	48	3	INDEPENDENCE NOTT-US 0010	SPRING
<b>★★★ HOT SHOT DEBUT ★★★</b>					
31	NEW ▶	1	1	DOOP MCA 54867	DOOP
32	43	—	2	FOREVER AND A DAY EPIC 77619	BROTHERS IN RHYTHM PRESENT CHARVONI
33	30	23	8	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
34	45	—	2	HYMN ELEKTRA PROMO	MOBY
35	49	—	2	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
36	22	13	12	EMERGENCY ON PLANET EARTH COLUMBIA 77529	JAMIROQUAI
37	NEW ▶	1	1	SHORT DICK MAN DJ WORLD 114/ID	20 FINGERS
38	47	—	2	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
39	28	24	11	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
40	44	—	2	MARCH SEXY 1002/MAXI	THE LOOK
41	NEW ▶	1	1	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
42	27	20	12	ANYTHING 550 MUSIC 77495/EPIC	CULTURE BEAT
43	35	31	8	EL BAILE DE LA VELA EPIC PROMO	CHEITO
44	41	49	4	DON'T STOP GIANT/REPRISE 41473/WARNER BROS.	HAMMER
45	NEW ▶	1	1	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
46	NEW ▶	1	1	CUBAN PETE CHAOS 77587/COLUMBIA	JIM CARREY
47	NEW ▶	1	1	ZAMI GIRL IMAGO 25074	ADELE BERTEI
48	36	32	11	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
49	32	16	12	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	KRISTINE W
50	29	12	12	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	JULIET ROBERTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>★★★ No. 1 ★★★</b>					
1	2	2	4	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA 1 week at No. 1	CRAIG MACK
2	1	—	2	JUICY (M) (T) BAD BOY 7-9006/ARISTA	THE NOTORIOUS B.I.G.
3	3	1	10	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
4	5	5	6	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	C+C MUSIC FACTORY
5	6	—	2	ROMANTIC CALL (M) (T) EPIC 77649	PATRA FEATURING YO-YO
<b>★★★ HOT SHOT DEBUT ★★★</b>					
6	NEW ▶	1	1	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	HEAVY D & THE BOYZ
7	11	3	4	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	BLACKSTREET
8	8	10	7	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	ICE CUBE
9	9	6	6	NO GUNS, NO MURDER (M) (T) (X) VP 5399	RAYVON
10	10	7	12	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	DA BRAT
11	16	9	4	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	M PEOPLE
<b>★★★ GREATEST GAINER ★★★</b>					
12	17	—	2	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
13	7	4	6	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
14	12	12	6	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	CHANGING FACES
15	4	8	19	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
16	21	16	9	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	69 BOYZ
17	14	11	15	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO
18	13	27	6	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
19	18	13	15	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
20	31	—	2	SUMMER BUNNIES (T) (X) JIVE 42237	R. KELLY
21	43	21	5	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	JIM CARREY
22	22	14	8	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	PUBLIC ENEMY
23	NEW ▶	1	1	I SAW IT CUMMIN' (M) (T) (X) PMD 62951/RCA	PMD
24	NEW ▶	1	1	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS
25	28	35	6	FEEL WHAT YOU WANT (M) (T) CHAMPION/EASTWEST 95899/AG	KRISTINE W
26	20	18	4	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
27	48	25	3	ACTION (M) (T) EASTWEST 95900/AG	TERROR FABULOUS FEATURING NADINE SUTHERLAND
28	33	22	9	THE RIGHT KINDA LOVER (T) MCA 54851	PATTI LABELLE
29	27	23	4	GIRLS & BOYS (M) (T) (X) FOOD/SBK 58155/EMI	BLUR
30	19	19	6	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
31	NEW ▶	1	1	DA RIDDIM (T) BIG BEAT 95800/AG	DON T
32	15	37	18	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
33	25	17	6	ON POINT (M) (T) (X) TOMMY BOY 623	HOUSE OF PAIN
34	24	15	14	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	JANET JACKSON
35	38	46	8	RIGHT IN THE NIGHT (T) (X) EPIC 77544	JAM & SPOON FEATURING PLAVKA
36	35	—	2	20 MINUTE WORKOUT (M) (T) CLR 5205	D.J. KOOL
37	30	26	18	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
38	40	33	12	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	MARIAH CAREY
39	23	24	23	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
40	29	20	4	RAM DANCEHALL (M) (T) EPIC 77650	SHABBA RANKS
41	37	—	18	I'M NOT OVER YOU (T) (X) A&M 0575	CE CE PENISTON
42	45	41	8	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
43	RE-ENTRY	4	4	CAUGHT IN THE MIDDLE (T) (X) REPRISE 41573/WARNER BROS.	JULIET ROBERTS
44	34	50	4	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	ARTIFACTS
45	41	40	9	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	GRAVEDIGGAZ
46	44	36	8	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	QUEEN LATIFAH
47	36	—	7	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	THE PUPPIES
48	26	43	10	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
49	46	31	12	OH MY GOD (T) (X) JIVE 42211	A TRIBE CALLED QUEST
50	RE-ENTRY	7	7	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-6010/ARISTA	OUTKAST

○ 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.

Love To Hear It.

**"TURN THE BEAT AROUND"**

Gloria Estefan's new single from the forthcoming album "The Specialist—Music From The Motion Picture" starring Sylvester Stallone and Sharon Stone and featured on Gloria's upcoming album "Hold Me, Thrill Me, Kiss Me."

Remixes by David Morales, Phillip Damien and Pablo Flores.

Cassette single in-store September 13.  
12" and CD5 in-store September 20.

Executive Producer: Emilio Estefan, Jr.  
Produced by Emilio Estefan, Jr. & Lawrence P. Dermer.  
Management: Emilio Estefan, Jr.

Music From The Motion Picture THE SPECIALIST

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## Foxworthy Might Be A Rapper If . . . Warner Gives Comedian A 'Redneck' Hip-Hop Beat

BY JIM BESSMAN

NASHVILLE—Based on the sales of country comedian Jeff Foxworthy's Warner Bros. debut album, "You Might Be A Redneck If . . ." there are a lot more rednecks who complete the clause than even Foxworthy expected.

"I thought I'd sell 30, that my mother would buy a dozen—and my brother would want a free one," says Foxworthy, who, according to his manager J.P. Williams, didn't want to make an album to begin with.

"He felt that once it was out, people wouldn't want to hear the act live," says Williams. "But it turned out just the opposite, because people want to hear the bits they like best."

So far, they have wanted to hear it to the tune of nearly 250,000 units shipped, according to Warner Bros./Nashville—and all without the presence of a single tune. Until now. Having exploited the album heavily at country radio and other formats via a pair of pro-CD samplers, the label has just created a single, "The Redneck Stomp," using album material edited onto a "redneck hip-hop" music bed concocted by dance club mixer Scott Rouse, whose previous credits include New Kids On The Block.

The single, which went out to radio Aug. 22, was preceded by a hip video clip directed by "Weird Al" Yankovic that was placed in medium rotation on CMT. And Herb Agner, Warner Bros.

manager of video development, says the clip is being provided to national and local country video outlets, as well as VH-1 and even MTV.

"We wanted it to be as hip as possible, staying away from the 'Hee Haw' look," says Agner, who sought out Yankovic after seeing him and his videos at last year's Billboard Music Video Conference. Yankovic says Agner "referenced" Deee-Lite's "Groove Is In The Heart" and the Red Hot Chili Peppers' "Higher Ground" videos in conceiving the "Redneck Stomp" clip.

"CMT and TNN were concerned that it was only a novelty thing. So we made a point of showing them we were going to work it like any other single at country radio," Agner says.

Any concerns by programmers would be justifiable, since "The Redneck Stomp," besides being unlike regular country singles, differs even from parody songs by Yankovic and Ray Stevens.

"We'd picked the CD pretty clean in editing little 10-second, one-joke segments for radio to drop in here and there," says A&R director Doug Grau, referring to the two pro-CD samplers that went out to several formats last fall, and which Grau says had measurable SoundScan impact in those markets where they were used. "I thought of mid-'70s parody songs and comedy records like Steve Martin's 'King Tut,' and tried to figure what we could do to involve Jeff in a music form."

"The Redneck Stomp" sets to music bits of Foxworthy's live monologs from the album, which itself was edited from the comic's two Showtime specials.

"It seemed like the logical next step in spreading the word on Jeff," says product manager Scott Heuerman. "The initial plan called for a real synergy. We worked with Jeff's book publisher to get his books sent to radio people and to put album minis in some of the books. We put minis of the books in the CD booklet, and put 'As Seen On Showtime' stickers on the CDs to draw in people who might have seen the specials. In markets where everything was

(Continued on page 49)



**Riding Academy.** MCA Records' Terry McBride, third from left, celebrates the release of his new album, "Terry McBride & The Ride." Along for the ride, from left, are Tony Brown, MCA/Nashville president; Bruce Hinton, MCA/Nashville chairman; McBride; Josh Leo, the album's producer; Ken Stilts, McBride's manager; Ron Huntsman, head of Ron Huntsman Entertainment Marketing; and Judy Pofsky, VP of artist development for the Ken Stilts Co.

## New Set Recalls Steve Goodman By His Name Red Pajamas Anthology Traces Songwriter's Legacy

**G**OODMAN'S GALAXY: In last week's Scene, we mentioned that the next Doug Supernaw single will be—by popular demand—"You Never Even Called Me By My Name," which, as all true-blue country fans know, is a Steve Goodman composition. Now comes the news that Nashville's Red Pajamas Records is set to release "No Big Surprise: The Steve Goodman Anthology," a two-CD set of the late singer/songwriter's live and studio recordings. Goodman, who also wrote "City Of New Orleans," died of leukemia 10 years ago.

The collection features 19 live cuts—among them "A Dying Cub Fan's Last Request" and "You Never Even Called Me By My Name"—plus 23 studio tracks, including "City Of New Orleans," "Banana Republics," and "Between The Lines." Although Goodman was more a cult favorite than a hit artist, his influence was substantial. This truth is attested to in the 36-page booklet accompanying the set, wherein the likes of Johnny Cash, Emmylou Harris, Steve Martin, Loudon Wainwright III, Martin Mull, Kris Kristofferson, Jackson Browne, and John Prine sing his praises. Goodman's last recordings were on the indie Red Pajamas, a label he founded in 1982 with Al Bunetta and Dan Einstein. Before that, he had recorded for Asylum and Buddah. "No Big Surprise" bows Oct. 4.



by Edward Morris

**M**AKING THE ROUNDS: New York's Razor & Tie Music has begun reissuing a series of classic country albums dating from the '60s into the '80s. First out: "The Best Of Bobby Bare" and the Everly Brothers' "EB '84." Upcoming releases include "George Jones Sings Bob Wills," "Del Reeves' "His Greatest Hits," "The Best Of Billie Jo Spears," and four Kenny Rogers collections: "Kenny," "Gideon," "We've Got Tonight," and "Share Your Love" . . . Two songs by Little Texas have been incorporated into segments of a new syndicated TV series, "Robin's Hoods." The tunes are "Bust Your Butt" and the band's current single, "Kick A Little."

We've just listened to "Mama's Hungry Eyes: A Musical Tribute To Merle Haggard," and even in a year bulging with tribute albums, this one stands out. Produced by Arista Records in cooperation with Sony Tree to raise money for Second Harvest Food Banks, this collection is radiant with the power of Haggard's songwriting and the passion the guest artists bring to it. Among the standout performances are Clint Black's interpretation of "I Take A Lot Of Pride In What I Am," Vince Gill's reading of "The Farmer's Daughter," and Alabama's heart-rending

version of "Sing Me Back Home." The album will be in stores on Oct. 11.

Nashville's Hallway Entertainment has signed a distribution agreement with ABC Video of Stamford, Conn., to distribute its home video titles, including "George Jones—Same Ole Me," "George Jones—Live In Tennessee," "Willie Nelson—My Life," "Waylon Jennings—Renegeade, Outlaw, Legend," "Loretta Lynn—Honky Tonk Girl," and "The Mamas & The Papas—Straight Shooter."

There have been some staff changes at AristoMedia. Kathy Stephens is promoted to manager of publicity, and new additions are Brad Hogue, coordinator of publicity; Dana Schneider, publicity assistant; and Katie Dean, administrative assistant . . . Trisha Yearwood raised more than \$100,000 for the American Red Cross flood relief fund during a recent concert in her home state of Georgia. Her fellow Georgian, Travis Tritt, will split his income from his Aug. 26 concert in Nashville between the Red Cross fund and Farm Aid . . . Branson, Mo., now has its own showboat, the "Branson Belle." The craft was launched into Table Rock Lake in early August. It will do up to four cruises a day in 1995.

**M**ARK YOUR calendar: Rodney Crowell, Vince Gill, Emmylou Harris,

and guest musicians Eddie Bayers, Tony Brown, Hank DeVito, Glen D. Hardin, Albert Lee, and Michael Rhodes will star in the Master Series benefit concert for the W.O. Smith/Nashville Community Music School. The show will be held at the Ryman Auditorium Sept. 12 . . . The Freddy Fender Homefest '94 will be held Sept. 30-Oct. 1 in San Benito, Texas. Proceeds from the event will go to the local Literacy Center and Friends Of The Library . . . Scheduled to make in-store appearances at Nashville's Great Escape stores are Stonewall Jackson and the LeGarde Twins (Sept. 3), Patsy Stoneman and Jack Clement (Sept. 10), Dave & Sugar and David Frizzell (Sept. 17), Charlie Walker (Sept. 24), and Mac Wiseman, John Hartford, and Benny Martin (Oct. 1) . . . The Christian Country Music Convention will be held Nov. 6-9 at the Ramada Inn, Opryland. The event will be capped by an awards show.

**S**IGNINGS: Tasha Harris, the young bluegrass and country singing sensation from the Renfro Valley Barn Dance, to Polydor Records. She is managed by Ralph Gabbard of Lexington, Ky. . . . Shenandoah to Liberty Records . . . Marie Covington to Castle Records . . . Larry Lee Jones to Saturn Records, Pittsburgh.

## Canadian Country Week Gets Infusion Of Nashville Blood

NASHVILLE—This year's Canadian Country Music Week will have a strong Music City presence, with dozens of industry executives and songwriters heading north to preside over or participate in the panel discussions and ceremonies. The annual event will be held Sept. 16-19 in Calgary, Alberta, and will be highlighted by the Canadian

Country Music Assn.'s award show on the final evening.

There will also be appearances by numerous Canadian country acts that have—or have had—recording contracts with American labels, including Michelle Wright, Charlie Major, Prairie Oyster, the Rankin Family, George Fox, Lisa Brokop, and Shania Twain.

Nashville-based participants and the panels on which they will speak include Brian Ferriman, president of Savannah Music Group, and Paul Corbin, VP of music industry relations at Gaylord Entertainment, on "How To Profit From The Changing Face Of Canadian Country"; producer and songwriter Steve Fishell, on "How To Make Demos That Work"; and Kathy Stephens, publicity manager at AristoMedia, on "Making Publicity & Promotion Work For You."

Also, Jeff Walker, president of AristoMedia, BMI VP Roger Sovine, and Jeff Green, international director of the Country Music Assn., on "Taking Canadian Country To The World"; Paul Mascioli, manager of Lisa Brokop, on "Management: What Does It Take"; Dave Nichols, executive director of Country Radio Broadcasters, on "Country Radio 2000"; and producer/songwriter Steve Bogart and Woody Bomar, president of Little Big Town Music Group, on "Hit Songs: Fluke Or Formula?"

EDWARD MORRIS



**Sound Men.** Owen Bradley, left, and Chet Atkins—the chief architects of "the Nashville Sound" of the '50s and '60s—are to receive the Governors Award from the Nashville chapter of the National Academy Of Recording Arts & Sciences. Shown with them is singer Brenda Lee, who is to host the event.

# LAWYER BROWN

NOMINEE FOR CMA  
GROUP OF THE YEAR



NO LONGER ON THE "OUTSKIRTS".

**CURB**  
RECORDS

**TKO**  
ARTIST MANAGEMENT



# Billboard **HOT COUNT**

FOR WEEK ENDING SEPT. 3, 1994

# LES & TRACKS

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	5	6	13	<b>WHISPER MY NAME</b> K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
2	1	3	13	<b>DREAMING WITH MY EYES OPEN</b> J. STROUD (T. ARATA)	◆ CLAY WALKER (V) GIANT 18139
3	9	11	9	<b>XXX'S AND OOO'S (AN AMERICAN GIRL)</b> G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
4	4	5	15	<b>HANGIN' IN</b> J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
5	7	12	14	<b>SHE CAN'T SAY I DIDN'T CRY</b> S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
6	8	9	9	<b>WHAT THE COWGIRLS DO</b> T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
7	3	1	16	<b>BE MY BABY TONIGHT</b> S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
8	6	4	14	<b>HALF THE MAN</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
9	10	10	11	<b>THE MAN IN LOVE WITH YOU</b> T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
10	11	15	8	<b>THIRD ROCK FROM THE SUN</b> J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
11	2	2	15	<b>LOVE A LITTLE STRONGER</b> M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
12	15	17	11	<b>HARD TO SAY</b> M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
13	18	19	8	<b>DOWN ON THE FARM</b> J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
14	16	18	12	<b>MORE LOVE</b> J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
15	17	20	11	<b>WHAT'S IN IT FOR ME</b> C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
16	22	30	6	<b>WHO'S THAT MAN</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
17	27	40	9	<b>CALLIN' BATON ROUGE</b> A. REYNOLDS (D. LINDE)	◆ GARTH BROOKS LIBERTY ALBUM CUT
18	25	31	6	<b>I TRY TO THINK ABOUT ELVIS</b> E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
19	19	21	7	<b>SHE DREAMS</b> M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
20	23	23	17	<b>O WHAT A THRILL</b> D. COOK (J. WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
21	21	27	6	<b>SHE THINKS HIS NAME WAS JOHN</b> T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
22	24	25	10	<b>POCKET OF A CLOWN</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
23	26	26	9	<b>ELVIS AND ANDY</b> B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
24	13	7	12	<b>SUMMERTIME BLUES</b> K. STEGALL (E. COCHRAN, J. CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
25	12	14	18	<b>INDEPENDENCE DAY</b> P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
26	29	34	7	<b>NOBODY'S GONNA RAIN ON OUR PARADE</b> J. LEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
27	33	38	5	<b>WHEN YOU WALK IN THE ROOM</b> P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
28	34	36	5	<b>THE CITY PUT THE COUNTRY BACK IN ME</b> B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
29	20	8	16	<b>NATIONAL WORKING WOMAN'S HOLIDAY</b> B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
30	51	—	2	<b>SHE'S NOT THE CHEATIN' KIND</b> D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
31	37	44	5	<b>MAN OF MY WORD</b> J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
32	38	46	5	<b>TEN FEET TALL AND BULLETPROOF</b> G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
33	41	54	4	<b>WATERMELON CRAWL</b> J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
34	14	13	14	<b>GIRLS WITH GUITARS</b> T. BROWN (M. C. CARPENTER)	◆ WYNNONA (V) CURB 54875/MCA
35	28	28	14	<b>COWBOY BAND</b> J. BOWEN (M. POWELL, J. MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
36	35	33	20	<b>WINK</b> B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
37	36	29	20	<b>FOOLISH PRIDE</b> G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18180

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	59	3	<b>I SURE CAN SMELL THE RAIN</b> M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
39	31	16	15	<b>RENEGADES, REBELS AND ROGUES</b> T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
40	39	35	20	<b>I WISH I COULD HAVE BEEN THERE</b> J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
41	48	56	6	<b>JUKEBOX JUNKIE</b> J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
42	40	37	19	<b>LIFESTYLES OF THE NOT SO RICH &amp; FAMOUS</b> J. CRUTCHFIELD (B. HILL, W. TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
43	42	41	19	<b>I TAKE MY CHANCES</b> J. ENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
44	54	74	3	<b>WHERE THERE'S SMOKE</b> R. SCRUGGS (B. P. BARKER, M. COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
45	53	60	4	<b>HAS ANYBODY SEEN AMY</b> J. SCIAFFA, J. COTTON (J. VEZNER, D. HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
46	68	—	2	<b>KICK A LITTLE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
47	50	58	4	<b>HEART OVER MIND</b> R. LANDIS (S. MUNSEY, B. ALAN)	LORRIE MORGAN (V) BNA 62946
48	66	—	2	<b>THIRD RATE ROMANCE</b> B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW (V) MERCURY 858 922
49	58	68	3	<b>HEART LIKE A HURRICANE</b> S. HENDRICKS (T. BRUCE, C. WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638
50	45	50	10	<b>BEEN THERE</b> J. LEO (D. SCHLITZ, B. LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
51	49	43	16	<b>STOP ON A DIME</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
52	63	—	2	<b>BABY LIKES TO ROCK IT</b> S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
53	46	32	16	<b>TAKE THESE CHAINS FROM MY HEART</b> S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
54	52	51	18	<b>ONE NIGHT A DAY</b> A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
55	47	49	10	<b>SHE LOVES ME LIKE SHE MEANS IT</b> L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	◆ ORRALL & WRIGHT (C) (V) ARISTA 18162
56	55	53	20	<b>(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN</b> A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM (C) (V) CURB 76922
57	61	64	5	<b>IF I EVER LOVE AGAIN</b> J. STROUD, J. CARLTON (C. WRIGHT, B. SPENCER)	◆ DARON NORWOOD GIANT ALBUM CUT
58	60	62	6	<b>ONE GOOD MAN</b> S. BOGARD, M. CLUTE (S. BOGARD, R. GILES)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-2727
59	64	69	3	<b>GIVE ME A RING SOMETIME</b> J. CRUTCHFIELD (K. BERGSNES, B. MOULDS, S. ANDERSON)	◆ LISA BROKOP (C) (V) PATRIOT 79036
60	71	—	2	<b>A REAL GOOD WAY TO WIND UP LONESOME</b> D. COOK (J. HOUSE, D. DODSON, J. JARRARD)	◆ JAMES HOUSE (C) (V) EPIC 77610
61	62	67	7	<b>WESTERN FLYER</b> R. PENNINGTON, R. BALL (D. MYRICK, T. WOOD)	◆ WESTERN FLYER (V) STEP ONE 479
62	67	72	3	<b>FISH AIN'T BITIN'</b> T. BROWN (O. L. MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54877
63	65	71	5	<b>LET ME DRIVE</b> M. WRIGHT (B. DIPIERO, G. HOUSE)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18152
64	NEW	1	1	<b>NOW I KNOW</b> G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE (C) (V) RCA 62896
65	70	—	2	<b>SOUVENIRS</b> J. BOWEN, S. BOGGUSS (G. PETERS)	SUZIE BOGGUSS (V) LIBERTY 79050
66	56	47	11	<b>I'LL GO DOWN LOVING YOU</b> D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	◆ SHENANDOAH (V) RCA 62867
67	NEW	1	1	<b>LIVIN' ON LOVE</b> K. STEGALL (A. JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
68	69	70	8	<b>HARD LUCK WOMAN</b> A. REYNOLDS (P. STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
69	NEW	1	1	<b>EVER-CHANGING WOMAN</b> R. L. PHELPS, D. PHELPS (D. KIRBY, C. PUTMAN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64517
70	NEW	1	1	<b>YOU NEVER EVEN CALL ME BY MY NAME</b> R. LANDIS (S. GOODMAN)	DOUG SUPERNAW (C) (V) BNA 62938
71	NEW	1	1	<b>A WING AND A PRAYER</b> R. BYRNE (S. BOGARD, M. BEESON)	◆ MARK BEESON (C) (V) BNA 62794
72	73	75	20	<b>WHOLE LOTTA LOVE ON THE LINE</b> S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
73	NEW	1	1	<b>WILLIAM AND MARY</b> H. SHEDD, D. DANIEL (G. MCCORKLE, R. WILLIAMSON)	◆ DAVID DANIEL (C) (V) POLYDOR 856 032
74	NEW	1	1	<b>TEARS DRY</b> A. BYRD, JIM ED NORMAN (V. SHAW, J. VEZNER)	◆ VICTORIA SHAW (C) (V) REPRISE 18111
75	72	—	2	<b>GONE COUNTRY</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT

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	<b>EVERY ONCE IN A WHILE</b> M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK ARISTA
2	—	—	1	<b>THINKIN' PROBLEM</b> B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL WARNER BROS.
3	2	—	2	<b>LITTLE ROCK</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUG, AS)	◆ COLLIN RAYE EPIC
4	1	1	3	<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB
5	4	2	3	<b>DON'T TAKE THE GIRL</b> J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW CURB
6	6	4	5	<b>WISH I DIDN'T KNOW NOW</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
7	5	3	4	<b>WALKING AWAY A WINNER</b> J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA MERCURY
8	3	—	2	<b>THAT AIN'T NO WAY TO GO</b> D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN ARISTA
9	—	—	1	<b>WHENEVER YOU COME AROUND</b> T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA
10	7	5	10	<b>PIECE OF MY HEART</b> S. HENDRICKS (B. BERNIS, R. GAGAVOY)	◆ FAITH HILL WARNER BROS.
11	10	7	18	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
12	8	6	7	<b>A GOOD RUN OF BAD LUCK</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
13	11	—	2	<b>THAT'S MY BABY</b> G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE RCA

14	9	9	10	<b>IF BUBBA CAN DANCE (I CAN TOO)</b> D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH RCA
15	13	12	18	<b>NO DOUBT ABOUT IT</b> B. BECKETT (J. S. SHERILL, S. SESKIN)	◆ NEAL MCCOY ATLANTIC
16	12	8	10	<b>YOUR LOVE AMAZES ME</b> C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY
17	14	14	6	<b>BEFORE YOU KILL US ALL</b> K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS WARNER BROS.
18	19	16	11	<b>IF THE GOOD DIE YOUNG</b> J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
19	15	10	5	<b>HOW CAN I HELP YOU SAY GOODBYE</b> E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	◆ PATTY LOVELESS EPIC
20	16	13	14	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS WARNER BROS.
21	—	25	48	<b>CHATTACHOOCHIE</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
22	17	11	4	<b>SPILLED PERFUME</b> S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS ARISTA
23	18	20	15	<b>I'M HOLDING MY OWN</b> S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL ARISTA
24	20	17	19	<b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN ARISTA
25	24	—	25	<b>WILD ONE</b> S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.

◆ 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

**C**OMING UP WITH THE 15th No. 1 single of his career is Randy Travis with "Whisper My Name" (5-1). The track was produced by Kyle Lehning and written by Trey Bruce. Bruce is the son of Music Row veteran artist/writer/actor Ed Bruce. This is his second No. 1 hit, both recorded by Travis. The first, "Look Heart, No Hands," hit No. 1 in January 1993. Following that success, Travis made a career move that many on Music Row questioned. Setting his sights on Hollywood, he recorded a soundtrack album for the TV movie "Wind In The Wire." The three singles from the album peaked at Nos. 21, 46, and 65, in that order. At the same time, Travis temporarily suspended touring, citing his constant life on the road since his 1985 debut with "On The Other Hand." Some predicted that Travis had erred by conceding airplay and concert dates to a growing number of hot, new country artists.

**I**N ATTEMPTING A COMEBACK, it is not uncommon for an artist to shake things up by changing his or her label, producer, management, booking agency, etc. To Travis' credit, he stuck to the team that had brought him success when he began work on his current album, "This Is Me." "He's a competitive guy," says Lehning, Travis' producer since day one. "I think he did some stretching on this album. This is 1994 Randy Travis music." For an artist who has recorded 15 No. 1 hits and sold more than 15 million albums through WEA's distribution system, you might not think a grass-roots approach would be necessary to re-connect with the wholesale and retail community. But that is exactly what Travis did. Prior to the release of "This Is Me," he hit the road with Warner Bros. execs Neil Spielberg and Vic Faraci. "We took him on a four-week road trip to visit the major accounts," says Spielberg. "We played the accounts the new video of 'Before You Kill Us All,' and played the album, etc. By doing this, the accounts realized both Randy's and Warner Bros.' continued commitment, and they have certainly responded."

**T**HE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is "She's Not The Cheatin' Kind (51-30) by Brooks & Dunn, followed by "Kick A Little" (68-46) by Little Texas; "Xxx's And Ooo's (An American Girl)" by Trisha Yearwood; "Callin' Baton Rouge" (27-17) by Garth Brooks; "I Try To Think About Elvis" (25-18) by Patty Loveless; "Watermelon Crawl" (41-33) by Tracy Byrd; "Third Rate Romance" (66-48) by Sammy Kershaw; "What The Cowgirls Do" (8-6) by Vince Gill; "Who's That Man" (22-16) by Toby Keith; and "I Sure Can Smell The Rain" (44-38) by Blackhawk.

**R**ACKING UP ITS 21st week at No. 1 on the Top Country Albums chart is "Not A Moment Too Soon" by Tim McGraw. The album is also this week's Greatest Gainer, with sales being fueled by the success of McGraw's third single from the album, "Down On The Farm" (18-13). The Pacesetter award goes to "You Might Be A Redneck If..." (31-20) by Jeff Foxworthy. The album is benefiting from a compilation video of segments from the album and from a radio promo CD titled "The Redneck Stomp." Debuting at No. 60 is the self-titled debut by the Tractors. Albums also making noise are "No Ordinary Man" (21-12) by Tracy Byrd; "Third Rock From The Sun" (7-6) by Joe Diffie; "Rick Trevino" (37-33) by Rick Trevino; "Feelin' Good Train" (12-11) by Sammy Kershaw; and "What A Crying Shame" (8-8) by the Mavericks.

## Crown Royal Sets 'Honky Tonk Heroes' Shows Lawrence, Stuart Headline 26-Date Autumn Tour

NASHVILLE—The Crown Royal Country Music Series has launched the fall phase of its 26-show tour, which features Tracy Lawrence and Marty Stuart as its principal acts.

Designed by the sponsor to keep tickets in the \$18 range, the series began Aug. 18 at the Southwest Washington Fair in Seattle and will end Nov. 18 at McNichols Arena in Denver.

The tour is dubbed "Honky Tonk Heroes" and will feature—in addition to Lawrence and Stuart—performances by Rick Trevino, Confederate Railroad, Lorrie Morgan, Neal McCoy, Billy Joe Shaver, the Gibson/Miller Band, Suzy Bogguss, Trisha Yearwood, Tim McGraw, Brooks & Dunn, Aaron Tippin, John Berry, Marge Calhoun, Chris LeDoux, and Tracy Byrd.

Proceeds from Crown Royal merchandise sold on the tour, as well as a portion of each ticket sale, are being donated to Teach For America, the national teacher corps for underfinanced urban and rural schools.

The remaining tour stops and dates are the Poplar Creek Music

Theater, Chicago, Sept. 1; I-96 Speedway YES Fest, Grand Rapids, Mich., Sept. 2-3; the Fox Theater, St. Louis, Sept. 9; Pier Six Concert Pavilion, Baltimore, Sept. 11; Oklahoma State Fair, Oklahoma City, Sept. 16; and the Starwood Amphitheater, Nashville, Sept. 23.

Also, Marion County Fairgrounds, Indianapolis, Sept. 25; Glen Helen Blockbuster Pavilion, San Bernardino, Calif., Sept. 29; the Big Fresno State Fair, Fresno, Calif., Oct. 1; Freeman Coliseum, San Antonio, Texas, Oct. 7; Arkansas State Fair, Little Rock, Oct. 8; Mississippi State Fair, Jackson, Oct. 13; Ocean Center, Daytona Beach, Fla., Oct. 15; and the Oak Mountain Amphitheater, Birmingham, Ala., Oct. 16.

And, the Louisiana State Fair, Shreveport, Oct. 27; Cowtown Coliseum (Lawrence and Stuart) and Billy Bob's (Confederate Railroad), Fort Worth, Texas, Oct. 28; Frank Erwin Center, Austin, Texas, Oct. 29; the Arena Theater, Houston, Oct. 30; Arizona State Fair, Phoenix, Nov. 2; South Florida Fair Expo Center, West Palm Beach,

Nov. 11; Spartanburg Memorial Auditorium, Spartanburg, S.C., Nov. 12; and the Fox Theater, Atlanta, Nov. 13.

## Cline Play To Tour

NASHVILLE—Buddy Lee Attractions here has secured exclusive worldwide rights to represent the musical stage play "Always... Patsy Cline." The play is now playing to sold-out crowds in Nashville at the newly refurbished Ryman Auditorium.

A spokesman for Buddy Lee says the play will begin its North American tour this fall and then will move to Europe in 1995.

Created by J. Ted Swindley and produced by the Randy Johnson Co., "Always... Patsy Cline" tells the singer's story through the eyes of her fan and pen pal Louise Seger.

Among the songs included in the play are "Crazy," and "I Fall To Pieces."

## JEFF FOXWORTHY MIGHT BE A RAPPER IF...

(Continued from page 46)

firing—the Showtime specials and appearances on 'Tonight' and 'Music City Tonight,' radio play, live performance, retail, and word-of-mouth—we saw incredible SoundScan results."

Foxworthy's second-biggest regional market (Atlanta is first), says Heuerman, has been Roanoke-Lynchburg, Va. "We sold almost 10,000 there, and that's not a huge place," he says. "We'd also see the enthusiasm for Jeff at our shows at the Country Radio Seminar and Fan Fair and knew it was possible to make Roanoke happen all over the country."

While the South was Foxworthy's natural initial base when "You Might Be A Redneck If..." came out 14 months ago, current breakouts include such Northern urban markets as Chicago, Detroit, Minneapolis, Indianapolis, and Pittsburgh, Grau says. "It's really starting to grow in places we

wouldn't expect," he says, adding that unit sales are now running 5,000 a week compared to the 1,000 pieces sold the week the album came out.

"The single should take him to the next level," says Warner/Reprise Nashville senior VP of promotion Bill Mayne. "A lot of programmers want something to use, and this will fit in their computer rotations where the morning drop-in bits wouldn't."

Because of Foxworthy's already-high visibility at country radio, the groundwork for acceptance of "The Redneck Stomp" has already been laid, Mayne says.

Says Williams, "Jeff's been very smart about always making it a point to do a lot of radio. A lot of acts bitch and moan about having to get up early and do it, but unless you're Seinfeld or Tim Allen, radio is much more powerful than TV when it comes to selling

tickets, and he's doing 2,500- to 5,000-seat venues with no TV."

Echoing his manager, Foxworthy says, "Nobody does as much radio as I do. Every other comic [says], 'I need TV! I need TV!' Fine. I'll take radio. Every week of my life, I get up at 4 a.m. in L.A. and do 15-20 radio interviews. I did two from the airport in L.A. today, catching a plane!"

But Foxworthy's biggest asset, of course, is his act. Williams sees him as representing a "hipper new generation of country comedy, like Garth in country music." Heuerman says everyone can relate to Foxworthy's routines. "He's proven that 'redneck' really isn't geographic, but a state of mind."

Says Foxworthy, "They're the last group you can talk about without worrying about being politically correct, but I'm laughing with them instead of at them."

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

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

- 52 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI)  
50 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP  
7 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/Of, ASCAP) CPP  
17 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL  
28 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL  
35 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL  
13 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP  
2 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP  
23 ELVIS AND ANDY (Almo, ASCAP) CPP  
69 EVER-CHANGING WOMAN (Sony Tree, BMI/Sony Cross Keys, ASCAP)  
62 FISH AIN'T BITIN' (N20, ASCAP)  
37 FODDLISH PRIDE (Post Oak, BMI) HL  
34 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL  
59 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI)  
75 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP)  
8 HALF THE MAN (Blackened, BMI) CPP  
4 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM  
68 HARD LUCK WOMAN (Horn Productions America, ASCAP/Polygram Int'l, ASCAP) HL  
12 HARD TO SAY (Travelin' Zoo, ASCAP) HL  
45 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP)  
49 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP)  
47 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)  
57 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL/CPP  
66 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL  
25 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL  
38 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP)  
43 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL/CPP  
18 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL  
40 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP  
41 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP)  
46 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP)

- 63 LET ME DRIVE (Little Big Town, BMI/American Made, BMI/Housesnotes, BMI) WBM  
42 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL  
67 LIVIN' ON LOVE (Yee Haw, ASCAP)  
11 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL  
9 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL  
31 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP  
14 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL  
29 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP  
26 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM  
64 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI)  
58 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrich, BMI) CPP/WBM  
54 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL  
20 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)  
22 PDCKET OF A CLOWN (Coal Dust West, BMI/Warner-

- Tamerlane, BMI) WBM  
60 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP)  
39 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL  
5 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudcaster, BMI) CPP  
19 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM  
55 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/JKds, ASCAP/Stroudcavariou, ASCAP/Polygram Int'l, ASCAP) HL/CPP  
30 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI)  
21 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL  
65 SOUVENIRS (Sony Cross Keys, ASCAP)  
51 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP  
24 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM  
53 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP  
74 YEARS DRY (BMG, ASCAP/Manor House, ASCAP/Warner-Tamerlane, BMI/Minnesota Man, BMI)  
32 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL  
48 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP)  
10 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP

- 56 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersons, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI) CLM  
33 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI)  
61 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL  
15 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM  
6 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM  
27 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP  
44 WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb, ASCAP)  
1 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM  
72 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP  
16 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
73 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars, BMI)  
71 A WING AND A PRAYER (WB, ASCAP/Rancho Bogardo, ASCAP/EMI April, ASCAP/K-Town, ASCAP)  
36 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP  
3 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM  
70 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP)

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 3, 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
<b>*** No. 1/GAINER ***</b>						
1	1	1	22	<b>TIM MCGRAW</b> <sup>▲</sup> CURB 77659 (9.98/13.98) 21 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	8	<b>ALAN JACKSON</b> ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	3	30	<b>JOHN MICHAEL MONTGOMERY</b> <sup>▲</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	4	11	<b>VINCE GILL</b> <sup>▲</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
5	5	5	17	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
6	7	9	4	<b>JOE DIFFIE</b> EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
7	6	6	10	<b>DAVID BALL</b> <sup>●</sup> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
8	8	8	29	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	8
9	9	7	15	<b>TRAVIS TRITT</b> <sup>●</sup> WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
10	10	12	51	<b>GARTH BROOKS</b> <sup>▲</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
11	12	16	9	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
12	21	27	11	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
13	11	10	98	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
14	13	11	78	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
15	14	15	49	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
16	15	32	25	<b>VARIOUS ARTISTS</b> <sup>▲</sup> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
17	17	24	101	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
18	18	18	74	<b>DWIGHT YOAKAM</b> <sup>▲</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
19	20	14	5	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
<b>*** PACESETTER ***</b>						
20	31	42	32	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	20
21	19	13	14	<b>SOUNDTRACK</b> ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
22	16	17	112	<b>MARY CHAPIN CARPENTER</b> <sup>▲</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
23	24	22	29	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
24	23	20	47	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
25	22	19	47	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
26	27	26	17	<b>RANDY TRAVIS</b> <sup>●</sup> WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
27	25	21	15	<b>LORRIE MORGAN</b> BNA 66379 (9.98/15.98)	WAR PAINT	7
28	28	25	28	<b>NEAL MCCOY</b> <sup>●</sup> ATLANTIC 82568 (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
29	26	23	67	<b>LITTLE TEXAS</b> <sup>▲</sup> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
30	29	29	206	<b>GARTH BROOKS</b> <sup>▲</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
31	30	30	55	<b>CLAY WALKER</b> <sup>●</sup> GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
32	33	35	24	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
33	37	33	26	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
34	35	36	158	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
35	36	34	30	<b>COLLIN RAYE</b> <sup>●</sup> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
36	34	31	22	<b>CONFEDERATE RAILROAD</b> <sup>●</sup> ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
37	32	28	41	<b>FAITH HILL</b> <sup>●</sup> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	39	70	<b>TOBY KEITH</b> <sup>●</sup> MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
39	40	37	17	<b>PAM TILLIS</b> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
40	41	40	103	<b>VINCE GILL</b> <sup>▲</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
41	43	45	41	<b>TANYA TUCKER</b> <sup>●</sup> LIBERTY 89048 (10.98/15.98)	SOON	18
42	39	41	277	<b>GARTH BROOKS</b> <sup>▲</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
43	42	38	45	<b>VARIOUS ARTISTS</b> <sup>▲</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
44	44	43	93	<b>JOHN MICHAEL MONTGOMERY</b> <sup>▲</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
45	45	47	58	<b>CLINT BLACK</b> <sup>▲</sup> RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
46	46	46	70	<b>PATTY LOVELESS</b> <sup>●</sup> EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
47	50	51	14	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
48	49	50	154	<b>GARTH BROOKS</b> <sup>▲</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
49	47	48	67	<b>WYNONNA</b> <sup>▲</sup> CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
50	48	44	61	<b>JOHN ANDERSON</b> <sup>●</sup> BNA 66232 (9.98/15.98)	SOLID GROUND	12
51	52	52	121	<b>CONFEDERATE RAILROAD</b> <sup>▲</sup> ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7
52	51	49	45	<b>ALABAMA</b> <sup>▲</sup> RCA 66296 (9.98/15.98)	CHEAP SEATS	16
53	54	53	54	<b>AARON TIPPIN</b> <sup>●</sup> RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
54	53	54	171	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
55	55	56	17	<b>JOHNNY CASH</b> AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
56	56	60	21	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	56
57	57	64	7	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
58	58	59	45	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
59	59	57	70	<b>JOE DIFFIE</b> <sup>●</sup> EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
<b>*** HOT SHOT DEBUT ***</b>						
60	<b>NEW</b>	1	1	<b>THE TRACTORS</b> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	60
61	61	55	12	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
62	64	65	36	<b>DOUG STONE</b> <sup>●</sup> EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
63	60	58	52	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98) <b>HS</b>	UNDER THE KUDZU	38
64	65	63	132	<b>JOHN ANDERSON</b> <sup>▲</sup> BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
65	62	62	118	<b>BILLY RAY CYRUS</b> <sup>▲</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
66	66	70	5	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	66
67	63	61	24	<b>BILLY DEAN</b> LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
68	69	67	76	<b>SAMMY KERSHAW</b> <sup>●</sup> MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
69	67	71	125	<b>WYNONNA</b> <sup>▲</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
70	68	66	105	<b>TRAVIS TRITT</b> <sup>▲</sup> WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
71	70	68	209	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	4
72	74	73	60	<b>MARK CHESNUTT</b> <sup>●</sup> MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
73	73	69	9	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES	54
74	75	74	19	<b>CHRIS LEDOUX</b> LIBERTY 28458 (10.98/15.98)	BEST OF	51
75	72	—	20	<b>SUZY BOGGUSS</b> LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ 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 SEPTEMBER 3, 1994



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> <sup>▲</sup> MCA 12* (7.98/12.98) 150 weeks at No. 1	GREATEST HITS	172
2	2	<b>THE CHARLIE DANIELS BAND</b> <sup>▲</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	172
3	4	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	170
4	3	<b>GEORGE JONES</b> <sup>●</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	157
5	6	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	172
6	5	<b>SAMMY KERSHAW</b> <sup>▲</sup> MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	3
7	7	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	170
8	9	<b>ALABAMA</b> <sup>▲</sup> RCA 6825 (7.98/11.98)	ALABAMA LIVE	48
9	12	<b>GEORGE STRAIT</b> <sup>●</sup> MCA 10450 (9.98/15.98)	TEN STRAIT HITS	19
10	8	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	11
11	10	<b>CONWAY TWITTY</b> <sup>▲</sup> MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	61
12	11	<b>ALABAMA</b> <sup>▲</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	171
13	15	<b>TANYA TUCKER</b> <sup>●</sup> CAPITOL 91B14 (9.98/13.98)	GREATEST HITS	11

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	<b>THE JUDDS</b> <sup>▲</sup> CURB B318/RCA (9.98/15.98)	GREATEST HITS	55
15	25	<b>KEITH WHITLEY</b> <sup>▲</sup> RCA 52277 (9.98/13.98)	GREATEST HITS	31
16	—	<b>PAM TILLIS</b> ARISTA 8642 (8.98/13.98)	PUT YOURSELF IN MY PLACE	4
17	16	<b>WILLIE NELSON</b> <sup>▲</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	39
18	21	<b>ALABAMA</b> <sup>▲</sup> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	33
19	24	<b>KENNY ROGERS</b> <sup>▲</sup> LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	76
20	—	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	83
21	17	<b>REBA MCENTIRE</b> <sup>●</sup> MCA 6294* (4.98/11.98)	SWEET SIXTEEN	142
22	18	<b>WAYLON JENNINGS</b> <sup>▲</sup> RCA 3378* (8.98)	GREATEST HITS	56
23	20	<b>ANNE MURRAY</b> <sup>▲</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	123
24	22	<b>GEORGE JONES</b> GUSTO 380/IMG (8.98)	AT HIS BEST	7
25	—	<b>VINCE GILL</b> <sup>▲</sup> MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	42

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

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
*** No. 1 ***				
1	1	61	GLORIA ESTEFAN ▲	EPIC 53807/SONY 58 weeks at No. 1 MI TIERRA
2	2	22	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
3	4	10	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
4	3	5	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE
*** GREATEST GAINER ***				
5	6	8	JUAN GABRIEL	ARIOLA 21899/BMG GRACIAS POR ESPERAR
6	5	41	GIPSY KINGS	ELEKTRA MUSICIAN 81599/ELEKTRA LOVE & LIBERTE
7	7	61	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS
8	9	20	LA MAFIA	SONY 81215 VIDA
9	11	61	LUIS MIGUEL ●	WEA LATINA 75805 ROMANCE
10	8	8	JON SECADA	SBK 29683/EMI LATIN SI TE VAS
11	10	61	GIPSY KINGS ●	ELEKTRA 60845 GIPSY KINGS
12	12	16	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
13	16	14	LOS TIGRES DEL NORTE	FONOVISIA 6017 LOS DOS PLEBES
14	14	61	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
15	17	38	BRONCO	FONOVISIA 6015 PURA SANGRE
16	18	28	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
17	13	10	LUCERO	MELODY 9162/FONOVISIA CARINO DE MIS CARINOS
18	20	52	M. A. SOLIS Y LOS BUKIS ●	FONOVISIA 6002 INALCANZABLE
19	19	5	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS
20	23	61	JULIO IGLESIAS ▲	SONY 38640 JULIO
21	24	61	GIPSY KINGS	ELEKTRA 61390 LIVE!
22	21	61	LINDA RONSTADT ▲	ELEKTRA 6D765 CANCIONES DE MI PADRE
23	22	2	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 29070 YA ME CANSE
24	15	5	CACHAO	CRESCENT MOON 64320/SONY MASTER SESSIONS VOL. 1
25	26	61	LUIS MIGUEL	WEA LATINA 92993 ARIES
26	25	43	JERRY RIVERA	SONY 81150 CARA DE NINO
27	27	61	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
28	30	26	BANDA MACHOS	FONOVISIA 6012 LOS MACHOS TAMBIEN LLORAN
29	28	14	LOS FANTASMAS DEL CARIBE	RODVEN 3095 MAS Y MAS
30	34	30	LIBERACION	FONOVISIA 6014 LIBERACION
31	40	20	MANA	WEA LATINA 72173 FALTA AMOR
32	33	7	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE
33	35	61	SELENA	EMI LATIN 42770 LIVE!
34	36	22	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
35	43	5	EL GENERAL	RCA 21090/BMG ES MUNDIAL
36	31	8	RICARDO MONTANER	EMI LATIN 29936 UNA MAÑANA Y UN CAMINO
37	29	14	LOS FUGITIVOS	RODVEN 3051 VANIDOSA
38	37	60	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
39	47	45	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
40	RE-ENTRY		LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
41	45	2	BANDA Z	FONOVISIA 5296 JACARANDOSA
42	32	10	VARIOUS ARTISTS	SONY 81304 SALSA MAGIC
43	38	4	ROBERTO PULIDO Y LOS CLASICOS	EMI LATIN 28283 TE VI PARTIR
44	46	34	EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS
45	42	60	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
46	39	5	ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...
47	44	40	MAZZ	EMI LATIN 27738 QUE ESPERABAS
48	RE-ENTRY		EMILIO NAVAIRA	EMI LATIN 42838 SOUTHERN EXPOSURE
49	RE-ENTRY		LA SOMBRA	FONOVISIA 9157 CALIENTE DULCE AMOR
50	RE-ENTRY		JULIO IGLESIAS	SONY 39568 MOMENTS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	2 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	2 LOS TIGRES DEL NORTE FONOVISIA LOS DOS PLEBES
3 GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA LOVE & LIBERTE	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 BRONCO FONOVISIA PURA SANGRE
4 MANA WEA LATINA DONDE JUGARAN LOS NINOS	4 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	4 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
5 LA MAFIA SONY VIDA	5 JERRY RIVERA SONY CARA DE NINO	5 LUCERO MELODY/FONOVISIA CARINO DE MIS CARINOS
6 LUIS MIGUEL WEA LATINA ROMANCE	6 EL GENERAL RCA/BMG ES MUNDIAL	6 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
7 JON SECADA SBK/EMI LATIN SI TE VAS	7 VARIOUS ARTISTS SONY SALSA MAGIC	7 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
8 GIPSY KINGS ELEKTRA GIPSY KINGS	8 REY RUIZ SONY MI MEDIA MITAD	8 DAVID LEE GARZA EMI LATIN YA ME CANSE
9 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	9 TONY VEGA RMM/SONY SI TE VAS A LOS OJOS	9 BANDA MACHOS FONOVISIA LOS MACHOS TAMBIEN LLORAN
10 M. A. SOLIS Y LOS BUKIS FONOVISIA INALCANZABLE	10 VARIOUS ARTISTS RODVEN SI TE VAS EN LA CALLE B '94	10 LIBERACION FONOVISIA LIBERACION
11 JULIO IGLESIAS SONY JULIO	11 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	11 LOS FUGITIVOS RODVEN TE CONQUISTARE
12 GIPSY KINGS ELEKTRA LIVE!	12 MARC ANTHONY RMM/SONY OTRA NOTA	12 SELENA EMI LATIN LIVE!
13 LUIS MIGUEL WEA LATINA ARIES	13 JERRY RIVERA SONY CUENTA CONMIGO	13 LA TROPA F MANNY/WEA LATINA OTRO DIA
14 GIPSY KINGS ELEKTRA MOSAIQUE	14 OLGA TANON WEA LATINA MUJER DE FUEGO	14 LOS FUGITIVOS RODVEN VANIDOSA
15 LOS FANTASMAS DEL CARIBE RODVEN MAS Y MAS	15 LINDA RONSTADT ELEKTRA FRENESI	15 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music



by John Lannert

**ALARM STRIKES:** The Assn. of Latin-American Record Manufacturers (ALARM), an anti-piracy outfit based in Granada Hills, Calif., conducted a three-month investigation in Los Angeles that helped lead to seven arrests for fabrication of counterfeit Latino audio and video music product.

The arrests were made in August during two separate raids by the Los Angeles Sheriff's Department. Confiscated in the busts were 6,817 counterfeit videos and 2,861 counterfeit cassettes, plus blank videos, several hundred pancakes of videotape, and several thousand counterfeit sleeves. Among the artists whose videos were being pirated were Los Bukis, Bronco, Joan Sebastian, and Cholino Sánchez.

**IT'S MERCADO TIME:** If it is September and October in New York, then promoter/RMM Records owner Ralph Mercado must be getting busy producing salsa extravaganzas. Sure enough, Mercado and crew are kicking into gear with a pair of standout events. First up is the 19th annual New York Salsa Festival, slated for Sept. 3 at Madison Square Garden. Highly regarded soneros Gilberto Santa Rosa, Tito Rojas, and Tony Vega are set to headline, along with Rey Ruiz, Ray Sepúlveda, Jesús Enriquez, and the legendary Roberto Roena & His Apollo Show.

Mercado's second mega-concert, the RMM All-Star Show, is scheduled to be staged Oct. 22 at MSG. Virtually

the entire RMM roster will be on hand, including Celia Cruz, Tito Puente, Oscar D'León, Tito Nieves, Cheo Feliciano, Johnny Rivera, India, and Marc Anthony.

**CAIFANES TOPS AT MTV:** BMG Mexican rock faves Caifanes became the second Hispanic act to top MTV Latino's video countdown when "Afuera" jumped 2-1 on the Aug. 12 listing. Also, MTV is debuting a Spanish-subtitled version of "Beavis And Butt-head" Sept. 19.

**GETTING CAUGHT UP:** Cuban songstress Albita Rodríguez, who recently signed to Crescent Moon Records, performed at Madonna's birthday party last month in Miami... To support its latest, greatest album, "RE" (WEA Latina), Mexico's inimitable Café Tacuba launched a 14-city U.S. tour Sept. 1 at Club Arte in San Francisco... Camilo Sesto, Pandora, and Wilfrido Vargas headline a diverse bill at the inaugural Festival Santa Anita, a three-day Latino music, arts, and crafts happening scheduled to take place Sept. 3-5 at the Santa Anita Racetrack in Arcadia, Calif.

**ON THE ALBUMS CHART:** After spending more than one month stalking the No. 1 slot, Ricardo Montaner's "Quisiera" finally ascends to the Hot Latin Tracks throne. "Quisiera" is Montaner's first chart topper for EMI Latin, which has been on a roll lately, nabbing three of the last four No. 1s on Hot Latin Tracks.

What's more, EMI Latin seems poised to go four for five in the No. 1 category, as Selena's "Bidi Bidi Bom Bom" moves 5-4 with a bullet. Giving vigorous chase is Luis Miguel's "El Día Que Me Quieras" (WEA Latina), up two to No. 5. Scoring its first-ever top 10 hit on the HLT is Banda Z, whose peppy "La Niña Fresca" (Fonovisa) reaches No. 9 in only its fourth week on the chart.

(Continued on next page)

## Jon Secada

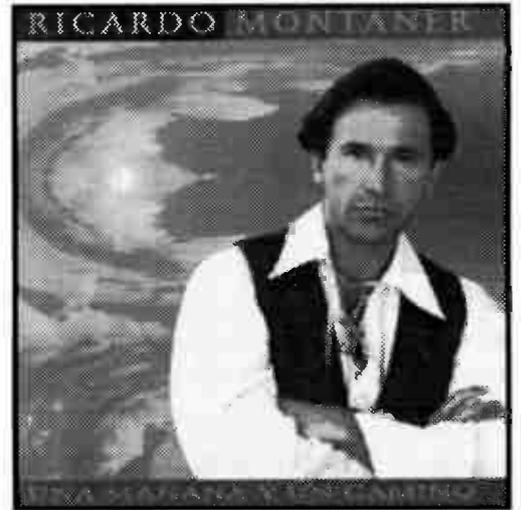
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H2-29683

## RICARDO MONTANER

### UNA MAÑANA Y UN CAMINO



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

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

## Artists & Music

# Merengue Star Mixes Music, Politics

BY KARL ROSS

**SANTO DOMINGO**, Dominican Republic—A mob of anti-government protesters—enraged over reports that the country's blind, octogenarian president, Joaquín Balaguer, rigged the May 16 presidential election—engulfed two men outside the headquarters of the opposition Dominican Revolutionary Party on the night of May 17, bludgeoning them with flying fists, feet, and sticks.

Following an electoral campaign that left 16 dead and many more bloodied, the beating incident was the first recorded act of post-electoral violence. In the midst of the nocturnal ruckus was a DRP campaign organizer who was wearing a gray suit and wire-rimmed glasses, and had a familiar, commanding presence. The tall, distinguished figure normally is recognized as merengue superstar Johnny Ventura, but



VENTURA

on this evening he was a political activist explaining to the press that the two battered men were police infiltrators posing as journalists.

"We kept them from being killed on the spot," Ventura said in a subsequent interview. "Politics here are very convulsive, and in politics we Dominicans are very hot-blooded."

Perhaps none more so than Ventura, one of the few Dominican recording artists who has successfully combined music with politics. Long the country's musical ambassador to the world, Ventura has been a member of the DRP for 34 years, serving in the House of Representatives and as a deputy mayor here in the country's capital.

Last month Ventura, 54, graduated with a law degree from Santo Domingo's Universidad De La Tercera Edad, a school for students over 40. He now plans to study constitutional law, a sublime subject in a country where Balaguer—who has been entrenched in office for 20 of the past 28 years—has referred to the Constitution as "only a piece of paper."

Ventura maintains that his political activism has not limited trips to the recording studio or—more remarkably—alienated his fans. "I've found people will respect you if you stand up for what you believe in, and do so with dignity," says Ventura, whose next album, "Johnny Ventura Y Sus Hijos" (SDI/Sony), is due later this month. "My party's followers love me, and so do those from Balaguer's party."

But Ventura plainly is not enamored with Balaguer, the Reformist Party

icon who is beginning his sixth term as president. Ventura takes exception to Balaguer's lavish spending on vainglorious projects such as the \$100 million Christopher Columbus Lighthouse, asserting that the Dominican Republic should follow the example of a disciplined, well-educated country such as Japan.

With the next presidential election scheduled for May 1996, Ventura is predictably throwing his support and popularity behind DRP José Francisco Peña Gómez, who calls himself "The candidate who will invest in people."

Few other Dominican recording artists share Ventura's appetite for politics. Representing the apolitical stance of many of his contemporaries, Rafael Rosario, frontman for venerable merengue act Los Hermanos Rosario,

says, "We are not affiliated with any political party—our politics is merengue."

A notable exception among the island's top acts is Fernandito Villalona, one of the Dominican Republic's biggest talents and also among its most celebrated truants. He has publicly endorsed Balaguer, but many suspect his involvement is more of a matter of opportunism than idealism. Villalona's rap sheet includes enough drug busts to get most Dominicans locked up for years, yet, curiously, he escapes punishment.

"I'm very fond of Fernandito," says Ventura. "He has expressed his admiration for Balaguer, and I respect that, because you must be tolerant in a democratic society. But as for me, I'm going to fight Balaguer until the end."

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### LATIN NOTAS

(Continued from preceding page)

**LATIN 50 NOTES:** Though Gloria Estefan's "Mi Tierra" (Epic/Sony) remains atop the Billboard Latin 50 for the 58th week, Selena's No. 2 entry, "Amor Prohibido" (EMI Latin), creeps to within 100 units. Selena's star label mate Ricardo Montaner is faring worse, as his "Una Mañana Y Un Camino" continues to head south (31-36).

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# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ No. 1 ★ ★				
1	1	63	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 47 weeks at No. 1
2	2	59	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	5	11	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	3	19	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
5	4	17	JOHN P. KEE VERITY 43009	COLORBLIND
6	6	41	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
7	7	39	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
8	9	7	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
9	8	41	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
10	11	15	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
11	14	17	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
12	16	9	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
13	10	9	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
14	20	5	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
15	12	21	DARYL COLEY SPARROW 51390	IN MY DREAMS
16	25	7	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
17	13	21	THE CLARK SISTERS SPARROW 51368	MIRACLES
18	19	25	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
19	15	67	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
20	23	15	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
21	26	21	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
22	37	3	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
23	18	37	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
24	24	23	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
25	17	43	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
26	22	5	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
27	35	41	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
28	28	7	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
29	31	3	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
30	32	25	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
31	29	15	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
32	38	5	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
33	34	23	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
34	36	13	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
35	21	11	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
36	NEW		THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
37	30	41	DOTTIE JONES BELLMARK 77005	ON MY OWN
38	27	9	BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON 19502	KEEP THE FAITH
39	RE-ENTRY		ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
40	39	39	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME

● 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.

## In the SPIRIT



by Lisa Collins

**GOSPEL SIZZLES IN HOTLANTA:** Record company participation was at an all-time high at the 27th annual Gospel Music Workshop of America in Atlanta Aug. 13-20 (story, page 5). Gospel's biggest names were the centerpiece of the Gospel Announcers Guild track, with the bulk of label participation at afternoon showcases and luncheons spotlighting new artists and/or reigning releases. Warner-Alliance got creative, with the ceremonious signing of former Bobby Jones backup singer Beverly Crawford to a solo pact at the Friday-morning session.

Malaco/Savoy kicked off the announcers track with a rocking, four-hour-long showcase featuring its top acts, including the Jackson Southernaires, Willie Neal Johnson & the Gospel Keynotes, James Moore, and the Mississippi Mass Choir. Also featured were Blackberry Records act and label owners the Williams Brothers. The evening was topped off with a soul food celebration at the Red, Hot & Blues restaurant.

Larnelle Harris took center stage at the combined Benson/Music/Word/AIR (Atlanta International Records) luncheon commemorating his 25th anniversary in the Christian industry. Benson president Jerry Parks called the five-time Grammy winner "an example of integrity. He always does what he says he is going to do. What he sings about and what he writes about is what he's about." Harris was

presented with a golden golf putter, and a pre-taped video presentation offered salutations from loved ones and friends, including former President George Bush. Later in the show, the Wilmington Chester Mass Choir (whose name was officially changed to Ernie Davis' Wilmington Chester Mass Choir in honor of its late founder) got standing ovations for its latest release, "The Change Will Come." Others with standout performances were Luther Barnes, Dottie Peoples, Albertina Walker, and Bishop Norman L. Wanger with his Mt. Calvary Concert Choir.

Bebe & Cece Winans, Richard Smallwood, and Daryl Coley were on hand for a retailers' reception hosted by Sparrow/GospoCentric Records, while an electrifying showcase featured Coley, Kirk Franklin & the Family, A-1 Swift, Stephanie Mills (who sang a duet with John P. Kee and brought the crowd to its feet with her revamped version of the Clara Ward classic "Sweeping Through The City"), and the Kurt Carr Singers. Remember that last name: The group has what it takes to become one of gospel's next biggest superstar acts. Other artists getting raves during gospel's biggest week included the Clark Sisters, whom audiences couldn't seem to get enough of, and Bishop Paul S. Morton, who headlined the convention's opening ceremonies.

Intersound Records hosted a private dinner party for 60 of the nation's leading gospel artists, including such members of its own celebrated roster as the Mighty Clouds of Joy, Zion, DeLeon Richards, and Vickie Winans, whose latest, self-titled release was the talk of the convention. A special Lifetime Achievement Award was presented to Shirley Caesar for more than 30 years of excellence in gospel music.

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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★			
1	1	5	★ ★ NO. 1 ★ ★		STEVEN CURTIS CHAPMAN SPARROW 1408	HEAVEN IN THE REAL WORLD 5 weeks at No. 1
2	12	3			NEWSBOYS STARSONG 8814	GOING PUBLIC
3	2	91			DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
4	6	7			TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
5	3	45			CARMAN ● SPARROW 1387	THE STANDARD
6	8	29			POINT OF GRACE WORD 26014	POINT OF GRACE
7	4	45			MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
8	5	47			VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
9	7	25			MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
10	11	7			KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
11	15	19			AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
12	10	33			TWILA PARIS STARSONG 8805	BEYOND A DREAM
13	18	25			RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
14	19	7			DAKODA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
15	20	41			SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
16	17	21			PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
17	9	23			MICHAEL SWEET BENSON 2231	MICHAEL SWEET
18	13	25			STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
19	21	45			GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
20	16	25			RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
21	24	121			RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
22	NEW▶				WHITE CROSS REX 41009	UNVEILED
23	25	29			KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
24	26	21			OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
25	22	45			RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
26	37	85			NEWSBOYS STARSONG B251	NOT ASHAMED
27	32	15			GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
28	27	7			BRIDE STARSONG B283	SCARECROW MESSIAH
29	30	7			DEGARMO & KEY BENSON 4014	TO EXTREMES
30	14	11			GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
31	28	17			SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
32	NEW▶				PAM THUM BENSON 4002	FAITHFUL
33	NEW▶				REBECCA ST. JAMES FOREFRONT 3015/STARSONG	REBECCA ST. JAMES
34	NEW▶				SISTERS WARNER ALLIANCE 4157/SPARROW	SOUNDS FOR WOMEN
35	38	15			KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
36	NEW▶				BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
37	31	17			KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
38	23	63			VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
39	29	109			RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
40	34	13			BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT

● 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.

**A Wonderful  
New Gospel  
Artist is  
Delivered Unto**

**SAVOY**  
RECORDS INC.



by Bob Darden

**WHO IS THE** *second* hardest-working man in show business right now? You'd have to say Steve Taylor. Taylor is represented by:

- "Squint" (Warner Alliance), his first all-new set of songs in several years;
- "I Predict A Clone" (R.E.X.), a tribute album featuring Taylor cover tunes by a host of top alternative Christian artists;
- "Now The Truth Can Be Told" (Sparrow), a just-released, two-CD, greatest hits retrospective of Taylor's work with Sparrow;
- "Now The Truth Can Be Told," a video collection (Sparrow);
- "Movies From The Soundtrack"—from "Squint" (Warner Alliance)—a brilliant collection of new videos shot around the world;
- the Newsboys' smash hit "Going Public" (Star Song), which Taylor recently produced;
- "The Squinternational '94 Tour," with Dakota Motor Co. and Hokus Pick, coming soon to a concert hall near you.

We managed to nab the peripatetic Mr. Taylor just prior to his leaving for England, where he'll once again headline the giant Greenbelt Christian Music Festival. "The response to 'Squint' has been good, though I think it'll do better once we start touring Sept. 15 in support of it," he says.

"We waited several months after the release of 'Squint' to tour. Our reasoning was—if there is any—that so much went into the video, I was simply too swamped to tour. Just the process of editing took four months, because there was so much footage, and we'd really been cramped to get that done. So the theory became: Let the video lead the charge

and give it a lot of emphasis before the live shows. That was the theory, anyway."

Taylor is a one-of-a-kind artist in contemporary Christian music. Genuinely gifted, particularly as a lyricist, and a charismatic performer, he has a rare, self-deprecating sense of humor that makes his records and concerts unpredictable—and often unforgettable.

"Squint" is an album I can still listen to. I still really like everything for once," he says. "There are a few songs, I think, that stand out now. 'The Finish Line,' in my own personal opinion, is as good as I've gotten something right from start to finish.

"And 'Jesus Is For Losers' still feels good. As for the more satirical songs, I think the more I improve as a writer, the more they seem to have a good bite, but don't seem quite as sophomoric as my early songs. Maybe they're more subversive now."

Taylor also still listens to the "I Predict a Clone" tribute album—a rare honor for a still-living artist. "It doesn't get much better than this, sitting down and listening to your peers pay tribute to you," he says. "When I heard the first tape, it was one of the happiest hours of my life. I was really surprised by some of the songs. Everybody brought something new to the tracks. And most of them I liked better than the originals. Now that's really a drag. The bands sounded really fresh sonically, too. It's still something I put on for listening enjoyment."

Taylor's also pleased with the Sparrow "best-of" collection. Not only does it contain his signature tunes from legendary releases such as "I Want To Be A Clone," "Melt-down," "I Predict 1990," "On The Fritz," and "The Best We Could Find," it has selections from his stint as lead singer with Chagall Guevara, and the unreleased tracks "Dream In Black And White" and "Shark Sandwich."

So, with all of this going on, how does he keep things straight?

"I don't have a very organized life," he says. "I'd say I'm on the five-day plan at best. I've tried at different times to figure my life out for the long haul, but it seems every time I do, it ends up seeming too calculated, too careerist. I realize the five-day plan is not a good way to ensure financial or career stability. But that's the way it is."



by Christie Barter

**ALTHOUGH** most of you will be reading this column during the last dog days of August, the issue itself is dated Sept. 3. So it's time to send up flares and advisories to light our way into Classical Music Month, which is what some of the independents have indeed done.

The aim, of course, is to interest more people in opening their minds (and ears) to classical music—especially more young listeners reachable through school. Rudi Simpson at Delos reminds us that his Los Angeles-based label has been "breaking ground with new approaches to young people for the past four years," beginning with its Music For Young People series, which took a storytelling approach. This year Delos is launching a new Young People's edition, which, for each selected title, will incorporate a set of "children's notes" along with the regular program text. A special Young People's edition logo will be stickered on every CD in the series.

Naxos and Marco Polo have gone the pragmatic route and introduced a new "super-budget" label, Lydian, priced to retail at \$2.99, which fits neatly into teen and pre-teen budgets, and anyone else's for that matter. The new line will encompass more than 60 titles spanning a broad repertoire of orchestral, chamber and solo piano music "designed to appeal to both price-conscious and first-time classical buyers."

Although most of the titles have been newly recorded, mostly in Eastern Europe (Prague, Budapest, Bratislava), some, according to the label's Laurence Vittes, have seen the light of day on Naxos. Unlike most of its low-end com-

petitors, Lydian is being outfitted with four-color covers, standard jewel-box packaging and, in most instances, more than 60 minutes of playing time.

**LET'S WELCOME**, too, a new, *totally* independent label, Epiphany Recordings, founded by another young enthusiast: He's Jeremy Kipnis, the son of harpsichordist and fortepianist Igor Kipnis (who is in turn the son of Alexander Kipnis, the celebrated basso of yesteryear). The first of Epiphany's releases is an album devoted to "The Young Beethoven," including the "Pathétique" and "Moonlight" sonatas, played by Igor Kipnis on a 1793 Graebner Brothers fortepiano. The second is "The Instrument Of Kings," a collection of baroque and classical sonatas performed by flutist John Solum, using two period instruments, with continuo provided by Kipnis Sr. and cellist Arthur Fiacco. Both albums were recorded earlier this year at the Benedictine Grange in West Redding, Conn., a 150-year-old post-and-beam barn.

Upcoming: an album of Romantic piano music played by Karen Kushner, and "The Romantic Organ," spotlighting the 68-stop, 91-rank Mander tracker organ at the Church of St. Ignatius Loyola in Manhattan. The artist is the church's resident organist, Kent Tritle.

Epiphany is based at 6 University Drive, Amherst, Mass.

Another young, independent record man, James Ginsburg (the son of Supreme Court Justice Ruth Bader Ginsburg), was the 1989 founder of Cedille Records, Chicago's only classical record company, and one with a small but distinguished catalog. He recently transformed Cedille into a not-for-profit venture, which Is Horowitz reported on back in April. And now Ginsburg has come up with his first release as a nonprofiteer: a recording by the Vermeer String Quartet of Tchaikovsky's "Quartet in F," coupled with the original sextet version of the composer's "Souvenir de Florence." Also featured are Rami Solomonow, principal violist of the Chicago Lyric Opera Orchestra, and John Sharp, principal cellist of the Chicago Symphony.

## CANADA'S ABORIGINAL MUSICIANS STRUGGLE FOR MAINSTREAM RECOGNITION

(Continued from page 1)

and racism. Few aboriginal artists sell more than 5,000-10,000 units in a market that is driven primarily by direct-mail sales.

"The native contribution to Canada is rich and unique," says Buffy Sainte-Marie, a Cree born on the Piapot Reserve in Craven, Saskatchewan, and something of a mother figure for Canada's native musicians. "It is a national treasure, and mainstream Canadians are missing out on something very wonderful."

The Quebec-based Kashtin, which features Florent Volland and Claude McKenzie, is Canada's most visible aboriginal musical success. The duo mixes traditional and non-traditional musical styles, and sings in Montag-



LAWRENCE MARTIN

nais, a language spoken by only 11,500 people in northern Quebec and Labrador.

According to Kashtin's manager, Claude Ranger, the duo has sold 225,000 units of its self-titled 1990 debut album on the Group Concept Musique label, and 125,000 units of the 1992 album "Innu." Released in the U.S. by TriStar, the album has sold a mere 500 copies in the States. A third album, "Akua Tuta," to be issued Oct. 11 by TriStar in the U.S. and Sony Music Canada here, was produced by Kashtin and Toby Gendron. Canadian guitarist Robbie Robertson, whose mother is a Mohawk from the Six Nations Iroquois community, co-produced one track and performs on another.

The Quebec duo also appears on the Capitol release of Robertson & the Red Road Ensemble's "Music For Native Americans," the soundtrack to the TBS special "The Native Americans," set to air Oct. 10-13 (Billboard, Aug. 6).

Another example of aboriginal success in the music business is a 20-year-old, Winnipeg, Manitoba-based label/distributor, the Sunshine Group of Companies. The firm had \$1.5 million in sales in 1993, according to president Nes Michaels. The company operates two 24-track recording studios, and cassette and CD manufacturing facilities, and distributes a catalog of more than 250 aboriginal cassette albums to retail stores, co-ops, craft stores, trading posts, gift shops, and variety stores throughout North America. About 35%-40% of its sales are from traditional powwow music in the U.S.

"Until recently, the highest concentration of our sales had been in the North [where there are few record stores]," says Michaels. "But with [the success of] Kashtin and Susan Aglukark, mainstream Canadian record stores now have special sections on aboriginal talent. At the same time, the U.S. market has really flourished for

us. We're opening, on average, six new accounts there each month."

Canada's aboriginal people are in three broad groups—Indian, Inuit, and Metis—which subdivide into clans and communities, each with distinct histories and traditions. Some 53 languages within 11 main language families are spoken in aboriginal communities.

Popular almost exclusively within Canada's native communities are acts including country artists Ernest Moonias, Vern Cheechoo, Elizabeth Hill, J. Hubert Francis & Eagle Feather, and the Younger Brothers; blues-styled Murray Porter, Painted Pony, Faron Johns, Billy Joe Green, the Josh Miller Band, and Jani Lauzon; folk-based Tom Jackson, Shingoose, and Mac McKenzie; and rock bands 7th Fire, Peacemaker, and Children of the Sun.

Among the leading Inuit performers are Charlie Adams, Charlie Panigonak, Tumasi Quissa, William Tagoona, Etulu Etidlouie, Looee Nowdlank, Susan Etulu, Susan Aningmiug, Uvagut, and Jimmy Ekho (known as the Arctic Elvis).

### THE POWWOW TRADITION

Inter-tribal ceremonial events, festivals, and fundraisers keep cultural roots alive for many Canadian aboriginal artists, who incorporate traditional rhythm patterns into their music.

In recent years there has been an enormous growth in competitive and traditional powwows, featuring drum and vocal ensembles, largely centered in the Canadian provinces of Saskatchewan, Manitoba, and Alberta, as well as in Montana in the U.S. These open-air events, banished from Canadian reserves by the Indian Act until after World War I, can be traced back 400 years to the grass dances of the U.S.-based Omahas in the Dakotas. The dances were spread to other tribes by the Sioux.

From small events in the 1960s, of



SUSAN AGLUKARK

interest only to participating performers, powwows have grown dramatically, with some now attracting up to 30,000 people. A toll-free, 24-hour, information line set up by the Treaty 3 Cultural Tourism Assn. in Kenora, Ontario, which represents 25 First Nations communities, operates from May through September, providing details on native activities.

Tourists, particularly Germans, increasingly are visiting festivals and powwows, and buying native artifacts, trinkets, and cassettes. "Those attending can take the tape home and play what they've heard," says Tom Morrison, station manager at CKRZ in Onswiken, Ontario, near the Six Nations and New Credit reserves. "The

dancers themselves can say, 'That's the music I was dancing to.'"

According to Ted Whitecalf, owner of Saskatoon, Saskatchewan-based Sweet Grass Records, "About 90% of what we release goes to the American market and sells through distributors and markets I've established." The label has released 13 powwow recordings since 1993, and also has distribution in Germany.

Among the leading Canadian-based powwow groups are the Stoney Park Singers, Whitefish Juniors, the Six Nations Women's Singing Society, the Eagleheart Drummers, Red Thunder, Red Bull, Elk's Whistle, and the Whitefish Bay Singers.

### MUSIC SALES REMAIN SMALL

Aside from Kashtin, sales of contemporary Canadian aboriginal product have been unimpressive overall. The vast majority of releases are from small independent labels or from regional cultural organizations selling fewer than 5,000 copies. Exceptions include Martin's 1993 album "Wapistan," which has sold 10,000 units, according to First Nations Music label head Vic Wilson.

Aglukark's album "Arctic Rose," first issued on the Aglukark Entertainment label in 1992 and re-released by EMI last April, has chalked up total sales of 30,000 units, according to Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada.

"Our artists have to begin to create markets for themselves, but it's pretty difficult," says Morrison. "[American natives] see a title like 'Wapistan,' and they haven't a clue what it is. It takes a lot of work on our part to educate them that [Martin] is a Cree from the James Bay area singing country-styled product."

The diversity of styles among aboriginal performers has prompted some industry observers to call for two categories of aboriginal recordings in the Juno awards—for contemporary and traditional works. Elaine Bomberry, a Ojibway/Cayuga broadcaster who, boosted by support from Sainte Marie and Shingoose, spearheaded the drive for the aboriginal Juno category instituted this year, says, "Traditional music is so big and so diverse. How do you judge Inuit throat singing against a water drum from the Iroquois people?"

The influence of contemporary music and television is also affecting aboriginal culture and its music. "In most native communities, [kids] want to be rap stars, and they dress like black rappers," says Bill Henry-Reidy, MD of Mohawk-operated CKON radio in Cornwall, Ontario.

### STRUGGLE FOR AIRPLAY

Canadian aboriginal performers continue to struggle for commercial radio airplay; the music remains mostly restricted to national CBC-Radio, specialty programs on college radio stations in major cities, and low-powered, aborigine-run stations.

Recalling Kashtin's beginnings in 1990, Ranger says, "Commercial radio in French Canada got behind the first single, 'Ouwein E Uassiuian' [My Childhood], causing the album to sell 150,000 units within four months of release. In English Canada, we got a lot of ink, the CBC and MuchMusic gave us a fair shot, but [commercial] radio,



BUFFY SAINTE-MARIE

with few exceptions, was insensitive."

Little has changed since 1990, according to First Nations Music's Wilson. "We're getting great cooperation from CBC-Radio, but we've had the 'We're not playing Indian stuff' from commercial radio stations," he says.

Martin predicts that, although his next album may be more attuned to what commercial radio is playing, "as soon as the chants come on, I'm sure programmers are going to freak out and toss it out."

The primary avenue of radio exposure for aboriginal music is the more than 100 low-power, aborigine-operated radio stations near or on reserves. However, actor Gary Farmer, who also is editor of native publication *The Runner*, notes that these stations feature multiformat programming that blends contemporary pop, rock, country, and powwow. "[Programmers] have grown up with everything white people have grown up with, and to sensitize them to their own material is a struggle," he says.

Morrison of CKRZ says, "We try to emphasize native music, but you have to be sensitive to the fact that the number of [native] people who are fluent in their own language is getting really small. It's when you get into the more remote areas that people will appreciate a native person singing in their own language."

### NO DEFINING SOUND

A stumbling block to widespread sales of contemporary aboriginal music is its lack of a defining sound, further complicated by the divergent languages.

The majority of contemporary artists perform only in English. A few, like Kashtin, sing in their native tongues, and more are combining their native languages with English. Martin sings in English and Cree, Aglukark in English and Inuktitut.

Other than traditional powwow groups, aboriginal artists perform in country, blues, metal, jazz, reggae, spiritual, and folk styles—sometimes distinguished by traditional melodies.

"Whether it's powwow, rap, rock'n'roll, jazz, or hip-hop, when you hear it, you know it's native," says Sainte Marie.

What unifies Canadian aboriginal music is its lyric content, which is often focused on community issues.

"[Aboriginal] musicians are exposed to what every other kid is exposed to, plus they're exposed to another side of life that tears at them," says Farmer. "They have to walk in two worlds."

Chippewa singer Allen Deleary of Ottawa, Ontario-based 7th Fire adds,

"As a First Nations individual, my life, whether I like it or not, is politics 24 hours a day. It's very hard to keep those kinds of issues inside."

Aglukark's songs tackle such widespread aboriginal problems as teenage suicide, alcohol and drug abuse, and spiritual and cultural estrangement.

### OUTLET FOR FRUSTRATION

Aboriginal musicians looking to establish professional careers in Canada have encountered unique obstacles. Until the Indian Act was revised in 1951, it was illegal for them to enter restaurants or bars licensed to sell liquor.

Today's aboriginal music is rooted in the protest songs of the 1960s and '70s. Among the popular aboriginal artists in those decades were jazz pianist Robert Jamieson; folk singers Tom Jackson, Winston Wuttunee, Willie Dunn, Philippe McKenzie, Shannon Two Feathers, Shingoose, Morley Loon, and Alan Obomsawin; country acts Reg Bouvette, Errol Ranville, Laura Vinson & Red Wyng, the C-Weed Band, and Ray St. Germain; rock groups Harrapashires and Kinroq; and Inuit performers Charlie Adams and Willie Thrasher.

"The '60s folk era was an outlet for frustration, and [making music was] a great alternative to carrying a gun," says singer/actor Jackson, of CBC-TV's "North Of 60" series. "After the incidents in Wounded Knee and Rosebud, I thought there had to be another way [to protest]. The guitar became my instrument of aggression. At the time, I was a novelty because there weren't many natives singing."

Metis country singer Vinson, who began performing in the early 1970s, says, "[There were] bar owners in Saskatchewan going, 'I don't want her in here. If she's here, I'll have every Indian in town in the bar.'"

Today, geographically and socially isolated from the Canadian mainstream, aboriginal artists perform on a circuit few white Canadian musicians know exists. They appear at community centers, benefits, and fes-



THE STONEY PARK SINGERS

tivals and continue to face un concealed racism in trying to find work in venues serving alcohol, particularly in the prairies.

"You haven't seen the other side of life until you've tried to book a gig in a club, and you're an Indian band," says Farmer. "It's really bad out west."

Adds 7th Fire's Deleary, "[Racism] is always there and gnawing, but what we confront more is a pigeonhole thing. People expect us to come out with flutes, drums, chants, and box guitar, singing country or folk songs."

# Music Video

ARTISTS & MUSIC

## Techno Acts Get Videos Online Info Service Promotes Industrial Music

BY DEBORAH RUSSELL

LOS ANGELES—A tightly knit community of “power surge” artists is adopting a do-it-yourself mentality and turning to computer online services to disseminate their rarely seen industrial music videos.

The World Wired Underground, helmed in New York by Chemlab lead singer/cyberpunk Jared, is a multiplatform information service that caters to up-and-coming techno acts. The service recently enlisted a number of industrial music labels to help launch its mail-order series of 30-minute “World Wired Underground” video compilations, which are priced at \$4.

“There are so many good labels who are doing brilliant things with bands that just can’t break into MTV,” says Chemlab’s Jared, whose own Fifth Column Records video “Codeine, Glue, And You” is featured on the first World Wired Underground title.

The cost to industrial music labels and bands to produce, promote, and distribute videos rarely justifies the amount of mainstream exposure that power surge clips generate, Jared says.

“There are plenty of outlets for guitar-driven bands,” he says, “but industrial music just doesn’t get the respect it deserves.”

That’s an unfortunate reality, he says, because power surge music, by virtue of its avant-garde nature, is extremely visual.

“This kind of music lends itself to interesting video experimentation,” Jared says. “The people who will do the most interesting visual experimentation are likely to be those same people who are doing the most interesting sonic experimentation.”

To share the products of that experimentation, industrial labels such as Fifth Column, Cleopatra, and Rotten Records joined forces with Parasite Entertainment to produce their own low-budget reel targeted to fans of the genre. They chose to limit their promotional efforts to the specific demographic that uses computer online services.

“There are incessant complaints about MTV on the Internet,” says Parasite owner Brian McNelis, whose L.A.-based public relations firm helped to coordinate the video compilation. “So we thought: ‘OK, put your money where your mouth is. If we make this available to you—at cost—you better buy it.’”

McNelis estimates World Wired Underground has moved more than 300 copies of the reel since its release about two months ago, and says that “feedback on the Internet has been raging.”

The debut title includes STG’s “Razor, Raped, Pain,” Psychic TV’s “Godstar,” Alien Sex Fiend’s “Get Into It,” Electric Hellfire Club’s “Mr. 44,” Rosetta Stone’s “The Witch,” and Kommuity FK’s “Something Inside Me Has Died.”

The initial acts were chosen for the project based on relationships McNelis had already developed, he says. He once managed STG, and his firm Parasite counts Fifth Column as a client. McNelis now co-manages Chemlab.

“It’s somewhat incestuous, but we

figured if we can show people this can be done, maybe it will work in the long run,” says McNelis, who likens the video reel to a fanzine. A follow-up reel is set for January release, and World Wired Underground is targeting such labels as Reconstruction Records, Wax-Trax, and TVT for video contributions and limited funding.

“It’s an artist development tool,” says McNelis. “The key is not to make money off of it. Everyone just benefits from the exposure.”

Some 80 clubs and about 150 regional/local video shows received the first reel, and Jared says he hopes to create a retail marketing plan to distribute the videos in independent and specialized record stores.

World Wired Underground communicates with Internet users via Chemlab’s account, Chemlink, on the San Francisco-based online service Cyberden. In addition, Jared plans to distribute World Wired Underground updates via the New York-based online services Tuna Net and Sonic Net.

## PRODUCTION NOTES

### LOS ANGELES

• Amy Grant’s A&M video “Say You’ll Be Mine” is a Propaganda Films production directed by Nico Beyer.

• Michael Martin of Shooting Star Pictures directed Totally Insane’s “Here We Go Again” video for In-A-Minute Records. Jonathan Heuer produced.

• Squeak Pictures director Carlos Grasso recently shot Sam Phillips’ new Virgin videos “Baby I Can’t Please You” and “Love And Kisses.” Scott Shapiro and Catherine Finkenstaedt produced.

• Chelsea Pictures director Morgan Lawley is the eye behind Gladys Knight’s MCA video “I Don’t Want To Know.” Nina Dluhy produced the shoot; Vance Burberry directed photography. In addition, Chelsea’s Jim Swaffield directed Saafir’s “Light

Sleeper” video for Qwest/Warner Bros. Joe Nardelli produced the clip; Larry Planet directed photography on location in Oakland, Calif.

### NEW YORK

• Shabba Ranks’ new Epic video “Original Woman” is a Public Pictures production directed by Dwayne Coles.

• Toby Tilley of Flashframe/Freedman Productions directed Black Train Jack’s “Handouts” video for Roadrunner Records. David Blum produced the shoot.

• Oil Factory’s Wiz is the eye behind the Charlatans’ new Atlantic video “Jesus Hairdo.” Wiz also directed Deee-Lite’s new Elektra clip “Picnic In The Summertime.”

• Epic’s Oasis linked with Squeak Pictures director Carlos Grasso to lens “Live Forever.” Scott Shapiro and Catherine Finkenstaedt produced the shoot.

• Director Brian Luvar made his music video debut with the remix clip of “The World Is Yours” for Columbia’s Nas. David Daniel directed photography on the shoot; Richard Ford produced for Riviera Films.

### OTHER CITIES

• Columbia’s XSCAPE shot its new video “Tonight” on location in Atlanta. Richard Murray of One World Productions directed, Arturo Smith directed photography, and Marvin Wadlow produced.

• Da Youngstas’ latest EastWest video, “Hip Hop Ride,” is a Third Element Films Inc. production directed by G. Stubbs. Dave Philips directed photography; Themba Sibeko produced.

• They Might Be Giants recently wrapped the Elektra video “Snail Shell.” Propaganda’s Nico Beyer directed the clip on location in East Berlin, Germany.

## Winds Of Change Blow At The Major Video Networks

NETWORK SHUFFLE: One needs a color-coded scorecard these days just to keep track of the plethora of changes redefining the top ranks at some of the major music video networks. Here’s a recap of recent moves for those who are just tuning in.

At VH-1, Wayne Isaak, former VP/executive director of East Coast operations at A&M, has joined the net as senior VP of music and talent relations. Norm Schoenfeld, formerly VP of program and artist development, is now VP of original music programs. He will oversee such projects as the forthcoming “Francis Ford Coppola Presents VH-1 Music Cinema” and the music documentary series “Naked Cafe.” Juli Davidson, formerly senior VP of programming, has been named creative director, new business, at MTV Networks. And Sal Lo-Curto, formerly VP of programming and scheduling, is now VP of programming and program planning. Additionally, the network has hired radio veterans Lee Chesnut and Darcy Fulmer to be VP of music programming and director of music programming, respectively. Lois Ruben, former director of programming, has relocated to the network’s U.K. division in London.

There will be even more changes in the coming weeks as VH-1 continues to redefine itself.

Meanwhile, in Miami, the Box has announced that Frankie Blue, currently assistant PD/MD at WHZ (Z100) New York, will start in September as director of programming. It appears that John Robson, who had been director of programming, is moving into a VP position in the network’s international department.

And at the St. Petersburg, Fla.-based direct-marketing music network MOR Music TV, Chris Parr has been named VP of programming. He reports to senior VP/CFO Greg Pai. The appointment follows the exits earlier this month of Chris Clark and Cheryl Russell, who were VP of programming and director of programming, respectively. Michelle Deavers is now affiliate marketing manager.

There also has been movement at MTV. We hear that Traci Jordan, the network’s VP of music and talent, has been offered a position at a new, non-label business venture being launched jointly by PolyGram and Boston Ventures Inc. No word yet on whether Jordan has accepted the post. This development comes in the wake of the exit of former VP of music and talent Rick Krim, who has moved to EMI Music Publishing, the old haunt of VH-1 chief John Sykes. Meanwhile, Bruce Gilmer, manager of talent relations, also has left the network to join the staff of former MTV personality Jon Stewart, whose talk show is set for syndication by Paramount.

In addition, Sara Levinson, former

MTV president/business director, exited her post in July to helm NFL Properties as its president. Judy McGrath is now the music network’s sole president.

MULTIMEDIA MADNESS: Music video production company Oil Factory Films is drilling for CD-ROM success with Balanda Multi-Media, its new joint venture with B3 Multimedia. The interactive production company is helmed by B3’s Brendan McNamara and operates out of Oil Factory’s L.A. and London offices. The first project is a title for Reuters News Group. Up next: a game accom-

panying a forthcoming Mike Oldfield album that takes its inspiration from the works of novelist Arthur C. Clarke. The album will feature an interactive teaser designed to promote the CD-ROM game.

MORE MULTIMEDIA: The Company’s Curt Marvis and Wayne Isham are curtailing their traditional music video activities these days as Marvis steps up his role as a consultant to IBM’s multimedia publishing studio. Marvis has been working with IBM since May to reorganize and redevelop the interactive entertainment division of IBM, which has moved

from Atlanta to L.A.

He and Isham will continue to bid on and produce videos, says Marvis, but “we’re looking to alternative businesses to keep ourselves going.”

The duo is developing two interactive projects they may channel through the IBM studio, and Isham seeks representation for commercial production, Marvis says. Recent music videos from The Company include clips for Jon Secada, Joe Cocker, and Jimi Hendrix.

Marvis predicts that IBM’s multimedia operation, currently in development on several interactive titles, will launch officially in January.

POST IT ONLINE: Regional video programmer Dieter Runge of the San Francisco-based alternative video show “Post” plans to offer a variation of the TV program to users of online computer services in November, via the new service Buzz Net. Music news and videos will be accessible on the Internet to Mosaic software users. Runge also plans to produce a CD-ROM title in early 1995. The disc would be flavored with the alternative sensibilities of “Post,” which reaches 2.25 million broadcast and cable viewers in and around San Francisco.

REEL NEWS: Director Craig Henry has signed to L.A.’s Power Films... L.A.’s E2 (E Squared) has signed directors Ophelia Chong, Daniel Peacock, Richard DeLossa, Nicolas Pallay, and the team of Amy Hill & Chris Riess.

# THE EYE



by Deborah Russell



Hard Workin’ Man. Mark Collie, far left, recently wrapped his new MCA video “Hard Lovin’ Woman” with a crew from Scene Three Productions. Also pictured on the Nashville set of the shoot, from left, are Robin Foster, assistant cameraman; John Lloyd Miller, director; Denver Collins, director of photography; and Bill Force, gaffer.

# 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

- 1 Warren G, This D.J.
- 2 Changing Faces, Stroke You Up
- 3 Nona Gaye & ♪, Love Sign
- 4 Boyz II Men, I'll Make Love To You
- 5 Heavy D & The Boyz, Nuttin' But Love
- 6 Ce Ce Peniston, I'm Not Over You
- 7 Queen Latifah, Weekend Love
- 8 Da Brat, Funkdafied
- 9 Sounds Of Blackness, Everything Is ...
- 10 C+C Music Factory, Do You Wanna Get ...
- 11 Babyface, When Can I See You
- 12 Karyn White, Hungah
- 13 MC Eht Feat. CMW, All For The Money
- 14 Patra Feat. Yo-Yo, Romantic Call
- 15 Coolio, Fantastic Voyage
- 16 Patti LaBelle, The Right Kinda Lover
- 17 Gerald Levert, I'd Give Anything
- 18 Aaliyah, At Your Best
- 19 Rippingtons/Jeffrey Osborne, I'll Be ...
- 20 Wu-Tang Clan, Can It Be All So Simple
- 21 Lady Of Rage, Afro Puffs
- 22 Tevin Campbell, Always In My Heart
- 23 Anita Baker, Body & Soul
- 24 Craig Mack, Flava In Ya Ear
- 25 Gladys Knight, I Don't Want To Know
- 26 Dred Scott, Check The Vibe
- 27 Aaron Hall, I Miss You
- 28 Brandy, I Wanna Be Down
- 29 George Howard, Miracle
- 30 Y7N-Vee, Chocolate

\*\*\* NEW ADDS \*\*\*

Toni Braxton, How Many Ways?  
 Xscape, Who's That Man  
 El DeBarge/Babyface, Where Is My Love  
 Crystal Waters, Ghetto Day  
 Casserine, Why Not Take All Of Me  
 Rippingtons/Jeffrey Osborne, I'll Be ...  
 Karyn White, Hungah



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 John Michael Montgomery, Be My Baby...
- 2 Diamond Rio, Love A Little Stronger
- 3 Randy Travis, Whisper My Name
- 4 Sawyer Brown, Hard To Say
- 5 George Strait, The Man In Love ...
- 6 Joe Diffie, Third Rock From The Sun
- 7 Dwight Yoakam, Pocket Of A Clown
- 8 Tanya Tucker, Hangin' In
- 9 Vince Gill, What The Cowgirls Do
- 10 Rick Trevino, She Can't Say I Didn't Cry
- 11 Clay Walker, Dreaming With My Eyes ...
- 12 Martina McBride, Independence Day

- 13 Brooks & Dunn, She's Not The Cheatin' ...
- 14 David Ball, When The Thought Of You...
- 15 Ricky Van Shelton, Wherever She Is
- 16 John Anderson, Country 'til I Die
- 17 The Mavericks, O What A Thrill
- 18 Sammy Kershaw, Third Rate Romance†
- 19 Little Texas, Kick A Little!
- 20 Deborah Allen, Wrong Side Of Lovet†
- 21 Tractors, Baby Likes To Rock It†
- 22 Tim McGraw, Down On The Farm†
- 23 George Ducas, Teardrops†
- 24 Bob Woodruff, Alright†
- 25 Alan Jackson, Summertime Blues
- 26 Tracy Byrd, Watermelon Crawl
- 27 Larry Stewart, Heart Like A Humcanet†
- 28 Bryan Austin, Is It Just Me†
- 29 Mark Collie, Hard Lovin' Woman†
- 30 Steve Wariner, Drive†
- 31 Orral & Wright, She Loves Me Like ...
- 32 Terry McBride & The Ride, Been There
- 33 Lisa Brokop, Give Me A Ring ...
- 34 Mark Chesnutt, She Dreams
- 35 Confederate Railroad, Elvis And Andy
- 36 Toby Keith, Who's That Man
- 37 Patty Loveless, I Try To Think About ...
- 38 Chris LeDoux, Honky Tonk World
- 39 S. Alan Taylor, Black & White
- 40 James House, A Real Good Way To ...
- 41 Jeff Foxworthy, Redneck Stomp
- 42 David Lee Murphy, Fish Ain't Bitin'†
- 43 Dawn Sears, Nolhin' But Good
- 44 Brother Phelps, Ever-Changing Woman
- 45 Neal McCoy, The City Put The Country...
- 46 George Jones, The Love In Your Eyes
- 47 Greg Holland, Let Me Drive
- 48 Western Flyer, Western Flyer
- 49 Ken Mellons, Jukebox Junkie
- 50 Kathy Mattea, Nobody's Gonna Rain ...

† Indicates Hot Shots

\*\*\* NEW ADDS \*\*\*

Amie Comeaux, Moving Out  
 Billy Dean, Men Will Be Boys  
 David Gates, Love Is Always Seventeen  
 Lari White, Now I Know  
 Mac Rogers, Honkytonkville  
 Tracy Lawrence, I See It Now  
 Travis Tritt, Ten Feet Tall & Bulletproof



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Warren G, This D.J.
- 2 Soundgarden, Black Hole Sun
- 3 Boyz II Men, I'll Make Love To You
- 4 Coolio, Fantastic Voyage
- 5 Offspring, Come Out And Play\*
- 6 Da Brat, Funkdafied
- 7 Stone Temple Pilots, Big Empty
- 8 Green Day, Basket Case\*
- 9 Candlebox, Far Behind
- 10 Rolling Stones, Love Is Strong
- 11 Aaron Hall, I Miss You
- 12 John Mellencamp, Wild Night
- 13 Babyface, When Can I See You
- 14 Heavy D & The Boyz, Nuttin' But Love
- 15 Mazzy Star, Fade Into You\*

- 16 Stone Temple Pilots, Vasoline
- 17 Elton John, Can You Feel The Love ...
- 18 Public Enemy, Give It Up
- 19 Spin Doctors, You Let Your Heart Go ...
- 20 Changing Faces, Stroke You Up
- 21 Ice Cube, Bop Gun
- 22 Nine Inch Nails, Closer
- 23 Lisa Loeb & Nine Stories, Stay
- 24 Tevin Campbell, Always In My Heart
- 25 Dinosaur Jr., Feel The Pain
- 26 Cracker, Get Off This
- 27 Weezer, Undone - The Sweater Song
- 28 Warren G & Nate Dogg, Regulate
- 29 Collective Soul, Breathe
- 30 Ahmad, Back In The Day
- 31 Bad Religion, Stranger Than Fiction
- 32 MC 900 Ft. Jesus, If I Only Had A ...
- 33 Aerosmith, Crazy
- 34 Counting Crows, Mr. Jones
- 35 Dambuilders, Shrine
- 36 US3, Cantalooop
- 37 House Of Pain, On Point
- 38 Pink Floyd, High Hopes
- 39 Red Hot Chili Peppers, Soul To Squeeze
- 40 C+C Music Factory, Do You Wanna ...
- 41 Nirvana, Heart-Shaped Box
- 42 Pantera, Planet Caravan
- 43 Blur, Girls & Boys
- 44 Snoopy Doggy Dogg, Gin And Juice
- 45 Collective Soul, Shine
- 46 Pearl Jam, Jeremy
- 47 Pretenders, I'll Stand By You
- 48 Smashing Pumpkins, Rocket
- 49 Sheryl Crow, All I Wanna Do
- 50 Aerosmith, Cryin'

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

\*\*\* NEW ADDS \*\*\*

Crystal Waters, 100% Pure Love  
 Aaliyah, At Your Best  
 Melissa Etheridge, I'm The Only One  
 Craig Mack, Flava In Ya Ear  
 Patra Feat Yo-Yo, Romantic Call  
 Sophie B. Hawkins, Right Beside You  
 Sunny Day Real Estate, Seven  
 Jesus & Mary Chain, Sometimes Always  
 Love Spit Love, Am I Wrong  
 Lucas, Lucas With The Lid Off



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

- 1 Lari White, Now I Know
- 2 Randy Travis, Whisper My Name
- 3 Tim McGraw, Down On The Farm
- 4 Vince Gill, What The Cowgirls Do
- 5 Billy Ray Cyrus, Ain't Your Dog No ...
- 6 Dwight Yoakam, Pocket Of A Clown
- 7 John Michael Montgomery, Be My Baby...
- 8 Tanya Tucker, Hangin' In
- 9 Rick Trevino, She Can't Say I Didn't ...
- 10 Diamond Rio, Love A Little Stronger
- 11 Clay Walker, Dreaming With My Eyes ...
- 12 Sawyer Brown, Hard To Say
- 13 George Strait, The Man In Love With ...

- 14 Mark Chesnutt, She Dreams
- 15 Kathy Mattea, Nobody's Gonna Rain ...
- 16 Joe Diffie, Third Rock From The Sun
- 17 Tracy Byrd, Watermelon Crawl
- 18 Victoria Shaw, Tears Dry
- 19 Davis Daniel, William And Mary
- 20 Little Texas, Kick A Little
- 21 Martina McBride, Independence Day
- 22 Sammy Kershaw, National Working ...
- 23 Brother Phelps, Ever-Changing Woman
- 24 Wylie & The Wild West Show, Ugly ...
- 25 George Jones, The Love In Your Eyes
- 26 Doug Supernaw, State Fair
- 27 Confederate Railroad, Elvis And Andy
- 28 Patty Loveless, I Try To Think About ...
- 29 Pam Tillis, When You Walk In The ...
- 30 Larry Stewart, Heart Like A Hurricane

\*\*\* NEW ADDS \*\*\*

Sammy Kershaw, Third Rate Romance  
 Mark Collie, Hard Lovin' Woman  
 Neal McCoy, The City Put The Country ...  
 Blackhawk, I Sure Can Smell The Rain  
 Arher/Park, Where There's Smoke  
 The Tractors, Baby Likes To Rock It



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Elton John, Can You Feel The Love ...
- 2 Babyface, When Can I See You
- 3 John Mellencamp, Wild Night
- 4 Collective Soul, Shine
- 5 Rolling Stones, Love Is Strong
- 6 Counting Crows, Round Here
- 7 Lisa Loeb & Nine Stories, Stay
- 8 Sheryl Crow, All I Wanna Do
- 9 Seal, Prayer For The Dying
- 10 Melissa Etheridge, I'm The Only One
- 11 Pretenders, I'll Stand By You
- 12 Stone Temple Pilots, Big Empty
- 13 Indigo Girls, Least Complicated
- 14 Cracker, Get Off This
- 15 Bonnie Raitt, Love Sneakin' Up On You
- 16 The Byrds, Turn! Turn! Turn!
- 17 Gin Blossoms, Found Out About You
- 18 Richard Marx, The Way She Loves Me
- 19 Counting Crows, Mr. Jones
- 20 Living Colour, Sunshine Of Your Love
- 21 Bruce Springsteen, Streets Of Philadelph
- 22 Nona Gaye & ♪, Love Sign
- 23 Amy Grant, Lucky One
- 24 U2, All I Want Is You
- 25 10, 000 Maniacs, Because The Night
- 26 Gin Blossoms, Hey Jealousy
- 27 Melissa Etheridge, Come To My Window
- 28 Harry Connick, Jr., (I Could Only) Whisp
- 29 Edie Brickell, Good Times
- 30 Youssou N'dour/N. Cherry, 7 Seconds

\*\*\* NEW ADDS \*\*\*

Anita Baker, Boyd & Soul  
 Freedy Johnston, Bad Reputation  
 Neil Young, Sleeps With Angels

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 3, 1994.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish...

BOX TOPS

- R. Kelly, Summer Bunnies  
 Immature, Never Lie  
 Boyz II Men, I'll Make Love To You  
 Luke, It's Your Birthday  
 Sir Mix-A-Lot, Put 'Em On The Glass  
 69 Boyz, Tootsee Roll  
 The Puppies, Funky Y-2-C  
 K7, Move It Like This  
 Aaron Hall, I Miss You  
 Craig Mack, Flava In Ya Ear  
 Outkast, Southern...  
 Deadeye Dick, New Age Girl  
 Warren G, This D.J.  
 Tanya Blount, Through The Rain  
 MC Eht, All For The Money  
 Sista, Brand New  
 Above The Law, Black Superman  
 Nas, The World Is Yours  
 Jamie Foxx, Infatuation  
 Jim Carrey, Cuban Pete  
 Changing Faces, Stroke You Up  
 Warren G & Nate Dogg, Regulate  
 Patra, Romantic Call  
 Xscape, Tonight  
 All-4-One, I Swear

ADDS

- Coolio, I Remember  
 Dis-N-Dat, Party  
 Jesus & Mary Chain, Sometimes Always  
 PMD, I Saw It Curmin'  
 Potna Duece, That's My Potna  
 Reverend Horton Heat, One Time For Me  
 Salt-N-Pepa, None Of Your Business  
 Shudder To Think, Hit Liquor  
 Velvet Crush, Hold Me Up

Y7N-Vee, Cocolate  
 Youssou N'Dour/N. Cherry, 7 Seconds  
 Xscape, Who's That Man



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

- Melissa Etheridge, All American Girl  
 Inner Circle, Games People Play  
 George Howard, Miracle  
 Katey Sagal, Can't Hurry The Harvest  
 The Tokens, The Lion Sleeps Tonight  
 Amy Grant, Lucky One  
 Richard Marx, The Way That She...  
 The Byrds, Turn Turn Turn  
 David Sanborn, Got To Give It Up  
 Buckwheat Zydeco, Hey Baby  
 Marcella Detroit, I Believe  
 Marvin Gaye, Inner City Blues  
 Sarah McLachlan, Good Enough  
 Celine Dion, Think Twice  
 Tony Bennett, Moonglow  
 Raul Di Blasio, Hasta Que Te Conoci  
 October Project, Return To Me  
 Edie Brickell, Good Times  
 Shawn Colvin, Every Little Thing  
 Tori Amos, Past The Mission



Continuous programming  
 P O BOX 398  
 Branson, MO 65616

- Steven C. Chapman, Heaven In The...  
 Western Flyer, Western Flyer  
 Robert James Walker, The Streamer  
 Mark Williamson, Prayer For The Children  
 Rodney Foster, Labor Of Love  
 Edie Brickell, Good Times  
 James House, A Real Good Way...  
 Kim Hill, Wise Beyond Her Tears  
 Tony Bennett/Shawn Colvin, Young At Heart  
 Susie Luchsinger, For Pete's Sake  
 Lena Hor  
 Ne, Do Nothing 'Til You...

Kathy Mattea, Nobody's Gonna Rain On Our...  
 Dave Alvin, King Of California  
 Michele Wright, One Good Man  
 Eric Champion, Touch  
 Raul Di Blasio, Until I Met You  
 Anthony Crawford, On The Edge  
 Carole King, You've Got A Friend  
 John Michael Montgomery, Be My Baby ...  
 Aine Minogue, Laughter Of The Women



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Caifanes, Aluera  
 Soundgarden, Black Hole Sun  
 Rolling Stones, Love Is Strong  
 Los Pericos, Me Late  
 Mano Negra, El Senor Matanza  
 Beastie Boys, Sabotage  
 Lisa Loeb & Nine Stories, Stay  
 Counting Crows, Round Here  
 Pink Floyd, High Hopes  
 Alice In Chains, I Stay Away  
 Toad The Wet Sprocket, Fall Down  
 The Devlins, Someone To Talk To  
 Wet Wet Wet, Love Is All Around  
 Mazzy Star, Fade Into You  
 Aleks Syntek, Mas Fuerte De Lo...  
 Mariah Carey, Anytime You Need...  
 Spin Doctors, You Let Your Heart...  
 Live, Selling The Drama  
 Marie Claire D'Ubaldo, La Magia Del Ritmo  
 Youssou N'Dour/N. Cherry, 7 Seconds



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Kathy Troccoli, Tell Me Where It Hurts  
 Marvin Gaye, Inner City Blues  
 The Crossing, Ecstasy  
 Bonnie Raitt, You  
 Prodigal Sons, Return  
 Mark Williamson, Prayer For The Children

Youssou N'Dour/N. Cherry, 7 Seconds  
 Crash Dogs, Voice Of Defiance  
 Amy Grant, Lucky One  
 Take 6, Biggest Part Of Me  
 Sounds Of Blackness, Everything  
 Tom Green, Mary Lynn & Marvin  
 Steve Taylor, Smug  
 Randy Travis, Whisper My Name  
 David Sanborn, Got To Give It Up



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

- Dave Alvin, King Of California  
 Indigo Girls, Least Complicated  
 I Mother Earth, So Genly We Go  
 Deee-Lite, Picnic In The Summertime  
 Edie Brickell, Good Times  
 Pantera, Planet Carvan  
 Melissa Etheridge, I'm The Only One  
 Dr. John, Television  
 Live, White, Discussion  
 Tori Amos, Past The Mission  
 Joan Jett & The Blackhearts, Go Home  
 Rolling Stones, Love Is Strong  
 Stabbing Westward, Lies  
 Fretblanket, Twisted  
 El DeBarge/Babyface, Where Is My Love  
 The Ter Party, The River  
 Future Sound Of London, Lifeforms  
 N II U, You Don't Have To Cry  
 Richie Havers, License To Kill  
 Edwin Rivera, Mi Nina Mimada



One hour weekly  
 152 W 57th St  
 New York, NY 10019

- Ace Of Base, The Sign  
 Salt-N-Pepa, Whatta Man  
 Phil Collins, Everyday  
 US3, Cantalooop  
 Bruce Springsteen, Streets Of Philadelphia  
 Ce Ce Peniston, I'm In The Mood



# LONGFORM MUSIC VIDEO

From compilations to concerts, longform music video continues to carve out its share of the home entertainment market. In our annual spotlight, Billboard documents this medium's significance as well as its current and future states.

If you are a player in the music video market, this annual special is the ideal forum to make it known, especially to those home video retailers, who rely on our spotlight as an annual buyer's guide.

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Distribution at Billboard's Music Video Conference  
 November 2-4 in Los Angeles

## Virgin Shuttters Hamburg Store, Cites Low Sales

■ BY WOLFGANG SPAHR

HAMBURG—After closing its Berlin store last month, Virgin Retail Europe is shutting its Hamburg Megastore, citing its failure to reach sales targets as the key reason. The move leaves Virgin with only one store in Germany, in Frankfurt.

Virgin's London-based head of marketing for North Europe, Susanne Danner, also blames competition and opening hours: "Our goals were too ambitious, and stiff competition and inflexible opening hours placed a limitation on our business."

All of the store's 21 employees will lose their jobs as of Oct. 1.

According to local media, Virgin gained a market share of just 2.3% in Hamburg, achieving annual sales of a mere 11 million marks (\$7.2 million) instead of its budgeted 21 million marks (\$13.7 million). The monthly rent on the Hamburg Megastore was 300,000 marks (\$196,000), and industry sources

(Continued on page 61)

## Tower Plans Huge New Tokyo Store Shibuya District Outlet To Be World's Largest

■ BY STEVE McCLURE

TOKYO—Tower Records says it plans to open the world's biggest record store in Tokyo's Shibuya district.

The new store is scheduled to open next March and will have a floor area of 50,000 square feet, says Tower East managing director Keith Cahoon. Currently, HMV's store in London's Oxford Street is the world's biggest record outlet, slightly smaller than 50,000 square feet, according to HMV.

Tower's new Shibuya store will be housed in an eight-story building that the major department store chain Seibu now operates as a children's specialty goods outlet.

"We wanted to have a large store for a long time, and Shibuya was our first choice," says Cahoon. "But real estate in Tokyo until recently has been very, very expensive, and there aren't that many large spaces available. The fact that this came along at all is unusual."

Seibu, along with other Japanese department stores, has been hard-hit by Japan's current recession. The announcement that it is closing its "Pao" children's store comes on the heels of its decision to close a high-profile department store it opened only recently in the western Japanese city of Kobe.

But the recession hasn't hit music re-

tailers nearly as hard. "I think the market can handle this store," says Cahoon. "We firmly believe that Tokyo is the strongest market in the world."

Supporting Cahoon's assertion is the recent profusion of both specialty and general-interest record stores in youth-oriented Shibuya. There are now nearly 30 record stores in an area equivalent to a few American city blocks.

Tower's existing Shibuya store—its second in Japan—opened for business in 1981, and since then it has expanded four times; it now has floor space of just under 10,000 square feet.

"Demand is far beyond our present store's capacity," says Cahoon, pointing out that the jazz floor in the new store will be nearly as big as the entire existing Shibuya outlet.

The new store will have a classical section—lacking in the current store—as well as a greatly expanded world mu-

sic section.

It also will be closer to busy Shibuya Station than Tower's current location, which is much farther from the station than stores belonging to rival chains HMV and Wave.

Cahoon says Tower is now negotiating with Shibuya merchants on the store's hours and the number of days per year it will be open, as required by Japanese law. He has no doubts that the new store will open on schedule with relatively few restrictions.

"The recent trend has been to loosen things up considerably" in terms of getting approval for new retail outlets, Cahoon says.

One source estimates that first-year sales at Tower's new Shibuya store will be about 5 billion yen (\$51 million). In fiscal 1993 (which ended April 30, 1994), Tower's Japan revenues totaled some \$160 million.



Tower Records feted the opening of its refurbished flagship store in London's Picadilly Circus with a live set from Geffen artist Eleanor McEvoy. Shown, from left, are McEvoy's manager, Gerry Keenan; McEvoy; Ken Sockolov, managing director of Tower's European operations; and Sandra Kahn, Tower's marketing coordinator.

## French, Thais Plan CD Plant New Firm Targets Local Market

■ BY GARY VAN ZUYLEN

BANGKOK—French independent CD manufacturer MPO has established a joint venture in Thailand that it expects will produce 3 million units annually by 1995. The new company, Siam CD Co., wants to concentrate on the promising local market.

MPO's local partner is Bangkok Cable Co., a wire and household goods manufacturer with no previous music industry experience. An investment of \$6 million has been spent on constructing a new factory 60 miles east of Bangkok.

Thailand currently has three CD plants, mainly satisfying local demand, but none of them is considered of high enough quality to produce large-scale orders for major international labels.

IFPI figures estimate that in 1993—the first year that statistics were reported—some 900,000 legitimate units were sold, roughly split

equally between international and local artists. With another 500,000 pirated units added to this, CDs made up just 2% of the local market.

MPO's international project manager, Gilles Bastit, is confident that the market will grow rapidly and predicts that Siam CD will be producing 20 million units within four years. Some will be exported within Southeast Asia, but the company is counting on the potentially lucrative business among wealthier Thais, who, he says, are quickly learning to appreciate superior recordings.

Standing in MPO's way, however, are high import taxes on raw materials, finished CDs, and CD players. Discs, which retail between \$12.80 and \$18, are not widely available in Bangkok and virtually unobtainable outside of the capital.

Given that most Thais listen to pirate cassette tapes bought for \$1, consumers first have to switch to original tape recordings and then

(Continued on page 61)

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## Turkey's InterStar TV Halts Its Re-Broadcasts Of MTV

■ BY ADRIAN HIGGS

ISTANBUL—Turkish broadcaster InterStar TV stopped its re-broadcasts of MTV to Istanbul last week, after receiving a "banning notice" from Turkish authorities.

In the notice, Turkey's new Broadcasting Commission pointed out that re-broadcasts of foreign channels were illegal under Turkey's Radio & Television Foundation and Broadcast law, enacted in April (Billboard, June 11).

Terrestrial broadcasts of MTV to other parts of the country, including the capital, Ankara, and Turkey's third city, Izmir, continue.

The situation is "mixed up," says a spokesperson from InterStar. "Right now we are waiting," he says, adding that the future of the re-broadcasts remains unclear, and that the situation is somewhat delicate.

The thinking behind the ban on re-broadcasting of foreign channels has not been made known, but it is likely intended as protection against Turkish stations re-playing radical Islamic or other political material made abroad, not to necessarily exclude stations such as MTV.

Conversely, the ban also could have come about due to Istanbul's fundamentalist-controlled city council flexing its new-found muscle. Islamic politicians are known to favor clamping down on the city's club life

(Billboard, April 9), and are likely to consider some of MTV's videos offensive.

"This doesn't make sense to an 18-year-old," says the spokesperson, pointing to a strong reaction to MTV's disappearance.

InterStar's parent company, Prime Holding, signed a five-year re-broadcasting contract with MTV in September 1993, making MTV available to 5 million Turkish homes, according to MTV estimates. Cable and satellite are still not a significant factor in this market. Many of the MTV homes were in Istanbul, which has a population of 10 million.

InterStar has filled the frequency with a Turkish pop channel called Kral. The spokesperson says this does not indicate a long-term decision about how to use the frequency. "It was a sudden change," he says, adding that the company did not wish to lose the frequency by default.

Kral programs only Turkish pop videos presented by VJs in a loose format, with many of the motifs borrowed from MTV—an avant-garde set, phone-ins and fax messages, and the occasional shaky camera handling—that have influenced Turkish programming since MTV arrived.

Another casualty of the ban is Eurosport, which is no longer re-broadcast by the Turkish station Flash TV.

## Friendly Markets Come First In Virgin's 'Sacred' Launch

**SPIRIT IN THE SKY:** Australia led the way in making an international hit out of the entrancing ambient sounds of the French/Belgian production *Deep Forest*. Spain has embraced such atmospheric artists as *Enya*, *Loreena McKennitt*, and the *Benedictine Monks of Santo Domingo de Silos*.

Not surprisingly, then, Virgin Records in Australia and Spain will be the first international markets to release the latest culture-crossing adventure in ambient pop.

"Sacred Spirit" is the creation of a German producer, signed to Virgin Records in Britain and working in the U.S., who has combined original melodies and tracks with the sampled chants of Native Americans. It is an exceptional album.

The producer of "Sacred Spirit" has been identified in the credits only as "The Fearsome Brave," a move that echoes the playfully crafted mystery of *Enigma* producer Michael Cretu. But the chants on the album are rightfully credited to a New World Records anthology of American music. And an unspecified donation from the sale of each album will be made to the Native American Rights Fund.

Such projects risk a charge of postmodern plundering by removing sounds from their cultural context. But "Sacred Spirit" is an often moving, sympathetic creation that evokes the romance, energy, sorrow, and dignity of Native American culture. That may ultimately matter little in the marketing of the disc, but it does add depth to the music. And despite a modern rhythmic edge, tracks such as "Yeha-Noha (Wishes Of Happiness & Prosperity)," which mixes chants, cello, and programmed drums, recall the mournful power of "Ashokan Farewell" from *Ken Burns'* documentary on the U.S. Civil War.

Mark Anderson, Virgin's product manager for "Sacred Spirit" in London, touts the value of releasing the album first in countries that have proven receptive to such repertoire in the past. "They were extremely excited about it," he says of affiliates in Australia and Spain. "And it allows you to bring the album into new markets with a little bit of a tale."

"Sacred Spirit" will be released in Australia and Spain in the early fall, with the rest of Europe and the U.S. following by early next year. According to Anderson, the long lead time allows Virgin to seek placement of tracks from the album in appropriate advertisements or films, the type of exposure that has worked so well for artists such as *Enya*. A video for MTV and other outlets is being filmed in the western U.S.

With a potential audience that Virgin believes will include fans of

new age, ambient, club mixes, and modern classical music, "Sacred Spirit" may well be the next chant collection to watch.

**CRAZY FOR JULIO:** He is Latin. He is suave. And he has been in the top 20 in the U.K. most of the summer with "Crazy," his latest release for Columbia Records. On the back of an extended TV advertising campaign, *Julio Iglesias* has surpassed silver sales (60,000 units) with "Crazy" in Britain and is still rolling,

says **Brian Yates**, director of marketing at Columbia U.K. The launch of "Crazy" in May coincided with Julio's appearance on "The Big Breakfast" morning television show, in the "prize" interview slot with host *Paula Yates* (Mrs. *Bob Geldof*) on *The Big Bed*. "Basically, Julio made a commitment to work this album," says Yates of the singer's good-natured involvement in such promotions.

"This is one of his strongest albums, and I felt this was a TV album." Brian Yates says Columbia put its marketing budget behind regional TV advertising, which has sustained strong sales. Another high-profile TV appearance on "The Michael Ball Show" Aug. 17, coinciding with the release of the album's title track as a single, has set the stage for *Iglesias'* return for a U.K. concert tour in November.

**CRACKING KYUSS:** In the months since its fourth album, "Sky Valley," was rescued from the shutdown of Chameleon Records and picked up by Elektra Entertainment in the U.S. (*Billboard*, Jan. 15, 1994), *Kyuss* has had the further good fortune to gain priority attention from the metal marketing team at Warner Music Germany, which already can claim *Clawfinger* and *Biohazard* among its international success stories this year. **Bernd Rathjen**, product manager for rock at Warner Germany, notes that the label re-released *Kyuss'* back catalog in the spring, setting up the band's debut European tour in late May. Retail listening post and metal press exposure whetted appetites for the release of "Sky Valley" in Germany in late June—in a limited-edition package featuring an EP recorded live in Hamburg. *Kyuss* launches its second European tour of the year this month.

*Home & Abroad* is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to *Thom Duffy*, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

**HOME & ABROAD**



by Thom Duffy

## Majors Try Pumping Up China's Pop Acts

BY MIKE LEVIN

**HONG KONG**—While most of the music world fires darts at China for its plodding response to piracy control, PolyGram, EMI, and Warner Music have been busy behind the scenes signing mainland Chinese artists.

Their goal has been to add new flavor to a regionwide Chinese-language pop scene that has been struggling this year. "If you [discount] the effects of piracy in Hong Kong, there hasn't been much excitement in either Cantonese or Mandarin music recently," says EMI China's veteran manager *Cindy Tai*.

The three heavyweights in Chinese repertoire started searching for mainland artists last year. EMI was the first to acquire talent by signing *Xie Xiao-dong*, a 23-year-old Beijing resident who reminds *Tai* of Canto star *Leon Lai*.

*Xia* came to EMI's attention when he appeared at a cultural event in Hong Kong. His debut Mandarin album "Wind" was released three months ago in China and reached the 150,000-copy mark by August.

EMI plans to start an Asia-wide promotion campaign for the singer once logistics can be worked out. (Mainland artists often have trouble obtaining visas to travel outside China.)

PolyGram scored two singer/songwriters, graduates of Guangzhou's Conservatory of Music, earlier this year: 23-year-old male *Mai Zhi-jie* and 22-year-old female *Wang Pei*. Both had released records on government-owned labels, but jumped at the international major's offer of wider exposure.

*Mai's* songwriting skills have already payed off. His solo album, "Actually I Don't Mind," will be released throughout China in September.

Two cuts from the Mandarin set have already received strong airplay from radio stations in southern China. "If the album is successful, we will look at releasing it in Hong Kong and Taiwan," says PolyGram China's manager *Li Chi-wing*.

*Wang* recorded two songs that the label included in a mainland compilation album released last month in Hong Kong. Her solo record is due some time next year.

Warner's talented *Jin Jin* recorded her debut "Jin Jin" in Hong Kong, a mix of pop and jazz ballads. Promotion has been slow because of the artist's mercurial nature.

The 21-year-old also previously recorded material for the Guangzhou government-owned label, including China's Olympic song. Warner aims for regionwide promotion sometime next year.

Neither BMG nor Sony have signed any mainland artists. But with Sony's new representative office in Beijing and BMG's increasing emphasis on local repertoire, the labels seem to well understand China's A&R potential.

## Roadrunner Hires De Vreeze, Looks To Double Its Sales

BY WILLEM HOOS

**AMSTERDAM**—Dutch indie Roadrunner Records is planning an ambitious expansion, with an eye on doubling the company's sales within five years.

Roadrunner, which picked up the labels of the bankrupt *Megawinkel* group in August (*Billboard*, Aug. 27), has formed a joint sales venture with Germany's *edel* and has hired *Koos de Vreeze*, former CBS Holland managing director and VP for Benelux and Scandinavia.

*De Vreeze* started Aug. 15 as co-managing director at Roadrunner's new international headquarters in Amstelveen, near Amsterdam, where he is reunited with his longtime friend *Cees Wessels*, president and owner of Roadrunner. In the '70s, both worked for Philips Phonographic Industries, the forerunner of PolyGram.

*De Vreeze* says he will be involved in the general and financial management of Roadrunner, while *Wessels* will continue to be involved in A&R and marketing activities.

Last year, Roadrunner had worldwide gross sales of more than \$25 million. "I think that can be doubled in the coming five years," says *de Vreeze*, who has been acting as an informal adviser to Roadrunner since the beginning of this year.

In that capacity, he has been involved in setting up *edel* Entertainment Benelux, a joint-venture sales and promotion force for both Roadrunner and the German record firm *edel*.

Hamburg-based *edel*, with 1993 sales of some \$51 million, specializes in pop and dance repertoire and film music, and has fully owned labels such as *Control*, *Club Tools*, *Ultrapop*, *Edelton*, and *Cinerama*. It recently formed a similar joint venture in Scandinavia with L&G records (*Billboard*, Aug. 27).

*Edel* recently attracted global interest by licensing Prince's EP "The Beautiful Experience" from the star's NPG label.

Since its foundation in '78, Roadrunner Records has mainly specialized in alternative rock. The company has acts such as *Sepultura*, *Obituary*, *Machine Head*, and *Frontline Assembly* on its talent roster.

The joint venture with *edel* means a musical diversification for Roadrunner, which already started its own classical label, *Emerge Classics*, in the fall 1992.

On Aug. 4, in another attempt to diversify, Roadrunner took over the dance labels of Dutch independent record company *Boudisque*, whose parent company, *Megawinkel*, had gone bankrupt. Those dance labels are *Go Bang*, *ESP*, *Clubtone*, *Mokum*, *Thunderpussy*, and *Torso Dance Records*. All those labels now operate in the framework of *Deep Blue*, Roadrunner's recently founded dance division headed by former *Boudisque* head of A&R *Fred Berkhout*.

With offices in seven countries and well-established distribution partners in 25 countries, Roadrunner has opportunities to expand and diversify in the years ahead, says *de Vreeze*.

"Although the distribution deals are covering almost the whole world, there are still some white spots, for instance in the Far East," adds *de Vreeze*, who says Roadrunner may also open offices in Scandinavia, Spain, Japan, and Singapore in the coming years.

On returning to the record business after four years in marketing, *de Vreeze* says, "Because I was already an adviser for Roadrunner, I decided to say 'yes' when [*Wessels*] asked me to become his management partner." He strongly denies that this is an "intermission job": "If working for Roadrunner with *Cees* 'clicks,' I hope to stay on the company's payroll for many years."

Other expansion and diversification opportunities *de Vreeze* envisions for Roadrunner in the coming years include music publishing, magazines, radio, television, and "various types of entertainment software."

## Mega Records To Expand U.K. Dance/Pop Base

BY DOMINIC PRIDE

**LONDON**—Mega Records, home of *Ace Of Base* and *Leila K.*, has established a foothold in the U.K., with a view to signing dance-based pop acts and working with Mega repertoire signed by the company's Scandinavian outfits.

Heading the new operation is *Stuart Slater*, former president of the independent *Chrysalis Music Group* (*Billboard*, Nov. 27, 1993).

Based in central London's Soho district, *Slater* says he seeks to hire two talent scouts and is interested in setting up "a dance- and club-oriented label, because that's where the interesting things are happening here, and it fits in with Mega's profile."

*Slater* is also interested in providing greater U.K. exposure for acts signed by Mega's four companies in Scandinavia. "There are acts such as *Ace Of Base*, *Leila K.*, and *Zap Zap*, who are licensed to PolyGram in Europe, but there are 20-odd other acts whom we could work with."

In addition, Mega U.K. will be involved in mixing work with U.K.-based DJs and producers, including the *Rapino Brothers*.

*Slater* also will be involved in building up the publishing catalog of *Megasongs* with U.K.-based copyrights. At *Chrysalis*, he coordinated all the interna-

(Continued on page 61)

## MEDIA IN THE SPOTLIGHT AT GERMANY'S POPKOMM CONFAB

### Viva Plans Changes To Suit Audience Preferences

■ BY ELLIE WEINERT

COLOGNE—Eight months after its launch, the German music TV channel Viva is trying to bring itself even closer to the preferences of its viewers, according to managing director Dieter Gorny.

Speaking at PopKomm, held here Aug. 19-22, Gorny outlined the station's progress and its plans to create its own identity and throw off the "German MTV clone" tag.

Moving to head off a locally funded potential competitor, Viva has applied for a second frequency to launch Viva 2, which will present the same 40% share of local music, but will be aimed at the 30-plus age group.

Viva claims that it reaches 11,800,800 cable homes in Germany—equivalent to 85.1% of the overall total of 13,867,000 households—with a projected 12,480,300 by December 1994. With an annual budget of 35 million German marks (\$22.9 million) and 85 employees, Viva is targeting the 14-29 age group.

Viva has not achieved its goal of presenting 40% German music, Gorny says. "Cooperation with the record companies is excellent, and this shortfall is not due to a lack of German video clips. It is all a matter of development, and during this rather short period of time we are now presenting 32%-35% local German artists."

Viva plans regional "windows" for key German cities that will provide 15 minutes of information on cultural events and regional happenings. Programming will start with a Berlin regional window in September, with other cities to follow.

Additional changes geared toward making Viva more attractive to the German viewer are Viva-Videotext (due in November), which will present daily news and a TV guide; Viva Interact, which will enable viewers to phone in, request videos, and actively assist in making programming; and

live concert broadcasts called "Viva Roots."

This autumn, Viva will present "Superbang Open Air," with bands such as Midnight Oil, Suicidal Tendencies, and Arrested Development; a "Pop Explosion" party organized by Popcorn magazine, featuring German acts such as Luciletric, Magic Affair, Haddaway, Culture Beat, U96, Maxx, Marusha, and DJ Westbam, plus international bands such as East 17 and Urban Cookie Collective. Live broadcasts also are scheduled from Stone Temple Pilots, Die Toten Hosen, Westertnagen, Selig, and Jule Neigel.

While initial programming was criticized for its lack of individuality, Viva has launched promising productions such as its "House-Frau" program, covering the huge house, trance, techno, and ambient club-based scene, hosted by DJ and former promoter Andrea Junker.

Program director Christoph Post is leaving Viva to concentrate on his own video company, Me, Myself and Eye (MME). As of October, Post's successor will be Michael Kreissl, former TV director at Austrian television station ORF, who was responsible for the long-running videoclip program "X-Large."

Gorny says, "From the very beginning, one of our goals was to cultivate an underdeveloped video culture in Germany. Now that there is an outlet for videoclip exposure with Viva, we can look forward to some creative growth." Viva has linked with Düsseldorf-based fashion manufacturer C&A for a scheme in which young bands are put in contact with up-and-coming video producers from the German Film School.

Viva will broadcast 12 videos by such acts each year. In addition, "The Sound of Fashion Vol. 2," a two-disc sampler distributed by MCA, includes one CD of popular tunes and one CD containing songs by these new bands. The sampler will be

(Continued on next page)

### Attendees Make Noise About Music Biz's Future

■ BY WOLFGANG SPAHR

COLOGNE—Digitalization of the music market was the hot topic at this year's PopKomm fair—but only once was the music turned down.

Noise levels in the exhibition hall reached peak level—over 100 decibels—forcing many participants to retire to other rooms away from the rock'n'roll to discuss the industry's imminent demise.

PopKomm managing director Ulli Grossmaas says, "Hardly any exhibitors adhered to the prescribed noise level of 70 decibels. I thought the noise was too loud. We'll have to find a solution."

Thomas Stein, chairman of BPW, Germany's industry body, and BMG Ariola's regional GSA president, tried to make enough noise to rally troops for the tough battles ahead. "For the first time, we are faced with a situation in which rock and pop music is not the sole medium in young people's cultural evolutionary process. The computer game culture has established itself as a serious competitor which has already generated its own stars."

While CD-ROM could be used to woo sectors of the population that buy games instead of music, Stein said the advent of digital delivery has created the need for new laws in what is still a lawless field. "If people can access music from electronic sources in digital quality, then they will think twice about buying recorded music."

Stein called for the "right of veto" over the use of a piece of music, which "ought to be available to each individual copyright owner—that is to say, the record companies as well as active artists, authors, and lyricists. We demand digital copyright legislation—something which has long been the case in the film industry."

In addition to mapping out the industry's future, PopKomm came to grips with the here and

now, with other European countries coming to the fair to look and to make deals.

Slovakian visitor Martin Savas noted that Eastern Europe is becoming more important for the fair's attendees.

On the Finnish umbrella stand, Riikka Muinonen reported "better than expected" levels of business.

Jeanette Gustavus, representing the Voices Of Wonder and Progress labels from Oslo, said, "the fair has been entirely chaotic, and people have just been wandering around," despite the fact that she made several new contacts at the fair.

The head of the Russian delegation, Mikhail Sigalov, said he was so impressed that he now believes he can establish a similar venture in Moscow.

Comparisons to MIDEM were being volunteered, although PopKomm organizers say they are not in competition. Suzanne Oed of the Austrian Music Information Center said her expectations had been exceeded, in contrast to her experience at MIDEM in Cannes. "PopKomm is louder, more offbeat, colorful, and fun."

Dealers' associations from the U.K., Germany, the Netherlands, Sweden, and Austria met during PopKomm, once again expressing a desire to work more closely with NARM in the U.S. and respective organizations in Australia, Japan, and Canada.

Rumors abounded of informal discussions involving comparisons of terms and conditions with labels, yet the official topics included security, with most representatives finding against the idea of a built-in anti-theft device.

Attendance records were broken again, with 11,000 trade visitors, 467 exhibitors, and live performances attended by an estimated audience of 800,000.

## Classical's Growth Outpaces Pop In German Music Market

■ BY WOLFGANG SPAHR

HAMBURG—Pop music is fighting for growth in the German record market while classical flourishes.

Figures released by German trade federation BPW—which accounts for some 80% of the market—show that trade shipments of pop rose 2.7% in the first half of 1994, while classics grew by 15.5%.

Overall, the German market's first half closed with an increase of 3.7% over the same period last year, with a total of 99.1 million units of recorded music sold by the trade in Germany in the first half. No value figures are given in the half-year statistics, although the increase in dollar value is understood to almost equal the unit increase.

The only significant growth was in midprice and budget classical CDs and cassettes, and pop CD singles.

Classical music was responsible for 8.2 million units, and pop music for 90.9 million.

Key figures from BPW stats are:

- CD albums, up 8.2% to 63.2 million units;
- Cassette albums, down 19.3% to

15.5 million units;

- Vinyl LPs, down 60% to 400,000 units;

- CD singles, up 22.4% to 19.1 million units;

- Vinyl singles, down 30.8% to 900,000 units.

The classical market has shown growth, especially among midprice and budget titles on CD and cassette. While pop sold 56.1 million CDs, up 7.7%, classics rose 12.7% with sales of 7.1 million units. Classical cassettes did 37.5% better, with 1.1 million sold, while pop cassettes were down 22.2% to 14.4 million units. No classical LP sales were tallied.

The biggest percentage rise in the half-year results was enjoyed by mid-price classical cassettes, which jumped 33.3% to 800,000.

If sales through clubs are added, figures for CDs and cassettes rise about 10%.

Prospects for the second half are mixed. July was a disaster due to a heat wave, but sales have picked up in August. Substantial increases are expected to accompany a flood of new releases in September.

## Sony Aims At Japan's Young Dance Market G's Factory Unit Puttin' Out The Hit Compilations

■ BY STEVE McCLURE

TOKYO—Sony Records has entered Japan's burgeoning dance music market with a project called G's Factory, which will initially concentrate on compilations of dance tracks licensed from overseas labels.

"The hardcore techno boom may be over, but it has established itself in Japan as a musical genre," says G's Factory A&R director Miwa Shimura. The main target market for G's Factory is high-schoolers who are too young to get into clubs, but who are extremely trend-conscious, Shimura says.

Sony's decision to set up G's Factory comes in the wake of label Avex Trax's phenomenal success in marketing dance music—most of it licensed from overseas sources—in recent years.

Shimura stresses that G's Factory won't be an Avex clone.

"Avex's timing was very good, using and enlarging the techno boom through its links with Juliana's disco [Avex's "Juliana's" techno compilations have sold consistently well], and so there's a lot we can learn from Avex, but we're not going to copy what they've done," she says.

G's Factory has taken one leaf from Avex's book, however, by including tickets for local discos in its releases.

Avex started this trend by featuring entrance tickets for Juliana's in its CD package. Ironically, that club is scheduled to shut its doors for good Aug. 31, following the decision by Wembley PLC, which operates the Juliana's chain worldwide, to seek new business partners in Japan.

"This is not something we just started yesterday," Shimura says. "A lot of Sony A&R directors have been interested in dance music, and some of them have been working on dance acts, but on an individual basis. We saw the market growing and didn't want to miss our last good chance to get into it."

G's Factory is not a separate label at present, though Shimura says it may acquire label status later.

The first batch of G's Factory releases include "Dance Pool Vol. 1," which contains tracks by Lisette Melendez, Cypress Hill, and RuPaul, among others; "Universal Techno Tribe Vol. 1," with tracks licensed from Warp, Rising High, and R&S; and "U.S. House Collective," with acts such as Carol Sylvan and Ten City.

Besides hardcore techno, G's Factory releases will include ambient and trance—which Avex has so far avoided because of its druggy associations—house, and reggae, the latter featuring releases by Freddie MacGregor and

Clint Eastwood.

C+C Music Factory's David Cole and Robert Clivilles are signed to G's Factory as house producers. The pair's G's Factory debut album, "Clivilles and Cole's Night Clubbing Vol. 1," is scheduled for release by the end of the year, as part of a unit called Funk Squad featuring Audrey Wheeler, Jocelyn Brown, and Debra Cooper, as well as Japanese dance and hip-hop acts.

G's Factory hopes to eventually release the album in the United States.

Shimura says G's Factory is also releasing a series of "techno karaoke" albums, in which each track will be followed by an instrumental version, enabling would-be dance divas to stretch their vocal chords to techno's insistent beat.

Many people in the music industry say Japanese majors have been slow off the mark in getting into dance music, leaving the field to Avex and others. As if to counter such criticism, Sony launched G's Factory with a large-scale campaign, including radio and TV ads, posters, billboards and tie-ins with clubs and FM radio stations in the towns of Sapporo and Fukuoka.

"Sony doesn't usually use TV ads to promote acts that aren't million-sellers," says Shimura. "This project shows that Sony takes dance music seriously."

# newsline...

**FREE RECORD SHOP**, the Netherlands' largest music retail chain, is expanding into Norway with a 3,000-square-foot store in Oslo, on the Karl Johans Gate. Free is making the investment with \$600,000 of its own funds, and says it chose Norway for its expansion due to the country's potential for market growth and similarities with the Dutch market.

**U.K. DEALERS** federation BARD is warning its members to adhere to the Aug. 29 street date for the new Warner Classics "Three Tenors" album. The day is a public holiday in the U.K., and BARD wants to show labels that dealers can be trusted to stick by the dates. "We can win or lose everything on this release," says BARD chairman Simon Burke.

**ITALY'S SANREMO** Song Festival will be aired by state broadcaster RAI for the next three years, now that Sanremo's council has struck a deal with RAI. The 45-year-old event draws TV audiences of up to 17 million. RAI also announced that the festival's artistic director and presenter, Pippo Baudo, will personally select the 20 acts to compete in the main event, eliminating the controversial selection board. RAI has also promised airtime to some of the fringe events at the festival.

## MEGA RECORDS EXPANDS ITS BASE

(Continued from page 59)

tional publishing activities. Shortly before leaving, he re-signed Wet Wet Wet—currently topping international charts with "Love Is All Around"—and struck a deal with Apex Twin.

"I'll be concentrating on the publishing side of things, because it's possible to sign almost any kind of music."

Mega's records will be marketed

by 3MV, which in turn has distribution deals with Sony Music and indie Vital.

Danish-based Mega has four companies, in Copenhagen, Stockholm, Oslo, and Helsinki, and has several labels including Funky Buddha and Smart Records. Ace Of Base is licensed to PolyGram for Europe (excluding Scandinavia), and to Arista for North America.

## VIRGIN SHUTTERS HAMBURG STORE

(Continued from page 58)

suggested from the outset that Virgin would have difficulty with their location, which is slightly off the main shopping drags.

The Hamburg store was opened with the usual blaze of local publicity by Richard Branson, some as recently as July 1993.

Staff members criticized the fact that the buying activities—centralized in Frankfurt—made it impossible to

cater to the specific wishes of the Hamburg customers. There were also delays in getting new releases to the stores.

Wolfgang Orthmayr, managing director of WOM World of Music, reacted nonchalantly to news of the store's planned closure. "The WOM concept is very closely oriented to the German customer," he says.

## VIVA PLANS CHANGES

(Continued from preceding page)

sold at 180 C&A department stores across Germany.

Volume 1 of "The Sound Of Fashion" has sold 70,000 copies. C&A will set up TV monitors at points of sale, broadcasting Viva.

For the past few years, C&A has dramatically pepped up the image of its

"Young Collection" fashions with artistic commercials featuring tunes by Gary Moore, Jeff Beck, and the Mamas & The Papas; the last tie-in brought about C&A's deal with MCA. The tie-in has also launched the career of local band Stephan Massimo & the Deli Cats (EMI), which charted with the commercial jingle "Anytime And Anywhere."

To meet the growing demand for videoclips, Vienna-based DORO Productions, Hannes Rossacher, and Rudy Dolezal have set up "Department M.," which they term a "hot shop." It's a creative pool consisting of directors, camera teams, art directors, stylists, editors, and post-production specialists, which will provide tailor-made video productions for all genres and budgets with the know-how of Rossacher/Dolezal. Creative director for Department M. is Matthias Schweger, formerly from the ranks of ORF's "X-Large."

Dolezal and Rossacher also have a weekly documentary program on Viva, called "Jam."

## THAI CD PLANT

(Continued from page 58)

stop buying pirated Chinese-made CDs. Siam CD may be a little ambitious in its predictions. Industry insiders say, though, that CDs could account for a 20% market share within three years.

Although the factory is a 50-50 joint venture, Siam CD is considered an MPO subsidiary. It will be the Paris-based firm's fifth factory and its first in the Far East, taking worldwide production for 1995 to more than 150 million units.

# EMI Canada Wins King Cobb Steelie Signing Follows Bidding War; New Indie Launched

BY LARRY LeBLANC

TORONTO—For the past year, Guelph, Ontario-based punk/funk combo King Cobb Steelie has enjoyed a well-deserved reputation for being one of the most unique unsigned bands in Canada.

However, after a spirited, three-way bidding war throughout the spring between EMI Music Canada, A&M/Island/Motown Records of Canada, and Warner Music Canada, KCS has signed with EMI Canada.

Simultaneously, EMI offered the group's manager, Amy Hersenhoren, a pressing and distribution side deal to launch her own label, lunamoth. As a result, KCS' "Project Twinkle" album will be issued Sept. 13 on her label.

"It was a tough decision picking between the three labels, but EMI came up with the most creative proposal," says Hersenhoren, head of Missmanagement, which also handles the alternative bands Change of Heart and Wooden Stars. "There's a lack of strong indies and a lack of an independent infrastructure in Canada. There's really a need for an [independent] label in this country that is artist-driven."

The parties have shaken hands on the label deal, but it won't be signed until the end of August, says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. He says he has high hopes for the relationship. The label "will be a cutting-edge A&R source for EMI Canada. Beyond Raw Energy, there isn't an independent label serving Toronto's alternative music community."

KCS consists of guitarist/singer Kevan Byrne, bassist Kevin Lynn, guitarist/singer Al Okada, drummer Gary Dutch, percussionist Mike Armstrong, and Don Pyle, who oversees samples and loops.

The band's name is derived from the largest marble used in the children's game. Tiny marbles are called pee-wees; then come regular-sized marbles. The next step up is a big marble called a cobb, and a big cobb is called a king cobb. The death star of marbles is the metal version of the king cobb—the king cobb steelie.

Formed in 1991, KCS made a considerable splash in Canada's alternative community the following year by giving away 1,000 copies of its self-financed 7-inch single, "One's A Heifer"/"Duotang," at gigs. Later, KCS members discovered that the singles were being sold for \$5 apiece in local retail outlets, and were being sold by American music mail-order firms.

In 1993, Hersenhoren was handling publicity for Raw Energy. She brought the band to the label, which released its self-titled debut album. The set was produced by Pyle, who was then a drummer

with Shadowy Men On A Shadowy Planet.

Leaving Raw Energy last year, KCS signed a worldwide publishing deal with Warner/Chappell Music Canada earlier this year. "I liked the first album, but I felt all the good songs were buried," says Geoff Kulawick, creative director at Warner/Chappell Canada.

When the band contacted Kulawick, it was close to completing its second album with Chicago producer Steve Albini. Kulawick



KING COBB STEELIE

wasn't impressed with the tape, however, and offered to finance an album. Although the Albini sessions were shelved, two selections recently turned up on "Guelph Happens," an indie compilation of Guelph alternative bands.

Kulawick suggested that KCS' members, all fans of African music styles, dub reggae, techno, hip-hop, and funk, make a dream list of potential producers to work with. At the top of the list was New York-based bassist/producer Bill Laswell, whose production credits include Sly and Robbie, Fela, Laurie Anderson, and Ryuichi Sakamoto. Kulawick made the pitch to Laswell, who was intrigued by the tapes and flew to Toronto to see the band perform.

"I didn't [produce] for the deal, or for the money, or for the music. I did it from the conversation we had," Laswell says. "I felt something interesting could happen. We seemed to be speaking the same language, and it's not that many times a band actually says enough of the things you'd like to hear, and you know you could probably create something interesting for yourself and for them."

During the two weeks of sessions last March at Phase One Studios here, Laswell gave the band overall musical guidance and offered concise suggestions on simplifying song sections so they interlocked more cohesively.

With its longer, more expansive songs, "Project Twinkle" is far more musically adventurous than KCS' debut, Byrne says. "Bill was able to take us to a musical level we couldn't take ourselves to. Yet he didn't change song structures. Instead, he made suggestions for simplifying parts. We're a six-

piece band and a lot of our music is syncopated, so we have to flirt around each other without stepping over each other. He made some suggestions which allowed the groove to come out."

Byrne says that Laswell's contribution became particularly significant during mixing at his Greenpoint Studio in New York. "He did a lot of dub mixing where he dropped out sections of drums, bass, or guitar. He also got a really amazing and organic reproduction of the instrumentation. The drums and bass are big, fat, and very sharp without being treated. It was all in analog, the recording and the mix."

Explaining why he chose to take the risk financing an album rather than less-expensive demos to shop to labels, Kulawick asks, "How many Canadian bands get signed today based on a demo? Hardly any. I'd rather make a record, assume record companies won't get it, and then put it out. If it sells, they'll come after it. I'd rather have a release than unreleased demos."

At no point did the band see the absence of a label deal as a hindrance. "We just forged ahead," says Byrne. "We knew we'd sign with somebody, so we set a date of September for release, did the album art, finished the record, and shot a video ['Triple Oceanic Experience']."

Unlike many other Canadian acts, KCS didn't insist on immediate release of the album in the U.S. "It cracks me up hearing bands say they want a U.S. release right away," says Hersenhoren. "Have they played there? It's a big black hole, and as a new group you're nobody. We're not in any hurry to go down there and tour for six months. We want to do it in the right way."

"Keeping Canada for ourselves has put us in an excellent position," she adds. "We'll make money in our home territory that will help us out doing things in the States we won't make money at."

## MAPLE BRIEFS

THE QUEBEC MUSIC association ADISQ has published a new membership directory listing nearly 200 Quebec-based companies, including record labels, concert promoters, management companies, and distributors. The price of the guide is \$14 [Canadian] plus \$4 shipping.

MORE THAN 30 CUBAN-BASED music artists are scheduled to appear at the iAfroCubanismo! festival Aug. 26-Sept. 4 at the Banff Centre for the Arts in Banff, Alberta. Among the acts performing are Chucho Valadés, Los Muñequitos de Matanzas, Changuito, and Mayra Valdés.

# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 8/29/94

THIS WEEK	LAST WEEK	SINGLES
1	2	HELLO, MY FRIEND YUMI MATSUTOYUA TOSHIBA/EMI
2	1	KONNANI SOBANI IRUNONI ZARD B-GLAM
3	3	HEART CHAGE AND ASKA PONY CANYON
4	4	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY
5	10	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC
6	5	MISS YOU MIKI IMAI FOR LIFE
7	7	BOY MEETS GIRL TRF AVEX TRAX
8	NEW	DRASTIC MERMAID ACCESS FUN HOUSE
9	6	NINGEN TSUYOSHI NAGABUCHI TOSHIBA/EMI
10	9	HITOMI O SORASANAIDE DEEN B-GLAM
<b>ALBUMS</b>		
1	1	MARIYA TAKEUCHI IMPRESSIONS EAST WEST
2	2	TRF BILLIONAIRE-BOY MEETS GIRL AVEX TRAX
3	3	CHISATO MORITAKA STEP BY STEP ONE UP MUSIC
4	8	BIG MOUNTAIN UNITY BMG/VICTOR
5	4	TMN TMN FINAL LIVE LAST GROOVE 5.18 SONY
6	6	ANRI 16TH SUMMER BREEZE FOR LIFE
7	5	TMN FMN FINAL LIVE LAST GROOVE 5.19 SONY
8	NEW	CHECKERS EARLY SINGLES PONY CANYON
9	7	T-BOLAN NATSU NO OWARINII ZAIN
10	9	YUMI TANIMURA WITH II SONY

## NETHERLANDS (Stichting Mega Top 50) 8/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	6	COTTON EYE JOE REDNEX JIVE/ZOMBA
4	3	LA CUCAMARCA TNN ACTIVE/CNR MUSIC
5	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	9	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA
7	8	SWAMP THING GRID BMG
8	10	BUSERUKAI/KAN ECHT RUTH JACOTT DINO
9	4	DREAMS 2 BROS. ON THE 4TH FLOOR LOWLAND/CNR MUSIC
10	7	NO GOOD (START THE DANCE) PRODIGY XL/PIAS
<b>ALBUMS</b>		
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	ROLLING STONES VOODOO LOUNGE VIRGIN
4	4	RUTH JACOTT HOU ME VAST DINO
5	5	2 BROS. ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC
6	6	LAURA PAUSINI LAURA CGD/WARNER
7	7	JULIO IGLESIAS CRAZY COLUMBIA
8	10	GIPIY KINGS GREATEST HITS COLUMBIA
9	NEW	ALL-4-ONE ALL-4-ONE ATLANTIC
10	NEW	PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI

## CANADA (The Record) 8/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE... ELTON 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	NEW	FUNKDAFIED DA BRAT EPIC/SONY
6	11	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
7	5	THE REAL THING 2 UNLIMITED QUALITY/PGD
8	7	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA
9	8	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
10	9	MISLED CELINE DION EPIC/SONY
11	NEW	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
12	10	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
13	NEW	ALWAYS ERASURE SIRE/WEA
14	12	GET DOWN TO IT TBTBT ISBA
15	14	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
16	15	I'LL REMEMBER RONNIE SIRE/WEA
17	16	FANTASTIC VOYAGE COOLIO INDIE
18	18	THE POWER OF LOVE CELINE DION EPIC/SONY
19	17	SOMEWHERE SHANICE WILSON MOTOWN
20	20	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
<b>ALBUMS</b>		
4	1	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
1	2	ACE OF BASE THE SIGN ARISTA/BMG
2	3	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
3	4	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
5	6	COUNTING CROWS AUGUST AND... DGC/UNI
6	8	SOUNDTRACK FORREST GUMP EPIC/SONY
7	5	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
8	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
9	9	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
10	10	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
11	11	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
12	13	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
13	12	AEROSMITH GET A GRIP GEFEN/UNI
14	14	MOIST SILVER EMICEMA
15	15	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA/BMG
16	16	COOLIO IT TAKES A THIEF EMICEMA
17	19	SOUNDTRACK REALITY BITES RCA/BMG
18	REN	GREEN DAY DOOKIE REPRIS/WEA
19	REN	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
20	20	SEAL SEAL II ZTT

## GERMANY compiled by Media Control 8/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
2	2	EVERYBODY D.J. BOBO EAMS
3	3	LOVE IS ALL AROUND WET WET WET PHONOGRAM
4	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	4	NO GOOD PRODIGY INTERCORD
6	7	I SHOW YOU SECRETS PHARAO SONY
7	14	LOVE SONG MARK'OH MOTOR MUSIC
8	8	THE RHYTHM OF THE NIGHT CORONA ZYX
9	10	FEEL THE HEAT OF... MASTERBOY POLYGRAM
10	6	BOORTI BOORTI VOGTS STEFAN RAAB & DIE BEKLOP EDEL
11	9	(MEET) THE FLINTSTONES B.C.-52'S MCA
12	13	LA CUCAMARCA TNN ZYX
13	12	ACID FOLK PERPLEXER POLYDOR
14	19	REGULATE WARREN G & NATE DOGG EWR
15	18	EINS, ZWEI, POLIZEI MO-DO ZYX
16	17	IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR EMI
17	11	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
18	20	INSIDE STILTSKIN VIRGIN
19	16	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
20	15	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	3	PINK FLOYD THE DIVISION BELL EMI
4	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
5	4	MARIAH CAREY MUSIC BOX COLUMBIA
6	12	SOUNDTRACK THE CROW EWR
7	6	GIPIY KINGS GREATEST HITS SONY
8	7	ALL-4-ONE ALL-4-ONE ATLANTIC/EAST WEST
9	8	ROXETTE CRASH! BOOM! BANG! ELECTROLA
10	9	AEROSMITH GET A GRIP GEFEN
11	NEW	PRINCE COME WEA
12	10	MARUSHA RAVELAND MOTOR MUSIC
13	15	PRODIGY MUSIC FOR THE JILTED GENERATION INTERNAL
14	11	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
15	14	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
16	13	2 UNLIMITED REAL THINGS ZYX
17	16	PUR SEILTANZERTRAUM INTERNAL
18	NEW	SOUNDGARDEN SUPERUNKNOWN POLYGRAM
19	20	TAKE THAT EVERYTHING CHANGES RCA
20	17	ERASURE I SAY, I SAY, I SAY MUTE

## FRANCE (Nielsen/Europe 1) 8/13/94

THIS WEEK	LAST WEEK	SINGLES
1	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SOBY
2	1	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SOBY
3	5	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA
5	2	BLACK BETTY RAM JAM VESAILL/SOBY
6	6	THE POWER OF LOVE CELINE DION COLUMBIA
7	8	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
8	7	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SOBY
9	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	12	LOVE IS ALL AROUND WET WET WET PHONOGRAM POLYGRAM
11	10	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
12	13	OMEN III MAGIC AFFAIR EMI
13	11	JE DANSE LE MIA I AM DELABEL/VIRGIN
14	NEW	GIRLS AND BOYS BLUR EMI
15	16	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO
16	19	NO MORE (I CAN'T STAND IT) MAXX DANCE POOL/SOBY
17	NEW	PAPADOO LA FAMILLE POLYGRAM
18	14	SENSUALITE AXELLE RED VIRGIN
19	17	THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM
20	NEW	IT'S ALRIGHT EAST 17 BARCLAY
<b>ALBUMS</b>		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN
5	7	BILLY ZE KICK & LES GAMINS EN FOLIE SHAMAN SHAMAN PHONOGRAM
6	5	PINK FLOYD THE DIVISION BELL EMI
7	6	ALAIN SOUCHON C'EST DEJA CA VIRGIN
8	9	CHAKA DEMUS & PLIERS TEASE ME ISLAND
9	11	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DEUTSCHE
10	10	EAST 17 WALTHAMSTOW BARCLAY
11	13	PATRICK BRUEL BRUEL RCA
12	14	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
13	NEW	PRINCE COME WARNER
14	12	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
15	15	M C SOLAAR PROSE COMBAT POLYDOR
16	8	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
17	16	BRYAN ADAMS LIVE! LIVE! LIVE! POLYDOR
18	NEW	GRAEME REVEL THE CROW ATLANTIC
19	18	VERONIQUE SANSON ZENITH 93 WEA
20	NEW	YOUSOU N'DOUR THE GUIDE SQUATT/SOBY

# HITS OF THE U.K.

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## AUSTRALIA (Australian Record Industry Assn.) 8/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
2	2	CRAZY FOR YOU LET LOOSE MERCURY
3	5	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGO
4	8	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	4	SEARCHING CHINA BLACK WILD CARD
6	3	I SWEAR ALL-4-ONE ATLANTIC
7	6	WHAT'S UP DJ MIKO SYSTEMATIC
8	7	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
9	11	EIGHTEEN STRINGS TINMAN frfr
10	10	LIVE FOREVER OASIS CREATION
11	13	TROUBLE SHAMPOO FOOD
12	16	BLACK HOLE SUN SOUNDGARDEN A&M
13	18	SO GOOD ETERNAL EMI
14	9	(MEET) THE FLINTSTONES B.C.-52'S MCA
15	14	LET'S GET READY TO RUMBLE PJ AND DUNCAN XSRHYTHM/TELSTAR
16	12	NO MORE (I CAN'T STAND IT) MAXX FLUSE-B
17	17	SOMEONE TO LOVE SEAN MAGUIRE PARLOPHONE
18	15	MIDNIGHT AT THE OASIS BRAND NEW HEAVIES frfr
19	22	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
20	NEW	GAL WINE CHAKA DEMUS & PLIERS MANGO
21	34	AGE OF LONELINESS ENIGMA VIRGIN
22	NEW	BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON 4TH + B'WAY
23	19	SWAMP THING GRID deCONSTRUCTION
24	NEW	SPEAKEASY SHED SEVEN POLYDOR
25	NEW	FEEL THE PAIN DINOSAUR JR. BLANCO Y NEGRO
26	20	SHINE ASWAD BUBBLIN'
27	NEW	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
28	NEW	REGGAE MUSIC UB40 DEP INTERNATIONAL
29	21	DO IT TONY DI BART CLEVELAND CITY BLUES
30	NEW	GIVE ME ALL YOUR LOVE MAGIC AFFAIR EMI
31	23	THE SIMPLE THINGS JOE COCKER CAPITOL
32	NEW	ON YA WAY '94 HELICOPTER HELICOPTER
33	NEW	TRIPPIN' ON SUNSHINE PIZZAMAN COWBOY/LOADED
34	NEW	MAGIC SASHA WITH SAM MOLLISON deCONSTRUCTION/RCA
35	29	EVERYTHING IS GONNA BE ALRIGHT SOUNDS OF BLACKNESS A&M
36	NEW	EVERYBODY'S GOT SUMMER ATLANTIC STARR ARISTA
37	NEW	LA LA (MEANS I LOVE YOU) SWING OUT SISTER FONTANA
38	NEW	THIS GENERATION ROACHFORD COLUMBIA
39	31	EVERYBODY GONFI GON TWO COWBOYS 3 BEAT/FRFREEDOM
40	NEW	GOODBYE BABY AND AMEN LULU DOME
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	NEW	PRINCE COME WARNER
3	2	EAGLES THE VERY BEST OF THE... WARNER
4	4	GARTH BROOKS IN PIECES EMI
5	5	SOUNDTRACK REALITY BITES RCA
6	3	SOUNDTRACK THE CROW WARNER
7	6	SOUNDGARDEN SUPERUNKNOWN A&M
8	11	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
9	7	SOUNDTRACK FOUR WEDDINGS AND A FUNERAL POLYGRAM
10	NEW	VARIOUS THE GLORY OF GERSHWIN PHONOGRAM
11	8	JOHN MELLENCAMP DANCE NAKED PHONOGRAM
12	9	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
13	13	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
14	15	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFFEN
15	12	ALL-4-ONE ALL-4-ONE ATLANTIC
16	18	HARRY CONNICK JR. SHE COLUMBIA
17	10	ROLLING STONES VOODOO LOUNGE VIRGIN
18	NEW	GARTH BROOKS NO FENCES EMI
19	14	SCREAMING JETS FEAR OF THOUGHT WARNER
20	16	JOHN WILLIAMSON MULGA TO MANGOES EMI

## ITALY (Musica e Dischi) 8/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
2	2	SWEET DREAMS LA BOUCHE SCORPIO
3	3	THE SUMMER IS MAGIC PLAYAHITTY WICKED & WILDE
4	5	BOMBA RAMIREZ EXPANDED/DFC
5	4	IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R.I.
6	6	INSIDE STILTSKIN VIRGIN
7	7	CHIUDITI NEL CESSO 883 RTI MUSIC/F.R.I.
8	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
9	8	TONIGHT IS THE NIGHT LE CLICK LOGIC
10	NEW	LADY MADONNA SPAGNA EPIC
<b>ALBUMS</b>		
1	1	GIPIY KINGS GREATEST HITS COLUMBIA
2	2	VARIOUS FESTIVALBAR '94 EMI
3	4	VARIOUS HOT HITS DANCE DIG IT
4	8	VARIOUS THE SUMMER IS MAGIC COMPILATION DIG IT
5	3	PINK FLOYD THE DIVISION BELL EMI
6	6	MIGUEL BOSE SOTTO IL SEGNO DI CAINO WEA
7	5	ROLLING STONES VOODOO LOUNGE VIRGIN
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	9	VARIOUS DISCOMANIA MIX 5 RTI MUSIC
10	NEW	JOVANOTTI LORENZO 1994 SOLE LUNA/MERCURY
<b>ALBUMS</b>		
1	3	JOHNNY TECHNO SKA PACO PIL MAX MUSIC
2	2	LOOPS & TING REMIXES JENS MAX MUSIC
3	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	7	BREAK THE SILENCE STATUS MAX MUSIC
5	NEW	EINS, ZWEI, POLIZEI MO-DO BLANCO Y NEGRO
6	4	OVER THE RAINBOW MARUSHA POLYDOR
7	6	AWAY FROM HOME DR. ALBAN ARIOLA
8	5	DAME MAS JOHNY KASS MAX MUSIC
9	NEW	I DROVE ALL NITE BANDIDO FEAT. PIROPO KONG RECORD/MAX
10	9	LA COSQUILLITA JUAN LUIS GUERRA BMG ARIOLA
<b>ALBUMS</b>		
1	1	JUAN LUIS GUERRA FOGARATE ARIOLA
2	2	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
3	3	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	LAURA PAUSINI LAURA PAUSINI DRO
6	5	JOAQUIN SABINA ESTA BOCA ES MIA ARIOLA
7	6	MOCEDADES ANTOLOGIA EPIC
8	8	ROLLING STONES VOODOO LOUNGE VIRGIN ESPANA
9	9	JULIO IGLESIAS CRAZY COLUMBIA
10	NEW	CARLOS VIVES CARLOS VIVES PHONOGRAM

## SPAIN (TVE/AFYVE) 8/13/94

THIS WEEK	LAST WEEK	SINGLES
1	3	JOHNNY TECHNO SKA PACO PIL MAX MUSIC
2	2	LOOPS & TING REMIXES JENS MAX MUSIC
3	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	7	BREAK THE SILENCE STATUS MAX MUSIC
5	NEW	EINS, ZWEI, POLIZEI MO-DO BLANCO Y NEGRO
6	4	OVER THE RAINBOW MARUSHA POLYDOR
7	6	AWAY FROM HOME DR. ALBAN ARIOLA
8	5	DAME MAS JOHNY KASS MAX MUSIC
9	NEW	I DROVE ALL NITE BANDIDO FEAT. PIROPO KONG RECORD/MAX
10	9	LA COSQUILLITA JUAN LUIS GUERRA BMG ARIOLA
<b>ALBUMS</b>		
1	1	JUAN LUIS GUERRA FOGARATE ARIOLA
2	2	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
3	3	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	LAURA PAUSINI LAURA PAUSINI DRO
6	5	JOAQUIN SABINA ESTA BOCA ES MIA ARIOLA
7	6	MOCEDADES ANTOLOGIA EPIC
8	8	ROLLING STONES VOODOO LOUNGE VIRGIN ESPANA
9	9	JULIO IGLESIAS CRAZY COLUMBIA
10	NEW	CARLOS VIVES CARLOS VIVES PHONOGRAM

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardini. Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 8/27/94 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	6	SWAMP THING GRID deCONSTRUCTION
7	NEW	CRAZY FOR YOU LET LOOSE MERCURY
8	9	INSIDE STILTSKIN WHITE WATER/VIRGIN
9	7	WITHOUT YOU MARIAH CAREY COLUMBIA
10	NEW	NO GOOD (START THE DANCE) PRODIGY XL
ALBUMS		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	6	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
4	4	PINK FLOYD THE DIVISION BELL EMI
5	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
6	5	PRODIGY MUSIC FOR THE JILTED GENERATION XL
7	7	GIPSY KINGS GREATEST HITS COLUMBIA
8	9	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
9	8	2 UNLIMITED REAL THINGS BYTE
10	NEW	AEROSMITH GET A GRIP GEFEN

### BELGIUM (IFPI Belgium/SABAM) 8/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS' YOUSOU N' DOUR & NENEH CHERRY COLUMBIA
2	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
3	7	EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS
4	8	THE UNITY MIX 4 THE UNITY MIXERS INOISC
5	4	HEMELSBLAUW WILL TURA TOPKAPI
6	10	I SWEAR ALL-4-ONE ATLANTIC
7	5	FIND ME JAM & SPOON SONY
8	2	GIVE ME FIRE GOOD SHAPE DINO
9	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	6	MUSIC IS SO SPECIAL JAYDEE RS
ALBUMS		
1	1	GERT & SAMSON SAMSON VOL.4 PHILIPS
2	2	ROLLING STONES VOODOO LOUNGE VIRGIN
3	4	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	6	LAURA PAUSINI LAURA CGD/WARNER
6	7	GIPSY KINGS GREATEST HITS COLUMBIA
7	8	2 UNLIMITED REAL THINGS BYTE RECORDS
8	5	EAGLES VERY BEST OF THE EAGLES ELEKTRA
9	NEW	THERAPY? TROUBLEGUM AM
10	9	CHERRY MOON THE HOUSE OF HOUSE CHERCD

### DENMARK (IFPI/Nielsen Marketing Research) 8/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	SWAMP THING GRID BMG
4	5	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	8	7 SECONDS' YOUSOU N'DOUR & NENEH CHERRY SONY
7	10	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
8	6	THE RHYTHM OF THE NIGHT CORONA
9	NEW	JESSIE JOSHUA KADISON SBK/EMI
10	9	(MEET) THE FLINTSTONES B.C.-52's BMG ARIOLA
ALBUMS		
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
2	2	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	NEW	NICE LITTLE PENGUINS FLYING REPLAY
5	5	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
6	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	NEW	PRINCE COME WARNER
8	NEW	BILLY JOEL GREATEST HITS 1 & 2 COLUMBIA
9	7	SORT SOL GLAMOURPUSS SONY
10	9	VENTER PA FAR VUPTI EMI

### PORTUGAL (Portugal/AFIP) 8/17/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS DANCE POWER VIDISCO
2	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS WEA
3	3	VARIOUS NO.1 EMI
4	6	VARIOUS MAXI POWER POLYSTAR
5	NEW	EROS RAMAZZOTTI TUTTE STORIE BMG ARIOLA
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	4	MADREDEUS O ESPIRITO DA PAZ EMI
8	9	VARIOUS SARCOFAGO ARIOLA
9	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
10	7	VARIOUS DANCE MANIA '94 VIDISCO

### IRELAND (IFPI Ireland) 8/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN SON
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM/PRECIOUS
3	3	I SWEAR ALL-4-ONE ATLANTIC
4	10	7 SECONDS' YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	4	SWAMP THING GRID RCA/deCONSTRUCTION
6	6	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
7	8	CRAZY FOR YOU LET LOOSE MERCURY
8	NEW	WHAT'S UP DJ MIKO SYSTEMATIC
9	NEW	BLACK HOLE SUN SOUNDGARDEN A&M
10	9	(MEET) THE FLINTSTONES B.C.-52's MCA
ALBUMS		
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 28 EMI/VIRGIN/POLYGRAM
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
3	10	VARIOUS ENERGY RUSH: DANCE HITS '94 DINO
4	3	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
5	NEW	NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS REPRISE
6	4	VARIOUS A WOMAN'S HEART DARA
7	NEW	FRANK PATTERSON IRELAND'S BEST LOVED BALLADS RIELUNAR
8	5	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
9	6	GARTH BROOKS NO FENCES CAPITOL
10	9	BLINK A MAP OF THE UNIVERSE BY BLINK PARLOPHONE

### AUSTRIA (Austrian IFPI/Austrian Top 30) 8/20/94

THIS WEEK	LAST WEEK	SINGLES
1	4	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	VENI, VIDI, VICI IMPERIO ECHO
4	3	EINS ZWEI POLIZEI MO DO ECHO
5	5	7 SECONDS' YOUSOU N'DOUR & NENEH CHERRY SONY
6	7	JESSIE JOSHUA KADISON SBK/EMI
7	10	INSIDE STILTSKIN EMI
8	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	6	THE RHYTHM OF THE NIGHT CORONA ECHO
ALBUMS		
1	2	ROLLING STONES VOODOO LOUNGE VIRGIN
2	6	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
3	3	GOD SHUFFLED HIS FEET CRASH TEST DUMMIES ARISTA
4	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
5	7	PINK FLOYD THE DIVISION BELL EMI
6	1	MARIAH CAREY MUSIC BOX COLUMBIA
7	9	GIPSY KINGS GREATEST HITS SONY
8	NEW	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
9	10	AEROSMITH GET A GRIP GEFEN
10	NEW	ZILLERTALER SCHURZENJAGER REBELLION LIVE IN DEN BERGEN TYROLIS

### NORWAY (Verdens Gang Norway) 8/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	5	SWAMP THING GRID BMG ARIOLA
5	6	7 SECONDS' YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	4	VEM VET LISA EKDAHL EMI
7	9	NO GOOD (START THE DANCE) PRODIGY SONY
8	NEW	LETITGO PRINCE WARNER
9	8	INSIDE STILTSKIN VIRGIN
10	7	MAKES ME FEEL DEVOTION SONY
ALBUMS		
1	1	BILLY JOEL GREATEST HITS VOL. 1 & 2 COLUMBIA
2	2	LISA EKDAHL LISA EKDAHL EMI
3	3	VARIOUS MORE MUSIC 2 RECORD COLLECTION
4	NEW	VARIOUS YABBA DABBA DANCE ARCADE
5	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
6	4	VARIOUS MEGA DANCE 3 ARCADE
7	8	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
8	6	ROLLING STONES VOODOO LOUNGE VIRGIN
9	7	JULIO IGLESIAS CRAZY SONY
10	9	DEEP FOREST WORLD MIX COLUMBIA

### HONG KONG (IFPI Hong Kong Group) 8/7/94

THIS WEEK	LAST WEEK	ALBUMS
1	4	CASS PANG UNFINISHED NOBEL EMI
2	2	HACKEN LEE HOPE STAR
3	3	EKIN CHENG GOT TO BE REAL BMG
4	5	NICKY WU MY SUMMER DREAM WARNER
5	1	LEON LAI LOVE AFFAIR OF SKY & LAND POLYGRAM
6	7	JACKY CHEUNG BORN TO BE WILD POLYGRAM
7	8	ANDY LAU LOVE-ERASING POTION WARNER
8	6	FAYE WONG WILD THINKING CINEPOLY
9	NEW	VERONICA YIP SNEEZING FITO
10	9	SAMMI CHENG 10 COMMANDMENTS CAPITAL ARTISTS

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NEW ZEALAND:** The small but active jazz community in Auckland is reeling from the "loss" of five young musicians—in the nicest possible way. All have been key players in groups active in the area, and all are leaving the country in September for study and playing opportunities on the East Coast of the U.S. Bassist **Matt Penman**, guitarist **Greg Tuohy**, and saxophonist **Jason Jones** have all won scholarships to attend Boston's Berklee College of Music. Working as a quartet (with drummer **Tony Hopkins**, who isn't going anywhere yet), these players have enlivened clubs and concerts with their vigorous post-bop attack; they leave behind one album, "Urbanism," on the local indie label Ode, as well as contributions to albums by other jazz artists. Also departing these shores is bassist **Mathew Fieldes**, a player who embraces jazz and classical styles with equal proficiency. He has received an AGC Young Achiever scholarship to pursue his classical studies at Juilliard under **Eugene Levinson**. Fieldes' absence will be keenly felt by the Auckland Philharmonia Orchestra, the Northern Chamber Orchestra, the Roger Fox Big Band, and John Key's Strange Fruit. Yet another young achiever leaving for New York is saxophonist **Nathan Haines**, who won an AGC scholarship two years ago. Signed to PolyGram NZ, Haines and his band, the Enforcers, will see their debut album released shortly. Although these gifted performers will be missed, their influence here will remain long after they have gone.



GRAHAM REID

**THE NETHERLANDS:** "In the 19th century, Turkish cultural influences were fashionable among the European upper class. Turkish tobacco was a favorite luxury, [and] salons were decorated with ottomans (Turkish couches), cushions with tassels, and beaded curtains. The phenomenon was called *Turquerie*." Thus begins the sleeve notes of "Turquerie," a compilation distributed by Munich Records that celebrates modern Turkish popular music from the Netherlands. Featuring five Dutch-Turkish groups—**Simits**, **Jeunes Tuers**, **Leylim**, **Topkapi**, and **Dilan**—the album was financed by the Dutch Rock Foundation (SPN) and recorded at Studio Nederland in Amsterdam. Sung entirely in Turkish and featuring a variety of styles and moods, the album has won positive reaction from the Turkish community in this country.

WILLEM HOOS

**INDONESIA:** Two of the country's premier jazz groups played at this year's North Sea Jazz Festival at the Hague, the Netherlands. The Jakarta All Stars were well-known from previous appearances, but for Java Jazz it was a debut showcase at an international festival and a breakthrough that many thought was long overdue. At home, Java Jazz is popular as a campus concert attraction, and its performance at last year's Jakarta Jazz Festival was rapturously received. The band is led by keyboard player and composer **Indra Lesmana**, son of the late **Jack Lesmana**, a legendary figure in Indonesian jazz history. Lesmana Jr. was taught first by his father, then studied in Australia before returning to take up active service in the jazz community here. He founded Java Jazz in 1990. "We chose that name as a permanent reminder to the world that we're from Indonesia," Lesmana says. The band's musical power stems from the unique arrangements of Lesmana's compositions, which draw heavily from a wide range of influences. Ethnic Indonesian rhythms are important to him, but not overpoweringly so, and his work has a mystical aura. Witness "Langit Kristal" (The Crystal Sky), which he wrote as a tribute to his father. The band's debut album, "Bulan Di Asia" (Moon Over Asia), is a double-cassette set released through the recording imprint of Jakarta's Jamz nightclub, where Java Jazz performs regularly. Handled by local distribution firm Boulevard, the album boasts elegant, melancholy tracks such as "Joy Joy Joy" and "Kehidupan" (Life). It is estimated to have sold about 9,000 copies, and is soon to be issued on CD. Meanwhile, the band starts recording its second album in November, and plans are being finalized for a tour of the Pacific Rim, including visits to Japan, Hong Kong, Thailand, Malaysia, and Australia. "Our trip to the North Sea Festival gave us plenty of inspiration and encouragement, not least for our hopes of taking our music abroad," Lesmana says.

ARYA GUNAWAN

**AUSTRALIA:** In 1968, a 16-year-old singer named **Marcia Hines** from Boston arrived here to take a role in the Sydney stage production of "Hair." She stayed on to star in "Jesus Christ Superstar" in 1972, then toured the U.S.S.R. and U.S. with the **Daly Wilson Big Band** before being signed to Wizard Records in 1974. During the rest of the decade, she enjoyed a run of seven multiplatinum (70,000-plus) albums and seven top 10 singles, making her the biggest-selling female artist this country had ever known. In the 1990s, the Hines name was restored to chart prominence by her teen-age daughter, **Deni Hines**, who racked up a string of hits with the **Rockmelons**. Now, while Deni—who is married to INXS guitarist **Kirk Pengilly**—rehearses to take up her mother's former role of **Mary** in **Harry M. Miller's** new production of "Superstar," Marcia is making a serious attempt to reclaim her own star status. Now signed to Warner Bros., she has completed a powerful new album, "Right Here And Now," her first in a decade, and is about to embark on an extensive national concert tour. Partly produced by **Robin Smith** and featuring custom-written songs by **Diane Warren**, the album is slated for release Sept. 25.



GLENN A. BAKER

## BIBLIOTECH

### 'Cowdog' Rounds Up Audiobook Hits Lack Of Tie-Ins Makes Gulf Series Unique

BY TRUDI MILLER ROSENBLUM

NEW YORK—He's not a cartoon character, comic book hero, or toy. He isn't seen in movies or on TV, and there are no licensed products bearing his picture. His books are not ever-green classics popular for generations (the first came out in 1982), and his audiobooks are not read by anyone famous.

Still, in the past 12 years Hank The Cowdog has sold more than 90,000 audiobooks and more than a million books, starred in 23 titles, won this year's Audie Award for outstanding children's audio from the Audio Publishers Assn., and inspired a fan club with 4,000 members.

In fact, Hank is the longest-running children's audiobook series ever—and the only one launched without first having success as a licensed character or established book series. That makes it unique in the audiobook world, says audiobook veteran Tim Ditlow, president of Listening Library, which publishes audios of such popular book series as Beezus & Ramona and the Boxcar Children. "For something that's not the Mighty Morphin Power Rangers to succeed in that fashion is truly remarkable."

Ironically, Gulf Publishing, the company that brought Hank into the mainstream, was a technical and engineering publisher whose previous best seller was the "Encyclopedia Of Fluid Mechanics." Gulf inherited Hank in 1990 when it acquired Texas Monthly Press, a publisher of consumer books and magazines.

Prior to that, from 1982-87, the Hank books and audios were self-published and sold by the author, John R. Erickson (a professional ranch hand and cowboy), using the publishing name Maverick Books. With no money for advertising, Erickson promoted it

by doing readings at schools, libraries, county fairs, livestock auctions, and rodeos. "It was all unconventional marketing," says Erickson. "We short-circuited the conventional literary system and went directly to the consumer, dealing on a cash basis. I was selling them through mail order and at my speaking appearances out of the back of my pickup. We did a little store business, but it was mainly Western stores and saddle shops."

Among Hank's major supporters were teachers, who found that the Western adventure series was especially appealing to 9-to-12-year-old boys. Some used the audiobooks together with the books to teach reading.

The first audiobook, "The Original Adventures Of Hank The Cowdog," came out almost immediately after the book version, because at each of Erickson's lively readings, people said he should record it. "So I called a sound studio in Amarillo and asked the guy if he'd ever produced a book on tape. He said no. I said, 'Me neither, but let's try it.'"

Erickson did all the voices himself, "because I couldn't afford to hire anyone with talent," he says with a laugh. But the author displayed his own vocal range, giving each character a voice as unique and comic as the characters in a Warner Bros. cartoon: Hank with his cowboy drawl, his dimwitted sidekick, two drunken coyotes, a sarcastic cat, two goofy buzzards, a villainous Doberman, and many others.

Erickson adds, "My instruction to the engineer was to make it sound like an old-time radio program," with sound effects, background music (arranged by local musician Trev Tevis), and original songs by Erickson. Each subsequent book has had a simultaneous audio release read by the author.

Gradually, "We built up an audience within 200 miles of my hometown [Perryton, Texas]," says Erickson. "We never thought it would appeal to people outside of this little core area in the heartland."

In 1987, Erickson signed a distribu-

tion deal with Austin's Texas Monthly Press, and three years later Houston's Gulf Publishing acquired that company. On his own, Erickson had sold 75,000 Hank books and fewer than a thousand audiobooks. But under Texas Monthly and Gulf Publishing, that total has swelled to more than a million books and 90,000 audiobooks.

"When John started, he had a very simple cover design," says Gulf sales

(Continued on page 67)



Callin' At Kmart. Capricorn Records artist Kenny Chesney made an in-store appearance at Kmart in Johnson City, Tenn., to support his latest album, "In My Wildest Dreams." In between signing autographs, he talked shop with employees from Kmart and Handleman, which racks the discount chain's music and video product. Pictured, from left, are Sam Freeman, Handleman sales manager; Jack Purviance, Handleman senior sales supervisor; Chesney; Mindy McManus, Kmart activities coordinator; and Rob Carter, Handleman sales rep.

### Keeping A Firm Grasp On Clients Oxford, Miss., Store Earns Locals' Loyalty

BY PATRICIA BATES

OXFORD, Miss.—Even if best-selling author John Grisham ("The Client" and "The Firm") didn't reside in Oxford, the Sound Shop would still be moving more movie soundtrack albums than ever.

"If it's playing at the Cine-4 theater near us inside the Oxford Mall, we could run out of CDs and tapes that night," says Herbert Henderson, a manager at the Sound Shop—the only record store in town—which is located across the street from the University of Mississippi (UM) campus. "We work closely together, though. They know a month in advance what will be showing here, and I can get the product within three days from our owners, Central South Sales in Nashville."

Citing examples of his soundtrack trade, Henderson says he re-ordered the title "8 Seconds" at least "two or three times" over a three-month period, and the "Pure Country" album "seemed to last forever because fans saw it as a George Strait" compilation. "Reality Bites" is also in demand; so is "Above The Rim," despite the fact that the film was never released in Oxford. Sound Shop and Cine-4 also did a joint promotion around

"Mo' Money," whereby a Sound Shop receipt was worth \$1 off at the Cine-4 box office, and a drawing was held for a "Mo' Money" CD and poster.

Sound Shop will soon be installing as many as six monitors, and selling—not renting—films on home video, such as Grisham's "The Pelican Brief," "The Firm," and "The Client." (The rights to the author's latest Doubleday-published mystery-thriller, "The Chamber," were bought for \$3.75



million by Universal Pictures, and work begins on the script this year. Meanwhile, local Oxford bookstores began selling "The Chamber" in late May, keeping merchandisers like the Sound Shop looking to the future.)

By the time "The Crow" appeared in mid-May, Sound Shop had been carrying the accompanying CD for weeks. It also was fully stocked on "The Flintstones," "Maverick," and "Crooklyn," all popular summer films.

Sound Shop expanded in August 1992 from 1,500 square feet to its present 3,000 square feet, with the same racks and fixtures. "We do have more wall space now, and I'd like to have some track lighting," says Henderson. There are some posters up, but a board near the cash register lists the new CDs—and soon the new videocassettes.

"We'd like to have as large an emphasis as we can on movies," says Henderson. "We do not want to limit ourselves, since the soundtracks are doing so well." The Southern fiction writer William Faulkner also lived in Oxford, and classics like his "Sound & The Fury" and "The Reivers" are on videotape. "The Faulkner Conference for writers promotes tourism here each August," says Hender-

(Continued on page 66)

### Trans World Posts 2nd-Quarter Gains

BY DON JEFFREY

NEW YORK—Trans World Music Corp. reports that same-store sales rose in the second quarter from a year ago, after a 4% decline in the first fiscal period.

The sales' gain from stores open at least a year was only 1%, but it signaled what executives see as a positive trend.

"We're beginning to get our stores better assorted, but the results really won't show 'til the second half," says Robert A. Helpert, executive VP and chief administrative officer. Trans World has been plagued by problems with inventory management.

For the three months that ended July 30, the Albany, N.Y.-based retailer reports that net sales climbed 10.7% to \$106.9 million from \$96.6 million in the same period last year. The increase was mainly due to the opening of new stores. At quarter's end, Trans World operated 698 stores, compared with 659 at the same time last year.

A marked increase in competitive pricing among music retailers hurt profit margins. The gross margin declined to 36.9% in the quarter from 37.2% a year ago. The net loss, meanwhile, widened to \$2.8 million from \$2.05 million last year.

Trans World's interest expense jumped 76% to \$2.66 million in the quarter because of an increase in borrowings and higher interest rates. Helpert says, "We had considerably more merchandise inventory, and we used indebtedness for that." The inventory level rose 20.7% to \$221.9 million from \$183.8 million in the same quarter last year.

For the six months that ended July 30, Trans World reports a net loss of \$4.68 million on sales of \$216.1 million, compared with a loss of \$2.37 million on sales of \$199.8 million in the same period last year.

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## MCA Sees Appeal In Long-Awaited Raffi Studio Set

**G**OING BANANAS: "I can't remember when I've had this much fun," says Raffi, top banana of children's performers, on the subject of his brand-new MCA album, "Bananaphone." Due Sept. 13, it's the Raffmeister's first studio album for kids since his 1987 A&M release, "Everything Grows." (His ecologically themed MCA debut, 1990's "Evergreen Everblue," was aimed more at grownups than children, and last year's "Raffi On Broadway" was a live recording culled from his sold-out New York concert stand.)

"Creatively, I feel the best I've felt in a long time," says Raffi, characterizing "Bananaphone" as a "return to play. There are lots of puns—you could say it's pun-tastic."

As on previous Raffi offerings, there are plenty of nature-related tunes, but Raffi insists that this is no ecological screed. "I did my ecological thing on 'Evergreen Everblue.' This album's a danceable collection of songs, rhythmic and bouncy. I didn't have a specific game plan; if there's a concept at all, I'd call the music inner-



by Moira McCormick

active.

"The term 'interactive' is the biggest selling tool since 'new and improved,'" Raffi adds. "What children really need in their formative years is to interact with people, not machines—and with their inner world of wonder and imagination."

Raffi includes some classic sing-alongs—like "Michael Row Your Boat"—with the original material, which Raffi co-wrote and co-produced with his keyboardist Michael Creber. It was his first collaborative composition. Raffi says, "Michael and I connect on so many levels on the road, I thought, why not creatively?"

Randy Miller, executive VP of marketing for MCA, says a major "Bananaphone" push has been launched. "The objective of our campaign is to let the industry, as well as the consumers, know that this is a return to form for Raffi, in terms of his commitment to children- and family-oriented music. It's very much a return to style for him."

Custom merchandising tools, which incorporate bold, graphic colors and cover design for "Bananaphone," include a 20-cassette gravity feeder; a mobile, shelf talker, and foldouts for toy stores; giveaway sticker sheets; and "T-shirts and visors for retailers and buyers to take home to their kids," says Miller. Plus, MCA is circulating solicitation kits consisting of a brown shopping bag filled with bananas, CDs, and cassettes.

(Continued on page 69)

## Successful Music Merchandising



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Tanisha Hervey, saleswoman, and Herbert Henderson, manager, are pictured at Sound Shop, a music store in Oxford, Miss., across the street from the University of Mississippi. (Billboard Photo: Patricia Bates)

## SOUND SHOP KEEPS A FIRM GRASP ON CLIENTS

(Continued from page 64)

son. "We have people from all over the world come in to buy, as far away as Japan and Germany."

As with many college communities, Oxford sees a lot of students even during semester breaks, looking for everything from alternative rock to rap. "UM's enrollment is about 10,000 during the year, and it is less in the summer. But it doesn't drop much for us at all, because UM has so many youth camps for tennis, cheerleading, and sports," says Henderson.

"We get the UM football schedules early. On the six home game weekends, we know it will be good. They bring their families, and everybody likes music or wants to go to the Oxford Mall." Mississippi's gaming casinos are about an hour and a half away, and Henderson says he would like to get some of those visitors here.

"Oxford can be a complex area at

times. We have repeat customers from UM; we see the same faces over and over again two or three times a week all year. We do well with our music-related merchandise, like CD cases. We also have CD and tape specials every day, so it's affordable, and our budget items are up front."

In addition to selling recordings by such pop, rap, and country favorites as Counting Crows, Snoop Doggy Dogg, and Tim McGraw, Sound Shop has a market for gospel—particularly black traditional and urban—and features a popular section of Christian and other music videos.

Tickets are distributed at the Sound Shop for the 10,000-capacity Tupelo Coliseum. "We should be getting online any day with the [arena], so fans here will have the same advantage for seats as they

(Continued on next page)



**Shoppin' The Blues.** The House of Blues has launched a retail store to complement its music club concept. Dubbed Take It Easy Baby Blues Accessories, the outlets sell hats, T-shirts, CDs, books, magazines, and vintage guitars. Shown here are House of Blues founder and CEO Isaac Tigrett, left, and George Gruhn, who oversees the guitar boutique.

## Nobody Beats The Wiz Finds Money, Mud At Woodstock

**W**HEN THE RAIN FALLS: Nobody Beats The Wiz has boldly gone where no retailer has ever traveled before. For the last 18 months, the Carteret, N.J.-based chain has been putting up small booths at concert venues in the Greater New York metropolitan area, selling product by the featured acts. But at the Woodstock '94 festival Aug. 12-14, the 63-unit chain set up the largest and most elaborate concert retail site Track has ever heard about.

The store, housed in a tent, measured a total of 4,200 square feet, according to John Esposito, the chain's COO. And just to make sure there was enough to sell, Nobody Beats The Wiz had six tractor trailers full of product serving as the store's warehouse.

The tent was divided by a long counter. One side was the area traversed by customers, which also housed various fun, interactive product displays like a Panasonic 3DO display, a Pioneer laser karaoke display, and a CD-ROM demonstration. In addition, a Muze album database was constantly in use, Esposito reports.

On the other side of the counter was the sales area, where product was kept safely. The music software selection was narrow but deep, as the outlet carried all titles it could get its hands on from artists who appeared at either Woodstock festival, with emphasis placed on the 1994 performers. The store also carried some electronics hardware, like boomboxes, personal CD and cassette players, and cameras. The Fuji disposable cameras proved to be a very popular item.

For the first day and a half, things went phenomenally for the store. A key ingredient in that success, according to Esposito, was the fact that artists who performed came over to the tent for in-store, album-signing appearances afterward. Among the acts appearing at the store were Collective Soul, Live, Todd Rundgren, Blues Traveler, Orleans, and Kings X.

But when the rain hit on Saturday afternoon, it became "one of the most amusing and frightening scenes I have ever been involved with," Esposito says. "The whole place became impassable. We had to position our people outside the tent to stop people from accidentally sliding into the store."

Despite the rain, he labeled the store an economic success. Overall, he sums up his time at Woodstock as "the most bizarre and remarkable experience. Strangely enough, I felt a bit of melancholy as I left this disaster scene. I walked away thinking, 'What an experience.'"

**ON THE MOVE:** Track hears that the long-rumored RCA sales shift is

about to take place. According to sources, Ron Howie, VP of sales at RCA in New York, will move back to the city he prefers to call home to head up the sales effort at RCA Nashville. In addition, he will have some responsibilities for operations. Meanwhile, back in New York, David Fitch, who was No. 2 in the RCA sales department, moves up to replace Howie... Over at Sony Music Distribution, John Murphy, senior VP of national accounts, has been named to replace Danny Yarbrough as senior VP of sales and branch distribution. Yarbrough, you might recall, was named president of distribution back in May.



**T**HE Envelope Please: Wherehouse Entertainment presented employee awards during its annual convention, held in

Los Angeles Aug. 9-11. The area manager of the year was Ruben Cordova of store No. 67, and the market manager of the year was Dale Sylvester. The best same-store sales performance was achieved by Stacy Avina in store No. 108.

The best controlled rental shrink award was presented to Jack Witt of No. 215; for controlling sales shrinkage, the award went to Kimber Prior of No. 481.

The best neighborhood store award was presented to Bill Mattingly of No. 433; the customer service attitude award went to Ben Castro of No. 384. The Kodak development award went to Sean Van Hemelrych of No. 497, and the best promotional idea at the local level award was won by Mike Mangino of No. 204.

The home office department of the year was won by the frequent rental program, with the award presented to Kim Jimenes, Loni Helvey, and Donita Nelson. Violet Brown, the black music buyer, was named platinum performer of the year.

Longevity awards for 15 years at the company were presented to Rosario Singson, Mark Kubota, and Jack Witt; Terry Hoeft was honored for 20 years.

The company also presented vendor awards. PolyGram Group Distribution Inc. was named music distributor of the year, FoxVideo was named video distributor of the year, and TDK won the special products award.

Rose Sokal of BMG Distribution won the chain's music salesperson of the year award; the equivalent video award went to Eric Trovinger of FoxVideo.

Golden Crown Marketing was named special products sales force of the year, with Rick Kullback and Ralph Testa picking up the award.

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## 'HANK THE COWDOG' ROUNDS UP AUDIOBOOK HITS WITHOUT TIE-INS

(Continued from page 64)

manager John Wilson. "Texas Monthly repackaged it with full-color covers and made it look hot and current, which helped enormously. For the first time, the series started to get placed in bookstores in Texas, Oklahoma, Nebraska, and Montana."

Although Gulf had little experience with mainstream books at the time, and none at all with audio, the head of the book division, Clayton Umbach, was a fan of the series and set about the task of breaking Hank nationally. "In the U.S., probably the last, best group of independent booksellers are children's booksellers," says Wilson. "We would find key booksellers in each market, get them free samples of the books and tapes, with posters and stickers and bookmarks. We would also hand-sell to teachers; once the kids got into it, they would go to the mall and request their own copies. It's been a very delicate, slow-growth process." Gulf offers a Teacher's Guide version, and makes kids feel a part of things with a fan club and a Hank newsletter full of puzzles and contests.

Erickson credits Gulf with increasing sales of the audiobooks. Wilson adds, "We knew we had a good start with the book market, but the books retail for \$6.95, which is pricey for that [a book that size]. We did research and found that at \$15.95, the audios were competitively priced for the audiobook market. So we began getting into audiobook catalogs and audiobook-only stores, and that was an easier placement, because there was no price resistance."

The Hank audios, which are unabridged, also stood out from the pack because, unlike adult titles, many children's audios are only 30-60 minutes

long. "The customer would compare and think, 'Hmm, three hours, that's a good value,'" Wilson says. Gulf then slashed the price further by introducing "Audio Gift Packs," featuring two Hank audiobooks in an attractive package for \$24.95.

The series is now in national book chains including Waldenbooks, Barnes & Noble, B. Dalton, Scribner, and Crown, as well as virtually every audiobook-only store, says Wilson.

One big supporter has been Earful Of Books, an Austin, Texas-based audio chain with three stores and five more opening. "I brought the Hank audios in early on, because they were so requested," says owner Paul Rush. "Ever since we started our weekly bestseller list, there's always been a Hank title in the top 10. And among kids' titles, Hank is my No. 1 seller of all time."

In July, Earful Of Books rented out the Laff Stop Comedy Club in Austin for a free Erickson performance and book signing. "It was filled to capacity with over 400 kids, and we sold hundreds of tapes," says Rush. In March, the chain held a "Hank Lookalike Contest," co-sponsored by the Dallas SPCA, in which hopeful kids entered their dogs.

Audio Partners Publishing Corp., an Auburn, Calif.-based company, added Hank to its Audio Editions mail-order catalog in 1992. "Hank has done wonderfully for us," says CEO Grady Hesters. "For a while, he was even beating out Rush Limbaugh." Vol. 1 is on Audio Editions' all-time top 10 list, and Vol. 13 was in the top 10 for the Christmas season.

The best-selling Hank title is Vol. 1, which has sold 16,000 units on audio. (In the audiobook industry, a book-

based children's title is considered popular if it sells 5,000-10,000 copies, says Listening Library's Ditlow. Movie and TV tie-ins and storybook-and-tape combo sets sell better than book-based literature titles.)

The Hank books work as audios, Erickson says, because "from the very beginning they were intended to be read aloud. I pictured a ranch family on a winter night reading the books to

each other. When I wrote them, I was imitating the techniques of storytellers, not literary techniques. And as I got more involved in recording, I found myself writing the books with the tapes in mind, putting things in that would make the audio better."

Although most of Hank's fans are 9-to-12-year-olds, adults comprise 15% of the fan club. (In fact, Erickson originally wrote the books with adults in

mind.) Both kids and adults enjoy the "Get Smart" humor: Hank considers himself a keen detective, but actually misinterprets most situations. For example, he tells of a terrifying "silver monster bird" that flew over the ranch, and boasts that he scared it away by barking at it (an incident based on a dog of Erickson's who barked at airplanes.)

Adults also appreciate Hank's deadpan, John Wayne-meets-Mickey Spillane narrative style. In one dangerous situation, his girlfriend cries, "Be careful! Don't try to be a hero!" Hank replies gravely, "It ain't a matter of tryin', Beulah. To some of us, it just comes natural."

Audio Partners' Grady Hesters sums up the appeal of a Hank audiobook in simple terms. "A tape that you can put on in a car with an 8-year-old, a 13-year-old, and a couple of adults—and have everyone enjoy it—is a rare find."

## SOUND SHOP KEEPS A FIRM GRASP ON CLIENTS

(Continued from preceding page)

do in Tupelo," says Henderson. "We have the most out-of-town requests from [the Mississippi towns of] Batesville, Yazoo City, and Grenada, but we get a lot in-store traffic in Oxford on those Saturday mornings, too." When the Tupelo Coliseum had its grand opening more than a year ago with headliner Bill Cosby, the Sound Shop became an outlet.

Pink Floyd's stadium show at UM's rival, Vanderbilt University in Nashville, had an impact more than 200 miles away here at the Sound Shop. "That's the nearest they've come to us so far, but we felt it from the purchases of T-shirts and caps here," says Henderson. Artist-licensed merchandise on the racks includes pieces promoting the Grateful Dead, Pearl Jam, and McGraw.

Sound Shop also advertises "Buy It-Try It" CDs. "We've had this deal for about a year or so. You take home a CD for as low as \$11.99 each, and listen to it. If you don't like it, bring it back within two weeks and trade," says Hen-

derson, whose promotional titles included the Breeders and the Cranberries in the past. "We've had very few returns." Even Grisham has left the Sound Shop with "an armful" of bags after Sound Shopping.

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## INDI Convention Exceeds Hocutt's Plans Also, Continental Drifters Live Up To Their Name

**INDI SHINDIG:** Before streaking out of L.A. for some much-needed r&r, DI dropped by Hotel Sofitel Ma Maison Aug. 5 for the evening cocktail party at the second annual Independent National Distributors Inc. convention.

It was quite the brawl. More than 200 invited guests jammed into Ma Maison's restaurant, joining some 90 members of the INDI staff from the distributor's three arms—San Fernando, Calif.-based California Record Distributors Inc., Dallas-based Big State Distribution Corp., and Secaucus, N.J.-based Malverne Distributors.

In the aftermath, even INDI chairman **George Hocutt** was a little astonished at how the turnout had outstripped his initial intentions for the convention. "My original words were, 'Hey, guys, let's have an INDI picnic and play some softball and drink some beer,'" Hocutt says. "Look where we ended up!"

While the assembled INDI personnel managed to cram in some leisure activities (including an Aug. 5 boat excursion sponsored by American Gramophone Records), the conventioners and their assembled vendors squeezed in plenty of business.

Much of the Aug. 5-6 confab was devoted to product presentations by INDI's distributed labels, as representatives of Caliber, Rio, Oglio, Mapleshade, Real Music, Solar, Moonstone, CTI, A.I.R., Bizarre Planet, Unity, Pallas, Ridgetop, Step One, Singing Machine, Saturn, and Maxi previewed their product. The presentations concluded with **Al Bell** of Bellmark Records presenting INDI with platinum records for **Tag Team's** deathless single "Whoomp! (There It Is)."

Several in attendance at the cocktail party agreed that **Oglio Records** president **Carl Caprioglio's** imitation of **Elvis Presley** was one of the highlights of the presentations.

Plenty of INDI-distributed talent

was on view live at the Aug. 6 banquet. The night was graced with performances by Caliber R&B stars **Howard Hewitt** and **West End Girls**, Bellmark gangster of love **Johnny "Guitar" Watson**, Moonstone metal outfit **Triangle** (which performed acoustically), and White Cat new age player **Keiko**



by Chris Morris

**Matsui.**

After sieges in New Jersey last year and L.A. in '94, tentative plans call for INDI to hold its confab somewhere in Texas next year. With the glowing reviews that greeted **INDIcon '94**, we can only say, "Save us some space in the Lone Star State."

**GOOD TASTE DEPT.:** Last year in this space, we noted that Columbia Records declined to promote a single by the Kansas City, Mo.-based band **Season To Risk**, produced by Minneapolis indie **Red Decibel Records** with funds from a first-look deal with Columbia, because the 7-incher bore sleeve art by convicted mass murderer **John Wayne Gacy**.

Here we go again. Gacy is no longer among us—he was executed by the state of Illinois earlier this year—but his so-called *objets d'art* certainly are. A piece of Gacy artwork nearly identical to that on the **Season To Risk** sleeve—a painting of his frequent autobiographical subject, **Pogo the Clown**—graces the cover of "When The Kite String Pops," an album by Louisiana's **Acid Bath** released by Montclair, Calif.-based **Rotten Records**.

In an evident attempt to up the gross-out ante, the back of the CD features another Gacy piece, of a death's-head sporting a clown's cap and ruffled collar.

Rotten president **Ron Peterson** admits that the Gacy cover was his idea. "The band was having some trouble deciding on artwork. I knew what they were looking for—something sick."

Peterson says he contacted a friend in Florida who had some 40 Gacy paintings in his collection, and loaned the works (including the Pogo painting, which Peterson says is one of 250 in existence) for use on the **Acid Bath** package.

The label head acknowledges that feedback has been mixed. "Either people are really interested in it, or they're really offended by it." But, he adds, "it's America—you should be able to do what you want."

More gruesome art may be forthcoming from the label: Peterson says that the company has procured a sketch by convicted "Night Stalker" slayer **Richard Ramirez**. It's a pen-and-ink drawing, because, Peterson notes, "he's in [maximum security] lockdown, so we can't get anything in color."

**FLAG WAVING:** The **Continental Drifters** is definitely an apt name for the New Orleans-based band that will issue its self-titled debut album Sept. 20 on Ichiban-distributed **Monkey Hill Records**. Most of the group has literally drifted across the continent.

A band of noble pedigree, the **Drifters** started life in Los Angeles about three years ago. But after drummer **Carlo Nuccio** (long a member of recent **Flag Waver Pat McLaughlin's** road and studio groups) relocated to his Crescent City hometown, several other members followed.

While former **Bangles** guitarist **Vicki Peterson** still lives in L.A. and ex-Swinging Madisons guitarist **Robert Maché** continues to reside in Tucson, Ariz., singer and multi-instrumentalist **Peter Holsapple** (formerly co-leader of the dBs and a onetime R.E.M. sideman), vocalist-guitarist **Susan Cowsill** (an integral member of the family band that bears her name), and bassist **Mark Walton** (who held down the **Dream Syndicate's** bass chair) have all pulled up stakes and moved to Louisiana.

In the case of **Holsapple** and **Cowsill**, who are married, the relocation had some familial reasons: The couple has an 11-month-old daughter and, **Holsapple** says, "New Orleans is a great place to have a kid."

Incredibly, the **Drifters** lineup is more stable now, with most of a continent separating some members, than it was in L.A., when a shifting *ad hoc* unit, usually featuring **Holsapple**, performed every Tuesday night at **Raji's** in Hollywood. The ever-changing membership eventually added up to enough players "to fill a school bus," **Holsapple** says.

"We've stabilized—can you believe it?" he adds with wonder. "We were still able to get together periodically. This band requires a lot of frequent-flyer miles."

(Continued on next page)

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	*** NO. 1 *** BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 23 weeks at No. 1	161
2	4	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	126
3	2	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	172
4	3	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	171
5	22	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	50
6	8	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	170
7	5	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	104
8	11	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	169
9	6	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	172
10	7	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	172
11	12	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	163
12	10	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	172
13	9	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	170
14	13	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	172
15	14	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	149
16	15	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	172
17	19	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	81
18	20	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	162
19	17	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	78
20	18	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	158
21	16	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	172
22	30	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	28
23	21	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	20
24	23	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	155
25	25	METALLICA ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	154
26	24	GRATEFUL DEAD ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	80
27	41	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	21
28	34	SANTANA ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	15
29	26	ROLLING STONES ▲ <sup>6</sup> ABKCO 6667 (15.98/31.98)	HOT ROCKS	7
30	28	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	136
31	44	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	2
32	29	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	145
33	27	MEAT LOAF ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	172
34	32	ROLLING STONES ▲ <sup>4</sup> VIRGIN 39505 (10.98/15.98)	SOME GIRLS	5
35	33	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	166
36	38	CHICAGO ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	158
37	31	ROLLING STONES ● VIRGIN 39504 (10.98/15.98)	STICKY FINGERS	7
38	48	CAROLE KING ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	27
39	35	ROLLING STONES ● VIRGIN 39503 (10.98/15.98)	EXILE ON MAIN STREET	6
40	45	INDIGO GIRLS ▲ EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	29
41	37	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98/HS)	GISH	31
42	36	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	27
43	43	AEROSMITH ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	26
44	40	SADE ▲ <sup>3</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	38
45	39	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNRYD'S INNRYRDS	57
46	—	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	8
47	46	BEASTIE BOYS ● CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	4
48	—	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	37
49	—	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	58
50	47	THE CHARLIE DANIELS BAND ▲ <sup>2</sup> EPC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	65

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 sales indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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This Wk	Last Wk	Wks on	TITLE ARTIST (CATALOG#)
1	NEW	▶	THEY MIGHT BE GIANTS LINCOLN #72600
2	NEW	▶	THEY MIGHT BE GIANTS THEY MIGHT BE GIANTS #72603
3	NEW	▶	THEY MIGHT BE GIANTS MISCELLANEOUS T #72646
4	NEW	▶	GIANT SAND PURGE AND SLOUCH #72746
5	NEW	▶	GIANT SAND CENTER OF THE UNIVERSE #72731
6	NEW	▶	THE JAYHAWKS BLUE EARTH #89151
7	NEW	▶	WEEN GOD WEEN SATAN- THE ONENESS #89186
8	NEW	▶	SOUL ASYLUM MADE TO BE BROKEN #8666
9	NEW	▶	THE REPLACEMENTS LET IT BE #8441



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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan</b>				
★★ NO. 1 ★★				
1	1	31	QUEEN OF THE PACK EPIC 53763*	PATRA
2	2	9	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
3	4	31	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
4	5	31	PROMISES & LIES VIRGIN 88229	UB40
5	3	11	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
6	6	31	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
7	7	5	LETHAL RIDDIMS '94 DANCEHALL EXPLOSION RELATIVITY 1199	VARIOUS ARTISTS
8	8	31	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
9	10	31	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
10	11	3	RISE & SHINE MESA 79083/RHINO	ASWAD
11	13	31	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
12	9	8	IN CONTROL ELEKTRA 61656	BERES HAMMOND
13	12	7	DANCEHALL MASSIVE 2 NOVEMBER 1110	VARIOUS ARTISTS
14	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
15	NEW▶		BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	19	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
2	5	7	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
3	2	21	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
4	4	7	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
5	3	11	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
6	6	39	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
7	9	19	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
8	11	5	PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
9	8	17	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
10	7	25	HOPE TRILOKA 7203	HUGH MASEKELA
11	10	11	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
12	NEW▶		AFRICA FETE MANGO 539 939/ISLAND	VARIOUS ARTISTS
13	NEW▶		FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
14	RE-ENTRY		SPIRIT OF THE FOREST HANNIBAL 1377/R/KODISC	BAKA BEYOND
15	12	11	LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	23	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
2	4	17	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
3	2	17	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
4	3	21	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
5	6	23	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
6	5	143	SHEPHERD MOONS ▲ <sup>3</sup> REPRISE 26775/WARNER BROS.	ENYA
7	8	11	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061	SHAHIN & SEPEHR
8	9	15	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
9	7	19	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
10	21	3	PRAYER FOR THE WILD THINGS LIVING MUSIC 28	PAUL WINTER
11	12	274	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
12	NEW▶		WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
13	NEW▶		3RD FORCE HIGHER OCTAVE 7066	3RD FORCE
14	13	11	RAIN DANCER BAJA 524/TSR	ARMIK
15	10	17	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104	VARIOUS ARTISTS

● 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. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

CHILD'S PLAY

(Continued from page 65)

Miller says a national print ad campaign, targeting 3 million consumers via parenting magazines, includes a toll-free number that plays a sample of the album when dialed. "We're having fun with the title," he says. "It's 'Call Raffi on the Bananaphone.'"

MCA is working with Pasadena, Calif.-based Playground Entertainment Marketing in pushing "Bananaphone" to non-traditional retail outlets. According to PEM president Kathleen Bywater, Raffi will make a series of appearances at Barnes & Noble stores while he tours the U.S. this fall and winter. Bywater says Raffi will sign autographs for two hours and perform three acoustic songs in each store.

Raffi says "Bananaphone" is "the beginning of a trilogy. MCA will release two more albums next year. One's going to be stories for kids, some of which I wrote."

Incidentally, Raffi, the guy who began the kill-the-longbox revolution by bravely insisting that "Evergreen Everblue" be released in jewel box only, says: "The jewel box is O.K. for now, but we can do better." He envisions a double paperboard package, similar to the old double-LP cover, with slots for disc and booklet. "If anyone in the industry wants to talk to me, I've got some ideas."

**CLASS ACT:** September is Classical Music Month, and the Children's Group—the Toronto-based, BMG

Kidz-distributed label that is home to the first-rate imprint Susan Hammond's Classical Kids—is celebrating. In conjunction with NARM's classical-music-in-the-schools promotion, Classical Kids is pushing its "Classroom Collection," which consists of all six of its recordings, plus teaching guides for music instructors and regular teachers. According to Michelle Henderson, managing director of the Children's Group, the collection is being marketed in the seven initial cities targeted by NARM: Seattle, Cleveland, Kansas City, Minneapolis, Phoenix, San Antonio, and New York.

Plus, says Henderson, live symphonic versions of Classical Kids' storyline-with-music titles "Beethoven Lives Upstairs" and "Tchaikovsky Discovers America" are touring the country, with 75 dates this season in the U.S. alone—which translates to "over 200,000 kids and their families." A film version of "Tchaikovsky" will air, as "Beethoven" did before it, on television before it's released to home video in the spring. Orchard Books will simultaneously publish a companion book. Also, "Beethoven Lives Upstairs" will be the subject of a new CD-ROM by BMG New Technologies, due first-quarter 1995, and, says Henderson,

"Susan Hammond is working on a Handel project, which will come out next fall."

Beginning Oct. 15, more than 85 radio stations will air the six-week "Classical Kids Hour," which concludes on Thanksgiving. Says Henderson, "Each station will air one of our hour-long programs each week; we're also presenting free screenings of 'Beethoven Lives Upstairs' for listeners. It's a terrific vehicle for exposure to classical music—and good for all of us who are building classical music's new audience."

**ELLA-VAITING:** Congratulations to venerable children's performer Ella Jenkins, who celebrated her 70th birthday Aug. 6 with an outdoor concert at Ravinia in Highland Park, Ill. Jenkins' performance—which also happened to be her 25th summer appearance at Ravinia—included Ella favorites like "Miss Mary Mack," "London Bridge" (sung in Japanese as well as English), and "Did You Feed My Cow?" Jenkins is working on material for both a new album and video for Smithsonian/Folkways.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin, #801, Chicago, Ill. 60626, or call 312-761-3925.

DECLARATIONS

(Continued from preceding page)

But the band keeps at it, largely because the Drifters experience is such a pleasant contrast to the members' work with their more illustrious bands.

"Part of it is probably a reaction to what we've all played over the years," Holsapple says. "It's finally made something fresh for all of us, which may have been withering for a bit."

Certainly the earthy, relaxed rock the Drifters make sounds nothing like the dBs' jangle-pop, the girl-group rock of the Bangles, or the Dream Syndicate's guitar roar. Listeners who may think they know what they're getting when they check the personnel list should be prepared to be very pleasantly surprised.

The band, which just finished a handful of dates in the New York City area, plans an East Coast tour in early October.

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

- 16. NOUVEAU FLAMENCO OTTMAR LIEBERT HIGHER OCTAVE
- 17. HOURS BETWEEN NIGHT + DAY OTTMAR LIEBERT + LUNA NEGRA EPIC
- 18. AIR BORN MICHAEL JONES NARADA
- 19. RED NIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION
- 20. ALTER EKO EKO HIGHER OCTAVE
- 21. HONORABLE SKY PETER KATER & R. CARLOS NAKAI SILVER WAVE
- 22. NO WORDS JIM BRICKMAN WINDHAM HILL
- 23. REAL MUSIC 1994 SAMPLER TAKE TWO VARIOUS REAL MUSIC
- 24. IN MY TIME YANNI PRIVATE MUSIC
- 25. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ► TESLA

**Bust A Nut**  
PRODUCER: Terry Thomas  
Geffen 24713

Northern California hard-rockers return from a three-year absence with a work that catches them in a late-'80s time warp, mixing testosterone-induced riffs with hackneyed lyrics and occasionally altering the formula with a power ballad. That's not to say there aren't worthwhile moments on the 70-minute opus. Lead single "Mama's Fool" is a viable album rock and hard-rock cut, as evidenced by its success on the Rock Tracks chart, and "She Want She Want" and "Games People Play" are superbly catchy.

### ► SHAWN COLVIN

**Cover Girl**  
PRODUCERS: Shawn Colvin, Stuart Smith, David Kahne  
Columbia 57875

Reigning queen of folk-pop returns with a set of—you guessed it—covers, many of which she has performed live over the years. Half the tracks were recorded in the studio, while the rest were taped live last year. Colvin's reinterpretations of familiar songs—the Police's "Every Little Thing (He) Does Is Magic," Talking Heads' "This Must Be the Place (Naïve Melody)"—may send her to new heights of commercial success. But the obscurities here, such as Willis Alan Ramsey's "Satin Sheets" and Judee Sill's "There's A Rugged Road," are revelatory, and they are the tracks that once again will make Colvin a strong Grammy contender.

### ► BARENAKED LADIES

**Maybe You Should Drive**  
PRODUCER: Ben Mink  
Sire/Reprise 45709

On this follow-up to 1992's "Gordon," which went multiplatinum in their native Canada, the Ladies men have assembled another terrific, eclectic set stuffed with clever lyrics and striking musicianship that totters amiably between an alternative bent, a jazzy vibe, and a rocking, melodic groove—with a splash of lounge sensibility stirred in. But though they haven't exactly turned the other tongue-in-cheek, so to speak, the Barenaked Ladies make a more solid case here that while they can be very funny (see jazz throwaway "Little Tiny Song"), they are no novelty act. "Jane" and "Alternative Girlfriend," both bright and hooky, are as fine as they come to alternative airwaves, while stirring "The Wrong Man Was Convicted" is so far over the top that it soars.

### THIS PICTURE

**City Of Sin**  
PRODUCERS: Various  
Arista 18647

Second album by British power-pop band valiantly rocks and rolls, but never fully comes into gear. Music comes off as a bit too polished and sterile, chock-full of churning guitars, tinkling piano chords, and somewhat disconnected vocals. There are some catchy hooks to be found in the title track and the loose, hummable "Rains Like Fire." First single, "Heart Of Another Man," also pushes several nice buttons that could work on Top 40 stations.

### ★ LONESOME VAL

**NYC**  
PRODUCER: Suzy Roche  
Bar/None 45

Second release from sharp-eyed New York-based singer/songwriter Val Haynes—produced by one of the Roche Sisters—is marked by Haynes' lyrical observations and warmly twanging vocals. This well-wrought, predominantly acoustic set features Roche and

## SPOTLIGHT



**CARRERAS DOMINGO PAVAROTTI WITH MEHTA**  
**The 3 Tenors In Concert 1994**  
PRODUCER: Tibor Rudas  
Atlantic 82614

The world's most celebrated tenors reunite for their second World Cup-related extravaganza, which will attract the same multitudinous audience that is still buying the trio's 1990 concert album in enough quantities to keep it No. 2 on the Top Classical Albums chart. The repertoire again covers a broad range, from evergreen arias ("Nessun Dorma!," "La Donna è Mobile") to international classics ("Granada") to medleys of music from around the globe and from Hollywood—the latter an apt choice, given the Dodger Stadium venue. Accompanying video, PBS exposure, and a massive marketing campaign will reinforce an already weighty project that is destined to endure for at least another four years.

instrumental MVP David Mansfield; highlights include the progressive country harmonies of "Love Comes To Town," the lovely folk waltz of "Spanish Eyes," the Springsteenian drama of "New York Town," the bouncy, Spanish-flavored rhapsody of "Darlin' n' Funky One," and the country-rockin' rhythms of "Lone Prairie."

### ★ ROYAL JELLY

**PRODUCER: Matt Wallace**  
Island 314 524 015

Call them evocative, and smile when you say that. If this California-based band's songs spark a slew of '70s rock and '90s-meet-the-'70s alternative rock associations, it's without apology, and with considerable flair. As ably produced by Wallace (Paul Westerberg, Faith No More, John Hiatt), the four-piece band's sound is ultimately something all its own, and all over the map, from sitar-flecked single "Ceiling" to barreling "Bend" (tambourine courtesy of Susanna Hoffs), with the common ground of cogent writing, aggressive guitar, and thick, rich vocals via John Douglas Edwards. Highlights include sexy, sinuous "Generator" and buoyant "Sun."

### ★ DAVE EDMUNDS

**Plugged In**  
PRODUCER: Dave Edmunds  
Pyramid/Rhino 71770

Edmunds just has it. His infallibility as a singer, songwriter, guitarist, and producer has always been uncanny, and this album is no exception. From clever originals like "I Love Music" to electrifying covers old and new (Otis Redding's "I Got The Will," Jim Lauderdale's "Halfway Down"), disc is loaded with irresistible, Edmundoized rock'n'roll. The Love Sculpture and Rockpile veteran's ample axe talents come to light on sizzling renditions of Jerry Reed's "The Claw" and Khachaturian's "Sabre Dance" (the latter an updated version of Edmunds' U.K. hit). A slice of rock'n'roll ambrosia.

## SPOTLIGHT



**THE JERKY BOYS 2**  
PRODUCERS: Johnny B & Kamal  
Select 92411

Wiseguys who went gold with album of recorded prank calls dish out more of the same on sequel, reprising such characters as the foul-mouthed Frank Rizzo, the charmingly clueless Sol Rosenberg, and the nameless victims of snake bites, pizza poisonings, and other invented calamities. Format is the same as that of first album: unsuspecting merchants are victimized by the mischievous Johnny B and Kamal, whose real identities are secret. While the audience for this material is limited, success of first album suggests ample potential. Look for Boys' upcoming Christmas flick, too.

### JACK GIBBONS

**The Authentic George Gershwin**  
PRODUCER: Jack Gibbons  
ASW 2082

The word "authentic" in the title has a double meaning. The material in this third volume of Gershwin music by pianist Gibbons is reconstructed from Gershwin's own transcriptions, and the fact that it is a recording by a pianist rather than of piano rolls also suggests a greater pianistic presence that is beyond the reach of the best rolls (including those by Gershwin himself). The period covers Gershwin's output from 1931 through his death in 1937. There is a lot of great music and superb playing, with a survey of the "Porgy & Bess" score a highlight of the 76-minute program. Distributed by Koch International.

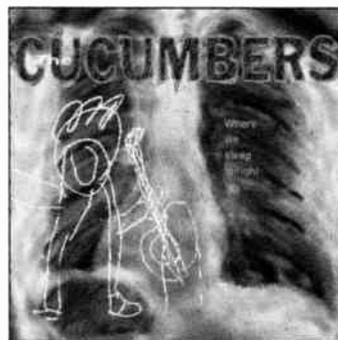
## R & B

### ► BOYZ II MEN

**II**  
PRODUCERS: Various  
Motown 31453

As the title suggests, album picks up where group's 1991 multiplatinum debut,

## SPOTLIGHT



**THE CUCUMBERS**  
**Where We Sleep Tonight**  
PRODUCERS: Various  
Zero Hour 1020

Fresh and crisp, insinuating and insidious. The Cucumbers are Deena Shoshkes and Jon Fried, a New Jersey-based, wife-and-husband alterna-pop duo that first came to attention in the late '80s on Profile. They return with a heady mix of musical metaphors, writing songs that ooze sweetness from Shoshkes' glorious, utterly captivating voice, but that hide a darker heart in lyrics that are anything but sweetness & light. Melodies bubble under with unexpected twists and turns. Songs like leadoff single "That Is That," the three-minute pop tune personified, and the equally infectious "Make Him Mine" and "Something Dangerous" lure the listener into a lagoon with a wicked undertow, while the duo's evident psychedelic bent surfaces on album opener "I'm Waiting," and "Flies" and "Red Demon." Dive in, and go with it.

"Cooleyhigharmony," left off. Swaying grooves, highlighted by athletic harmonies, spell idle listening satisfaction. While group's work is challenging technically, project plays its cards close creatively—a daring maneuver, considering the current state of saturation in the doo-wop genre. An exception: the pseudo-folkish, Babyface-produced, acoustic guitar- and string-accompanied "Water Runs Dry."

## LATIN

### ★ ANA BELEN/VICTOR MANUEL

**Mucho Más Que Dos**  
PRODUCER: Victor Manuel  
Ariola/BMG 74321

Splendid double-live set, a best seller in Spain, resembles a summit meeting. Belén, Manuel, and a host of famed guest troubadours, including Joan Manuel

## VITAL REISSUES™

### TOMMY DORSEY/FRANK SINATRA

**The Song Is You**  
COMPILATION PRODUCER: Paul Williams  
RCA 66353

Exhaustive five-disc set collects some of Sinatra's earliest work, from his stint with the Tommy Dorsey Orchestra in 1940-'42. The combination of Dorsey, already a seasoned star, and the hopeful young vocalist was a match made in heaven. Backed by Dorsey's smooth trombone and jazzy band, set follows the evolution of Ol' Blue Eyes' voice splendidly, from his reedy beginnings to the classic crooner he would become. Standards galore, from "I'll Never Smile Again" to "Dolores" to "Night And Day," with dozens more along the way. Fifth disc, a cornucopia of nostalgic joy, recreates an evening on the NBC radio show "Fame And Fortune" with 21

unreleased tracks. A swingin' reissue that proves Sinatra was always meant to be Chairman of the Board.

### BOOTSY COLLINS

**Back In The Day: The Best Of Bootsy**  
PRODUCERS: George Clinton & William Collins  
COMPILATION PRODUCER: Alan Leeds  
Warner Archives 26581

Part of the superb, open-ended Warner reissue series that kicked off last year, this single disc dishes up the best of a sterling Collins catalog, including some rare and previously unreleased treats from the label's vaults. Among the revelations here: a previously unissued concert performance of "Psychoticbumpschool," and a raft of tracks never on an album before, including "Scenery," "What So Never The Dance," and "Body Slam!"

Serrat, Joaquín Sabina, Pablo Milanés, Miguel Ríos, Manolo Tena, Antonio Flores, and Juan Echanove, are all in uncommonly fine vocal form as they journey lovingly through a delightful collection of pop/rock gems ("Mediterráneo," "Desde Mi Libertad," "Asturias"), as well as two appealing, previously unreleased entries ("Contaminame," "Yo También Nací En El 53") that may find favor with U.S. radio programmers.

## COUNTRY

### ★ VARIOUS ARTISTS

**The Great Dobro Sessions**  
PRODUCERS: Jerry Douglas & Tut Taylor  
Sugar Hill 2206

Fans of the dobro who hear this record will wonder if they have died and gone to heaven. Dobro masters Jerry Douglas and Tut Taylor are joined by eight of their favorite players, including Mike Auldridge, Oswald Kirby, and Sally Van Meter. The range of textures and moods on this 21-song set is unexpectedly diverse; in addition to bluegrass, there are two jazz tunes—"Birdland" and "Wave"—as well as Gene Wooten's ambitious rendering of the Beatles' "Day Tripper." Contact: 919-489-4349.

## CONTEMPORARY CHRISTIAN

### OUT OF THE GREY

**Diamond Days**  
PRODUCER: Charlie Peacock  
Sparrow Records 1405

Husband-and-wife team's third set continues to feature Christine Dente's ethereal, Irish-tinged vocals and Scott's tasteful guitar-playing. But despite Charlie Peacock's always interesting production, the songs begin to display a certain sameness. There's nothing that particularly differentiates the music on this album from anything the Dentes have done before. Sweet-spirited, good-intentioned, but ultimately forgettable music.

## CLASSICAL

★ STRAVINSKY: APOLLON MUSAGETE, DUMBARTON OAKS CONCERTO, OTHER WORKS  
Sinfonietta de Montreal, Charles Dutoit  
London 440 327

★ STRAVINSKY: APOLLO, OTHER WORKS

Christopher O'Riley  
Elektra Nonesuch 79343

Here are two recordings of the ever-fascinating "Apollo" of Stravinsky (still in the repertory of the New York City Ballet)—one by a chamber-sized ensemble of Montreal Symphony musicians, and the other a reduction played by American pianist Christopher O'Riley. And both are wonderfully forthcoming. Excellent recordings, too, in both instances.

★ CARTER: EIGHT COMPOSITIONS (1948-1993)

The Group For Contemporary Music  
Bridge 9044

The work of Elliott Carter, the dean of contemporary American composers (now 85 years old), is usually considered pretty thorny, but the eight pieces on this disc are, for the most part, entirely accessible—you could almost say "delightful." The earliest and longest are a Cello Sonata (1948), on which Lincoln Center's Fred Sherry is featured, and a brilliant Duo (1974) for violin and piano. "Changes" (1983), written for and played here by guitarist David Starobin, is particularly winning, and the rest, right up to the playful little "Gra" (1993) for clarinet, performed by Charles Neidlich, makes a strong case for the commercial viability of Carter's work.

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

### ▶ LUTHER VANDROSS & MARIAH CAREY

**Endless Love** (4:20)  
PRODUCERS: Walter Afanaseff  
WRITER: L. Richie  
PUBLISHER: PGP/Brockman/Intersong, ASCAP  
Columbia 6408 (c/o Sony) (cassette single)

First shot from Vandross' set of covers, "Songs," is a faithful reading of the Lionel Richie/Diana Ross nugget, framed with beautiful, swelling strings (how 'bout those harps and rolling drums at the song's climax!). Carey is at her most colorful and effective here, fluttering around Vandross' distinctive phrasing with ease and agility. Button-pushing as can be, single is destined to rocket to the top of the Hot 100. Any bets on how many weeks it will take?

### ▶ ALL-4-ONE Breathless (4:49)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5841 (cassette single)

And now for the real test. After a pair of wildly popular cover hits, male vocal group assays the interest of consumers and programmers alike with a funky original tune. Lively ditty relies less on crisp harmonies and more on stylish solo parts and kinky, hip-hop-derived beats. Song has a good chorus and appears likely to increase act's chart and sales momentum.

### ▶ AALIYAH At Your Best (Your Are Love) (4:30)

PRODUCER: R. Kelly  
WRITERS: E. Isley, M. Isley, O. Isley, R. Isley, R. Isley, C. Jasper  
PUBLISHERS: Bovina/EMI April, ASCAP  
REMIXER: R. Kelly  
Jive 42236 (c/o BMG) (cassette single)

Follow-up to the gold-certified "Back & Forth" drops the tempo for a slow and seductive urban ballad. Aaliyah continues to exhibit a warm and soulful style that belies her teen-age years. Clearly destined to soar to the top of both the Hot 100 and the Hot R&B Singles chart, single will also affirm R. Kelly's position as one of the leading renegade producers of the year. He does an excellent job of blending a raw street groove with a lush R&B melody and layers of sweet vocals. Gorgeous.

### ★ OLETA ADAMS & BRENDA RUSSELL We Will Find A Way (4:10)

PRODUCER: Aaron Zigman  
WRITERS: S. Diamond, S. Sheridan  
PUBLISHERS: Diamond Cuts/Wonderland/Boomer Mothers, BMI  
RCA 62909 (c/o BMG) (cassette single)

Adams and Russell come together for a gospel-spiced power ballad from the soundtrack to the Whoopi Goldberg flick "Corrina Corrina." Their voices are a perfect match, bringing out colors and nuances in each other that have rarely been heard before. Song builds to an appropriately dramatic conclusion, and will more than likely woo the hearts of tastemakers at several formats.

### SIMPLE SIMON La Bamba (3:51)

PRODUCER: Courtney Cole  
WRITER: not listed  
PUBLISHER: not listed  
Profile 7421 (CD single)

The Richie Valens evergreen goes dancehall, as the classic feel-good song adds a wicked reggae beat. It's a pretty basic reworking that is easily remembered and highly addictive. For a techno experience, check out the Tribal Remix.

### JEFF FOXWORTHY Redneck Stomp (2:57)

PRODUCER: Scott Rouse  
WRITERS: J. Foxworthy, S. Rouse  
PUBLISHERS: WarnerBull/Max Laffs/Shabloo, BMI  
Warner Bros. 18816 (cassette single)

Foxworthy's year-old comedy album is getting a second life thanks to a massive television infomercial push. On the heels of its new life comes this musical collage of his southern folk humor. Should get some laughs at morning radio in multiple formats, including top 40 and country.

### GLAM WITH PETE BURNS Sex Drive (4:27)

PRODUCERS: Glam, DJ Ricci  
WRITERS: P. Burns, R. Persi, D. Rizzatti, E. Moratto, R. Testoni  
PUBLISHER: Ed. Mus. Camaleonte  
DFC/Radikal 12569 (CD single)

Onetime Dead Or Alive leader returns with a new band and familiar hi-NRG/rave sound. Libidinous lyrics could be more clever, though Burns' deadpan delivery makes it all worthwhile. A guilty pleasure with fluffy club and crossover radio prospects. Of the six versions, the Sexual Hard remix is your best bet. Contact: 201-836-1950.

### BANIG Everlasting (no timing listed)

PRODUCER: not listed  
WRITER: T. Keane  
PUBLISHER: not listed  
Del-Fi 70016 (CD single)

Asian ingenue may have the hit she has been aiming for with this glistening pop ballad. Her youthful demeanor gives the song a fresh and charming innocence that places most of the emphasis on romance and not the "freaking" that has saturated the airwaves. Single should be positioned to connect primarily with starry-eyed teens, and older folks who want to momentarily visit old memories.

## R & B

### ▶ KARYN WHITE Hungah (3:38)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: K. White, J. Harris III, T. Lewis  
PUBLISHERS: Warner-Tamerlane/King's Kid, BMI; Flyte Tyme Tunes, ASCAP  
REMIXER: Frankie Knuckles  
Wamer Bros. 18121 (cassette single)

Preview of the ever-fab Ms. White's new "Make Him Do Right" opus swings with a sweaty jack/funk shuffle. It goes her to deliver a performance with more gritty sex and guttural soul than heard on past hits. Slamin' single will have players at R&B radio grinding and grunting with glee, while club punters will delight in Frankie Knuckles' plush house remix.

### ★ RYUICHI SAKAMOTO Moving On (4:31)

PRODUCER: Ryuichi Sakamoto  
WRITERS: R. Sakamoto, J-Me  
PUBLISHERS: Kob America, ASCAP; J-Me Smith, BMI  
REMIXER: Butterfly  
Elektra 5702 (12-inch single)

The brilliant Sakamoto moves to Elektra for his latest solo effort, which is launched with this horn-rimmed funk/R&B toe-tapper. Bursts of several urban musical cultures balance Sakamoto's typically sophisticated fare with a street edge that will likely open doors to several new audiences. Guest singer J-Me makes a lovely impression—and that bassline is too wicked for words! Not to be missed.

### JAMIE FOXX Experiment (no timing listed)

PRODUCER: Jamie Foxx, Victor White  
WRITER: J. Foxx  
PUBLISHER: not listed  
Fox 62965 (c/o BMG) (cassette single)

The pace of Foxx's recording career will continue to build with the onset of this slinky number. Double-entendres are plentiful as Foxx convincingly dons the role of swarthy urban Romeo, amid a spare arrangement of slick synths and nicely measured harmonies. Will start at R&B radio, though track has legs strong enough to climb up the Hot 100.

### ANGELA WINBUSH Keep Turnin' Me On (3:48)

PRODUCER: Angela Winbush  
WRITER: A.L. Winbush  
PUBLISHER: ALW, ASCAP  
Elektra 9032 (cassette single)

Winbush turns down the lights and issues an invitation to love on this swaying R&B ballad from her fine current album. Punctuating percussion and glossy keyboards urge her on to a well-shaded, sensual vocal that will melt more than a few radio dials. Best results will occur when aimed at older audiences.

### Q&A Baby's Got A Feelin' (3:59)

PRODUCER: Rodney Trotter  
WRITERS: R. Trotter, B. Jacobs  
PUBLISHERS: Holland Dozier Holland/Tardis, ASCAP  
Shanty Town 1000 (c/o Aurific) (maxi cassette single)

Good funk never goes out of style. Peppered with the wooing lyrics of lead vocalist

Rodney Trotter, this uptempo R&B gem begins with a pounding bass and ends with a wavering piano line. Inquiring minds seeking old-school soul should respond immediately to this saucy Q&A.

## COUNTRY

### ▶ MARY CHAPIN CARPENTER Shut Up And Kiss Me (3:40)

PRODUCERS: John Jennings, Mary Chapin Carpenter  
WRITER: M.C. Carpenter  
PUBLISHER: Why Walk Music  
Columbia 77696 (c/o Sony) (cassette single)

Gutsy production, a stellar studio band, and a hooky, whispered chorus kick this uptempo single—the first from Carpenter's forthcoming album, "Stones In The Road"—into high gear. And special guest Lee Roy Parnell's slide guitar brings just the right amount of grit to the proceedings.

### ▶ DAVID BALL When The Thought Of You Catches Up With Me (3:00)

PRODUCER: Blake Chancy  
WRITER: D. Ball  
PUBLISHER: EMI-Blackwood, BMI  
Warner Bros. 18081 (cassette single)

Ball slows things down for the crucial follow-up to "Thinkin' Problem." Although this ballad may not have the hook-heavy impact of its predecessor, it is a strong demonstration of the breadth and depth of an artist who is sure to be around for a while.

### LARI WHITE Now I Know (3:50)

PRODUCER: Garth Fundis  
WRITERS: C. Rains, C. Greene, D. Cook  
PUBLISHERS: Sony Tree/Don Cook, BMI  
RCA 62896 (c/o BMG) (7-inch single)

There's an abundance of new female talents coming out of Music City these days, but not many of them can attack a song with White's open-throated confidence. The Florida native slides easily from the lower, quieter end of her range on the verses, to a go-for-broke wail on the chorus, letting the full range of emotions come through.

### KIM HILL Wise Beyond Her Tears (3:48)

PRODUCER: Wayne Kirkpatrick  
WRITERS: G. Burr, S. Longacre  
PUBLISHERS: MCA/Gary Burr, ASCAP; W.B.M./Long Acre, SESAC  
BNA 62871 (c/o BMG) (7-inch single)

A contemporary Christian artist gone country, Hill has yet to catch fire at radio. This midtempo country/pop tune is reminiscent of Mary Chapin Carpenter's work and is the best showcase so far for Hill's smoky voice and heartfelt delivery.

## DANCE

### ▶ THE WATERLILLIES Tempted (6:39)

PRODUCER: Ray Carroll  
WRITERS: Carroll, Alikas-St. Thomas  
PUBLISHERS: Mood Muzik For Lovers/Chrysalis, ASCAP  
REMIXERS: Bobby D'Ambrosio, Spooky Kinetic/Sire/Reprise 41612 (c/o Warner Bros.) (12 inch single)

Male/female duo is ready to increase its cult following with a jiggly dance/pop number, redressed with state-of-the-chart house rhythms by Bobby D'Ambrosio and Spooky. The remix is perfect for mainstream booty action, though smarter, more adventurous souls should have a whirl on the original version, which is more complex and challenging to the ear. Either way, singer Sandra Jill Alikas is an angelic, compelling presence.

### ★ K. LONDON POSSE FEATURING DAWN

TALLMAN Caught In Love (7:35)  
PRODUCERS: Kingsley O., Juan Coon  
WRITERS: Kingsley O.  
PUBLISHER: K. London, BMI  
REMIXERS: Beni Candelario, Wayne Rollins  
K4B 008 (12-inch single)

Acclaimed underground posse may finally have the mainstream hit it has long deserved. Fronted by the Tallman's deep and throaty alto voice, invigorating house mover hits the mark with a brain-embedding melody and a chorus that inspires butt-shagging and fist-waving. A slew of quirky synth effects adds icing to the cake. Have a taste. Contact: 203-357-9058.

### UNDERWORLD Cowgirl (8:55)

PRODUCERS: Underworld  
WRITERS: Smith, Hyde  
PUBLISHER: not listed  
Wax Trax/TVT 8718 (12-inch single)

U.K. act aims to redefine the parameters of the alternative dance scene with a jam that melds elements of rave, trance, and modern rock. For the most part, track succeeds in piquing the brain and standing miles apart from the competitive wannabes. Will it alter the realm of clubland? Probably not. However, it does provide a momentary breath of fresh air—not to mention a flash of musical ingenuity. Contact: 212-979-6410.

## AC

### ★ MATRACA BERG Guns In My Head (4:32)

PRODUCER: Stewart Levine  
WRITERS: M. Berg, G. Harrison  
PUBLISHERS: Patrick Joseph/Maria Belle/Warner-Tamerlane, BMI  
RCA 62931 (c/o BMG) (cassette single)

Berg meditates on the violence and pain that invades daily life with world-savvy vision. Rock-inflected arrangement suits her piercing voice and the song's urgent lyrics. Topical without being heavy-handed, single has a maturity and depth that will initially make inroads on AC stations—though it has an aggressive vibe that will play equally well on album rock airwaves. CD single also has several live renditions of tunes from her noteworthy "Speed Of Grace" collection.

### KEITH CHAGALL The Circle (4:16)

PRODUCERS: Larry Brown, Keith Chagall, Mauricio Guerrero  
WRITERS: K. Chagall, L. Brown  
PUBLISHER: KCA, ASCAP; Drummer, BMI  
Seven Thunders/Miracle 10022 (CD single)

Chagall continues to cultivate AC audiences with a strumming acoustic-rock ballad. He infuses intelligent, contemplative lyrics with a toe-tapping melody and crisp harmonies. Chagall's voice is full of contagious passion, which should do the job in generating active radio interest. Contact: 310-372-8845.

## ROCK TRACKS

### ★ GUMBALL Nights On Fire (2:48)

PRODUCER: Don Fleming  
WRITER: D. Fleming  
PUBLISHERS: EMI-Virgin/Instant Mayhem, BMI  
Columbia 6011 (c/o Sony) (CD promo)

This is the epitome of good modern pop. All the essentials are here: a deceptively simple melody, unconventional lyrics, and grand guitar playing. Listen closely and you will hear that the happy hook conceals a bitter edge. Best when blown between heavier rock fare.

### MOTHERLAND How Many (3:39)

PRODUCERS: Ron Saint Germain, Motherland  
WRITERS: Motherland  
PUBLISHER: Pearl White/Virgin, BMI; Sony Tunes/On One, ASCAP  
550 Music/Epic 6286 (CD promo)

Rootsy rock quartet, anchored by Jason Bonham, adequately straddles the fine line between hard-edged rock and straightforward pop. Marti Frederiksen's raspy, raw vocals are reminiscent of a strained John Mellencamp. Should fit in perfectly at album rock radio.

### SPONGE Neenah Menasha (4:25)

PRODUCERS: Sponge  
WRITERS: Sponge  
PUBLISHERS: It Made A Sound/Plunkies, BMI  
Chaos/Columbia 6257 (c/o Sony) (CD promo)

Morbid and intriguing. That about sums up the lyrics and the grunge-come-lately guitar work on this five-man rock debut. A scrawling voice drags through a swirling, scraping soundscape that could easily be mistaken for recent Alice In Chains. Soak in it.

### DIAMANDA GALAS WITH JOHN PAUL JONES Do You Take This Man? (no timing listed)

PRODUCER: John Paul Jones  
WRITERS: D. Galas, J.P. Jones  
PUBLISHERS: Mute Song/Opal/Aludra, ASCAP  
REMIXERS: Richard Evans, John Paul Jones  
Mute 171 (CD single)

Talk about your odd couples. Over-the-

top singer/lyricist Galas meets Led Zeppelin bassist/producer Jones on a rocky road of surf rhythms and ominous, haunting pogo-pop melody. Dare to dissect the mad prose, which is spewed with cheeky venom that occasionally brings early Patti Smith to mind. First single from "The Sporting Life" jolts and delights—listen for it on open-minded alternative radio stations. CD single also includes "Hex," which hypnotizes with Middle Eastern chanting and techno dance beats.

### HOPE FACTORY Underwater Girl (no timing listed)

PRODUCER: Alee Namvar  
WRITER: A. Namvar  
PUBLISHER: not listed  
Kudos 002 (CD single)

Pensive, introspective nature of the song belies the band's upbeat moniker. Employing a ringing wall-of-sound production technique, downtempo track may initially trigger comparisons to the Smiths, though frontman Alee Namvar has a warmer demeanor and an obvious penchant for retro-pop sounds. Sweeping blend of synths and acoustic guitars create a pillow texture that will play well on melody-conscious college and modern rock stations. Deserves a fair shot. Contact: 212-223-4519.

### QUIET RIOT Little Angel (3:58)

PRODUCERS: Ricky DeLena, Priest DuBrow  
WRITERS: D. Arkenstone, S. Priest  
PUBLISHERS: Talex, BMI; Two Elektrics, ASCAP  
Moonstone 3102 (CD promo)

Headbanger band that clicked eons ago with "Cum On Feel The Noize" resurfaces with a thunderous kicker that playfully drags you back to metal excess of the '80s. Track is carved with crunchy rhythm guitars and a piercing, properly acrobatic solo. Kevin DuBrow's howl is familiar fun, as is the anthemic chant during the drum breakdown. Contact: 213-341-5959.

## RAP

### ▶ PETE ROCK & C.L. SMOOTH I Got A Love (4:57)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Elektra 5700 (maxi-cassette single)

Just try to name the last rap single that began with the clunks and clinks of a xylophone. Not many rap tracks carry as irresistible a melody as this bouncy number, which may cause some listeners to involuntarily bob their heads and tap their toes. With the turntable scratchin' over a bubbly bassline, this uptempo, creative hip-hop nugget deserves a listen.

### ▶ DA YOUNGSTA'S Hip Hop Ride (4:05)

PRODUCER: Marly Marl  
WRITERS: M. Marl, Q. Goodman, T. Goodman, T. Dawson  
PUBLISHERS: Top Jam, BMI; Supreme C, ASCAP  
EastWest 5734 (c/o Atlantic) (cassette single)

Da Youngsta's might want to reconsider their name. On the lead single from their third release, the three progress beyond the pure hip-hop pop of their debut and the pre-pubescent awkwardness that plagued their follow-up. Sounding mean and lean, this Marly Marl-produced effort exudes a worldly rap that rides high atop a laid-back rhythm and street smart sensibilities.

### THE LEGION Legion Groove (3:12)

PRODUCER: C.M.E.  
WRITERS: S. Jennings, M. Leonard Jr., J. Samuels, S. Nichols, A. Williams  
PUBLISHERS: Krill Theme, ASCAP; Frankly, BMI  
One Love/Mercury 40 (c/o PolyGram) (maxi-cassette single)

Straight out of the Bronx, this Black Sheep protégé busts a rigid, street-smart style taken directly from the old school. A sample loop of B.T. Express' "If It Don't Turn You On (You Better Leave It Alone)" forms a noisy backdrop filled with a big bass, early rap references, and a killer groove. Flip it over to "It's Thorough" for more hyper, hip hip-hop.

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

## Multimedia Firms Test Wares At Epcot

BY STEVE TRAIMAN

ORLANDO, Fla.—They may not realize it, but visitors to the Epcot Center's new Innoventions attraction here are part of an unofficial "focus group" for a number of key multimedia hardware and software companies that are showcasing new and upcoming products to a mass-market audience.

The new Innoventions interactive multimedia pavilion at Walt Disney World's Epcot Center stages its formal opening later this month, but SRO crowds have been allowed since July 1 to take "sneak peeks" at an array of high-end technology from Disney and a dozen major corporate co-sponsors.

Each sponsor will use its share of about 100,000 square feet to introduce new entertainment, informational, and business software (as well as cutting-edge hardware) to a rotating group of visitors, many of whom will receive their first exposure here to everything from CD-ROMs, to MIDI, to the information superhighway.

"It was a tough sell to get the first major commitments for long-term leases," says Pete Rahill, who is coordinating the Disney Imagineering project coordinator with associates Bob Dahl and Ed Stewart. "Now we've got a waiting list and already are planning to expand the area."

Sega has the largest chunk of non-Disney space, with 10,000 square feet, and was the first to commit to the pavilion, according to Bud Werner, VP of merchandising for Sega.

"We held joint strategy meetings with Disney early on, and [we] see a real synergy between our two companies," he says. "It's a great opportunity to show thousands of guests all the things Sega stands for—from Pico, our computer that thinks it's a toy, through our video games, to the new 32X platform and our 'Virtual Formula' and AS-I simulator. We have a controlled environment to get a good read-out on new products before they reach the market, and can make improvements if we have to."

In the Sega arena, with 140 game stations, visitors get a chance to try the Sega Channel, now being offered to cable operators, and preview the 16-bit game "Taz, Escape From Mars"; "Fahrenheit" and "Ecco 2" on Sega CD; Disney's "Bonkers" on the Genesis platform; and the Game Gear title "World Series 2," among other new titles to be released later this year.

Titles will be rotated on a regular basis, according to Sega, with a focus on previewing new releases such as "Sonic & Knuckles" (Billboard, Aug. 27), forecast as Sega's biggest holiday seller and currently being previewed here.

### HI-TECH MIX

Visitors to the Innoventions pavilion also can sing along with Alec Tronic, a lifelike audio-animatronics robot programmed by producer David Feiton to lip-sync Joe Cocker's classic "Feeling Alright." Alec also

hosts Disney's own Eclectronics array of eight displays.

At Hi-Tech Tones, guests can try out the latest in Yamaha keyboards, synthesizers, and electronic drums, using a Kurzweil Mark 10 Ensemble Grand and a premium audio system designed with Boston Acoustics to create their own MIDI composition.

The Ohm Theater offers the latest in HDTV (high-definition TV) and THX Surround Sound on a 120-inch Stewart screen.

Disk-O-Tech showcases innovative releases in CD-ROM and other forms of multimedia. The first software array includes the IBM-formatted "Multimedia Beethoven" and "Multimedia Mozart" (Microsoft), the Macintosh "A Hard Day's Night" (Voyager), the 3DO platform title



David Feiton, show designer with WDW Imagineering, programs Alec Tronic, a lifelike robotic singer and comedian that hosts Eclectronics.

"Crash 'N' Burn" (Crystal Dynamics), and the CD-i title "Link—The Faces Of Evil" (Philips Interactive).

For Walt Disney Imagineering's first venture into virtual reality, the separate WDI Experimental Lab exhibit at Epcot recreates Disney's Glendale, Calif., facility, according to John Snoddy, the creator of "Disney Vision." The exhibit allows visitors to fly Aladdin's magic carpet on a five-minute trip through and above the City of Agrabah. Other guests "see" the trip through the flyer's eyes on a large video screen. "Virtual reality is a new way to get next to the audience to tell a story," Snoddy says.

### APPLE'S TEMPTATIONS

Apple is showcasing hardware and software in its "Imagine/Dream/Explore Apple—An IDEA Factory" exhibit. Apple project manager Marva Whelan says the response from early visitors has been heartening. "They were thrilled with the hands-on experience and not only found it educational, but entertaining," she says.

Using new Macintosh Performa systems, the Newton MessagePad, and other new products in three chambers, "we've adapted the products and the complete experience so people of all ages and knowledge levels can enjoy creating their own idea," Whelan says. In addition to



A visitor puts together his own MIDI composition at Disney's Eclectronics Hi-Tech Tones setup at Innoventions.

Brilliant Media, responsible for the Peter Gabriel title "Xplora 1," other participating software companies include Medior, with "Rock, Rap, & Roll"; Broderbund, with "Kid Pix" and "Living Books"; Strata, with "Pyramids Of Luxor" and "Virtual Dino Lab"; and Maxis, with "SIM City."

IBM's "Thinkplace" arena features innovative and interactive exhibits of the company's latest computers and technologies. "Guests can take an electronic 'field trip,' complete with sound and video; test-drive an information system that broadcasters use at the Olympics; 'morph' their own face into any image imaginable; and access huge libraries of music, movies, and more through a home TV," says Tracy O'Neill, manager of corporate issues.

Highlights of the interactive exhibits include "Home Choice Video," custom-developed by IBM Research using videodiscs; the "Face Factory" morph studio, by Broderbund and IBM, using eight Pentium systems with cameras and a video projector; "Aris Cube," by Aris Multimedia En-

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## Bastin Out As Exec VP/GM At Compton's NewMedia

BY MARILYN A. GILLEN

NEW YORK—Norman J. Bastin, former executive VP/GM of Carlsbad, Calif.-based software publisher and distributor Compton's NewMedia, has "left the company," according to Compton's parent, the Tribune Co., and has been replaced by a veteran Tribune executive.

The change was effective Aug. 22, the day the move was announced by the Chicago-based Tribune Co., which bought Compton's in September 1993.

Bastin's departure comes on the heels of that of another high-profile Compton's executive, Thomas McGrew, former VP of market development and product planning, who left to establish his own multimedia consultancy last month (Billboard, Aug. 20).

"Over the period of the last 11 months, there were some differences that began to develop which could not be reconciled, and Norm left the company," says Joseph Andrew Hays, a Tribune Co. spokesman, about Bastin. Bastin could not be reached for comment by press time.

The new Compton's executive VP/GM, James N. Longson, is the Tribune Co.'s senior VP of technology and chairs Tribune's Technology Advisory Committee of company executives and outside directors. He is said to have played a key role in Tribune's acquisition of Compton's, and in Tribune's investments, in technology-driven ventures, including America Online and

Starsight Telecast.

Longson joined Tribune in 1970 as a computer programmer.

Stanley D. Frank will continue in his role as president/CEO of Compton's, Hays says, adding that no other executive changes are planned and that there will be no change of strategy for the company.

"A fine team is in place at Compton's NewMedia, which will be comple-

(Continued on page 78)



### ROAD RASH Electronic Arts 3DO, \$69.95

Long-touted and even longer overdue, the popular Sega Genesis motorcycle racing game finally arrives for the 3DO system. The verdict? Believe the hype. A hard-edged alternative rock soundtrack pounds as the player races through five different tracks, including hazard-heavy city streets and the hilly terrain of the Sierra Nevada. Real-life footage blends effectively into computer-generated raceways, as the player dodges cops, cars, and crazed opponents, who are determined to knock opposing racers down to the ground. The full-screen, full-

motion video in the transition scenes details the crowd response to your race. Be warned. Losers get shunned, spray-painted, and even roughed up. Two music videos play when the player doesn't. Swervedriver's "Duel" and Paw's "Jessie" feature exclusive footage shot specifically for the game. The A&M-artist soundtrack features several cuts from Soundgarden, Therapy?, Monster Magnet, and Hammerbox. Road Rash succeeds in creatively merging cutting-edge technology, challenging game-play, and progressive music. The extensive and expensive production time has paid off. The race now begins to meet this new standard in racing games.

BRETT ATWOOD

## Ion Music Titles Go To Navarre

NAVARRE HAS PICKED up exclusive U.S. distribution rights to two new music titles from Los Angeles-based multimedia publisher Ion, according to Wim Stocks, Navarre's VP/GM of proprietary products. The titles, due Oct. 11, are the psychedelic "Headcandy," featuring an original Brian Eno soundtrack, and "The Gingerbread Man," an interactive album with new music from the Residents (Billboard, Aug. 20).

Navarre is distributing "Jump: The David Bowie Interactive CD-ROM," the BMG joint-venture Ion debut.

FORMER FCC CHAIRMAN and current president of Hearst New Media and Technology Alfred Sikes will be the keynote at the first ITA Information Superhighway conference and exhibition.

The debut event, slated for Jan. 24-27, 1995, at the Santa Clara Convention Center in Santa Clara, Calif., will bring together executives from the worlds of the telcos, the cable and satellite companies, and program providers (Billboard, June 18). New York-based ITA is the international association of magnetic and optical media manufacturers and related industries.

FIRST CREATIVE ARTISTS hired away AT&T's Robert Kavner to lead its clients into new media. Now fellow 'phoner U S West is going the other route, hiring a onetime talent agent and 14-year veteran of the entertainment business to work with the Hollywood film industry and the Silicon Valley software community on strategies for the marketing and positioning of interactive entertainment programming.

Josette Bonte, an interactive industries specialist after a career in film and TV development, joins US West as head of strategic marketing, entertainment, and interactive services.

"For someone with a filmed entertainment background, joining US West is just as relevant as joining a theater circuit in the '20s or a chain of video stores in the early '80s," Bonte says. "The regional Bell operating companies will play a huge role in the distribution and exhibition of movies and interactive entertainment."

ONLINE & ON & ON: Another indie-music-based bulletin board is staking out turf on the Internet. Planet StarChild II is geared toward bringing alternative music to the attention of 'netters, and in assisting those consumers in purchasing albums of interest to them via online sales assistance. The new service, a spinoff of existing BBS Planet StarChild, will include audioclips and videoclips, as well as band bios and the like, according to the company.

DATEBOOK: "Digital San Francisco" is set for Oct. 11-13 at the Moscone Center (212-226-4141) ... "Electronic Books 1994 Conference & Exhibition" is Sept. 26-28 at the New York Hilton & Towers (800-632-5537) ... The "CD-ROM Expo" is Oct. 5-6 at the World Trade Center in Boston (800-945-3313) ... "On-Line Interactive Services," geared to retailers, merchandisers, and direct marketers, is Nov. 3-4 at Walt Disney World Swan in Lake Buena Vista, Fla. (800-345-8016).

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**EARLY WARNING:** Don't think for a moment that sell-through will slacken in first quarter '95. The studios already have an impressive lineup of titles from this summer's crop that likely will appear at under-\$25 suggested list.

FoxVideo has given "Speed" the sell-through light for Nov. 15. The studio's other summer hit, "True Lies," is also under sell-through consideration, but FoxVideo is said to be leaning toward rental. New Line Home Video is expected to don "The Mask" in the wake of strong box-office results and Warner's success with the earlier Jim Carrey hit, "Ace Ventura, Pet Detective." The latter did an estimated 4.5 million units.

Paramount may chip in "Forrest Gump," although some trade sources claim the title has already been scheduled for rental in April. Meanwhile, Disney's decision to yank "The Lion King" from theaters so it can be re-released in November suggests the movie won't be on cassette until later in the year. However, early talk is that Disney could release "The Lion King" late in the first quarter.

The big disappointment for Hollywood has been the studios' highly touted foray into family entertainment, not applicable to any of the above except "The Lion King." Among the box-office casualties were "Baby Steps Out," "Getting Even With Dad," "Lassie," "Black Beauty," "North," "The Little Rascals," and "Little Big League." Most or all will go directly into sell-through, but with home video now expected to make good on the theatrical shortfall.

"The front end of the formula—inexpensive production, respectable returns—isn't working," says a source, who wonders if the studios will find sell-through worth the trouble in a crowded market.

**THE VIEW FROM THERE:** The British consultancy, Understanding & Solutions, has delivered thoughts about the U.S. market that seem to be a tad conservative in comparison to analyses on this side of the Atlantic.

Like its American brethren, U&S sees sell-through growth down the road, but not as rapidly. It forecasts a 16.9% gain over a 5-year period.  
*(Continued on page 79)*

## Sell-Through Tapes Push Products Hit Titles Create Cross-Promotion Fever

BY STEVE TRAIMAN

**NEW YORK**—It used to be that cassette rentals were the engines that pulled VCR sales. Now, sell-through tapes are the engines moving other consumer products, ranging from cake mixes to root beer, soap, and hotel rooms.

Hit titles have the kind of exposure that marketing executives lust after—thus the explosion of cross-promotions that can hitch anywhere from one to half-a-dozen items to a multimillion-unit star like "Jurassic Park." At the same time, a movie's ability to rub shoulders with branded toothpaste and batteries has helped contribute to sell-through's stellar growth in the past several years.

"Essentially, the market for consumer promotions has expanded along with the sell-through business," says Ira Mayer, publisher of Entertainment Marketing Letter. "Everyone was stunned when 'E.T.' got an 11% return on the \$5 rebate, with Pepsi-Cola picking up the tab. That may be a bit high for a return on a major title today, but probably not too far off. So if a 'Snow White' or 'Jurassic Park' each sells in excess of 20 million units, the rebate dollars are significant.

"For a growing number of consumer companies, the extra shelf space is as important as the incremental sales from the promotion. Positioning of the promotion in supermarkets, drugstores, and mass

merchants gets double exposure for the company."

Here's how it looks from the perspective of a sampling of the studios' partners.

Bill McCarthy, Pillsbury strategic promotion manager overseeing the "Snow White" campaign, is going through his seventh with Disney, dating back to 1989, when he was at Nabisco.

McCarthy saw the opportunity to tie Ritz Bits in with "Honey, I Shrank the Kids," and subsequently made sure Nabisco had a role in the release of "Peter Pan," "The Jungle Book," "101 Dalmatians," and "Beauty & The Beast."

At Pillsbury since last October, he has developed joint sales efforts with Disney that had reps from both companies approach key outlets. The team effort involving a \$5 rebate on "The Return Of Jafar" with the purchase of four Pillsbury desert mixes "did exceedingly well, beyond both our expectations," he says.

Pillsbury is backing the \$5 "Snow White" refund offer, including cents-off coupons packed inside the video, with a half-page freestanding newspaper insert (FSI) reaching 55 million homes Oct. 30, a 15-second TV commercial on network and cable for about two weeks, and a special "Snow White" cookie decorating section in the November issue of the 545,000-copy Pillsbury Classic Cookbooks. "It has already been launched with our joint sales force, and response from retailers is very positive," McCarthy says.

Kraft General Foods' Jell-O division is likely to commit up to \$25 million in support of "Jurassic Park"—which is why it took almost a year to convince top management to approve the brand's first home video cross-promotion.

To introduce a new grape Jell-O Gelatin this past May, a 50-million FSI offered consumers free Jurassic Park Jiggler Cutters (molds in four dinosaur shapes) free by mail. That was followed by 45,000 in-store display shippers, each with five cases of Gelatin and 30 Jigglers. When "Jurassic Park" goes on sale Oct. 4, 25 million booklet inserts will offer a \$5 cash rebate with proofs of purchase. Then on Oct. 9 and 23, two more FSIs arrive, along with a new 30-second commercial featuring Jell-O spokesman Bill Cosby, all pushing dinosaurs.

Both Marie Smyth of Jell-O and Patricia Ganguzza of AIMS Promotions, which handles the details, re-

port solid retailer acceptance of the program, and significant activity on the Jigglers offer since its May debut. Ganguzza, who has worked on other sell-through campaigns, says, "This is the biggest ever and likely to break all records."

Colgate-Palmolive's second promotion, for Disney's "Aladdin," almost didn't happen, says U.S. media associate director Bill Kashimer. "Our first experience with 'Pinocchio' was not profitable, although it was a success in the number of rebates. We went so far over our budget in the percentage of rebates that it almost kept us away. This time we knew what to expect."

This time also, Colgate got the trade involved earlier, sending a video to retailers, some of whom qualified for key-market radio taglines and in-store sampling. As a result, more toothpaste and toothbrushes have been sold against the \$5 rebate.

"While our overall response was about the same in number of rebates, it was very profitable to Colgate, as we made about \$1 million on the cam-

*(Continued on page 79)*

## MCA Study Says Interest Is High For 'Flintstones'

BY EILEEN FITZPATRICK

**LOS ANGELES**—Consumer intent-to-purchase studies of MCA/Universal Home Video's "The Flintstones" predict that the title has the potential to sell 12 million units at retail without the effects of a marketing campaign. But the supplier isn't resting on its good grades to drive sales.

For its third major sell-through title of the year, MCA will offer a \$3.50 consumer rebate, nearly three months of advertising, and various in-store merchandising materials to heighten consumer awareness, according to Andrew Kairey, senior VP of marketing and sales.

As previously reported, "The Flintstones" will arrive in stores Nov. 8, priced at \$19.98 (Billboard, Aug. 6).

Consumers will receive a rebate when they purchase "The Flint-

*(Continued on page 79)*



**Valued Families.** FoxVideo marketing VP Mike Dunn accepts the Film Advisory Board's "Award of Excellence," given to FoxVideo for its Family Feature line of 12 movies and for its six-feature Rodgers & Hammerstein Golden Anniversary Collection. Making the presentation, honoring entertainment suitable for the entire family, is FAB president Elaine Blythe. FoxVideo will affix "Award of Excellence" stickers to the boxes housing the 18 titles in the two series.

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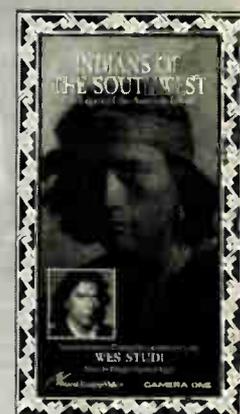


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## Prism Deal Talks Refracted; Power Rangers Strike Again

**S**HOPPING AROUND: Prism Entertainment still hasn't formed that "strategic alliance" it has been seeking, but discussions are continuing, says CEO **Barry Collier**.

"We've progressed, but not sufficiently enough to make an announcement," Collier told shareholders at the annual meeting held in Los Angeles on Aug. 17.

Word on the street is that Prism has been trying to secure a new video distribution deal. No one, though, is jumping at the chance to take on hard-to-sell secondary product these days. WEA Distribution, Uni Distribution, and Columbia TriStar have all passed on Prism, according to trade sources.

Collier denies that's the case. He does agree video numbers are down, but says international sales have offset any losses on the domestic side. "We're not at any risk or jeopardy," says Collier. "We're just testing the waters."

Several years ago, Prism tested the same waters when it struck a distribution deal with Paramount. The two parted company a year later.

The most immediate change at Prism will be in the production, switching from erotic thrillers to action adventure with special effects, Collier says. Prism will also reduce its output from 12 movies to 10 in 1995, three of which will have larger budgets than Prism's average outlay.

**P**OWER SKILLS: Mighty Morphin Power Rangers tapes are flying off the shelves at mass merchant retailers, but other dealers may be missing the kids craze, says Saban Home Entertainment sales and marketing VP **Nancy Jones**.

Despite cumulative sales of 8 million units, Jones says traditional rental outlets, supermarkets, and drugstores still haven't caught the fever.

"They're the only areas where Power Rangers seem to be weak," Jones adds. "The rental outlets aren't up to speed with this product."

Four new titles in the series are due in stores Sept. 21. To educate the trade about Power Rangers appeal,

Saban is conducting an incentive contest for distributors. More than 2,500 sales reps have been sent a seven-minute promo tape. A bounce-back card, which asks questions about the contents, serves as the entry form to the contest.

Each entrant who answers the questions correctly will receive a Power Rangers T-shirt and be entered into a grand prize drawing. Saban will award cash prizes of \$5,000, \$2,500, and \$1,000.

"I've talked to distributor brand managers who didn't really know about Power Rangers," says Jones. "How are they going to be able to sell product that they don't know?"

Saban has a separate incentive to offer retailers. In October, the company will release a made-for-video Christmas title, "Alpha's Magical Christmas"; it features a "Power Rangers" character. Jones says stores will get a two-month head start, because the title won't air until sometime in early December.

Also trying to cash in on the Power Rangers wave, Buena Vista Home Video will introduce the "Superhuman Samurai Syber-Squad" on Nov. 11.

The live-action series, produced by DIC Entertainment, is scheduled to debut in syndication beginning this month. The cassette series will be released under the DIC Toon-Time Video label.

Buena Vista will support the releases with a set of four rub-on tattoos packed inside each Syber-Squad video. Inserts promoting the line will be included in cassettes of "Snow White And The Seven Dwarfs" and "Tim Burton's The Nightmare Before Christmas."

An "action video center" in-store display with a life-size Samurai character is available, as well.

**N**OT RESTING ON RENTRAK: Although Buena Vista has signed on with pay-per-transaction distributor Rentrak to boost rental units on secondary titles, there is no slowing the marketing incentives to push dealer orders.

(Continued on page 76)

## SHELF TALK

by Eileen Fitzpatrick



Saban has a separate incentive to offer retailers. In October, the company will release a made-for-video Christmas title, "Alpha's Magical Christmas"; it features a "Power Rangers" character. Jones says stores will get a two-month head start, because the title won't air until sometime in early December.

# 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	7	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	4	4	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
3	NEW ▶		BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
4	5	6	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
5	6	8	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
6	2	9	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
7	3	10	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
8	7	5	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
9	8	5	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
10	11	3	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
11	12	2	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
12	NEW ▶		INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
13	10	5	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
14	17	2	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
15	NEW ▶		THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
16	9	7	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
17	13	4	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
18	19	3	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
19	22	2	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R
20	18	2	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
21	14	9	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
22	NEW ▶		MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PG
23	16	6	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
24	15	5	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
25	21	12	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
26	24	15	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
27	25	10	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
28	26	3	CABIN BOY	Touchstone Pictures Touchstone Home Video 2903	Chris Elliott	1993	PG-13
29	30	17	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
30	28	8	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
31	23	6	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
32	33	18	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
33	27	9	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
34	36	18	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
35	29	4	FRANCESCO	Hemdale Home Video 7186	Mickey Rourke Helena Bonham Carter	1989	R
36	NEW ▶		CAR 54, WHERE ARE YOU?	Orion Pictures Orion Home Video 0440	David Johansen Rosie O'Donnell	1994	PG-13
37	RE-ENTRY		WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
38	32	19	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
39	RE-ENTRY		THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
40	RE-ENTRY		MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	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.

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	3	<b>THUMBELINA</b>	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
★ ★ ★ NO. 1 ★ ★ ★								
2	<b>NEW ▶</b>		<b>BEETHOVEN'S 2ND</b>	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
3	1	10	<b>ACE VENTURA: PET DETECTIVE</b>	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
4	3	14	<b>THE RETURN OF JAFAR</b>	Walt Disney Home Video 2237	Animated	1994	NR	22.99
5	11	10	<b>WOODSTOCK: THREE DAYS OF PEACE &amp; MUSIC</b>	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
6	7	23	<b>YANNI: LIVE AT THE ACROPOLIS ▲</b>	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
7	4	15	<b>PLAYBOY: 1994 PLAYMATE OF THE YEAR</b>	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
8	8	6	<b>LITTLE RASCALS COLL.: VOL. 1</b>	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
9	5	17	<b>MRS. DOUBTFIRE</b>	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
10	9	7	<b>PENTHOUSE: SEXIEST AMATEUR VIDEOS</b>	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
11	10	7	<b>PENTHOUSE: DREAM GIRLS</b>	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
12	14	6	<b>THE WHO: 30 YEARS OF MAXIMUM R&amp;B LIVE</b>	MCA Music Video 11066	The Who	1994	NR	29.98
13	13	47	<b>ALADDIN</b>	Walt Disney Home Video 1662	Animated	1992	G	24.99
14	18	2	<b>PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR</b>	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
15	6	9	<b>GINGER LYNN ALLEN'S LINGERIE GALLERY</b>	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
16	<b>NEW ▶</b>		<b>PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON</b>	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
17	20	23	<b>THE FUGITIVE</b>	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
18	12	13	<b>U2: ZOO TV-LIVE FROM SYDNEY</b>	PolyGram Video 8006313733	U2	1994	NR	19.95
19	15	11	<b>PLAYBOY: SENSUAL FANTASY FOR LOVERS</b>	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
20	33	27	<b>PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO</b>	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
21	21	41	<b>PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON</b>	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
22	<b>NEW ▶</b>		<b>PLAYBOY: WET &amp; WILD-THE LOCKER ROOM</b>	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
23	17	6	<b>LITTLE RASCALS COLL.: VOL. 2</b>	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
24	16	12	<b>PLAYBOY: PRIVATE DIARIES</b>	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
25	28	4	<b>LITTLE RASCALS COLL.: VOL. 3</b>	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
26	26	24	<b>THE FOX AND THE HOUND</b>	Walt Disney Home Video 2141	Animated	1981	G	24.99
27	<b>RE-ENTRY</b>		<b>THE DARK CRYSTAL</b>	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
28	25	4	<b>MY NEIGHBOR TOTORO</b>	Tokuma Publishing FoxVideo 4276	Animated	1988	G	19.98
29	23	11	<b>HERE'S JOHNNY (BOX SET)</b>	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
30	27	5	<b>LITTLE RASCALS COLL.: VOL. 4</b>	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
31	29	31	<b>PINK FLOYD: THE WALL</b>	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
32	19	16	<b>THE GIRLIE SHOW-LIVE DOWN UNDER</b>	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
33	24	12	<b>HERE'S JOHNNY: 1970-1980</b>	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
34	22	6	<b>1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS</b>	ABC Video 44039	Various Artists	1994	NR	19.95
35	36	2	<b>MTV: UNPLUGGED</b>	Elektra Entertainment 40183	10,000 Maniacs	1994	NR	19.95
36	<b>RE-ENTRY</b>		<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
37	<b>NEW ▶</b>		<b>5 FINGERS</b>	FoxVideo 1384	James Mason	1952	NR	19.98
38	<b>NEW ▶</b>		<b>BARNEY: LIVE IN NEW YORK CITY</b>	The Lyons Group 2002	Various Artists	1994	NR	19.99
39	32	16	<b>BATMAN: MASK OF THE PHANTASM</b>	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
40	<b>RE-ENTRY</b>		<b>LITTLE RASCALS COLL.: GIFT SET</b>	RHI Entertainment Inc. Cabin Fever Entertainment 9712	The Little Rascals	1994	NR	149.95

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### COMPTON'S NEWMEDIA

*(Continued from page 72)*

mented with Jim Longson's experience and leadership, both of which are well-respected in our industry," said Tribune New Media executive VP Robert Bosau in a statement. "That combination will further strengthen Compton's place in the competitive CD-ROM industry and position it for future growth."

Bastin has been a high-profile presence in the multimedia industry over the last year, overseeing Compton's projects. They include the establishment of an affiliated label program, and a new company structure that led to the creation of Compton's Entertainment, a business line devoted to Compton's entertainment products, in addition to Compton's Information and Education divisions.

Compton's NewMedia produces a wide variety of interactive information, infotainment, edutainment, and entertainment software on CD-ROM. It has made a series of high-profile entertainment pacts recently, including its first venture with a record label—a pact with Rhino Records for a series of CD-ROMs based on material from Rhino's vaults. Compton's also distributes Peter Gabriel's "Xplora 1" and Graphix Zone's "[Prince] Interactive," among a number of other entertainment projects.

It is perhaps best known, however, for its multimillion-selling, 5-year-old "Compton's Interactive Encyclopedia," a new version of which bows this month.

Bastin most recently has been a proponent of Compton's expansion into a wider realm of entertainment offerings, including the establishment of an "audio ROM" record label and the launch of a television show designed to showcase its artists and products.

### EPCOT CENTER

*(Continued from page 72)*

tainment; "Paint Factory," custom-developed by JRM Software with five Pentium systems and touch screens; "Prodigy Journalist" by PED Software and Prodigy, which allows users to customize their own newspapers; and "Grandma & Me" from Living Books and Broderbund.

### HIGHWAY SIGNPOSTS

Oracle's exhibit takes visitors on a "Day In The Life" on the information highway in the home, school, and office, using a "video wall" to showcase the company's interactive software products.

"The Oracle Media Server is a digital 'multimedia library' that stores, retrieves, and manages real-time video, audio, images, text, and tables," says spokeswoman Eve Kowtko Smith. "Oracle Media Objects is a software 'authoring tool' that enables rapid creation of multimedia interactive services and CD-ROMs, and Oracle Media Net connects the home TV to the multimedia library."

Software sources will be similar to those participating in a U.K. exhibit that counts EMI Records and Thames TV among its software providers. Oracle has agreements in the U.S. for interactive multimedia services with Capital Cities/ABC, the Washington Post, and Honeywell, among others.

## VIDEO PEOPLE

**Bill Bryant** advances to assistant VP, major accounts/special markets, at Ingram Entertainment, replacing David Ingram, recently promoted to president.

**Mimi Wunderlich** is named director of sales promotions and publicity for Republic Pictures Entertainment. She had been Worldvision Home Video marketing director.

**Joseph Szmazinski** has been appointed to the new post of senior VP/technology, Handleman Co.

**Steven Hecht** has been appointed GM of GoodTimes Entertainment's Toronto office.

**Daniel Paul** has been named VP of new media, Turner Home Entertainment. **Vito Mandato**, formerly with Pacific Arts, joins as domestic home video marketing director. Other appointments include **Bob Prudhomme** to director of sales distribution, western region; **Joe Amodei**, director of sales distribution, eastern region; **Arthur Benjamin** to director of distribution/customer operations; **Philip Jarboe** to director of manufacturing operations; **Russell Redeaux** to director of credit/contract administration; and **Dan Capone** to marketing manager for nonfiction video product.

**Rita Thibault** joins New Line Home Video as controller. **Kelly O'Hearn** becomes production/traffic director.

**Howard Maier**, creator of the "Buns Of Steel" exercise line recently sold to A\* Vision, has formed Maier Ventures, based in Great Neck, N.Y.



BRYANT



WUNDERLICH

## MCA STUDY: INTEREST IS HIGH IN 'FLINTSTONES'

(Continued from page 73)

stones" plus one of five other catalog titles. Titles in the promotion include the \$19.98 titles "Uncle Buck" and "Harvey," as well as the \$14.98 titles "Problem Child," "Harry And The Hendersons," and "Jetsons: The Movie."

A cassette insert will offer a \$3 rebate when consumers purchase three "Casper The Friendly Ghost" titles priced at \$9.98. Consumers also may receive \$3 back with the purchase of any two "Exosquad" titles, priced at \$12.98.

MCA will impose a strict Minimum Advertised Price Point of \$12.95 on "The Flintstones" for the first 30 days of release. Under a MAPP policy, a retailer may not receive co-op reimbursement on a title if it advertises the cassette at a price lower than that stipulated by the supplier.

## PICTURE THIS

(Continued from page 73)

from 350 million units in 1993 to 409 million in 1998. Children's programming remains the dominant genre, rising 5% to a 42% share. The other growth area is special interest, climbing four points to 24%. Both improve at the expense of movies, which U&S expects will decline from 37% to 31%. Music videos remain a constant 3%.

Mass merchants probably will continue weaving their pricing magic that last year accounted for 40% of sell-through sales. Video specialists were a distant second at 22%, followed by supermarkets, 15%; record stores and mail order, 10%; and others, 3%.

The U.S. remains far and away the best market for sell-through. VCR owners here bought an average of 3.9 cassettes in 1993, versus 3.3 in the U.K., 2.8 in Italy, 2.6 in France and Denmark, and 2.2 in Spain. Japan was near the bottom, at 1.1 cassettes per machine.

Although it was a goodwill effort to level the playing field among mass merchants and independents, retailers often complain that suppliers do not enforce MAPP.

"The only way to control a MAPP policy is with a penalty," says Kairey, "and if retailers violate it on our MAPP titles, they will lose our ad support for the life of the title."

As is the policy with every studio, MCA approves all advertising submitted for co-op reimbursement. However, some retailers will advertise a lower price point on a MAPP title and not submit it to the supplier for approval.

Other marketing elements include network, cable, and spot television advertising, which is expected to reach 93% of women in the 25-49 demographic at least 13 times during the ad campaign.

In-store point-of-purchase includes 24-, 48-, 72-, and 384-unit palette displays. A Dino standee also is available.

Kairey says the MCA-commissioned study indicated that "The Flintstones" has a 89% awareness factor, and that 25% of those surveyed would "definitely or probably" purchase the title.

"The Flintstones" was considered a perfect gift for children under 12," says Kairey. "And the results of the consumer survey are very similar to those for 'Beethoven,' only on a much larger scale."

The survey was conducted on a sample of 2,500 households. Respondents were asked about the title during the first month of the film's theatrical run.

The film has grossed \$126.5 million to date, and continues to play on 800 screens.

As with "Jurassic Park," MCA will conduct a separate campaign targeted to the Hispanic market.

"The Flintstones" laserdisc will be released Nov. 16, priced at \$29.98.

## SELL-THROUGH TAPES PUSH PRODUCTS

(Continued from page 73)

paing," Kashimer says. "We're still cautious about videotape promotions, as they may lose appeal to the trade unless you tie in to big hits."

But it's not only the hits that work, as the Forte Hotels/Travelodge recent campaign with Paramount's "Peanuts" series shows. Kicking off May 28, the promotion inside each video offered guests at 433 Travelodge a \$3 rebate on the purchase of any of six titles, plus \$25 worth of stay-over discounts. Five-night guests get two free special "Peanuts" tapes and a plush Sleepy Bear, the Travelodge mascot.

"We put on a very strong effort, and had expectations of a high return," says Dwight Gould, the chain's marketing senior VP. "Delivery was spectacular, and we broke occupancy records two months in a row."

Travelodge spent more than \$2 million on an all-media campaign, and national TV. Another \$1 million went for in-store displays, "Peanuts" standees in all lobbies, and tent cards

in more than 35,000 rooms. "This was our third video promotion with Paramount, and by far the most successful," Gould says.

Duracell Batteries is looking for similar results in its first pair of video promotions with Disney, for "Tim Burton's The Nightmare Before Christmas" and "The Muppet Christmas Carol," reduced to \$14.99. Sales and distribution senior VP Bruce Travis says, "The Disney video rebates provide a good connection with another well-known brand name that carries positive perception among a big customer base, families with children. This group is typically big battery users."

Another newcomer on "Nightmare" is Cadbury Beverages, promoting A&W Root Beer or Cream Soda six-packs. "A&W has taken advantage of the Halloween time period in recent years," says Robin Pearl, senior product manager. "We wanted something new and fresh, and 'Nightmare' was perfect to give

our retailers in-store decorating opportunities." Pearl expects to have as many as 60% of Cadbury's 10,000 key accounts participate.

The Disney name has made a convert of the Dial Corp., which earlier this year did audio cross-promotions with several of the studio's hits. Brand manager Erik Jorgensen says, "We found a high correlation between our consumers and the key home video target market, kids 3 to 8 and their moms who buy the videos."

Dial is offering \$4 rebates on "The Brave Little Toaster"; three other titles, including "Jafar"; and the new direct-to-video release, "Muppet Classic Theater."

"It was a natural blending of their reach to mass merchants like Wal-Mart, Kmart, and Target, and our strength in grocery stores," Jorgensen says. "By doing a cross-promotion, we're highlighting both products in two areas of any store—a nice boost for shelf space."

## Billboard

FOR WEEK ENDING SEPTEMBER 3, 1994

# Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	3	5	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
2	2	9	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
3	7	37	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	10	23	HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95
5	15	31	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
6	RE-ENTRY		HOCKEY-HERE'S HOWE: POWER SKATING Barr Entertainment	14.95
7	RE-ENTRY		NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
8	19	39	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
9	1	9	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
10	RE-ENTRY		HOCKEY: THE LIGHTER SIDE Simitar Ent. Inc.	24.95
11	5	11	GREAT WORLD CUP SUPERSTARS PolyGram Video 8006315353	14.95
12	6	5	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
13	NEW ▶		DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98
14	4	17	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
15	8	17	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
16	RE-ENTRY		BEST OF SPORTSCENTER ESPN Home Video 50473	14.95
17	9	77	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
18	12	11	SHOOTING STARS OF THE NCAA II FoxVideo (CBS/Fox) 5972	19.98
19	RE-ENTRY		1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98
20	11	19	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	7	43	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
2	1	17	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
3	3	27	JANE FONDA'S YOGA EXERCISE WORKOUT ♦ A*Vision Entertainment 55021-3	19.98
4	18	95	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
5	9	5	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
6	6	123	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
7	5	17	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
8	RE-ENTRY		BUNS OF STEEL STEP WORKOUT A*Vision Entertainment 1140	29.95
9	13	121	BUNS OF STEEL 3 WITH TAMILEE WEBB A*Vision Entertainment 131	9.95
10	12	224	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
11	RE-ENTRY		TONY LITTLE: ABDOMINAL MUSCLE TONING ◊ Parade Video 92	12.98
12	RE-ENTRY		JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
13	NEW ▶		TONY LITTLE: BODYCISE 2 Brentwood Home Video BC107	9.98
14	RE-ENTRY		BUNS OF STEEL 5 WITH TAMILEE WEBB A*Vision Entertainment 138	9.95
15	NEW ▶		TONY LITTLE: BODYCISE LOWER BODY Brentwood Home Video BC104	9.98
16	RE-ENTRY		KATHY SMITH'S SECRETS-VOL. 1 ♦ A*Vision Entertainment 50457-3	19.95
17	NEW ▶		TONY LITTLE: BODYCISE UPPER BODY Brentwood Home Video BC103	9.98
18	2	37	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
19	19	37	SUSAN POWTER: LEAN, STRONG & HEALTHY ◊ A*Vision Entertainment 50466-3	19.95
20	RE-ENTRY		TAI CHI: FUNDAMENTALS Video Treasures 9652	14.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

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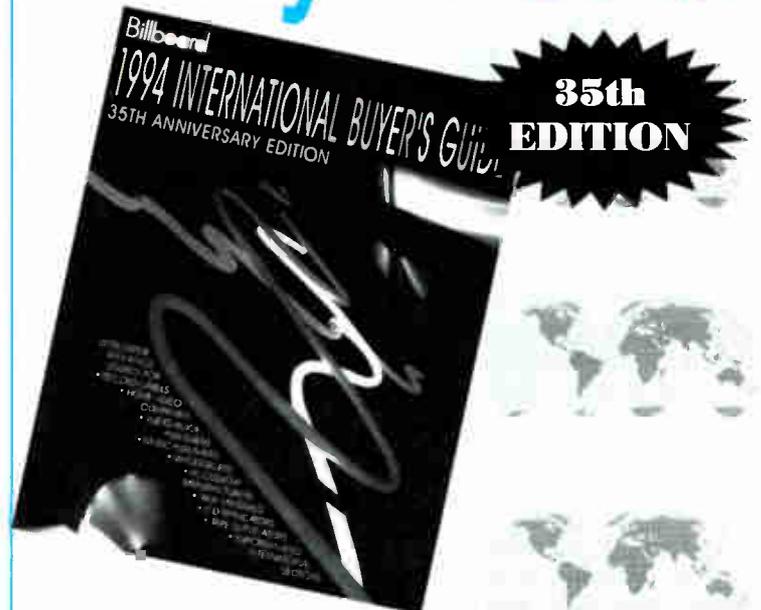
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# CD REPLICATION

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# CD replication

## The Expanding Universe Of Replication

*Companies Roll Out The Format Welcome Mat,  
Opening The Door To CD-ROM And Others*

BY STEVE TRAIMAN

**C**D replicators are having the best year ever, with expansion the key word for virtually every established firm as well as new players in the field. The mix is shifting slowly but significantly from CD Audio to CD-ROM, with a mostly wait-and-see attitude toward CD Interactive (CD-I) and a waiting-for-standards approach to CD Video.

The CD explosion is being fueled not only in North America, but also Europe and the Far East, by a growing amount of educational, entertainment and business CD-ROM product. At the same time, CD Audio continues to eclipse the audiocassette, with neither the MiniDisc (MD) nor Digital Compact Cassette (DCC) yet to catch the consumer's ear—though Sony and Philips respectively continue to aggressively promote the new formats.

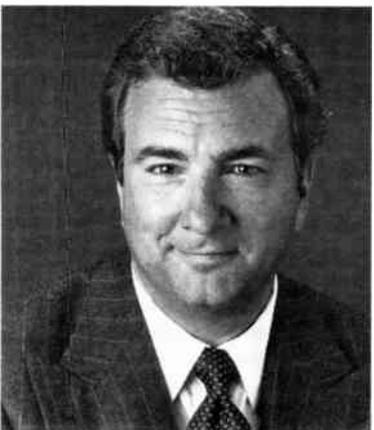
This sampling of major CD replicators provides some significant insights on the state of the industry. Input is provided by Better Quality Cassettes (BQC), Cinram, Digital Audio Disc Corp. (DADC), Hauppauge Manufacturing Group (HMG), KAO Optical Products Group, Pilz America, Sonopress and Technicolor Optical Media Services.

The international flavor is significant, with Toronto-based Cinram just concluding a CD megadeal in Mexico (Billboard, July 2, 1994); DADC owned by Sony of Japan; Pilz of Germany making a major stake in the U.S. market in both equipment and replication; and Sonopress being the U.S. subsidiary of the German giant BMG. Technicolor is a major global supplier of videocassettes, now entering CD in a big way, and HMG's recently announced merger with Allied Film will give it a worldwide stake in both CD and video.

At Cinram's major U.S. facility, the former PRC plant in Richmond, Ind., Hugh Landy, executive VP, sales and marketing, notes the com-



Jim Boyer  
KAO



Brian Wilson  
HMG

"continental shifts" seven days a week (two shifts, three days one week, four days the next). This annual 28 million to 30 million capacity will increase by 20% with the addition of another Nobler duoline, adding 20,000 daily by the third quarter for a total 35 million units a year, according to Dave Rubenstein, assistant to the chairman. The significant investment in equipment includes added Koch quality-control equipment to handle the increased capacity and for jitter testing, as well as another 6-color Kammann print-

ing press for on-disk labeling.

Landy sees a dramatic shift from CD Audio to CD-ROM, now about 70%/30%, to a 60/40 ratio by year-end. He also notes that audiocassette production is booming, with 250,000 units daily for about 65 million annual capacity. "We're ready for CD-I and CD Video whenever the product demand is there," he says. Cinram has been a major CD replicator in Canada since 1985, with a growing amount of CD-ROM business, and its \$40 million joint venture with Auriga-Aurex of Mexico City has a goal of up to 60 million CD and CD-ROM units a year.

Better Quality Cassettes acquired the former Westchester, Penn., Technitronics firm two years ago and moved its four CD monolines to a new plant in Council Bluffs, Iowa. Says Jim Donohue, VP, sales and operations, "We integrated the former ElectroSound 8-track and audiocassette operation we acquired in 1987 and now have BQC and CD under the same roof. We added two monolines right away and will have a seventh in September, from ODME, for a 60,000 daily capacity by year-end. We had CD Audio and CD-ROM business from the start in the new facility, and while the latter is only about 15% to 20% now, we expect it will represent 25% of the business by year-end."

At the same time, audiocassette business has grown dramatically in the last seven years to 100,000 units daily, with an upgrading of loading and packaging equipment, and a new AMI digital mastering installation. BQC is part of the manufacturing group that includes Custom Tape Duplicators, Nashville; International Cassette Corp., Greenville, Texas; and recently acquired Evermark in Los Angeles. "While Cliff Tant, our chairman, has no specific plans now, it's likely we'll have CD and CD-ROM production in both Nashville and LA in the future," Donohue says.

*Continued on page 90*

## The Cost Of Keeping Up

*Faced With Multiple Formats  
And Increasing Workloads,  
Some Replicators Depend On  
Parents And Partners For The  
Necessary Finances*

BY DON JEFFREY

**I**n the CD replication business, it pays to have a partner or parent with deep pockets. Executives at replicators say that pricing pressures have turned their trade into a volume business. They're forced to push out the product in large numbers to keep their slim margins up. Plus, they say, in order to remain competitive they need to have high production capacity so they can meet the occasional spurt in demand from the music business created by a "Bodyguard" or a "Music Box."

In addition, the introduction and

at replicator KAO Optical Products, "you need capital behind you."

### Grow Or Die

Some executives estimate that it takes an investment cost of 75 cents to \$1 a disc to construct a \$10 million CD replication facility from the ground up and equip it. Depending on the cost of land and other variables, establishing a fully equipped CD replication plant can run as high as \$20 million. To produce an adequate return on that investment—at a time when replicators cannot charge too much over their costs to clients—



Scott Bartlett  
Digital Audio Disc Corporation

growing popularity of new optical-disc formats—CD-ROM, CD-I, CD-V, CD+G and others—has put further pressure on replicators to add new equipment and plants.

All this makes CD replication a capital-intensive business. The audio CD business alone is growing at a rate of 15% to 20% a year. "To sustain that kind of growth," says Jim Boyer, VP



Pierre Deschenes  
Americ Disc Inc.

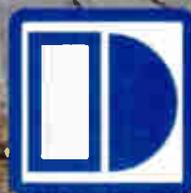
requires big volume and lean-and-mean efficiency.

Because most of the replicators are not stand-alone public companies, they cannot avail themselves of such financing avenues as the public sale of stocks and bonds. But fortunately for many of the successful replicators, cash flow and wealthy partners meet

*Continued on page 100*

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# CD replication

## Keeping Track Of All Trades

*Replicators Go Beyond The Basics, Branching Out Into Packaging, Distribution And More*

BY PAUL VERNA

**A**s the CD replication business continues to mature, facilities are looking to ancillary services to gain an edge over the competition. In the process, they are transforming the industry from a product-oriented business to a service-oriented one.

Replication facilities across the country are taking an active role in the artwork, packaging, bar-coding, fulfillment, warehousing and distribution of the product they replicate. Some houses may perform these functions in-house, while others contract the work to outside firms. In all cases, the replicator is somehow involved in every step of the manufacturing process, from mastering to distribution.

Such is the case at one of the newest major CD replication facilities, Technicolor Optical Media Services of Camarillo, Calif., a division of the giant video duplicator. Director of national sales and marketing Pierre Loubet says, "We don't print anything in-house, but we do work with our clients and help them understand what their physical material needs are and what their budgets are for the creation of materials. Then we either point them in the direction—or we ourselves will job the project—to the best-suited printer, corrugate house, poster printer, offset printer, litho printer, whoever else we need to deal with."

He adds that many of the company's clients—particularly the smaller

CD-ROM firms—do not have the overhead or the warehouse space to stock deep inventory on their own product, so Technicolor offers those services to them.

"It runs the full gamut from telling them, 'If you're going to make a box, here's how big you should make it because of the type of corrugate used' to 'This is what your film charges will be, this is what your freight will be, here's how durable it will be in transit.'"

"Just like we will never be a content owner, we don't expect our clients to have to have all the services that we have here," Loubet adds.

Another aspect of packaging is bar-coding for return processing, an area that replicators are getting more involved in. "A lot of times, people will



Pierre Loubet  
Technicolor Optical Media Services

have multiple revisions or upgrades with the packaging, so we have to make sure we keep monitoring inven-

tory and send out updates on a regular basis," says Loubet.

Other firms have gone as far as codifying their ancillary services. For instance, Allied Digital Technologies Corp.—the company that resulted from the merger of Hauppauge Manufacturing Group and Allied Film And Video—recently initiated a program called CD Vision, which is designed to provide its customers with a full level of service, from replication and duplication to packaging, warehousing and distribution.

Director of marketing and sales development Steven D. Granat says, "[Labels] can do business with us under the CD Vision service and have everything taken care of. They don't have to

*Continued on page 88*

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**BEYOND THE BASICS**  
Continued from page 86

store product or worry about manufacturing or shipping. All they have to do is sign the act and sell the product."

Replicator KAO Optical Products—with facilities in Lancaster, Penn., Fremont, Calif., and Plymouth, Mass.—is also turning its attention toward service. VP Jim Boyer says, "People are trying to revert back to what their core businesses are. If you talk about record labels, their business is producing, promoting and selling records—not manufacturing, fulfilling, warehousing and distributing them. That's our job."

KAO's policy of catering to its clients' specific needs also applies to the international distribution of optical media. "We have a lot of clients who are global, and we're here to serve their needs," says Boyer. "The mentality is toward what's called 'distributed manufacturing,' where you manufacture in the Far East [for] the Far East.

**"[Labels'] business is producing, promoting and selling records—not manufacturing, fulfilling, warehousing and distributing them. That's our job."**

—Jim Boyer,  
KAO Optical Products

or manufacture in North America [for] North America."

Some replication facilities owe this service-orientation to the explosive growth of the CD-ROM industry. "There's a number of CD-ROM companies that are where the record industry was in the '60s," says Frank LoVerme, executive director of WEA Manufacturing of Burbank, Calif., a Time Warner company. "There's a whole bunch of independent companies that are trying to do too many different parts of an equation. We're starting to get these companies coming to us and saying, 'We just want to do what we do really well, which is make nifty games. We're not so good at this other stuff.' And being an infrastructure company, we have a lot of expertise in performing those functions that those other companies are not so good at."

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Continued on page 101

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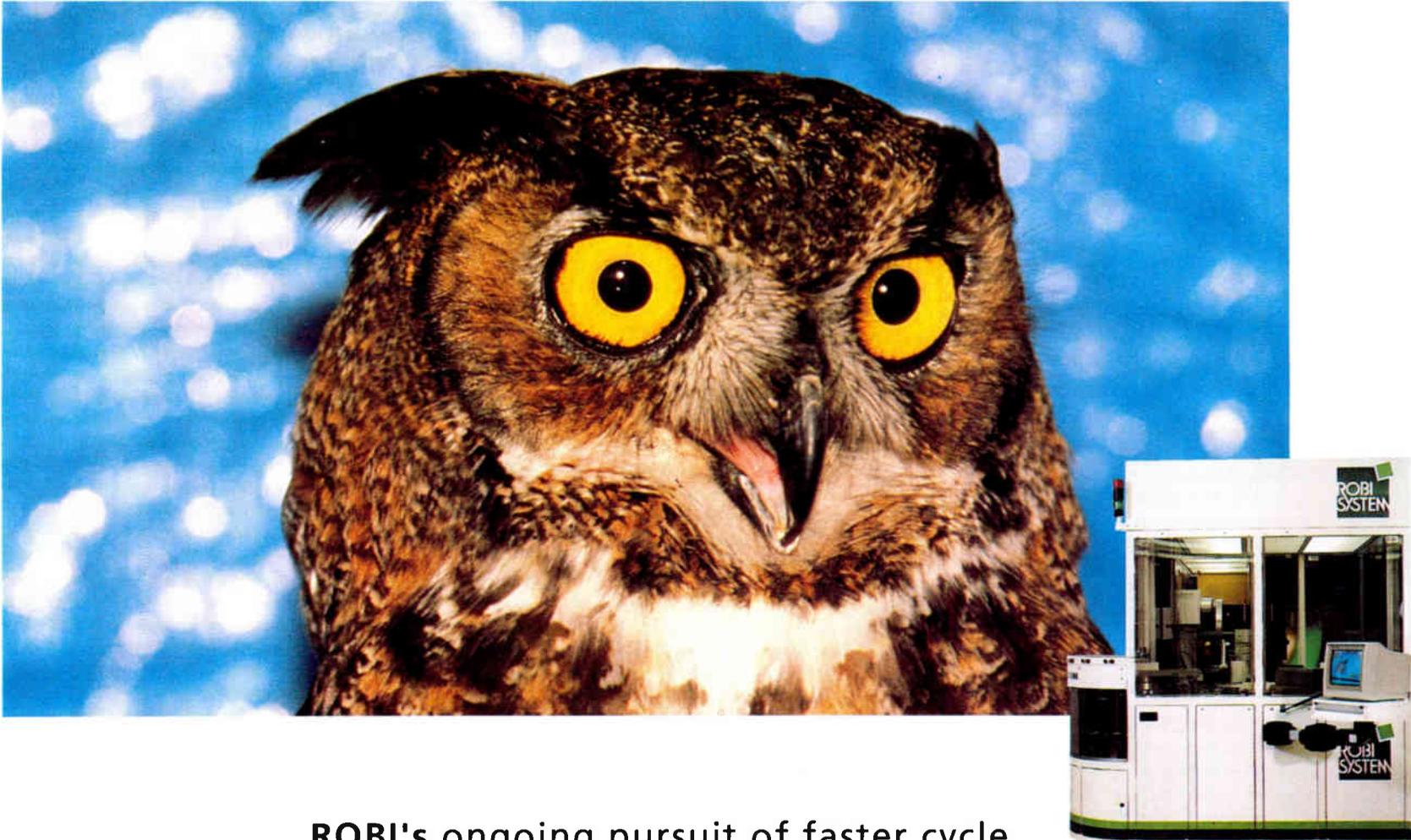
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### EXPANDING UNIVERSE

*Continued from page 84*

"DADC is close to our yearly capacity of 13 million units in Terre Haute [Ind.]," notes Scott Bartlett, VP, sales and marketing, and also VP, Sony Music operations. "In any one month, we may be 70/30 CD Audio to CD-ROM, or 60/40, but the Sony Music business will always keep us more on the 'audio' side while we're aggressively going after ROM customers." The Pittman, N.J., expansion was due for completion by late August, with a 50% annual capacity increase from 8 million to 12 million units—all CD Audio. The new facility in Eugene, Ore., due for completion next May, "will start with CD Audio with an expected 'migration' to a multimedia operation," Bartlett notes, "with projected annual production of 36 million units."

The KAO Optical Products Group, based in Lancaster, Penn., was the former American Helix facility purchased in March 1993, by KAO Infosystems. VP Jim Boyer recalls, "As a world leader in production and duping of magnetic media [floppy disks], KAO was determined to become a major force in CD. Annual production was about 15 million units, perhaps as much as 95% CD versus CD-ROM. We're now up to 35 million units, about 65/35 Audio to ROM, and should be at 55 million units by year-end after the current expansion." KAO is adding Netstal molding equipment, Convac coaters, Balzers metalizers, AID in-line inspection equipment and ODME's new AMS 100 mastering system, he notes.

"We're seeing all kinds of new CD-ROM business," Boyer emphasizes, "and we're very pleased with audio business this summer in a traditionally slow period. We're getting a fairly even mix on the CD-ROM software side from applications people like Novell; 'edutainment' programs from firms like Electronic Arts, Kidsoft and Activision; some database work for Silver Platter; and some government contracts. All this is moving our mix steadily toward ROM."

At HMG, which debuted its CD facility last fall, Brian Wilson, VP, sales and marketing, says, "We're now operating four monolines with the Netstal/First Light system. This includes Netstal molding units, a 5-color Autoroll printer and EAM packaging equipment. We should have a new ODME mastering installation, a second printer and two more monolines by mid-September, each with 4 million annual capacity for a total output of 25 million by year-end. Right now, our product mix is mostly Audio with perhaps 10% to 15% ROM. We have lots of prospects in this area, and we're being driven by ROM faster than projected, so it could be as much as 25% of our business by year-end."

Commenting on the recently announced merger with Allied Film, he notes, "One of the huge benefits is

*Continued on page 94*

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# New Hardware Focuses On Efficiency And Effectiveness

BY STEVE TRAIMAN

**T**he rapidly expanding global market for both CD Audio and CD-ROM software has reflected the continual introduction of state-of-the-art equipment for mastering, replication, quality control, printing and packaging. The focus is on faster, more-efficient, more-compact and thus more-cost-effective products in every vital area of production.

An impressive turnout at the first

REPLitech in Europe this spring in Munich—and a 50% increase in attendance at the June REPLitech in Santa Clara, Calif.—highlights the interest of prospective buyers in a wide range of new products and services.

Pat Casey, sales manager for Knowledge Industry Publications Inc. (KIPI), co-sponsor of both events with IFA, reports good international representation at the third U.S. event. There were significant discussions in

the areas of mastering and quality-control standards, as well as a CD anti-piracy system being pushed by IFPI abroad and the RIAA in America.

#### Replication & Mastering

Pilz Maschineneau of Germany is making its complete CD replication systems available to the industry for the first time, exhibiting its innovative robot handling system and software to integrate all components at both

REPLitech events. Robi System Inc., Cherry Hill, N.J., showed its new Rondo Line CD replication system with disk-to-disk output in less than three seconds. Balzers of Hudson, N.H., has a new CD 905 metalizer with a rapid 1.8-second cycle time capable of yielding up to 2,000 discs per hour. H2O Group of London showed its new AMCS Series fully automatic Metallizer Masc Cleaning and Conditioning System, which can

process up to eight Masc sets at the same time with typical cycle times of one and a half to two hours.

MicroTech Conversion Systems, Palo Alto, Calif., offers the Image-maker Duplication System for both CD and tape, which can duplicate up to 16 copies simultaneously with several levels of data verification. Rimage Corp. of Minneapolis introduced a CD-Engine line of seven

*Continued on page 96*

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**EXPANDING UNIVERSE**

*Continued from page 90*

their 35 highly experienced salespeople in mostly urban markets. Many of their significant video customers on the educational and industrial side will be major ROM users in the future, as they are into spoken-word programs now. By September, Allied will be selling all HMG media, including CD, CD-ROM and audiocassettes, which is why we see growing business in all areas."

Using its own proprietary equipment, Sonopress in Weaverville, N.C., is expanding production capacity dramatically for BMG Music's CD Audio needs and CD-ROM, according to Rick Wartzok, manager of engineering. "We're doubling our 200,000-square-foot facility as part of our multiyear expansion plan, which started about 18 months ago," he says. "It's our own monoline units for both formats, and more quality-control equipment, mostly from CD Associates."

Although reluctant to reveal any figures, Scott Wilker, East Coast sales manager, reports, "We're seeing a major CD-ROM spurt over the last seven months in software for games and publications. We're aggressively going after this new area, while both our music cassette and CD Audio business are holding strong. Our first phase of expansion will increase capacity by about 25%, and we're adding both equipment and technology for all the new optical software formats." Wilker claims that, while other manufacturers are losing audiocassette market share, Sonopress has topped its figures each of the last two years. "We're ready for CD Video now, and are keeping up with both mastering and replication technologies in anticipation of what the market could become in the not-distant future," he says.

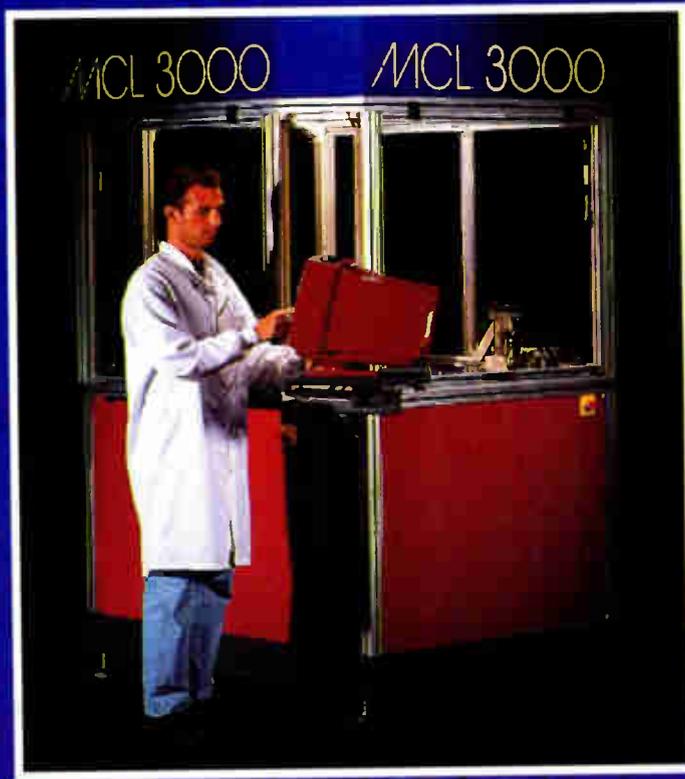
While making its complete CD replication systems available to the industry for the first time, Pilz America in Concordville, Penn., is using this same equipment for a slow, steady production increase, notes general manager Martin Mair. "We have Pilz Maschineneau service technicians in our plant to demonstrate our equipment to prospects," he says. "Right now, we're operating one Pilz line that integrates two injection molding machines for annual capacity of about 8 million units. Our Audio/ROM ratio is about 80/20 now, and could be 70/30 by year end. We're geared for more expansion in the future, and when we went on-line last summer, the idea was to build the plant up to 30 million annual capacity."

Another firm with big plans is Technicolor Optical Media Services, the new division of Technicolor Inc. that went on-line in Camarillo, Calif., in mid-April. "We pressed our 1 millionth CD on June 20," recalls Pierre Loubet, director of national sales and marketing. "We were doing 47,000 daily units soon after

*Continued on page 100*

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# CD replication

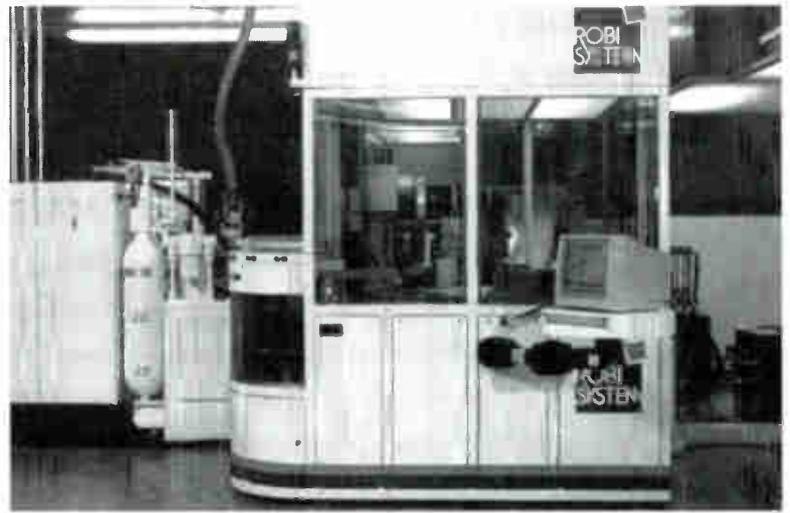
## HARDWARE

Continued from page 92

CD-ROM systems designed for multiple-copy, on-site production. Netstal Machinery, Fitchburg, Mass., and

First Light Technology, Saco, Maine, jointly introduced a High Density Substrate Stabilization process incorporated within the Uniline 2000. Optical Disc Corp, Santa Fe Springs, Calif., debuted its Series 500 NPR

Mastering System, which claims 8X-density CD mastering capability. ODME, Charlotte, N.C., has a new Media Conversion System that converts various input media into a standard output medium, and its AMS



Robi Systems' Rondo Line CD replication system

100 in-line mastering and stamping system.

### Quality Control

ODME also has a new Q-liner ABC 200 DS stamper and replication tester for all CD formats, including CD-ROM and CD-I. Aerosonic USA, based in Wales, bowed the CDQ1000, its first product in a range of CD test equipment developed with a key group of U.S. and European manufacturers. Koch Digitaldisc of Austria bowed a Time Base Error analysis option for its CDCS 4 CD Test System,

**The focus is on faster, more-efficient, more-compact and thus more-cost-effective products in every vital area of production.**

providing an integrated solution for measuring jitter and length deviation. CD Associates, Irvine, Calif., introduced its SL100 Advanced Measurement CD Analyzer, the SP100 Advanced Measurement Stamper Analyzer and advanced optional features for the Quick Test SL100 and SP100 models. Audio Developments of Sweden showed the SA3 Advanced addition to its CD CATS line, featuring jitter measurements.

Clover Systems, Laguna Beach, Calif., offered its QA-101 CD analyzer designed as a low-cost unit for CD-ROM publishers, distributors, studios and end-users who can't justify the cost of manufacturer equipment. Non Contact International, Maumee, Ohio, bowed its ODIS System, an advanced vision system for inspection of Audio CDs, CD-ROMs and MiniDiscs. Toolex Alpha of Sweden demonstrated Hermes, a data logging and presentation program for its CD-manufacturing equipment. The new monitoring software can be used with either the MD 100 molding systems or the Duomax replication systems.

### Printing & Packaging

Advanced printing technology is offered by Apex Machine Co., Ft. Lauderdale, Fla., with its new CD-63

Continued on page 98

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# CD replication

## HARDWARE

*Continued from page 96*

dry offset model and the HISC-D-1 letterflex printer. Autoroll Machine corp., Middleton, Mass., bowed its new CD screen-printing system with integrated bar code, catalog ID verification and color-label inspection. Dubuit of America in Chicago has a new 2-color Model 429 screen printing machine, cycling off-line at 1,500

ment Co., Clifton, N.J., has a new Model 626 Overwrap Machine for CDs and videocassettes, shrink-wrapping in heat-sealing film at up to 6,000/hour. Tam Packaging Systems, East Longmeadow, Mass., bowed its MW-100 high-speed, flexible overwrapping machine for narrow-case CDs and MDs at high speeds with double-point end folds.

Packaging Dynamics, Walnut Creek, Calif., showed its new model



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CDs/hour and also designed for in-line production. Kammann Machines, St. Charles, Ill., introduced its new combination screen/offset press, incorporating its label inspection and handling systems. Teca-Print USA Corp., Billerica, Mass., debuted its Model 3120 CD screen printing system with a capacity of 4,200 prints/hour.

In the ever-changing packaging area, Gelardi Design & Development, Kennebunkport, Maine, demonstrated its ASI Romvelope CD insertion machine, which automatically feeds CDs into position to be inserted vertically at the rate of 50-60 parts/minute into Romvelopes and most other types of jackets and sleeves. Scandia Packaging Equip-

ME4-12, B100FF/2 CD Overwrapper for single CDs in the tuck-and-fold style. DeVile Integrated, Haverhill, Mass., debuted its new family of EAM CD jewel box handling machines. Included are a continuous-motion, high-speed Jewel Box Unstacker, an automatic CD Jewel Box Stacking and Cartoning Machine, and a 5,000-CD jewel Box Buffering Machine.

Univenture, Inc., Columbus, Ohio, developed the Imagepack, a CD package combining the Jewelpak with paper cover stock to show the CD, booklet and all four sides of the package. Waxxon International Development (USA), San Gabriel, Calif., has a new CD jewel box in clear or milky color and a slim CD jewel box. ■

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## EXPANDING UNIVERSE

Continued from page 94

startup, about 60% CD-ROM versus 40% Audio, and are now [in mid-July] up to 65,000 daily. We've got five lines running on 'continental shifts' and see more CD-ROM busi-

ness in the future. Our year-end annual capacity goal is 30 million total units." The equipment includes ODME laser-beam recorders, 25-ton Meiki injection molders, Leybold metalizers, Origin spin-coater, Autoroll 6-color printer and Gima packaging units. ■

## COST

Continued from page 84

the need to expand.

Americ Disc Inc., a replicator based in Drummondville, Canada, has opened a plant in Miami and has expanded its Canadian facility, boosting the company's number of presses from nine to 22 and its total CD output from its 1987 figure of 40,000 discs a day to 275,000 a day (or 100 million a year). The Miami plant cost about \$7.5 million to construct and outfit. Mastering equipment cost another \$3 million. Pierre Deschenes, president, says the company does a lot of business for independent music labels and expects revenues to increase to \$62 million next year from \$48 million this year.

Although Deschenes says expansion is fully financed by cash flow, his company has a strong backup: It is 51%-owned by a Canadian printing company and 49%-owned by a French company that is also in the replication business.

Other top replicators say that a well-off parent is one of the secrets of success.

The biggest replicator in the U.S., Digital Audio Disc Corp., is owned by Sony Corp. Of America, the huge Japanese conglomerate that needs a replicator to meet the high demands

glomerate, in 1993. It is undergoing expansion—opening plants in Fremont, Calif., and in Ireland, in addition to its main facility in Lancaster, Penn.—and expects to have a capacity in North America of 70 million discs by year-end.

"Our expansion is financed by our parent," says Boyer. "The acquisition has been very good for us. It's enabled us to keep pace with the market."

If a rich parent is not on the scene, a replicator might alleviate its grow-

ing pains by acquiring another company. That's what HMG Digital Technologies did in purchasing Allied Film Laboratory this year and merging the two companies into a new publicly traded firm, Allied Digital Technologies. The economies of scale provided by the merger will help cut costs and fatten profits for expansion. And, because Allied is a public company, it will be able to go to Wall Street and tap the public equity and debt markets.

At present, Allied's CD capacity is

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## Fortunately for many of the successful replicators, cash flow and wealthy partners meet the need to expand.

of its major record company, Sony Music Entertainment. "We go to the parent and plead our case," says Scott Bartlett, DADC's VP, sales and marketing. "If we're successful—if they see we've adequately supplied the answers—we get the money."

DADC has undertaken a big building program. It completed an expansion of a plant in Pitman, N.J.; built a smaller facility near its main plant in Terre Haute, Ind.; and is constructing a new plant, set to open in May 1995, in Springfield, Ore. All that will increase total capacity to 25 million discs a month. The Oregon facility is being built to accommodate the big growth in the CD-ROM business.

"We needed West Coast presence because there's a substantial enclave of ROM business in the Northwest and in the West in general," says Bartlett.

The rapid growth of CD-ROM, while opening up new markets to replicators, has increased capital costs for the companies. It is estimated that the investment cost to make a plant CD-ROM ready is \$250,000. The pre-mastering requirements are different, and, more important, the quality control is more intensive. As Americ Disc's Deschenes says, "CD audio is allowed to have a few errors; CD-ROM can't."

Another replicator with a rich parent is KAO Optical Products. It started out as American Helix in 1987 and was acquired by KAO Infosystems, a unit of a big \$7-billion Japanese con-

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24 million discs a year. The company recently opened a new facility that will allow for a big increase in CD audio and CD-ROM replication.

Smaller companies without huge capital reserves find it's a good idea to keep the business manageable by subcontracting out work. Klarity Kasette of Waterville, Maine, started out with a \$150,000 investment four years ago and has become successful by maintaining its focus on what it does best. Its business is about 30% CDs, and CEO Michael Pepin expects that to increase to 50% in five years. Klarity prepares the masters, but then subcontracts out the stamping and replication.

"It's not worth the big investment. We're not going after the small-profit-margin clients," says Pepin. "In order to justify that, we'd have to take on the big major accounts. There are

**"We go to the parent and plead our case," says DADC's Scott Bartlett, referring to Sony. "If they see we've adequately supplied the answers, we get the money."**

so many replicators now, everybody's getting in everybody's way."

Pepin says some small replicators try to cut costs when they put in equipment and wind up going out of business because they skimped on quality control and lost their clients.

Although the industry seems to have healthy firms now, some executives see a shakeout occurring in coming years, like the one that happened several years ago. Deschenes recalls that 1987 to 1989 were "tough years—there were too many players in the market."

The reason some see a shakeout is that there is too much capacity. It is said that there are 52 CD replication sites in the U.S. with a total capacity of 1 billion discs. Last year, it is estimated, about 500 million discs were manufactured in North America. That means capacity is twice as high as production.

"It's expensive to be profitable," says KAO's Boyer. "You have to run volume the way pricing's going. It's becoming like a commodity business. There's a lot of capacity out there." ■

#### BEYOND THE BASICS

*Continued from page 88*

labels and for outside clients—offers a start-to-finish service called the Warner Music Group Turnkey Solution. LoVerme explains: "Beyond replication, we own our own packaging company [Ivy Hill]. We make it so that one purchase order will allow us to go to Ivy Hill, purchase any printed component that's necessary and build the package. In addition, we will inventory the product [including excess components] and ship to any destination. So we do almost everything." ■

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audio professionals. Not only are engineers split among their preferences of A/D and D/A converters, but they also say those units are the most crucial link in the entire mastering chain.

"The converter is becoming more of an engineer-specific item," says mastering engineer Scott Hull of MasterDisk. "We've got a real hodge-podge. All of our new designs are going to incorporate multiple A/Ds and multiple D/As in the console, with high-quality switching between them. It's becoming more of an issue even over EQ. What A/D do we use? One unit might be that different from another."

While such factors as EQ and compression can exert a greater influence on the 2-track master than A/D conversion, in situations where the engineer is "mastering flat," conversion is "absolutely where the biggest change occurs," says Hull.

"There are a lot of people jumping into the converter business," adds Grundman. "There are a lot of units to choose from right now."

Grundman says he prefers Apogee converters, but he admits there are new units from such companies as George Massenburg Labs that he has yet to test.

Engineers concur that the conversion standard has increased dramati-



Engineer Bernie Grundman

cally in the past couple of years, and they expect that trend to continue.

Even with the best converters and the most-advanced bit-reduction schemes, engineers are still struggling with jitter, or flaws in the stream of digital audio information.

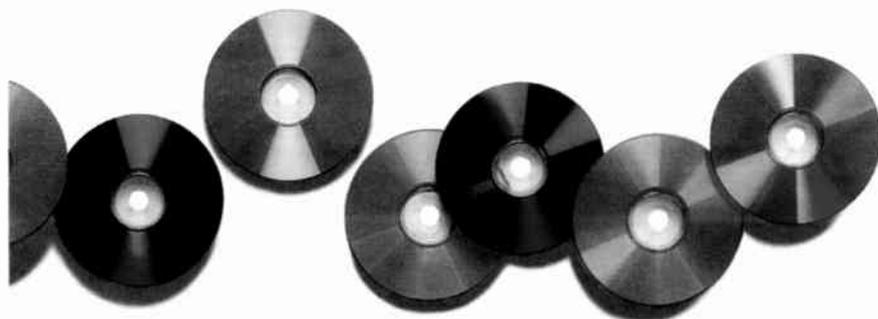
Hull says the hardest part about jitter is "being able to look the client in the eye and say, 'This copy is identical to the one that you gave us,' and then listening to it and realizing there is something different about it. We're kind of crossing a new boundary into what's real about digital."

Like bugs in computer software, though, jitter is likely to be minimized as manufacturers become increasingly aware of the problem and take steps to rectify it.

Until then, mastering engineers will continue to work within the limitations of their equipment, always pushing the envelope to find new ways of maximizing the audio experience.

No matter how advanced mastering equipment becomes, it will always be the ears of the person behind the console that determine the quality of the sound.

"A room can't work without an engineer," says Tom Coyne, now at Sterling Sound after a long stint at the Hit Factory. "The equipment in a room is only as good as the engineer pushing the buttons. So in that respect, it's a personality-driven business. Clients come for a certain sound, and over the years you develop a rapport with them and know what they're looking for." ■



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**Welcome To The Studio.** Guns N' Roses ax-slingers Slash, left, and Gilby Clarke confer at A&M Studios in Los Angeles during the sessions for Clarke's Virgin Records solo debut, "Pawnshop Guitars." The sessions included the rest of the GN'R crew: Axl Rose, Duff McKagan, Dizzy Reed, and Matt Sorum.

## PGD Embarks On Restoration Project Archives To Be Backed Up On BASF Analog Tape

■ BY PAUL VERNA

NEW YORK—Is it safe?

That is the question PolyGram Group Distribution executives are asking themselves as they back up their voluminous recorded archives in a restoration project that may take up to five years.

Jim Nevius, director of PGD's tape facility in Edison, N.J.—where masters of the Verve, Mercury, Phonogram, PolyGram, Capricorn, Casablanca, and Island labels are stored—calls the project "part of the overall risk-management strategy of the company. You don't want to have all of your eggs in one basket."

He says PolyGram chose BASF's 911 analog mastering tape product—used recently to master the Rolling Stones' "Voodoo Lounge" album—because the German manufacturer "of-

fered a very good product at a competitive price."

BASF Corp.'s director of sales for professional products, Terence O'Kelly, estimates that price to be \$4 million for all the tape required to back up not just the Edison facility's masters, but also the catalogs of A&M and Motown, which are stored elsewhere.

O'Kelly adds that the 911 was the ideal tape for the archiving project because it is "an extremely stable formulation." It is a double-coated tape designed to resist the rub-off and flake-off problems associated with tapes stored over long periods of time, he says.

Nevius says the first step in the project is to "go tape by tape and determine what kind of coverage we already have. That takes a good deal of research, because you can certainly find a copy of a master somewhere, but

you have to determine what kind of a master that is. If you have a mono copy of a stereo master, you have to determine what kind of mono copy you have, and all these different parameters go into it."

Once all the masters are identified and labeled, the relevant ones are duplicated. Others—for instance, a tape of "Joe Nobody giving French lessons," according to Nevius—are not backed up. The entire process—from the first research step to the last duplication run—is expected to last 4-5 years, Nevius says.

Asked why PolyGram chose to archive on analog tape rather than an optical or digital format, Nevius says, "We are committed to restoring analog to analog. It's as simple as that. We don't feel that the digital tapes that are on the market, such as U-matic tapes and R-DATs, have the shelf life that analog does."

O'Kelly agrees, saying it is "too early to be putting material on digital media, because if any bits of data are lost, then you lose big chunks" of recorded material. On the other hand, with analog, deterioration in the audio signal can be repaired if it is not too severe.

Nevius says virtually every reissue project involves going back to the analog master—"that original piece of art." Putting recorded material on a digital carrier "because it's convenient" could backfire, in his opinion.

"I mean, who knows what kind of format we'll be dealing with 50 years from now," he says. "Digital may be the big, bad dinosaur that somebody invented way back in the past that everybody's unhappy about."

Nevius says he can't even venture to guess how many of the duplicates that are in the process of being made might be used in the future. "Ask me in 50 years," he says. "Because in 50 years somebody's going to be looking at two sources, and the copy that we make now might be a better source than the original, which might be destroyed because of age."

In order to reduce the possibility of deterioration or accidental destruction of the tapes, all the new duplicates are being stored at PolyGram's off-site facility, away from the original masters in Edison.

"In this day and age, when there seem to be floods and earthquakes going on everywhere, I think it's in a company's best interests to split its assets," Nevius says. These assets can be worth "more than their weight in gold" if they become classics, he adds.

Nevius notes that the perceived value of masters has undergone a metamorphosis over the years, reflected in the way engineers and archivists handle them.

"In years past, a record was recorded, the parts were made, the record was pressed, and the tapes were kept around just as long as they were needed," says Nevius. "Then, when the project was finished, they were put back in the closet and forgotten about, and it was on to the next project."

Thanks to the CD reissue market, masters are now looked upon as "something to protect," according to Nevius.

## Producer Don Smith Goes For The Live Sound

■ BY RICK CLARK

MEMPHIS—While the pop music landscape is littered with records that sound overly "produced," veteran recording professional Don Smith specializes in capturing the truth of an artist's rock'n'roll magic as it unfolds on the studio floor.

"People go to clubs to see bands live because there is a magic that can sometimes happen up on the stage. I want that magic to happen in the studio," says Smith, whose credits include albums by Tom Petty & the Heartbreakers, the Traveling Wilburys, Roy Orbison, the Tragically Hip, Stevie Nicks, and the latest projects by Cracker and the Rolling Stones.

"Producing-wise, I've always gone for the bands that could play live," Smith says. "While there might be a few songs on every record where you would do what is called layering, much of what I work on is live. Even though I've done a little bit of it, I never was one to get into the whole drum machine/techno thing."

Smith's recording methodology is simple. He typically sets up the band in a semicircle in the studio, an arrangement that allows the musicians to "see each other and talk to each other" as they would on stage or in rehearsal, he says.

"I usually start every band off, even the Stones, with live monitors instead of headphones," Smith says. "As soon as heads go on, every band freezes and 'thinking' starts to enter

into the picture. The brain starts going, 'Oh no, here's my album,' and that is what I don't want to happen. As the session goes on, we may use headphones, but by that time everybody is comfortable and they've gotten their studio legs."

As a producer, Smith invites bands to personalize the studio according to their tastes. "I usually ask the band to bring in something personal from home, whether it is posters or a rug or lamp," he says. "It helps them feel more comfortable and makes the atmosphere

*'I usually ask the band to bring in something personal from home—posters, a rug, or lamp'*

more home-like."

For Cracker's "Kerosene Hat" album, for instance, Smith brought the group to a Western movie-set town, built in the '40s by Gene Autry and Roy Rogers.

"I was trying to find some place out in the desert to record," Smith recalls. "The band's manager had heard about this place called Pioneer Town that he had gone through near Joshua Tree. It was where they did old movies like 'Shootout At The OK Corral.'"

Smith says it took him a week just to find the location. "I had heard that there was a bowling alley in the town, and I wanted to know if we could use that, but when I was told there was a soundstage right in the middle of town, I thought, 'Whoah!'"

He hired a remote truck called Studio On Wheels that was once owned by the Record Plant, and drove it right to the soundstage.

"You could've parked 50 of those things on the soundstage, it was so big," says Smith, who, with the band, spent several days doing carpentry work on the room and getting carpet remnants from the local dump to make the place suitable for their needs.

"We basically had the whole town to ourselves," says Smith. "You could walk down the street and it was like being in Dodge City, with all these hitching posts."

No matter how focused Smith may be on the "liveness" of a group, he still feels that it all starts with good songs and the right attitude, in that order. "The songs are the first thing I listen for. If the band doesn't have good songs, then there isn't any reason to bother. If they have the songs and attitude, then I go see if they can play."

Smith is wrapping up production of the Rembrandts' third album. This time out, the band has

augmented its Everly Brothers-meets-Badfinger harmony-rich melodies with a beefier rhythm section.

"This album still has the pop songs, but the main difference is that there is much more of a rock edge to the sound," says Smith, adding that the album sounds close to the way the band plays live. The project was cut at Rumbo Recorders in Canoga Park, Calif., and mixed at A&M Studios in Los Angeles, his favorite mixing facility.

For tracking, Smith says he prefers Ocean Way's Studio B in Hollywood, Calif., and Daniel Lanouis' home studio in New Orleans, where Smith is to produce the RCA Records debut by the New Jersey band From Good Homes.

He describes the band as a predominantly acoustic guitar unit that "sounds electric" when its members plug in. "They have everything from a touch of country and zydeco to rock," Smith says. "Instead of putting them into a studio, we are going to Daniel's place, which is a house. It is very comfortable."

Smith says he is in discussions to produce the next John Hiatt album—a logical move considering that the artist seems to shine best in organic recording settings.

To help achieve the kind of sonic warmth that Smith desires for his recordings, he usually carries around a number of vintage Neve modules, including an old Neve board.

"I bought that Neve desk from a church in Memphis, when I was recording the Tragically Hip there at Ardent. It's been on every record I've done since I left Memphis. It went from a church to a Rolling Stones album. You might say that board got saved."



DON SMITH



**Dave Matthews Spotted Under The Table At Bearsville.** Charlottesville, Va., act the Dave Matthews Band just completed its major-label debut album for RCA Records with producer Steve Lillywhite at Bearsville Studios in Bearsville, N.Y. Tentatively titled "Under The Table And Dreaming," the record is scheduled to hit the streets in October. Shown, from left, are Boyd Tinsley of the Matthews Band, Dave Matthews, Lillywhite, and band member Leroi Moore.

## AUDIO TRACK

### NEW YORK

**P**RODUCER K.G. of Tommy Boy rap act Naughty By Nature was at Platinum Island Recording Studios cutting tracks for the new Shabba Ranks and Patra duet, "Ice Cream Lover." Engineers Bob Power and Angela Piva worked behind the 64-input SSL 4064E with G computer and the Neve 8128 with Flying Faders. Richard Hornblow and Jabari Palmer assisted.

Producer Handel Tucker has been at Quad Recording Studios working with Sony-label recording artists Carla Marshall and Dianna King. Engineering for both sessions was

handled by John Poppo and Wes Naprstek. Martin Stumpf assisted.

Engineer John Alberts of John Alberts Sound Design has completed a month of audio post-production for Penebaker Associates' "Woodstock Diaries" series, a three-hour program that will be aired on Showtime. Original 8-tracks from the event, which took place 25 years ago, were transferred to 48-track digital tape and remixed by Mark Linnett. Documentary footage was edited by Barbara Parks on a 16-track ProTools System and transferred to the 48-track. Alberts then mixed and sweetened the program.

At K&K Studio City, producers Kasenetz-Katz are putting finishing touches on the new Ram Jam album for Scorpio Music in France. The project is being engineered by Chaz.

Hussies. Steve Marcantonio engineered on the SSL G-Series console, while Tim Waters assisted.

Comstock recording artist Sharon Lee Beavers was at Chelsea Studios in nearby Brentwood, tracking her upcoming release with producer Patty Parker. Chuck Hines engineered the sessions with assistance from Dave Hieronymus.

Producer Brian Ahern was at the Music Mill recording overdubs with MCA recording artist George Jones. Donovan Cowart and Todd Culross engineered the sessions.

Sony recording artist Dusty Springfield was working at Woodland Digital. The sessions were produced by Tom Shapiro and engineered by Brian Tankersley.

### OTHER LOCATIONS

**J**OAN BAEZ was at Reflection Sound Studios in Charlotte, N.C., working with producer Don Dixon. The sessions were engineered by Mark Williams.

At Criteria Studios in Miami, Epic recording act Nuclear Valdez began work on its upcoming project. The band handled production with engineer Keith Rose behind the vintage Neve 8078.

Select recording artists the Jerky Boys were at Trutone in Hackensack, N.J., overseeing the mastering of their latest release. Dave Radin engineered the sessions.

GRP recording group Spyro Gyra was at Beartracks in Suffern, N.Y., recording an upcoming release. Jay Beckenstein produced the project and Larry Swist engineered with assistance from Robert Siciliano.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

### LOS ANGELES

**J**APANESE ROCKERS Gilles de Rais were at Ocean Studios working on their upcoming release. Toshi Nakashita produced the sessions while Joe Primeau engineered on the custom 56-input Neve 8108 board. Eric Smith assisted on the sessions.

Rumbo Recorders played host to producer Mike Clink, who was in doing overdubs for the upcoming solo release from Guns N'Roses guitarist and Geffen recording artist Slash. Shawn Berman assisted.

Atlantic act Sugar Ray was at Image Recording working on an upcoming release with guest artists DJ Lethal and House Of Pain. Producing the project were McG and DJ Lethal. Sessions were engineered by Ben Wallach, with Terri Wong assisting.

### NASHVILLE

**P**RODUCER CLYDE BROOKS has been working at Emerald Sound Studio with artist Kacey Jones of Ethel & the Shameless

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 3, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	DREAMING WITH MY EYES OPEN Clay Walker/ J. Stroud (Giant)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	BLACK HOLE SUN Soundgarden/ M. Beinhorn (A&M)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	LOUD (Nashville) Lynn Peterzell Julian King	BOSSTOWN (Atlanta, GA) Phil Tan	BAD ANIMALS (Seattle, WA) Jason Corsaro
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000	DDM AMR24	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR900	Sony APR24	Studer A827
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Yamaha NS10	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	ENCORE (Los Angeles) Mick Guzauski	LOUD (Nashville) Lynn Peterzell	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	BAD ANIMALS (Seattle, WA) Brendan O'Brien
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000G	SSL 4000G	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR900	Studer A820	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Kinoshita/Hidley	Yamaha NS10 Genelec 1035	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	A&M MASTERING David Collins
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	WEA Manufacturing	Sony Manufacturing	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	WEA Manufacturing	Sony Manufacturing	Sonopress

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## Michael Beinhorn Joins Epic Staff Industry Veteran Hired As Producer

**N**EW YORK—Producer Michael Beinhorn, featured in a July 30 Billboard Pro-File, has been named staff producer at Epic Records, according to an Aug. 22 statement from the label. Beinhorn's first project under the agreement was Living Colour's cover of Cream's "Sunshine Of Your Love," from the Epic Soundtrax album "True Lies."

A veteran of the recording industry noted for his work with the Bill Laswell and Fred Maher avant-funk collective Material, Beinhorn has enhanced his reputation recently with such high-profile projects as Soul Asylum's "Grave Dancers Union" and Soundgarden's "Superunknown," both breakthrough albums for those bands.

Beinhorn also produced early recordings by the Red Hot Chili Peppers and Violent Femmes. One

of his career highlights was his collaboration with Laswell and Herbie Hancock on the latter's Grammy-winning instrumental composition "Rockit."

Epic Records president Richard Griffiths said in the statement, "This appointment will allow Michael to create many more great records." He called Beinhorn one of "the most talented and astute record producers of his generation."

Beinhorn says he is "excited and extremely inspired" to join the Epic A&R staff and the label's "fantastic roster of artists. Epic to me has always been... an artist label, and I am extremely proud to be part of their team."

Under the arrangement, Beinhorn will produce records exclusively for the Epic group; a source says he will not have his own imprint.

# Update

## GOOD WORKS

**B'BUSTER SAYS Y.E.S.:** Blockbuster Entertainment Corp. has become a sponsor of the Y.E.S. (Youth Entertainment Summer) To Jobs program, having hired more than 40 minority staffers in Fort Lauderdale, Fla., Atlanta, Los Angeles, Dallas, and Washington, D.C. Founded in 1987 by Gil Friesen, Y.E.S. To Jobs targets 16-18-year-old minority students with minimum 2.5 GPAs, 90% school attendance, and an interest in music, business, or media. For more info, call Patti Webster or Sheila Jamison at 908-231-6767.

**VID HELPS FIGHT AIDS:** New York-based New Video is donating a portion of the proceeds from its new release, "Silverlake Life: The View From Here," to the Video Industry AIDS Action Community to help raise funds for home care of AIDS patients. The home video version of the celebrated documentary, which chronicles the demise of longtime companions from AIDS, is due Oct. 19 at a list price of \$39.95. For more info, contact Dana Kornbluth at 215-645-5156.

**KUDOS FOR Producer Team:** Longtime musical theater producers Cy Feuer and Ernest H. Martin will receive the Lee Guber Lifetime Achievement Award from the theater group of the entertainment

industries division of United Jewish Appeal-Federation Oct. 3 at the Pierre in New York... In another UJA-Federation event, tickets for the Nov. 19 and Jan. 11 performances of "Sunset Boulevard" at the Minskoff Theatre in New York are available. For more info, call Anne Rose at 212-836-1110.

**PLAY BALL!:** The Field Of Dreams Festival, to take place in Dyersville, Iowa, Aug. 31-Sept. 3, with all proceeds to benefit the Muscular Dystrophy Assn. and Dyersville-area charities, will feature a performance by Fleetwood Mac Sept. 4 at the Farley Speedway. The event also includes a Field Of Dreams Celebrity Game featuring former baseball stars. For more info, call Jacque Rahe, Greg Kalkwarf, or Corrine Rahe at 319-875-8151 or fax 319-875-9958.

**RAPPER REACHES OUT:** D.J. Woody Wood of the Philadelphia rap group Three Times Dope (3XD) has joined forces with the Youth Outreach Adolescent Community AIDS Project (YO ACAP) to assume the post of project coordinator. The group is affiliated with the Greater Philadelphia Urban Affairs Coalition. In 1990, D.J. Woody Wood founded the Celebrity AIDS Awareness Project (CAAP), a national AIDS education program that involved the participation of popular rap artists in its effort to reach adolescents about the disease. Plans are under way for a Risk Reduction Program, which will be headed by YO ACAP members Stephanie DeVose and Desmond Pagon-Afandor. For more info, call Yo ACAP at 215-851-1836 or Duerward Beale of the Greater Philadelphia Urban Affairs Coalition at 215-851-1846.



**Welcome To New York.** Celebrating the opening of Priority Records' New York office are, from left, Priority director of A&R/reggae Murray Elias; Priority recording artist Cutty Ranks; Priority president Bryan Turner; and New York Rangers player Mark Messier.

## 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. 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. 16-19, **Country Music Week '94**, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.

Sept. 17, **"Internet: The Entertainment Playground,"** seminar presented by Los Angeles Internet Group, Electronic Cafe International, Los

Angeles. Jess Foster, 818-952-3651.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033, x232.

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. Nina Steiner, 310-288-3425.

Sept. 26, **Third Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, New York. 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 Ticketmaster 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 Univ., 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 Coalition, 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. 11-13, **Seventh Annual Multimedia Expo**, presented by American Expositions Inc., Multimedia Development Group, and International Interactive Communications Society, Moscone Center, San Francisco. 212-226-4141.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 13-16, **Sixth Annual Chicago Music Forum**, presented by the Chicago Assn. Of Musicians & Songwriters, Club UN, Chicago. 312-633-0704.

Oct. 20-22, **Nineteenth Annual Friends Of Old Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 21-26, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 24-27, **11th Annual Seminar On Negotiating Contracts In The Entertainment Industry**, New York Hilton, New York. 212-545-6111.

Oct. 25-27, **NARM Retailers Conference**, Ari-

zona Biltmore, Phoenix. 609-596-2221.

Oct. 29, **"How To Start And Grow Your Own Record Label Or Music Production Company,"** presented by Music Business File, Howard Johnson Hotel, Boston. Peter Spellman, 617-639-1971.

### NOVEMBER

Nov. 2-4, **Billboard Music Video Conference And Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 2-6, **BESLA '94: Black Entertainment And Sports Lawyers Assn. Conference**, Radisson Cable Beach Hotel and Casino, Nassau, Bahamas. 708-798-3798.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Nov. 15-17, **Direct Response TV East Expo & Conference**, including separate section on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.

## NEW COMPANIES

**Abovo Communications**, formed by Johnny Davies. Company will provide promotion and marketing, music publishing, and record production. Davies is a three-decade music industry veteran who has held executive posts at Kama Sutra Records, United Artists Records, RSO, and other companies, including a market research firm specializing in entertainment. 7171 West Gunnison St., Suite 12K, Harwood Heights, Ill. 60656; 708-867-1329.

**Xenon Records**, a division of Xenon Entertainment. A new label that will be distributed domestically by RKD Entertainment through its agreement with RED. First release is comedy album "The Return Of Dolemite" by Rudy Ray Moore, aka Dolemite. The album's Oct. 28 release will coincide with the home video "The Legend Of Dolemite," featuring appearances by Ice-T, Lawanda Page, Big Daddy Kane, and Arsenio Hall. 211 Arizona Ave., Santa Monica, Calif., 90401; 800-829-1913.

**React Recordings**, a division of London-based React Music Ltd. A label focusing on street-based hip-hop and acid jazz. First project is an album by Prohibited By Law (PBL), an Alaskan hip-hop act. Company is accepting unsolicited demos. 9157 Sunset Blvd., Suite 210, West Hollywood, Calif., 90069; 310-550-0233.

## FOR THE RECORD

Imago director of production Carlo Moralishvili is based in New York. Incorrect information was listed in the Aug. 20 Executive Turntable.

Robin Frederick, the new director of A&R/production for the Kid Rhino label, previously was an independent producer whose work included albums for Walt Disney Records. Her association with Disney was improperly described in a story in the Aug. 27 issue of Billboard.

## LIFELINES

### BIRTHS

Girl, Anna Copeland, to Joe Prientz and Cindi Lazzari, July 11 in Austin, Texas. He is manager of Capitol artist Eric Johnson and Warner Bros. artist Shawn Lane. She is a music attorney.

Boy, Jordan Spencer, to Don Lucoff and Maria Echeverria, July 24 in Bryn Mawr, Penn. He is president of DL Media, a public relations firm handling jazz and world music artists.

Girl, Marta, to Marco and Germana Cestoni, July 28 in Rome. He is head of the Rome office of MCA Music Entertainment S.p.a.

Girl, Rebecca Minnie Pearl, to Colin Sauers and Tami Shawn, Aug. 10 in Los Angeles. He is a recording engineer for Scotti Bros. She is local promotion manager for A&M Records.

Girl, Hannah Lee, to Derek and Paula Slep, Aug. 12 in Charlotte, N.C. He is president of Sound Choice Karaoke/Sing Along Tracks.

### MARRIAGES

**George Shirk to Jean Catino**, Aug. 5 in Berkeley, Calif. She is director of advertising, promotions, and publicity for the nightclub division of Bill Graham Presents.

### DEATHS

**Paul Murphy**, 40, of a cerebral hemorrhage, Aug. 17 in São Paulo, Brazil. Murphy was guitarist for the Duke Robillard Band. Previously he worked with the James Montgomery Band and the Groovemasters, among many others.

*Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.*

## Country Radio Gets Serious Singles Take Sober Look At Social Issues

BY ERIC BOEHLERT

NEW YORK—Country radio, a bastion of feel-good tunes lately, is suddenly embracing weighty singles that address serious social issues. Subjects such as domestic abuse (Martina McBride's "Independence Day"), AIDS ("She Thinks His Name Was John" by Reba McEntire), and alcoholism (Collin Raye's "Little Rock") have found a home on the airwaves.

Programmers insist the flurry of heavy songs is more a coincidence and a product of record release schedules than anything else. Yet they also note that after perhaps an overload of relentlessly upbeat country offerings, sober songs represent a welcome return to the country format, where straight talk has never been out of place.

Deciding to make a single out of Raye's "Little Rock," a quiet, straightforward tale of an alcoholic's shot at drying out in Arkansas, was "a big roll of the dice," says Jack Lameier, Epic/Nashville's VP of national promotion. Looking back, he says "Little Rock," which hit No. 2 on the Billboard Hot Country Singles & Tracks chart, encountered even less resistance at radio than Epic managers had anticipated. Lameier calls "Little Rock" a "big record for radio, for Collin and for Al-Anon," the recovery group touted by Raye and his single.

When RCA opted for "Independence Day" as McBride's third single from "The Way That I Am," "we thought there'd be a small pocket of resistance" from programmers, recalls Dale Turner, the label's VP of promotion. Turner, who says he "had to really work a couple stations," called on McBride personally to help persuade some PDs uncomfortable with her breezy-sounding song about a girl driven to arson by her abusive father. For instance, McBride agreed to make a public service announcement on behalf of the St. Louis Battered Children center for WIL. The singer did not enjoy the same turnaround in Austin, Texas, though, where sister stations KASE and KVET both passed on the single, even after personal pleas from the singer.

For the most part, McBride's push at radio has been a drawn out yet fruitful one. After four months on the charts, "Independence Day" is just now on the eve of hitting the top 10. Turner says it's been this single, more than any other, that has driven McBride's album sales. "Independence Day" he says, has been a "high risk, high payoff" venture.

At MCA, home of McEntire, Scott Borchetta, VP of national promotion, says the label "knew we'd have to prove [She Thinks His Name Was John] to the more conservative programmers." The single this week holds at No. 21 on the Billboard Hot Country Singles & Tracks chart.

Not surprisingly, the song about a woman who contracts the HIV virus through a one-night stand and dies of

AIDS, was not originally tagged as a single until Dallas stations KPLX and KYNG and Houston's KKBQ began spinning the song as an album cut.

McEntire performed the ballad on a taping of the "Donahue" show last spring and requests began hitting radio. MCA soon recognized its opportunity. Borchetta says he told label executives, "If we're going to deal with this song, we've got to do it now, because that's what radio's talking about."

That MCA decided to deal with it at all seems to reflect how far the format has come in terms of dealing with thorny topics. After all, Larry Pareigis, OM at KNCI/KRAK Sacramento, Calif., admits he would have been "shocked" if an AIDS ballad had landed on his desk just three years ago. (No video for the song was made; Borchetta concedes that may have been "too depressing.")

That's not to suggest that country has necessarily shied away from controversy any more than other contemporary formats. For instance, drinking and country music have been married at the hip for decades, and Garth Brooks tackled domestic violence in "The Thunder Rolls." But what set Raye's "Little Rock" apart from past radio drinking hits—which often included perhaps just a phrase or a line about the toll booze takes on people—is that "Little Rock" left little doubt about its strong recovery point of view. And although AIDS is never mentioned, the story line of "She Thinks His Name Was John" is clear to attentive listeners.

Not only have the somber songs become much more blunt lyrically, programmers say, but the audience is ready and willing to accept them. (But not all songs: Doug Supernaw's tale of drunk driving, "State Fair," recently failed to find a major radio following.)

"Country radio respects and reflects what listeners are tuned into,"

says Epic's Lameier. Or, as Pareigis puts it, country radio is mirroring the "serious issues on the view-screen of the American public right now."

Some see a correlation between these weighty songs and country radio's recent popularity surge. Lameier suggests that the broadening of country's audience, by bringing in scores of new converts, has created a listenership more tolerant of new offerings, straightforward songs being among them.

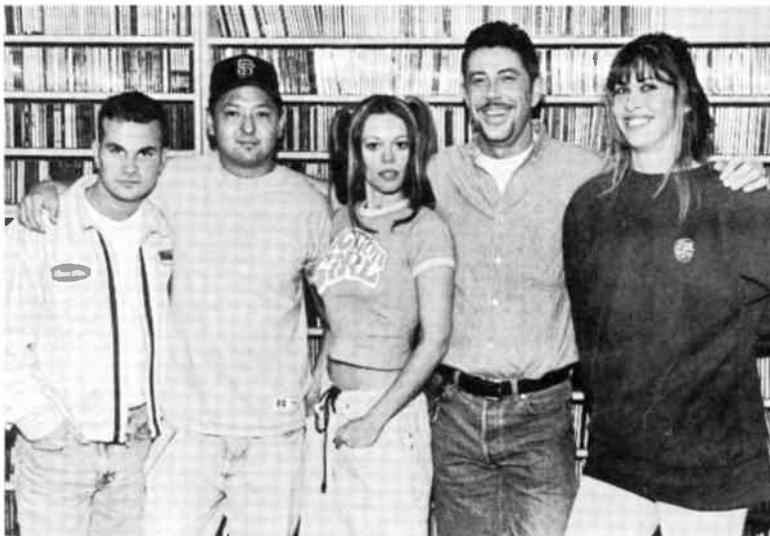
Others theorize that it's simply country radio getting back to its storytelling roots. "Part of country's popularity is because it's so real," says Pareigis. "So it's natural for country to address topics of its time."

Chris Huff, MD at KPLX Dallas, agrees. "Country is the mainstream music format in America right now," he says, noting that it's appropriate for the format to address mainstream social woes, even uncomfortable ones such as alcoholism, AIDS, and abusive relationships. "It's not coincidental, nor is it Nashville trying to hit some hot buttons," he says.

Much of what has driven country's recent growth, and remains an emphasis in Nashville recording circles today, is uptempo, dance-style hits by young artists. Yet some programmers wonder out loud if that trend has reached its breaking point. They see the recent rush of solemn selections as a welcome relief from the relentless stream of dance songs.

"For country to work you need a wide variety of sounds," says Steve Gary, MD at Austin's KASE/KVET. "If you just play that young, hot type of music, you can't grow listeners."

MCA's Borchetta calls much of the young-oriented hits "fluff," and insists, "That's not what grows the format. We need these great songs by Reba and [ones like] 'Little Rock.' They're the foundation of the format."



**A San Fran Delight.** Lady Kier of Deee-Lite, center, stops by KMEL San Francisco before appearing at the "World Groove '94" festival. Pictured, from left, are KMEL staffers Joey Arbagey and Pete Avila; Kier; David Henney, associate director of dance promotion for Elektra; and Sue Crow, promotion/marketing manager for Elektra Entertainment.



**Comin' On Strong.** Members of EastWest act Sudden Change join WRKS New York staffers for a summer jam, where the group performed its single "Comin' On Strong." Pictured, from left, are WRKS jock Wendy Williams; jock DJ Enuff (front); Kevin Gibbs, EastWest's Northeast promotion manager; Jessie, Linne, and Katia of Sudden Change; and WRKS PD Vinnie Brown.

## Rap Heavyweights To Host Billboard Radio Awards In NY

NEW YORK—The WQHT (Hot 97) New York morning team of Doctor Dre, Ed Lover, and Lisa G has been tapped to host the Billboard/Airplay Monitor Radio Awards Sept. 10 at the New York Hilton and Towers. Several well-known New York broadcasters will also serve as presenters at the ceremony.

Hot 97 hired Dre and Lover in December 1993 and paired them with station veteran Lisa G to form the country's first hip-hop morning show, which takes a self-styled "rap and donuts" approach to morning radio.

In the last Arbitron book, the Hot 97 team jumped from a 3.2 to a 4.2 12-plus share, making it the top-ranked music morning show in the city and the sixth-ranked overall.

Prior to joining Hot 97, Dre and Lover gained national recognition as the hosts of "Yo! MTV Raps," which they have been hosting since 1989, and as the stars of the film "Who's The Man?," released last year.

They were recently signed to Relativity Records and are getting ready for the October release of their debut album, "You Know What I'm Saying."

In addition to being a veteran of New York radio, Lisa G has been the music reporter for WNBC-TV's weekend "Today In New York" program. She also reports on music and gossip for Lifetime television's daytime talk show "Queens" and America's Talking's "R&R With Roger Rose." In addition, she does voice-over work for ESPN and MSG Network, and writes for Seventeen magazine.

Lisa G currently is working on the pilot for a children's sports and music show, which she also hosts.

The scheduled presenters at the ceremony are all popular New York air personalities. They are WPLJ PD/morning man Scott Shannon and morning co-host Todd Pettengill; WMXV (Mix 105) morning man Jim Kerr; and WHZ (Z100) afternoon jock Elvis Duran, who also hosts the syndicated program "The Top 30 Hit List Live."

The Radio Awards will culminate the three-day Billboard/Airplay Monitor Radio Seminar, also being held at the Hilton. The ceremony will feature a special performance by EMI/SBK recording artist Jon Secada.



Pictured, from left, Ed Lover, Doctor Dre, and Lisa G.

## Growth Spurt Makes BPI's Profile Soar New Chicago Deal Spreads Mayo Thin In 5 Cities

JUST SIX YEARS after its inception, Broadcasting Partners, Inc. has become one of the fastest-growing radio groups in the country. Most of BPI's rapid expansion has come in the last year, since the company went public.

BPI now owns or controls 11 stations in five markets. Its most recent transaction was a "local marketing agreement to purchase" deal for WJPC-AM-FM Chicago, which it paired with its flagship station, R&B/adult WVAZ (V103). The company immediately flipped WJBC-FM from R&B oldies and the AM from its all-rap format to an AM/FM simulcast of a mainstream R&B format.

In addition to those three stations, the company also owns country WYNY New York; AC stations WKQI and WNIC, and oldies WMTG-AM Detroit; religious KSKY Dallas; and three stations in Charlotte, N.C.: WBAV-FM, which programs ABC/Satellite Music Networks' R&B/adult format "the Touch," mainstream R&B WPEG, and ABC/SMN "Urban Gold" affiliate WBIV-AM.

In addition to his duties as president of the company, Barry Mayo also serves as GM of the three Chicago properties for now, although the group's expansion and his increased workload will eventually force him to hand over those duties to a successor. He also consults "the Touch" for ABC/SMN, a deal he says he struck a few years ago with ABC's executive VP David Kantor in order to prevent the format from going to a competitor in Charlotte.

Although Mayo holds the title of president, he says that's "a misnomer of sorts" since the company is actually run by three equal partners. "I have the title of president, but functionally I oversee all programming and run the Chicago stations," Mayo says. "Lee Simonson is executive vice chairman and COO. His area of responsibility is sales for the whole company, and he oversees administration." Bill Pearson, a former consultant, is CFO and handles "all financial matters and long-term strategy," according to Mayo.

Although he has overall responsibility for the programming in the group, Mayo says he concentrates on areas of strategic planning and marketing rather than hands-on music selection. "All of my PDs are autonomous. I do not make music decisions," he says.

He considers himself a "programming resource" for the PDs in the group and likens his role to that of an in-house consultant.

The station also uses the services of outside consultants, including Tony Gray in Chicago, Gary Berkowitz in Detroit, and, until recently, Rusty Walker in New York.

The company is duopoly-driven by design. "When we went to the public market last September, we told the world our first goal was to double up in all or as many markets as we could," says Mayo. "Since then, we've done that in Detroit, Charlotte, and Chicago. I think everyone understands New York would be tougher. We want to do whatever it takes to increase shareholder value and to get ratings. That's my No. 1 job."

Because owning duopolies is a priority, it had long been a company goal to double up in Chicago. "A couple of years ago when the duopoly laws first went into effect, we did some research," Mayo says. "We wanted to be prepared to know how we could

best capitalize on a second radio station without hurting V103. While [rival] WGCI-FM was a dominant station in the mainstream urban arena, there was obviously a hole for a station that was positioned younger than them. We have always been deficient in younger buys."

Now, with V103 positioned toward the older audience and WJPC targeting teens and young adults, buying time with BPI in Chicago means potentially reaching the entire spectrum of black consumers aged 12-54.

The company's only country station, WYNY, has been closely watched by the industry for years because of its anemic ratings. Although BPI is on its second PD since it purchased the New York station in June 1993, the ratings have yet to improve—but Mayo insists it's now on the right track, according to internal research. Nevertheless, Mayo says, "I'd be lying if I said I thought, a year after we bought the station, we'd be in this position ratings-wise."

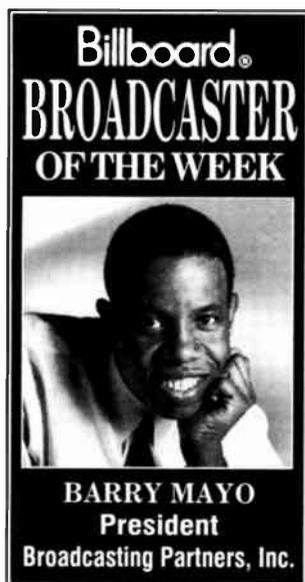
"We bought the station, did some initial research, and we made a decision to take the station in more of a younger, current-driven format, and I think that was a mistake," he continues. The station has since made some musical adjustments, skewing it to a more mainstream, older direction. "Our internal information indicates that's what we [should have] been doing all along," Mayo says. "I think the station is on target today. It just took longer than expected."

BPI is "research-driven," according to Mayo. The stations work primarily with Strategic Radio Research, which does callouts for most of them, and the Research Group. "We have a long relationship with both of those companies," Mayo says. "So our M.O. is when we are buying a station, we do the research immediately to check out how healthy the format is, and [whether] we can make it better, or we look for programming opportunities and change the format. Then you recruit the best people you can find in those arenas."

"One of the linchpins of the BPI philosophy is we have an undying quest to find the right people," Mayo adds. To this end, the group employs the services of Gallup for testing candidates for management and department head positions. "The toughest part of this business is not ratings and revenue—it's finding good people. We're so committed to it, we like to have an outside, objective point of view, and we get that from Gallup," says Mayo.

Back in his college days, Mayo was one of a group of students who launched Howard University's WHBC, and he served as the station's first GM in the mid-'70's. After programming stints at KALO Little Rock, Ark., WRAP Norfolk, Va., and WMAK Nashville, he joined WGCI in 1978 when it was then "a little baby radio station with a 1.6 share." Mayo says that Chicago station was "my first big success," and led to a job in 1981 at RKO General's WXLO New York, which Mayo, GM Lee Simonson, and consultant Don Kelly transformed into R&B WRKS and took to No. 1 in a year and a half. Mayo started as APD there, working his way up to PD and then VP/GM before exiting the company in 1988 with Simonson, who was then running sister station WOR, to form BPI.

PHYLLIS STARK



**BARRY MAYO**  
President  
Broadcasting Partners, Inc.

## Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	15	*** NO. 1 *** WILD NIGHT ♦ JOHN MULLEN/CAMP/ME/SHELL NDEGECELLO MERCURY 858 738	1 week at No. 1
2	2	2	18	IF YOU GO SBK 58166/EMI	♦ JON SECADA
3	1	1	15	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	♦ ELTON JOHN
4	4	8	10	THE WAY SHE LOVES ME CAPITOL 58167	♦ RICHARD MARX
5	11	11	11	STAY (I MISSED YOU) RCA 62870	♦ LISA LOEB & NINE STORIES
6	5	7	21	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	♦ TONI BRAXTON
7	9	10	12	DON'T TURN AROUND ARISTA 1-2691	♦ ACE OF BASE
8	7	4	17	I SWEAR BLITZZ B7243/ATLANTIC	♦ ALL-4-ONE
9	10	9	16	LOVE IS ALL AROUND LONDON 857 580/ISLAND	♦ WET WET WET
10	6	5	15	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	♦ MARIAH CAREY
11	12	12	19	COME TO MY WINDOW ISLAND B58 028	♦ MELISSA ETHERIDGE
12	14	18	4	LUCKY ONE A&M 0724	♦ AMY GRANT
13	8	6	23	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	♦ MADONNA
14	13	13	23	BEAUTIFUL IN MY EYES SBK 58099/EMI	♦ JOSHUA KADISON
15	17	22	6	BUT IT'S ALRIGHT ELEKTRA 64524	♦ HUEY LEWIS & THE NEWS
16	15	15	10	YOU CAPITOL 58195	♦ BONNIE RAITT
17	16	14	28	THE SIGN ARISTA 1-2653	♦ ACE OF BASE
18	19	20	8	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
19	18	16	36	EVERYDAY ATLANTIC B7300	♦ PHIL COLLINS
20	20	21	26	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	♦ BONNIE RAITT
21	37	—	2	CIRCLE OF LIFE HOLLYWOOD 64516	♦ ELTON JOHN
22	25	28	5	THINK TWICE 550 MUSIC 77545	♦ CELINE DION
23	22	26	7	WILLING TO FORGIVE ARISTA 1-2680	♦ ARETHA FRANKLIN
24	21	17	12	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
25	23	24	25	BABY I LOVE YOUR WAY RCA 62780	♦ BIG MOUNTAIN
26	26	27	9	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	♦ KENNY LOGGINS
27	29	33	6	PRAYER FOR THE DYING ZTT/SIRE 1B138/WARNER BROS.	♦ SEAL
28	40	—	2	GOOD TIMES Geffen 19273	♦ EDIE BRICKELL
29	31	31	19	MR. JONES DGC ALBUM CUT/GEFFEN	♦ COUNTING CROWS
30	32	35	5	UNTIL I FALL AWAY A&M ALBUM CUT	♦ GIN BLOSSOMS
31	35	40	3	WHEN CAN I SEE YOU EPIC 77550	♦ BABYFACE
32	33	—	2	THE COLOR OF THE NIGHT MERCURY 858 616	♦ LAUREN CHRISTY
33	24	25	17	TELL ME WHERE IT HURTS REUNION 62813/RCA	♦ KATHY TROCCOLI
34	28	30	9	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
35	RE-ENTRY	12		DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
36	NEW ▶	1		*** HOT SHOT DEBUT *** (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT	♦ H. CONNICK, JR.
37	34	34	26	FOUND OUT ABOUT YOU A&M 0418	♦ GIN BLOSSOMS
38	NEW ▶	1		I'LL MAKE LOVE TO YOU MOTOWN 2257	♦ BOYZ II MEN
39	30	29	19	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
40	36	—	2	ON THE STREET WHERE YOU LIVE ATLANTIC ALBUM CUT	DENNIS DE YOUNG

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	2	1	7	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	♦ LITTLE TEXAS
2	1	—	2	NOW AND FOREVER CAPITOL 58005	♦ RICHARD MARX
3	3	2	18	THE RIVER OF DREAMS COLUMBIA 77086	♦ BILLY JOEL
4	4	3	10	BREATHE AGAIN LAFACE 2-4054/ARISTA	♦ TONI BRAXTON
5	5	4	9	THE POWER OF LOVE 550 MUSIC 77230	♦ CELINE DION
6	6	6	10	BECAUSE THE NIGHT ELEKTRA 64595	♦ 10,000 MANIACS
7	—	—	8	HAVING A PARTY WARNER BROS. 18424	♦ ROD STEWART
8	10	8	12	PLEASE FORGIVE ME A&M 0422	♦ BRYAN ADAMS
9	—	10	12	I CAN SEE CLEARLY NOW CHAOS 77207	♦ JIMMY CLIFF
10	8	7	15	ALL ABOUT SOUL COLUMBIA 77254	♦ BILLY JOEL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
 I am paying by: \_\_\_\_\_ Check \_\_\_\_\_ Money order \_\_\_\_\_ AMEX \_\_\_\_\_ MC/Visa  
 Credit card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_ (Not valid without Signature)

- Credit cards are not valid with out signature & expiration date
- Registration fees are non-refundable

# 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.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	3	13	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
2	1	1	17	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
3	3	2	9	LOVE IS STRONG VOODOO LOUNGE	◆ ROLLING STONES VIRGIN
4	5	5	20	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
5	7	7	14	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
6	4	4	14	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
7	9	17	4	MAMA'S FOOL BUST A NUT	TESLA GEPFEN
8	6	6	8	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
9	15	13	8	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
10	11	11	6	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL GEPFEN
***AIRPOWER***					
11	25	38	3	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
12	17	21	6	HOLD MY HAND CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
13	13	15	8	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
14	8	10	9	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
15	10	8	24	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
***AIRPOWER***					
16	23	22	7	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
17	14	18	6	WALK ON MEDLEY WALK ON	BOSTON MCA
***AIRPOWER***					
18	22	24	5	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
19	12	9	13	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
20	18	14	17	I STAY AWAY JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
21	16	12	20	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
22	24	26	5	CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
23	32	—	2	HIGH HOPES THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
24	21	19	13	LOSIN' YOUR MIND PRIDE & GLORY	◆ PRIDE & GLORY GEPFEN
25	27	—	2	CHANGE YOUR MIND SLEEPS WITH ANGELS	NEIL YOUNG & CRAZY HORSE REPRISE
26	26	23	15	WILD NIGHT DANCE NAKED	◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY
27	33	—	2	BASKET CASE DOOKIE	◆ GREEN DAY REPRISE
28	37	—	2	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
29	28	33	4	WE DON'T EXIST TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
***HOT SHOT DEBUT***					
30	NEW ▶	1	1	PLANET CARAVAN FAR BEYOND DRIVEN	◆ PANTERA EASTWEST
31	20	16	10	LOW RIDER THE ENDLESS SUMMER II SOUNDTRACK	◆ GARY HOEY REPRISE
32	30	34	4	FUZZBOX VOODOO ANTENNA	ZZ TOP RCA
33	39	—	2	EVERYBODY'S 1 EVERYBODY	◆ GODS CHILD QWEST/WARNER BROS.
34	NEW ▶	1	1	YELLOW LEDBETTER	PEARL JAM EPIC
35	NEW ▶	1	1	BACK WHERE IT ALL BEGINS WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
36	38	37	23	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
37	NEW ▶	1	1	IN A DAYDREAM FREDDY JONES BAND	FREDDY JONES BAND CAPRICORN
38	31	25	21	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
39	RE-ENTRY	12	12	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
40	34	35	16	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE

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	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
2	1	1	4	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	—	—	1	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
4	2	2	13	LOW KEROSENE HAT	◆ CRACKER VIRGIN
5	4	3	8	DEUCES ARE WILD THE BEAVIS AND BUTT HEAD EXPERIENCE	AEROSMITH GEPFEN
6	3	4	19	DAUGHTER VS.	PEARL JAM EPIC
7	5	5	18	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	◆ TOM PETTY & THE HEARTBREAKERS MCA
8	6	6	10	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
8	8	12	12	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
9	9	46	46	PLUSH CURE	◆ STONE TEMPLE PILOTS ATLANTIC

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.

# Radio

## Stations Put Sizzle In Summer Promos

LOS ANGELES—The creative juices have been flowing for radio marketing and promotion executives this summer. Here's a quick roundup of some of the more creative promotions stations have been executing.

KISW Seattle hosted "Nudestock" at a nudist park to coincide with the 25th anniversary of Woodstock. The event featured music from Woodstock '94, nude Twister games, body painting, nude leapfrogging, and other events.

The station shuttled listeners to the colony in limousines and a hearse for those "mortified" to be naked.

KITS (Live 105) San Francisco launched an informational phone line and fund-raising effort as part of its Rwanda relief campaign. Callers to the phone line hear recorded information about Rwanda and contact numbers for various relief agencies. Donations for the relief effort also were collected during the station's free concert Aug. 6.

WCKX Columbus, Ohio, bowed its "Empowerment Line" in conjunction with the Civilian Criminal Activity Task Force, as part of the station's "Stop The Violence" campaign. The 24-hour line, which is sponsored by a bank, allows listeners to voice their concerns. The station then sends help or contacts the appropriate community organization to handle the problem.

WMXV (Mix 105) New York morning man Jim Kerr has been inviting listeners to tell him by fax whom they watch on their "Diet Coke break." The four most original entries won brunch with Kerr and Lucky Vanous, the actor featured in the "Diet Coke break" TV commercial.

CFOX Vancouver, British Columbia, hosted the "Summer Shit Tour" with Metallica, Suicidal Tendencies, and Candlebox. The show was so named because listeners received tickets by winning at "cow patty" bingo. A bingo card was painted on the grass and the listener with the bingo number on the area that the cow relieved himself on won.

At another CFOX event, Meat Puppets and Redd Kross played a free show for listeners in the station's parking lot.

Walgreen shoppers got quite a surprise when KSJO San Jose, Calif., arranged for 11 rock bands to perform on the store's roof to benefit the Muscular Dystrophy Assn. The event included a beer garden, food booths, a silent auction, and performances by such acts as Gilby Clarke, Dig, Ugly Kid Joe, and Craig Chaquico.

KSSK-FM Honolulu rolled out numbered "KSSK Gold Cards," which listeners can pick up at four area businesses. Credit card numbers are announced six times each day, and winners receive \$100 and qualify to win free groceries and gas for a year.

WKQX (Q101) Chicago got into a bit of trouble for giving away promotional T-shirts featuring the name of Matador Records alternative rock act Pavement. The label ran a small ad in the Chicago weekly New City, mildly reprimanding the station while still thanking it for its support of the group.

KQMQ Honolulu morning team Wili Moku and Candace Cruise served as co-ringmasters at Circus



by Carrie Borzillo

International, along with professional ringmaster Ross Hartzell.

Thousands of CJEZ Toronto listeners turned out to see the purple dinosaur Barney at the Metro Toronto Zoo when the station sponsored his appearance there.

KRTH Los Angeles and the children's charity Variety Club raised more than \$135,000 during a 38-hour "Care For Kids" radiothon.

### PRO-MOTIONS

Toni Martin joins WCKX (Power 106.3) Columbus, Ohio, to head up the

new community affairs/promotion department. She most recently was an AE at Crosstown WVKO.

WFMS/WGRL Indianapolis promotion manager Kay Feeney-Caito is upped to director of promotion. Assistant promotion director Jodi Holt is upped to promotion director for WFMS. Meghan McGinity is upped from assistant promotion director for WFMS/WGRL to director of sales promotion for both stations.

Feeney-Caito is looking for a person to join as either WGRL promotion director or as her executive assistant.

Album rock WLLZ Detroit seeks a promotion director to replace former PD/promotion director Jon Robbins, who exited (Billboard, Aug. 27). Send resumes to VP/GM/PA Jeff Sattler.

Top 40/rhythm WPGC-FM Washington, D.C., also seeks a promotion director, to replace Dawn Scott. Send resumes to OM Jay Stevens.

## Billboard®

# 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.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	BASKET CASE DOOKIE	◆ GREEN DAY REPRISE
2	2	3	7	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/GEFFEN
3	3	4	6	AM I WRONG LOVE SPIT LOVE	◆ LOVE SPIT LOVE IMAGO
4	7	6	7	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
5	5	9	4	SOMETIMES ALWAYS STONED AND DETHRONED	◆ THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
6	6	8	7	UNDONE - THE SWEATER SONG	◆ WEEZER DGC/GEFFEN
7	10	15	4	FADE INTO YOU SD TONIGHT THAT I MIGHT SEE	◆ MAZZY STAR CAPITOL
8	4	2	12	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
9	8	11	7	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
10	16	26	4	SELF ESTEEM SMASH	OFFSPRING EPITAPH
11	14	24	3	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
12	19	28	3	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
13	12	10	9	HEADACHE TEENAGER OF THE YEAR	◆ FRANK BLACK 4AD/ELEKTRA
14	11	7	13	PRAYER FOR THE DYING SEAL	◆ SEAL ZTT/SIRE/WARNER BROS.
15	9	5	15	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
16	13	14	6	SHRINE ENCENDEDOR	◆ THE DAMBUILDERS EASTWEST
***AIRPOWER***					
17	23	30	3	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
***AIRPOWER***					
18	29	—	2	FEEL THE PAIN WITHOUT A SOUND	◆ DINOSAUR JR. SIRE/REPRISE
***AIRPOWER***					
19	NEW ▶	1	1	YOUR FAVORITE THING FILE UNDER: EASY LISTENING	◆ SUGAR RYKO/ISC
20	15	12	20	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
21	18	22	18	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
22	22	21	4	I'LL STAND BY YOU LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
23	20	23	4	ANDRES HUNGRY FOR STINK	◆ L7 SLASH/REPRISE
24	21	16	12	STAY (I MISSED YOU) REALITY BITES SOUNDTRACK	◆ LISA LOEB & NINE STORIES RCA
25	NEW ▶	1	1	SNAIL SHELL JOHN McVIE	◆ THEY MIGHT BE GIANTS ELEKTRA
26	NEW ▶	1	1	EURO-TRASH GIRL KEROSENE HAT	◆ CRACKER VIRGIN
27	17	13	16	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
28	27	25	7	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	◆ MC 900 FT. JESUS AMERICAN/WARNER BROS.
29	26	20	6	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
30	NEW ▶	1	1	LEAST COMPLICATED SWAMP	◆ INDIGO GIRLS EPIC

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.

# NAB Plans Fight Over Tax Deductions On Advertising

■ BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters are concerned that the Senate's "mainstream coalition" health care reform package contains a provision that would tax advertising as a funding mechanism and would reduce the tax deductibility of advertising.

National Assn. of Broadcasters president/CEO Eddie Fritts has written to the coalition of senators involved in the deal, which would attempt to cover some of the costs of the new health care system (perhaps \$40 million) by eliminating 20% of the tax deductibility of advertising costs.

Companies could still take off 80% of ad costs, but would be required to amortize the 20% write-off over 10 years.

NAB also has sent its members a grass-roots lobbying call-up on the

provisions, which include such other guaranteed howlers as raised taxes on alcohol, elimination of the tax deduction on second homes, and a raised top corporate tax rate of 36%.

## AM EXPANDED BAND SOON

A "circulation vote" on the long-awaited expansion of the AM band at 1610-1710 Khz is expected soon, according to a source in the commission's AM branch.

Another insider suggested "soon after Labor Day" as the time for a vote on the expanded band.

A circulation vote means that the non-controversial proposals will go from commissioner's office to commissioner's office for approval, rather than being taken up as a formal item at a commission meeting.

"The staff allocation work has been done for a while now, and the proposal is up in the chairman's office," says the insider. "You know

how these things go: It's just sitting there, and then boom, it's done."

## GROUPS URGE FCC TO SAY NO

The FCC should reject an effort by a California anti-smoking group

**WASHINGTON ROUNDUP™**

to reimpose the fairness doctrine. That's the message of four media groups challenging an effort by the Media Access Project.

The Project has asked the FCC for an emergency decision to reimpose the doctrine so that it can fight tobacco giant Phillip Morris, which has backed California proposition 188 to allow smoking in the workplace.

The Coalition For A Healthy California and Consumer Action of Cali-

fornia, represented by the D.C. Media Access Project, hope to challenge the giant with the reimposed doctrine, which calls on radio and TV to "broadcast all sides of controversial public issues."

However, the NAB, the Radio-Television News Directors Assn., the Media Institute, and the Reporters Committee For The Freedom Of The Press told the FCC it was a meritless request, because the elimination of the fairness doctrine was meant to apply to such ballot issues.

## NAB: MEET WITH LAWMAKERS

The NAB is asking members to meet with their members of Congress at home over the next few weeks during the August recess. Key issues include spectrum fee concerns, the advertising deductibility mentioned above, and the performance right legislation specter now moving to the Senate side.

# Stations Fill Baseball Void With Promos, Programs

■ BY PHYLLIS STARK

NEW YORK—As the baseball strike enters week two, many music stations are responding with light-hearted promotions.

WEBN Cincinnati "sports commando" Dennis "Wildman" Walker has chained himself to the front of Riverfront Stadium to protest the strike on behalf of the city's baseball fans. Calling himself a "political prisoner," Walker has vowed to stay shackled until the strike ends.

A former stadium employee, Walker previously gained notoriety in the city by living on a billboard for 61 days until the Cincinnati Bengals won their first regular season game.

WNXC Cleveland held an "S.O.S." (Save Our Season) rally and live broadcast at a local restaurant, and invited listeners to protest the strike by bringing baseball cards and cutting them in half. Half of each cut-up card was sent to the Major League Baseball Players Assn., and the other half was delivered to the Cleveland Indians.

KIOI San Francisco's Don Bleu



Above: New York Mets star Bobby Bonilla, right, used his free time during the baseball strike to drop by the WXRK (K-Rock) New York studios and guest-host the afternoon show with jock Dave Herman, left. At right: WEBN Cincinnati sports reporter Dennis "Wildman" Walker chained himself to the front of Riverfront Stadium to protest the strike. He has vowed to stay shackled to the fence until the strike is resolved.

took the field with the station team, the K101 All-Stars, to play a local recreational team in an effort to provide fans with some sort of baseball to watch. The event was broadcast live from the North Oakland Sports Center, where Huey Lewis opened the game with a harmonica rendition of "The Star-Spangled Banner."

The All-Stars plan to continue playing other local groups as the strike continues.

KPLX Dallas morning men Steve Harmon and Scott Evans brought a busload of 50 contest winners to Tyler, Texas, to see the minor league Tyler Wildcatters play the Beaumont Bullfrogs.

WXLE Albany, N.Y., morning man Paul Cashen is giving scores out on the air every morning of games that happened 25 years ago—the first time the New York Mets were in the World Series.

KIIS Los Angeles morning man Rick Dees has added a regular

"Fantasy Baseball" feature to his show.

Meanwhile, with so much free time on their hands, striking players have been turning up all over the ra-

dio. They include Mets star Bobby Bonilla, who recently co-hosted the afternoon show on classic rock WXRK (K-Rock) New York with jock Dave Herman.



Johnny 'n Donny. At WLUP Chicago's "Loopstock" festival, jock Jonathon Brandmeier (who was leading his band, the Leisure Suits) belts out a tune with guest Donny Osmond, right.

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# HITS! IN TOKIO

Week of August 14, 1994

- ① Baby, I Love Your Way / Big Mountain
- ② Biggest Part Of Me / Take 6
- ③ Games People Play / Inner Circle
- ④ Love Is Strong / The Rolling Stones
- ⑤ Heartbeat / Aswad
- ⑥ La La (Means I Love You) / Swing Out Sister
- ⑦ I Say A Little Prayer / Workshy
- ⑧ Outside / Omar
- ⑨ You Better Wait / Steve Perry
- ⑩ You Don't Love Me (No, No, No) / Dawn Penn

- ⑪ (Meet) The Flintstones / B.C. 52'S
- ⑫ Third Time Lucky / Basia
- ⑬ Just Missed The Train / Trine Rein
- ⑭ Hello, My Friend / Yumi Matsutoya
- ⑮ Commet Te Dire Adieu / Nadege
- ⑯ Miss You / Miki Imai
- ⑰ Do You Wanna Get Funky / C & C Music Factory
- ⑱ Sweets For My Sweet / C. J. Lewis
- ⑲ Freedom Words / Colour Club
- ⑳ Why Goodbye / Peabo Bryson
- ㉑ Somewhere / Shanice
- ㉒ Got To Be There / Janet Kay
- ㉓ Imagine / Sissel Kyrkjebo
- ㉔ Can You Feel The Love Tonight / Elton John
- ㉕ Ease My Mind / Arrested Development
- ㉖ Patience Of Angels / Eddie Reader
- ㉗ Shine / Aswad
- ㉘ Stay Gold / Stevie Wonder
- ㉙ Rollercoaster / Everything But The Girl
- ㉚ Aldeia De Ogum / Joyce
- ㉛ When I Give My Love / Keith Sweat
- ㉜ Linda / Maria Takeuchi
- ㉝ Let Me Love You / Lalah Hathaway
- ㉞ Everybody's Got Summer / Atlantic Starr
- ㉟ Give It Up / Cut 'N' Move
- ㊱ Astral Visions / The Powdered Rhino Horns
- ㊲ Berangkat / The Boom
- ㊳ When Love Begins / Magnum Coltrane Prince
- ㊴ All Of You / Anri
- ㊵ Sweet Sensual Love / Big Mountain
- ㊶ I Swear / All 4 One
- ㊷ Stay (I Missed You) / Lisa Loeb & Nine Stories
- ㊸ Fantastic Voyage / Coolio
- ㊹ For The Love Of You / Janet Kay
- ㊺ Caught In The Middle / Juliet Roberts
- ㊻ Do You Suppose / Lalah Hathaway
- ㊼ Gaia / Valensia
- ㊽ I'll Take You There / General Public
- ㊾ If You Go / Jon Secada
- ㊿ I Can't Stop The Rain / Carl Anderson

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**Juice Supporters.** WBCN Boston recently rallied listeners for a "Free O.J. Day," on which the station gave away orange juice from the back of a white Bronco and raffled off copies of "Naked Gun" movies. WBCN morning man Charles Laquidara is pictured at center, wearing vest. Station sportscaster Tank is at right, with microphone in hand.



**Caught In The Act.** Das EFX visited KSJL-FM San Antonio to support of its new single, "Kaught In Da Ak." Pictured, from left, are Skoob of Das EFX; KSJL PD Michael Andrews; and Dary of Das EFX.



**Showtime at the Apollo.** Queen Latifah, winding down her summer tour, recently packed New York's Apollo Theatre. Pictured, from left, at a pre-show reception are Latifah; WBLS New York morning co-host Michelle Webb; and WBLS APD Maria Gibson.



**Back.** A WKDF Nashville-sponsored billboard promoting Jackyl's album "Push Comes To Shove" and featuring Jesse James Dupree's backside prompted a flood of complaint calls to the Nashville Department of Censorship. The billboard was censored with a black bar over the offending end.



**Yanni In The Morning.** His new album, "Live At The Acropolis," and his wife Linda Evans were just two of the topics discussed when Yanni paid a visit to WPLJ New York recently. Pictured, from left, are morning news anchor Naomi DiClemente; PD/morning co-host Scott Shannon; Yanni; and morning co-host Todd Pettengill.



**Love Bug.** WEBN Cincinnati staffers piled into their "Wouldsuck '94 Tragic Bus," pictured here, and made the trek to Saugerties, N.Y., for Woodstock '94. Yes, there still is mud caked in the fenders.



**Moonlighting.** Actress Cybil Shepard donned a new hat, that of a cabaret singer, for a recent performance at Rainbow & Stars in New York. Shepard also performed selections from her act on the WQEW show hosted by PD Stan Martin, left.



**Blossoms Booming.** WHZ (Z100) New York morning man John Lander recently welcomed Robin Wilson of the Gin Blossoms. Pictured, from left, are morning show producer Elliot Segal; Lander; Wilson; and morning co-host Patty Steele.

## Baka Boyz Protest Stalls In Elevator; Jock's Political Opponent Goes To FCC

**A** PROTEST AGAINST KPWR (Power 106) Los Angeles' outdoor advertising campaign was halted before it even began Aug. 23, when a group of 16 picketers was stranded in a stalled elevator on its way up to the station's offices.

The Los Angeles Times reports that the trapped protesters were part of a group of nearly 50 Latinos who had gathered to voice opposition to the station's portrayal of morning team the **Baka Boyz** as "2 Fat Mexakinz" in its billboard campaign (Billboard, Aug. 20). The nickname is one morning men **Eric** and **Nick Vidal**, who are Mexican, coined to describe themselves.

It took fire and police officials and the building's elevator technicians more than an hour to pry open the door and release the protesters, the paper reports. A group spokesman said its members will try again later to meet with station officials.

In other news, a politician running against Hamilton County, Ohio, auditor and WRR Cincinnati weekend jock **Dusty Rhodes** has complained to the FCC because the station continues to mention Rhodes' name on the air even though he has ceased broadcasting for the duration of the campaign. According to the Cincinnati Enquirer, Rhodes' opponent, Republican **Martin Wade**, claims that the mentions of Rhodes' name constitute a violation of federal "equal time" laws. Although Rhodes' son **Brian** has been hosting the show since the May primary, it is still billed as "The Dusty Rhodes Show" and the station is still using archival sound bites of the elder Rhodes from the 1960s, the paper reports.

PD **Marty Thompson** told the Enquirer that station officials had consulted their attorneys and were told that continuing to mention Rhodes during the campaign is perfectly legal.

AccuRatings has added three new markets for the fall survey—Myrtle Beach, S.C., Muskegon, Mich., and Fort Walton Beach, Fla.—bringing the total number of measured markets up to about 40. Also, look for announcements shortly from AccuRatings on the addition of Washington, D.C., Houston, Minneapolis, and Milwaukee.

American Sports Radio Network Inc., which encompasses Business Radio Network and the weekend syndication unit American Forum, merged with Orlando, Fla.-based publishing company Sound Money Investors Inc. Aug. 22.

Sound Money Investors publishes Personal Finance and International Money & Politics. With the merger, American Sports Radio Network Inc. is now a public company.

American Sports president/CEO **Richard Grisar** now holds that title for Sound Money Investors Inc. Personal Finances columnist **Ed Taxin** will serve as head of the broadcast division, and **Dick Howard** will serve as head of the publishing unit.

In addition, Taxin will host "Sound Money Investors Hour" Monday through Friday from 5-7 p.m. on BRN.

Grisar says the merger was designed to create a combo sell whereby advertising for the publications and

the radio networks will be sold as a package. The company will cross-promote in each medium as well. Grisar expects the company to nearly double the size of its affiliate relations and sales staffs.

Modern rock **KUKQ** Phoenix will begin broadcasting its weekly music meetings every Monday from 10 a.m.-noon. PD **Jonathan Rosen**, MD **Larry Mac**, and assistant MD **Allison Strong** will invite a record label rep each week to listen to and debate mu-



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

sic as well as hash out the station's playlist. Rosen says that the decisions listeners hear (and call in to comment on) will be final and that no other non-broadcast music meetings will take place at the station.

"Beavis and Butt-head meet Siskel and Ebert" is how Rosen sees the show unfolding.

### PROGRAMMING: STRASSELL NOW VP

**Greg Strassell** has been upped from PD of **WBMX** (Mix 98.5) Boston to VP of programming at parent American Radio Systems. He will add programming duties at new sister station **WCGY** Boston, replacing **David Cooper**, now OM at **WHDQ** Hanover, N.H.

**KDWB** Minneapolis APD/MD **Kevin Peterson** exits for the PD post at **WSTR** (Star 94) Atlanta being vacated by the VH-1-bound **Lee Chesnut**.

**KGJF** Los Angeles flips from R&B oldies to religious Monday (29), with the new handle "Sweet Inspirations." The programming will consist of gospel and inspirational music and talk shows.

**Ron Strong** joins **WCLT** Columbus, Ohio, as PD/midday host, replacing **Russ Schaeffer**. Strong was midday host at **WPFB-FM** Middletown, Ohio. Also, **Rick Reed** joins **WCLT** for evenings, replacing **Marty Ryan**, who exited. Reed most recently worked P/T at **WKSX** Dayton, Ohio.

**WCOF** Tampa, Fla., PD **Paul Franklin** exits for the PD/morning co-host job at **WTQR** Winston-Salem, N.C. He replaces **Dale Mitchell**, now at **WRBQ-FM** Tampa.

**KPOZ** (formerly **KZOK-AM**) Seattle, which recently was sold to religious broadcaster Salem Communications, flips from classic rock to Christian country.

**Morton Downey Jr.** will end his national radio show, now syndicated by Major Networks in 22 markets, to launch a new television project, according to the Chicago Sun-Times. The television show also will be syndicated by Major. The last radio show

will air Wednesday (31).

The Sun-Times also reports that suburban Chicago outlet **WKTA** flips from ethnic and talk to hard rock from 7 p.m.-6 a.m. daily. The format is being programmed by **Scott Davidson**, the drummer in a local band, who also serves as an on-air host. The station drops its nighttime syndicated talk fare, including the **Jerry Brown** show.

**John Dimick** joins **KPLZ** (Star 101.5) Seattle as PD. He comes from **KISN-FM** Salt Lake City and replaces **Casey Keating**, now at **WHYI** (Y100) Miami.

**Jim Casale** leaves the PD job at **WMC-AM** Memphis for that position at **KVI** Seattle, replacing **Brian Jennings**. No replacement has been named at **WMC**.

**Westwood One** is readying the launch of its eighth full-time format, a '70s-based music format called "Westwood One '70s." No PD, airstaff, or launch date has been announced.

**KGO** San Francisco OM **Ken Beck** adds those duties at new local marketing agreement partner **KSFO**, which debuts its new talk lineup Monday (29). Former **KOME** San Jose, Calif., morning man **Jeff Blazy** handles wake-ups. The syndicated **Fabulous Sports Babe** airs from 9 a.m.-noon, followed by former **KGO** weekend **Shann Nix**. Next up are two syndicated shows, **Tom Leykis** and **Dr. Laura Schlessinger**. Former San Francisco TV reporter **Emil Guillermo** rounds out the lineup.

**AC KMGX** Los Angeles will begin simulcasting country **KIKF** Anaheim, Calif., Sept. 10, according to an item in the Los Angeles Daily News that could not be confirmed at press time.

**WYTA** Tampa, Fla., flips from N/T to all-sports and will be applying for new call letters. St. Petersburg Times sports columnist **Hubert Mizell** will host mornings. The rest of the programming will come from the syndicated sports format "the Team."

**WFNS** Tampa adds the syndicated **John Boy & Billy** morning show. Previous morning host **Paul Porter** stays on for local breaks.

**WOMX** Orlando, Fla., PD **Nick Sanders** exits and has not been replaced.

**KBOL** Denver flips from an AC/talk hybrid to top 40 with the new calls **KBKS**.

**Scott Fitzgerald** is the new OM at **WDJX-AM** Louisville, Ky. He previously was a production director at **WLW** Cincinnati, and steps into a new position at the Kentucky station.

Oldies **WYOS** Scranton, Pa., flips to ABC/Satellite Music Networks' "Z-Rock" format with the new calls **WTZR**.

**Jowcol Gilchrist**, known as **MC Boogie D.** in the mornings at **KJYK** Tucson, Ariz., has added a PD title, replacing **Bruce St. James**, now at **KPWR** (Power 106) Los Angeles.

**KDDK** Little Rock, Ark., PD **Don Moore** exits for **TM Century** in Dallas. His assistant, **Chris "Decoy" Johnson**, picks up the music chores for now, according to station manager **Ted Jones**.

**KZQA** Little Rock signs on at 101.1, programming a simulcast of modern

## newslines...

**STEVE MOSIER** has been upped from sales manager to GM at **KMJM** St. Louis, replacing **Linda O'Connor**, who exits.

**JEFFERY GOREE** has been upped from GSM to VP/GM at **WDIA/WHRK** Memphis. He replaces **Rick Caffey**, who exits.

**SALE CLOSINGS:** **KZOK-FM** Seattle from **CLG Media** of Seattle Inc. to **EZ Communications**, owner of crosstown **KMPS-AM-FM**, for \$19.75 million; **WBAX/WYOS** Wilkes-Barre, Pa., from **Frank Maley Inc.** to **Shamrock Communications**, owner of crosstown **WEJL/WEZZ**.

**SHAWN MCCRUDDEN** is upped from VP/financial manager to VP/assistant GM at Peoria, Ill.-based **Kelly Communications**.

**CHUCK MAISANO** is upped from VP to VP/director of sales at **McGavren Guild Radio's** Atlanta office.

rock sister **WNWZ** Memphis.

**Jeff Roper** has been named PD at **WHKZ** Columbia, S.C., replacing **Doug Enlow**. Roper arrives from **WAEV** Savannah, Ga. Also, **Michelle Brooks** joins **WHKZ** from **WXMK** Brunswick, Ga., as midday host, replacing **Charlie Jay**.

Consultant **Jack Taddeo** checks in to report that **KYSR** Los Angeles is still working with him, and not **Bill Richards**, as was reported here and elsewhere last week.

**WOWI** Norfolk, Va., OM **Steve Crumbley** is now also consulting for several stations, with the permission of **WOWI** owner **Ragan Henry**. Look for an announcement of his first several clients in the next few weeks.

**WDCT** Washington, D.C., drops its Christian talk format in favor of the Morningstar Radio Network's contemporary Christian music format. The station adds the music programming from 7-10 a.m., 4-7 p.m., 9 p.m.-6 a.m., and on weekends from noon-6 a.m. Also, **WJQK** Grand Rapids, Mich., picks up Morningstar's "Pure AC" format weekdays from 6 p.m.-6 a.m. and on some weekend hours.

**CKDX** (formerly **CKAN**) suburban Toronto moves from 1480 on the AM dial to 88.5 FM. The format remains oldies.

### PEOPLE: ROBINSON TO WRGX

**Jo Robinson** joins **WRGX** (formerly **WWBZ**) Chicago as APD/MD/midday host. She previously held those same positions at **WLVQ** Columbus, Ohio. Robinson replaces former APD/MD **Charlie Logan**, now at **WXTB** (98 Rock) Tampa, Fla. Also, **Mark Tammany** joins **WRGX** for nights from **KZFX** Houston.

**Garry Meier** exits **WLUP** (the Loop) Chicago after nine years there, including eight paired with former partner **Steve Dahl**. Most recently, Meier had been hosting the midday slot. Night host **Danny Bonaduce** moves into middays and has not been replaced in nights.

**WJJD** Chicago afternoon jock **Bob Dearborn** exits and has not been replaced.

**WBLN** New York has hired legendary artist **Grandmaster Flash** to host the 5-6 p.m. shift Monday through Thursday, as well as a Sunday program.

Former Shadow Traffic reporter **Christine Nagy** joins **WAXQ** New York as morning sidekick.

**KLIT** (FM 101.9) Los Angeles hires

former **KRQR** San Francisco jock **Mimi Chen** for nights. With the addition of former **KLOS** Los Angeles morning show producer **Nicole Sandler** in middays, the lineup is now complete for the station's new album alternative format.

**WXYZ** Detroit picks up the syndicated **Tom Leykis** show. Local host **Tommy McIntyre** is out.

**KDGE** Dallas drops syndicated morning men **Stevens & Pruett**. No replacement has been named; send T&Rs to **Joel Folger**.

**Eric Burch** joins **KTRH** Houston as managing editor. He most recently was director of operations for **Metro Traffic Control**.

**WAXY** Miami morning man **Greg Budell** is out. PD **Dave Denver** is handling the slot for now.

**WFLA** Tampa, Fla., afternoon host **Al Garner** exits. No replacement has been named.

**WWWE** Cleveland has pulled the plug on the syndicated **Don Imus** morning show. Ironically, Imus previously was exiled to Cleveland after getting booted by **WNBC** in the '70s. Replacing Imus locally in Cleveland is **Chuck Meyer**, last at **WIOD** Miami. Joining Meyer is **Iris Lynn Shelton**, who joins from **KFWB** Los Angeles.

**Gary Spears**, who had most recently been filling in mornings at **WBBM-FM** (B96) Chicago, joins **WEZB** (B97) New Orleans as afternoon co-host. B96 night jock **George McFly** is handling mornings until a new morning show is named.

**Jay Young** and **Brian Elder**—Young & Elder—make up the new morning team at **WGKX** Memphis. Arriving from **WAPI-FM** Birmingham, Ala., they replace **Andy** and **Debbie Montgomery**, who, after nine years at **WGKX**, leave to pursue careers in Christian radio. Also, **WGFX** MD/midday jock **Jon Conlon** is out and has not been replaced.

**Gary Mills** moves from **WNOK** Columbia, S.C., to crosstown **WCOS** for nights. Mills replaces **Savannah Jackson**, now at **WKBG** Augusta, Ga.

**WFLZ** Tampa, Fla., afternoon jock **Jeff Thomas** has launched a new voiceover company.

**WRVA** Richmond, Va., has an immediate opening for a reporter/anchor. Send T&Rs to **ND Deanna Malone**.

Assistance in preparing this column was provided by **Carrie Borzillo** in Los Angeles.

# DISNEY AIMS CHRISTMAS COMPILATION AT LATIN MARKET

(Continued from page 1)

"We want to provide Disney-quality entertainment to a market we haven't serviced in the past," says Walt Disney Records VP Mark Jaffe. "We truly are committed to the Latin arena, because we view this market as very important."

"Navidad" is not Disney's first Spanish-language release. According to Jaffe, Disney has put out

some 20 Spanish-language versions of hit movie soundtracks in the past year, including "Snow White" and "The Lion King." But Disney is supporting "Navidad"—a diverse, multilingual compendium recorded by star Latin American vocalists such as Placido Domingo and Juan Gabriel—like no other previous Latino-oriented release.

"Navidad" is part of a three-format Christmas thrust that also includes a one-hour television special, "Navidad En Las Américas," slated to be taped at a Disney theme park, and a 30-minute documentary that chronicles the making of the album. Both programs, which will be distributed by Buena Vista Productions International, are expected to be broadcast in December on U.S. Spanish- and English-language TV networks, as well as on network and cable outlets throughout Latin America. All three projects were produced by Los Angeles-based There Goes The Neighborhood Productions.

At press time there were no plans to release the TV special or documentary on home video.

Jaffe says the cross-marketing campaign will benefit the TV special as well as album sales. "Normally these types of TV specials are what drive album sales," says Jaffe. "But with this album, you'll find that album sales will drive viewership of the special as much as the special drives purchase of the album, because of the broad appeal of the record."

Jaffe says he is formulating a concrete marketing plan to promote "Navidad." Disney will distribute the album nationwide through Navarre, along with a handful of independent Latino distributors. Jaffe says he expects to select a leadoff single in mid-September that will be promoted by the participating artist's record label.

The bulk of Jaffe's marketing initiatives are to take place before and after the airing of the TV programs. Jaffe says he is putting together a

host of retail promotions, complemented by promotional tie-ins with as-yet unidentified packaged goods firms and fast-food companies in markets with heavy Latino populations.

Disney will donate a portion of the proceeds of the U.S. record sales to Reading Is Fundamental, a nonprofit literacy organization. Concurrently, the label will donate part of the proceeds from Latin American album sales to Casa De Tina (Tina's House), the first hospice built in Mexico specifically dedicated to assist AIDS patients. Prior to the TV broadcast, Jaffe will air public service announcements on TV and radio highlighting the charitable organizations, as well as the retail outlet where the product can be purchased. One of the participating artists on the album, Ricky Martin, is tentatively scheduled to appear in the PSAs.

"The real strategy here is to tie the PSAs with the retailers when at all possible," says Jaffe.

Disney's album/TV campaign "is going to sell hordes of copies" of "Navidad," says Ritz de León, Latin music buyer at Miami-based retailer Spec's. "Anything that hits TV generates sales. Besides, Latinos love Christmas parties, and this album—with all of those great artists—should do very well."

Spearheading the "Navidad" project was Ligiah Villalobos, director of programming/Latin America at Buena Vista Productions International, and David Snyder, VP/international programming, BVPI.

"It's a project we've been developing for a couple of years," says Villalobos. "We came up with the

idea of doing a Christmas special based on a CD release."

Villalobos subsequently hired There Goes The Neighborhood, known as The Hood, to initiate and orchestrate the audiovisual campaign. The Hood partners Michael Dagnery, Dan Guerrero, and Lisa Orozco Rosales agree that the wide-ranging roster and sound of "Navidad" was a deliberate attempt to salute the disparate sounds that comprise contemporary Latin American music.

"It was not the type of project where there was one producer and one style," says Dagnery. "We wanted to make sure that every artist had the freedom to do their own style. Also, we wanted the selection of songs to be unique. We didn't want 'Rudolph The Red-Nosed Reindeer'-type songs. If we had an idea of a good marriage between a certain artist and a particular song, we suggested it, and most of the time the artist liked the idea."

"Navidad" boasts a stellar cast of Latin American luminaries such as Domingo, Juan Gabriel, Celia Cruz, and Xuxa. The release contains 12 Latino and Anglo Christmas standards, recorded in Spanish, English, and Portuguese. Rounding out the standout recording cast are José Feliciano, Tito Puente, Martin, Luis Enrique, Verónica Castro, Chayanne, Lucha Villa, and Pedro Fernández.

The artists recorded their Yuletide classics in a broad variety of styles, ranging from Puente's spry Latin-jazz take on "Little Drummer Boy" to Feliciano's solemn, bilingual rendition of "Silent Night"/"Noche De Paz."

## 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.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★		
1	1	19	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA) 3 wks at No. 1	1	1	4	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 2 wks at No. 1		
2	4	13	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	2	2	12	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)		
3	2	18	DON'T TURN AROUND	ACE OF BASE (ARISTA)	3	5	12	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)		
4	6	4	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	4	7	6	STROKE YOU UP	CHANGING FACES (SPOILED/ROTTEN/BIG BEAT)		
5	5	14	SHINE	COLLECTIVE SOUL (ATLANTIC)	5	4	14	I MISS YOU	AARON HALL (SILAS/MCA)		
6	3	14	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	6	6	12	FUNKAFIED	DA BRAT (SO SO DEF/CHAOS)		
7	8	9	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)	7	3	12	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
8	7	13	CRAZY	AEROSMITH (GEFFEN)	8	8	18	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)		
9	9	17	IF YOU GO	JON SECADA (SBK/EMI)	9	10	10	THIS D.J.	WARREN G (VIOLATOR/RAU/ISLAND)		
10	13	7	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)	10	9	16	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)		
11	11	11	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	11	12	7	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)		
12	15	9	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)	12	11	25	YOUR BODY'S CALLIN'	R. KELLY (JIVE)		
13	10	14	ALWAYS	ERASURE (MUTE/ELEKTRA)	13	17	4	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)		
14	25	3	ALL I WANNA DO	SHERYL CROW (A&M)	14	13	21	REGULATE	WARREN G & NATE DOGG (DEATH ROW)		
15	19	6	BLACK HOLE SUN	SOUNDGARDEN (A&M)	15	15	8	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)		
16	12	14	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	16	20	2	LETITGO	PRINCE (WARNER BROS.)		
17	17	15	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	17	16	20	I SWEAR	ALL-4-ONE (BLITZ/ATLANTIC)		
18	14	20	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	18	14	16	DON'T TURN AROUND	ACE OF BASE (ARISTA)		
19	16	13	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	19	18	13	100% PURE LOVE	CRYSTAL WATERS (MERCURY)		
20	18	19	I SWEAR	ALL-4-ONE (BLITZ/ATLANTIC)	20	26	3	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)		
21	21	25	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	21	25	3	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)		
22	20	12	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	22	23	3	SUMMER BUNNIES	R. KELLY (JIVE)		
23	24	9	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)	23	21	4	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)		
24	22	23	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	24	22	22	ANYTHING	SWV (RCA)		
25	27	4	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	25	27	5	ACTION	TERROR FABULOUS (EASTWEST)		
26	23	7	YOU LET YOUR HEART GO TOO...	SPIN DOCTORS (EPIC)	26	31	6	NEVER LIE	IMMATURE (MCA)		
27	31	3	LUCKY ONE	AMY GRANT (A&M)	27	19	13	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)		
28	32	4	DECEMBER 1963...	FOUR SEASONS (CURB)	28	24	13	BACK IN THE DAY	AHMAD (GIANT)		
29	28	5	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	29	28	10	BOOTI CALL	BLACKSTREET (INTERSCOPE)		
30	26	9	HARD LUCK WOMAN	GARTH BROOKS (MERCURY)	30	34	2	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)		
31	30	9	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	31	33	2	NONE OF YOUR BUSINESS	SALT N' PEPA (NEXT PLATEAU/LONDON)		
32	33	24	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	32	39	5	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)		
33	NEW		LETITGO	PRINCE (WARNER BROS.)	33	30	12	SENDING MY LOVE	ZHANE (BLITZ/MOTOWN)		
34	34	2	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	34	29	21	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)		
35	37	2	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	35	RE-ENTRY		IF YOU GO	JON SECADA (SBK/EMI)		
36	40	2	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	36	35	13	YOUR LOVE IS SO DIVINE	MIRANDA (SUNSHINE)		
37	NEW		GAMES PEOPLE PLAY	INNER CIRCLE (BIG BEAT/ATLANTIC)	37	40	14	THE PLACE WHERE YOU BELONG	SHAI (MCA)		
38	38	2	ALL I WANT IS YOU	U2 (RCA)	38	NEW		SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)		
39	NEW		COME OUT AND PLAY...	OFFSPRING (EPITAPH)	39	NEW		ANOTHER NIGHT	REAL MCCOY (ARISTA)		
40	NEW		GIRLS & BOYS	BLUR (FOOD/SBK/EMI)	40	36	11	WHAT'S UP	DJ MIKO (ZYX)		

Records showing an increase in detections over the previous week, regardless of chart movement. A hit has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an 1 detection. If two records are tied in number of plays, the record being played on more stations first. Records below the top 20 are removed from the charts after 26 weeks.

## BLOCKBUSTER SET TO EXPAND IN ASIA/PACIFIC REGION

(Continued from page 1)

The Fort Lauderdale, Fla.-based video rental chain plans to open stores in Thailand and New Zealand in the next six months, and in South Korea and Taiwan in the next 12 months, according to Mlynski. He says the company also is looking at the Hong Kong market, but the British colony "is a question mark for us right now."

According to Mlynski, the climate in the region is right for expansion. "The standard of living is increasing, so more consumers have a disposable income for entertainment-related products, VCR penetration is on the rise, piracy is declining in all the major markets, and the infrastructure in terms of the supply relationship as well as construction, real estate, and the labor market are all such that we can be successful with the Blockbuster concept," he says.

Mlynski says Blockbuster will try to find appropriate business partners capable of a national rollout strategy in each of these territories.

"Part of that strategy is to get our sites open in multiples," Mlynski says. "Let's take Thailand. We'd like to have our first store open in Bangkok and then roll out six to 12 stores in the following year, and then progressively add from there."

In keeping with company policy, Mlynski cannot give a figure for the revenues Blockbuster is projecting for its Asia-Pacific operations. He adds that the unknown

factor of the mainland Chinese market—which Blockbuster hopes to enter at some point—makes it difficult to estimate the potential size of the region's video rental market.

"It could be astronomical," Mlynski says. "You are looking at a billion people."

Blockbuster now operates more than 3,700 stores around the world.

Mlynski says Blockbuster will adhere to its no-porn policy in the Asia-Pacific region.

"Our policy of not carrying pornographic titles has been very successful in Japan," he says. "This differentiates Blockbuster as Japan's foremost family video store."

Blockbuster Japan was established in 1991 as a 50/50 joint venture with trading company Fujita Shoten. There are now 19 Blockbuster outlets in Japan, and Mlynski says Blockbuster hopes to open another 20-40 annually, expanding outside Tokyo into areas such as Osaka and Nagoya.

"We have had to adapt to be successful in Japan," says Mlynski. "For example, based on store limitations, we have designed our stores to operate in much less space than in other parts of the world, yet still create the same in-store excitement our customers have come to expect. We have also added line extensions to our business, such as CD rental, which has proved to be very successful."

Blockbuster Australia, set up in mid-1991, is a wholly owned subsidiary of the American parent company. A recent 29-store acquisition brought the number of Blockbuster stores in Australia to 45 (Billboard, July 30). Mlynski, who is based in Melbourne, says the company plans to open about 18 additional outlets in that country by the end of the year, and another 30-40 in 1995.

## B'BUSTER KIOSKS

(Continued from page 6)

erties owned by Viacom and Paramount, including movies, MTV and VH-1, home video, television shows, interactive multimedia, and books.

Beaudoin says that Viacom New Media's upcoming video game based on the MTV characters Beavis and Butt-head will be part of the NewLeaf test.

NewLeaf also is rolling out a touch-screen digital music kiosk that includes a database of music and videoclips. Two Blockbuster Music stores in Fort Lauderdale, Fla., have the machines now. Beaudoin says he can envision tie-ins between MTV and the stores through the use of the kiosks.

Blockbuster's plans to download CDs and audiocassettes to its music stores remain on hold because the record companies have not given permission for use of their products.



**Jazz Workshop.** The 18-piece BMI Jazz Composers Workshop Orchestra takes its bows after performances of 12 new works by members of the master class of the BMI Jazz Composers Workshop. Standing in front is Burt Korall, the workshop's director. Given at New York's Merkin Concert Hall, Abraham Goodman House, the event was the workshop's 10th formal concert and sixth annual July presentation.



**Platinum Candlebox.** Maverick executives present Candlebox with platinum awards commemorating sales of the group's self-titled debut, which has reached the top 10 on The Billboard 200. The presentation took place at Maverick's Los Angeles headquarters, as Candlebox prepared to head out on tour with Metallica and Alice In Chains. Shown, from left, are Maverick director of A&R Guy Oseary; band members Peter Klett and Kevin Martin; Madonna; Maverick president Freddy DeMann; band member Bardi Martin; Maverick Music president Lionel Conway; band member Scott Mercado; and Maverick VP Abbey Konowitch.



**Forest Of Gold.** Epic and Sony 550 executives celebrate gold sales of the Sony 550 album "Deep Forest." Shown in the back row, from left, are David Glew, Epic Records Group; Bob Campbell, Sony Music International; Eric Mouquet, Michel Sanchez, and Dan Lacksman of Deep Forest; Christian Dalbavie, Passionate Entertainment; Vline Buggy, Celine Music/France; Brenda Hazell, Epic Records; Benjamin Kozman, Passionate Entertainment; Frederic Rebet, Sony Music/France; and John McL. Doelp, Epic Records. In the front row, from left, are Jim Scully, Epic Records; Polly Anthony, Sony 550 Music; David Massey, Epic Records; and Dan Beck, Epic Records.



**Tommy Can You Hear Me?** Executives display a special "Tommy" DCC interactive kiosk at the Panasonic Pavilion at Universal CityWalk in Los Angeles. The kiosk allows visitors to hear the digital sound quality of the RCA/Victor original cast recording of "The Who's Tommy" on digital compact cassette, and provides entry forms for a contest promoting the musical, playing at the Universal Amphitheater. Winners receive Panasonic/Technics DCC players, DCC cassettes of the cast recording, tickets to the show, and "Tommy" T-shirts. Shown, from left, are Erin Edmiston, manager, Panasonic Pavilion; Emiel Petrone, chairman, DCC Group of America; Denise Hitchcock, VP of marketing, MCA Concerts; and Anita Bishop, promotions consultant, MCA Concerts.



**Band Displays "Anger."** Mercury group downset. socializes with label executives after performing in the first Hardcore Matinee at New York's CBGB in almost four years. The hardcore/hip-hop band performed songs from its self-titled debut album, including the single "Anger." Standing in the back row, from left, are Drew Murray, VP of rock promotion; Ken Krongard, media and artist relations; band members Roy Lozano and James Morris; Bigi Ebbin, product manager; Bob Skoro, senior VP of A&R; David Leach, senior VP of promotion; Alec Peters, manager of A&R; and Jeff Brody, senior VP of national sales. Kneeling in front are band members Rey Oropeza and Ares, and Mercury president Ed Eckstine.



**A Popular "Draw."** Cherry Lane Music Co. president/CEO Peter Primont presents Bonnie Raitt with a plaque commemorating sales of 25,000 copies of the folio of "Luck Of The Draw." The presentation was made at Raitt's recent concert at New York's Radio City Music Hall.



**Domo, Kitaro.** Eiichi Naito, left, president of Domo Records, welcomes recording artist Kitaro to the label. Kitaro is on a world tour promoting his label debut, "Mandala," which is being distributed in the U.S. by Navarre Corp. and Real Music.



**Putting On "The Mask."** Columbia group Xscape takes a break in the studio, where the band was putting the finishing touches on its single "Who's That Man?" from the Chaos/Columbia soundtrack to "The Mask." Shown in the back row, from left, are Maureen Crowe, VP of soundtracks at Columbia and executive producer of "The Mask" soundtrack; band member Tamika Scott; Jermaine Dupri, who produced the track for So So Def Productions; and band member LaTocha Scott. In the front row, from left, are band members Kandi Burruss and Tameka Cottle.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 190 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	19	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA) 4 wks at No. 1
2	4	4	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
3	2	16	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
4	5	15	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
5	3	20	DON'T TURN AROUND	ACE OF BASE (ARISTA)
6	6	18	IF YOU GO	JON SECADA (SBK/EMI)
7	8	12	WHEN CAN I SEE YOU	BABYFACE (EPIC)
8	10	17	SHINE	COLLECTIVE SOUL (ATLANTIC)
9	7	20	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
10	9	22	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
11	12	12	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
12	13	16	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
13	11	16	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
14	14	24	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
15	34	4	ALL I WANNA DO	SHERYL CROW (A&M)
16	17	13	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
17	24	13	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
18	16	18	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
19	15	23	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
20	20	9	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
21	19	13	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
22	23	13	CRAZY	AEROSMITH (GEFFEN)
23	30	6	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
24	18	37	THE SIGN	ACE OF BASE (ARISTA)
25	32	10	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
26	21	33	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
27	26	14	I MISS YOU	AARON HALL (SILAS/MCA)
28	25	8	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)
29	27	17	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
30	35	4	LUCKY ONE	AMY GRANT (A&M)
31	22	19	ALWAYS	ERASURE (MUTE/ELEKTRA)
32	31	15	BLACK HOLE SUN	SOUNDGARDEN (A&M)
33	33	12	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)
34	29	13	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
35	37	8	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)
36	43	5	BASKET CASE	GREEN DAY (REPRISE)
37	39	4	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

## HOT 100 RECURRENT AIRPLAY

1	1	8	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
2	3	17	I'LL BE LOVING YOU	COLLAJE (VIPER/METROPOLITAN)
3	2	4	WHATTA MAN	SALT-N-PEPA (NEXT PLATEAU)
4	—	1	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
5	5	55	TWO PRINCES	SPIN DOCTORS (EPIC)
6	4	37	HEY JEALOUSY	GIN BLOSSOMS (A&M)
7	5	2	ANYTHING	SWV (RCA)
8	8	15	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
9	12	28	WHAT IS LOVE	HADDAWAY (ARISTA)
10	—	1	THE MOST BEAUTIFUL GIRL IN...	♀ (NPG/BELLMARK)
11	7	12	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
12	11	15	BECAUSE THE NIGHT	LO, OOO MANIACS (ELEKTRA)
13	9	23	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
14	10	12	EVERYDAY	PHIC COLLINS (ATLANTIC)
15	17	43	SHOW ME LOVE	ROBIN S (BIG BEAT/ATLANTIC)
16	13	32	NO RAIN	BLIND MELODY (CAPITOL)
17	15	39	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
18	22	19	DREAMS	GABRIELLE (GO DISCS LONDON/ISLAND)
19	16	31	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
20	20	19	I CAN SEE CLEARLY NOW	JIMMY CLIFF (RCA)
21	—	13	CANTALOUPE (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
22	—	19	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
23	18	4	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
24	—	12	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
25	25	6	NOW AND FOREVER	RICHARD MARX (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

21	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
79	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazir Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/M Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP	43 ACTION (EMI Blackwood, BMI) HL
68	AFRO PUFFS (Suge, ASCAP)	68 AFRO PUFFS (Suge, ASCAP)
93	AFTERNOONS & COFFEESPOONS (PolyGram International Tunes, SESAC/Door Number Two, ASCAP/Dummies Productions, SOCA) HL	19 ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Inquiry, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) CPP/WBM
26	ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	34 ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
53	ANOTHER NIGHT (Copyright Control)	53 ANOTHER NIGHT (Copyright Control)
14	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	18 ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
69	AT YOUR BEST (YOU ARE LOVE) (Bonna, ASCAP/EMI April, ASCAP)	48 BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
16	BACK & FORTH (Zomba, BMI/R Kelly, BMI) CPP	27 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
70	BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL	47 BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
83	BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OJ, ASCAP) CPP	52 BODY & SOUL (EMI Virgin, BMI/Showwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
45	BOO TI CALL (Donril, ASCAP/Zomba, ASCAP/Enck Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Trouman, BMI) CPP/HL/WBM	33 BOP GUN (DNE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
84	BUT IT'S ALRIGHT (Famous, ASCAP) HL	94 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP)
5	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL	54 CIRCLE OF LIFE (Wonderland, BMI) HL
56	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)	28 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
22	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	50 DECEMBER 1963 (DH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) CPP
60	DDN'T TAKE THE GIRL (Eric Zanetis, BMI) CPP	60 DDN'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
10	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realizations, ASCAP/Edison Sunset, ASCAP/BMG, ASCAP) HL/WBM	41 DO YOU WANNA GET FUNKY (Cole-Cliviles, ASCAP/Duraman, ASCAP/EMI Virgin, ASCAP) HL
92	FADE INTO YOU (Salley Gardens, BMI)	74 FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL
4	FANTASTIC VOYAGE (I-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL	4 FANTASTIC VOYAGE (I-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
37	FAR BEHIND (Sunny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM	36 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Def Mo Easy, ASCAP)
9	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	9 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
62	FUNKY Y-2-C (No Hassle, ASCAP)	88 GAMES PEOPLE PLAY (Lowery, BMI)
64	GIRLS & BOYS (MCA, ASCAP) HL	64 GIRLS & BOYS (MCA, ASCAP) HL
42	GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI/Irving, BMI)	66 GOOD TIMES (MCA, ASCAP/Swims, ASCAP) HL
29	I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM	13 IF YOU GO (Foreign Imported, BMI) CPP
1	I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL	31 I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Au-Aja, ASCAP/Webo Girl, ASCAP) WBM/HL
59	I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)	15 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
89	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	65 I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) CPP
6	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	96 IT'S OVER NOW (Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP
49	JUICY (Tee Tee, ASCAP/Janice Combs, ASCAP)	49 JUICY (Tee Tee, ASCAP/Janice Combs, ASCAP)
44	LETITGO (Controversy, ASCAP/WB, ASCAP) WBM	51 THE LION SLEEPS TONIGHT (WIMDWEH) (Folkway, BMI) WBM
46	LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL	91 LOVE IS STRONG (Promopub B.V. PRS) WBM/PPP
35	LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL	99 MISLEO (Pez, BMI/W & R Group, BMI/Faicy Footwork, ASCAP) CPP
57	NAPPY HEADS (Tete San Ko, ASCAP/Oberse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL	23 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
82	NEW AGE GIRL (Ded, BMI)	72 NONE OF YOUR BUSINESS/HEAVEN OR HELL (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP
40	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL	67 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP/HL

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	3	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 2 wks at No. 1
2	2	14	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
3	3	14	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
4	7	6	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
5	4	14	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
6	5	17	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
7	6	6	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
8	8	11	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
9	10	10	TOOTSEE ROLL	69 BOYZ (RIP-IT)
10	9	10	WHEN CAN I SEE YOU	BABYFACE (EPIC)
11	14	5	NEVER LIE	IMMATURE (MCA)
12	12	14	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
13	11	17	I MISS YOU	AARON HALL (SILAS/MCA)
14	13	15	BACK IN THE DAY	AHMAD (GIANT)
15	16	8	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
16	20	4	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
17	18	15	SHINE	COLLECTIVE SOUL (ATLANTIC)
18	27	3	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
19	25	3	THE LION SLEEPS TONIGHT	THE TOKENS (RCA)
20	19	16	DON'T TURN AROUND	ACE OF BASE (ARISTA)
21	24	6	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
22	17	19	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
23	23	16	DON'T TAKE THE GIRL	TIM MCGRAW (CJRB)
24	15	18	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
25	22	8	BOO TI CALL	BLACKSTREET (INTERSCOPE)
26	36	2	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
27	26	9	FUNKY Y-2-C	THE PUPPIES (CHAOS)
28	21	14	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
29	28	9	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
30	31	5	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
31	32	15	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
32	39	8	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
33	29	15	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
34	30	11	THE PLACE WHERE YOU BELONG	SHAI (MCA)
35	34	11	THINKIN' PROBLEM	DAVID BALL (WARNER BROS.)
36	40	5	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
37	38	14	CRAZY	AEROSMITH (GEFFEN)
38	35	18	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
39	44	8	NAPPY HEADS	FUGEES/TRANZLATOR CREW (RUFFHOUSE)
40	43	7	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)
41	49	13	CLOSER	NINE INCH NAILS (NOTHING/TVT)
42	47	3	ACTION	TERROR FABULOUS (EASTWEST)
43	41	3	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
44	—	1	BODY & SOUL	ANITA BAKER (ELEKTRA)
45	42	8	SOUTHERNPLAYLISTICADILLACMUZIK	OUTKAST (LAFACE/ARISTA)
46	45	3	AFRO PUFFS	THE LADY OF RAGE (DEATH ROW)
47	61	2	SUMMER BUNNIES	R. KELLY (JIVE)
48	—	1	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
49	37	16	IF YOU GO	JON SECADA (SBK/EMI)
50	—	1	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)
51	50	10	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
52	46	13	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
53	33	2	LETITGO	PRINCE (WARNER BROS.)
54	48	22	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
55	53	36	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
56	52	10	90'S GIRL	BLACKGIRL (KAPER/RCA)
57	51	18	ALWAYS	ERASURE (MUTE/ELEKTRA)
58	55	25	PUMPS AND A BUMP	HAMMER (GIANT)
59	57	7	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)
60	54	27	THE MOST BEAUTIFUL GIRL IN...	♀ (NPG/BELLMARK)
61	—	1	ALL I WANNA DO	SHERYL CROW (A&M)
62	60	19	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
63	73	2	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
64	66	30	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)
65	63	4	GIRLS & BOYS	BLUR (FOOD/SBK/EMI)
66	74	2	LUCKY ONE	AMY GRANT (A&M)
67	68	2	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
68	69	68	WHOOPI! (THERE IT IS)	TAJAG TEAM (LIFE/BELLMARK)
69	75	2	SHE THINKS HIS NAME WAS JOHN	REBA MCKENTRE (MCA)
70	62	4	WEEKEND LOVE/BLACK HAND SIDE	QUEEN LATIFAH (MOTOWN)
71	59	23	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
72	56	22	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
73	58	13	I'M NOT OVER YOU	CE-CE PENISTON (A&M)
74	—	1	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
75	70	6	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

100	POSSESSION (Sony, BMI/Tyde, BMI) HL	BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL
25	PRAYER FOR THE DYING (EMI Virgin, ASCAP/Beethoven Street, ASCAP/SPZ, BMI) HL	95 THINK TWICE (Pillarview B.V., ASCAP/Chrysalis, ASCAP/EMI Virgin, ASCAP) CPP/HL
32	REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP)	11 THIS D.J. (Warren G, ASCAP)
80	RIGHT BESIDE YOU (Night Rainbow, ASCAP/Broken Plate, ASCAP/Polygram Int'l, ASCAP/Shmoobie, BMI) HL	24 TOOTSEE ROLL (Downlow Quad, BMI)
75	THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM	20 THE WAY SHE LOVES ME (Chi-Boy, ASCAP) CPP
58	ROMANTIC CALL (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Lunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP	81 WEEKEND LOVE (Queen Latifah, ASCAP/S.I.D. ASCAP)
71	SELLING THE ORAMA (Loco De Amor, BMI/Audible Sun, BMI)	77 WHAT'S UP (Stuck In The Throat, ASCAP/Famous, ASCAP) CPP/HL
73	SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP)	8 WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
1		

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# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**BY A MILE:** "I'll Make Love To You" by **Boyz II Men** (Motown) strengthens its big lead at No. 1 with an impressive 36% gain in overall points. It's far and away the biggest point gainer for the third straight week, and tops the Hot 100 Singles Sales chart at about 158,000 units for the chart period. "I'll Make Love" will easily hit No. 1 on the Hot 100 Airplay chart next week. It's crossing to top 40/adult, with early airplay at that format at WIMX Harrisburg, Pa. (No. 9), WKDD Akron, Ohio (No. 9), and WKRQ (Q102) Cincinnati (No. 12). "I'll Make Love" is likely to hold its position for at least three more weeks, and possibly longer. "Stroke You Up" by **Changing Faces** (Spoiled Rotten/Big Beat/Atlantic) is the third-biggest point gainer on the Hot 100 and jumps 10-7.

**BREAKING:** "All I Wanna Do" by **Sheryl Crow** (A&M) is the second-biggest point gainer overall and makes a big chart jump, 39-19. It seems certain that "All I" is bound for the top 10. It would have won the Greatest Gainer/Airplay for a third week had it not landed just inside the top 20 this week. "All I" vaults 34-15 on the airplay chart and ranks No. 1 at WHYY Montgomery, Ala., No. 2 at WAHC Columbus, Ohio, and No. 5 at WSTR (Star 94) Atlanta. At modern rock, it's No. 4 at CIMX Detroit, No. 7 at KDGE Dallas, and No. 8 at KPNT St. Louis.

**GREATEST GAINERS:** "Far Behind" by **Candlebox** (Maverick/Sire/Warner Bros.) is the fourth-biggest point gainer overall and jumps 58-37. It wins the Greatest Gainer/Sales and enters the sales chart at No. 50. It's No. 2 in airplay at KUBE Seattle, No. 4 at WZJM (Jammin' 92) Cleveland, and No. 10 at WHTZ (Z100) New York. "Another Night" by **Real McCoy** (Arista) wins the Greatest Gainer/Airplay and leaps 77-53. It's already No. 8 at WBBM (B96) Chicago, WIOQ (Q102) Philadelphia, and WFLZ (Power 93) Tampa, Fla.

**QUICK CUTS:** "I'll Be Loving You" by **Collage** (Viper/Metropolitan) spent 20 weeks on the Hot 100 and was removed because it dropped below No. 50. However, it must be noted that this single, which was first released in October 1993, is still gaining airplay points, and new stations are discovering it each week. "Loving" is No. 2 on the Hot 100 Recurrent Airplay chart and ranks No. 2 at WRVQ Richmond, Va., No. 4 at WZPL Indianapolis, and No. 6 at KIIS Los Angeles... Another single that has been building over a long period of time is "Fade Into You" by **Mazzy Star** (Capitol), which enters at No. 92. Mazzy Star is breaking at KROQ Los Angeles (No. 4). "You Gotta Be" by **London's Des'ree** (550 Music) bows at No. 90. It's already No. 11 at KKLQ (Q106) San Diego... Two singles in the 50s gain points but are pushed back in a chart jam: "Nappy Heads" by **Fugees** (Tranzlator Crew) (Ruffhouse/Columbia) is up 7% but slips 54-57, while "Romantic Call" by **Patra** featuring **Yo-Yo** (Epic) gains 3% but falls 55-58. "Romantic" is No. 5 at WQHT (Hot 97) New York. Additionally "None Of Your Business" by **Salt-N-Pepa** (Next Plateau/London/Island) is up slightly but moves 67-72.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	3	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
2	14	2	SHORT SHORT MAN	TWENTY FINGERS (ID)
3	7	6	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)
4	12	3	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
5	—	1	AM I WRONG	LOVE SPIT LOVE (IMAGO)
6	5	6	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
7	9	3	SLOW WINE	TONY! TONI! TONE! (WING/MERCURY)
8	—	1	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN (AMERICAN)
9	3	9	WHAT ABOUT US	JOCECI (UPTOWN/MCA)
10	10	6	GET OFF THIS CRACKER	(VIRGIN)
11	—	1	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
12	—	1	I SAW IT CUMMIN'	PMD (PMD/RCA)
13	18	5	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	22	3	XXX'S & OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (MCA)
15	21	5	THE MAN IN LOVE WITH YOU	GEORGE STRAIT (MCA)
16	—	1	WHERE IS MY LOVE?	EL DEBARGE FEATURING BABYFACE (REPRISE)
17	—	1	I TRY TO THINK ABOUT ELVIS	PATTY LOVELESS (EPIC)
18	13	2	YOU WON'T SEE ME CRY	B-TRIBE (ATLANTIC)
19	17	2	CUBAN PETE	JIM CARREY (CHAOS)
20	24	5	WHAT'S IN IT FOR ME	JOHN BERRY (LIBERTY)
21	19	4	SABOTAGE	BEASTIE BOYS (CAPITOL)
22	20	13	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
23	—	1	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
24	23	8	DON'T LET IT GO TO YOUR HEAD	CHANTAY SAVAGE (ID/RCA)
25	—	1	YOUR FAVORITE THING	SUGAR (RYKODISC)

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

## DISCOVERY AIMS FOR COUNTRY, AC AIRPLAY WITH NEW DAVID GATES SET

(Continued from page 10)

recorded with a lineup of Music City's A-team of studio players, and three of the album's songs were written with country artist Billy Dean. Not surprisingly, much of the record has a strong country flavor, but several of the songs, most notably the album's title cut and initial single, stick close to Gates' Bread-era sound.

### 'KIND OF STRADDLING'

Raised in Tulsa, Okla., and having spent the last decade running his own cattle ranch in Northern California, Gates is no stranger to the "country" lifestyle or to country music. And while he has been out of the spotlight for several years, Gates has kept one ear cocked toward radio.

"I'd been following country and pop for a long time, and I felt some of the best songs were being written for the country market," says Gates. "My voice comes from a pop background, and when they hear that voice, people remember 'If' and 'Make It With You.' But a lot of my heart has gone over to country, so I'm kind of straddling."

Mark Bauer, MD at KEYE Minneapolis, says that Discovery's plan to work Gates' record at both formats could be a minus.

"If it's worked to AC and country, it will turn a lot of programmers off. It's one thing to have a country song break in country first and then be worked at AC, like Wynonna or Mary

Chapin Carpenter. But it's entirely different to have things happen simultaneously."

Bauer says he has listened to the Gates album and has been following its development since early this year.

"I'm not saying the record wouldn't work, and I don't know if it's that far removed from where country is today. But at the same time, he does have that pop history. It's worked for Van Stephenson in Black Hawk, and I don't know if they're that dissimilar."

Jim Kennedy, MD for Nashville's top-ranked AC station, WJXA, hasn't heard the single or album yet, but he also has reservations about its potential at radio. "The problem that I would probably be dealing with is that he still has the old Bread baggage," says Kennedy. "I would see that as a minus. But stranger things have happened. Americans have that great amnesia that sets in after a little bit of time."

The fact that the record is being worked country simultaneously doesn't concern Kennedy, who regularly programs pop-flavored country acts such as Little Texas and Restless Heart.

One positive sign on the country side is that CMT has added the video for "Love Is Always Seventeen" in hot-shot rotation domestically, and as a pick hit internationally. And the reaction at retail, while cautious, is on

the optimistic side.

Chris Nash, head music buyer for Atlanta's One-Stop Record House, says that while he didn't order a "huge" number of Gates' album, he felt it was an item he needed to carry.

"I don't know how many people know who he is," says Nash. "But if he's on the talk shows and stuff, it might generate some interest."

Despite the difficulties Discovery faces in breaking Gates in the changed world of '90s radio, Birenbaum is confident that the music will make the difference.

### LABEL COMMITMENT

"We're only looking for a level playing field to let the audience hear what David is doing today," Birenbaum says. "This is a powerful record, and it's an attribute to any playlist that's out there, whether it be country or not country. We don't think it's going to be easy, but we're committed for the long haul."

If, as artist and record company hope, "Love Is Always Seventeen" can "make a little noise," Gates is looking forward to touring behind his new release.

"I'd like to go into the 3,000-seat opera houses and do a nice evening of music mixing the new and old stuff," he says. "I really just sing to bring these songs to life and to try to touch people in the heart."

## CONVENTION REASSERTS GOSPEL GROUP'S STRENGTH

(Continued from page 5)

Worship, whose debut release, "It's Our Time" (on Hobbs' Aleho Records), is No. 23 on Billboard's Top Gospel Albums chart. The convention's flagship choir, the GMWA National Mass Choir, is signed to Benson Music, while the Men's Chorus is recorded by Pepperco. The youth choir, which had been signed to Sweet Rain, currently seeks a new deal.

However, Hobbs is quick to add that profit is not the biggest priority. "We have provided opportunities for writers, musicians, and singers from across this nation to submit materials," Hobbs says. "Many writers who might never have an opportunity to reach the world with their ministry of music are getting that opportunity through the Gospel Music Workshop of America, and that is paramount and primary to us."

"The business side, as we see it, is that we now are moving to another level of efficiencies, and I foresee that a music production division is going to emerge in this convention whereby we teach people to be producers and marketers, to know how to deal with—and work within—the record business."

In the meantime, further proof of the convention's enduring credibility is the growing media attention for its annual Excellence Awards competition, now in its 14th year. The award winners are chosen by

the GMWA's nationwide membership. A complete list of winners follows:

**Traditional album:** "Kirk Franklin & The Family," Kirk Franklin & the Family.

**Contemporary album:** "In My Dreams," Daryl Coley.

**Urban contemporary album:** "Miracle," the Clark Sisters.

**Traditional choir:** the GMWA Women Of Worship ("It's Our Time").

**Contemporary choir:** Hezekiah Walker ("Live In Atlanta At Morehouse").

**Urban contemporary choir:** Sounds Of Blackness ("Africa To America: The Journey Of The Drum").

**Traditional female vocalist:** Albertina Walker ("He Keeps On Blessing Me").

**Contemporary female vocalist:** LaShun Pace ("Shekinah Glory").

**Urban contemporary female vocalist:** Tina Fabrique ("He's Able").

**Quartet of the year:** Canton Spirituals ("Live In Memphis").

**Best new artist, traditional:** The GMWA Women Of Worship.

**Best new artist, contemporary:**

Lawrence Matthews.

**Best new artist, urban contemporary:** Tina Fabrique.

**Traditional male vocalist:** James Moore ("I Will Trust In The Lord").

**Contemporary male vocalist:** John P. Kee ("Colorblind").

**Urban contemporary male vocalist:** Ron Kenoly ("God Is Able").

**Traditional group:** Kirk Franklin & the Family ("Kirk Franklin & the Family").

**Contemporary/urban contemporary group:** the Clark Sisters ("Miracle").

**Traditional producer:** Rodney Frazier & Arthur Dyer ("Kirk Franklin & the Family").

**Contemporary producer:** John P. Kee ("Colorblind").

**Urban contemporary producer:** T. Allen, D. Wiggins, Bruce Allen (Allen & Allen).

**Video concert and concept:** Kirk Franklin & the Family.

**Traditional song:** "Why We Sing," Kirk Franklin & the Family.

**Contemporary song:** "Love Lifted Me," Hezekiah Walker & Love Fellowship.

**Urban contemporary:** "Get In The Way," Witness.

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## FOR THE RECORD

In the Aug. 27 issue, an article about Shona Laing should have reported that the artist's 1988 debut album, "South," was released in the U.S. by T.V.T. Records.

# Billboard HOT 100 SINGLES

FOR WEEK ENDING SEPT. 3, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	4	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	★ ★ ★ NO. 1 ★ ★ ★ BOYZ II MEN (C) (D) MOTOWN 2257 2 weeks at No. 1
2	2	1	18	STAY (I MISSED YOU) (FROM "REALITY BITES") J. PATINO (L. LOEB)	LISA LOEB & NINE STORIES (C) (X) RCA 62870
3	4	4	15	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	JOHN MELLENCAMP WITH ME'SHELL NDEGEOCHELLO (C) (V) (X) MERCURY 858 73B
4	3	3	14	FANTASTIC VOYAGE DOBBS, THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	COOLIO (C) (M) (T) (X) TOMMY BOY 617
5	6	6	16	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") C. THOMAS (E. JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64543
6	5	5	20	I SWEAR D. FOSTER (F. J. MYERS, G. BAKER)	ALL-4-ONE (C) (V) BLITZZ 8724/ATLANTIC
7	10	18	6	STROKE YOU UP R. KELLY (R. KELLY)	CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BEAT 98279/ATLANTIC
8	9	10	12	WHEN CAN I SEE YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
9	8	7	14	FUNKDAFIED J. DUPRI, M. SEAL (J. DUPRI, DA BRAT)	DA BRAT (C) (T) SO SO DEF 7752/CHAOS
10	7	8	18	DON'T TURN AROUND EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
11	11	11	7	THIS D.J. WARREN G (W. GRIFFIN)	WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
12	12	13	18	SHINE E. ROLAND (E. ROLAND)	COLLECTIVE SOUL (C) (V) ATLANTIC 87237
13	14	14	18	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON)	JON SECADA (C) (D) (T) (V) SBK 581 66/EMI
14	13	9	15	ANY TIME, ANY PLACE/AND ON AND ON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)	JANET JACKSON (C) (T) (X) VIRGIN 38435
15	16	15	17	I MISS YOU G. CAUTHERN (G. CAUTHERN, A. HALL)	AARON HALL (C) SILAS 54847/MCA
16	15	12	19	BACK & FORTH R. KELLY (R. KELLY)	AALIYAH (C) (T) (X) BLACKGROUND 42 174/JIVE
17	17	19	23	YOU MEAN THE WORLD TO ME L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
18	18	17	15	ANYTIME YOU NEED A FRIEND W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
19	39	54	5	ALL I WANNA DO B. BUTTRELL (W. COOPER, S. CROW, B. BUTTRELL, D. BAERWALD, K. GILBERT)	SHERYL CROW (C) A&M 0702
20	20	25	8	THE WAY SHE LOVES ME R. MARX (R. MARX)	RICHARD MARX (C) (V) CAPITOL 58167
21	25	28	15	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOUS, T. DAVIS)	CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
22	21	21	16	CRAZY B. FAIRBAIRN (S. TYLER, J. PERRY, D. CHILD)	AEROSMITH (C) (V) GEFEN 19167
23	31	39	6	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	IMMATURE (C) MCA 54850
24	27	31	9	TOOTSEE ROLL 99 SOUTH (DA' S. W. A. T. TEAM)	69 BOYZ (C) (M) (T) (X) RIP IT 691 1
25	22	24	13	PRAYER FOR THE DYING T. HORN (SEAL, ISIDORE)	SEAL (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.
26	24	20	11	ALWAYS IN MY HEART BABYFACE, D. SIMMONS (BABYFACE, SIMMONS)	TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
27	29	26	15	BACK IN THE DAY KENDAL (A. A. LEWIS, S. K. GORDY)	AHMAD (C) (M) (T) (X) GIANT 18217
28	28	30	28	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 854 028
29	33	36	5	I'D GIVE ANYTHING D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	GERALD LEVERT (C) (D) EASTWEST 18244
30	30	29	8	YOU BETTER WAIT J. BARTON (S. PERRY, L. BREWSTER, P. TAYLOR, M. LUCAS, J. PIERCE, G. HAWKINS)	STEVE PERRY (C) COLUMBIA 77181
31	23	22	23	I'LL REMEMBER (FROM "WITH HONORS") MADONNA, P. LEONARD (P. LEONARD, M. CICCONI, R. PAGE)	MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS.
32	19	16	20	REGULATE (FROM "ABOVE THE RIM") WARREN G (WARREN G, NATE DOGG)	WARREN G & NATE DOGG (C) DEATH ROW 9828/WINTERSCOPE
33	36	42	6	BOP GUN (ONE NATION) Q. D. III, ICE CUBE (ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON)	ICE CUBE (M) (T) (X) PRIORITY 53161*
34	26	23	19	ALWAYS M. WARE (V. CLARKE, A. BELL)	ERASURE (C) (T) (X) MUTE 64552/ELEKTRA
35	40	55	4	LUCKY ONE K. THOMAS (A. GRANT, K. THOMAS)	AMY GRANT (C) (V) (X) A&M 0724
36	44	51	4	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	CRAIG MACK (C) (D) (M) (T) BAD BOY 9001/ARISTA
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
37	58	—	2	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
38	35	27	17	YOUR BODY'S CALLIN' R. KELLY (R. KELLY)	R. KELLY (C) (T) (X) JIVE 42220
39	32	32	36	THE SIGN POP, JOKER (JOKER)	ACE OF BASE (C) (D) (M) (T) ARISTA 1-2653
40	42	44	10	NUTTIN' BUT LOVE HEAVY D, KID CAPRI (KID CAPRI, HEAVY D.)	HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865/MCA
41	41	41	6	DO YOU WANNA GET FUNKY R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS)	C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
42	37	33	8	GIVE IT UP G. G. WIZ, C. RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL)	PUBLIC ENEMY (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND
43	43	43	7	ACTION D. KELLY (D. KELLY)	TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
44	38	79	3	LETITGO PRINCE (PRINCE)	PRINCE (C) (D) (V) WARNER BROS. 18074
45	45	34	11	BOOTI CALL T. RILEY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN)	BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98255
46	47	52	9	LOVE IS ALL AROUND WET WET WET (R. PRESLEY)	WET WET WET (C) LONDON 857 580/ISLAND
47	46	37	21	BEAUTIFUL IN MY EYES P. VAN HOOKE, R. ARGENT (I. KADISON)	JOSHUA KADISON (C) (D) SBK 98099/EMI
48	34	35	28	BABY I LOVE YOUR WAY (FROM "REALITY BITES") R. FAIR (P. FRAMPTON)	BIG MOUNTAIN (C) (T) (X) RCA 62780
49	62	—	2	JUICY SEAN COMBS, J. OLIVER (THE NOTORIOUS B.I.G.)	THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 9004/ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	64	73	31	DECEMBER 1963 (OH, WHAT A NIGHT) B. GIBBO (B. GIBBO, J. PARKER)	FOUR SEASONS (C) (T) CLIP 798 17
51	56	68	18	THE LION SLEEPS TONIGHT (WIMOWEH) HUGO, LUIGI (WEISS, PERETTI, CREATORE, STANTON)	THE TOKENS (C) (V) (X) RCA 62956
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
52	NEW	—	1	BODY & SOUL A. BAKER (E. "HIPLEY" R. NORTON)	ANITA BAKER (C) LEBLANC 64110
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
53	77	—	2	ANOTHER NIGHT FRESHLINE, T. H. BERMAN BROTHERS (J. WINDING, QUICKMIX, O. JEGITZA)	REAL MCCOY (C) (D) (T) ARISTA 1-2724
54	85	—	2	CIRCLE OF LIFE C. THOMAS (ELTON JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64516
55	69	89	3	SUMMER BUNNIES R. KELLY (R. KELLY, R. CALHOUN)	R. KELLY (C) (T) (X) JIVE 42238
56	61	62	13	CLOSER FLOOD, T. REZTOR (T. REZTOR)	NINE INCH NAILS (C) (X) NOTHING/TVT 98263/INTERSCOPE
57	54	49	10	NAPPY HEADS LIVE (N. JEAN, S. MICHEL, L. HILL, S. SCOTT)	FUGES (TRANZLATOR CREW) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA
58	55	72	4	ROMANTIC CALL HOWIE TEE (HOWIE TEE, D. SMITH, Y. WHITAKER)	PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
59	60	69	4	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	PRETENDERS (C) (V) (X) SIRE 18160/WARNER BROS.
60	5	38	16	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	TIM MCGRAW (C) (V) CURB 76925
61	51	48	8	YOU LET YOUR HEART GO TOO FAST SPIN DOCTORS, P. DENENBERG, F. LAROCKA (SPIN DOCTORS)	SPIN DOCTORS (C) (D) (V) (X) EPIC 77660
62	50	47	10	FUNKY Y-2-C C. MILLS, J. C. MILLS (T. HAYES)	THE PUPPIES (C) (M) (T) (X) CHAOS 77461
63	52	40	17	WILLING TO FORGIVE BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1 2680
64	59	59	11	GIRLS & BOYS S. STREET (ALBARN, COXON, JAMES, ROWNTREE)	BLUR (C) (D) (M) (T) (X) FOOD/SBK 581 55/EMI
65	71	77	5	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 854 068
66	79	87	3	GOOD TIMES P. HILLET (E. BRIC, L. L.)	EDIE BRICKELL (C) (V) GEFEN 19277
67	53	50	14	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") C. MARTIN, D. VAN RENSAUER, M. GAY, G. BRIGHT (MARTIN, LORENZ, VAN RENSAUER, GAY, BRIGHT)	SHAI (C) MCA 54807
68	65	57	4	AFRO PUFFS DR. DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ)	THE LADY OF RAGE (C) DEATH ROW 98233/INTERSCOPE
69	NEW	—	1	AT YOUR BEST (YOU ARE LOVE) R. KELLY (R. KELLY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
70	72	67	13	BACKWATER P. LEARY, MEAT PUPPETS (C. KIRKWOOD)	MEAT PUPPETS (X) LONDON 857 5537/ISLAND
71	70	64	14	SELLING THE DRAMA J. HARRISON, LIVE (E. KOWALCZYK, LIVE)	LIVE (C) (X) RADIOACTIVE 54816/MCA
72	67	65	7	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	SALT-N-PEPA (C) NEXT PLATEAU/LONDON 857 578/ISLAND
73	68	56	16	SENDING MY LOVE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE)	ZHANE (C) (D) (T) ILLTOWN 2242/OTOWN
74	63	53	14	FALL DOWN G. MACK (L. P. IT. NICHOLS, G. PHILLIPS, TOAD)	TOAD THE WET SPROCKET (C) (D) (V) COLUMBIA 77474
75	73	61	10	THE RIGHT KINDA LOVER J. JAM, T. LEWIS, J. HARRIS, T. LEWIS, A. BENNETT-NEESBY, J. WRIGHT)	PATTI LABELLE (C) (T) (V) MCA 54673
76	84	—	2	YOUR LOVE IS A... K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP)	WHITEHEAD BROS. (C) MOTOWN 2253
77	66	60	12	WHAT'S UP D. J. MIKO (D. J. PERRY)	DJ MIKO (C) (D) (T) (X) ZYX 6691
78	76	63	10	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	DAVID BALL (C) (V) WARNER BROS. 18250
79	74	71	10	90'S GIRL CHRISTIAN, T. RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTG, MCCANN, FIELDS, RILEY)	BLACKGIRL (C) (T) (X) KAPER 62865/RCA
80	90	92	3	RIGHT BESIDE YOU S. LIPSON (S. B. HAWKINS, R. CHERTOFF, S. LERMAN)	SOPHIE B. HAWKINS (C) (X) COLUMBIA 77596
81	75	70	7	WEEKEND LOVE S. I. D. KAY GEE (D. OWENS, S. REYNOLDS, T. REBEL)	QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
82	89	—	2	NEW AGE GIRL F. LEBLANC (C. GUILLOTTE)	DEADEYE DICK (C) (X) ICHIBAN 232
83	82	76	5	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
84	91	—	2	BUT IT'S ALRIGHT S. LEVINE (J. JACKSON, P. TUBBS)	HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
85	78	74	8	SOUTHERNPLAYLISTICADILLACMUZIK ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, ORGANIZED NOIZE)	OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA
86	86	81	12	YOUR LOVE IS SO DIVINE W. KAHN (MIRANDA, QUICK, MORA, KAHN)	MIRANDA (C) (D) (M) (T) (X) SUNSHINE 822
87	81	82	6	TAKE IT EASY KRS-ONE (MAD LION)	MAD LION (M) (T) WEEDED 20094/NERVOUS
88	NEW	—	1	GAMES PEOPLE PLAY J. LEWIS (R. HARTY, J. SMITH)	INNER CIRCLE (C) BIG BEAT 1815/ATLANTIC
89	80	66	12	I'M NOT OVER YOU S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC)	CE CE PENITON (C) (T) (X) A&M 0574
90	NEW	—	1	YOU GOTTA BE A. INGRAM, DES REE (DES REE, A. INGRAM)	DES'REE (C) (D) 550 MUSIC 77545
91	96	93	4	LOVE IS STRONG D. WAS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	ROLLING STONES (C) (T) (V) (X) VIRGIN 38446
92	NEW	—	1	FADE INTO YOU D. ROBACK (H. SANDOVAL, D. ROBACK)	MAZZY STAR (C) (X) CAPITOL 98253
93	83	75	9	AFTERNOONS & COFFEESPOONS J. HARRISON (B. ROBERTS)	CRASH TEST DUMMIES (C) (D) ARISTA 1 2706
94	NEW	—	1	CAN U GET WIT IT D. SWING (SWING)	USHER (C) (D) (M) (X) LAFACE 2 4075/ARISTA
95	95	96	3	THINK TWICE C. NEIL (A. HILL, P. SINFIELD)	CELINE DION (C) (D) (V) 550 MUSIC 77545
96	88	83	11	IT'S OVER NOW M. PHILLIPS (R. ROWE, K. MILO)	CAUSE & EFFECT (C) (T) (X) ZOO 14145
97	87	80	5	SWEET SENSUAL LOVE K. FLOURNOY (QUINO)	BIG MOUNTAIN (C) (T) (X) GIANT 18120
98	94	94	5	YOU D. WAS, B. RAITT (B. THIELE, JR., J. SHANKS, TONIO K.)	BONNIE RAITT (C) (V) CAPITOL 58195
99	92	84	19	MISLED R. WAKE (P. ZIZZO, J. BRALOWER)	CELINE DION (C) (D) (T) (V) (X) 550 MUSIC 77344
100	97	90	18	POSSESSION P. MARCHAND (P. MCLACHLAN)	SARAH MCLACHLAN (C) (D) NETWERK 1-2662/ARISTA

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette, maxi single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

1 MINNEAPOLIS MPLS 2 HOLLYWOOD GEORGE CLINTON 3 LOVE SIGN NONA GAYE AND  
 4 I F 5 U 2 NIGHT MAY T E S COLOR THE STEEL E S 6 2 GET THER THE N . P . G . 7  
 MADHOUSE 10 A WOMAN'S GOTTA HAVE IT NONA GAYE 11 MINNEAPOLIS REPRIS E MPLS  
 9 17 STANDING AT THE ALTAR MARGIE COX 8 YOU WILL BE MOVED MAVIS STAPLES

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
SEPTEMBER 3, 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	12	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98) 8 weeks at No. 1	THE LION KING	1
2	2	2	7	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
3	3	3	39	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	4	5	11	STONE TEMPLE PILOTS ▲ ATLANTIC 82607/AG (10.98/16.98)	PURPLE	1
*** GREATEST GAINER ***						
5	8	13	28	GREEN DAY ▲ REPRIS 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	5
6	6	6	36	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	5	4	11	WARREN G ▲ VIOLATOR/RAL 52335/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
8	7	9	41	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
*** HOT SHOT DEBUT ***						
9	NEW ▶		1	NEIL YOUNG AND CRAZY HORSE REPRIS 45749/WARNER BROS. (10.98/16.98)	SLEEPS WITH ANGELS	9
10	11	11	14	OFFSPRING ▲ EPITAPH 86432 (8.98/14.98) HS	SMASH	10
11	10	8	24	SOUNDGARDEN ▲ A&M 0198 (10.98/16.98)	SUPERUNKNOWN	1
12	NEW ▶		1	THE JERKY BOYS SELECT 92411/AG (10.98/15.98)	THE JERKY BOYS 2	12
13	9	7	6	ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
14	12	10	22	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
15	NEW ▶		1	PRINCE WARNER BROS. 45700 (10.98/16.98)	COME	15
16	13	12	19	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
*** PACESETTER ***						
17	26	37	25	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
18	15	16	28	SOUNDTRACK ▲ RCA 6364 (10.98/16.98)	REALITY BITES	13
19	14	14	5	COOLIO TOMMY BOY 1083 (11.98/15.98)	IT TAKES A THIEF	8
20	20	21	13	AALIYAH ● BLACKGROUND 41533/IVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
21	18	17	8	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
22	21	22	19	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
23	16	19	6	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
24	41	45	24	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
25	28	42	48	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
26	17	15	5	MC EHT FEATURING CMW EPIC STREET 57696/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
27	19	18	23	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
28	25	25	70	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
29	24	30	56	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
30	22	20	8	DA BRAT SO SO DEF/CHADS 66164/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
31	30	27	30	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
32	23	24	58	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
33	47	70	25	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	33
34	35	33	20	PINK FLOYD ▲ COLUMBIA 64200 (10.98 EQ/16.98)	THE DIVISION BELL	1
35	31	29	12	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
36	27	23	8	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
37	32	28	12	BEASTIE BOYS ▲ CAPITOL 28599 (10.98/15.98)	ILL COMMUNICATION	1
38	40	36	11	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
39	38	32	9	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
40	42	39	17	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
41	34	31	5	STEVE PERRY COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
42	33	44	41	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
43	37	40	3	JIMI HENDRIX MCA 11063 (10.98/16.98)	WOODSTOCK	37
44	39	34	51	MARIAH CAREY ▲ COLUMBIA 53205 (10.98 EQ/16.98)	MUSIC BOX	1
45	29	26	8	HOUSE OF PAIN TOMMY BOY 1089 (11.98/15.98)	SAME AS IT EVER WAS	12
46	49	64	7	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	46
47	61	95	6	BONE THUGS N HARMONY RUTHLESS 5526/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	47
48	44	38	41	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
49	46	41	21	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
50	5	43	71	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
51	35	22	22	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
52	9	13	13	HEAVY D & THE BOYZ ● UPTOWN 10998/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	60	76	17	LIVE RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	38
54	36	—	2	GRAVEDIGGAZ GEE STREET 524016/ISLAND (9.98/15.98)	6 FEET DEEP	36
55	48	47	8	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
56	62	81	4	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	56
57	52	56	10	SPIN DOCTORS EPIC 52907 (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
58	54	54	22	BONNIE RAIT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
59	58	53	10	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
60	53	51	66	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET	1
61	65	72	24	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	61
62	56	57	39	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
63	59	61	28	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
64	50	48	17	OUTKAST ● LAFACE 26010/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
65	68	77	15	INDIGO GIRLS ● EPIC 57621 (10.98 EQ/16.98)	SWAMP OPHELIA	9
66	71	66	158	METALLICA ▲ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
67	69	65	53	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
68	NEW ▶		1	EDIE BRICKELL GEFFEN 24715 (10.98/15.98)	PICTURE PERFECT MORNING	68
69	55	50	13	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
70	66	62	13	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
71	64	55	45	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392/ISLAND (10.98/16.98)	VERY NECESSARY	4
72	67	63	30	ALICE IN CHAINS ▲ COLUMBIA 57628 (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
73	57	46	3	JACKYL GEFFEN 24710 (10.98/15.98)	PUSH COMES TO SHOVE	46
74	79	85	15	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	74
75	63	52	13	JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
76	77	73	21	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
77	76	69	48	NIRVANA ▲ DGC 24607/GEFFEN (10.98/16.98)	IN UTERO	1
78	75	67	9	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
79	78	75	140	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
80	74	84	8	69 BOYZ RIP IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	74
81	70	60	12	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
82	72	58	39	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	DOGGY STYLE	1
83	84	90	27	SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
84	91	98	10	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
85	85	87	92	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
86	73	59	32	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
87	80	83	3	SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
88	87	79	92	SOUNDTRACK ▲ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
89	82	68	15	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
90	83	82	146	NIRVANA ▲ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
91	92	88	44	PEARL JAM ▲ EPIC 53136 (10.98 EQ/16.98)	VS.	1
92	81	74	43	TEVIN CAMPBELL ▲ GWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
93	89	86	40	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
94	90	91	87	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
95	94	100	51	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
96	88	71	11	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
97	93	78	11	BOSTON ● MCA 10973 (10.98/16.98)	WALK ON	7
98	NEW ▶		1	CROSBY, STILLS & NASH ATLANTIC 82654/AG (10.98/15.98)	AFTER THE STORM	98
99	86	89	8	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
100	100	121	69	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
101	96	102	184	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
102	109	117	38	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
103	104	112	9	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	73
104	134	149	11	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	104
105	102	93	15	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
106	111	—	2	C+C MUSIC FACTORY COLUMBIA 66160 (10.98 EQ/16.98)	ANYTHING GOES!	106
107	99	94	98	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
108	105	99	78	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9

Fastest 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 diamond. \* 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 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.

## POLYGRAM TAKES A CHANCE ON A FOUR-CD ABBA BOXED SET

(Continued from page 10)

cause there was the Latin American influence, the German, the Italian, the English, the American, all of that. I suppose we were a bit exotic in every territory in an acceptable way."

Ulvaeus, Andersson, Agnetha Faltskog, and Anni-Frid (Frida) Lyngstad were the members of Abba, who began recording together 24 years ago. The group had 10 top 20 singles in the U.S. between 1974 and 1981, as well as two platinum and four gold albums, but the group enjoyed even greater sales and popularity in Europe and Australia. In Britain, for example, the act accumulated 18 consecutive top 10 singles.

"Abba wrote great pop songs which stand the test of time very well," says PolyGram Music Publishing CEO David Hockman. "And their music continues to reach new audiences all the time."

PolyGram International's London-based director of catalog marketing, Chris Griffin, who planned and assembled the boxed set, expects "Thank You For The Music" to sell strongly because of the marketing experience gained by

PolyGram companies internationally with such previous four-CD sets as Bob Marley's "Songs Of Freedom" and the Police's "Message In A Box." He notes that the latter has sold 300,000 units worldwide.

Keith Pringle, head of music for both the FM and AM channels at Manchester's Picadilly Radio, says the new set could "certainly regenerate some interest in Abba." According to Pringle, Picadilly's research indicates that classic Abba ballads like "Mamma Mia" and "I Have A Dream" have stood the test of time better than tracks rooted in a particular time, like "Does Your Mother Know."

Retailers hope the response to the boxed set will be as enthusiastic as the frenzy that greeted "Abba Gold" at some stores. Virgin Retail Europe's Frankfurt store was swamped when "Abba Gold" was released, says head of merchandising Mike Hildebrand. "It was absolutely crazy. Everything remotely connected with Abba—printed music as well as the records—was bought up straight away. Within a short

space of time, there was an Abba boom here among the general public. If there's another box on the way, then it could cause another Abba boom."

"Thank You For The Music" spans Abba's entire recording career, from 1969-1982, including rare and previously unissued material. In Europe alone, PolyGram is pressing 100,000 sets for sale.

Griffin, Hockman, and their colleagues in other PolyGram divisions have become adept at marketing Abba synergistically to audiences old and new. The company acquired the group's songs and masters in 1989, when it bought the Polar label and Sweden Music catalog from Scandinavian music industry veteran Stig Anderson for an estimated \$25 million.

"Abba Gold" has performed best in Germany, with PolyGram reporting sales of 1.4 million units there. In the U.K. it sold 1.1 million; in the U.S., 500,000; and in Sweden, 295,000. A follow-up, "More Abba Gold," has sold a total of 1.1 million copies, led by Germany with 268,000 pieces.

PolyGram Sweden exploited the

Polar assets in 1992 via "Abba: The Tribute," a 12-track album featuring local artists. It was a "tremendous success," according to Ingemar Bergmann, managing director of the company's publishing unit there. Sales are close to 50,000 copies in Sweden.

But the company's synergy is most evident with "The Adventures Of Priscilla, Queen Of The Desert." The film is a PolyGram Filmed Entertainment picture, and the soundtrack album outlet, Mother/Island, is a PolyGram affiliate.

"Thank You For The Music" contains the first recording to feature all four Abba members ("Hej Gamle Man!" from 1970), as well as such other early sides as "She's My Kind Of Girl," the first Björn & Benny single, and "People Need Love," the first record credited to "Björn & Benny, Agnetha & Anni-Frid."

The set also features all of the hit singles contained in the "Abba Gold" releases.

With more than 60 tracks, the boxed set features previously unreleased tracks including "Put On Your White Sombrero," from sessions for 1980's "Super Trouper" al-

bum; "Dream World," from a 1978 session for the "Voulez-Vous" album; and "Slipping Through My Fingers," a live version of the song from "The Visitors," recorded in 1981 for the "Dick Cavett Meets Abba" TV special. The box will have a suggested list price of approximately \$60.

The accompanying booklet includes a centerpiece Abba essay by Fred Bronson, Billboard's "Chart Beat" columnist; a detailed discography by Carl Magnus Palm; an essay by British journalist John Tobler, author of an Abba biography; and an introduction by Ulvaeus and Andersson.

"Björn and Benny were very much involved with this set," says PolyGram International's Chris Griffin, "much more so than I even dared hope for when we started working on it a year ago." Their help included mixing tracks, advising on the rare cuts, and sourcing illustrative material. The studio engineer who handled the original Abba recordings, Michael B. Tretow, was also involved, and Griffin adds that he kept Stig Anderson regularly posted on key aspects of the set.

A second Abba tribute album—said to have attracted the Pet Shop Boys and Madonna, among others, and dubbed "Fabba"—has been anticipated by the group's fans over the past couple of years. At one point, PolyGram in the U.K. was known to have considered it; more recently, Epic Records U.K. was attached to the concept.

John Glover of London-based Blueprint Management, which directs the careers of U.K. acts Beverley Craven and Go West, confirms the onetime existence of a tribute album plan, but says it has been abandoned. Craven did record a version of "The Winner Takes It All" for the project—it was subsequently released on her last Epic album—and Go West's remake of "One Of Us" came out as a single on Chrysalis.

Assistance in preparing this story was provided by Dominic Pride.

## VJN Hopes New Viewers & Ads Will Offset Losses

BY DON JEFFREY

NEW YORK—Video Jukebox Network Inc., which operates the televised pay-per-request music video service the Box, continues to lose money. But the company is starting to show encouraging signs, with strong increases in viewer and advertiser revenues in the second quarter.

To foster growth, the network is planning to open an international division. Longtime Box programmer John Robson has been promoted to VP programming/international, and an outside executive is expected to be named soon to head the new unit.

For the three months that ended June 30, the Miami-based company reports a net loss of \$1.62 million on revenues of \$4.59 million, compared with a \$652,406 loss on revenues of \$3.24 million in the same period a year ago.

But the company's biggest source of revenue—viewer transactions—jumped 18.9% to \$2.91 million in the

quarter. Chief financial officer Luann Simpson says transactions are up because "the new markets we've expanded into have matched the demographics we have seen, with positive results, in the past."

Video Jukebox makes money when customers dial 900 phone numbers to request videos. They are charged about \$2 per request, of which the phone company rebates roughly \$1.30 to the Box, which it then shares with cable and broadcast TV affiliates.

The company's other source of revenue—advertising—took an even more impressive percentage gain: 106% to \$1.62 million. The Box has attracted more advertising from the major and independent music labels, movie companies, and other national marketers. Of advertising, Simpson says, "We feel it will ultimately be the revenue source that will drive the company."

To turn its losses into profits, the company is looking seriously at international markets. In the U.K., six new video-transmitting units have been added since the beginning of the year. And a source says the company has been exploring "about 10 other markets around the world." Robson, who has been director of programming, will be in charge of international programming and label relations.

At present, the Box is transmitted by cable or standard broadcast facilities to 21 million homes in the U.S., Puerto Rico, and the U.K. The U.S. penetration is 20.4 million households.

The company has been working to control its costs as well as to spike its revenues. In doing so, it has consolidated the number of "boxes" to 146 from a peak of 171 a few years ago. A box is a combination computer, laserdisc player, and tape deck that receives and then transmits back to the home the requested videos as well as advertising. Simpson says the consolidation has brought about a 23.1% increase in average revenue per box to \$8,024 a month.

Expenses rose in the second quarter, however. The company booked \$600,000 in losses for expenditures related to a new satellite transponder and uplink service that will allow the Box to transmit videos and regionally targeted ads to homes quicker and cheaper.

The company also has been beefing up its administrative, marketing, and programming staff. Simpson says, "We've improved the on-air look, brought national advertising sales in-house, and opened an L.A. office to service marketing and national ad sales." The company is moving into new headquarters in the trendy South Beach section of Miami Beach this December.

"A lot of the costs will be continuing, but the revenues they're meant

to generate will start to kick in in the third and fourth quarters," Simpson says.

Although operating profit also was in the red in the quarter (a \$69,000 loss), the company appears to be in fit shape financially. This year it has received a cash infusion of \$9 million through sales of stock to Island Trading Co., music entrepreneur Chris Blackwell's company, which now owns 11.5% of Video Jukebox; and from StarNet/CEA II Partners, a venture between an investment banking firm and a cable company, which owns 65% of VJN. Alan McGlade, president of StarNet, is acting CEO of Video Jukebox.

VJN's stock was listed at \$1.81 a share on Nasdaq at press time.

## NEW REGISTER SET TO GUIDE U.S. COPYRIGHT OFFICE INTO THE FUTURE

(Continued from page 1)

handle copyrights in the new age of electronic digital delivery.

"Looking at the future of the Library of Congress as an electronic or digital library, we want the Copyright Office to be able to be a place where submissions can come in electronically, deposits are submitted electronically, and we get rights and permissions electronically," she told Billboard.

A 28-year veteran of the Copyright Office, Peters is considered by insiders here to be one of the Copyright Office's principal authorities on international copyright law. A 1971 graduate of George Washington Law School, she has also specialized in issues relating to the electronic environment. She began her career at the Copyright Office in 1966 as a music examiner and worked her way up through a variety of senior advisor positions to become acting general

counsel. Her promotion to Register was effective Aug. 7.

Although Peters says she supports the issues and concerns of the entertainment industries, "for now, my thrust is going to be internal... We need to figure out what this office is going to look like in the 21st century, who we're serving, and how they want us to serve."

She adds, "The role of the Register right now is to build a first-rate team so that we can be the place you look to for help with legislation and international policy issues."

Peters represents the Library of Congress/Copyright Office on the Working Group on Intellectual Property, part of the White House Task Force on the National Information Infrastructure, which announced proposals in July to upgrade digitally transmitted copyrighted works and recommended a new performance right in sound recordings (Billboard, July 16).

"She's quite familiar with what everyone's concerns and agendas are, including those of the music in-

dustry," says a veteran observer. "She's on top of everything."

Copyright reform legislation pending in Congress would further raise the political status of the Register and institute changes in registration and deposit rules to allow the U.S. to share in greater global rights protection.

Source says Peters has the savvy to steer a course that will allow for streamlining Copyright Office rules without weakening its ability to increase its holdings in the Library of Congress.

After the U.S. joined the international Berne Convention in 1989, Peters was the first Copyright Office consultant to be sent to Geneva to work with the director of the World Intellectual Property Organization.

She also has served as the Office's spokesperson to members of Congress, and has taught copyright law at various law schools.

Former acting Register Barbara Ringer will continue at the Copyright Office as a contract consultant, Peters said.

## UNI DISTRIBUTION

(Continued from page 6)

Pacific Arts closed its doors several months ago, ending its relationship with Uni; Rhino and LIVE defected to WEA Distribution; and Rabbit Ears left for BMG Distribution.

Some industry observers say Uni has been "unwilling or unable to pay significant advances or guarantees" to video labels looking for distribution deals. Many say companies such as Video Treasures, WEA, and A\*Vision Entertainment, which is distributed by WEA, have simply outbid Uni for a number of product lines.

Despite the problems in picking up new lines, Burns says the company is "always looking for new audio and video lines." The distributor is also looking to add interactive products to the mix.

EILEEN FITZPATRICK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	106	110	10	MARTINA MCBRIDE	THE WAY THAT I AM	106
110	98	97	8	TONY BENNETT	MTV UNPLUGGED	69
111	97	103	17	FRENTE!	MARVIN THE ALBUM	75
112	112	167	25	VARIOUS ARTISTS	RHYTHM COUNTRY & BLUES	18
113	95	80	9	VARIOUS ARTISTS	KISS MY ASS: CLASSIC KISS REGROOVED	19
114	108	105	41	BRYAN ADAMS	SO FAR SO GOOD	6
115	131	128	37	ICE CUBE	LETHAL INJECTION	5
116	118	125	235	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
117	101	101	14	ERASURE	I SAY, I SAY, I SAY	18
118	107	92	5	JAMIE FOXX	PEEP THIS	78
119	120	141	101	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	6
120	119	109	61	SOUNDTRACK	SLEEPLESS IN SEATTLE	1
121	124	119	74	DWIGHT YOAKAM	THIS TIME	25
122	125	118	29	TORI AMOS	UNDER THE PINK	12
123	103	96	5	SIR MIX-A-LOT	CHIEF BOOT KNOCKA	69
124	113	111	20	PATRA	QUEEN OF THE PACK	103
125	110	106	40	MICHAEL BOLTON	THE ONE THING	3
126	127	122	27	JOSHUA KADISON	PAINTED DESERT SERENADE	69
127	128	135	60	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
128	170	—	2	WEEZER	WEEZER	128
129	115	—	2	LYNYRD SKYNYRD	ENDANGERED SPECIES	115
130	129	108	5	DIAMOND RIO	LOVE A LITTLE STRONGER	100
131	178	—	2	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...	131
132	114	120	22	PANTERA	FAR BEYOND DRIVEN	1
133	122	114	101	QUEEN	GREATEST HITS	11
134	123	116	14	JULIO IGLESIAS	CRAZY	30
135	126	104	14	SOUNDTRACK	MAVERICK	35
136	154	162	16	ALLMAN BROTHERS BAND	WHERE IT ALL BEGINS	45
137	116	113	112	MARY CHAPIN CARPENTER	COME ON COME ON	31
138	117	115	23	MEAT PUPPETS	TOO HIGH TO DIE	62
139	121	107	49	MEAT LOAF	BAT OUT OF HELL II: BACK INTO HELL	1
140	135	144	144	ENYA	SHEPHERD MOONS	17
141	147	138	29	BLACKHAWK	BLACKHAWK	98
142	139	136	46	GEORGE STRAIT	EASY COME, EASY GO	5
143	138	134	47	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
144	130	123	9	HELMET	BETTY	45
145	151	191	6	HOOTIE & THE BLOWFISH	CRACKED REAR VIEW	127
146	133	132	223	VAN MORRISON	THE BEST OF VAN MORRISON	41
147	153	146	17	RANDY TRAVIS	THIS IS ME	59
148	145	154	15	PRETENDERS	LAST OF THE INDEPENDENTS	41
149	144	139	94	SADE	LOVE DELUXE	3
150	143	126	6	ABOVE THE LAW	UNCLE SAM'S CURSE	113
151	148	137	15	LORRIE MORGAN	WAR PAINT	48
152	166	159	63	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	45
153	141	131	54	BILLY JOEL	RIVER OF DREAMS	1
154	158	171	72	THE JERKY BOYS	THE JERKY BOYS	80

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	142	168	112	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	3
156	160	147	28	NEAL MCCOY	NO DOUBT ABOUT IT	84
157	167	176	19	ROLLINS BAND	WEIGHT	33
158	165	—	2	IMMATURE	PLAYTYME IS OVER	158
159	152	140	66	LITTLE TEXAS	BIG TIME	55
160	150	145	33	SOUNDTRACK	PHILADELPHIA	12
161	137	130	28	ZHANE	PRONOUNCED JAH-NAY	37
162	136	129	39	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	129
163	146	150	22	RICHARD MARX	PAID VACATION	37
164	RE-ENTRY	63	YANNI	IN MY TIME	24	
165	155	170	17	JIMI HENDRIX	BLUES	45
166	162	153	207	GARTH BROOKS	NO FENCES	3
167	149	133	25	HAMMER	THE FUNKY HEADHUNTER	12
168	132	124	26	ARETHA FRANKLIN	GREATEST HITS 1980 - 1994	85
169	168	160	53	CLAY WALKER	CLAY WALKER	52
170	163	163	7	VARIOUS ARTISTS	DGC RARITIES VOLUME 1	139
171	169	148	94	CARRERAS-DOMINGO-PAVAROTTI	IN CONCERT	35
172	187	186	56	CYPRESS HILL	BLACK SUNDAY	1
173	175	175	43	10,000 MANIACS	MTV UNPLUGGED	13
174	161	161	5	RACHELLE FERRELL	RACHELLE FERRELL	161
175	NEW	1	BARENAKED LADIES	MAYBE YOU SHOULD DRIVE	175	
176	173	156	41	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
177	171	158	16	BASIA	THE SWEETEST ILLUSION	27
178	159	143	35	JODECI	DIARY OF A MAD BAND	3
179	182	178	3	ILL AL SKRATCH	CREEP WIT' ME	178
180	164	142	15	SOUTH CENTRAL CARTEL	'N GATZ WE TRUSS	32
181	140	127	3	DEEE-LITE	DEWDROPS IN THE GARDEN	127
182	RE-ENTRY	12	SOUNDTRACK	SISTER ACT 2: BACK IN THE HABIT	74	
183	184	184	21	JOHN BERRY	JOHN BERRY	85
184	197	179	15	RICK TREVINO	RICK TREVINO	119
185	177	157	18	NAS	ILLMATIC	12
186	172	164	33	SOUNDTRACK	THE PIANO	41
187	NEW	1	ORGANIZED KONFUSION	STRESS: THE EXTINCTION AGENDA	187	
188	185	177	99	ALICE IN CHAINS	DIRT	6
189	176	173	104	ERIC CLAPTON	UNPLUGGED	1
190	194	188	143	BROOKS & DUNN	BRAND NEW MAN	10
191	191	181	32	K7 TOMMY BOY	SWING BATTAS SWING	96
192	195	182	30	COLLIN RAYE	EXTREMES	73
193	157	198	3	SOUNDTRACK	AIRHEADS	157
194	NEW	1	VARIOUS ARTISTS	DANCE MIX U.S.A., VOL. 2	194	
195	156	166	6	L7	HUNGRY FOR STINK	117
196	RE-ENTRY	26	JAMES	LAID	72	
197	190	165	22	CONFEDERATE RAILROAD	NOTORIOUS	52
198	181	152	32	FAITH HILL	TAKE ME AS I AM	59
199	RE-ENTRY	62	TOBY KEITH	TOBY KEITH	99	
200	192	194	60	TOOL	UNDERTOW	50

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 173	Boston 97	Da Brat 30	Jimi Hendrix 43, 100, 165	Little Texas 159	Organized Konfusion 187	Sir Mix-A-Lot 123	Take 6 99
69 Boyz 80	Toni Braxton 32	Deee-Lite 181	Faith Hill 198	Live 53	ORIGINAL LONDON CAST	Smashing Pumpkins 29	Toad The Wet Sprocket 70
Aaliyah 20	Eddie Brickett 68	Diamond Rio 130	House Of Pain 45	Kenny Loggins 74	Phantom Of The Opera Highlights 116	Snoop Doggy Dogg 82	Tool 200
Above The Law 150	Garth Brooks 95, 166	Joe Diffie 56	Ice Cube 115	Lynyrd Skynyrd 129	Phantom Of The Opera Highlights 116	Soundgarden 11	Randy Travis 147
Ace Of Base 3	Brooks & Dunn 108, 190	Celine Dion 42	Enigma 63, 101	Richard Marx 163	Outkast 64	SOUNDTRACK	Rick Trevino 184
Bryan Adams 114	Jimmy Buffett 75	Enigma 63, 101	Enya 140	The Mavericks 61	Pantera 132	Above The Rim 51	Travis Tritt 89
Aerosmith 28	Tracy Byrd 104	Enya 140	Erasure 117	Mazy Star 46	Patra 124	Airheads 193	VARIOUS ARTISTS
Alice In Chains 72, 188	C+C Music Factory 106	Erasure 117	Melissa Etheridge 25	Martina McBride 109	Pearl Jam 79, 91	The Bodyguard 88	Dance Mix U.S.A., Vol. 2 194
All-4-One 16	Tevin Campbell 92	Rachelle Ferrell 174	Rachelle Ferrell 174	Neal McCoy 156	Steve Perry 41	The Crow 49	DGC Rarities Volume 1 170
Allman Brothers Band 136	Candlebox 8	Janet Jackson 60	Janet Jackson 60	MC Eight Featuring CMW 26	Tom Petty & The Heartbreakers 93	The Drowned Out 76	Kiss My Ass: Classic Kiss Regrooved 113
Tori Amos 122	Manah Carey 44	Jacky 73	Jacky 73	MC Eight Featuring CMW 26	Tom Petty & The Heartbreakers 93	Forrest Gump 2	MTV Party To Go, Volume 5 81
Babyface 67	Mary Chapin Carpenter 137	James 196	James 196	Pink Floyd 34	Tom Petty & The Heartbreakers 93	The Lion King 1	Rhythm Country & Blues 112
David Ball 59	Carreras-Domingo-Pavarotti 171	The Jerky Boys 12, 154	The Jerky Boys 12, 154	Pretenders 148	Tom Petty & The Heartbreakers 93	The Mask 87	Clay Walker 169
Barenaked Ladies 175	Eric Clapton 189	John Michael Montgomery 31	John Michael Montgomery 31	Prince 15	Tom Petty & The Heartbreakers 93	Maverick 135	Weezer 128
Basia 177	Collective Soul 22	Billy Joel 153	Billy Joel 153	Queen 133	Tom Petty & The Heartbreakers 93	Philadelphia 160	Wu-Tang Clan 176
Beastie Boys 37	Confederate Railroad 197	Kenny G 85	Kenny G 85	Rage Against The Machine 152	Tom Petty & The Heartbreakers 93	Philly 186	Yanni 17, 164
Benedictine Monks Of Santo Domingo 110	Harry Connick, Jr. 23	Warren G 7	Warren G 7	Bonnie Raitt 58	Tom Petty & The Heartbreakers 93	Realty Bites 18	Dwight Yoakam 121
De Silos 27	Coolio 19	Vince Gill 38	Vince Gill 38	Collin Raye 192	Tom Petty & The Heartbreakers 93	Sister Act 2: Back In The Habit 182	Neil Young And Crazy Horse 9
Tony Bennett 110	Counting Crows 6	Gin Blossoms 50	Gin Blossoms 50	Rolling Stones 13	Tom Petty & The Heartbreakers 93	Steepless In Seattle 120	
John Berry 183	Cracker 102	Gravediggaz 54	Gravediggaz 54	Rollins Band 157	Tom Petty & The Heartbreakers 93	Soundtrack Cast 84	
Big Mike 55	The Cranberries 127	Green Day 5	Green Day 5	NAS 185	Tom Petty & The Heartbreakers 93	South Central Cartel 180	
Blackhawk 141	Crash Test Dummies 86	Aaron Hall 62	Aaron Hall 62	Nine Inch Nails 24	Tom Petty & The Heartbreakers 93	Spin Doctors 57, 155	
Blackstreet 78	Crosby, Stills & Nash 98	Hammer 167	Hammer 167	Nirvana 77, 90	Tom Petty & The Heartbreakers 93	Stone Temple Pilots 4, 94	
Michael Bolton 125	Sheryl Crow 33	Heavy D & The Boyz 52	Heavy D & The Boyz 52	Offspring 10	Tom Petty & The Heartbreakers 93	George Strait 119, 142	
Bone Thugs N Harmony 47	Cypress Hill 172	Helmet 144	Helmet 144		Tom Petty & The Heartbreakers 93	Keith Sweat 36	

## 'MY FAIR LADY'

(Continued from page 6)

for the discount is included in each cassette.

Dealers say the "My Fair Lady" package, as well as similar promotions from MGM/UA Home Video and Fox Video (Billboard Aug. 20), will make musicals a hot category during the holiday selling season.

"We've found that the classic musical fan is definitely interested in collecting," says Tom Foltz, VP of movie management at West Coast Video. "And this package has some very attractive collectible items."

### \$750K RESTORATION

CBS Video VP/GM Ken Ross says restoration of the film cost \$750,000 and was supervised by Bob Harris and Jim Katz, who also brought "Lawrence Of Arabia" and "Spartacus" from the brink of extinction.

The original print of "My Fair Lady" was "basically unplayable and we were at the risk of losing it forever," says Ross. "Now we have a guarantee it will last at least another 50 years."

The film is scheduled to have theatrical runs in about 15 cities, including a second gala premiere at New York's Ziegfeld Theater Sept. 19.

20th Century Fox Film will handle theatrical distribution, and the video will be distributed by FoxVideo.

Although CBS Video is better known for its television releases such as "I Love Lucy," the division also owns a small library of films, of which "My Fair Lady" is "the jewel in the crown," says Ross.

Rights to "My Fair Lady" were acquired by CBS Television president Bill Paley. Warner Bros. licensed the rights from Paley for \$5 million.

Warner Bros. produced the movie, which won eight Academy Awards, in 1964. The rights to the film reverted to CBS in 1972.

## MONKS LIFT EMI

(Continued from page 6)

Another smash album was Pink Floyd's "The Division Bell," which was No. 1 in most countries in Europe. (Sony Music holds the rights to "Bell" outside Europe).

Thorn EMI also reports that its music retailing subsidiary, HMV, posted a 12.4% increase in sales in the quarter, to \$57 million. The net loss was \$2.2 million. Colin Woodley, a Thorn EMI spokesman, says, "The company's made a very intensive investment over the past few years, building HMV's position in key markets, particularly Japan and the northern part of the U.S." There are 188 stores worldwide, including three in the U.S.

During the quarter, EMI completed an acquisition and assigned a top executive to a new international post. Ken Berry, Virgin Music Group's chairman/CEO, was named president/CEO of newly created EMI Records Group International. In the buyout, EMI acquired an independent German record company, Intercord Tongesellschaft, for \$34.5 million.

Thorn EMI reports its results in British pounds. For this article, a conversion rate of \$1.54 to the pound has been used.

DON JEFFREY

# 3DO Bringing Multiplayer System Up To 64-Bit Speed

■ BY MARILYN A. GILLEN

NEW YORK—The 3DO Co. is powering up. The Redwood City, Calif.-based firm, which introduced its 32-bit system last fall as the state of the art in a gaming world dominated by 16-bit machines, now says it will, by late 1995, offer an add-on upgrade that will allow existing players to deliver 64-bit performance.

3DO says it will work with IBM, Motorola, and Matsushita to develop the new 64-bit microprocessor, dubbed the M2 Accelerator, which will include a customized IBM Power PC chip, according to 3DO president/CEO Trip Hawkins. Future 3DO generations will incorporate the chip.

Bit performance refers to the amount of information that can be processed at one time; increases

mean speedier response times to commands and more fluid graphics, as well as the general ability to handle more complicated tasks. Market leaders Sega and Nintendo offer 16-bit machines, as well as 8-bit systems.

The Power PC chip is the one used in the most advanced home computers currently offered by Apple and IBM. Coupled with plans by 3DO to develop a mouse and a modem for its system, the move further blurs the increasingly hazy line between so-called multiplayer game platforms and multimedia PCs, which have courted the game and entertainment marketplaces via CD-ROM software.

No pricing for the adaptor has been set.

The announcement, which a company representative says is designed to ease consumer fears about buying

any current technology in a rapidly changing marketplace, comes as 3DO stares down a host of new 32-bit players due to arrive soon.

In the year since 3DO technology bowed via hardware licensee Panasonic, Sony has revealed plans to deliver its own 32-bit system, the PlayStation, and Nintendo unveiled plans for a 64-bit, cartridge-based system launch, the Ultra 64, early next year. Sega's next-generation system, the 32-bit, CD-based Saturn, is due out about the same time. This fall, Sega launches a \$149, 32-bit upgrade for the Sega Genesis.

Within this competitive picture, speculation is high that Panasonic and 3DO soon will announce a significant pre-holiday price reduction for the existing hardware systems, which have already dropped some

30%, from \$700 to \$500. 3DO would not confirm the speculation.

After a sluggish start, sales of the 3DO players have recently picked up, hitting some 200,000 units worldwide, according to 3DO. The company's stock also is on the rebound, rising nearly 30% in two days after a bullish holiday forecast from Hawkins.

The company founder is putting some muscle behind that forecast. Hawkins was scheduled to appear on the QVC home-shopping channel Aug. 27 to sell the hardware units and a slate of software titles directly to the public.

## BMG FILES COMPLAINT

(Continued from page 6)

to be resolved this fall. MTV has also filed an action in the U.K.'s High Court, which is expected to return to trial this fall.

In another separate-but-connected dispute, MTV Europe has asked the European Commission to declare that Viva, the German-language music channel that is 80% controlled by four major record companies (Sony, Warner, EMI, and PolyGram), is anti-competitive (see story, page 61). This case closely parallels an American investigation currently under way, in which the U.S. Department of Justice is considering whether a proposed music video channel due to launch next year violates antitrust laws. The channel will be funded by five major record companies: BMG, EMI, PolyGram, Sony, Warner. The Justice Department also is investigating ticket sales firm Ticketmaster.

If it goes ahead, the major labels' video channel will compete directly with Viacom-owned U.S. channels MTV and VH-1. MTV fears that in order to bolster this venture, the majors will restrict the supply of videos to rival channels and join forces to push up broadcast fees, as it claims they have in Europe.

## Consultant Sues BMG Ventures And TCI Home Shopping/Music Video Channel At Issue

■ BY DEBORAH RUSSELL

BMG Inc., BMG Ventures Inc. and Tele-Communications Inc. have been named in a \$10 million breach-of-contract lawsuit by a consultant who was working with the companies to create a home shopping/music video channel.

The complaint, filed Aug. 10 in the Supreme Court of Westchester County, N.Y., contends that BMG and TCI misappropriated Nina Marraccini's concept, which BMG and TCI announced they were launching in September 1993. The proposed network was abandoned in June.

The fact that the BMG/TCI network never materialized is irrelevant to the complaint, says Marraccini's attorney, Clifford Davis of White Plains, N.Y.

"Even if the companies are not

going through with the concept, [Marraccini] has still been damaged in losing the ability to control the concept," he says. "She has not received a penny."

Since aborting the launch, BMG has joined forces with a consortium of four other major labels and electronic ticket vendor Ticketmaster to plan a 24-hour music video venture. The U.S. Justice Department is investigating that proposed venture for possible antitrust violations. The network would mix music video programming with a home shopping element.

Davis says it is unclear whether BMG has introduced the Marraccini concept to the new venture.

Marraccini's complaint contends that as early as April 1992, she presented her concept for the direct-marketing music network to BMG

Ventures senior VP Thomas McPartland. She delivered subsequent revisions, a financial analysis, and a daily programming outline by September 1993, when the proposed network was announced.

Marraccini further contends that she presented the work under the impression that BMG would maintain the confidence of the proposal. In addition, the complaint states, she was told she would be compensated for use of the proposal and would receive a position within the new network entity.

When BMG and TCI jointly announced the proposal for the network in September 1993, Marraccini was not credited or compensated for the idea, the complaint alleges.

BMG representatives declined to comment on the complaint.

## RHINO, JUSTICE JOIN FORCES ON HOLOCAUST MEMORIAL SET

(Continued from page 10)

Jamail says his primary goal in marketing the "Papal Concert" album is to establish the label's credibility with the classical retail market. To that end, Justice has hired an outside marketing/promotion/publicity agent who will attempt to maximize the project's visibility at retail, radio, and press.

The label also will take advantage of the National Assn. of Recording Merchandisers' Classical Music Month program in September, which includes retail awareness campaigns for the genre.

Beyond promoting the record to the classical market, Jamail aims to cross it over into a more mainstream realm. He says he wants the album "to be viewed as an event record that can be embraced by people who normally wouldn't buy classical music, but—because of the nature of the event—are going to buy this one."

Another component of Justice's marketing campaign is to distribute the album to Christian and Jewish bookstores and record outlets. Also, the label is trying to use the album as an educational tool for interfaith dialog, working with primary and secondary schools as well as colleges.

Jamail says he has lined up appear-

ances by Levine at Harvard and Princeton that will be co-presented by those universities' music and comparative religion departments. Jamail also is trying to arrange for Levine to conduct college symphony orchestras and discuss the album with student groups.

Domestically, the Justice album will be distributed to record stores through the label's own national independent distribution network. Jamail estimates an initial shipment in excess of 10,000 units, carrying a suggested list price of \$15.98 for the CD version and \$9.98 for the cassette.

Overseas, Justice has struck deals with major and independent distributors in Mexico, South America, Europe, Australia, and the Far East, according to Jamail, who says he is also working on deals with distributors in Central America.

A further element of Justice's marketing campaign is the use of its trademark Justice Soundboard, a feature on a compact disc that allows the listener to access a spoken message by rewinding past the beginning of the first track. On the "Papal Concert" CD, the Soundboard consists of a five-minute discussion by Levine, Dreyfuss, and Harrell of the signifi-

cance of the event.

Justice previously employed the Soundboard on a Willie Nelson CD, "Moonlight Becomes You," in which the artist commented on his choice of songs.

The Rhino video of the papal concert event—priced at \$24.98—is a 90-minute program that combines concert footage with testimonials of Auschwitz survivors and scenes of the Vatican treasures. Rhino Entertainment executive VP Bob Emmer says producer Stephanie Bennett and director Hart Perry had "carte blanche" to shoot in all areas of the Vatican except the Sistine Chapel, which was still undergoing restoration at the time of the event.

At some point, Rhino may follow up its release with a concert video sans documentary footage, according to Emmer.

The Rhino video will be distributed in the U.S. by A\*Vision Entertainment, the home video division of Rhino's distributor, Atlantic Records. Overseas, the rights to the "Papal Concert" video are retained by Warner Home Video, according to Emmer.

Both Jamail and Emmer say they will benefit from publicity resulting

from a planned PBS rebroadcast of the concert, originally shown live on Italian network RAI. They say PBS plans to air the Papal concert during the third week of October, to coincide with Pope John Paul II's visit to the U.S. to address the United Nations.

Rhino and Justice plan to do everything they can to assist each other in promoting the album and video, despite the seven-week lag time between the releases.

"We can only help each other," says Emmer. "This whole project was conceived in an arena of understanding and cooperation. Randall and I started it that way, and we'll complete it that way."

At the Vatican's request, Rhino and Justice will make sizable contributions to the Interfaith Center at Auschwitz, according to a statement from Rhino.

The labels will advertise one another's products on their respective packages. They may even create a joint audio/video release in time for the Thanksgiving-Christmas holiday season, according to Emmer and Jamail.

Emmer adds that Mobile Fidelity will issue an audiophile version of the album sometime after Justice's release.

## SEPTEMBER RELEASES DUE FROM CLAPTON, BOYZ II MEN, R.E.M., STREISAND

(Continued from page 12)

platinum.

Hot on the heels of its gold predecessor, "Beverly Hills, 90210: The College Years" bows Sept. 20 on Giant. Artists contributing tracks to the compilation include Aaron Neville, Lisa Stansfield, Jade, Hi-Five, and After 7.

Other key pop releases include "Honey" by Robert Palmer (EMI, Sept. 20); "Have A Little Faith" by Joe Cocker (550 Music/Epic, Sept. 6); "Flyer" by Nanci Griffith (Elektra, Sept. 13); "Mamouna" by Bryan Ferry (Virgin, Sept. 20); "The Living Return" by Swing Out Sister (Mercury, Sept. 13); and "Favorite Love Songs" by Michael Crawford (Atlantic, Sept. 20).

The U.S. recording of Andrew Lloyd Webber's "Sunset Boulevard" bows Sept. 13 on Polydor. Glenn Close heads the cast recording of the musical, scheduled to open Nov. 17 on Broadway.

American unleashes a pair of high-profile metal releases this month. "Danzig 4" hits the street Sept. 13, and Slayer returns Sept. 27 with "Divine Intervention," its first release in four years.

Zoo unveils the second Green Jelly album, titled "333," Sept. 27. Song titles include "Slave Boy" and "Piñata Head." The band's 1993 debut went gold. A video longform is due Nov. 8.

Other September rock releases include "Born Dead" by Body Count (Virgin, Sept. 6); "Four" by Blues Traveler (A&M, Sept. 13); and "Brothers" by the Santana Brothers (Island, Sept. 27). The latter features Carlos Santana with his brother, Jorge, and a nephew.

Big Head Todd & the Monsters return Sept. 27 on Giant/Reprise with "Strategem," the follow-up to the gold album "Sister Sweetly," which holds the record for most weeks on Heatseekers. The album amassed 78 weeks on the Heatseekers chart of new and developing artists.

Modern rock releases in September include "Whip-Smart" by Liz Phair (Matador/Atlantic, Sept. 20); "American Highway Flower" by dada (I.R.S., Sept. 20); "Stranger Than Fiction" by Bad Religion (Atlantic, Sept. 6); "Universal Mother" by Sinead O'Connor (Chrysalis, Sept. 13); "Mighty Joe Moon" by Grant Lee Buffalo (Slash/Reprise, Sept. 20); "Chocolate And Cheese" by Ween (Elektra, Sept. 27); "John Henry" by They Might Be Giants (Elektra, Sept. 13); and "Crank" by Hoodoo Gurus (Zoo, Sept. 13).

It's been five years since Love And Rockets released its last record, a gold, self-titled effort that spawned the top 10 hit "So Alive." This month the group returns with "Hot Trip To Heaven," due Sept. 27 on American. It is the trio's first excursion into ambient trance music.

A trio of star-studded tribute albums are expected this month. A Tom Petty tribute, titled "Lucky," is due Sept. 13 on Backyard/Scotty Bros. Indie acts covering Petty songs include aMiniature, Edsel, Red Red Meat, and Throneberry. "If I Were A Carpenter," due Sept. 13 on A&M, pays homage to Karen and Richard with contributions from Sonic Youth, the Cranberries, Sheryl Crow, and Cracker. "The Glory Of Gershwin," due Sept. 27 on Mercury, salutes the 100th

birthday of the American composer George Gershwin. Contributors include Peter Gabriel, Elton John, Kate Bush, and Elvis Costello.

On the R&B front, Karyn White returns after a three-year absence Sept. 27 with "Make Him Do Right" on Warner Bros.

Giant unveils "Mind, Body & Song," the sophomore studio offering from sultry R&B trio Jade, Sept. 27.

Other R&B releases include "Head To Head" by Jonathan Butler (Mercury, Sept. 13); "The Choice Is Yours" by Emage (Mercury, Sept. 27); "Just For You" by Gladys Knight (MCA, Sept. 13); a self-titled debut from Cindy Mizell (EastWest, Sept. 20); and "Relationships" by BeBe & CeCe Winans (Capitol, Sept. 20).

New rap releases for September include "Daddy's Home" by Big Daddy Kane (MCA, Sept. 13); "No

Mercy" from Da Youngsta's (EastWest, Sept. 20); "U.S.A. . . . (Under Satan's Authority)" by Flatlinerz (RAL/Def Jam, Sept. 27); "Home" by Spearhead, led by former Disposable Heroes Of Hip-hoprisy leader Michael Franti (Capitol, Sept. 20); and "Volume 1" by Thug Life (Interscope, Sept. 20), a new five-member rap group featuring 2Pac and his older brother MoPreme.

Dance releases in September include "Disco2" by the Pet Shop Boys (EMI, Sept. 20); "Pauline" by Pauline Henry (550 Music/Epic, Sept. 6); and "Tripomatic Fairytales 2001" by Jam & Spoon (Epic, Sept. 20).

On the country front, Brooks & Dunn and Dolly Parton unveil their latest efforts in September. On the heels of their double-platinum "Hard Workin' Man," Brooks & Dunn return Sept. 27 with the

Arista release "Waitin' On Sunday." Parton's "Heart Songs," on Blue Eye/Columbia, is also expected in stores Sept. 27.

"Red Hot + Country," due Sept. 13 on Mercury, is a star-studded compilation that benefits AIDS research and relief organizations. Contributing artists include Parton, Billy Ray Cyrus, Mary Chapin Carpenter, Johnny Cash, and Kathy Mattea.

The recently revived Decca label launches "What A Way To Live," the fourth release from country chart-topper Mark Chesnutt, on Sept. 13. The single "She Dreams" is already in the top 20 on the Hot Country Singles & Tracks chart.

Clay Walker follows up last year's gold debut with "If I Could Make A Living." Produced by James Stroud, the release streets Sept. 20 on Giant.

Other country releases include

"The Sweetest Gift," a Christmas record from Trisha Yearwood (MCA, Sept. 13); "I See It Now" by Tracy Lawrence (Atlantic, Sept. 20); "Without Walls" by Tammy Wynette (Epic, Sept. 20); a self-titled work from Terry McBride & the Ride (MCA, Sept. 13); the Don Was-produced "Waymore's Blues (Part II)" by Waylon Jennings (RCA, Sept. 13); "Deep Thoughts From A Shallow Mind" by Doug Supernaw (BNA, Sept. 13); "Boomtown" by Toby Keith (Polydor, Sept. 27); "Kick A Little" by Little Texas (Warner Bros., Sept. 27); "Haywire" by Chris Ledoux (Liberty, Sept. 6); and "Still Pickin'," a greatest hits compilation from the Kentucky Headhunters (Mercury, Sept. 13).

Assistance in preparing this story was provided by Trudi Miller-Rosenblum in New York and Peter Cronin in Nashville.

## ATLANTIC REELS IN ANOTHER ROCK HIT WITH HOOTIE & THE BLOWFISH

(Continued from page 1)

According to Broadcast Data Systems, there were 1,064 detections on 84 album rock stations for the week ending Aug. 22.

The single's rise follows the startling debut of the band's album, "Cracked Rear View," which entered the Heatseekers chart at No. 1 July 23, even before album rock airplay kicked in nationwide.

This week the album is No. 4 on the Heatseekers chart and moves from No. 151 to No. 145 with a bullet on The Billboard 200.

According to SoundScan, the album has sold more than 41,500 units since its release July 5.

The fast rise of Hootie & the Blowfish is similar to that of Atlantic act Collective Soul (Billboard, May 14), which went on to national fame after experiencing regional success in Atlanta and Orlando, Fla.

### HEALTHY REGIONAL DRAW

While A&R executives and the music press focused on the Chapel Hill, N.C., music scene, Hootie quietly began developing a following in Columbia, S.C., for its soulful folk-rock. For the last few years, the band has been a consistently healthy draw at such clubs as Rockafella's in Columbia and Music Farm in Charleston, S.C.

The band, which features four University of South Carolina graduates, had been able to support itself on its music since 1990 by performing four or five nights a week and selling its homemade tapes, T-shirts, and hats.

Despite the band's success on a regional level, A&R executives failed to take note until November 1993, when Atlantic A&R executive Tim Sommer signed the band.

Sommer says his interest in the act was sparked by reports from retailers in the area selling "tons" of the band's self-released EP, "Koochypop." The EP was released last year and distributed by Rock Bottom.

"It's amazing to me that there wasn't a huge bidding war for the band," says Sommer. "In terms of local indie sales, these were the biggest numbers I've ever seen an unsigned band do. The stuff was selling through the roof, their shows were selling out, and they

sold a ton of merchandising."

According to SoundScan, "Koochypop" sold more than 1,450 copies.

Even before that release, the 8-year-old band sold a 1990 self-titled cassette and a 1992 cassette titled "Time" at its shows.

Hootie singer Darius Rucker says the tapes sold 10,000-20,000 copies each. Rucker also says the band has sold approximately \$250,000 worth of merchandise at its shows within the last few years.

"We started the band to make money to buy beer at first," says Rucker. "We started playing every R.E.M. song ever made, and classic rock stuff for frat parties. In '89, we started to take it more seriously. We got incorporated and began playing originals."

The band, which also features guitarist Mark Bryan, drummer Jim "Soni" Sonefeld, and bassist Dean Felber, honed its craft via constant touring on the East Coast.

While Rucker was accustomed to the success the band experienced in its stomping grounds, he says he was "really freaked out" when "Cracked Rear View" debuted at No. 1 on Heatseekers.

However, Atlantic doesn't find the band's out-of-the-box success too surprising. "What we have

here is a good, American-sounding band," says Val Azzoli, executive VP/GM at Atlantic.

The week after it debuted at No. 1, "Cracked Rear View" dropped to No. 9. It has been moving up and down the Heatseekers chart ever since.

"It's a slow sell, but it's percolating," says Azzoli. "We're avoiding the big Atlantic button with this, and letting a more organic thing happen."

The label concentrated its marketing efforts initially in the Carolinas with in-store play, local advertising, posters, and banners announcing the album's release date.

Carl Singmaster, owner of the five-store, Columbia, S.C.-based Manifest Discs & Tapes chain, says that first-day sales of "Cracked Rear View" were the largest in the chain's history. Manifest sold 1,000 copies of the hometown heroes' album, he says.

"It's not that surprising because here, anyone who has a rock'n'roll bone in their body knows who they are," says Singmaster. "About 400 people showed up for an in-store." Even more impressive is the fact that the band did another in-store the same day at crosstown retailer Sounds Familiar.

The label instituted similar retail campaigns in markets where "Hold My Hand" was garnering

airplay.

Azzoli says the label is taking a multiformat approach at radio. It began the campaign at album rock before taking the single to top 40 in mid-August. Atlantic plans to service the track to album alternative beginning Monday (29).

Ted Edwards, PD of album rock WNEW New York, says "Hold My Hand" is a "good record for phone response. People just like saying the name Blowfish. It's a good pop song with good harmonies and enough of a rock base in it for the guys and enough sweetness for the girls."

In addition, MTV and VH-1 began airing the clip for "Hold My Hand" Aug. 8 and Aug. 23, respectively.

However, Sommer and Azzoli note that touring will continue to be the main vehicle for promoting the band, which has been on the road almost constantly since its incarnation.

One recent key show was a June 22 performance at a Democratic National Committee gala in Washington, D.C., with Chaka Khan.

On Friday (2), the band will be named South Carolina's Artist Of The Year by the South Carolina Music and Entertainment Assn. Country star Travis Tritt earned those honors last year.

## RYKODISC READIES GRAMAVISION CATALOG RELEASES

(Continued from page 12)

puts out a broad range of music, but they have no identity in jazz and new instrumental music, and we will be a vehicle for them."

Jonathan Rose will stay on with Gramavision as a consultant for an unspecified period; he says he will concentrate on the development of affordable housing, a concern he worked on while he led the label.

Rykodisc VP of sales and marketing Bob Carlton says the first fresh products from Gramavision are set for October: "House Of Bass/The Very Best Of Jamaaldeen Tacuma," an anthology of the bassist's work, and "Liquid Fire/The Very Best Of John Scofield," a compilation of the popular jazz guitarist's performances for the

label. The albums are being put together by Louisa Hufstader, a disc jockey at jazz station WGBH Boston and an REP rep for Boston and Connecticut.

"There should be a couple of new titles in January or February," Carlton adds, including "New York Funk Vol. II," a collection of jazz/funk tracks by various artists.

"We will roll the entire catalog out in mid-September," he adds. "We're going to reconfigure the existing product and roll it all out."

Regarding Rykodisc's incursion into new genre territory with the pickup of Gramavision, Carlton says, "We get a lot of great instru-

mental and jazz music that's not perfect for Rykodisc or Hannibal. It's our opportunity to branch out . . . The kind of sales reps we have will greatly increase the focus on this. Here's a label that finally has found a home, in terms of a label structure and a sales force."

Gramavision will relocate its operations to Salem. Carlton says plans call for the hiring of a new label manager; former label manager Joanna Fitzpatrick will remain as a marketing consultant. He says he will also hire a sales and marketing assistant charged with assisting the new label manager.

# BETWEEN THE BULLETS™



by Geoff Mayfield

**WOODSTOCK'S CLASS OF '94:** Just imagine: Whether you buy the high-side estimate of 350,000 Woodstock attendees or the low-end guess of 250,000, the cosmic fact remains that if everyone who made the Aug. 12-14 festival had been inspired to rush out and buy the same album last week, that album would have topped the soundtrack to "The Lion King" from The Billboard 200 throne. Well, that *didn't* happen—"The Lion King" holds at No. 1 with more than 213,000 units, to 175,000 for "Forrest Gump"—but several of the acts that played the Saugerties, N.Y., fest—including Nine Inch Nails (41-24 on a 53% gain), Green Day (8-5 with the chart's largest unit increase), and the Allman Brothers Band (154-136 on a 20.5% gain)—do climb to higher chart ranks. Aside from the impact Woodstock had on the Mud People who attended, pay-per-view coverage of the Saturday and Sunday bands brought the show to some 288,000 households—No. 3 on the all-time PPV list and No. 1 among paid music shows. Widespread media coverage also enhanced the profiles of acts who played there.

**MUDDY WATERS:** Other Woodstockers who bullet this week are Candlebox (No. 8), Melissa Etheridge (No. 25), Sheryl Crow (47-33 on a 41% gain), Live (60-53 on a 19% gain), Metallica (71-66), Rollins Band (167-157), Cypress Hill (187-172), and James (No. 196), but the event was not a panacea for all participants. Headliner Aerosmith and Friday band Collective Soul see increases but fall shy of bullet criteria, while such performers as Spin Doctors (No. 57), Jackyl (No. 73), and Arrested Development (which falls off the chart this week) see sales declines. Further, the event's impact is made fuzzy by the fact that several Woodstock acts that move up this week were already on a roll. This is the second straight week that Green Day has won Greatest Gainer; Candlebox, Nine Inch Nails, and Live each had bullets last week; Etheridge and Crow have both mounted impressive plus-sales figures for several weeks in a row. Further, Crow, Live, Candlebox, and James all played Friday, and thus did not have the benefit of PPV exposure.

**IT IS ALSO DIFFICULT** to gauge whether Woodstock influenced the debut at No. 98 of the new Crosby, Stills & Nash album, because we don't know what its first-week sales would have been if the trio had not played at Saugerties. Its 1991 boxed set, "CSN," peaked at No. 109; its last studio album debuted at No. 90 in 1990, prior to Billboard's implementation of SoundScan data. Another Woodstock act, Violent Femmes, sees its older, self-titled set re-enter Top Pop Catalog Albums. This is only the second week in 1994 that this title has appeared on this chart.

**NEW BLOOD:** The going-away party for Warner Bros. chief Mo Ostin is kicking into high gear, as Neil Young and Crazy Horse score the Hot Shot Debut at No. 9 (82,000 units), joining fellow Bugs Bunny acts Green Day (106,000 units) and Candlebox (88,000 units) in the top 10. Another Warner mainstay, Prince—who permits the world to use his old, pronounceable name this time because the material was recorded before he changed his moniker—debuts at No. 15 (63,000 units), but I wonder how many of our readers would have predicted that phone pranksters the Jerky Boys would debut ahead of him. Aside from their new entry at No. 12 (72,000 units), the Boys' first Select album retains its bullet at No. 154... WEA is distributor for four of The Billboard 200's five highest debuts... The three top 15 debuts stir a 6.5% increase in music sales (including all albums and singles), as shown below in Market Watch. The volume increase for albums listed on The Billboard 200 is 8.3%.

**PUBLIC OFFERINGS:** For the past two weeks, repeats of public television specials have stirred chart jumps for Yanni, who scores the chart's largest percentage gain at No. 17 and a re-entry at No. 164, and for the all-star "Rhythm Country & Blues" album, which bullets on both Top Country Albums (No. 16) and the big chart (No. 112). The latter re-entered Top R&B Albums last week. A Huey Lewis & the News special began making the PBS rounds Aug. 10; although the band's latest gets pushed down to No. 105, the title actually sees a 6% sales gain.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
HIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
13,462,000	12,644,000	UP 6.5%	12,947,000	UP 5.4%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
400,864,000	382,848,000	UP 4.7%		

FOCUS ON SALES BY:		
CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: ..... 11,292,000 (83.9%)	CD: ..... 6,653,000 (58.9%)	Major Chain: .... 5,903,000 (43.8%)
Singles: ..... 2,170,000 (16.1%)	Cassette: ..... 4,826,000 (41%)	Chain: ..... 1,823,000 (13.5%)
	Other: ..... 13,000 (0.1%)	Independent: ... 1,956,000 (14.5%)
		Rack: ..... 3,780,000 (28.1%)

ROUNDED FIGURES

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

## INDIE ACTS FIND WELCOME MAT AT RADIO

(Continued from page 1)

cial modern rock programmers reaching down to the streets for a hit, the success this summer of the Offspring, Deadeye Dick, Rancid, and Veruca Salt has proven that hunch wrong.

Deadeye Dick's single "New Age Girl" on Atlanta's Ichiban Records quickly became the label's most successful modern rock effort to date, hitting No. 40 on the Rock Airplay chart in Billboard's sister publication, Rock Airplay Monitor. "The atmosphere for breaking indie labels is better than ever," says Nina Easton, co-owner of Ichiban, a well-established indie that for years has enjoyed radio success at R&B, where indies have traditionally been more welcome.

As with Ichiban, prior to this year, no act on Epitaph, the Southern California indie punk label, had ever appeared on Billboard's Modern Rock Tracks chart. Then Epitaph's Offspring went to No. 1 with "Come Out And Play." Its follow-up, "Self-Esteem," moves to No. 10 this week. Bolstered by radio's encouragement (and that of MTV), Offspring's album "Smash" has sold 460,000 copies to date, according to SoundScan, an astounding number for an indie rock release.

Epitaph was not completely surprised by Offspring's radio bounty. Sensing the mainstream appeal of the hip-hop-meets-metal single, Epitaph hired a radio promoter to work com-



VERUCA SALT

mercial radio, a move that marketing director Andy Kaulkin notes says was a first for the label. But many at radio, tipped off to the song by other PDs, say they were playing "Come Out And Play" long before they ever heard from a label representative.

Fellow Epitaph acts have followed Offspring's lead onto the radio. Rancid's rugged "Salvation" is enjoying airplay on nearly 20 stations around the country, and KNDD Seattle, without any prompting from the label, put the straight punk sounds of "Leave It Alone" by NOFX on the air.

While the success of those acts has turned plenty of industry heads, the red hot radio ride of Veruca Salt's single "Seether," on tiny Minty Fresh records from Chicago, may be the most unlikely tale of the year. While the more established Epitaph or Ichiban labels will release a combined total of 25 full-length records this year, Veruca Salt's Sept. 27 debut will mark the first LP for the two-man Minty Fresh label, which is run out of a flat in the shadow of Wrigley Field (Billboard, April 16).

According to label founder Jim Powers, last spring 2,000 vinyl copies of "Seether" were put on sale and just 100 or so were shipped to college stations that still played vinyl. Thanks partly to the band's association with



NOFX

the burgeoning Chicago rock scene, "Seether" quickly sold out at retail. Powers decided not to press more copies, assuming that since college would soon be out for the summer, radio demand would subside. He never figured on commercial interest.

By June, major players such as WEQX Albany, N.Y., got hold of "Seether" and played it. When Powers heard hometown station Q101 Chicago spinning it repeatedly, he called station PD Gamble with an unusual request: to back off "Seether," since there would be no Veruca Salt records in stores until the end of summer. "Gamble graciously agreed," Powers says.

Weeks later, a new batch of programmers began exchanging homemade DATs of "Seether" since no vinyl copies could be found. However, some programmers got their hands on CD single imports from Europe, where, thanks to broad British music press support, 10,000 copies of the single have been sold, according to Powers.

Excited American programmers were reacting partly to growing word-of-mouth surrounding Veruca Salt. (The band's summer New York show drew an enormous crowd that, unable to fit inside the club, spilled onto the East Village streets.) Soon KNDD, WFNX, KOME San Jose, KROQ Los Angeles, and KITS San Francisco were on board—as was Gamble at Q101, who told Powers he could no longer hold off. In fact, in just weeks, "Seether" shot to the top of KITS' playlist.

This coveted major-market radio action came despite the fact that Powers never even hired anyone to promote the song at radio. "It's totally happening on its own," says WFNX's St. Thomas. "That's the beauty of it." It is widely assumed that Veruca Salt will sign with a major label soon.

The only downside is that despite the current excitement, Veruca Salt's "American Thighs" (a nod to AC/DC's "You Shook Me All Night Long") still will not arrive in stores until Sept. 27. "If I had my druthers, it would be

Sept. 1," says Powers, who, unlike a major label, cannot afford to move the release date forward.

Powers' retail quandary is a blessing for radio programmers. By having the song exclusively (MTV gets a "Seether" clip the second week in September), "that increases time [listeners] spend with the station," says KOME PD Ron Nenni. "That's the business we're in."

### RADIO REBIRTH

KOME APD/MD Jay Taylor says that he and other programmers are in the business of playing the best songs, no matter what label they're on. That said, he admits that just two years ago, most stations wouldn't have touched an independent release like "Seether." "The industry has changed," Taylor concedes—and all for the better, according to programmers.

WEQX Albany, N.Y., PD Alexa Tobin says that modern rock "had gotten to the point where, ever since alternative took off [with Nirvana], everyone was playing the same music, the same songs, the same number of times. It was losing a lot of its creativity." Now, she says with a renewed sense of purpose, people are taking the time to listen to all sorts of new music and are recapturing the alternative spirit.

The notion of commercial stations spinning indie records is not entirely new. But a few things are different this time around. Modern rock-friendly indies, such as Mammoth, Sub Pop, and Matador, have joined forces with major labels, which help promote the smaller labels' more commercially viable songs to radio. (i.e., Atlantic promoting Matador's Liz Phair.) In programmers' eyes, those singles are no longer indie releases. Meanwhile, indies such asTVT that previously have landed commercial airplay only on a regional basis are now seeing airplay on a national, hit-making scale.

Another factor that is different is the indie music itself. Listening to the current batch of single successes, it is clear that most are radio-ready offerings that don't ask radio to break much new ground musically. For instance, one PD quips that "Seether" is "the best Breeders song I ever heard."

A skeptical Kris Gillespie, director of radio promotion at Matador, wonders if the current indie hot streak is really a case of radio being truly adventurous, or labels meeting stations halfway.

Most likely, it's a combination of both.

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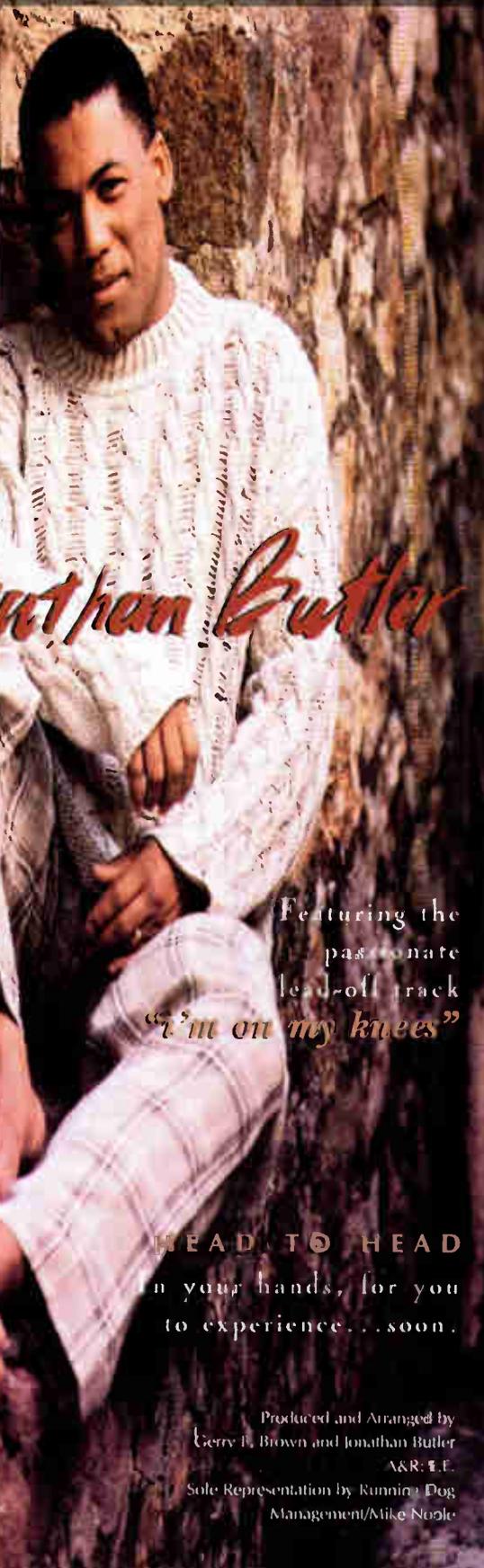
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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

### NEWS FROM THE ISLAND

Island Records chairman **Chris Blackwell** has formed a U.S. division of the U.K.-based sell-through video label Manga Entertainment, which specializes in Japanese animation films. **Marvin Gleicher**, former president of alternative label Smash Records, has been named president of the Chicago-based venture. The company—which has been operating in the U.K. since 1991—plans to have its first title on the U.S. market by the end of November. Manga is owned by Island Trading Co., an umbrella organization for Blackwell's various businesses, and is not affiliated with PolyGram-owned Island Records.

### JOEL SUIT DROPPED

Songwriter **Gary Zimmerman** has withdrawn his copyright infringement suit against **Billy Joel** and Sony Music Entertainment (Billboard, Aug. 21, 1993). Zimmerman had alleged that Joel based portions of his songs "We Didn't Start The Fire" and "The River Of Dreams" on a Zimmerman track called "Nowhere Land." Zimmerman's attorney, **Carl E. Person**, says the suit was dropped Aug. 17 because of "insufficient evidence."

### YOUNG ALL OVER AGAIN

Reprise Records has issued an alternative version of **Neil Young's** new album, "Sleeps With Angels," to radio. A label spokesman says the re-realized radio version was Young's inspiration; the singer guitarist believes a more compressed sound is

better for radio. The album's producer, **David Briggs**, says through the Reprise representative that the new version is "meant to be the loudest thing on radio," as opposed to the commercial version, which is "a bit more elegant, dynamically speaking."

### INTERNATIONAL INTERACTIVITY

Warner Music International has a new interactive unit, Warner Interactive Entertainment, that will be based in London and headed by newly appointed managing director **David Evans**, effective Thursday (1). The unit "will be responsible for the development of business in all areas of electronic publishing, including CD-ROM," according to Warner, and also will set up a parallel structure for the marketing and distribution of non-music video titles from sources that include A\*Vision. Warner also announced the appointment of **Mark Foster** to Evans' old position as VP of marketing for Warner Music Europe.

### W.H. SMITH LOOKING UP

W.H. Smith, which owns U.S. retail chain the Wall and a 75% stake in the British Virgin/Our Price music retail venture, reports group pre-tax profits of 124.8 million pounds (\$193 million) for the year ending May 28, 1994—a 13% increase over the comparable figure for the previous fiscal year. Also, the company's sales were up 5.6%, to 2.44 billion pounds (\$3.78 billion), during the period. W.H. Smith attributes its strong perform-

ance to robust U.K. music and video sales, and to the return to profitability of the Our Price chain.

### SONY ADDS COMMUNICATIONS VP

Sony Corp. of America has appointed **Ann Morfogen** VP of communications, according to a statement from **Michael P. Schulhof**, the company's president/CEO. Morfogen—who replaces recently departed VP **Bob Zito**—comes to Sony from CBS, where she was VP of media relations for the CBS/Broadcast Group.

### NIRVANA ALBUM CONFIRMED

DGC Records has confirmed the release of **Nirvana's** "Unplugged" set (Billboard, Aug. 13) as part of a double-CD set called "Verse Chorus Verse," tentatively due in early November. The album, compiled by Nirvana bassist **Krist Novoselic**, drummer **Dave Grohl**, and A&R executive **Mark Kates**, will contain about 30 songs recorded live between 1989 and 1994, including some songs not available on any previous release.

### PEARL JAM DRUMMER QUILTS

Pearl Jam drummer **Dave Abbruzzese** has decided to leave the band to study music formally. Manager **Kelly Curtis** confirmed Abbruzzese's departure on a Seattle radio station Aug. 22. The band plans to work with several different musicians before settling on a replacement.

*Irv Lichtman is on vacation. This week's column was edited by Paul Verna.*

## CSN(&Y) Reunite (Sort Of) On Charts

IT'S DEJA VU ALL OVER AGAIN as **Crosby, Stills, Nash and Young** debut on The Billboard 200. It's not surprising in the wake of Woodstock '94 that the foursome is back, even if they're not back together. "Sleeps With Angels" by **Neil Young and Crazy Horse** is the Hot Shot Debut at No. 9. It's the 28th album by Young to chart, and is already his fifth-highest-charting album. Only "Harvest," "After The Gold Rush," "Comes A Time," and "Rust Never Sleeps" have fared better. The latter was the last Young album to make the top 10, back in 1979.

"After The Storm" is the 12th Crosby, Stills & Nash album to chart, including the four they recorded with Neil Young. Three of their albums have gone to No. 1; the last to do so was "So Far," the greatest hits collection that entered the album chart exactly 20 years ago this week. It's fitting in many ways that Crosby, Stills, Nash, and Young return to the chart at the same time—including the fact that they began their chart lives within a week of each other 25 years and two months ago. Young's first chart entry was "Everybody Knows This Is Nowhere" on June 21, 1969, and Crosby, Stills & Nash opened with their self-titled debut the week of June 28, 1969.

**YOU KEEP ME HANGIN' IN:** It's worth noting that **Tanya Tucker** has her 32nd top five hit on Hot Country Singles & Tracks, as her Liberty single "Hangin' In" hangs in at No. 4. One doesn't build up 32 top five hits (out of 60 chart entries) overnight, and Tucker has a chart span of 22 years and three months, dating back to her debut disc, "Delta Dawn," in May 1972. As she won't even turn 40 until Oct. 10, 1993, Tucker could end up having one of the longest chart

spans in the history of any chart by the time she enjoys her retirement sometime in the mid-21st century.

**WILD ONE:** **John Mellencamp** has his first-ever No. 1 on the Hot Adult Contemporary chart, as his duet with **Me'shell NdegéOcello** on **Van Morrison's** "Wild Night" moves up from No. 3. Mellencamp has never even made the top 10 on the AC chart until now; his two biggest hits before "Wild Night" were "Small Town" (No. 13 in 1985) and "Cherry Bomb" (No. 12 in 1987). On the Hot 100, "Wild Night" hits a new peak, moving up one position to No. 3. It's only the fourth Mellencamp single to make the top three. The others were "Jack And Diane" (No. 1) and "Hurts So Good" and "R.O.C.K. In The U.S.A." (both No. 2).

The original "Wild Night" peaked at No. 28 in December 1971, but never made the AC chart. Morrison's first AC track was "Someone Like You" in 1988; his most successful AC entry was the original version of "Have I Told You Lately," No. 12 in 1989.

**LOVE IS STILL AROUND:** **Wet Wet Wet** refuses to yield the No. 1 position on the U.K. singles chart, as its cover of **the Troggs' "Love Is All Around"** remains on top for a 12th week. That makes it the third-longest-running British No. 1 of the rock era, behind **Bryan Adams' "Everything I Do I Do It For You"** (16 weeks) and **Queen's "Bohemian Rhapsody"** (14 weeks). The Wets are double-platinum and still going strong, so the "Four Weddings And A Funeral" track has a good chance to surpass Queen, and possibly Adams.

*Assistance in preparing this column was provided by Michele Botwin.*

CHART  
BEAT



by Fred Bronson

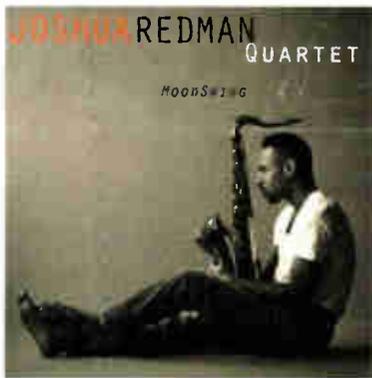
*Triple Platinum*



*Reprise Records congratulate Enya  
on selling more than 3,000,000 copies of Shepherd Moons in the U.S.A.  
and more than 7,000,000 worldwide.*

wea



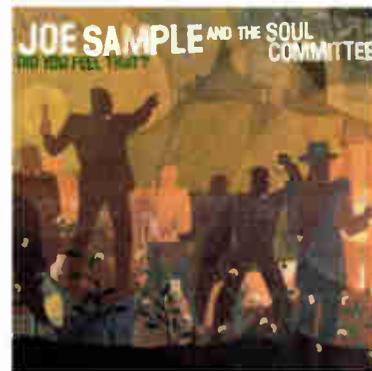


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**mood swing**

(4/2 45643)

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(4/2 45729)

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